

SHAHRAZAD

“Innovative Approach in Adult Education: Digital Storytelling in Intergenerational Learning,”

METHODOLOGY PROPOSAL ON THE USE OF DIGITAL STORYTELLING FOR INTERGENERATIONAL LEARNING IN ADULT EDUCATION

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INTRODUCTION

This report has been developed within the frame of the project KA2 **E-SHAHRAZAD “Innovative Approach in Adult Education: Digital Storytelling in Intergenerational Learning,”** Project number 2020-1-FR01-KA227-ADU-095449, co-financed by the Erasmus+ Programme.

The results of this report are based on a research methodology comprising four pillars.

The first pillar consists of a **literature review** made by project partners concerning the intergenerational learning (IGL) approach and digital storytelling (*Chapter 1*).

The second is an **open discussion** between partners and digital storytelling experts from Loughborough University (*Chapter 2*).

The third consists of **focus group interviews conducted with educators** – experts in teaching older adults and/or younger people and/or working within intergenerational learning settings (*Chapter 3*) and also **with students aged 13-25 and over 55 years old** (*Chapter 4*). The guidelines for focus group interviews have been designed to explore the specific learning needs of the younger and older participants in digital skills development in IGL settings, and, from the perspective of educators, the competences and skills that educators should have in order to organise digital storytelling training in an intergenerational learning setting.

Finally, the fourth pillar is the **methodology proposal** based on the academic point of view (*Chapter 5*).

CHAPTER 1

DIGITAL STORYTELLING IN INTERGENERATIONAL LEARNING: LITERATURE REVIEW

1

INTERGENERATIONAL LEARNING

In an era of lifelong learning, it is natural to consider education and learning opportunities for all generations to be an important part of the quality of life. To overcome the challenges raised in the United Nations’ “Agenda 2030 for Sustainable Development,” it seems significant to set the conditions required to achieve **continuous exchange of knowledge, skills, wisdom and values between generations, and real intergenerational learning.**

Furthermore, UNESCO recognised intergenerational learning programs as **social vehicles** which create proactive and continuous exchanges of resources and learning between older and younger generations.

Intergenerational learning is a way to learn together and from different generations. When older and younger generations work together, they gain skills, values, and knowledge. Intergenerational learning can take place in a variety of social settings (formal, non-formal and informal) and through different programmes which assist in strengthening social capital and bonds, creating social cohesion in our communities.

Greg Mannion (University of Stirling, Scotland) offers the following definition for **intergenerational education**:

a) *involves people from **two or more generations** participating in a common practice that happens in some place,*

(b) *involves **different interests across the generations** and can be employed to address the betterment of individual, community and ecological well-being through tackling some ‘problem’ or challenge,*

(c) *requires 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) *requires willingness to **be responsive to places,** and each other, in an ongoing manner.*

From the pedagogical point of view, the main purpose of intergenerational education is to **improve intergenerational relations** in ways that assist in the flourishing of communities and places, local and beyond (Mannion, 2012). The term "intergenerational learning" is composed of three elements with a strong pedagogical meaning:

- **“inter”** - focuses on the dimension of the exchange, relationships, reciprocity;
- **“generational”** - an aspect which considers the different fields of experience and mentality formed in time between representatives of different ages;
- **“learning”** - the result of the exchange of experiences.

Intergenerational learning is where people of all ages can learn together and from each other. IGL activities increase cooperation, interaction or exchange between two or more generations, breaking down stereotypes, promoting understanding, respect and trust whilst sharing ideas, skills, knowledge and experience. It leads to learning outcomes, promoting coexistence and citizenship, and developing "co-learning" approaches.

We can summarize some pedagogical aspects involved in the IGL perspective:

a) Generativity of educational relations. IGL enables the creation of valuable educational relationships between people of different ages, supporting recognition of the importance of all age groups. The value in these relationships is generated by sharing and learning experiences of the past and present, providing a historical and cultural memory. In this sense, empathy and acceptance are also created between generations, since everyone has something to communicate and exchange with others.

b) Generation of relational social capital. Children, young people and the elderly can reflect on the meanings of all age groups during IGL activities; being with members of the “other” age group becomes an opportunity for a **meaningful and socially-relevant learning experience**. The strong correlation between **intergenerational education and the formation of social capital** was highlighted by Gillian Granville in her work “Review of Intergenerational Practice in the UK” (2002). The pedagogical relationship between IGL and social capital can be explained through Luigi Guiso’s perspective: the **set of values and beliefs** shared by the community help its members **overcome problems** and challenges.

c) Transformative learning. Transformative learning theory was developed by Jack Mezirow in the late 1900s. He used this theory to describe how people develop and use critical self-reflection to consider their beliefs and experiences, and over time, change their way of seeing the world. In this perspective, IGL learning is transformative. During our learning process, the meanings and value of our experiences can transform, receiving a new "charge" of meaning and opening up new learning and perspectives. A sort of "liberation" of adults who, as Mezirow explains *"as learners, [...] are prisoners of our personal history. However able [we are] to give meaning to our experiences, we all must start from what we have been given, and operate within the horizons set by the way of seeing and understanding that we have acquired through previous learning."* (Jack Mezirow, 1997)-

d) Reflection and narrative after the learning experience is very important. After sharing knowledge in an intergenerational context, the elder educator reconsiders his/her life experience, appreciates it more and sees him/herself in the other role.

e) Reciprocity and proximity between generations. Early approaches to intergenerational learning focused on one-way exchanges and outcomes. For example, efforts to get adults to educate the young, or, getting the young to support, serve or assist older members of society. Currently most studies recognize the importance of more reciprocal inputs and outputs of IGL programmes, involving all ages and two-way exchanges (Kaplan, 2002). From this point of view, the dimension of mutual participation is evident in intergenerational education. It becomes an important pedagogical element and process which allows the improvement of relations between generations as an intentional aim. Intergenerational practice becomes more dynamic (non-linear), recursive, constructivist, socially situated and informed by postmodern theories of empowerment.

f) Agency. This perspective is based on the theoretical approach of the Capability Approach, which considers and works for an existential conception of well-being, focusing on the development of relationships and wellbeing (Sen, 1999). The Capability Approach assumes the form of human development to be development "for", "through" and "of" people, or a combination of human priorities, real participation and the development of human resources and their skills.

Therefore the Capability Approach considers the possibility of acting, participating, expressing and empowering as essential rights for the human being, the possible expression of citizenship, the expansion of democratic processes. According to Sen an agent is someone who takes action to bring change (Sen, 1999). Consequently, the term agency represents the gains made by a person who achieves goals and values he considers important (Sen, 2010). From this point of view we can suppose that the intergenerational learning approach and the Capability Approach are interconnected, as in sharing their experiences and values, IGL educators become agents in an inclusive society, leading to common change.

From a pedagogical point of view, some intergenerational learning opportunities and outcomes emerge as:

- improvement of wellbeing, self-esteem and health
- greater awareness of the problems that each generation experiences
- development of stronger connections with the community
- the breaking down of age-based stereotypes
- learning based on community projects or problem solving
- improvement of interpersonal social skills and communication skills
- greater knowledge and understanding of the community
- older people remaining longer in their own homes rather than moving into care homes
- reciprocity in the form of learning and exchange of skills
- recognition of the value of each generation
- more space created for mentoring and development of friendship and solidarity

1.2

DIGITAL STORYTELLING

This literature review examines a selection of research reports and published texts on the practice of digital storytelling to discover its relevance to the aims of the E-Shahrazad project, namely the effectiveness digital storytelling activities might have in adult educational settings for bridging the gap between the younger generation and the over 55's, its potential for developing ICT, basic reading and writing competency, and the understanding of values, heritage and history in adult learners, and to create guidelines and educational materials to support intergenerational learning in settings delivering adult education.

