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# “HISTORY, CULTURE AND TECHNOLOGY FOR EDUCATION OF ADULTS TO UNESCO HERITAGE”

*e-book of best practices*  
2020-1-IT02-KA204-079859

The project “hiStory Culture and technology for EducatiN of Adults to UNESCO heritage”- acronym SCENARIO - was realized under the Programme Erasmus+ - Call 2020 Round 1 KA2 - Cooperation for innovation and the exchange of good practices KA204 - Strategic Partnerships for adult education

# *Introduction*

This E-book summarizes the main results of the “hiStory Culture and technology for EducatiN of Adults to UNESCO heritage” (SCENARIO) project, carried out in the framework of the Erasmus Plus Program - Key Action 2 - Cooperation for innovation and the exchange of good practices- KA204 - Strategic Partnerships for adult education.

SCENARIO project was carried out by an international partnership composed of: Club per l’UNESCO di Caserta (IT), Society of Cypriot Studies (CYP), AKMI S.A. (GRE), Universitat Rovira I Virgili (ESP), Informamentis Europa (IT).

The main purpose of SCENARIO project is to exchange good practice and methods regarding the use of Storytelling in the education of Adults, particularly in regards of UNESCO heritage.

The main objective of the project is to explore, through research and the international exchange of good practices, the potential of application of the immersive narrative of the cultural heritage in education, in particular in adult education. The production of narrative content, already validated in the museum environment, can represent an educational heritage for lifelong learning.

The project's resulting knowledge were shared with stakeholders in all partners’ countries, through the production of project results.

This E-Book summarizes the good practices and methodologies analysed, the research and input provided by the partners, in English and in the national language of the partners.

The goal is to produce a useful tool for teachers, training centres and persons involved in various ways in adult education.

The partners hope that this work can be used to improve the work of organizations operating in adult education, inside and outside organizations in partner countries of origin and in other EU and extra EU countries, involved in the Erasmus Plus program.

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**ITALY**  
**CLUB PER L'UNESCO DI CASERTA**  
**INFORMAMENTIS EUROPA**  
*UNESCO site identified:*  
*"Real Belvedere di San Leucio" - Caserta- Italy*



**Good practices researched and analyzed by partners**  
**Club UNESCO Caserta (IT)**  
**Informamentis Europa (IT)**

<b>Country:</b>	ITALY
<b>Organization name</b>	Regione Toscana in collaboration with ECCOM
<b>Title:</b>	COMÙ: musei che costruiscono spazi comuni
<b>Give a brief summary/description of the practise</b>	COMù offers the operators of regional museums a training path of building professional skills, consistent with the territorial needs and the transformations of the public and the sector of pertinence. The meetings address essential aspects in the life of cultural institutions: heritage education, communication with and for the public; strategies to promote universal accessibility and active participation; audience development and audience engagement; new forms of storytelling and enhancement, including digital, collections and exhibitions, activities. The objectives of COMÙ are also the strengthening of basic, transversal and soft skills in the design, management and impact assessment of museum activity, in compliance with the guidelines of European, national and regional strategic objectives. The project promotes the introduction of new perspectives and visions: education to, for and through heritage, which is recognized a cultural, educational, experiential, social, ethical and economic value.
<b>Aim/s of the practise regarding cultural heritage in non formal education of the adult learners</b>	COMÙ was designed for the staff of the Tuscan museums and aims to strengthen the participants' previous skills on various topics through the participation in three training modules, one of which is entirely dedicated to adult education: From accessibility to participation: how lifelong education and audience development evolve. Lifelong education is one of the historical museum missions, but constantly evolving from a cultural, strategic, methodological and thematic point of view. It is therefore necessary to broaden and promote new forms of lifelong education capable of responding to the needs of the times, of widening the audience and of promoting universal accessibility, in particular cultural accessibility, the enhancement of diversity as a resource and the active participation of the public (Participatory Museum) in museum narratives and programs. The inclusion in the series of stakeholders of visitors and communities is still a distant perspective in many museums, but this strategy is also to be explored and promoted. The intensification of dialogue with the outside world and the territory are in fact indispensable practices for the survival and/or growth of museums.
<b>Results and/or opinion of the learners involved:(100-500 words max.)</b>	The project has been a successful experience for all those involved. It has been repeated for 3 years (2018-2020). The people involved (workers in the museum sector) had the opportunity to deepen their knowledge regarding cultural heritage education, particularly in terms of dealing with the public sectors and the museum environment. The project also helped them strengthening their soft skills necessary to the everyday life in a museum. The project had an active role in the education of public museums staff, with effective impact on their everyday work life.
<b>Further reading and/or direct Links:</b>	<a href="https://www.eccom.it/project/comu-musei-che-costruiscono-spazi-comuni/">https://www.eccom.it/project/comu-musei-che-costruiscono-spazi-comuni/</a>

<b>Country:</b>	<b>ITALY</b>
<b>Organization name:</b>	<b>University of Seville, coordinating institution (Seville, Spain)</b>
<b>Title:</b>	<b>Eu-Reading Circles</b>
<b>Give a brief summary/description of the practise</b>	<p>In the Italian region Abruzzo there is a new project with European partners that supports reading groups. The mapping is still ongoing.</p> <p>Moving from the fact that almost seventy-five million European adults lack adequate reading skills, this project aims at increasing reading levels, literacy and communication among adults.</p> <p>Books and reading represent an essential means of gaining knowledge, having information and cultural learning, indispensable for living in a globalized and constantly changing world – and something essential in preventing forms of social exclusion. In modern societies, knowing how to read represents a primary skill that allows citizens to live fully in a complex world, to work toward a better future and enjoy life more completely.</p> <p>The project starts from this premise and from the growing attention of international research and European documents. The quality of education is a strategic factor from early childhood for the cultural and social growth of individuals and communities. The European Erasmus + project "Eu- Reading Circles" (strategic partnership - key action 2), co-financed by the European Union, was conceived with the aim of increasing literacy and communication and social skills indispensable for the exercise of active citizenship in adults</p>
<b>Aim/s of the practise regarding cultural heritage in non formal education of the adult learners</b>	<p>Increasing literacy and communication and social skills indispensable for the exercise of active citizenship in adults.</p> <p>The project aims at the implementation of reading groups and training of cultural operators capable of running them effectively, guiding them and giving them continuity in the territories; of course, the goal is for them to become active and multifunctional centers, networked with other formal agencies. and non-formal ones that work to combat educational poverty. The target of consolidating the reading skills of adults represents a strategic methodology also for the literacy of children and adolescents, for the well-being of families and neighborhoods. From the perspective of generative welfare, the project aim is the mobilization of the individual and of community resources and skills.</p>
<b>Results and/or opinion of the learners involved</b>	<p>The project started in January 2021. It initiated a first phase that sought the acquisition of reliable data that could be used to build a map of the reading groups present and operating in the local and European territory. To this end, the two Abruzzo partners contacted libraries, municipalities, bookshops, associations, publishing houses and citizens in their region.</p> <p>As this is an ongoing project, it is possible to offer a first partial interpretation of the data collected. At the moment, over 20 reading groups have been mapped throughout the region: of these, over 30% are in the province of Pescara, over 20% in the provinces of Chieti and L'Aquila and just over 10% in the province of Teramo. In more than 30% of cases the reading groups are inserted in the context</p>

	<p>of Associations, over 20% refer to libraries (especially independent ones) and informal groups, just over 10% come from municipal libraries, while a very small percentage involves school libraries. "</p> <p>There are also expressions of interest on the part of small municipalities and cultural associations. They have expressed the desire to be informed and involved in the subsequent phases of the planned activities.</p>
<b>Further reading and/or direct Links:</b>	<a href="https://epale.ec.europa.eu/en/blog/eu-reading-circles-mapping-and-supporting-local-reading-groups-european-project">https://epale.ec.europa.eu/en/blog/eu-reading-circles-mapping-and-supporting-local-reading-groups-european-project</a>

<b>Country:</b>	ITALY
<b>Organization name:</b>	DARS (Friuli Venezia Giulia)
<b>Title:</b>	Art and History. Like a tale... 1420 - In Artist Books 2021
<b>Give a brief summary/description of the practise</b>	<p>History read through the painting of Cesare Vecellio kept in the spaces of the Magnificent Mountain Community of Pieve di Cadore, at the house of Titian Vecellio, depicting the 'Dedication of the Cadore in Venice' after the conquest of the Patriarchate by the Serenissima.</p> <p>European key competences are taken into account. The aim of the pedagogical intervention shall be to enhance in particular the following skills, abilities and attitudes:</p> <ul style="list-style-type: none"> <li>• Functional literacy (communication in the oral and written mother tongue in addition to basic skills: interpreting, interpreting, expressing, interacting, etc., use of appropriate narrative and interpretive techniques)</li> <li>• awareness and cultural expression (motivation for iconic and historical research, observation and interpretation of images, experimentation of new techniques based on a context, deepening of the value of community and identity)</li> <li>• digital skills (learning/improvement in the use of new technologies to support communication, creativity and innovation; conscious use and application of the digital medium)</li> <li>• personal and social skills, learning to learn (autonomous and cooperative learning, acquisition and/or strengthening of communication, narrative and digital skills, willingness to research, experiment and know).</li> </ul>
<b>Aim/s of the practise regarding cultural heritage in non formal education of the adult learners:(100-500 words max.)</b>	<p>The historical reconstruction of the events related to that event, the iconic representation in key 'Cadorina', allegory, symbolism, painting technique, biographical notes about the artist and references to the historical context around the year of the work. After introducing students to the concept of narrative technique (if necessary) they are called to read, observe, understand, analyze, reflect and tell the historical content of the picture through its symbolism and the cultural value it represents for the territory of Cadore already part of the Patriarchate of Aquileia. In addition, as a premise or final consideration, the narrative will be completed with information aimed at highlighting style, painting technique and historical data on the artist and his era.</p> <p>The specific training objectives include:</p> <ul style="list-style-type: none"> <li>• To use mother tongue to learn/improve communication and narrative techniques;</li> <li>• to be able to observe, understand and interpret subjects and representations based on the image;</li> <li>• Research and organize data and information;</li> </ul>

