WALK A STORY

A GUIDE OF GOOD PRACTICES

Stories Connect Us to Each Other

DG I hopu Smat Cities TOKAT GAZİOSMANPAŞA ÜNİVERSİTESİ · 1992 · Stowarzyszenie "Szansa dla Aktywnych" VARAZDIN
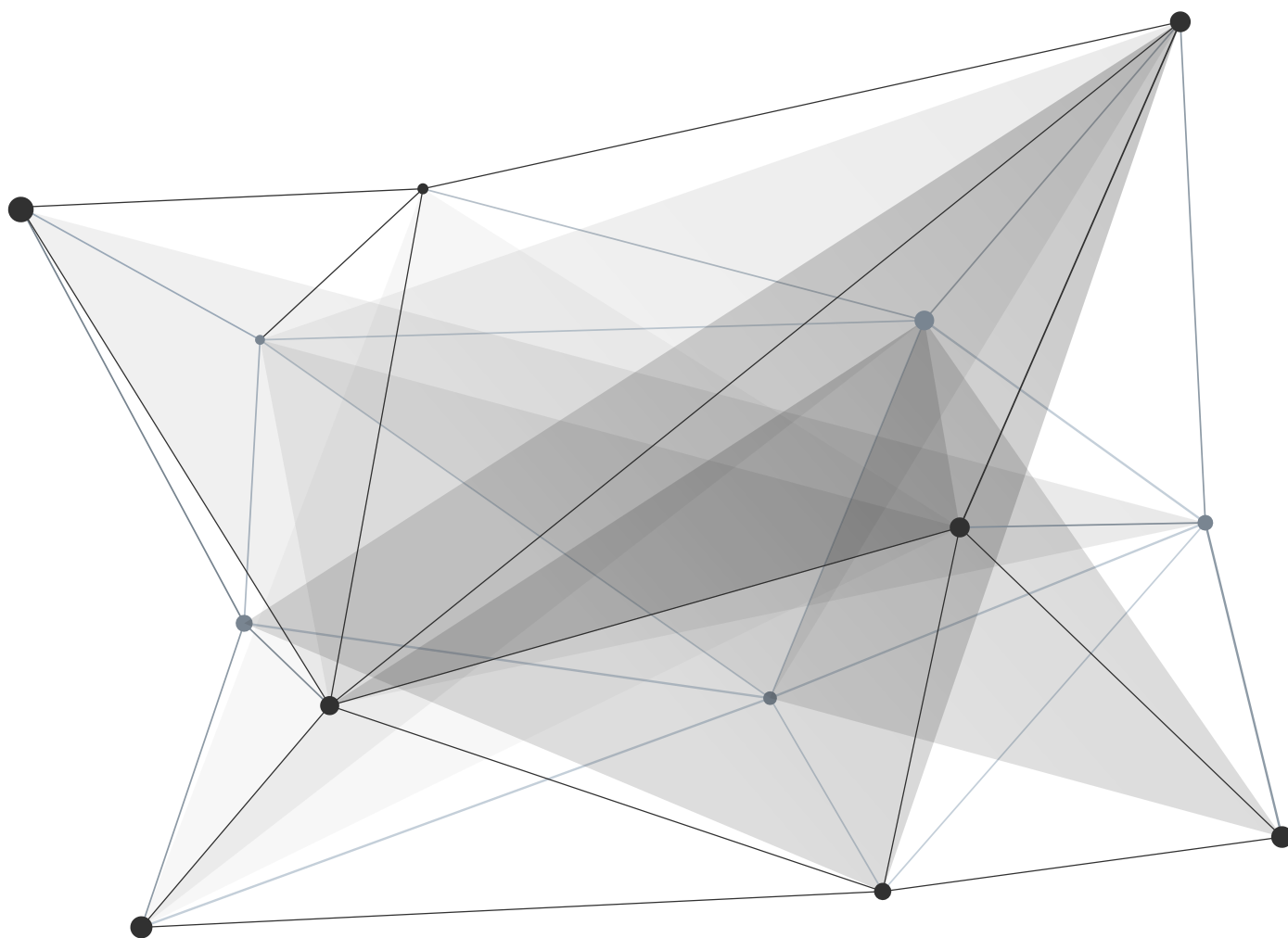
A GUIDE OF GOOD PRACTICES

Stories Connect Us to Each Other

IMPRESSUM

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PROJECT PARTNERS

DGI VESTJYLLAND

DGI is a sports association in Denmark that works to improve the conditions for more than 6.300 member sport clubs and their more than 1.5 million members,

AYUNTAMIENTO DE CEUTÍ

Ceutí is a municipality of 10.34 km2, situated in the Southeast of Spain, in the Region of Murcia. Despite its small size, Ceutí has been a cultural reference point during the last 15 years and active in EU projects.

HOP UBIQUITOUS

HOP Ubiquitous, S.L. (HOPU) is a SME established in Spain. HOP means Human Oriented Products; therefore we are specialized in designing solutions focused on people engagement with a high level of usability.

COLEGIUL ECONOMIC BUZAU

Colegiul Economic Buzau is a big vocational training school (over 1000 students) in the southeast of Romania, region Buzau. It is specialized in business administration and tourism studies.

GAZIOSMANPASA UNIVERSITY

University, founded in 1992, is a university that is transparent, participatory, enterprising, producing information and technology, contributing to the economic, social and cultural structure of Turkey.

STOWARZYSZENIE SZANSA DLA AKTYWNYCH

The Association Opportunity for the Active is non-governmental organisation with 17 trainers and 72 trainees.

CITY OF VARAŽDIN

The City of Varaždin is a city in Croatia, a local self-government that covers numerous branches of activity and carries out activities important for the functioning of the City and the well-being of its citizens. In addition, the City of Varaždin is intensively involved in the implementation of EU projects (within various branches of its activities).

CONTENTS

PROJECT SUMMARY

Context

Nowadays in a highly globalized world, territories are losing their identity, their intangible cultural heritage. Senior people own a knowledge about their municipalities' history, which will disappear once they are no longer with us. Our cultural heritage is something that differentiates Europe, a continent full of history, from other tourist destination that don't have the same advantage. The important thing is to put the stories in an attractive and modern way with the use of modern technologies, in order to make Europe number one destination for both Europeans and tourists from other continents.

Objective

The objective of the project was to develop an innovative and available for everybody tourism product, by collecting cultural heritage through intergenerational walks, and enabling citizens to share their videos through an app, while at the same time motivating the locals, the tourists, the senior people and the youngsters to get active and walk itinerary.

Partnership

DGI Vestjylland, Denmark. Sport NGO.

Ceuti municipality, Spain. Local authority.

HOPU, Spain. SME

Colegiul Economic Buzau. VET-school.

GOP, Turkey. University.

SDA, Poland. NGO.

City of Varaždin, Croatia. Local authority.

Target groups

The target groups in this project come from different areas in the VET field and the competences that they will gather are described below (in no particular order):

- Municipalities taking part in this project learned about how to encourage and promote these intergenerational walks and convert them into an attraction to tourists and visitors. Professionals in the field of social services and health (due to the human benefits of this project, improving elderly people' social, mental and physical state), as well as those in the cultural and tourism areas learned from this initiative.

- VET schools and universities. Teachers and their students will work on how to build these itineraries in their community, and will interact with the tourism developers in their municipality. VET students will also learn about the technologies available in the tourism field altogether with the inspiration on how to revive and use in the contemporary era 'old' knowledge and cultural heritage. They will learn 'how to recycle' the elderlies knowledge by making them into appealing modern products.

- HOP will have the opportunity of better developing their tourism product and adapt it to different kinds of actors and countries

- DGI Vestjylland professionals learned about new ways to promote physical activity by linking it with cultural values, voluntary activities and intergenerational interaction.

- NGO's professionals got inspired in working and dynamizing intergenerational groups, strengthening their competencies in working with different target groups, motivating and including them in the society.

Methodology

The European team during the project developed two different outcomes:

1. Co+Crew App – an app where cities, tourists and citizens can upload information about their place, artefacts, nature - collect their cultural heritage and share it with others.

2. Guideline - on how to work with intergenerational groups and with storytelling as a mean of communicating and promoting historical and cultural places from different cities. The guide also includes best practices in the field.

Results and impact

The project was very complex and interesting to implement, generating results across different fields, such as outcomes in the field of cultural heritage (by preserving the knowledge of the elderly by using modern technology), outcomes in the field of social services, sport and health (by addressing the three dimensions of physical, mental and social health) and outcomes in the field of tourism (having a new solid product at the end of the project).

The impact is also cross-sectorial, influencing the work of many actors in the society:

representatives from the VET sector, Health sector, sport organizations, NGOs, municipalities, tourist offices, and other partners alike. Sustainability is ensured through the Co + Crew app, where citizens are trained on how to upload their stories in the app, acquiring audio-visuals and ICT competences.

Another result, the guide, ensures the sustainability of this project by presenting the lessons that this consortium learned and their good practices altogether with good practices from similar organizations.

THE CONCEPT OF STORYTELLING

"Stories make something common extraordinary. Lives that have stories will be remembered. The more the life gets dramatic the more it becomes a story, and the more it will be imprinted on the memories"

Stories are the fundamental elements for the existence of humanity because secrets of cultural codes and social rules are preserved and these are handed down from generation to generation thanks to stories. We can see storytelling as the guarantee of the existence of humanity (Benjamin, 2006: 161). When the important events in history are examined, it can be seen that each have a story in their background. All of the religions emerge from storytelling on the creation of human beings. In addition, there is a heroic story for the foundation of every kingdom or government (Sandıkçıoğlu, 2012: 67). Stories are shared information and jointly-used source of information for all societies. In the oral culture, information is a social phenomenon rather than a process of individual learning or an experience. Therefore, nobody is smarter or more less smarter than the other. Stories and other types of narratives told in the society creates an awareness that enables everybody to communicate with one another. All stakeholders of the society have access to information thanks to stories(Sanders, 2010: 22).

The emergence of stories Pelowski explained as follows (Pellowski, 1990: 10);

- It grew out of the playful, self-entertainment needs of humans;

- It satisfied the need to explain the surrounding physical world;

- It came about because of an intrinsic religious need in humans to honor or propitiate the supernatural force(s) believed to be present in the world;

- It evolved from the human need to communicate experience to other humans;

- It fulfilled an aesthetic need for beauty, regularity, and form through expressive language and music;

- It stemmed from the desire to record the actions or qualities of one's ancestors, in the hope that this would give them a kind of immortality.

- It encoded and preserved the norms of social interaction that a given society lived by.

Stories provide us a framework so that we can organize the magical impact which will reach to the target audience in the filed belonging to the emotions. Stories let the audience in the story itself without excluding them, enable participation and re-production, make people speak and give inspiration for speech. Stories give meaning to "information", do not look down on people, increase humanism and make "knowledge" livable (Uztuğ, 2014).;

Stories have been the narration of real or fictive events in different styles and formats throughout the centuries. The basic difference between telling a story and giving an example is emotional content and details that make the story exist (heroes, symbols, rituals, values). Stories influence the audience by becoming bigger than the parts that make up itself during its narration. They enable people to think for themselves. In other words, stories get bigger, develop and mature in the minds of the audience. Stories make people communicate with themselves, analyze how they feel and evaluate the opportunities, which is the best feature of stories. That is, stories do not tell people what they should do; instead, stories influence and guide them. People, who live under a bombardment of messages due to the developments in communication technologies in today's world, now need stories so that they can organize their thoughts (Simmons, :25-35).

What do Stories do?