1. Storytelling and its relevance to the project aims

Humans have been telling each other stories since the dawn of time. Stories speak to the human search for meaning and are perceived both as vectors of truth and as a challenge to the meaning of truth itself. Stories make sense of human behaviours and trigger emotions in the teller as well as the listener, generating shared empathy and trust. It is therefore the ultimate art form of social interaction. The act of storytelling unlocks our creativity and is ‘the foundation of health, peace-building and vision’, with learning to recognize the story we each are living ‘a worthy life’s work.’ (Metzger, 2010)

2. What is digital storytelling?

Digital storytelling is a participatory, visual method for people to produce, exchange and disseminate knowledge in today’s digital world. The digital storytelling method formulated by Joe Lambert and his colleagues from 1995 onwards connects storytellers and story-listeners in the creation of stories with emotional meaning, triggering memories from the past and stimulating critical thinking around current situations and possible future scenarios. The act of co-creating with other participants in the story circle stage is often recognised as the most significant part of the story-making process and the one to have the longest-lasting impact long after the story itself is done.

There are seven elements – or five steps – to the digital story-making process, which should be completed regardless of the timescale of the workshop. These are: story circle, scriptwriting, audio recording, video editing, and the screening of everyone’s stories. These steps enable participants to own their story, understand its meaning, become aware of their emotions, identify the plot, choose images and sounds to be combined with the voice-over, build a dialogue between what can be seen and what can be heard in a story, and reflect on the story’s potential audience. Most attention is given to the story-circle session, where each personal narrative is shared in turn with the group and they can ask questions to clarify elements of it.

The whole process allows grassroots facts and information about the world to be made available to all, moving knowledge-sharing away from subject ‘experts’ and into the hands of anyone with personal, lived experience of it, and stimulating a communal, holistic understanding that reflects shared and conflicting values, feelings, and concerns. In this way, digital storytelling activities gather and amplify the voices of those in society who are not usually heard, particularly from members of hard-to-engage social and economic groups.

3. The use of Digital Storytelling in Education

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 learning in this respect. It blurs the boundaries between experiencing the world oneself (the inside view) and observing someone else experiencing it (the outside view). The narratives and experiences that are shared develop knowledge, and media forms are then used to share that knowledge widely and in a more impactful way than simply retelling facts. The teacher acts as ‘the guide on the side’ rather than ‘the sage on the stage,’ facilitating a democratic learning environment that respects the human experience and enables all learners to negotiate their own learning. Long-term storytelling projects have been shown to be effective in increasing students’ understanding of curricular content and improving their memory skills, as well as having a positive impact on the ‘21st Century skills’

- most notably communication, collaboration, creativity and critical thinking – which the younger generation in particular are deemed to need if they're to cope with the complexity of today's digital world.

Facilitating digital storytelling in educational settings is not without its problems. Using the telling of personal stories as a teaching strategy can result in the mistaking of opinions for facts. Though learners tell stories which share their 'truths', these 'truths' may be factually incorrect or misguided. Discussions around these mismatches engage critical thinking, however, prompting knowledge-sharing as they are challenged and giving rise to the telling of other stories which broaden the partial narratives education and other societal contexts are often accused of promoting.

Digital storytelling can present timetable issues for educators, particularly given that longer-term storytelling projects are most effective in increasing students' understanding of curricular content and increasing their learned skills. Budget constraints on resources - both human and technological – may also exist for educational institutions and take some creativity to overcome. Despite this, in evaluations following workshops in educational settings, most participants stated support for the use of digital storytelling as a methodology, saying it allowed them to reflect and develop their own ideas and thinking.

4. The potential for digital storytelling to promote communal participation

The connection between personal narrative and vested interest in a topic was raised as an issue by workshop participants in a research project, with the point made that 'no one here is really interested [in climate change] unless it affects them personally.' (Liguori, 2020) The solution to this was found when the group were asked to explore potential scenarios for the area fifty years in the future. The narratives generated were less personal and more community-oriented than those created about people's experienced past. Switching from stories based on memories to those formed around a shared future seemed to transform them from self-interest to communal participation.

5. A way forward

A number of the research reports acknowledged that the fundamentals of the digital storytelling methodology should constantly be challenged to avoid the risk of the process being so rigid it fails to meet the needs of workshop participants in our ever-changing society. Performative storytelling, song writing, and a broader spread of storyboarding techniques were all cited as effective tools for expanding and enriching the digital storytelling methodology as it was originally devised.

However it may be adapted to suit the unique circumstances of groups of participants and the establishment in which it is being delivered, the digital storytelling methodology has proved time and again to be an impactful and effective method for connecting diverse groups of people at a deep and empathic level and for exploring the ability of communities of all ages to manage change.

1.3**POTENTIAL IMPACT OF DIGITAL STORYTELLING ON INTERGENERATIONAL LEARNING AND ADULT EDUCATION**

Representing the origins of wisdom and memory in most cultures, the experiences of the elder generation are difficult to pass on to the younger one. Therefore, wisdom, which is quite complex and profound, is told through stories. Today, storytelling includes digital technologies to overcome this complexity. There are several reasons why the combination of the digital space with storytelling makes this process easier and more effective. Firstly, digital technologies are a very powerful and effective means of expression for young people. The narrative process, supported by visuals, videos, and audio, creates a shared space for old and young and connects generations. Secondly, digital storytelling also encourages elders to produce something entertaining and prompts sharing between the generations (Botturi & Rega, 2014). It can be said that intergenerational learning is very important for supporting a more inclusive society.

The complexity of transferring knowledge and removing disconnection between the generations brings challenges for intergenerational learning. However, digital learning creates ways to meet these challenges. “*Racconti*”, an Italian word, represents these in four different ways. Botturi and Rega (2014) explain these ways with four different projects from the Associazione seed, which is a Swiss NGO based in Lugano. In the projects, intergenerational dialogue is brought alive through digital storytelling, which offers the perfect place to bring children together with traditions. Thus, while intergenerational learning meets intercultural issues, a common past is also preserved and transmitted. The Project “*Primo racconto: Ancient legends*” of Associazione seed demonstrates the importance of digital storytelling for reviving intergenerational dialogue. With “*Ancient legends*”, a class of fifth graders met with a hundred-year-old man to learn the story of Val Colla, a medieval church. Afterwards, the children wrote and illustrated the story, making clay models also with the help of a local artist. The recording of the process was disseminated as a DVD (Botturi & Rega, 2014). Thus, one of the obstacles in intergenerational learning, transference, was overcome with digital storytelling.