	<ul style="list-style-type: none"> <li>• to improve knowledge and use of digital techniques;</li> <li>• collaborate, experiment with creativity and consistency;</li> <li>• Strengthening the motivation for study, the spirit of cooperation and initiative.</li> </ul>
<b>Results and/or opinion of the learners involved</b>	<p>Assessment of the learner based on the degree of achievement of the following skills and abilities:</p> <ul style="list-style-type: none"> <li>- being able to search for data and information on texts and in digital form</li> <li>- communicating and transmitting information</li> <li>- to be able to act independently and in groups in a flexible and constructive manner, collaborating positively and transparently</li> <li>- to be able to choose and use the instruments made available effectively and creatively, while also demonstrating spirit of initiative.</li> </ul> <p>Evaluation of the overall results of the project and its validity through feedback from students' opinions.</p>
<b>Further reading and/or direct Links:</b>	<a href="https://www.dars-udine.it/icone-didentita-1420-manuale-didattico/">https://www.dars-udine.it/icone-didentita-1420-manuale-didattico/</a>

<b>Country:</b>	ITALY
<b>Organization name:</b>	LSS "G. Siani" –Italy (coordinator)
<b>Title:</b>	St.A.R.T. UPtoEU (Storytelling Ancient Roman Traces up to Europe )
<b>Give a brief summary/description of the practise: (100-500 words max.)</b>	<p>St.A.R.T. UPtoEU (Storytelling Ancient Roman Traces up to Europe ) is a Strategic Partnership of schools (Italy, Germany, Spain, Czech Republic), local authorities (Reggia di Caserta), cultural association (Bimed) and a telematic university (UniPegaso) following the main lines of the Education Modernisation Agenda. The project will offer high quality, innovative tools and courses, international mobility and cross-border cooperation in order to enhance the skill of building new curricula in school education especially in the fields of cultural management and shared cultural heritage. The whole project opens various possibilities to work with and to think about.</p> <p>The project aims to:</p> <ul style="list-style-type: none"> <li>– support synergies with training, research and innovation activities, promoting new technologies;</li> <li>– develop innovation to enhance cultural heritage in the digital area following European priorities;</li> <li>– promote a multilingual and intercultural approach to history and art with an innovative and entrepreneurial mindset;</li> <li>– recover the common identity of partner countries, once Roman provinces and now European members to achieve the awareness of European citizenship;</li> <li>– strengthen cultural, social and civic skills to involve students to foster employability, socio-educational and professional development to promote social inclusion;</li> <li>– promote the acquisition of skills and competences improving linguistic/communicative abilities.</li> </ul>
<b>Aim/s of the practise regarding cultural heritage in non formal education of the adult learners:(100-500 words max.)</b>	<p>The project not only provides for the achievement of outcomes but also the realization of tangible outputs, which will be:</p> <p>OUTPUTS</p>

	<ul style="list-style-type: none"> <li>– a cultural heritage storytelling platform (database, maps, digital interactive guide online and on app (O1));</li> <li>– structure and implementation of a learning digital platform (O2);</li> <li>– structure cultural heritage 3D printed gadgets (O3);</li> <li>– Cultural Heritage Digital and Multilingual Glossary (O4)</li> </ul> <p><b>OUTCOMES</b></p> <ul style="list-style-type: none"> <li>– linguistic &amp; ITC certifications;</li> <li>– intellectual output (objects learning, videoconferences, courses online, network, articles, etc.).</li> </ul> <p>The products (guides, thematic maps, totems, platforms) may be implemented and also used after the end of the funding period not only by individual organizations, but also in a much wider community.</p> <p>The storytelling platform and its transferability to other contexts such as the world of the experts (cultural heritage) and the cultural- touristic industry will implement an economic development process about the territory. The main impact of the outcomes is to enhance opportunities of educational, social and cultural growth, strengthening the cultural and civic awareness in the local communities.</p> <p>The purpose is to disseminate the project through meetings, conferences, events, online platforms, social network and website.</p>
<p><b>Results and/or opinion of the learners involved:(100-500 words max.)</b></p>	<p>The project produced numerous intellectual outputs still available on its website and easily accessible to all.</p> <p>St.A.R.T. UptoEU first and foremost created a digital platform where they realized a digital map of roman provinces and storymaps linking geography and history. They are easy to read and a useful source of interactive knowledge, spanning not only on the roman territory but also in the closer regions.</p> <p>The project also produced two different kinds of e-book focusing on</p> <ul style="list-style-type: none"> <li>- Story-tech-telling;</li> <li>- Doing bussiness in cultural heritage,</li> </ul> <p>a practical guide to the use of the platform they created; a guidelines for didactic materials.</p>
<p><b>Further reading and/or direct Links:</b></p>	<p><a href="http://www.nextthingslab.com/the-project/">http://www.nextthingslab.com/the-project/</a></p>

Description of the storytelling produced in Italy	
<b>Organization</b>	Club per l'UNESCO di Caserta and Informamentis Europa
<b>Venue</b>	Sito Monumentale del Reale Belvedere di San Leucio
<b>Target group involved in production</b>	The need to tell the cultural heritage of the territory through new languages and the increasingly high-performance digital technologies, with the aim of experimenting with consequential innovative methodologies in adult education, has asked the Club for the UNESCO of Caserta to realise the Scenario Project through two distinct phases: -Identification of a group of young students (upper secondary school) able to intuitively use digital story telling technologies and who had knowledge of the Royal Site of San Leucio indicated as a UNESCO cultural object of the project; preliminary study and realization of different digital storytelling; - Identification of a group of adult students for the verification and implementation of training methodologies through storytelling realized in point 1; cooperative work with young students and realization of the final story telling.
<b>Description of the proposed story</b>	The students, under the guidance of the teachers, have prepared storyboards of different storytelling having as object: a) The production techniques of San Leucio silk b) The history of the Royal Site with footage also in period costume c) Specific moments in the history of San Leucio narrated through digital animation techniques (Stories of King Ferdinando IV whose ghost appears on the Site; Work activities seen following the flight of a butterfly; The last day of opening of the silk mill).The storyboards were presented and discussed in the presence of the other project partners (in the meeting of the 1.12.2021).
<b>Description of the UNESCO site where the story is set</b>	In 1773, King Ferdinand IV of Bourbon, who loved hunting, had the woods enclosed around the rich Renaissance residence of the princes Acquaviva: the Belvedere in San Leucio. Increasingly attracted by this place surrounded by nature and far from the burden and commitments of court life, Ferdinando, concerned for the future of the many children of the village without education and education, established the first compulsory free school in Italy. In order to provide those boys, once they had been educated, with a job to support them, he thought of the introduction of a manufacture of crude silks. The major specialists in the art of silk came from afar to teach the processing, build machines and manage production; many, on the contrary, left San Leucio for the first internships abroad, returning rich in knowledge to share. He encouraged mulberry and silkworm cultivation to produce silkworms, thus creating the entire production cycle. The manufacture of silk allowed to employ at the same time female and male workers, so the King gave each family a loom to be placed in the center of the house so that each family could love and pass on the art of silk.
<b>Story educational purposes</b>	The realization of storytelling took several months of work during which we are constantly confronted with the various groups of students. In the second phase, storytelling were discussed with adult students to prepare a final storytelling that would include various parts made in phase 1 and could be used in the educational paths reserved for them.The storytelling realized within the Scenario Project is accompanied by a video with interviews with young and adult students on the aspects of preparation, realization and training application of suitable digital tools.
<b>Duration of the video and broadcasting locations for educational purposes</b>	Duration: 2:15 min Broadcasting locations: Sito monumentale del Real Belvedere di San Leucio.

## Description of training workshops for the production of storytelling

<b>Organization</b>	Club per l'UNESCO di CASERTA
<b>Venue</b>	Dipartimento di Scienze Politiche - Università degli Studi della Campania, Liceo Artistico di San Leucio - Sede Centrale
<b>Number of training sessions and duration</b>	5 training sessions <ul style="list-style-type: none"> <li>• 25.11</li> <li>• 1.12</li> <li>• 8.06</li> <li>• 13.07</li> <li>• 20.10</li> </ul> from 9 am to 13 pm
<b>Number of participants and their target group</b>	52 students, 10 teachers (including 4 moderators), Club per l'UNESCO di Caserta and Informamentis staff. The students were divided into: <ol style="list-style-type: none"> <li>1) group of young students (upper secondary school) able to intuitively use digital story telling technologies and who had knowledge of the Royal Site of San Leucio indicated as a UNESCO cultural object of the project; preliminary study and realization of different digital storytelling;</li> <li>2) a group of adult students who tested the project ideas and was involved in cooperating with younger students for the realization of the final story telling.</li> </ol>
<b>Description of the activities</b>	Students were asked to attend a series of seminars held at the University of Campania "Luigi Vanvitelli", through the Department of Political Science, to deepen the methodological issues with the help of experts in the field (Prof. Francesco Moscato, Prof. Antonio Tisci, Prof. Giuseppe Cirillo, Dr. Claudio Coluzzi). The students, under the guidance of the teachers, have prepared storyboards of different storytelling having as object: <ol style="list-style-type: none"> <li>a) The production techniques of San Leucio silk</li> <li>b) The history of the Royal Site with footage also in period costume</li> <li>c) Specific moments in the history of San Leucio narrated through digital animation techniques</li> </ol> (Stories of King Ferdinando IV whose ghost appears on the Site; Work activities seen following the flight of a butterfly; The last day of opening of the silk mill)
<b>Main results</b>	<ul style="list-style-type: none"> <li>- A deeper understanding of using storytelling for educational purposes</li> <li>- Learning of new storytelling techniques</li> <li>- Developing of teamworking skills and time management</li> <li>- Practical use of theoretical knowledge acquired in school</li> <li>- Analysis of the target groups towards whom the media product is aimed and adaptation of the storytelling concept to the target group needs.</li> <li>- preparation of the storyboards used for the production of the video</li> </ul>

## Description of training activities for educators / teachers / volunteers

<b>Organization</b>	Club per l'UNESCO di Caserta
<b>Venue</b>	Dipartimento di Scienze Politiche - Università degli Studi della Campania, Liceo Artistico di San Leucio - Sede Centrale
<b>Number of training sessions and duration</b>	5 training sessions <ul style="list-style-type: none"> <li>• 25.11</li> <li>• 1.12</li> <li>• 8.06</li> <li>• 13.07</li> <li>• 20.10</li> </ul> from 9 am to 13 pm
<b>Number of participants and their target group</b>	10 teachers (including 4 moderators), Club per l'UNESCO di Caserta and Informamentis staff.
<b>Description of the activities (minimum 1000-max1500 characters including spaces)</b>	Teachers and organization staff were invited to attend 5 sessions in which they were asked to rethink about the use of storytelling in their workfields. While the students were taught about storytelling, the educators were asked to apply storytelling practically in their jobs, whether it was teaching or working on the international level. The moderators also showed examples of successful storytelling, particularly applied in the art field, where it is used to overcome learning difficulties and as a support for individual learning.
<b>Main results (minimum 1000-max1500 characters including spaces)</b>	Storytelling is a technique still highly unused in context of formal and non formal education. The participants all come from different backgrounds and have very different daily jobs. Their common link is the participation in the project. They learned to overcome differences, to teamwork and were encouraged, as were their students, to think outside the box. The main focus was to help the educators to include the use of storytelling in their everyday job. Teachers did find it helpful to use it in an academic context to stimulate creative thinking and encourage an innovative perspective on both art and education.