People generally behave unconsciously. When the reason of their behaviors is asked, they say that they definitely do it out of logical reasons. In fact, our subconsciousness, which is shaped by genetic and environmental factors, creates our behaviors. It can also be said that people behave without being aware of their behaviors. The reason behind most of our behaviors is that we are taught to behave so. We have the chance to consciously evaluate our unconscious choices, hidden emotions and inferences thanks to storytelling. In other words, stories include the audience in the process by taking them out of a static condition and putting them into a dynamic condition, and enable our ideas to be evaluated in others' minds (Simmons, :25-43). This situation explains the changes made by stories on people's behaviors and attitudes. The following elements play a pivotal role in the change made by stories on people's behaviors (Grace, 2011: 46-47);

People are exposed to an overload of information in today's world. Given that it is difficult for messages to be kept in our memories in a world where everybody is included in a target audience with the globalization, the real solution of message-senders is to make their stories easy to remember. To be successful is to make the story stand tall and strong, and this feature is in the nature of the stories. "Stories are Realities which are Wrapped up in Emotions" and to make a story easy to remember is to put it in emotion. Jerome Bruner stated that it is 20 times easier to remember the reality when they are put forth as a part of a story (Maxwell&Robert Dickman, 2011: 46-47). Remembering and forgetting are two concepts which have deep relations with one another. When the oral roots of the art of storytelling are analyzed, it can be seen that the storyteller evokes the collective memory and the well of oblivion which is free from individual determinations. The storyteller of "once upon a time..." tells stories which s/he thinks are forgotten in order to remind them. However, an important point arises here. While the stories are crystallized with the storytellers, the times, places and people, which are forgotten, also become unclear. The reason behind this is to make the target audience identify with the story and complete the story with images from their own experiences. Therefore, stories can create processes among the memory, memorability and the forgotten (or the one which is thought to be forgotten) (Calvino, 2007: 140).

Storyteller

The concepts of storytelling and storyteller arose with the rise of the stories. The importance of storytelling has not been the same throughout the historical process. It had its unique place in each era with a different dimension. For example, organizational experiences gained a different importance with the industrial revolution and the importance of storytelling was decreased. The reason behind this is that the written culture had more impact than the oral culture and the costs of publication were decreased. Storytelling is built upon an oral structure as a cultural form and the world of literature that has gained more power with the Renaissance changed the people's lifestyle. In fact, this change was expected to bring about new stories but that era was an era in which the importance of storytelling was decreased. When we get to the 20th century, we face philosophers like Marx, Freud and Nietzsche. Although they are perfect storytellers, their theories are more popular than their stories. In short, storytelling lost is important to a vast extent in the industrial era. When we get to the millennium era, new limits of information loading have aroused in contrast to empirical and theoretical studies and storytelling have begun to be important again. The Internet is ideal for stories to be disseminated. In other words, gossip, stories, events and popular legends have started to be disseminated rapidly without their truthfulness being discussed. Most of the stories which are disseminated on the Internet are probably unimportant but they give confidence to people in the changing world. At an individual level, our stories may help us put forward our problems in a proper manner. A hundred years ago, people had stories which are difficult to change; namely, it was difficult to change religion, lifestyle, marriage or gender. However, individuals can easily change anything in the millennium era and can create new stories, as well. Individual lives drifting in this millennium which are flexible and can be changed rapidly are also valid for institutional companies and for the business world.

The Millennium era might be able to make stories important in the way they are before Renaissance and maybe even make the millennium era called the era of stories (Sax, 2006: 168-170).

According to Walter Benjamin, Storytelling belongs to a world of communication which can transform into an advice given to the people with whom the storyteller lives together since it is about communicating and sharing experience with the living world. However, this wisdom is an element that plays its part in integration with the storytelling situation rather than being in the message of the story (Brooks, 2014: 87-102) According to Schram, storytelling consists of three categories, which are story-text, storyteller and the audience. In the written language, coding the orally told stories; in other words, documenting them is quite difficult since the storyteller includes various oral effects in the story. The written language destroys the creativity and experiences of the storyteller (Peerless, 2014: 38). In the digital world, on the other hand, storytelling and storytellers are now in a different dimension. Now, technological effects are also included in the gestures of the storyteller. In addition, stories also acquired new layers in terms of depth. The most significant difference of digital storytelling from oral and written storytelling is that people can demonstrate themselves in the society more comfortably and depending upon this, the self-confidence of the audience and the storytellers increase (Meadows, 2015).

The points that a storyteller should pay attention to;

"A story is a way to say something that can't be said any other way"

The impact of stories on people has been more clearly defined in recent years. As a result, it is found that stories are effective communication tools for both interpersonal and institutional communication. Besides, the storyteller has become important as well as the story itself. Ramsden and Hollingsworth categorize the features that a good storyteller should have as such;

Defining the Limits of the Story; Stories have endless possibilities. The storyteller can often be lost in the story, and as a result, meaning and time confusion may occur. Therefore, the storyteller must define the order of the story before he starts the storytelling and should know where the events begin and where they end.

Appeal to the senses: The richer the storyteller's senses are, the more real the pictures that he presents to the listener will be. Use sensory details in the story such as sense of hearing, smell, touch and taste.

Use Rituals: Rituals strengthen stories. So they are easier to remember.

Include the listener into the story: interact with the audience.

Create Pradoxes: To increase the energy of the story, use complementary contrasts. The storyteller should be able to move quickly from one extreme to another. For example, the hero should be able to become rich thanks to a stone he suddenly finds on a road while living in great poverty. Or a cultural asset that has been devastated by earthquakes or wars should be able to regain its former glory.

Journey Between Temperaments: The storyteller must be sanguine, choleric, phelegmatic and melancholic throughout the story and personate the hero by using these temperaments.

Pace: Each narrator has its own pace. But the storyteller must take his audience on a journey while telling the story. The storyteller who drones on at one unvarying tempo or who drives an audience to the wall with a relentless storm of words will quickly lose his listeners. Therefore, there should be a relationship between the pace and the temperament the storyteller personate. The speech of the choleric is fast and energetic, whilst the melancholic's speech is the slowest. The storyteller must know what pace he should use at different parts of the story.

Gestures and Mimics: The three most important instruments of the storyteller are; body, voice and imagination. According to the researches, when we want to convey a message, less than 10% is conveyed by words. The rest comes from our non-verbal body language. That's why gestures are very important for the storyteller. As a storyteller; explore your own gestures by acting out common storytelling actions such as riding a horse, shooting an arrow, chopping wood and hunting.

Sight: If the storyteller does not use his sight cautiously, he may disrupt the audience's concentration. Therefore, the narrators should keep eye contact with the audience. Besides, the story being told is also important. For example, if the narrator is in front of a structure that has a historical and cultural importance he should also include this structure in the story. In this way, the audience will be free to place this structure in their own minds.

Relating: The storyteller should determine how to relate to the characters of his story and the listeners. For this, first of all, he should define his own mood. Is he happy, peaceful, nervous? Then, a balance between the mood of the characters and the mood of the listener must be ensure.

STORYTELLING AS A MEANS OF CORPORATE COMMUNICATION

Stories have important roles in order for organizations to provide a sustainable flow of communication with their target audience. Institutions can use the stories for the following purposes;

- Storytelling as a means of creating a brand
- Storytelling as a means of in-house communication
- Storytelling as a means of crisis management communication
- Storytelling in terms of reputation management
- storytelling as a means of advertising / promotion
- Storytelling as a means of public relations

Eubank explains the institutional functions of stories as follows ;

Explaining the Values

Stories communicate the values of the institutions. These values that we generally face in the process of communicating to the target audience are the things that need to be experienced by the institution; namely all of the members of the institution, and these values consist of small narratives which also includes a part of the reality (Denning, 2004: 72). These narratives reflect norms, values and culture of the institution. Therefore, values of the institutions should be clearly and explicitly put forth in the stories.

Proving with Examples

According to Ryva (1978), another function of organizational storytelling is sampling, proving the truth and proving some of the claims. Proving has an important place in both in- house and external works since people expect examples and then the evidence so that they can perceive some of the things. Witten

(1993) stated that stories encourage belief and have impacts on avoiding the suspicion that may arise depending upon this. Martin and Powers (1993), who carried out many studies in this field, proved in their studies that stories are more persuasive, catchy and impressive when evidence is used (Eubank, 1998: 7-8).[20]

Sense-making

People and organizations want to give meaning to events happening around them and to objects. Sense-making is about how to give different meanings to the same situation. Stories are vital in revealing possibilities on an institutional basis. In other words, they enable some sort of sense-making. On the other hand, the realities are neutral until people give meaning to them. People take decisions according to what the realities left in their memory instead of the realities themselves. The meaning they give to the realities is shaped with the valid stories at that moment. That is, people do not give much credit to realities which do not make sense. Realities acquire new contexts and new meanings appear thanks to stories.

Social Instruction

Wilkins (1984) championed that road-maps on how the members of the organizations should behave in the organization can be created with the use of stories. There are hidden social instructions that will prevent people from making mistakes and will make people understand the culture of the group, who are members of such groups in the departments or in the institutions. Similarly, stories create road-maps for their audience.

A Model Proposal for Using Storytelling in Corporate Communication:

This model was produced by Dr. Murat Seyfi, who is working in our project, from his PhD thesis which was conducted in 10 different countries. The aim of this model is to use storytelling, a new communication tool for institutions, actively and effectively in both in-house and external communication and promotional activities and also to present basic information that will lead to cretae catchy stories. The diagram produced within this context is shown below;

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┌──────────────┐  ┌──────────────┐  ┌──────────────┐  ┌──────────────────┐
│  Corporate   │  │  Corporate   │  │  Corporate   │  │ Public Relations │
│   Identity   │  │   Behavior   │  │  philosophy  │  │ of the Corporation│
└──────────────┘  └──────────────┘  └──────────────┘  └──────────────────┘

                     ⬭ Corporate Targets ⬭

                     ⬭ Process of Creating a Storytelling ⬭

┌──────────────┐
│Factor about  │
│the Audience  │                                         ┌──────────────┐
└──────────────┘                                         │   Feedback   │
┌──────────────┐                                         └──────────────┘
│  Cultural    │                                         ┌──────────────┐
│  Factors     │                                         │   Narrators  │
└──────────────┘   ⬭ Essence  ⬭ Social  ⬭ Story-        └──────────────┘
┌──────────────┐    of the     Inter-    teller          ┌──────────────┐
│  Corporate   │    Story      action                    │  Technical   │
│  Factors     │                                         │   Support    │
└──────────────┘                                         └──────────────┘
┌──────────────┐                                         ┌──────────────┐
│Factor about  │                                         │   Narrative  │
│the Story     │                                         └──────────────┘
└──────────────┘                                         ┌──────────────┐
┌──────────────┐                                         │Communication │
│Story         │                                         │   Devices    │
│Production    │                                         └──────────────┘
│Process       │
└──────────────┘
                     ⬭ Corporate Communication ⬭

                     ┌──────────────┐
                     │  Reputation  │
                     └──────────────┘
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Communication applications for in-house /institution works

Using and creating stories are recommended for in-house activities. To accomplish that, these are recommended:

- If possible, professional and communication educated people should be employed in an institution.

- Stories of the members of the institution recommended to be collected and shared with different methods and techniques. To do that, different methods such as positive interrogation, creative drama, NLP, photograph and active learning should be used. The important thing is to find out all fear; love, expectation, and perception against other people of the institution's members that the stories will reveal multidimensional analysis.

- While communicating with institution members; institution managers should create catchy emotional associations by using stories.

- Providing an opportunity for training and workshops by managers to reveal stories of the members are recommended.

- Stories that reflect the culture of the institution should be created and institution members (employees, volunteers) should take part in it actively.