Rossiter and Garcia mentioned that “digital storytelling is one method within narrative education that incorporates educational technology” in adult education (2010). They discussed the three concepts from adult education which can be viewed through digital storytelling - “lived experience, self-direction, voice” (Rossiter & Garcia, 2010, p. 424). Lived Experience has an essential role in adult learning and making sense of experience is part of the narrative process. Digital storytelling makes the learning process of adults easier as it enhances meaning-making, big-picture thinking, and pattern recognition. On the one hand, digital storytelling provides adult learners with opportunities for self-direction and self-authorship, but also self-presentation. So, the learners become part of a collective activity because digital storytelling gives the chance to broaden self-expression to the masses by using multi-media technologies. On the other hand, the concept of ‘voice’ is a part of identity. Recording and hearing your own voice makes people more comfortable. Digital storytelling includes the voice of the storyteller and that voice reaches significance through digital storytelling. The internet can be seen as a booster for the voice of individuals and groups.

Mooney and Prins stated that digital storytelling allows parents to work together with their children (2015). While the family designs digital storytelling, they also learn the experiences and thoughts of each other. In the process, parents transfer their experiences to children, at the same time children improve their skills in storytelling and literacy. Thus, parents tell their experiences and teach culture to children in an enjoyable way. Additionally, sharing the end products of digital storytelling activities in classes provides an exchange of knowledge between generations. In a project in England where 5 families with children worked with a museum and a school, digital stories were created collaboratively using images of special objects that the families had brought from home. The children interviewed family members and co-created digital stories that included photos and videos. The result was that the children accessed new spaces for learning and the parents also transferred their knowledge (Mooney & Prins, 2015).

CHAPTER 2

DIGITAL STORYTELLING Q&A

Hanna: Can we say that using photos and video and then telling a story is already digital storytelling or not?

Antonia: Digital storytelling is not just the process of creating something digital, but is more about making sure that people are listening to each other, learning from each other. Digital storytelling is when a group of people engage in a dialogue for the production of something that is digitally made.

Fatma: How is digital storytelling different from other narrative methods?

Antonia: Digital storytelling is usually a workshop-based activity organized within 3-to-5 days - or one day, depending on participants availability - and follows 5 steps, depending on the complexity of the project. In it, people witness the transformation of a narrative from a story that has been told and shared during the story circle.

Alison: I have been writing for a very long time and I came into this thinking ‘what can they teach me?’ Digital Storytelling workshops are challenging for a person who has never been involved in something like this before.

Antonia: The best aspect of a digital storytelling workshop is that it's not about teaching people how to write a good story but it's about making sure that they learn a new language of writing and video editing. The success of a digital storytelling workshop is making sure that all the participants feel proud of what they make. It's not about comparing the finished stories based on their quality.

Alison: I think that the most important thing that I learnt from that very first workshop was that my voice is valid. So as I say, I've been writing for a very long time, but I've never had a feeling as powerful as being in a room full of people watching my film.

Fatma: So can we say that digital storytelling is more inclusive and more participatory and it creates space for participants to explain themselves, their feelings and their ideas?

Antonia: Inclusiveness, empathy, listening and openness are the things that we all need to achieve somehow at the end of the process.

Fatma: Can you explain the advantages and disadvantages of digital storytelling compared to traditional methodology?

Antonia: One challenge is time. So when we recruit participants, one of the challenges is to find a week or some days for all the people to actually have time to be together and dedicate their own time to this activity. The other one is equipment and space. So for instance, when we apply this in other countries or in schools, we really need to do a proper evaluation of the environment or context in which we want to run a workshop.

Hanna: Are there any requirements for the trainer who would like to provide this workshop? Should I know something before participating in your educators' training, or not?

Antonia: I never ask people to read papers before coming to training on digital storytelling or to practice video editing or script writing. It's about transferable skills, it's about being open and not being afraid of saying 'actually I don't know this' because people are learning from each other. It's not about having everything under control.

Alison: It's almost part of the process, really, not being the expert. Creating that environment where people feel that they are able to share and it's okay not to know what to do. It's probably the key thing to let people do what they have to do to find out as they go.

Deniz: In our project, we are going to address intergenerational learning. So we are going to address both adults and children. How can we reach both of them? All the generations through using digital storytelling?

Antonia: The idea is to make people work in pairs, so instead of working on a personal story individually, they could work on one together, one young person with a more adult person. It could be conversational storytelling or it could be the young person acting as a listener and supporting the other person in creating the video.

Jacopo: How can you try to invite them to be part of this, because sometimes they may be suspicious, or they may not understand very well what it's about? And also how can you explain to them that this is something that they actually can benefit from?

Antonia: I think the most important thing is to know your target audience in advance and what would be beneficial to them. Identifying a theme they want to explore, or something you believe those people would like to be involved in, and then using that as a hook to capture their attention.

Fatma: Why is digital storytelling an innovative approach to the learning process, if it is?

Antonia: Everything that involves creativity is innovative in my mind. It's not just the process that is innovative. I think it is innovative because it opens up this space for everyone to bring something new. So it is innovative because it enables creativity and creativity therefore generates something new every time it is applied. It's not just an individual working in front of a computer, but an individual sharing a space - now digitally or virtually, during the pandemic, but generally in a face to face environment - to actually create something that is unique because it is somehow influenced by the context in which it has been shared and created. I recently ran a digital storytelling module for a data science master's degree course. You would not expect to use personal narratives as part of the assessment of the future data scientist, but actually it had a fantastic impact on those students because it give them the opportunity to reflect - again from a personal perspective - and enabled them to actually talk through their sentiments and share their feelings. In my opinion, feelings and sentiments and emotions make learning more meaningful and long lasting. So whatever we attach to our emotional way of elaborating information has a longer impact in terms of how we remember it.

I can just read and learn by reading a book or listening to a standard lecture, but I will remember for a longer time, something that has been shared in a way that's driven by emotions and feelings.

Alison: Apparently, things are stored in a different part of the brain when you feel things emotionally. So that point's backed up by science, isn't it? It's true for me, anyway. I've taken part in digital storytelling workshops and learned things that I would never have been interested in, in a million years. But because I heard somebody tell a story about it, it's there forever.

***Chapters three and four** are focused on the results of the interviews (Annex 1) conducted with adult educators and students from the UK, Turkey, Italy, France and Portugal.*

*The guide for focus group interviews has been created in the frame of the project KA2 - Strategic Partnerships for adult education **E-SHAHRAZAD “Innovative Approach in Adult Education: Digital Storytelling in Intergenerational Learning,** co-financed by Erasmus plus programme.*

*It was designed to **explore:***

1. Focus group with students (Adults over 55 years old and Young people aged 13-25):

Specific learning needs of the younger and older participants in digital skills development in IGL settings.