**CYPRUS**  
**SOCIETY OF CYPRIOT STUDIES**  
*UNESCO site identified:*  
*Saint Nicholas tis Stegis (of the Roof), Kakopetria*



**Good practices researched and analyzed by partner  
SOCIETY OF CYPRIOT STUDIES**

<b>Country:</b>	CYPRUS
<b>Organization name:</b>	CYPRUS ORGANIZATION FOR SUSTAINABLE EDUCATION AND ACTIVE LEARNING (S.E.A.L CYPRUS)
<b>Title:</b>	DIG Your Story! Storytelling as a Powerful Tool in the Youth Work Context
<b>Give a brief summary/description of the practise: (100-500 words max.)</b>	<p>The project DIG Your Story! Storytelling as a Powerful Tool in the Youth Work Context is developed within the framework of Erasmus +, KD1: Learning Mobility for Individuals/Youth mobility. It had a duration of 5 months, during which a seven-day training course was foreseen. The course took place from 13 to 21 August 2018 (with two additional days for a trip) in Dobrinishte, Bulgaria and included 26 participants from 12 partner countries - Bulgaria, Ukraine, Belgium, Latvia, Cyprus, Italy, Croatia, The Republic of Macedonia, Georgia, Slovenia and Portugal. The team of trainers was multinational, including experts from Bulgaria, Ukraine and Cyprus.</p> <p>The aim of the project was to: Increase the quality and effectiveness of youth work by improving the skills of youth workers in the implementation of digital storytelling in their daily work with young people with a different profile.</p>
<b>Aim/s of the practise regarding education for active citizenship of the adult population</b>	<ul style="list-style-type: none"> <li>- Enhancing participants' knowledge of digital storytelling as an innovative and transformative tool and its possible applications and benefits in youth work;</li> <li>- Developing their skills to create personal/organizational narratives as projects for social change and community engagement;</li> <li>- Improving their ICT skills in working with online resources and multimedia tools to digitize stories and disseminate them;</li> <li>- Establishment of a network of organizations interested in exchanging experience in digital storytelling in their work with young people with different profiles - sharing good practices, practical applications, dissemination of results, etc .;</li> <li>- Developing follow-up projects, using the skills and knowledge learned. Youth workers, leaders, facilitators, coaches, active volunteers and key figures from the teams of partner organizations, with interest in the topic took part in the training. They developed competences in digital storytelling who were willing to apply those new competences in the civil sector, so to become more effective digital communicators reach social change within their field. The participants' motivations to be involved in the project and the training were related to understanding how to use digital storytelling as a tool for persuading, gaining trust, promoting social causes, putting pressure on decision makers, motivating, and impacting, notably as empowering tool for the representatives of disadvantaged groups with whom they work.</li> </ul> <p>The participants included disadvantaged youth workers in terms of geographic, economic, and social</p>

	<p>characteristics, people with disabilities. Their point of view was not only emotional but also contributed to increasing empathy, understanding problems, and helping to improve the communication of "sensitive topics" with "sensitive groups".</p> <p>The design of the training program was developed according to the participants' expectations and shared experience. The training team offered a variety of non-formal education methods to achieve the goals.</p>
<b>Results and/or opinion of the learners involved</b>	<p>As a result, the participants became supportive and tolerant team, developed a specific definition for digital storytelling in the context of youth work, acquainted with the principles and techniques of narrative, constructing their own digital stories, writing a script, storyboard and testing them in front of an audience, learned to use different digital tools to visualize stories - to make videos, photos, stop motion, to use the power of music and audio effects, to work with programs for video editing, and finally - create a complete digital story to spread across different channels.</p> <p>They developed the ability to "translate" abstract concepts through specific authentic stories, so they are more influential and real. Additionally, the training team created a digital media package (YouTube Channel, FB Group / Blog, WordPress Blog), with which the participants in the training and afterwards were committed to creating content and spreading it. Thus, they made a habit of maintaining ongoing communication with partners, supporters, stakeholders, and more actively informing about their specific activities.</p> <p>As a follow-up, the participants exchanged ideas for future collaborative partner projects by sharing the need for further training and practice on the subject, especially in the search and construction of specific stories, in building stories with a message and power to influence.</p> <p>Each one made a plan to disseminate the results to the local community in the form of a workshop and content creation. They reviewed the digital profile of their organization and made complete changes in digital communication.</p>
<b>Further reading and/or direct Links:</b>	<p><a href="https://sealcyprus.org/partnerships/dig-your-story/">https://sealcyprus.org/partnerships/dig-your-story/</a>  <a href="https://www.youtube.com/channel/UCRzS4hgx89Kpq8lpb070n4A">https://www.youtube.com/channel/UCRzS4hgx89Kpq8lpb070n4A</a></p>

<b>Country:</b>	CYPRUS
<b>Organization name:</b>	Kornos Primary School
<b>Title:</b>	My Place – My Story: Revisiting Cultural Heritage through Visual Arts and Storytelling
<b>Give a brief summary/description of the practise</b>	<p>The project “My Place – My Story: Revisiting Cultural Heritage through Visual Arts and Storytelling” is developed within the framework of Erasmus +, _2018-1-CY01-KA229-046905.</p> <p>It had a duration of 12 months, from 1 September 2018 until 31 August 2019. To achieve this, a network of school professionals was established from the following countries and institutions: 1. Kornos Primary School, Kornos, Cyprus – Coordinating Organization, 2. Escola Básica #1 de Telheiras, Lisbon, Portugal, 3. Ecole Sainte Croix, Lavaur, France, 4. Kirsebergsskolan, Malmö, Sweden 5. Scoala Gimnaziala Prof.Ion Visoiu, Chitila, Romania.</p>

	<p>The project emphasizes the value and connections of contemporary visual arts and storytelling in the context of formal education through the investigation of local cultural heritage. 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><b>Aim/s of the practise regarding education for active citizenship of the adult population: (100-500 words max.)</b></p>	<p>My Place – My Story targets to teachers and students of the involved partner schools, as well as teacher communities across Europe and the world. 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. The development of an OER website was also presented, and the free platform PADLET 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><b>Results and/or opinion of the learners involved</b></p>	<p>The project partners managed to</p> <ul style="list-style-type: none"> <li>- develop communication channels</li> <li>- foster professional enhancement for the design, implementation and exchange of good practices that involve school partnerships with visual artists</li> <li>- develop an Open Educational Resources platform produced during the project.</li> <li>- disseminate the project results through social media channels, a practice that will continue after the conclusion of the project.</li> </ul> <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. The project results present a rich repertoire of methodology as each partner approached the project goals and objectives in diverse ways. 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><b>Further reading and/or direct Links</b></p>	<p>The url address of the project is  <a href="https://padlet.com/myplacemystory/erasmusplus">https://padlet.com/myplacemystory/erasmusplus</a></p>

<b>Country:</b>	CYPRUS
<b>Organization name:</b>	C.I.P. CITIZENS IN POWER
<b>Title:</b>	The Art Within
<b>Give a brief summary/description of the practise</b>	<p>The project 'The Art Within' concentrates on the enhancement of the basic pillars of self-empowerment and self-esteem through alternative methods, primarily related to Performing Arts. Specifically, 'The Art Within' is addressed to staff, youth workers and educators who specialize on the didactic methods of the notions of self-empowerment and self-esteem, with the aim those to be endowed with innovative tools and modernized methods of operating towards their target groups, thus achieving a better quality of work and an increased ability in addressing the needs of any disadvantaged groups encountering problems such as low self-esteem, as a result of many difficult situations; social exclusion, racism, immigration, socio-economic problems, domestic problems etc.</p> <p>'The Art Within' training was hosted in Larnaca, Cyprus by Citizens in Power from 09/10/2018 until 15/10/2018, in cooperation with partner organizations from Spain, Czech Republic, Romania, Bulgaria, Italy, Portugal, Estonia, Germany, Greece and Poland that were represented by 2 participants from each country (Erasmus+ project 2018-1-CY02-KA105-001187).</p>
<b>Aim/s of the practise regarding education for active citizenship of the adult population</b>	<p>Accordingly, well-experienced experts and professionals deriving from the Local Sectors of Theatre, Dramatology, Dance, Dance Therapy and Communications will deliver various seminars and workshops on 'Contact, Improvisation and Communication methods', 'Dance Therapy', 'Storytelling', 'Theatrical Improvisation' and 'Public Speech' which are specially-designed to reflect an array of methodologies relying on empathy, imagination, physical and mental activation, articulation, body awareness, emotional depth, encouragement, open sharing of thoughts, feelings and opinions, quick thinking, quick action and reaction, engagement and communication with audiences through multi-dimensional activities, eradication of fixed or pre-mediated behaviours, exploration of individual creative impulses, usage of both formalised and non-formalised skills, presentational skills, usage of language in an authentic, un-planned way etc.</p> <p>Simultaneously, through interactive Power-point and Video Presentations, the participants of 'The Art Within' will enrich their field of knowledge in order to come in touch with the more theoretical aspects of the programme, thus gaining a better understanding of the technical processes concerning the skills that could be acquired within performing arts, by mostly emphasizing on their potential impact on one's self-empowerment and self-esteem.</p> <p>Through both types of workshops, young workers and educators will be taught to convey original knowledge accompanied with the desirable confidence, as both derive within the experience of public speaking, improvisation, storytelling and dance-therapy, as well as to obtain an integrated understanding of the importance and value of teamwork, motivation, trust, responsibility, independence, individuality, inspiration, passion and</p>

	originality.
<b>Results and/or opinion of the learners involved</b>	Socially vulnerable groups of people suffering from low self-confidence and self-esteem detected alternative ways to recover, whilst in-parallel improved their communication skills, thus being able to achieve the ultimate threefold objective that has been set by the creators of 'The Art Within': (a) to be evenly integrated into the society; (b) to become active citizens and; (c) to strengthen their communication skills and other essential skills in order to enhance their career prospects, thus improving their chances for potential employability.
<b>Further reading and/or direct Links</b>	<a href="https://www.youtube.com/watch?v=zFXfTs2hGh4">https://www.youtube.com/watch?v=zFXfTs2hGh4</a>