Communication applications for the off-institution works

- To create a corporate reputation; using stories are recommended. In this scope, supporting institution identity and institution image with stories are recommended. Producing short and informal stories in virtual environment related to the factors that affect the corporate reputation and sharing them with various communication tools are recommended. In short, sustainability of the corporate reputation should be supported with stories.

- Using stories is recommended in crisis periods. To do that, collecting both institutional and off-institutional problems and emotions & thoughts of people about the situation, and combining the elements of the institution culture with above then making analysis is recommended. If the problem is deriving from inside the institution, analysis of the existing situation is recommended; and if the crisis deriving from off-institution, new stories should be delivered to the target group by blending old success stories with solution offers.

- Stories are recommended to be used as a convincing tool. Today, even delivering messages to the target groups are so hard that it is harder to convince them. That is why producing convincement is really hard. But stories, however, are hidden in people's memory, in their subconscious minds. When we look at the stories of the history of humanity it is almost the same but the effects are way different. Therefore, it is recommended to create and produce stories that the targeted group would correlate and wonder.

- Using stories for the relationships which are sponsored is recommended. Creating new stories by combining them is recommended for the firms which are going to be sponsored to the civil society organizations. If possible, the story is recommended to be created by combining employees and values of the firm with the related civil society organization.

Suggestions for using a story as a communication tool

Firstly, the institution should determine a strategy for storytelling studies. To accomplish that, fundamental substructure works should be done in the first place. In this scope, defining the titles below is recommended:

- The target audience of institution should be identified
- It is recommended to answer the question of what is the best option for reaching the target audience of institution
  - ■ Social Media
    - ▶ Facebook
    - ▶ Twitter
    - ▶ Instagram
    - ▶ Vimeo
    - ▶ Blogs
  - ■ Press releases
  - ■ TV
  - ■ Internet
  - ■ Activities such as conferences, meetings
- What is the potential of the institution?
  - ■ What could the institution achieve?
- What is the perception of institution in society?
- What are the urgent needs of institution?
  - ▶ Financial needs
  - ▶ Human resources
  - ▶ Awarness
  - ▶ The ability of new projects
- What are the targets of institution in the short and long term?
- Who are the backers of your institution?
  - ▶ Volunteers
  - ▶ The officials who work professionaly
  - ▶ Donators

Forming the cultural codes of the institution

Putting forward the institution's culture while creating stories is recommended for both in- house and off-institution events. These titles below should be studied carefully as basics.

Creating heroes

- It is recommended that while creating heroes, they should meet in 2 fundamental points. First; they should be the characters who carry the institution's culture and reflect the corporate structure. Second is, they should be the characters that are project-based. While creating project-based heroes, it might be more effective to choose among volunteers or the targeted group.

- It is also recommended to put motion abilities to the heroes besides creating them. It is important to relate heroes with different stories and create depth and transitions between the stories.

Forming rituals

Rituals are so important to associate with people's memory. So, social and cultural rituals are important to take part in stories. Plus, it is recommended that stories creating their own rituals.

Value creation

It is recommended to create values supported by the stories which are related to the aims and objectives belong to the institution. Plus, it is recommended that these values should be supported by rituals and symbols.

Forming symbols

It is recommended that logos belonging to the institution and symbols belonging to the projects should be created by integrated with cultural perspective symbols. Besides, it is recommended that producing and using new symbols uniquely for each story is important. It is also recommended that the symbols supporting institution values and rituals.

- It is suggested that the narratives are collected.

  - ■ It is suggested that non-governmental organizations create a narrative bank. It will be useful to make use of the following sources while creating this narrative bank:

    - ▶ Fieldworks of voluntary people
    - ▶ In-house training
    - ▶ Narratives of managers and leaders in the institution

- ▶ Social and cultural stories which are in harmonization with the institutional culture

- ▶ Messages and comments coming from the target audience

■ It is suggested that storage/collection tools are developed for the stories to be collected. Within this context, it is suggested that the following sources are used:

- ▶ A part of the website of the institution is used to this end.

- ▶ Developing a categorization system with the use of office folders for stories that will consist of visual instruments like photos and posters

- ▶ Developing a sound recording system for verbal stories

- It is suggested that the following means of communication are used for publishing the stories created:
  - ▶ Facebook
  - ▶ Web page
  - ▶ Book Publish
  - ▶ Newspaper
  - ▶ Audioboom
  - ▶ Social Media
  - ▶ Twitter
  - ▶ Google Hangout
  - ▶ Performans
  - ▶ Poster
  - ▶ Vimeo
  - ▶ Youtube
  - ▶ Wikimedia Commons
  - ▶ Blog
  - ▶ Digital format
  - ▶ Instagram
  - ▶ Radio
  - ▶ Magazine

- It is suggested that the steps of public relations are identified, which is the goal of storytelling:
  - ▶ Advertising
  - ▶ Establishing relations
  - ▶ Finding sponsor and donation
  - ▶ Reducing the prejudices towards the working

group

▶ Ensuring a comfortable environment of communication

▶ Identifying the problems of our target group

▶ Ensuring that our target group blends in the society

▶ Establishing better communication

▶ Sticking in the minds

▶ Increasing the corporate reputation

▶ Increasing the level of recognition

▶ Ensuring that our institution is understood correctly

▶ Increasing the number of members

▶ Getting a strong position among institutions carrying out similar activities

▶ Communicating the beliefs and values of our institution

▶ Increasing the prestige of the institution

▶ Being a model for the target audience

▶ Drawing attention/arousing interest

▶ Mobilizing the people

▶ Reaching out to more people

▶ Ensuring the personal development of the target audience/realizing the aims of the institution

▶ Collaborating with the private sector

▶ Receiving the support of the public opinion

▶ Gaining trust

• **It is suggested that the equipment necessary to create storytelling is acquired:**

The equipment can be defined under the following titles:

■ Video editing

■ Story/scenario/tale writing

■ Design

▶ It is suggested that visual and linguistic messages are presented in a balance so that the story is created in a balanced manner.

■ Developing platforms for the presentation of the story and increasing the number of such platforms

■ Social interaction between the storyteller and

the essence of the story should be ensured.

• **It is suggested that the type of the story created is identified. Will your story be digital, verbal or conventional:**

▶ The story can be shared verbally. In this type of storytelling, attention should be paid to the characteristics of the environment in which the story will be shared. For instance, verbal storytelling is suggested if your target audience consists of small children, or this method is suggested for in-house communication and for peer-to-peer communication.

▶ In cases where the story is desired to be communicated to wide audiences in a short period of time, it is suggested to use digital storytelling.

▶ Storytelling can also be done via designs like newspapers or posters. It is suggested here that the attention should be paid to the design of photographic elements and integrity of the topic.

Analysis of Stories: It is recommended to analyse the stories in five categories. These categories are as follows:

• Determination and analysis of technical characteristics

■ Determining the time usage in the story. What is suggested here is that; time should be adjusted depending upon on what platform the story will be published. For example, the duration of the story which is planned to be published in digital media shouldn't be so long. According to the researchers, it has been observed that duration of digital stories lasted 10 minutes and sometimes more than 10 minutes. However, suggested duration for digital stories on digital media is 3 minutes.

■ It is suggested to determine the use of sound. Storyteller's tone of voice, external and internal sounds and sound effects should be determined beforehand. It is suggested to the storyteller to pay attention to the tone of his/her voice in storytelling. Furthermore, the voice of storyteller as well as the voice of supporting characters and

nature should be used as polyphonic practices creates multi-dimensional depth,

■ It is recommended to determine from the very beginning whether the story is going to be used as an oral narrative, digital storytelling or transmedia storytelling.

■ It is suggested to analyse the story semantically. For this, it is suggested to analyse the symbols, rituals, values and heroes by making use of semiotics.

■ The most important feature of the stories is that they stay in the minds of people for a long time and be able to create a bond between their past life experiences. In this context, it is recommended to analyse the associations of the story on the target group.

■ It is recommended to analyse social media statistics related to storytelling. It is recommended to make use of the following categories:

▶ YouTube statistics; related to the story uploaded on YouTube; it is recommended to follow the correlation between the number of views and time, to determine whether the video watched is mostly followed by PC or mobile devices, to follow how many people have shared this video, how many people have watched this video, how many people have commented, how many people have added this video, how many people have subscribed, how many people liked it (like, dislike button), in which regions this video has been watched?

▶ It is recommended to use Facebook statistics. Similar to YouTube, how many people have liked, how many people have shared and how many comments have been made on Facebook can be determined. Besides, the user's credentials can also be included in the research on Facebook. In other words, statistics about factors such as gender, educational status, social structure and age ranges can be obtained through Facebook.

▶ It is recommended to use Instagram statistics such as the number of followers, comments, number of likes and dislikes.

▶ It is recommended to use Twitter statistics

such as the number of followers, comments, number of likes and dislikes, being trend topic and the location of the followers.

• **It is recommended to create the contents of the stories. In this context, it is recommended to identify the following points;**

■ It is recommended to identify who (target group) will be affected from this story.

■ It is recommended to identify why the listener will be affected from this story.

■ There must be mysterious things and problems in the story. It is recommended to identify this mystery and problem that the listener needs to analyse. It is recommended to identify the most important idea to reach this mystery.

■ It is recommended that the hero should be identified with the story. In addition, the hero must adapt himself to the flow of the story.

■ All stakeholders such as volunteers, employees of the organization, target audience, people who created the problem, people who can find solutions should be included in the story.

■ It is recommended to define the point in the story where the hero achieves his goal. Whenever the hero reveals the problem, the listener is affected more, and when the problem is solved, the listener is attached with the story.

■ It is recommended that the place, memory and space steps of the story should be defined, and this should be done according to a certain flow order.

■ It is recommended to include factors that will activate the listener throughout the story and at the end of the story.

It is recommended that the content of the story be designed using the transmedia features. These features; extensibility and drillability, continuity and diversity, removability, world development, seriality, subjectivity and performance.

PRACTICE

In this section, project partners' local practices are described. As part of Intellectual output2 of our project, 3 toolkits were developed aimed at defining storytelling and using it for intergenerational communication

Toolkit 1: Getting to know each other (Attachment-1)

Toolkit 2: Definition of Storytelling (Attachment-2)

Toolkit 3: Storyteller (Attachment-3)

Colegiul Economic Buzau, Romania	
Practice Analysis Table	
Experience on line.	
Description	"Getting to know each other" TOOLKIT, which was developed in order to integrate the people from different age groups and enable them to communicate effectively, was conducted with the participation of 20 seniors and 20 students at Colegiul Economic Buzau. Ages: 14-75 years old.
Practice	The project was presented to students. They have some demands to solve.Presentation was made via ZOOM platform. Due to the corona limitations the students and seniors met at home and fill in the toolkit that was sent by mail. After seniors told some stories.
Conceptualization	This toolkit was a tool that help students and seniors they met to understand each other better.They discover what they have in common and what is special for every age.
Impact	Sudents become aware of the fact that listening to the stories seniors tell can give them some solutions for the problems they have to solve now.
Materials	Computers, pencils, paper, printer.
Evaluation	Students and seniors fill in the annexes by themselves and share after, on line the results with the other students. It was interesting to discuss in group the results of the study. We could found even some common points.