2. Focus group with educators (Adult educators, Intergenerational learning educators)

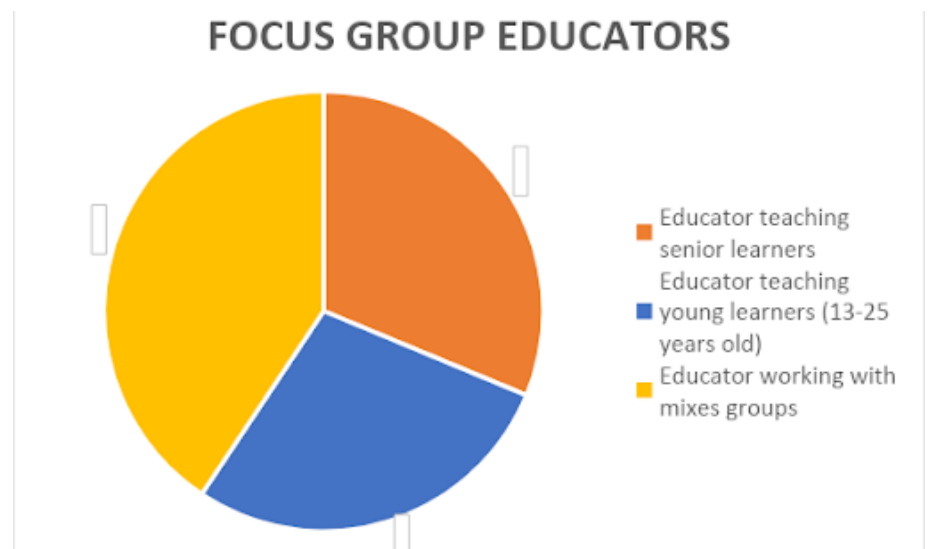
*From the perspective of educators, explore the **competences and skills** that educators should have in order to organise digital storytelling training in an intergenerational learning setting.*

This analysis will serve as a base for the Methodology, Guides and Educational Material on the use of Digital Storytelling for Intergenerational Learning in adult education .

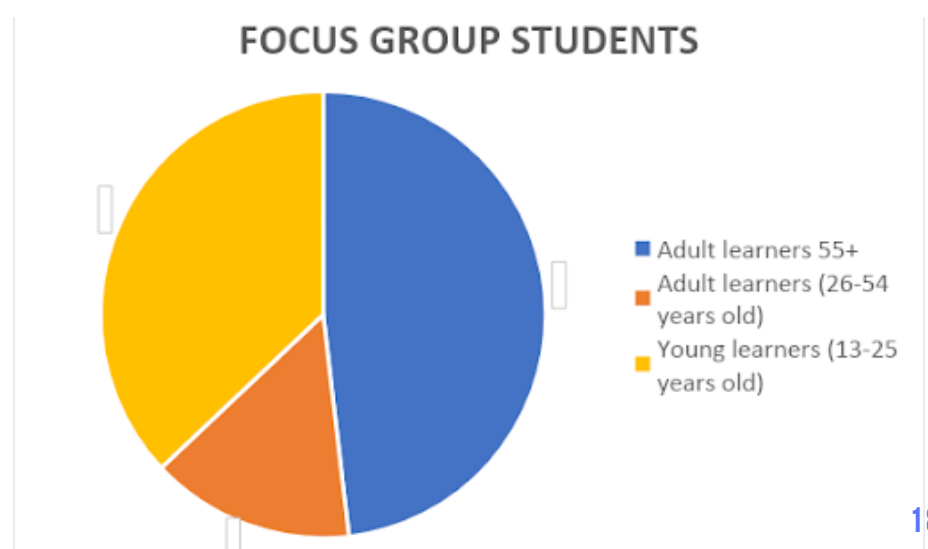
Participants: *Trainers from adult education institutions were surveyed who are experienced in working with elderly people, young people aged 13-25 or working with intergenerational groups.*

ANALYSIS OF RESPONDENTS

24 educators working with adults, young students or mixed groups participated in focus group interviews. The highest percentage of the respondents, **41%**, use an intergenerational learning approach and work with mixed groups, followed by **31%** of educators working with senior learners only, and then **28%** working with youth.



27 students participated in the focus group. Among them, **48%** were in the category of adults over 55 years old, **37%** were young students aged between 13 and 25 and a smaller percentage, **15%**, were adults aged between 26 and 54.



CHAPTER 3

LEARNING NEEDS, CHALLENGES AND MOTIVATION: ANALYSIS OF FOCUS GROUPS WITH IGL STUDENTS

The focus group made up of young and senior students allowed us to understand how to organize intergenerational learning (IGL) and digital storytelling’s methodology, starting with the students as main actors of this process.

For the people being interviewed, the word “intergenerational” brings back a feeling of connection between different generations, a transfer of knowledge and culture, and a means to overcome conflicts through the sharing and evaluation of different points of view. In general, what emerges in IGL is a constant two-way flow, where everybody participates and actively grows from the meeting and relationship with somebody else.

“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.” - French student

Digital Storytelling Experiences and Intergenerational Activities Among Students

Participants identify storytelling as a common practice used in their daily lives. Adults and seniors, especially, use stories to establish relationships with their grandchildren, children, nieces and nephews to pass down important messages, recount their own pasts, or just to have fun. However, it was stated that few people have had the chance to train in digital storytelling or narration, an aspect that participants wanted to delve more into.

“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.” - English student

When used in a structured way, digital storytelling can be part of the learning process by, for example, learning or improving proficiency in a new language through telling one's own life experiences in English, telling a story by describing an image, etc. Similar experiences to digital storytelling reported by students are creative writing, dramatic reading, or acting classes.

“I took creative writing lessons as a course and wrote a short story. In the course related to urban areas, the topic was told through stories. Also, an audio-visual method was used.” -Turkish student

Most of the participants had the chance to take part in intergenerational activities, evaluating these experiences positively as a way to get in touch with the younger generation, especially for the senior generation, who do not share the same gathering or socialization places. During these IGL activities, older students learned many new things about themselves and today's world, they became familiar with several technological devices (even if they often experienced many difficulties), heard life's stories and gained an understanding that their experiences are precious for younger students, who are willing to listen. Younger students, in their turn, had the chance to learn many aspects of the past and history, and understood that they were also important for the adults, such as in lending support with using new devices. Nevertheless, participation in IGL activities is less frequent among young people.

“Yes, it was an event where the elderly and students met in the nursing home and the students told the elderly about life outdoors and the elderly told their lives to the students. So I watched the young reminding the old about youth.” - French student

Digital Competences: Challenge or Opportunity?

The people who participated in the Focus Group were familiar with digital tools and believe they are essential in daily life. Common tools such as a laptop, tablet or smartphone are used, as well as more specific tools and software for training activities such as EBA, Adobe Connect, Zoom, MS Office, Teams, Google app, social media, YouTube, StoryJumper and Storyboard.

The tools and programs that both young and senior students prefer to use in their learning process and their everyday lives are tools that allow connection and socializing like WhatsApp, Zoom, Google Teams, or social media. For training, despite initial difficulties, tools for activity support are used, in particular for digital storytelling, including YouTube, StoryJumper, Storyboard, MS Office, and slideshows.

In general, technology is seen as something essential, both in daily life and training, because of the opportunities and dynamic learning it offers. On the other hand, difficulties presented by these tools include speed, inadequate digital tools, the trouble caused by the English language presented in some programs, constant ads that distract from the main goal, and the inability to distinguish fake news from reliable sources. These obstacles, however, are overcome by the group; everyone through their own competences is eventually able to solve problems and keep learning. At an individual level, the students also try to solve problems by themselves by searching on the internet or YouTube.

“We like when our teacher uses videos from YouTube during English classes or infographics. We like when the video projector is used during the class as the screen is big and it’s good to watch the video or read the text.” - Italian student

The students, reflecting on their own training experiences, pointed out what would be necessary to propose digital storytelling activities and, more specifically, intergenerational activities.

The setting is very important, requiring an informal, safe, and comfortable place where collaboration and free time for socialising are central. The attitude of the educator is important because he must be empathic, a facilitator of relationships, competent in what he teaches and in which tools he uses in order to give clear indications and mediate conflicts. The educator should use the most accessible of technologies and think about supporting students with using them.