<b>Country:</b>	Cyprus
<b>Organization name:</b>	Kypriaki Etaireia Pistopoiis Limited (CY) Nareg Armenian Schools (CY)
<b>Title:</b>	Environmental Storytelling for Sustainable Development
<b>Give a brief summary/description of the practise</b>	<p>EnvStories project is based on the thesis that every instructive activity aims at a better communication of human beings with their environment. The experiential action, achieving successive goals, constructivism and interaction with the artificial and natural environment were teaching approaches essential to the evolution of the education process. ENVSTORIES will bring together "young changemakers" from four countries to brainstorm ideas for solutions to local, national and international environmental problems.</p> <p>Environmental Storytelling for Sustainable Development had as project leader the National Kapodistrian University of Athens. The countries that constituted the consortium were Greece, Cyprus, Italy, Spain and Turkey: Comune di Pescara (IT), Zographeion High School (TR) , Kypriaki Etaireia Pistopoiis Limited (CY) , Elementary School of Vivlos Naxos (EL) , Theofanis Alexandridis kai sia EE (EL), Proemasa Las Chapas (ES) , Nareg Armenian Schools (CY), Confederacion Espagnola de Centros de Ensenanza Asociacion C.E.C.E. (ES). The consortium has been formulated to be able to handle all risks involved in the project and was consisted of 4 schools, 2 organizations in close connection with schools and teachers, a University relevant to environmental training, a certification company and an IT partner.</p>
<b>Aim/s of the practise regarding education for active citizenship of the adult population</b>	<p>The project aimed to strengthen teachers' profile to effectively coach pupils in working effectively in relation to the subjects:</p> <ul style="list-style-type: none"> <li>-Health &amp; Environmental Effects on Society</li> <li>-Natural Environment</li> <li>-Geophysical Hazards</li> <li>-Natural Resource Depletion</li> <li>-Waste disposal and recycling</li> </ul> <p>Through this material pupils will acquire practical, logistical, and personal skills to lead environmental actions and spread the word about the need to live more sustainable lifestyles.</p>

<p><b>Results and/or opinion of the learners involved: (100-500 words max.)</b></p>	<p>The project offered comprehensive training material, a teacher’s guide with the pedagogical approach and an online collaboration platform to be used by the pupils for the co-creation of interactive stories (in the form of e-books), spreading to their social environment the need for more sustainable lifestyles. Teachers, acting as coaches, assist pupils to develop the EnvStories triggered stories by the offered training material.</p> <p>Pupils had to work collaboratively using the platform to produce 24 stories that communicate complex concepts to others structuring information and data in meaningful and useful ways (storytelling).</p> <p>During the project, the pedagogical framework behind EnvStories platform was developed related to the project goals. Teachers and environmental experts gave the initial trigger to groups of pupils to create their own environmental stories by tailoring their messages for the intended audiences (Other pupils and Parents). A five day long, blended mobility (training school) of 30 school learners (age 10-12) and 10 accompanying teachers from Greece, Cyprus, Italy, Spain and Turkey took place in Athens and visited NKUA to learn about geology and environment, from actual hands-on experiences and work on their first e-book stories on the EnvStories platform.</p> <p>The students with their teachers used the platform during a half school year to learn and to create stories.</p> <p>Unfortunately, due to COVID19 outbreak, schools weren't able to visit many cultural heritage sites (natural history museums, geological parks) and gather material (photos, videos) for their stories. However, during the training school in Athens, they had the opportunity to experience many outdoor activities along with cultural and environmental importance places. Feedback from tutors and pupils was gathered and applied to the methodology and tools. The final platform with the training material, the pupils' stories in the form of interactive e-books and a teacher's guide was published and is available for open for all use.</p> <p>EnvStories focused on raising awareness, knowledge and experience to the teachers, pupils and the wider community on sustainable development, which is achieved through the actions of environmental education.</p> <p>Consequently, our project objectives are:</p> <ul style="list-style-type: none"> <li>• Increase educators competences on advanced teaching methodologies (Experiential Teaching, Storytelling, Deep Learning ) and ICTs.</li> <li>• Provide educators and pupils with the necessary training material and digital tools to collaboratively create attractive stories tackling more complex tasks together than they could manage individually</li> <li>• Develop a digital platform and interactive teacher guide to be used by all project partners and also other schools as a best practice.</li> <li>• Encourage and strengthen inter-cultural understanding and communication by school collaboration and pupils exchange.</li> </ul> <p>The duration of the project is 27 months and the activities were:</p> <p>A1: Project Management  A2: Pedagogical framework and training material  A3: Development of the ENVSTORIES Platform  A4: Pilot implementation  A5: Evaluation and Exploitation  A6: Dissemination</p> <p>Expected Intellectual Outputs include:</p>
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	<p>01: Pedagogical framework  02: Environmental teachers handbook  03: EnvStories Platform  04: EnvStories stories  05: Course materials certification.  06: Professionals guide on the use of EnvStories methodologies and tools</p> <p>In parallel there were implemented 2 conferences, 5 webinars, and 1 fullday teleconference for the dissemination of the project methodologies and results.</p>
<b>Further reading and/or direct Links</b>	<a href="https://www.youtube.com/channel/UC55qdPhxmvBvQrAeLwCwa6g">https://www.youtube.com/channel/UC55qdPhxmvBvQrAeLwCwa6g</a>

<b>Country</b>	CYPRUS
<b>Organization name</b>	NEOLEA GIA ANTALAGI KAI KATANOISI (YEU CYPRUS)
<b>Title</b>	Recording Tradition
<b>Give a brief summary/description of the practise</b>	<p>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> <p>The project (Erasmus+ 2018-2-CY02-KA105-001299) had as leader: NEOLEA GIA ANTALAGI KAI KATANOISI (CY) and partners: EUROPEJSKIE FORUM MLODZIEZY STOWARZYSZENIE (PL), CESIE (IT), Intresseföreningen för TidsNätverket i Bergsjön (SE) , MTÜ Risti-Rästi (EE), UNITED SOCIETIES OF BALKANS (EL), SDRUZENIE AKTIVNO BALGARSKO OBSHTESTVO (BG), ASOCIACION BUILDING BRIDGES (ES).</p> <p>During this youth project 40 young people – 1 youth leader and 4 participants from each country – from Bulgaria, Italy, Spain, Greece, Sweden, Poland, Estonia, and Cyprus will spend 12 days at a traditional village on the mountains of Cyprus. There, the team of YEU Cyprus introduced to the participants some of the traditions of the country and will encourage them to share their own traditions through various activities.</p>
<b>Aim/s of the practise regarding education for active citizenship of the adult population: (100-500 words max.)</b>	<p>The aim of this project was 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>Main objectives:</p> <p>For the participants to learn about the traditions of their own country and get to know the traditions of other European countries.</p> <p>To fill the gap between the past and the present since we have realised that there is a gap of knowledge about the past, especially in younger generations.</p> <ul style="list-style-type: none"> <li>· To give people the skills to be able to search and learn about the past.</li> <li>· To raise awareness about the traditions of the countries and allow young people to learn</li> </ul>

	<p>and use this knowledge and even turn it into a profession, fighting unemployment at the same time.</p> <p>To enforce intergenerational dialogue by allowing the young people to listen to the older ones and vice versa.</p> <p>During the activities of the project the participants will have the chance to meet the local people of a traditional Cypriot village to conduct oral history interviews.</p> <p>To improve the level of English of the participants.</p> <p>To familiarize the participants with storytelling and videography techniques in the context of understanding the past.</p>
<p><b>Results and/or opinion of the learners involved</b></p>	<p>The activities, built around the principles of non-formal education and experiential learning will include:</p> <ul style="list-style-type: none"> <li>- Demonstrations by experts through workshops on traditional arts, crafts, and food</li> <li>- Visits to local folk centres, museums and youth clubs, where young people interact with tradition. –</li> <li>Workshops on exploring and practicing storytelling through various forms</li> <li>- Workshops on photography, filming and video-editing</li> <li>- Website creation</li> <li>- Collecting oral history</li> <li>- Creation of short videos- Leisure time activities related to European traditions: Culture night, Traditional game night, Spooky Treasure Hunt.</li> </ul> <p>Half of the participants will have 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 will have 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> <p>The outcomes include:</p> <ul style="list-style-type: none"> <li>- Use of technology to promote understanding of traditions and history</li> <li>- Learning of new methodologies with a wide range of implementations: Storytelling, video-making, collecting oral histories, creating, and managing websites</li> <li>- Increase of employment opportunities</li> <li>- Development of interpersonal skills related to inter-generational dialogue</li> <li>- Development of new project ideas and new possibilities for collaboration</li> <li>- Encouragement of youth in becoming multipliers of ideas and projects</li> </ul>
<p><b>Further reading and/or direct Links:</b></p>	<p><a href="https://yeucyprus.wixsite.com/recordingtradition">https://yeucyprus.wixsite.com/recordingtradition</a></p>

Description of the storytelling produced in Cyprus	
Organization	Society of Cypriot Studies (SCS)
Venue	SCS, Old Archbishopric Palace, Nicosia Saint Nicholas tis Stegis (of the Roof), Kakopetria
Target group involved in production	Students and parents of Elementary and High Schools of Nicosia
Description of the proposed story	Why does it matter approaching this specific monument? How can we attempt “reading” it? What forms should this “reading” take? Beginning from the 1964 Carta di Venezia definition of a monument this presentation traces the development of a series of art educational activities in order to facilitate approaching the monument and developing dialogues between the 21 st century citizen and the monument. The chapel is approached in three levels: as a monument in landscape, as an architectural shell and last but not least as a form of art (the interior is covered by frescos). This approach aims in guiding the viewer/visitor from the flow of the water of a nearby river to a flow in time and through colour, form and compassion to move both inwards and outwards to embrace the world! Special mention to the aspiration of the educational program so that to be accessible to visually impaired persons.
Description of the UNESCO site where the story is set	<p>The church of Saint Nicholas tis Stegis is situated in a central area of the Troodos Mountain range, in the upper Solea valley. It is built on the west bank of the river Klarios/Karkotis, at about two kilometers southwest of the village of Kakopetria. In 1985 it was inscribed on the UNESCO World Heritage List which includes nine other painted Byzantine churches of the Troodos range.</p> <p>Saint Nicholas tis Stegis is the only surviving katholicon (monastery church) of an 11th century Byzantine monastery in Cyprus. The church itself is dated to the 11th century, whilst the earliest written sources that mention the monastery are dated to the end of the 13th or the beginning of the 14th century. This monastery flourished from the Middle Byzantine period up to the period of Frankish rule. It declined during the 18th century and ceased to function as a monastery by the end of the 19th century. Ever since, it seems to have functioned as a simple country church and a pilgrimage site. Apart from the church, no other monastic buildings survive today.</p> <p>The church is a domed cross-in-square structure and was originally without the narthex or the timber roof which covers both the nave and the narthex. This later steep-pitched roof, which carries a type of flat tile common in the area of Troodos, gave Saint Nicholas the nickname 'of the Roof' ('tis Stegis') at least since the 13th century. The narthex was added at the beginning of the 12th century, whilst later additions and alterations changed the original appearance of the church and often resulted in the destruction of significant wall-paintings.</p> <p>The interior of the church is decorated with frescoes belonging to various periods, which cover a time span of over 600 years. This entirely painted church has justly been described as a museum of Byzantine painting. The oldest phase of the mural decoration is dated to the 11th century and it is the most important set of wall-painting which survives on the island from this period. The paintings include scenes from the Dodekaorton (the life of Jesus), the Raising of Lazarus, the Dormition of the Virgin Mary, isolated figures, etc. The next phase is dated to the 12th century and it includes wall-paintings from the southwest part of the church, the narthex and elsewhere. The composition of the Forty Martyrs and the figure of Saint Nicholas are worth mentioning.</p>