REFLECTION	
In what respects was the activity helpful?	It was very helpfull to create or to reiterate the bond between students and seniors. They discover common points.But also differences. Seniors felt integrated in the new society. Students felt important through the stories told.
In what respects was the activity innovative?	It was quite a challenge to adapt the activity to our times. Schools work on line and it was impossible to meet students and seniors and to apply the toolkit safety. So, we adapt the method to on line work. For most of the participants was very interesting to compare and to find the common points between them. Also for students was interesting to find out the cartoons heroes seniors use to have.
What are the impacts of the activity on students, seniors and mentors?	Most of the students talked to their grandparents and it was a way to create a stonger bond with them. They show interest in continuing this kind of activity.
What are the risks and limitations of the activity?	It was difficult for all of them to figure out what we can include as culture elements.They would need more mentoring during the activity.
With what activities at your institution can you combine this activity?	I used it in during communication classes, when we speak about how to be efficient when you communicate and how we can surpass barier in communication. Also, we can use it when our students make voluntary service in Old people houses.

Tokat Gaziosmanpasa University, Turkey Practice Analysis Table	
Description	A workshop was organized with a group of 20 people between the ages of 9 to 70.
Practice	During the workshop, firstly the project was introduced. Then, children and seniors shared their experiences and stories by using the toolkits developed for the project. Later, seniors told some stories.
Conceptualization	With this toolkit, both youth and seniors acquired the ability to know and understand each other. Thus, formal and informal training skills supported each other and participants acquired new skills for life experiences.
Impact	Seniors realized that they could deeply affect children with the stories they told. Therefore, moderator mentored both the children and seniors throughout the activity.
Materials	Coloured pens, A3 size toolkit printouts
Evaluation	Throughout the workshop, children were encouraged to communicate with seniors. The development of children's critical thinking skills was supported by making them question the life with the help of seniors. Besides, seniors gained new skills required to communicate better with children. During the workshop seniors and children wrote improvised stories. Seniors gained awareness of what points should they pay attention to when they tell stories.

REFLECTION

In what respects was the activity helpful?	The children and seniors had the opportunity to understand and get to know themselves better. Seniors realized that they were valued and this motivated them to tell stories. It was a nice experience for children because it was very meaningful for them to spend time with seniors trying to understand them and tell them stories which is different from the behaviours of seniors they always encountered.
In what respects was the activity innovative?	The innovative side of the workshop was its non-traditional content which encouraged thinking out of the box and provided an experience beyond school expectations. The participants had the opportunity to communicate effectively with different age groups. Especially by using the toolkits, children and seniors had the opportunity to get to know each other in a very different way.
What are the impacts of the activity on students, seniors and mentors?	Two days after the activity, in-depth interviews were made with the participants. After the interviews it was determined that seniors want to participate in this kind of activities more. Besides, children stated that they wanted to experience this process again and invite their friends to these activities. Furthermore, some seniors did some practices to improve their storytelling skills and shared their experiences with the others.
What are the risks and limitations of the activity?	The risks of the workshop were related to participant's motivation. Both children and seniors needed mentoring especially in the first fifteen minutes. When children and senior first meet, they might have difficulty in using the toolkits and having an effective communication. Therefore, mentoring them during this period will reduce the risks.

City of Varaždin Practice Analysis Table		
Description	A workshop was organized with a group of 10 people between the ages of 6 to 60.	
Practice		At the beginning of the workshop, participants were introduced to the project. Then, children and seniors shared their experiences and stories by using the toolkits developed for the project. Later, the storyteller told some stories about Varaždin Civil Guard.
Conceptualization		With this toolkit, both children and the elderly gained the ability to know and understand each other. Also, the children told creative stories with this tool. Thus, formal and informal training skills supported each other, and participants acquired new skills for life experiences.
Impact		The workshop moderator guided children and adults through the activities. Children enjoyed the activities and seniors realized they affected children with their stories.
Materials	Pens, toolkit printouts	
Evaluation		The workshop had a positive effect on reducing barriers in communication between children and the elderly. The elders recognized what stories were interesting to the children and the children gained new knowledge about the Varaždin Civil Guard. Both children and seniors enjoyed the activity a lot.

REFLECTION	
In what respects was the activity helpful?	Activity hepled seniors to open their imagination and creativity to tell a story. Seniors recognized a way to motivate children to tell a story. For children activity was helpful to make connections and mutual understanding with senior and also to tell their stories.
In what respects was the activity innovative?	New way to prepare creative and interesting story and new way to connect children and seniors.
What are the impacts of the activity on students, seniors and mentors?	Better integenerational connections, filling the communication gaps between children and seniors. Amusing way to get to know each other.
What are the risks and limitations of the activity?	Risks - Lack of interest from children for this topic and activity. Limitations – Timetable difficults because of different activities of children and senior in between.
With what activities at your institution can you combine this activity?	To try to implement this activity in stakeholders institutions which dealing with seniors, youngsters and children.

Ceuti Municipality **Practice Mutilsectorial Health Committee**	
Description	In the framework of the multisectorial health committee with students from primary schools, storytellers were invited. A group of 12 students between 9 and 11 years old, and 5 story tellers.
Practice	During the workshop, the project was introduced. Children were divided into groups and assigned to different storytellers.
Conceptualization	We changed slightly the methodology. Children asked questions, things they wanted to know about to storytellers. Afterwards, we asked them to write down and explain what they found more interesting. We also asked storytellers if they found the activity interesting and if there were differences between what they had told and what children had later explained
Impact	Children as well as seniors enjoyed a lot the activity.
Materials	Papers, pencils
Evaluation	Seniors realised of the type of stories that children enjoyed the most, as well as what aspects they had specially paid attention to. There was an animated conversation the whole time, by the photographs taken you can tell how much they enjoyed the interaction.

REFLECTIONS

In what respects was the activity helpful?	 We could find out which topics where specially interesting for children, so that when we organise the walks, storytellers talk about similar topics. Children were specially interested in knowing how was the life when seniors had their age: games they played, how were the schools, what did they do in their free time…
In what respects was the activity innovative?	Children are not used to interact with seniors outside their family. It was a very enriching activity.
What are the impacts of the activity on students, seniors and mentors?	Seniors were very happy as they could transmit their experience and knowledge to children. Students also enjoyed a lot. It would be nice to assess whether doing the same activity outside their school time would have a similar effect. This activity was carried out before COVID. Now seniors are afraid of mixing with other people, many of them have stopped doing group activities such as a chorus, embroidering, … But on the other hand, they report feeling alone, missing a lot the interaction with other people. As mentors, we learnt more about the behaviour and preferences of children and seniors.

What are the risks and limitations of the activity?	The main risk is that children decide to do similar activities in their free time. This was part of their school timetable, by coming to this activity they did not attend their normal classes and did something special. When the trade-off is doing what they want in their free time, maybe they will not be so willing to take part. Another risk is that senior talk too much. Some of them, when given the opportunity, they talk and talk for too long and they may tire the children. It is difficult that they use the toolkit, they prefer to talk freely, but the problem is that they talk for too long. We have done masks with our project logo in order to give them to people participating in the walks, as we think that they main challenge is that they want to take part freely, but because of all COVID restrictions, we have not been able to start the walks.
With what activities at your institution can you combine this activity?	We are in another project called OuRoute where secondary school children are finding out about our cultural heritage in order to become Cultural Ambassadors, so it is a good opportunity for them to try our app.

Stowarzyszenie Szansa Dla Aktywnych
Practice Analysis Table

Description	A workshop was organized with a group of 16 people between the ages of 3 to 60.
Practice	To organise the workshop, we meet 9 children with with retired railroad workers who runs a private railroad museum. Firstly the project was introduced. Then, children and seniors shared their experiences and stories by using the toolkits developed for the project. Later, retired railroad told some stories about his work.
Conceptualization	A retired engine driver explained to the vessel departments working on the railroad. He presented a model he had built. The children had many questions related to their daily work. With this toolkit, both youth and seniors acquired the ability to know and understand each other. Thus, formal and informal training skills supported each other and participants acquired new skills for life experiences. The driver took the children to the railway siding and ushered them onto the train. He showed them the cockpit and explained how to drive the train.
Impact	It was a great experience for children, they learned a lot of interesting things about the railway and its work through the driver's story. They had the opportunity to ask many interesting questions.
Materials	Railway mockup, railway attire, trains
Evaluation	During the meeting, the seniors told about their work, then the children asked questions. Friendly relations and a good level of communication were established between them. Despite the age barrier, communication was very smooth and brought a lot of joy to children and seniors. Through the possibility of tangible experience of the history of the railwayman profession, children gained a great deal of knowledge in this field.

REFLECTIONS

In what respects was the activity helpful?	Children had an easy and accessible way to gain knowledge related to railways. The direct contact of seniors with children turned out to be very fruitful. Warm relationships developed. The children listened with great interest to the stories told by the seniors. In turn, seniors were happy that they could tell about their lives.
In what respects was the activity innovative?	The activity is innovative because it enables educational activities to be carried out in an out-of-school manner. Using a practical and pictorial way of transferring knowledge. At the same time, it enables intergenerational dialogue to be established.
What are the impacts of the activity on students, seniors and mentors?	Our interview with the participants shows that the children were very satisfied with the participation in the activity. They liked the form of the workshops very much. Seniors were also excited to share their knowledge and experiences. An additional motivation for them was that the children enjoyed the activities very much.
What are the risks and limitations of the activity?	The unattractive way of presenting information may be a risk. This is especially important for young children, who are especially discerning listeners. You need to provide them with knowledge in a simple and understandable way. The way the message is presented must also be attractive, otherwise children will quickly get bored and discouraged.
With what activities at your institution can you combine this activity?	Every year our association organizes Grandpa and Grandma's Day. We plan to introduce this type of educational activities as part of these events.

Practice – Senior Volunteers from Ringkøbing Skjern municipality

How to identify a good story, engage other age groups and use apps in order to record and edit your video

Description	'Mobilfilm' was the framework of two workshops over a period of 3 weeks, where seniors from Ringkøbing-Skjern municipality met with representatives from FrivilligVest (a volunteer centre in the same municipality), local entrepreneur that works with storytelling, and representatives from DGI Vestjylland.
Practice	During the workshops, the project was introduced, the notion of storytelling, good examples from local projects and from local entrepreneurs that work with promoting stories. The participants learned how to tell a story, how to use apps in order to record and edit those stories and how to tell interesting stories in order to engage other target groups.
Conceptualization	The methodology was adapted to local context. Teaching the seniors how to identify a good story, formulate it so it is interesting and relevant for other target groups, and afterwards record and edit the story was absolutely crucial in order to ensure that the project will live further. During the workshops the participants received both the knowledge behind storytelling and how to use IT tools, they got to work in teams in order to identify good stories, they had 2 weeks available for field work, where they (individual or in pairs) researched and identified one or more stories that they wanted to tell. They had to record the stories, edit them and learn how to upload. At the end, they showed each other videos and results, gave each other feedback and contributed with their stories to the project.
Impact	The participants have developed a series of new skills: IT skills Communication skills Storytelling Team work
Materials	Papers, pencils, smartphones, Power Point presentations
Evaluation	The participants evaluated the workshops very high, wishing for a Modul 3 in the future. The concept contained Modul 1, Fieldwork and Modul 2 for evaluation and feedback. The participants said that they learned how to tell stories and how to record and edit, which is of big help. They also underlined how the new acquired skills help with recording more stories and with targeting those stories to different target groups.