The contents proposed for the digital stories must be in the students' mother tongue, with the option to choose another language. These contents can be represented with images, sounds, music, text and videos in order to be more attractive and captivating. Everything offered must be at everyone's disposal, giving the chance to increase or decrease the difficulty according to individual competences.

“I need good quality technologies and people who can assist me with these technologies.” - Italian student

Learning Process: Challenges, Methods and Motivation

During the discussion with the participants, most anxiety came from seniors rather than young people, reflecting stereotypes of older-aged people as having major difficulties in understanding new things. Younger students are less anxious because they face things they do not know on a daily basis. Seniors, however, often thrive more in their comfort zones. In their relationship with technology, seniors must be unafraid to make mistakes and accept this as normal. In fact, challenges are usually overcome by having more support from the educator, providing tutorials, reflecting on a mistake and showing what to do step by step. In mixed groups, it is necessary to identify everyone's competences in such a way that the group itself, through cooperation, will solve and overcome obstacles that emerge.

In view of the difficulties mentioned above, older students prefer face-to-face methods, while younger ones are more flexible. The participants, in general, agreed that learning by doing is the best way to learn something. Active participation, cooperative learning, and using visual materials are the preferred learning methods of the mixed groups.

“I prefer both online and face-to-face training. While sharing theoretical information online, we conduct workshops in face-to-face education. We divide the target group according to levels and shape it according to who needs what. I think it would be good to form a group and to bring everyone together to unite in group work. More effective learning can be achieved by using visual tools instead of plain text.” - French student

Learning material, instead, should be able to be read and analyzed in less than forty (40) minutes. A variety of content to suit everyone’s preferences should be presented, arranging the material at the beginning of the lesson so that it is quick and easy to consume at any time. Educators should ask endless questions, propose debates, lead confrontations, and give feedback to keep attention levels high. Regardless of the age range, it is important for the educator to know the participants that s/he will deal with. In view of this, an initial skills evaluation questionnaire may be useful in order to organize learning content, and choose more effective methods and communication means, thus fulfilling the participants’ real learning requests.

“Question and answer, competition, application, projecting are all important criteria for creating the learning scenario.” - Turkish student

First, it is important to understand what drives young people, adults and seniors to participate in intergenerational activities and digital storytelling, and how to motivate them. Adults and seniors want to engage in new challenges and new learning in order to feel young, active, and essential in the transference of history and culture. Young people, on the other hand, want to try digital storytelling activities to learn more about the past and traditions, seeing seniors as living witnesses of what is read about in history books. Digital storytelling, then, becomes an opportunity to learn new things, broaden the horizons, develop intelligence, and have fun. By being together, the generations influence and motivate each other, and understand that they are present to support one another. This will be key for individual and group growth.

“There is so much content we need to deliver to young people. If the drawings appeal to young people, we may have served the main purpose.” - Turkish student

CHAPTER 4

COMPETENCES AND METHODS: ANALYSIS OF FOCUS GROUPS WITH EDUCATORS

The focus group made up of adult educators allowed us to understand the competences and skills educators should have for digital storytelling activities within an intergenerational context. The interviewed adult educators often work in intergenerational contexts and organize language courses (Italian, Turkish, English) and computer classes to teach digital competences, conduct theatre workshops, and teach creative writing and painting, in a recreational way and through a non-formal approach.

Educators consider intergenerational learning a methodology that promotes mutual exchange between young people and seniors where everyone - with different interests and competences - assists and participates in each other's growth. “Intergenerational” refers to activities carried out by different age groups that cooperate in a common project, generating perceptions and better results. During these interactions/collaborations, seniors become essential for the transmission and narration of stories, while young people are important in the use of technology. A meeting and confrontation between tradition and innovation are born in this way.

In order for these gatherings and exchanges to be possible, it is very important that the educator is capable of listening, and understands the interests of seniors and young people, their motivations and difficulties. Additionally, educators should diversify their teaching and methods for drawing students into the meeting, taking into consideration everyone's time, needs and learning styles. It is essential for educators working as mediators and facilitators of intergenerational exchanges to be flexible, have a sense of humor, engage, know how to adapt to unforeseen events, and plan the learning/teaching process. It is also necessary to have psychological and pedagogical knowledge to better support the learning and growth process of the students.

KEY WORDS: reciprocity, exchange, debate, meeting, balance, meeting between tradition and innovation, listening.

Digital Competences Area

The interviewed educators generally use technology for their activities. Among their preferred tools, we find the most suitable are: 1) slideshows from software like Google Slides, Canva, and PowerPoint; 2) tools that make learning more dynamic and fun; 3) videos; 4) music; 5) video games; 6) real-life simulations; and 7) video making and editing tools. These tools are complemented by other tools which support participative and informative communication, including emails, event information apps, WhatsApp groups to encourage communication or customized learning paths, and Zoom, Telegram, Microsoft Teams and Moodle as tools to stay in touch. Those interviewed who conduct creative workshops (creative writing, theatre, storytelling), especially in Turkey and France, use specific tools and platforms to support the activities e.g., Office Sway, Padlad, Storybird, Artsteps, and Phantasia. Cloud storage tools like Google Drive are also considered important. Senior participants usually prefer using traditional tools, mainly communication and social tools for social relationships. Younger students are more stimulated to learn if there are digital, editing and content creation tools like Canva for poster design, ING & Habitat app, web tools, and MS Office.

Educators are usually confronted with mixed groups and different competences. In fact, their groups could be composed of users very competent with technology and those who face more challenges when using complex tools leading to a loss of motivation.

Common issues affecting both seniors and young people when using and interacting with technology, is access to technological devices, especially for groups facing economic disadvantages, connection speed, or inadequate devices. Senior participants, especially during writing workshops, are reluctant to detach from traditional pen and paper, finding difficulties in using computers and digital writing tools. These obstacles are overcome with the support of educators who attempt to demonstrate using many examples, clear and detailed step-by-step instructions, all features, and how to use the device/platform.

Many senior students are motivated to learn how to use these new tools in order to acquire new competences that allow for new experiences, because cooperation and peer tutoring is very effective in this process. It is often hard to keep seniors and young people focused during their activities, but to solve this problem, educators make online slideshows more appealing with pictures, sentences, highlighted words, and using more communicative channels. The risk of online use is also associated with a poor understanding of context and required rules.

KEY WORDS: *motivation to learn, peer tutoring, participation, attractiveness, step-by-step, tools: Google Slides, Canva, WhatsApp, Zoom, Telegram, email, PowerPoint, video, music, video games, Google Drive, creative writing tools.*

Pedagogical Area

Among the educators who took part in the Italian focus group, digital storytelling was not a commonly used methodology or consciously used by everybody. Activities that generally include the use of narration and creative writing are oriented to promote an inner journey to facilitate the tale of personal emotions and experiences, or to learn a new language in a more dynamic and fun way. In Turkey, instead, this methodology is used more frequently in interdisciplinary teaching with children to help them better understand topics, as well as in story exchange groups between students and writers so they learn new stories and have their creativity stimulated.

According to the French educators' experiences, digital storytelling is regularly used with prison inmates because telling their own story like it belongs to someone else helps them reflect on their actions and raises their awareness. It is also used with young people and senior groups to better involve them in activities, and to learn in a more pleasant and fun way through the combination of stories. Meanwhile, the participants from England's and Portugal's focus groups use digital storytelling frequently to make their workshops more interactive and to involve participants.