	<p>Most of the mural decoration of the church is dated to the 14th century. The Crucifixion and the Resurrection belong to the end of the 13th-beginning of the 14th century, whilst the Christ Pantocrator on the dome, the Prophets on the drum of the dome and the Evangelists on the four pendentives date to the 14th century. In the nave and the narthex there is a group of life size saints dated to the same period. The larger than life-size of the military Saints Theodore and George on the northwest pier are particularly impressive. Later, in the 14th century, the apse and the east and south vaults were redecorated. Some of these frescoes are now exhibited in the Byzantine Museum of the Archbishop Makarios III Foundation in Lefkosia. The same Museum also houses some significant portable icons from Saint Nicholas the Stegis.</p> <p>The last phase of the wall-paintings is dated to 1633 and it includes the Apostles Peter and Paul, who decorate the east piers supporting the dome, near the iconostasis which is also dated to the 17th century.</p>
<p>Story educational purposes</p>	<p>The project's general objective is to present the cultural and architectural heritage of Saint Nicholas tis Stegis, declared a World Heritage Site by UNESCO. The rich iconographical cycle of this church, its curious double roof, and the mountainous landscape with its river. The guide to this tour is a paper boat thrown in the river of Kakopetria by a group of students. The discovery of the Church, its architectural style and its geographical position and the interaction of the children with the religious images make this journey alive. Everyone feels welcome in this sacred place. Colours, decorations, and light enrich the experience in the byzantine art of Cyprus. Students, parents, and visitors in general get familiar with the decorative programme of a byzantine Church and the relation of Sant Nicholas as protector of waters (sea, lake, and river) with this specific area. The students bring their paper boats to Saint Nicholas seeking for Love, Peace and Courage!</p>
<p>Duration of the video and broadcasting locations for educational purposes</p>	<p>Duration of the video: 6:21 min</p> <p>Broadcasting locations:</p> <p>Church of Saint Nicholas tis Stegis at Kakopetria</p> <p>River by the Church</p> <p>River at the Old village of Kakopetria</p>

## Description of training workshops for the production of storytelling

Organization	Society of Cypriot Studies (SCS)
Venue	Old Archbishopric Palace, Nicosia and Saint Nicholas of the Roof Monastery at Kakopetria village
Number of training sessions and duration	<p><b>Six sessions</b> intensive course:</p> <p>08/1/2022, 08:00-16:00</p> <p>15/1/2022, 08:00-16:00</p> <p>22/1/2022, 08:00-16:00</p> <p>29/1/2022, 08:00-16:00</p> <p>05/2/2022, 08:00-16:00</p> <p>12/2/2022, 08:00-16:00</p>
Number of participants and their target group	With a total of 15 participants there were: three art educators, two art historians, one storyteller, four members of the SCS research team and five teachers.
Description of the activities	<p>Several methods of storytelling were introduced to the learners through interactive workshops. The participants had the opportunity to present methods and techniques experienced in their field and were discussed in these workshops. The group has worked with enthusiasm and creativity how to tell a captivating story. The participants suggested necessary tools, obtained through their experience with youngsters and adults (for example how to create suspense, how to narrate lively and how to obtain a positive end of the story).</p> <p>In two sessions the participants were trained in therapeutic storytelling: they had to narrate personal stories and examined how through storytelling could bring strength and happiness.</p> <p>Different techniques were presented through experienced examples and the participants had the opportunity to embed these storytelling methods to their target groups.</p>
Main results	<p>The participants had the opportunity to get to know better themselves and the hidden strength that everyone has. Through storytelling they managed to express better their feelings and emotions and get in touch with others. Through these interactive training sessions, the participants realize the importance of storytelling, they have exchanged ideas with other colleagues and experts in a diverse group. They learned some storytelling techniques, to embed them in their work and target groups.</p>

Description of Training activities for educators / teachers / volunteers	
Organization	Society of Cypriot Studies
Venue	Old Archbishopric Palace, Nicosia and Saint Nicholas of the Roof Monastery at Kakopetria village
Number of training sessions and duration	<b>Two training sessions</b> on 17 <sup>th</sup> and 18 <sup>th</sup> of July 2022, from 10:00 to 14:00 <b>Ten individual tutorial sessions</b> during July to September 2022.
Number of participants and their target group	During the <b>July sessions</b> the participants were: five young students, one facilitator (art educator) leading the activities, plus , one photographer and four members of the Staff team (researchers) and one film maker.  During the <b>individual weekly-tutorial sessions</b> , there were the youngster and the facilitator.
Description of the activities	<b>July sessions ere held at the Saint Nicholas of the Roof Monastery in Kakopetria</b> A first the participants introduced themselves and were guided at Saint Nicholas Monastery of the Roof, the old village of Kakopetria and its river. A discussion about the Monastery and its surroundings was followed. The students were asked to focus on the relation between the monastery and the water flow. The second session has taken place inside the Church of Saint Nicholas of the Roof. The students have selected the frescoes that have touched them more. This was a result of a big discussion <b>Individual weekly-tutorial sessions</b> The facilitator was in contact with each youngster individually. The purpose was to create the scenario for a film to help visitors from Cyprus and abroad, youngsters and seniors to get to know about the Monastery, the church, the frescoes, saint Nicholas and the connection with water source of Kakopetria. The scenario of the video was a result of interaction between the facilitator and the students (exchange of ideas, answering questions, use of needed material etc)bikuyjd
Main results	<b>July sessions</b> All the participants learned a lot about this cultural heritage site of UNESCO and its surrounding area, and they have proposed ways to present this site to other students, youngster, and seniors from Cyprus and abroad. Their feelings and emotions were reflected in the chosen compositions to be presented in the film. They have realised the importance of the figure of Saint Nicholas as protector of the water flows, seas, and rivers. <b>Individual weekly-tutorial sessions</b> These sessions, during the weekends from July to September 2022 facilitate the participation of the students in Nicosia. During the sessions the facilitator, an art educator herself, found ways to complement and improve their proposals of the students. The sessions-workshops were mostly a cheerful playground of ideas around a boat sailing the river of Kakopetria around the monastery of Saint Nicholas of the Roof. The facilitator interpreted their ideas and feelings and wrote the scenario of the video, a guide to the Unesco heritage site through the eyes of her students.



**GREECE**  
**AKMI S.A.**  
*UNESCO site identified:*  
*Temple of Delphi*



**Good practices researched and analyzed by partner  
AKMI S.A.**

<b>Country:</b>	Greece
<b>Organization name:</b>	AKMI S.A.
<b>Title:</b>	INSITES Project
<b>Give a brief summary/description of the practise</b>	Cultural heritage tourism is defined as “travel to experience the places, artefacts and activities that authentically represent the stories and people of the past and present, including cultural historic and natural resources” such as urban and rural landscapes, museums, theatres, archaeological sites, historical monuments and cultural interpretation centres. INSITES aims to upskill those who work and manage these businesses (hereby called cultural heritage custodians) and also the VET providers and business mentors who support them in with digital skills and immersive tourism skills.
<b>Aim/s of the practise regarding education for active citizenship of the adult population</b>	<ul style="list-style-type: none"> <li>- To develop a multilingual cultural heritage tourism training pack which upskills learners in the powerful potential of digital technology to rejuvenate, preserve and grow cultural heritage tourism in Europe.</li> <li>- To create Active Peer Learning Guide which captures inspirational case studies &amp; best practice examples of cultural and heritage tourism businesses across Europe who have improved their digital skills and embraced technology in innovative ways to rejuvenate, preserve and grow their cultural heritage tourism business.</li> <li>- To raise awareness about cultural heritage</li> </ul>
<b>Results and/or opinion of the learners involved:(100-500 words max.)</b>	Very nice project! Easy to understand and easy to read training material. Interesting approach of cultural heritage.
<b>Further reading and/or direct Links:</b>	<a href="https://www.insitesproject.eu/about/">https://www.insitesproject.eu/about/</a>

<b>Country:</b>	Greece
<b>Organization name:</b>	AKMI S.A.
<b>Title:</b>	TEDEd
<b>Give a brief summary/description of the practise</b>	<p>TED believes passionately that ideas have the power to change attitudes, lives, and ultimately, the world. This underlying philosophy is the driving force behind all of TED’s endeavors, including the TED Conferences, TEDx, TED Books, the TED Fellows Program, and the TED Open Translation Project. With this philosophy in mind, and with the intention of supporting teachers and sparking the curiosity of learners around the world, TED-Ed was launched in 2012.</p>

<b>Aim/s of the practise regarding education for active citizenship of the adult population</b>	TED-Ed is TED's youth and education initiative. TED-Ed's mission is to spark and celebrate the ideas of teachers and students around the world. Everything we do supports learning — from producing a growing library of original animated videos , to providing an international platform for teachers to create their own interactive lessons, to helping curious students around the globe bring TED to their schools and gain presentation literacy skills, to celebrating innovative leadership within TED-Ed's global network of over 650,000 teachers. TED-Ed has grown from an idea worth spreading into an award-winning education platform that serves millions of teachers and students around the world every week.
<b>Results and/or opinion of the learners involved</b>	Learners were amazed by the platform and the variety of different courses that exist and are delivered. Also, they mentioned that it was very useful for the teachers/trainers since they have the opportunity to upload training material for specific courses and share their knowledge.
<b>Further reading and/or direct Links:</b>	<a href="https://ed.ted.com/">https://ed.ted.com/</a>

<b>Country:</b>	Greece
<b>Organization name:</b>	AKMI S.A.
<b>Title:</b>	Theatre of the Oppressed
<b>Give a brief summary/description of the practise: (100-500 words max.)</b>	It is a very common case, that in groups of low-skilled adults (e.g. migrants) there are people who barely speak English or any other international language apart from their mother tongue. Such people may generally face difficulties in communication. In such cases the trainer should attempt to provide other ways in order to engage all learners and make them feel equal and comfortable. Forum Theatre and specifically Theatre of the Oppressed works from rehearsal improvisation to create a scene of a specific oppression.
<b>Aim/s of the practise regarding education for active citizenship of the adult population:(100-500 words max.)</b>	The Theatre of the Oppressed (TO) was developed by Brazilian theatre director Augusto Boal during the 1950's and 1960's. In an effort to transform the theatre from the "monologue" setting of traditional performance into a "dialogue" between audience and stage, Boal experimented with many kinds of interactive theatre. His explorations assumed that dialogue is the common, healthy dynamics between all humans, that all human beings desire and are capable of conversing, and that when a dialogue becomes a monologue, oppression ensues. Theatre then becomes an extraordinary tool for transforming monologue into dialogue. The main aim is centred on meeting the needs of all people for interaction, dialogue, critical thinking, action, and enjoyment.