REFLECTIONS

In what respects was the activity helpful?	The activity was helpful and essential in order to create a volunteers group that could ensure the live of the project even after the official end date. The participants developed new skills that allow them to promote their municipality, creating videos and interacting with different target groups.
In what respects was the activity innovative?	Combining two dimensions – the IT dimension which is more of a hard skill with the soft skill of storytelling.
What are the impacts of the activity on students, seniors and mentors?	Seniors learned new skills (IT, interpersonal, communication and team work), the participating organizations (municipality, DGI Vestjylland and FrivilligVest) learned how to better help the volunteers in their work to promote the local region, while the target group (children and others) benefit from great learning materials about the municipality, where they live in.
What are the risks and limitations of the activity?	One risk could be that the seniors still will find this difficult to operate with and that their motivation will decrease. In order to avoid this risk we make sure that the group will get the chance to discuss and help each other in the future as well.
With what activities at your institution can you combine this activity?	With a series of activities that focus on walks and acitivities in nature: • Søndagsaktiviteter –a project that combines walking and storytelling • Naturen gør alle børn glade – a project that focuses on creating new and good experiences in nature for children and youngsters that are challenged on different aspects (economically, socially, children and youngsters with different diagnosis and so on). • DGIs gåture – a project that promotes walk in nature as a way of keeping healthy and is for all age groups.

OPINIONS OF THE INSTITUTION MANAGERS ABOUT THE PROJECT

Colegiul Economic Buzau, Romania

Lungu Marioara, headmaster

"Schools should be nothing but active workshops. Only in this way will they all be able to prove, in their own practice, the truth that: by teaching others we are teaching ourselves. " Jan Amos Comenius

School partnerships facilitate the realization of projects through which students have the opportunity to improve and put into practice their knowledge, to participate in study trips, socializing and improving their communication skills.

The aim of the project "INNOVATIVE TOURISM - CULTURAL COLLECTING HERITAGE THROUGH INTERGENERATIONAL WALKS" is to strengthen the European dimension of education by promoting cooperation activities between partners, awareness of the role that this partnership can play in the institutional development of the school and its openness to the system. The project offers the possibility to the partners to work together contributing to the acquisition / improvement of the competences in the field of tourism on which the project focuses and those regarding teamwork, social relations, planning and carrying out the activities within the project. The use of at least one foreign language of communication in the practical context provided by the project work increases the motivation for learning and the interest for other European cultures. An important role in this project is the connection between young and senior generations and last but not least a better connection with the local community. An additional thing that the project brings is the promotion of tourist areas of Buzau County.

The main reason for participating in such a project is the desire to help students succeed in school and later in life. When teachers, students, and other members of the community consider each other as partners in education, a supportive community is created around the students that begins to work. Partnerships must be seen as an essential component of life. They are no longer considered a mere optional activity or a public relations problem. Thus, students learn to think critically, complex, develop multicausal thinking, experience problem-solving skills, empathy, tolerance.

What changes can the project bring?

Provides students with concrete life experiences, necessary for the formation and development of skills and attitudes necessary to build a sustainable society, interacting directly with the environment and with those like them or with adults;

Students, teachers, partners and collaborators develop or improve some operational, informational and communication skills;

The project produces changes in the organizational culture, transforming it into a strong one, promoting initiative, commitment and teamwork;

The project leads to the consolidation of a set of stable and coherent values, which should determine to all those involved conducts favorable to a healthy lifestyle - mentally, emotionally, physically and socio-morally;

The project leads to a change in the mentality of ordinary citizens regarding the importance and complexity of the activities carried out in this stage of education and their role in preparing the child for school and for social life;

Teachers broaden their horizons, capitalize on the opportunities offered by administrative and cultural institutions, organizations, etc.

Maria Popa, deputy director

For over 20 years, when we say Buzau Economic College, we say European projects. Projects for students, projects with students, projects meant to

bring European education in our school, projects that will make Buzau Economic College a landmark school of Buzau education, and not only.

And, in such a context, it is very natural that our school, 6 times awarded the title of "European School", to get involved in a new project to promote tourism in the area but, this time, in a unique way of recovering the cultural memory, respectively that of stories that strengthen the connection of young people with the past, with moral and spiritual roots through seniors.

The project "INNOVATIVE TOURISM - COLLECTING CULTURAL HERITAGE THROUGH INTERGENERATIONAL WALKS" is a way to value memories, life experiences, habits, traditions, a way for seniors to feel useful to the communities in which they live , a way in which they can recall important moments from their own youth with today's young people. In this way, the distance inherent in the years will fade between generations and, certainly, young people will be aware of the idea of collective identity and the importance of belonging to such a rich culture and will look more respectfully at those whose lives, beyond of wisdom, left traces on their faces.

Before being a launching pad in the profession, for the students of Buzau Economic College all

the projects in which they are involved can be considered true "hubs" in which they can develop their skills to facilitate their success beyond the school gates, in to discover themselves and learn to be PEOPLE. And I say all this because, over time, I have found that working on projects is extremely engaging and challenging for these beautiful teenagers, often putting them in the position of being good organizers and communicators, to find the more appropriate solutions to the problems they face, to be good and talented ambassadors of national values and traditions, feeling both Romanian citizens and European citizens.

At the same time, involvement in projects offers students the opportunity to rediscover their teachers, to understand their concern and efforts to ensure a positive educational climate for them, a climate that increases their confidence in their potential and motivates them to trying to push its limits. Certainly, all projects are like a workshop in which mentors and disciples work together,

the relationship between them naturally acquiring the spark of a real emotional diamond.

Ceuti Municipality, Spain

Interview to José Andrés Hurtado Dólera, Councillor for EU Projects in Ayuntamiento de Ceutí

What do you think about the project?

I think it is very interesting and attractive because you may discover stories you didn't know, different points of view of people telling a story, know the evolution of the municipality until our days. You may know the opinion of different people, what it is important for them...

How do you think this may impact on the target groups?

For elderly people, it is a great occassion to go out from home, have people to walk with, get the opportunity of socializing, change their point of view and seeing other people perspectives, open their mind, improve their memory, their life expectancy (because they may laugh, theywill feel better, they will be happier by socializing...).

For young people, they may realize of how lucky they are of having been born in this epoch. Life it is so different nowdays from when some people did not have food to eat, a bed to lie on, They were going through a civil war... This may help them to valorize more important things, and that some materials things they may want are not so important. It may open their eyes and make them willing to be more involved in their own community and municipality, becoming drivers of change in the own town.

Do you think this project may be good for tourism purposes?

Yes, I think it may attractive for people from other municipalities, as well as foreign people staying at our Caravans' Parking, as long as they may understand Spanish. It may be very interesting for people to know our municipality, how it was before and know other people life stories.

It may be also a good promotion for the retail sector, as there are in our municipality very nice stories about entrepreneur families (e.g. Tien 21 owners has a supermarket before, now a household appliances shop, and they have transmitted this passion to their daughter who is mainly running the shop nowadays), or stories like mine where my parents had a business which was everything in one: the telephone cabine, a small bar, a shop... I specially like these small businesses in small municipalities where you may find everything you need in the same shop. I was last summer in La Alpujarra de Granada in a tiny place with only 20 inhabitants during the winter, but which receives a lot of visitors during the summer. There was a small shop which was tobacconist, butcher's shop, they had fish, the baker delivered the bread every day... and they served through a small window, the woman because she was living there was available at any time...I love rural tourism, small places, where you may speak to the people, know their heritage, their customs...

City of Varaždin, Croatia

Sandra Malenica, Deputy Mayor

About the project

The project itself is quite complex and involves several parallel actions. The goal is, as its name suggests, innovative tourism, offerng a new way and form of tourist offer, and it consists of stories and everything that can not be found in history books, archives, because they have never been written, these are individual, individual experiences and feelings that people have had in our city. In the context of storytelling, the target audience are older people, and what the project actually wants to achieve is how to make the stories interesting to the younger generations.

For this purpose, Varaždin, as a partner, shot several videos, presenting projects to high school students, in order to find the best model for these stories, because it is a pity that they remain unremembered and unrecorded.

The ultimate goal is to create an app that will be available over the web in terms of an interactive monitor that allows citizens to share their videos through the app, while motivating citizens, tourists, seniors and young people to get out of their homes, move and thus maintain their mind and body healthy and to be socially active.

The impact of the project on the organization and the environment

In the project activities so far, both young and old have recognized the benefits of the same and it has been found that young people are much more interested in untold stories from the history of the city that are not recorded in books. Untold stories are actually the most interesting, topics from the social life of the city, customs, habits, which are no longer present today, and such are attractive to young people.

This project also contributes to reducing the intergenerational gap and connects young and old to learn from each other. The aim of the project is to encourage the environment to socialize, move, share experiences, develop skills.

The project also has one health component, to encourage people to walk, to visit the places that are being talked about. Varaždin, like all other cities, can no longer base its tourism on something unrelated to the story, so this is a contribution and incentive for others to apply for such projects, whether it is associations, tourist boards or something else.

The end product of the project, application, pushes the boundaries of innovation and encourages society in the direction of increasingly advanced and modern technologies, ideas.

Also, the product of the whole project will contribute to greater promotion of the city, attracting citizens to activate and share interesting events from their younger days, tourists to get to know

SDA, Poland

INTERVIEW MADE ON THE 26TH OF MAY TO THE PRESIDENT OF Stowarzyszenie "Szansa dla Aktywnych" Tomasz Nowicki

Tomasz Nowicki - President of SDA

What's your opinion on the project? Does it benefit the SDA?

I believe that the project is perfect for diversifying the offer of our association. It introduces new solutions in the field of education. Its implementation broadens our horizons. It allows us to look at various social phenomena from a different perspective, I mean project partners who represent not only different countries but different types of organizations and institutions. Working together on a project enables us to better understand relevant practices and EU priorities and practices.

I think that after two years of the project, we better understand the importance of soft and life skills. In addition, the SDA has enriched itself in a multicultural context and cultural diversity.

It is a very interesting experience that the implementation of the project enabled the creation of new networks of possibilities for solving common problems, it gave us increased motivation and satisfaction with everyday work. Walk a Story has made an effective contribution to the participatory approach as a starting point for generating positive results not only in the local environment but above all in community cohesion. The project will increase the flexibility of teachers in responding to the real challenges posed by the society of the 21st century. The project allows for the implementation of improved practices responding to the specific needs of selected groups while coping with differences in learning outcomes and the need for personalized support. One cannot forget about the impact of the project on increasing digital skills and the ability to use digital devices in the proposed educational situation of seniors and children. Our NGOs now have an increased ability to support learners, while facilitating the effectiveness and efficiency of the learning environment, an increased ability to prepare individualized learning experiences, and an increased ability to assess.

How do you think the project will affect the target group?

The project allows for a better understanding of the possibilities of lifelong learning. It has a positive effect on the improvement of digital skills, especially of seniors, who are the group that has the greatest resistance and difficulties in dealing with the use of digital devices and the Internet. The project largely activates seniors, which translates into a higher level of self-esteem and well-being as well as increased awareness of the possibility of improving skills and progress towards greater intergenerational integration. Project activities motivate participants, increase self-confidence, motivate to learn and strengthen their aspirations. Importantly, participants taking part in the project increase their awareness of the skills of the 21st century "needed by society and the modern labor market. There is a visible increase in the interest of adult learners in participation in LLP initiatives and lifting opportunities.

DGI, DENMARK

Henrik Louring, Director For Dgi Vestjylland

INTERVIEW ABOUT 'WALK A STORY' PROJECT / 'GÅ EN FORTÆLLING' PROJEKT

Q: What do you think about 'Walk a story' project?

A: I think it is a great project with many possibilities, great potential and relevant impact on different groups in the society. It offers something different to the table. We are used to learning about places by reading about them, visiting local cultural places on guided tours, or even scanning QR codes in order to read the story behind the place. The novelty this project brings is that we can now get the information through videos and sound, so the user can go around, visit the place and hear the story in the same time. The story is even more available this way.

Q: How do you assess the impact on different target groups?

A: This project has a great impact on citizens, schoolchildren, volunteers, and of course the organizations that either work with promoting the region, the municipality and different cultural places, or work with promoting a healthy lifestyle through movement and walks in nature.