The educators, in general, confirmed that narrative, using song lyrics, retelling experiences and emotions, and narration with drawing and games, are all methods that allow them to involve students and create a trusting relationship between the tutors and their students. Narrative helps create a welcoming environment based on trust that fosters mutual listening. Nonetheless, traditional storytelling is preferred to digital storytelling because it comprises better body communication and gestures, and because participants (mostly the senior ones) favour more traditional tools.

The experiences shared were particularly interesting where narrative and music was used to promote an inner journey with which to express personal emotions and experiences. Music, then, becomes not only a learning tool, but also a means for relating and connecting. Using unusual pictures to make participants practice the study of a language is effective, as well as news and factual information through which participants or the group are asked to create a story, starting from simple questions such as “What happened?” Another method used is “True or False” regarding the tutor’s life and with true information the students can create a story which generates more effective learning. Creative writing is used to bring participants closer to the language’s use, beginning with actual situations where participants read with expression and vivacity using their bodies and movements. It is common to use role play, especially with young people, with participants taking on a particular role and from there creating a shared story. These methods are used to master a language, starting from situations that are real for and close to the participants experiences. Creative writing is used especially with young people who generate and write a story about an imagined topic chosen together. Seniors, instead, are reluctant about writing and story creation.

According to one educator, narrative and digital technology can be combined through Instagram using the stories or Reels function to promote good practices and to raise awareness on some topics like road safety. Created videos and stories allow for representing important topics in a more dynamic and captivating way, thus making them accessible to everybody. Other reported experiences are video interviews and storyboards.

Many book launches, meetings with writers, book readings and discussions about experienced feelings to stimulate reading are promoted in order to increase knowledge, and stimulate curiosity and the desire to write. Dramatic, comedic and theatrical reading is used regularly. Creative writing workshops are widespread, both for young people and seniors, to share their stories, improve their writing skills, discover themselves, create group diaries of activities to bolster participants' collaboration, and tell stories of places to promote the local culture and sense of community. Theatrical approaches, role playing, telling personal stories, music, videos, creative writing, and reading during the teaching and learning process, are all very effective.

KEY WORDS: *narrative to create engagement, narrative to create trust, narrative to create a welcoming environment and mutual listening, narrative as a means of relating and connecting, narrative for the rediscovery of self, narrative to get emotional and to know each other, using verbal and non-verbal expressions to communicate and tell, cohesion to real situations, using social networks (Instagram Reels and stories) to promote good practices, the creation of collaborative stories, creative and shared topics; digital storytelling methods: storyboards, video interviews, theatrical approach, videos, music, creative writing, storytelling, role playing.*

Digital Storytelling Competences

According to educators, to promote a digital storytelling approach it is essential to know how to tell a story in a clear and captivating way to keep attention high, creating a spirit of trust and respect because narrative and tales demand introspection and personal reflection. It is necessary to master digital tools and let young students guide and become the educators of seniors in this way. It is also important to create links with personal stories to involve and bolster more participation. It is essential to use videos as a communication tool, to choose the story topics to be tackled with the group and respect everyone's interests.

Students should be given all the time they need and digital storytelling planned to solicit interest in the story. When all this happens within an intergenerational context, it is important to get to know participants early, create a warm and welcoming environment, diversify approaches and teaching methods, and adapt to the needs of both generations. Educators must be empathic and ready to listen and welcome students' needs, giving everybody their own time and space to speak and share their thoughts. It is also important to promote reflection when there are mistakes because students, especially seniors, are often afraid to make mistakes and appear incompetent. For these reasons, it is important to reflect on mistakes by activating reflective and metacognitive practices. The learning context must be a cooperative one where everyone learns from the exchanges and discussions with each other. During their interactions with mixed groups, educators must be facilitators and mediators of learning and exchanges, motivating and supporting the participants, as well as sharing and establishing the activity's rules with them.

Those interviewed expressed that one of the most effective methods is telling your own life experiences, not only the positive ones, but also the failures, becoming in this way, a role model who makes everybody understand that mistakes are also important in the growth process. It is understood that both young people and seniors need to constantly learn and question themselves.

KEY WORDS: *tell in a clear and captivating way, create a spirit of trust and respect, promote personal reflection and metacognition, have adequate digital competences, promote cooperation between participants, know and identify users' needs, give everybody the time needed, diversify approaches and teaching methods, know how to plan, motivate, be empathic, educator as facilitator and mediator, tell your own life experiences, give value to everybody's competences, promote cooperation, give value to achievements and reflect on mistakes, spread the idea that everyone needs to learn and constantly question themselves.*

Challenges

Both young and senior participants are afraid to make mistakes; they have difficulties asking for help or showing their struggles when performing a task. To overcome this it is essential to create an environment of trust, that is welcoming and with active participation where everyone highlights and gives value to each other's competences. Young people and seniors, in this way, will together try to overcome the challenges that may be encountered during their learning and growth process.

Other challenges to overcome regard the use of technology, and, for senior students, health-related issues. Younger students struggle more with focusing and keeping their attention during activities, especially online ones. When rules are imposed, young people feel inadequate and lose their motivation. Often, different interests or very long activities bore the participants. Additionally, students are worried about their future and often have difficulties expressing themselves and relating with each other. Another obstacle are age-related stereotypes i.e., “too old to learn” for seniors and “they are very disrespectful and cause trouble” for young people. It can be challenging to mediate and create a relationship between two worlds that are completely different.

Educators try to overcome these difficulties by making lessons more dynamic and including activities where participation is essential. This includes involving participants during the planning of activities, using their life stories and personal skills to stimulate, motivate, and create a trusting, empathic and fun environment and relationships. To reinforce relationships and communication abilities, educators create theatre workshops, group debates, and experiences exchanges.

KEY WORDS: *fear of making mistakes, trouble asking for help, promoting a trusting environment, cooperation between young people, seniors and educators face challenges.*

Methods

IGL educators must motivate their students and create a safe and trust-filled setting, where it is possible to establish interconnections between students and educators. With this objective in mind, it is important to work in small groups similar in terms of knowledge and competence levels, supporting them with constant feedback on the work they do to allow them to appreciate success and overcome difficulties. To make this possible, educators prefer to use a non-formal approach with students, preferring collaborative, playful and peer/tutoring methods. Role playing, problem solving, group work, activities to promote reflection and metacognition and reflection, like the reflection circle, are among the methods and educational strategies that have been found to work, putting the attention mostly on the process rather than the final product.

Fun must form the basis of activities; importance must be given to the playful aspects of learning, and to allow the contents' acquisition, theory and practical examples must be placed side-by-side. Educators can use their own personal stories and song lyrics to connect the seemingly distant worlds of young people and seniors, tearing down barriers, inclining them to learn and get involved, as well as to not be afraid of making mistakes. It is very important to plan activities in advance, specifying the lesson's tools and contents; it is also useful to provide the material to students so they can review the lessons.

Knowing everyone's initial expectations helps with the planning of workshops, to evaluate final results, and analyze how to improve intergenerational activities. Planning complements freedom and flexibility with adapting the contents and learning experiences to the students' inputs and needs. Educators also highlighted the importance of including informal and recreational activities like drinking tea, having a beer and eating together, as they are necessary to establishing relationships that go beyond the learning space.