<b>Results and/or opinion of the learners involved:(100-500 words max.)</b>	-Create a more familiar learning environment for the learners -Bridge any type of barriers that may exist -Make the learners feel comfortable with their body and expressions
<b>Further reading and/or direct Links: (website, books, journals, articles)</b>	<a href="http://www.wwcd.org/action/Boal.html">http://www.wwcd.org/action/Boal.html</a>

<b>Country:</b>	Greece
<b>Organization name:</b>	AKMI S.A.
<b>Title:</b>	Living Library
<b>Give a brief summary/description of the practise: (100-500 words max.)</b>	The Living Library is a tool that seeks to challenge prejudice and discrimination. It works just like a normal library: visitors can browse the catalogue for the available titles, choose the book they want to read, and borrow it for a limited period of time. After reading, they return the book to the library and, if they want, borrow another. The only difference is that in the Living Library, books are people, and reading consists of a conversation.
<b>Aim/s of the practise regarding education for active citizenship of the adult population:(100-500 words max.)</b>	The Living Library attempts to challenge prejudice by facilitating a conversation between two people: Books and Readers. Books are volunteers who have either been subjected to discrimination themselves or represent groups or individuals within society that are at risk of suffering from stereotype, stigma, prejudice or discrimination. Living Books often have personal experiences of discrimination or social exclusion that they are willing to share with Readers. Most importantly, Books give Readers permission to enter into dialogue with them, in the hope that their perspectives and experiences will challenge commonly held perceptions and stereotypes and therefore affect the attitudes and behaviours of wider society
<b>Results and/or opinion of the learners involved</b>	-Raise awareness of stereotypes and prejudices and their negative consequences -Increase the visibility of human rights -Promotes tolerance and respect for human rights
<b>Further reading and/or direct Links: (website, books, journals, articles)</b>	<a href="https://rm.coe.int/16807023dd">https://rm.coe.int/16807023dd</a>

<b>Country:</b>	Greece
<b>Organization name:</b>	AKMI S.A.
<b>Title:</b>	Digital Storytelling
<b>Give a brief summary/description of the practise</b>	Digital storytelling is a participatory, visual method for people to produce, exchange and disseminate knowledge in today's digital world. Adults in the community education space are offered the opportunity to learn about self, others and their own place in the world. Educators experienced in Lambert's process believe it fosters transformative and insightful

	<p>learning in this respect. To investigate the possibilities of Digital Storytelling in Intergenerational Learning and to develop the proposal of the methodology for the educators based on these approaches, we explored the learning needs of younger and older participants and the competences and skills that educators should have in order to organise digital storytelling training in an intergenerational learning setting through interviews, focus groups, open discussions etc.</p>
<p><b>Aim/s of the practise regarding education for active citizenship of the adult population</b></p>	<p>Digital storytelling aims to:</p> <p>a) involve people from two or more generations participating in a common practice that happens in some place, (b) involve different interests across the generations and can be employed to address the betterment of individual, community and ecological wellbeing through tackling some ‘problem’ or challenge, (c) require a willingness to reciprocally communicate across generational divides (through activities involving consensus, conflict or cooperation) with the hope of generating and sharing new intergenerational meanings, practices and places that are to some degree, held in common, and (d) require willingness to be responsive to places, and each other, in an ongoing manner.</p>
<p><b>Results and/or opinion of the learners involved</b></p>	<p>- “It's something in our culture. There is a constant transmission through our tales, traditions and customs. I think that our grandmothers and grandfathers constantly learn something from their grandchildren too”</p> <p>-There’s one way that we do use storytelling. I guess that we use it with people in counselling (which I learned at Uni). If you have a small emotional vocabulary - if you can only express yourself in terms of ‘sad, angry, happy’ - you can’t tell people how you feel or express yourself. So it’s all about getting another narrative - listening to people’s stories, reading books, watching Netflix. So then if you get a vocabulary of a hundred words for the word ‘sad,’ you can express yourself more, relate to that more, and figure out how to get out of those emotions more.”</p>
<p><b>Further reading and/or direct Links:</b></p>	<p><a href="https://www.salto-youth.net/downloads/toolbox_tool_download-file-2649/ENG_IO1-report_Eshahrazad.pdf">https://www.salto-youth.net/downloads/toolbox_tool_download-file-2649/ENG_IO1-report_Eshahrazad.pdf</a></p>

Description of the storytelling produced in Greece	
Organization	AKMI S.A.
Venue	Online
Target group involved in production	Teachers of Archaeology, students, experts
Description of the proposed story	AKMI has produced a video with a detailed description of the UNESCO site Delphi. Students, teachers and experts of the archaeology sector joint forces and developed this video. The first step was to develop the scenario with the historical background of the site. Our experts and teachers worked together in order to write the main scenario and then share it with the rest of the team. Then, in collaboration with the students of the Video making and graphic design of AKMI, there was produced the first draft of the video. After several comments from the teachers, the students made the necessary corrections and finalized the video editing.
Description of the UNESCO site where the story is set	Between two giant cliffs, at the slope of Mt Parnassos, the Phaidriades (Shining Rocks) in central Greece is where the archaeological site of Dephi is located. According to mythology Delphi was considered to be the Navel of the Earth (omphalos), when Zeus sent two eagles in opposite directions to determine the fulcrum of all existence. It is believed that they met on this exact spot. The area was first inhabited in the 2nd millennium BC. Here, we can find the Panhellenic Temple of Apollo where Pythia gave her prophesies in its inner sanctum. The Delphic oracle was an important spiritual center from the 6th century BC to the 4th century AD. Many offerings came to light through excavation processes that proves the political and religious influence of Delphi to the whole world not only Greece. Pilgrims came to site to seek from the priestess her valuable answers .With a long history and beautiful landscape Delphi attracts hundreds of thousands visitors each year so it comes to no surprise, that it fits the criteria following , to be a UNESCO world heritage site. The layout of Delphi is a unique artistic achievement. Mount Parnassus with its magical surroundings coexist with the human craftsmanship (modular elements such as treasuries or terraces) of Delphi in perfect harmony. The physical location of Delphi is highly significant because it remains intact and gives a perfect example of the sanctuary which was associated with a belief of manifest universal significance.
Story educational purposes	For the video we have decided to include the most important information for Delphi Site. More specifically, our team of experts and teachers have tried to approach the site both on historical, archaeological, social and architectonic aspect. During the video the ultimate objective is to study, develop and explore new possibilities for Delphi UNESCO site, which, from being a place of conservation and protection of cultural heritage, can become not only a place designed for use and exploitation, but also a place for lifelong education, a cradle of culture. The video also describes the most important facts about the archaeological monument of Delphi and its importance for the world cultural heritage transformed into a digital storytelling tool that can be accessed by all type of learners.
Duration of the video and broadcasting locations for educational purposes	Duration of the video: 1.30 min Broadcasting locations: AKMI classes, AKMI International department, Municipalities, Collaborating companies, students, teachers.

Description of training activities for educators / teachers / volunteers	
Organization	AKMI
Venue	AKMI International, Evmolpidon 23, Athens
Number of training sessions and duration	6 training sessions 4,5,6,7,8,11,12 July 2022 10 pm to 15 pm
Number of participants and their target group	20 participants in total including teachers, adult trainers, people from the international department of AKMI and the moderator.
Description of the activities	<p>The main purpose of the trainings was to introduce several methods of storytelling to the learners through interactive workshops. More specifically the following methods/techniques were presented and discussed:</p> <ul style="list-style-type: none"> <li>● How to immerse your audience in a story.</li> <li>● How to tell a personal story.</li> <li>● How to create suspense while telling a story.</li> <li>● How to bring characters to life.</li> <li>● Show. Don't tell.</li> <li>● How to build up to a S.T.A.R. moment.</li> <li>● End with a positive takeaway.</li> </ul> <p>All the above-mentioned techniques were presented through examples of people who have used it in the past. The learners had the opportunity to work in groups and present their ideas on how to embed these storytelling methods to their target groups.</p>
Main results	<ul style="list-style-type: none"> <li>- Better understand what storytelling is</li> <li>- Get to know some storytelling techniques</li> <li>- Work in a diverse group</li> <li>- Attend several interactive sessions</li> <li>- Understand how to embed these storytelling methods in their work and deliver them to their target groups.</li> </ul>

Description of training workshops for the production of storytelling	
Organization	AKMI
Venue	AKMI International
Number of training sessions and duration	Duration 2 full days from 10 pm to 15 pm 1st & 2nd June 2022
Number of participants and their target group	10 participants
Description of the activities	<p>For the production of the video for the Delphi UNESCO site, a group of 10 people from the archaeological and historical sector worked together in order to make an extensive research for the topic of the video and write the story that later there was voice overed for the purpose of the video.</p> <p><b>Day 1</b> The group gathered for the first time at AKMI International premises at the center of Athens. In the beginning the got to know each other better, shared their backgrounds and experience and they started to brainstorm for the development of the story. They worked in smaller groups of 3-4 people and then they presented their ideas at the big group in order to finalize their idea.</p> <p><b>Day 2</b> The group met again at AKMI International’s office for the second day. Now they had to go through what they discussed the previous day and finalize the text. After that, one of them recorded the voice over of the description and gave it to the Project Manager of SCENARIO.</p>
Main results	<ul style="list-style-type: none"> <li>- Collaboration between people from different backgrounds</li> <li>- Getting to know more about Delphi UNESCO site</li> <li>- Create a collaborative and learning environment</li> <li>- Work on a European project</li> <li>- Develop a final product that has been used for the purpose of SCENARIO project</li> </ul>