The citizens learn about the place they live in. It is about the places identity and why does the city look as it does: what are the stories behind buildings, streets and so on.

For schoolchildren, this is a fun and innovative way to teach them about places and cultural heritage, while for volunteers this is an easy way to tell stories and promote the places they are passionate about.

For organizations, working with promoting local territories or working with promoting a healthy lifestyle – this project shows an innovative way and in the same time it is a big inspiration for their core tasks.

Q: Do you find the project relevant in correlation to other organizations?

A: Definitely. This project and projects' results

are relevant for more than just the target groups mentioned above. The results are relevant for tourist offices, and sport clubs that can use the app to promote their stories, for families, this being a fun activity, for the Senior Committees and so on.

application developed within the scope of the project will contribute greatly to the sustainability of the project. Thank you to all our partners who contributed to this project.

GAZIOSMANPASA UNIVERSITY, TURKEY

Prof. Dr. Bünyamin Şahin, Rector

Globalization and developments in communication technologies have changed people's lifestyles and tourism practices very quickly. It is such a valuable project that it brings the youth and seniors together by organizing walks to support a healthy lifestyle. Especially during the walks and activities where the youth and seniors come together, telling stories, which the young people have never heard before, about the history, culture, traditions and social life of the city the elderly feel valued by participating in active life.

Today, popular tourist destinations are at the centre of tourism practices. Accordingly, all investments are made in these regions. Besides, when we look at the tourism practices, it is seen that the same type of advertising is always publicized. This project is an excellent application which allows to exchange emotions and information with the target audience. Furthermore, I think that the toolkits and web

GOOD EXAMPLES OF THE USING STORYTELLING

CONACUL MANTESCU- A LIVING MUSEUM from Romania

Conacul Mantescu is the symbol of my happiest childhood moments. I spent little time here as a visiting grandchild over the years, but that time took me out of the everyday picture of grey blocks of flats and showed me the image of Eternity. Back then I must have had an epiphany here as even if I went away I feel I never left this house, such a peaceful place locked away from the eyes of the modern world and set in breathtaking landscape, brimming with ancient history.

This is a heritage house that belonged to my ancestors. It remains a living proof of their lives, of how they moulded their precious land, turning it noble with their work. The result is lasting through simplicity and the beauty of the details. The pain staking effort to restore this century old building is meant to become a link between my ancestors and my descendents - speaking for itself about the family and the land's history.

The house construction was started back in approximately 1914 and finalised in 1916 by my maternal great grandfather Ion Manta. As per my family's recollection, he was a crafted carpenter in the area, who built a home from scratch for his family. He then answered the call of his country in the 1st World War and became the family's hero, as well as his country's. His name is recorded on the wall of the Marasesti War Heroes' Mausoleum. What greater tribute for this man, who had to leave his newly built home and his children, turning into the guardian angel of his family and country! This country, that he defended and fought for, was then to return to its former borders, also thanks to his noble contribution. Likewise, this is an effort to honour him and his family's memory.

Conacul Mantescu ('Mantescu Manor House' - as the locals know it) has otherwise an even more fascinating story, as it also functioned as a primary school house through the humbling initiative of my late grandfather, Gheorghe Mantescu, who was the village teacher. He volunteered to extend his house, to put it to a good use for the village community by educating its children in his own home. What a grand gesture!

Lastly, for the adult me, Conacul Mantescu is a fine example of rare living rural heritage that does me proud, hoping to inspire other people passionate to save rural architecture to go on a similar journey. One that is tough but wonderfully satisfying, the gesture of saving Beautiful Romania, my birth country as I remember it.

We have the right and the moral obligation to honour and recover our ancestors' legacy before it's too late. This journey helped me remember who I am, regain my inner peace, my childhood memories, my ancestry and my essence.

Being able to retreat here and share my joy with others is a really unique emotion!

I reunite with my spiritual self, with my family tree, with the village life of days long gone and with the Divinity!

Counting my blessings,

Ramona

See the movie

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

Check the sites and FB pages

http://www.casamantescu.com/

https://www.facebook.com/Conacul-M%C4%83ntescu-1841641855848922/

https://www.facebook.com/conaculmantescu/

https://www.facebook.com/Casa-M%C4%83ntescu-Historic-House-in-Romania-793700857478060/

VARAŽDIN CIVIL GUARD, from Crotia

The Varaždin Civil Guard, known as "Purgar", is a historical unit and the first intangible cultural asset of the City of Varaždin. They acquired that status in 2017. The task and function of the Varaždin Civil Guard in the city is to mark important dates related to the city and thus to the institutions addressed to the City of Varaždin.

The Varaždin Civic Guard Association has about 60 members, both male and female, as well as small "Purgar", boys and girls aged 9-12, with the exception of two small "Purgar" who are 6 years old and who try to be as big as the others. There is a very good organization within the association, there is one section that they are especially proud of, guys who are educated musicians who work at the Music School in Varaždin.

The Varaždin Civil Guard has been working continuously since 1990, when it was rebuilt. There was a short break from 1946-1990 by the decision of the supervisory board, the Varaždin Civil

Guard was banned.

With the reform of Empress Maria Theresa in 1750, when she gave the order that the Varaždin Civil Guard should be modernized in armaments, it is the year they rely on, so today they celebrate the 270th year of existence, because according to history, Varaždin received the status of a free royal city in 1181, and that status could not be obtained if there was no armed company that defended the city. It is safe to say that the Varaždin Civil Guard has existed since the founding of the city of Varaždin.

Therefore, in the association of the Varaždin Civil Guard, there is a section and armament of the Civil Guard, and the head of armaments takes care that the Varaždin Civil Guard acts with its armament according to all positive legal regulations.

The Varaždin Civil Guard has a replica of the Varaždin cannon in its arsenal. This cannon was constructed, designed and cast exclusively for the battle that was to take place on September 11, 1848, when Ban Jelačić with an army of 50,000 soldiers crossed the bridge over the river Drava, then a wooden bridge and attacked the Hungarians to return Međimurje to Matica hrvatska. When the Hungarians saw this mighty army which was very well organized and armed, the Hungarians withdrew without firing a bullet. And the story of that cannon is kind of funny because the cannon was constructed and made for that battle, and it didn't fire once.

The Varaždin Civil Guard with a replica of the Varaždin cannon proudly fires that cannon every Saturday as part of the Varaždin Civil Guard activities when they give recognition to people in the Old Town at noon who have indebted this city with their work and results and left a mark in this city. This is the way in which the Varaždin Civil Guard pays tribute to the people, to thank them for all their efforts and commitment.

The weapons of the Varaždin Civil Guard include a replica of the Werndl Model 1876- 77 rifle, a single-shot rifle, which was constructed from a French single-shot rifle. Until then, rifles were rammers and thanks to French engineers, Napoleon managed to do what he managed, to enslave half of Europe because by building that rifle on one compact bullet the French soldier got five times stronger and greater firepower than his opponent and thus they were in advantages. During the battle, several copies of these rifles were confiscated and these rifles were then processed, reconstructed and modeled on French and Austro-Hungarian rifles in Austrian workshops. In 1750, Empress Maria Theresa ordered the Varaždin Civil Guard to be modernized in armaments, then the rifles were removed, and then they were given rifles with a compact bullet of 10.2 caliber - a strong caliber and a large rifle that was a large firearm at the time.

The weapons also include daggers for those rifles that originally belonged to that rifle, and the Varaždin Civil Guard has three sabers that possess members of the Varaždin Civil Guard. One saber is the saber of the commander of the Varaždin Civil Guard, one is the saber of the non-commissioned officer of the Varaždin Civil Guard, and the third is the saber with the coat of

arms of the City of Varaždin, the saber of the officer of the Varaždin Civil Guard. Swords are personalized which means each officer owns his sword. The initials are on the saber and the moment the officer in question ceases to be active in the Varaždin Civil Guard, he returns the saber and the year when he returned the saber is imprinted. Thus one can follow the sequence of how many sabers were in the hands of the officers.

The intention of the Varaždin Civil Guard is to include as many young people as possible in the Varaždin Civil Guard because they are holders of intangible cultural property and want to preserve the tradition, what is neglected in the Republic of Croatia, the civic spirit nurtured only by Varaždin and Dubrovnik. The task of the Varaždin Civil Guard is to preserve the civic flair, distinctiveness and uniqueness of the city of Varaždin.

Hunting Palace in Antonin, from Poland

In the Przygodzice Commune, among large tracts of forests, on the national road connecting Wrocław with Silesia, Prince Antoni Henryk Radziwiłł of the Traby coat of arms decided to build a summer residence for himself. The palace was designed in a hunting style by Karl Friedrich Schinkel. It is unusual, made of wood. The building was built on an octagonal plan, which forms the basis of the four-story main body. It is adjoined by four lower wings - avant-corps - containing the main entrance with a staircase and rooms. The same palace was surrounded by the architect with an English-style landscape park, perfectly merging with the forest surroundings. By working for Prince Antoni Radziwiłł, Schinkel consolidated his fame as the greatest architect of the era, who built the New Guardhouse, the cathedral, the Old Museum and the theater in Berlin itself. His works are also palaces in the local Charlottenhoff and Charlottenburg. As a result, in 1824, a classicist palace was built, in which the prince and his entire family led a lively social and artistic life. Important personalities from the world of politics and art visited the hunting residence.

Chopin visited Antonin twice - in 1827 and 1829 - on the occasion of visiting his godmother Anna Wiesiołowska née Skarbek in nearby Strzyzewo. The young artist (only seventeen during his first visit) was impressed not only by the area and the palace, but also by its inhabitants. Antoni Radziwiłł was

considered a very musical man, he sang and played the cello himself, while his older daughter Eliza was a sensitive, though very unhappy person. Suffering from tuberculosis, she was just going through a brutally ended love affair with the Prussian heir to the throne.

A few years earlier, during the Radziwiłł stay in the Karkonosze Mountains (then called the Giant Mountains), Eliza fell in love with Prince Wilhelm, the later Emperor of Germany. It was love at first sight. But hard dynastic laws turned out to be stronger than youthful feelings. Although Eliza's mother, Luisa of Prussia, was of the royal family, her daughter could not become William's wife. The young aristocrat married Princess Augusta von Sachsen-Weimar-Eisenach on duty. And a beautiful Polish woman, called an angel because of her phenomenal beauty, was now treating a broken heart in front of her parents. She never got married.

Chopin visited Antonin at a time when the crisis was reaching its apogee. Eliza knew now that a marriage would not take place, and yet she still had hope. Chopin composed especially for Prince Radziwiłł and Eliza, who sketched two portraits of the composer when he was teaching her sister to play the piano. The tranquility of the sentimental landscape park around the palace favored artists and wounded sensitive people. "How vividly I remember the days when I composed this! It was in Poznan, in the castle of Prince Radziwiłł surrounded by forests, in a small but very good company. We hunted in the morning, and in the evening we played music "- years later Fryderyk Chopin wrote about his work in Antonin, who remembered the discreet charm of the palace elegance.

The elegance of the palace life was destroyed by Michał Radziwiłł, the great-grandson of Antoni, born in Berlin in 1870. Related to the Hohenzollerns, he considered himself a German. Michał's grandmother, Leontyna Radziwiłł, did not know Polish and spoke German with her grandson. Pelagia, the boy's mother, did not have the strength to resist such an upbringing.

"Minio was an admirer of the Germans, especially Bismarck. He felt German, not a Pole ... Power, wealth and strength impressed him in the Germans

and created a feeling of contempt for Poles who just lacked all these things, 'wrote Prince's sister Małgorzata Potocka.