KEY WORDS: *working in small groups, motivating, giving constant feedback, non-formal approach, collaborative learning, recreational aspects, peer tutoring, role playing, problem solving, promoting metacognitive and reflective processes, solid examples, personal stories, song lyrics.*

Motivation

Creating a story inevitably involves inserting personal stories, and, in order for this to happen, it is important to create a setting where everyone is ready to listen and participate. It is useful to begin by knowing the other person through their life stories.

To encourage participation, a topic of interest for both generations must be chosen, everyone must be given a role to play, and a bond between present, past and future must be created through the seniors' sharing and transferring of traditions, while young people, through the digital, mobilize to preserve said traditions. Digital storytelling allows for telling a story and a memory in an interactive way. What may motivate young people and seniors to participate is their curiosity to learn something new, being able to rediscover themselves, devoting themselves to do what they like, wanting to leave a mark, and transferring their memories/stories to future generations.

KEY WORDS: shared topic choice, safe and welcoming atmosphere, create a bond with the past, present and future, interactive memory.

CHAPTER 5

IGL Digital Storytelling Methodology: A Co-evolution and Co-operation Strategy

Theoretical Retrospective: Experience and Transformation

The meaning of the phrase ‘Intergenerational Learning – Digital Storytelling’ (IGL-DS) is ambiguous because it explains and expands two big theoretical and methodological matrices that intertwine, creating a new practice category. The first matrix is the IGL perspective and the second is digital storytelling. Joined together, these matrices create the IGL-DL concept.

The pairing is full of meanings because it represents a novel way to co-generate new communications and the means of interaction between different generations. Intergenerational education can be briefly defined as an intentional activity that involves people from two or more generations, participating in a common practice that happens in some place (Mannion, 2012). If intergenerational education involves different interests and can be used to improve individual, social, ecological and community well-being, digital storytelling becomes a form of narrative, a method for memory and cultural co-evolution, and a strategy for intergenerational cooperation. Digital storytelling also becomes an informal “new place” to amplify communication through digital tools and live-in plural settings where it is possible to learn and develop social competences - a “new place” in which to improve intergenerational relationships and allow a certain quality of community development where people live. The presence of a narrative characterizes the process of becoming, as well as happening and taking care – of history, people and community – becoming a learning and educational process, that, from an IGL point of view, improves people’s well-being and the environment they live and work in. Through the stories told, memories live again and remain alive through the intangible that develops into a heritage for sharing and enhancing with a pedagogical action which is problematic, rising, and plural. This meeting between generations is the “story” itself that expresses “stories” as a way to know and give meaning to experiences.

The stories also build and reaffirm identity, and provide connections between generations. We transform and further Kolb’s work (2017) which states that when we are absorbed in an experience, a feedback relationship begins through it with another person. An individual learning cycle is activated via the generated conversation, which is also a reciprocal exchange of mutual listening and speaking. When listening, we experience through others and reflect on what they are telling us. In speaking, we think and formulate the ideas that will be useful for responding and we find a way to express these ideas. In the conversational space, the learning spiral activates, studied for a long time inside the “regulative communication.” The quality of the conversational space depends, naturally, on the reflection’s quality inside the experiential dimension. Reflection requires self-knowledge, which, in turn, requires an intensive inner activity to reveal implicit and existential concealment that permeates the perception of the deep interior space of every person. Reflection about experiences is the basis of the evolutionary and transformative dimension. The learning experience is always a process full of tensions and conflicts. It is possible to reach new knowledge, skills, or behaviors through the confrontation that Kolb organized in the four stages of experiential learning, through which it is possible to associate different controls to a different awareness level: concrete experience, reflective observation, abstract conceptualization, and active experimentation. To learn is to have a full immersion, openly and without prejudices, in “new” experiences.

Storytelling is full of sense and meaning inside IGL. Digital storytelling, as a digital device, expands and extends possibilities, opening up to mutual training in soft skills as collective work. To be able to consider young people and seniors in a context of continual experiential action as happens with digital storytelling, the need to create not only a digital-technical profile but also a reflective-pedagogical one must be taken into account. This reflective profile takes shape through three points of the experience: 1) in its development; 2) when it develops; and 3) when thinking about the act of developing.

In this “new place” a transformation can happen as knowledge and recognition of intergenerationality: regarding social cohesion, the full expression of citizenship and the creation of opportunities. With IGL-DS, it is possible to create, for example, a new intergenerational cohesion and plan the development of educational and social coexistence models to guarantee participation and the expression of all the generations’ potential. The new awareness between generations has changed the structure of educational and social planning, raising the need for new and better educational and social infrastructures, both for young people and seniors.

The Methodological Way of Co-evolution and Cooperation

The possibility of telling stories digitally multiplies the forms (with several tools) and opportunities [of doing so], creating the “settings” of an IGL community which help to unify identities and narratives.

Methodologies provide the chance to learn and give shape to the contents; beyond the subjects and tales they bring, digital tools become part of the story, giving meaning, adding an emotional and narrative aspect and empowering learning. Digital storytelling, methodologically, is not only a multimedia result, it is also a real process with defined aims and intents that do not end with its realization but keep living inside a fabric composed of social actors, technology and cultural artifacts. Its focus is to share meanings inside a context that is emotionally strong (Petrucco & De Rossi, 2009, p.54). This aspect is effected through cooperative learning practices and from the intention of utilising plural intelligences. The first allows for paired-work, small groups, and for anyone with things to say and a sense of social responsibility to share in the group. The second allows the realization and development of different narrative modalities (verbal, written, spatial, graphic) that expand possibilities with digital tools (Ellerani, 2017).

From this interpretation, IGL digital storytelling is a methodological way for the co-evolution of the contents proposed by individual narrations and product cooperation, which themselves become co-evolutions of the stories' co-evolution through practices and cooperative methods. Through the reworking of a collective and social narration it becomes a new intangible and collective heritage, where narrative skills blend with the technological potentialities of the digital.

IGL work co-builds learning by turning digital stories into a fabric of images, music, and voices that together offer a reworking and new interpretation of the narrative, opening new settings for learning and for relating with others. Franca Pinto Minerva exemplified the intergenerationality we are discussing with thoughts rich in human value: “young people know how to do things that seniors never tried to do or they do not know anymore; however, seniors, have a heritage of history and experience that young people have not had the time to accumulate. Together they can build a new interculture and intergeneration which suits not only a historical period made up of big problems, uncertainty and crisis, but also of wonderful intuitions.” (Pinto Minerva, 2015)

It can also be added that cooperative methodologies allow for the creation of IGL-related digital storytelling apps, through which generations, cultures and practical knowledge as fields of action encompass a learning that becomes a collective process. IGL settings, in this way, are contexts and processes of cross-pollination, entwining experiences, stories, knowledge, narrated worlds and lived practices inspired by friendliness and mutual understanding. This sense of ‘welcome’ is intended as a “structure” that allows anyone to be autonomous and creative with the help of the appropriate tools, as well as with the help of laboratory methodologies that allow creativity and actions supported by experts:

- Coaching

A strategy that includes some features of traditional learning development with the need to learn “practices in practice” through coaching groups. Coaching models recognize that learning starts from practice, and that continuous and specific support is necessary to help connect new knowledge and competences in the short and long term. Nowadays, it is acknowledged that effective coaching can be realized between peers and that a modeling guide can be included in the activities, and supportive feedback in the practices used with specific observations.