**SPAIN**  
**UNIVERSITAT ROVIRA I VIRGILI**  
**UNESCO site identified:**  
**Monastery of Poblet**



**Good practices researched and analyzed by partner  
Universitat Rovira I Virgili (ES)**

<b>Country:</b>	Spain
<b>Organization name:</b>	TV3 (Televisió de Catalunya)
<b>Title:</b>	Catalunya des de l'aire
<b>Give a brief summary/description of the practise</b>	<p>"<i>Catalunya des de l'aire</i>" is a journey through the places that make up the past, the present and the future of the country and its inhabitants. Catalonia is magical. It contains sea and land, rivers and mountains. In its thousands of square kilometres there are churches, castles, parks...</p> <p>"<i>Catalunya des de l'aire</i>" offers a beautiful and spectacular view of the Catalan lands and its inhabitants. The series, of 18 chapters, starts from the concept of integral patrimony, that is to say, from the sum of the artistic, natural and anthropological aspects, with the corresponding historical and literary indications.</p>
<b>Aim/s of the practise regarding education for active citizenship of the adult population</b>	<ul style="list-style-type: none"> <li>- To show viewers the Catalan cultural heritage.</li> <li>- To promote the country's image taken from the air, offering a succession of landscapes and monuments of different periods.</li> <li>-To promote and value celebrations and significant traditions of the different areas based on encounters with local inhabitants.</li> <li>- To highlight the plurality of elements and landscapes that form the unity of the country, with all the richness of contents, sometimes even contradictory.</li> <li>- To facilitate a different way of traveling to those that cannot do it in a traditional way due to their daily responsibilities (work, family, restrain budget, among other reasons).</li> <li>-To disseminate a guide prepared by four university professors specializing in historical and anthropological heritage among adult population.</li> </ul>
<b>Results and/or opinion of the learners involved</b>	<p>18 chapters were made and are available to the public through the digital platforms of TV3.</p> <p>They can also be found on Youtube, with a great success of visualization, some have even surpassed 10 million.</p> <p>Although nowadays it is a more typical format of a traditional museum, at the time (90's) it was an innovative product that brought the people of Catalonia to their cultural and landscape heritage without the need of having to leave home.</p>
<b>Further reading and/or direct Links</b>	<p><a href="https://www.ccma.cat/tv3/alacarta/catalunya-des-de-laire/les-muntanyes/video/1503729/">https://www.ccma.cat/tv3/alacarta/catalunya-des-de-laire/les-muntanyes/video/1503729/</a></p> <p><a href="https://youtu.be/FtQQeez2bQM">https://youtu.be/FtQQeez2bQM</a></p> <p><a href="https://youtu.be/XcBh0h-2nkY">https://youtu.be/XcBh0h-2nkY</a></p>

<b>Country:</b>	Spain
<b>Organization name:</b>	De eso no se habla
<b>Title:</b>	De eso no se habla podcast
<b>Give a brief summary/description of the practise</b>	<p>"<i>We don't talk about that.</i>"</p> <p>If this phrase rings a bell, it is probably because you heard it repeatedly when you were a child, at dinner-time or at family gatherings. In this podcast, we talk about the silences that this phrase creates, both in</p>

	ourselves and in society. We talk about the stories behind these silences and about what happens when we break them.
<b>Aim/s of the practise regarding education for active citizenship of the adult population</b>	<ul style="list-style-type: none"> <li>- To recover personal stories of elderly people who had a role to play during the hard dictatorship years of the country.</li> <li>- To connect the dots that link personal and collective silences through a narrative nonfiction podcast.</li> <li>- To open the ‘Pandora box’ that may help to explain tense relationships among neighbours or even kinship that have roots in their individual decisions during Franco’s dictatorship.</li> <li>- To sensitise youngsters on their elders’ stories.</li> <li>- To facilitate dialogue between parents and children –today, adults- on the matter.</li> <li>- To facilitate a time of dialogue among generations on the subject.</li> <li>- To promote the healing of old wounds through the dialogue, bringing to light secrets never spoken before.</li> </ul>
<b>Results and/or opinion of the learners involved</b>	<p>"Excellent work, very good production, music and story. Kept me hooked every second <sup>↑</sup><sub>TOP</sub> <sup>↑</sup><sub>TOP</sub> <sup>↑</sup><sub>TOP</sub> <sup>↑</sup><sub>TOP</sub> "</p> <p>"Wonderful!!! How in such a tiny space, you can store so much truth!!!"</p> <p>"A lump in my throat the whole time. How necessary this is!"</p> <p>"I am shocked at this story, how much pain the families have carried after such unfortunate events, how violence silenced a nation and fear became a wall. This is healing and liberating for these families. How beautiful that you make these very human stories visible so that new generations recognize a past, a history. Thank you."</p>
<b>Further reading and/or direct Links</b>	<p><a href="https://deesonosehabla.com/en/">https://deesonosehabla.com/en/</a></p> <p><a href="https://www.instagram.com/deesonosehabla_podcast/">https://www.instagram.com/deesonosehabla_podcast/</a></p> <p><a href="https://www.lamarea.com/2020/09/21/de-eso-no-se-habla-el-podcast-que-habla-de-los-silencios/">https://www.lamarea.com/2020/09/21/de-eso-no-se-habla-el-podcast-que-habla-de-los-silencios/</a></p> <p><a href="https://jorgemarinnieto.com/2021/08/30/de-eso-no-se-habla-el-podcast-sobre-el-silenciolunespodcastero/">https://jorgemarinnieto.com/2021/08/30/de-eso-no-se-habla-el-podcast-sobre-el-silenciolunespodcastero/</a></p>

<b>Country:</b>	Spain
<b>Organization name:</b>	CCMA (Corporació Catalana de Mitjans Audiovisuals)
<b>Title:</b>	El Foraster
<b>Give a brief summary/description of the practise</b>	<p>"<i>El Foraster</i>", an itinerant stand-up comedian who travels around Catalonia in search of the human landscape of villages with less than a thousand inhabitants. Each chapter focuses on a different town. And in each town, a challenge: to make a monologue in front of all the inhabitants, a personalized monologue, tailor-made for each town and its inhabitants.</p> <p>"<i>El Foraster</i>" is the adaptation for the CCMA of the Danish format "Comedy on the edge", which was broadcasted on the DR1 channel in Denmark.</p>
<b>Aim/s of the practise regarding education for active citizenship of the adult population:</b>	<ul style="list-style-type: none"> <li>- To present viewers with the human landscape of the country, since during the search for characters, "<i>El Foraster</i>" interviews some of the town’s inhabitants.</li> <li>- To show viewers other ways of doing and living, different from that of the big cities.</li> <li>- To highlight the significance of the rural areas and its inhabitants, most of them ageing farmers living alone.</li> <li>- To present inhabitants of the rural areas with the opportunity of becoming protagonists, even if it is for a few minutes.</li> </ul>

	- To connect neighbours of a same town through humorous situations, where they are, at the same time, audience and protagonists.
<b>Results and/or opinion of the learners involved</b>	"Small stories of great people that make that season after season excites you and makes you laugh in equal parts... And it is these stories that make up our great history!!!" "A program with a spectacular photography and wonderful people, that talking with the presenter of the program both makes you laugh and cry."
<b>Further reading and/or direct Links:</b>	<a href="https://www.ccma.cat/tv3/el-foraster/mes-info/">https://www.ccma.cat/tv3/el-foraster/mes-info/</a> <a href="https://www.mercabarna.es/media/upload/pdf/news1474291694ara_el-foraster.pdf">https://www.mercabarna.es/media/upload/pdf/news1474291694ara_el-foraster.pdf</a>

<b>Country:</b>	Spain
<b>Organization name:</b>	IDEAL Centre d'Arts Digitals
<b>Title:</b>	Frida Khalo, the life of an icon
<b>Give a brief summary/description of the practise: (100-500 words max.)</b>	FRIDA KAHLO, THE LIFE OF AN ICON is an immersive biography that proposes a journey through the life of one of the most influential artists of all time. The immersive biography of FRIDA KAHLO is presented without reproductions of paintings by the artist, with the intention of taking further steps in the new immersive languages. The innovative proposal explores the artist's biography through collections of historical photographs, original films, digital environments, artistic installations, collector's items and newly created music that reproduce the most relevant moments of her life, inviting visitors to discover the incredible story that built the myth. In the XXI century, the myth of FRIDA KAHLO is more current than ever. Her life captivates surprises and inspires through a biography that reveals a woman capable of overcoming adversity thanks to her perseverance, strength, rebellion and talent, with an unrepeatable personality, ahead of her time.
<b>Aim/s of the practise regarding education for active citizenship of the adult population: (100-500 words max.)</b>	<ul style="list-style-type: none"> <li>- To facilitate the dissemination of opportunities presented by immersive digital arts to young adults that are not necessarily used to it.</li> <li>- To encourage adult citizens to train on immersive digital arts and other new uses of technology in the artistic arenas.</li> <li>- To show the advantages of productions that use immersive digital arts.</li> <li>- To exhibit an innovative artistic proposal on a widespread subject, produced using a new and state-of-the-art technology.</li> <li>- To develop local talents among adult population with the aim of creating their own productions.</li> </ul>
<b>Results and/or opinion of the learners involved: (100-500 words max.)</b>	"We were already with Monet, now we repeat with Klimt... and in November with Kahlo. Wonderful way to present the works of these genius artists. This audiovisual system, topped off with the 3D experience is a blast. We will be back without hesitation." "The place is very well decorated and conditioned. The exhibition is very successful. The best part is the virtual reality experience, which is the last area of the exhibition tour." "Very original place located in the neighborhood of Poble Nou in Barcelona. Old cinema where a beautiful show of lights, images and sound is offered. This show is magical and wonderful. Very emotional. The final, before leaving

	or, offer virtual glasses where you can immerse yourself in the works of the painter. The place is very well used and anti-covid measures of 10.”
<b>Further reading and/or direct Links:</b>	<a href="https://idealbarcelona.com/">https://idealbarcelona.com/</a> <a href="https://elpais.com/espana/catalunya/2021-12-07/en-la-cama-con-frida-kahlo.html">https://elpais.com/espana/catalunya/2021-12-07/en-la-cama-con-frida-kahlo.html</a> <a href="https://www.barcelona.cat/barcelonacultura/es/recomanem/exposicion-ideal-frida-kahlo">https://www.barcelona.cat/barcelonacultura/es/recomanem/exposicion-ideal-frida-kahlo</a>