In the eyes of his closest family, Michał Radziwiłł was considered to be a "scourge of the family" and a traitor to family values. His cousin Krzysztof believed that "Michał was a psychopath on the basis of ancestral megalomania and contributed a lot of shame to our name, as the insane owner of the Przemysl estate in Poznan and the culprit of several high-profile marriages, not so much misalliance, but even scandals." Relatives in the estates of the Ordynacja Przygodzicka Radziwiłł, located in the Prussian partition, called the Prince of Antonin a renegade and a degenerate.

The family called him "Ginger" for the color of his fiery red hair. Although he worked in diplomacy (he became secretary of the Russian embassy in London - it was more important for the Russians that the prince was, less important that he considered himself a German), he was a morbid gambler. He did not pay off his loans and spent a lot of time in court sued by creditors. He led the estates inherited from his ancestors to ruin. His antics were readily described in the tabloid press.

Michal Radziwill was not impressed by the "good" games his family gave him. He did not intend to settle down or buy into the favors of European families. He decided to choose for himself, no matter what the consequences. And so, during a vacation on the French Riviera, the 27-year-old prince met Maria, the daughter of Nelly Leibrok and Nicholas Dymitrovich de Bernardaky - the Imperial-Royal State Counselor and Master of Ceremonies at the Russian Court. All three did not have the best reputation. Behind Maria's father there were scandals related to counterfeiting and financial fraud. But - as Michał's sister wrote later - the ladies "were beautiful, elegant and led a lavish lifestyle". It was enough for the prince to fall under their spell.

The ordinate probably liked brunettes, because Maria - whose veins ran Greek blood, and whose beauty was praised by Marcel Proust himself - had beautiful

black hair, just like her other chosen ones. Delighted, Michał asked for the girl's hand and was eagerly received. As a diplomat, he made an appropriate impression on you. In addition, he was able to spread a halo of the great world, salons and money around him. He was even called the Maharaja of Antonin.

He informed his parents about his marriage plans, and they fell into a frenzy. Not only was he committing a misalliance, but he was also associated with a family with a bad reputation. But Michał, a mischief, did not care about his relatives. In September 1898, against all odds, he got married.

WOMEN BOXER

The first marriage began an endless cycle of embarrassing situations. Soon the bulbs wrote about the prince beating his wife and that during one of the brawls he had thrown her out of the moving car, which resulted in breaking her leg. However, they lived together for 17 years. It was only in 1915 that Michał, drowning in debt, abandoned Maria with two children and led to the annulment of their marriage - first a civil one, then a church one (it is not known, however, how he persuaded the church authorities).

A year later he married the 7 years older widow Maria Henrietta, Marquis de Santa Sussana de la Esperanza, whose asset was her estate. Now he might be squandering his wife's money. However, this time the relationship turned out to be imperfect. After 13 years, the prince filed for divorce, but for procedural reasons he regained his "freedom" only after the marquis' death in 1947.

Until then, he was not idle - in Antonin. In the interwar period, he renovated it by installing central heating, sewage and electric lighting. Besides, he continued what he did best; lost the family fortune and had a romance.

He was involved, inter alia, with Mary Attkinson's Personal Nurse. It was said that the Englishwoman was not very pretty, but she nevertheless wrapped Michael around and took over the decisions about his expenses. The financier was none of her, so the prince only got better when he lost interest in her. He ordered his mistress to leave Antonin, without giving her any money. Mary had to sell the family's jewelry to have enough money to return to her homeland. She still counted on a change of fate, but when Michael sent her personal belongings from Antonina, she understood that it was over. Some time later, the press reported that Mary had committed suicide.

The ordinate quickly found consolation in the arms of Judyta Suchestow, 32 years his junior, a Jewish woman from Drohobycz and a divorced woman with a child. Radziwiłł, already 67 years old, proposed in September 1937 at the Jan Kiepura guest house "Patria". From there, the bride and groom came to Antonin, where - as in the old years - parties, balls and hunting began. The family had a problem again. Firstly, Michał was still officially married, and secondly, there were rumors that he was going to rewrite Judith some of the goods of the ordination, which by definition was not subdivided.

The Radziwiłłs wanted to save the family property, incapacitating Michał. But this one stayed with the family: he had obtained the verdict that he was in full mental faculties. When no one wanted to marry him, the couple was blessed by a priest from the Orthodox sect.

After the wedding, offended against his family, Michał locked the palace chapel in Antonin and moved the remains of his great ancestors to an ordinary cemetery. Anyway, with the passage of time he threw the black-haired Jewess out of his heart and placed his feelings in the older, but fabulously wealthy Englishwoman Harriet Stewart Dawson. The widow of a diamond dealer had a fortune estimated at PLN 75 million at the time and dreamed of the title of a duchess. The fact that Radziwiłł is still not divorced did not bother her too much.

This time the prince did not want to risk and kept his matrimonial plans secret - especially as Judith demanded compensation for not keeping his marriage promise. Another, not entirely legal, wedding took place on May 23, 1938 in London and caused a great sensation. The ordinate was threatened with 5 years in prison for bigamy. In the light of the law, the spouse Harriet Dawson was also the perpetrator.

Ultimately, the marriage was declared null and void.

Probably it would not have survived the war anyway, because the millionaire did not intend to tolerate the "German pig" by her side, who joyfully welcomed the Wehrmacht soldiers entering Poland as "liberating these lands from Polish occupation".

Radziwiłł's enthusiasm did not save the property in Antonin. After the outbreak of World War II, the German governor of Greater Poland, Artur Greiser, intended to confiscate Radziwiłł's property. However, the ties of the ordinate with the Hohenzollerns, his pro-German sympathies and double (Polish and German) citizenship caused problems. This German one was questioned in 1941. Michał, counting on a pension, announced at the rally that he was going to give Antonin to Adolf Hitler. The Führer ... did not accept the gift, however! The fame of the donor was striding before him, Radziwiłł's lifestyle was too compromising.

The ordinate also did not manage - which he was striving for - to be included in the volkslist. The palace was confiscated by the Reich anyway and handed over to the State Foundation for German East Research. Michał spent the last years of his life in Tenerife, on the estate of his lawful wife, who took him in mercifully. He died on October 6, 1955 penniless.

It is not surprising that Antonin prefers to promote himself as Chopin rather than the last owner. The palace is surrounded by a huge park full of monumental trees. Before leaving, Michał Radziwiłł ordered to hide three deposits among them, one of which was found several years ago. The grandson of the last forester in charge helped. Grandfather working in the palace was given the task of hiding "treasures" and marked them on the map. In the found metal tray there was ... a brass candlestick. Why did Prince Michael have him hidden? This will remain a mystery, as will his other antics.

Links:

- https://pl.wikipedia.org/wiki/Pa%C5%82ac_w_Antoninie

- http://www.palacantonin.pl/

- https://regionwielkopolska.pl/katalog-obiektow/palac-w-antoninie/

- https://www.polskieszlaki.pl/palac-w-antoninie.htm

- https://www.facebook.com/Pa%C5%82ac-My%C5%9Bliwski-w-Antoninie-738737256147471/

GOOD PRACTICES IN SPAIN

WALKS AROUND THE CEMETERY IN MOLINA DE SEGURA (REGION OF MURCIA – SPAIN)

Molina de Segura is a municipality very close to Ceutí with a population of over 70,000 inhabitants.

They created in 2018 an activity called "Walks around the cemetery" which consists in walking along the municipal cemetery, visiting the tombs of distinguished figures, telling anecdotes, funerary customs and going this way through the industrial, politic and cultural history of the municipality. The canned foods factory lived a splendour past which is narrated, as well as other epochs as the Civil War, Franco Regime, the 2nd Republic, etc. Visitors get to know curious characters, musicians, writers, legends and customs.

The person in charge of conducting the activity is Paco López Mengual (https://es.wikipedia.org/wiki/Paco_L%C3%B3pez_Mengual), a late but very productive writer, with very good communication skills, who also takes part in radio programmes.

This has been resulted in a very successful activity, attracting visitors from the nearby municipalities

and seeing the number of calls increased from one year to the next one. Another activity has been also introduced which is a dramatized visit.

This has been selected for Walk-A-Story as a good practice, because it may be easily replicated in other cities around Europe, as a way to attract visitors as well as keeping and maintaining alive the cultural heritage.

STORYTELLING AS AN EDUCATIVE TOOL

Using storytelling at class may allow students to understand more easily complex concepts belonging to different subjects: art, literature, history, economy, etc. One example is the activity carried out in I.E.S. Alhamilla, a secondary school in Almería in collaboration with UNICEF. Students from 4° ESO (15-16 years old) reproduced using Google Maps the long and harsh travel of a young immigrant, from its small town in Gabon (Africa) until El Ejido in Almería (Spain). In every stage of the travel, information was provided about life conditions, local traditions, local socioeconomic circumstances, etc. This way, through a story in which an immigrant child was the main character, students could interiorize the problem, feelings such as solidarity or empathy arouse, augmenting the knowledge about the topic worked in class.

With this technic, you may also work on collaborative learning, motivation and creativity. In this sense, students create their own stories combining not only narrative elements, but also multimedia images, voices or music.

Through storytelling a more relaxed atmosphere is created at class, increasing the children participation. By creating stories, students are more motivated, increasing their curiosity and building a tighter bond with the teacher.

Source: "Innovar para Avanzar", project result from Do and Lean it!, an Erasmus Plus programme in which IES Felipe de Borbón from Ceutí took part. You may find the link of this publication here:

https://621044e6-38ff-44b0-b763-19401ec08745.filesusr.com/ugd/c98498_fc8700a5a53d40e0aed30a9a2315fd4b.pdf

The chapter from which this information has been extracted, has been written by Rubén Martínez Reche, literature teacher in I.E.S. Alhamilla. He also collaborates as a coach for the University of Almería, being an expert in coaching and storytelling. He has written a book called "Relatos para avanzar" about Coaching & Storytelling. https://www.relatosparaavanzar.com/

https://www.juntadeandalucia.es/cultura/caletras/autores/ruben-martinez-reche

STORYTELLING AS A MARKETING TOOL

In marketing, storytelling is used as a way of connecting with the public, with the consumer. It is important to know your public in order to find out how to connect with them. The main objective may not be to get a direct sale, but to improve the relationship between the brand and the public, which in a longer term gets very good results.

CHRISTMAS LOTTERY

In Spain, there is a very good example of storytelling. The National Lottery in Christmas is very popular. People spend a lot of money, and normally share the tickets with other people (family, friends, colleagues, class mates, customer in a bar, a hairdresser…). Each ticket costs 20.00 euros, and there are a certain number of tickets with the same number participation number. So, every time a number wins, you see on T.V. many people celebrating.

The T.V. spot is every year very well done and in a certain way, there is expectation from the public to know how it will be. But, specifically, one year it was very successful because of the storytelling behind.