- Peer Review

Inspecting and observing others while they are working or doing activities is a regular practice. Peers provide feedback and assistance to support individual learning, the community’s improvement and the participants’ learning. The “critical friend” group is an example of the effectiveness and success of this model during training practices. Using shared observation protocols enable knowing in advance what is to be reviewed and focuses the observation, both for the critical friend and the senior-aged trainee being observed. The final beneficiaries are the ones who always participate in courses so they can rely on didactic procedures for continuous improvement. Senior-aged trainees have, in fact, more opportunities to learn and a greater desire to constantly develop more effective practices compared to the ones who do not use peer review with critical friend groups.

- Cooperative Learning

Cooperative groups are amongst the learners who develop the most. When practices are being studied together or research is conducted to solve problems, usually the participants give and receive help to develop new ideas and procedures to overcome problems. All that is studied and learned in groups is used after to improve competences and quality expectations, and to create captivating and relevant activities. In particular, cooperative groups within IGL activities can shape a more positive vision of skills. They involve meaningful collaborations and allow new didactic practices. The effects that come from positive interdependence, from the assumption of social and individual responsibility, and from the intentional action of social competences are amongst the features that highlight effectiveness, the building of a positive environment, and mutual respect within IGL activities.

From Focus Groups to Method

The collection of information from the focus groups outlines a possible IGL-DS method, able to associate meanings with training activities. With a combination of theory and practice, we can outline a model of steps to be used in digital storytelling IGL (scheme 1):

Scheme 1): Trust-Experience-Transformation-Sharing-Assessment (T-E-T-S-A). Digital Storytelling for IGL.

This model means to use a variety of digital tools that can be learned with the support methodologies previously described. In it, people from different generations are in touch with each other and exchange experiences and competences.

TRUST:

It begins with speaking. This initial part aims to create a welcoming and mutual trust environment: both for those who do not know how to use digital technologies and for those who do not know how to tell stories of their life experiences. There are three steps in this phase:

1. My story (tell a story verbally)
2. Reflection (what impressed me about this story) (answer in pairs or small groups);
3. Creative reworking (with art forms to revise/rework: drawing, body, images) (in pairs, in a group, individually);
4. I share (how I experienced this, what it taught me...)

EXPERIENCE:

After the “Trust” phase, the work for IGL-DS starts.

A senior tells a story. Younger people record the story they hear with their phones. It is possible to tell multiple stories at the same time, with more seniors speaking and groups of younger people groups who listen.

TRANSFORMATION:

Younger people, in a cooperative group, discuss the meaning of the stories and possible interpretations. They re-elaborate the story after the discussion: they use digital tools to create images, graphic shapes and music to go with the story. They live the experience of understanding meanings and trying to rework them in order to make them clear and current.

After the narrative’s transformation into a new narrative subject, this is shown and explained to seniors who know the story. A discussion follows that may result in modifications to the subject, or the creation of further subjects.

This laboratory stage sees the participation of seniors during the subject’s creation phase. New tools can be learned in this way.

SHARING:

The works are uploaded to the chosen digital platform and made public. The procedure is described. Comments are posted and the digital reflection and resonance may start.

ASSESSMENT:

The works produced are evaluated through the forms of the narrative, with meaningful assessment forms (rubrics). Posts and comments about digital storytelling are, in any case, an on-going assessment form.

CONCLUSION

Intergenerational learning is where people of all ages can learn together and from each other. IGL activities increase cooperation, interaction or exchange between two or more generations, breaking down stereotypes, promoting understanding, respect and trust whilst sharing ideas, skills, knowledge and experience. It leads to learning outcomes, promoting coexistence and citizenship, and developing "co-learning" approaches.

The complexity of transferring knowledge and removing disconnection between the generations brings challenges for intergenerational learning. However, digital learning creates ways to meet these challenges.

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 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:

- literature review made by project partners concerning the intergenerational learning (IGL) approach and digital storytelling (Chapter 1)
- open discussion between partners and digital storytelling experts from Loughborough University (Chapter 2)

- focus group interviews conducted with educators – experts in teaching older adults and/or younger people and/or working within intergenerational learning settings (Chapter 3) and also with students aged 13-25 and over 55 years old (Chapter 4).
- Academic point of view on Digital Storytelling in Intergenerational Learning (Chapter 5)

The focus group made up of young and senior students allowed us to understand how to organize intergenerational learning (IGL) and digital storytelling’s methodology, starting with the students as main actors of this process.

As a result of the interviews (Chapter 3 and 4), it emerged that narrative, using song lyrics, retelling experiences and emotions, and narration with drawing and games, are all methods that allow them to involve students and create a trusting relationship between the tutors and their students. Narrative helps create a welcoming environment based on trust that fosters mutual listening. Nonetheless, traditional storytelling is preferred to digital storytelling because it comprises better body communication and gestures, and because participants (mostly the senior ones) favour more traditional tools. Digital storytelling use in IGL setting is still underestimated.

A possible **Methodology of Digital Storytelling in Intergenerational learning** has been proposed (Chapter 5). It was considered that IGL digital storytelling is a methodological way for the co-evolution of the contents proposed by individual narrations and product cooperation: it becomes a new intangible and collective heritage.

The data in this report will serve as a base for the **educational resources** that will be developed in further phases of the project “E-SHAHRAZAD. Innovative Approach in Adult Education: Digital Storytelling in Intergenerational Learning”.

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Jacopo Sgrò - English and Italian Translation

Sandra Perez - English Writing Editor

Damiano Stefano Verri - Graphics

Association Culturelle des Jeunes Turcs Bar Le Duc, France

Duygu Karataş - Research and Analysis, French Translation

Merve Seray Ural- French Translation

CAI - Conversas Associação Internacional, Portugal

Helder Luiz Santos - Research and Analysis, Portuguese Translation

İnovatif Düşünce Derneği, Turkey

Deniz Demirel - Research and Analysis, Turkish Translation

Fatma Akay - Research and Analysis

Sinem Melis Özcan- Research and Analysis, Turkish Translation

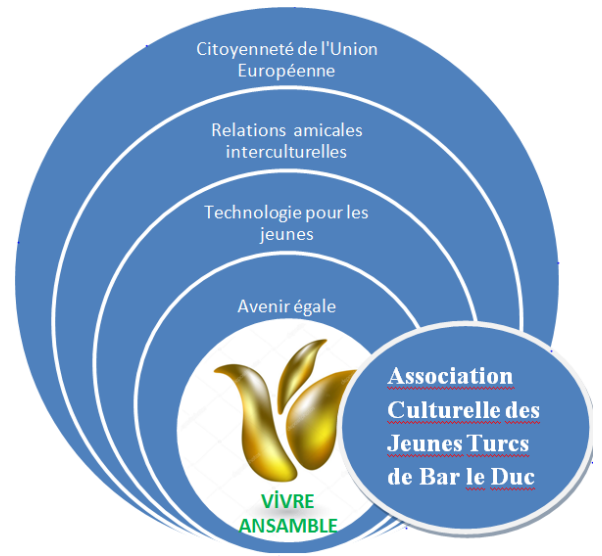
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Alison Mott - Research and Analysis, English Editor

Antonia Liguori - Scientific Expertise

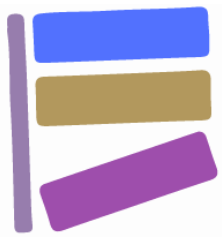


Innovative Thinking Lab



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