<b>Country:</b>	Spain
<b>Organization name:</b>	Ajuntament de Tarragona
<b>Title:</b>	Tarraco Viva
<b>Give a brief summary/description of the practise</b>	Spreading ancient history in an attractive way that provokes reflection about our past. That was the aim when <i>Tarraco Viva</i> was set up in 1999. “History for everyone” could be the motto for this international festival dedicated to spreading the history of Roman times. <i>Tarraco Viva</i> has become a benchmark event thanks to both the proposals that it makes and the quality that it offers. Military life and daily life; the legions, the theatre, the gladiators, the homes, the cuisine, the writings, the engineering, the fashion... all recreated with a common denominator: exactness. Getting to know the past is not something that is confined, rather it is the best way to understand the present and, therefore, to be able to choose the future. You will probably discover that you are more Roman than you thought. Welcome to Tarraco!
<b>Aim/s of the practise regarding education for active citizenship of the adult population</b>	<ul style="list-style-type: none"> <li>- To disseminate the knowledge of ancient history and to be able to make available to the general public tools for reflection on the historical past.</li> <li>- To sensitize the citizens of Tarragona and visitors to the importance of the conservation of the Historical Heritage.</li> <li>- To facilitate a space for the participation of the citizens of Tarragona in the management of the Historical Heritage as promoters and promoters of active proposals.</li> <li>- To promote the creation of groups of re-enactment, living history and experimental archaeology with the aim of better disseminating the historical past.</li> <li>- To promote and stimulate interest in history in order to create in the citizens the idea of the cultural and, therefore, human value of the historical heritage.</li> </ul>
<b>Results and/or opinion of the learners involved</b>	It is an annual activity, which has been repeated without interruption since its beginnings in 2018. “Its historical rigor. Its didactics. Its good organization. I also recommend the talks and workshops. And of course, to know the life, history and uniforms of the Roman legions and in general of all the Roman culture in Tarraco.” “Beautiful!!! You travel through time to discover what was the life of the past ... Top Organization!!! 5 stars.” “Since the Festival started every year we have gone to see something or just to go for a walk. My children have grown up with it and it has allowed us to explore different levels, different content... I always feel that it connects me with my distant past and that the stones we see and touch every day shout that past.”
<b>Further reading and/or direct Links</b>	<a href="https://www.tarragonaturisme.cat/en/tarraco-viva">https://www.tarragonaturisme.cat/en/tarraco-viva</a> <a href="https://www.instagram.com/tarracoviva/">https://www.instagram.com/tarracoviva/</a>

Description of the storytelling produced by the partner Universitat Rovira i Virgili	
Organization	UNESCO Chair of Intercultural Dialogue in the Mediterranean - Universitat Rovira i Virgili
Venue	- Jaume I residence for the elderly in Espluga de Francolí - Poblet Cistercian Monastery
Target group involved in production	-Residents of Jaume I residence for the elderly - Unaccompanied young migrants
Description of the proposed story	Poblet Monastery is a World Heritage Site by UNESCO. Like any other heritage monument, the value of Poblet Monastery also lies in the esteem and recognition that are born from the small, intimate, and anonymous stories of the people who have had ties to it. Our main challenge was to bring to the fore those anonymous stories the Monastery has brought to life, and to do so through digital storytelling. Because we believe in the social value of research, we wanted our UNESCO site to be explained by silenced, disregarded voices. The voices of the elderly transformed the Monastery into a playground, or a garden for family celebrations, or a workplace. The unaccompanied young migrants have made an artistic translation of these confidences, whether through music, painting, photography, or any other means of aesthetic expression. The UNESCO Chair team accompanied the protagonists in the creative process. The curious eye of the camera also took part, without missing any detail of what was happening. And all this, in the context of the warm and discreet welcome of the religious community.
Description of the UNESCO site where the story is set	The <u>Royal Monastery of Santa Maria de Poblet</u> is the most representative monastery of the Cistercian Route and a historical and architectural treasure. A community of more than 30 monks still lives in it, which gives it authenticity when one tries to envisage the particularities of the monastic life. The building dates back to the 14th century, although the monastery was founded in 1129 by order of Ramon Berenguer IV, Count of Barcelona. Its facilities hosted the mausoleums of the Catalan kings. The heart of the spiritual life of the monastery is Santa Maria, the church. The areas that form the entire monastery are surrounded by three rows of concentric walls. Valuable works of sacred art are also preserved in the monastery. The collection of documents that can be found in the library is also a heritage. Since the community that resides in the monastery is still active, it can be very enlightening to have a walk by the domestic quarters that remain open to visitors, such as the refectory, the dormitories or the winery.
Story educational purposes	Although the project's general objective is to present the cultural and architectural heritage of Poblet Monastery, we added a particular dimension: the one of those who have had some sort of relationship, whether because they have lived in the area, worked there, or because it is one of their life's emotional landscapes. The initiative values another type of heritage: people's vital heritage. From an act of pure encounter of two stigmatized groups -the elderly and the unaccompanied young migrants- the Poblet Monastery, declared a World Heritage Site by UNESCO, becomes the excuse for the meeting. The ultimate objective, therefore, is to highlight the importance of roots as part of a common past that allows us to move forward into the future. If the Poblet Monastery is the representation of these cultural and heritage roots, the protagonists of the activity become the representation of the human and individual roots of each person. And the need to dignify them is one of the educational messages that this project aims to convey: the importance and dignity of every human being.
Duration of the video and broadcasting locations for	Duration of the video: 8.07 min Broadcasting locations: - Jaume I residence for the elderly in Espluga de Francolí - Poblet Cistercian Monastery

educational purposes	<ul style="list-style-type: none"><li>- Tourist Offices around Catalonia</li><li>- Centres for migrant children around Catalonia</li><li>- High-Schools around Catalonia</li><li>- Primary schools around Catalonia</li></ul>
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Description of training activities for educators / teachers / volunteers	
Organization	Escuela de Narrativa terapéutica - JORDI AMENÓS ÁLAMO
Venue	Escuela de Narrativa terapéutica – Casp, 116 - 5º 1ª - Barcelona
Number of training sessions and duration	<p><b>Six sessions</b> intensive course:</p> <p>1- 20/05/2021 - 9:30h-19h  2- 21/07/2021 - 9:30h-19h  3- 22/07/2021 - 9:30h-19h  4- 23/07/2021 - 9:30h-19h  5- 24/07/2021 - 9:30h-19h  6- 25/07/2021 - 9:30h-19h</p>
Number of participants and their target group	With a total of 22 participants there were: one main facilitator, two actors, one storyteller, four members of the URV reaserch team, five social workers, three couches, four high-school teachers and two researchers from other institutions.
Description of the activities	<p><b>TRAINING IN THERAPEUTIC STORYTELLING</b></p> <p>The training in Therapeutic Storytelling had the following pedagogical itinerary:  We started the journey by getting to know the different types of therapeutic storytelling that exist in order to know when one story is more appropriate than another in a helping intervention.</p> <p>In the central part of the training, we worked with creativity, looking for tools, resources and inspirations to place ourselves as authors of original stories that can improve someone's existence. At the end of the training, we worked with real cases. For one day, we became therapists with our stories, accompanying someone in a journey they are struggling with, or someone who may have a blockage, and in this way find strength, power and beauty in the stories we had created for someone. Lastly, we learned how to supervise a story.</p>
Main results	<p>The art of storytelling allowed us to better know ourselves, to express emotions, to discover our inner world and enabled us to move towards a new reality. It is a wonderful way to get in touch with others, to share and to accompany ourselves. Thus, the work with Therapeutic Narrative is a task of exploration, growth and self-reflection with the idea that the person finds strength, can heal a wound or approach life more in tune with desires and wishes if life allows it. We are much more than our stories, and we need the eyes of others to discover this.</p> <p>All these new lessons were extremely useful to accompany elders and youngsters in their tasks during the development of the project.</p>

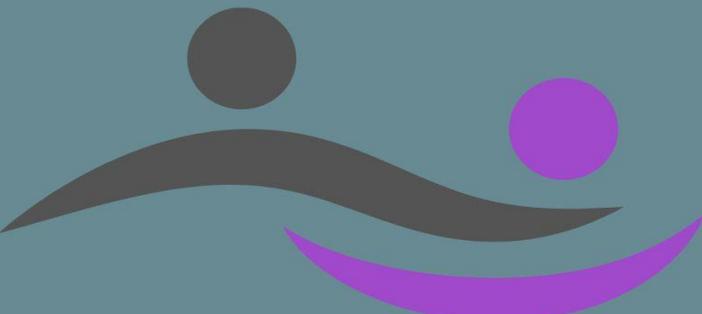
## Description of training workshops for the production of storytelling

Organization	UNESCO Chair of Intercultural Dialogue in the Mediterranean - URV
Venue	Campus Catalunya - Universitat Rovira i Virgili
Number of training sessions and duration	<b>One training session</b> on July 18 <sup>th</sup> 2022, from 16h to 22h <b>Thirteen individual weekly-tutorial sessions</b> during July to September 2022.
Number of participants and their target group	During the <b>July session</b> the participants were: six young migrants, one facilitator (anthropologist and photographer) leading the activities, plus four members of the Chair team (three researchers and one film maker). During the <b>individual weekly-tutorial sessions</b> , there were the youngster and the facilitator.
Description of the activities	<b>July session</b> A first series of fun activities allowed participants to introduce themselves and get to know better the rest of the group. This goal once attained, each one of the young migrants presented their proposals. They had been asked to “translate” the recollections that the elders had told them a few days earlier in Poblet in a piece of art. In their memories, the elders had transformed the monastery into a playground, a garden for family picnics, a setting for marriages and other ceremonies, a place of work, etc. for us. The youngsters presented then a series of photos, two paintings, a "medicine leaflet" and a song. Each participant listened to the suggestions of the rest of the group to improve their idea. <b>Individual weekly-tutorial sessions</b> The facilitator contacted each youngster individually to follow the progress of their work, answering to their questions, helping find the needed material, interconnecting the initiatives, proposing ideas...
Main results	<b>July session</b> All the proposed activities aimed to reinforce the mutual knowledge and confidence, cementing the group and opening opportunities to share life experiences. Sharing the emotions and feelings the previous meetings with the elders awakened in every group member unblocked youngsters creativity, and help build their confidence. The success of the youngsters’ artistic expressions depended on this previous work. The youngsters exchange ideas with the rest of the participants, therefore improving their projects. <b>Individual weekly-tutorial sessions</b> These sessions facilitate the youngsters’ participation in every possible way, providing material and immaterial help. The facilitator being a creative person himself, easily interpreted the youngsters ideas and found ways to complement and improve the proposals. On the other hand, he became a sort of “big-brother”, listening to their feelings and troubles, encouraging them to capture these emotions in their artistic projects.

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SCENARIO

# “HISTORY, CULTURE AND TECHNOLOGY FOR EDUCATION OF ADULTS TO UNESCO HERITAGE”

*e-book of best practices*  
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