The spot starts with a very sad person looking out of the window. His wife tells him to go down and congratulate his friend for winning the lottery. He says: I buy the lottery ticket every year, and one year

that I don't buy it… You see for how he is dressed and his sadness that he is in a bad economic situation and that's the reason why he did not buy the ticket this year. His wife encourages him to go down, hug his friend and come back.
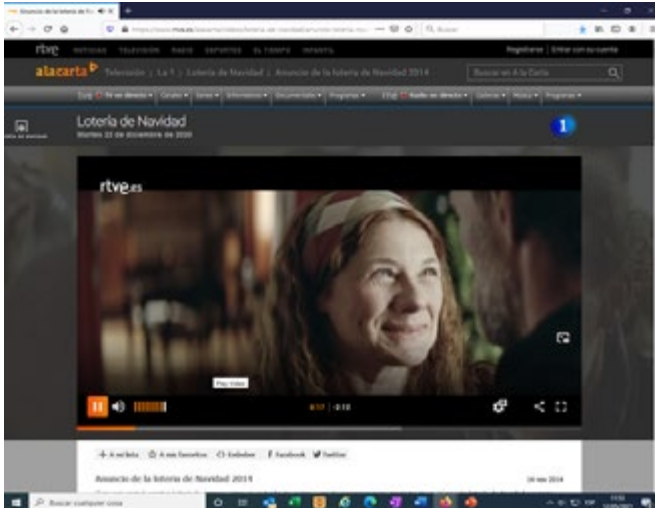

His friend is the owner of a bar, everybody is celebrating because they are usual customers who bought the same number and all of them have a prize. He hugs his friend and ask for a coffee.
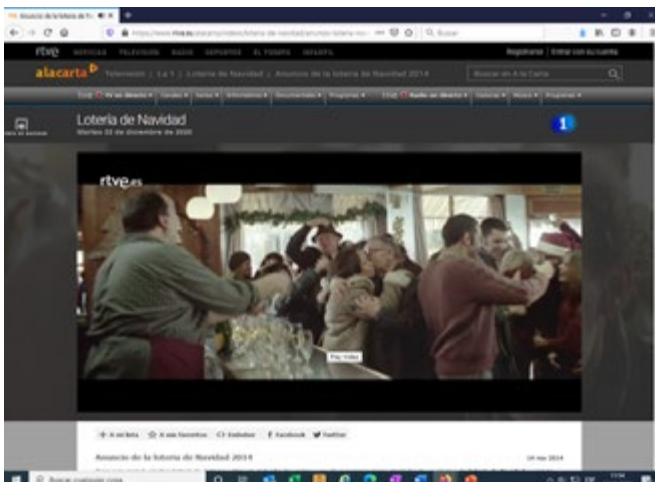
When going to pay the coffee, the owner asks for 21 euros, so the man says: don't you think it is too expensive? The owner then, showing an envelope with the name of the man on it says: it includes the coffee and this. It is a ticket which had the special prize. As he knew his friend could not afford it, he has bought one for him just in case it could be a winning number.
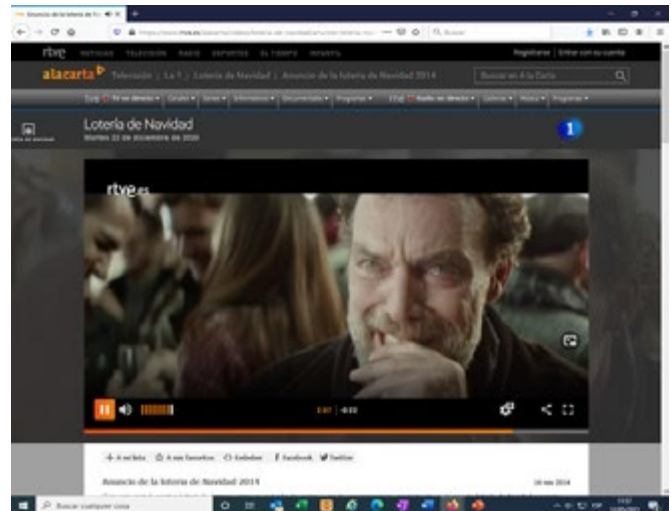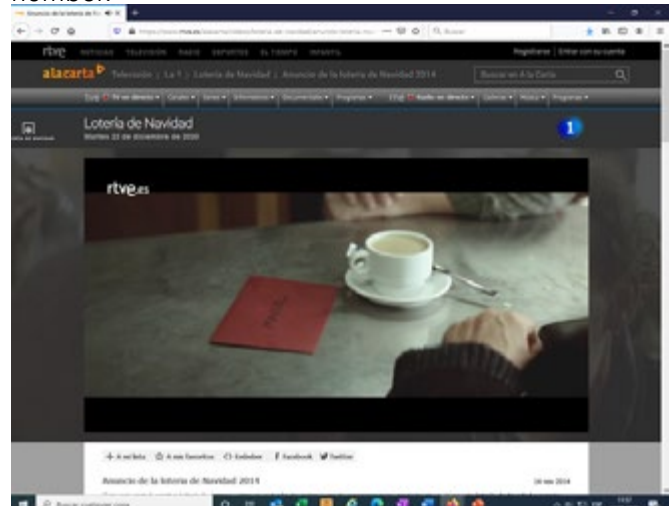
The add ends with a message: The main prize is sharing it with other people.

You may watch the whole add here:

https://www.rtve.es/alacarta/videos/loteria-de-navidad/anuncio-loteria-navidad-2014/2856583/

LA RIBERA BEER

La Ribera Beer Company is a craft beer manufacturer who started the business in November 2019, and which despite the COVID-19 and the bars being closed for long periods, has gained a lot of visibility and success thanks, partly, to their marketing strategy and storytelling. The CEO of the company lives in Ceutí and in fact the company has its headquarters in our municipality, despite being right now an errand manufacturer, this means that it uses other factories to make their beers by renting this use.

The creation of the company has a very good story behind which is showed on its website and told by the CEO in every entrepreneurship event. La Ribera Beer has won the award of entrepreneurial projects contest in Ceutí, and it was a finalist in a regional contest for the prize "Excellent Entrepreneur".
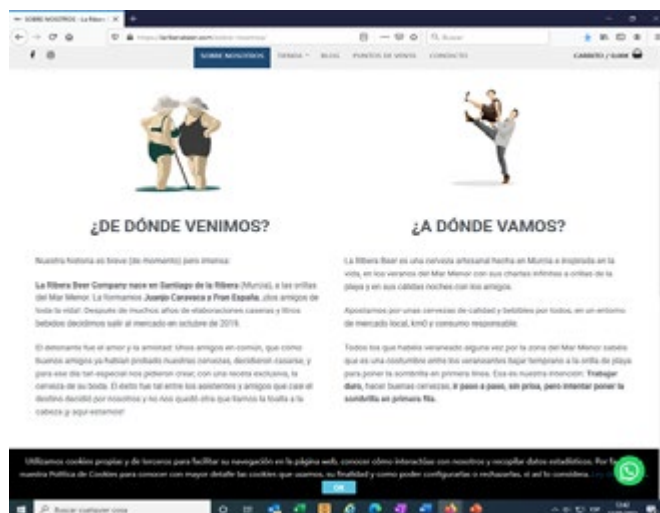

La Ribera Beer was born when two friends spending the summers in La Ribera, a coastal town in Mar Menor (Region of Murcia) decided to start making beers just for fun. Then, common friends were getting married and ask them to produce the beer for the wedding party. The success was such, people loved so much the beer, that they decided to set up a company. Juanjo Caravaca, the CEO, had been working in this sector during all his professional life for other brands, first as distributor, and later by assisting in the manufacturing of craft beers. Therefore, he had a sound knowledge of the customers: bars, restaurants and well as final consumers.

La Ribera Beer knows very well how to make a connection with the public. Mar Menor is Europe's biggest salt water lagoon. You may see the picture below:


Many people in our region have been spending their summer in this area. During the last years it is suffering a big deterioration due to intensive agriculture and the urban sprawl. Many people have very good memories of their summers when they were kids, having long baths and seeing the seahorses which have practically disappear. Not only people from the region of Murcia, but also from Madrid. There are many people from Madrid having a house near Mar Menor and seeing how it has been deteriorating along the years.

So, la Ribera Beer on its marketing strategy always recalls the summers when you were young, when you had your gang and spent the whole day outdoors. Moreover, when buying on their website, you may buy the ANSE ticket as well, which is an environmental association fighting for the lagoon's recovery.
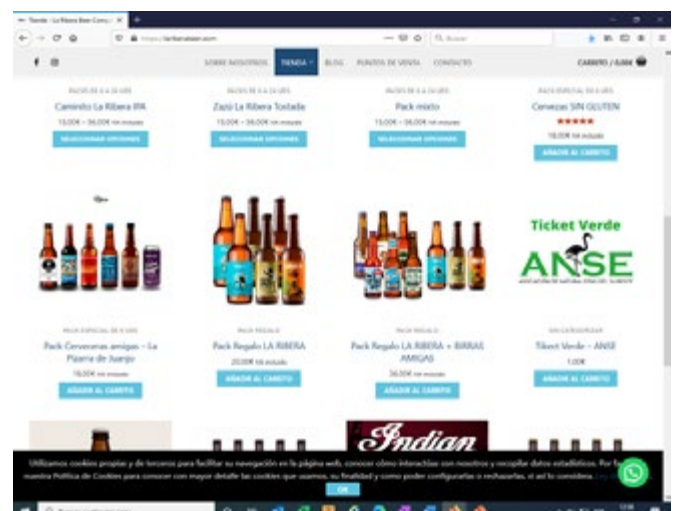
The image also goes much in line with the holidays in Mar Menor. The first beer they created show two women by the seashore, which show perfectly the typical woman around 60-70 years old that you may find in Mar Menor.
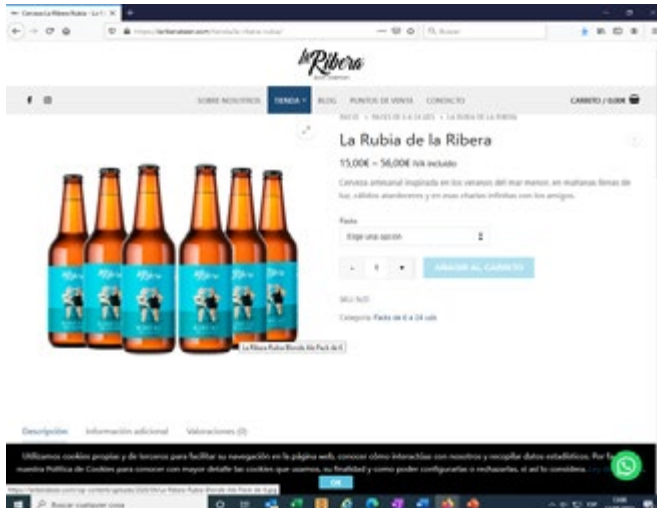
La Ribera Beer has named them. The two women have a name, and you may get packs where you may obtain a T-shirt with these two ladies.

Going further in the last month and making this connection with what it is important for people in the Region of Murcia, they have created a new beer called Loco Acciari, which represents a former football player, and now coach in Real Murcia, the regional football team.
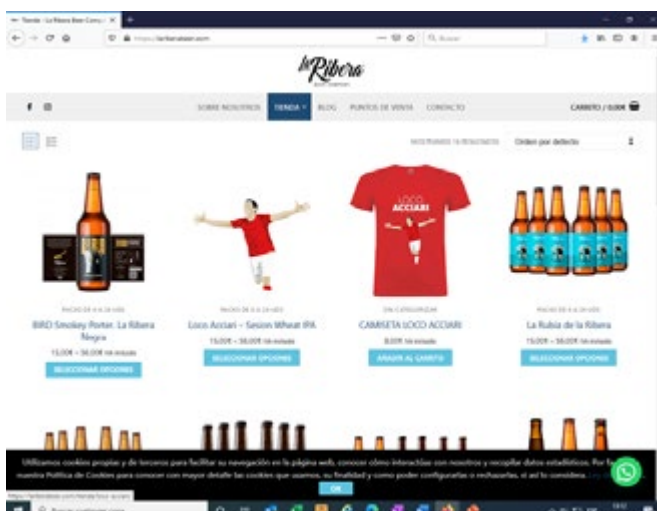

La Ribera Beer is very present on social media. Thanks to their very original posts, they go on getting and getting new customers. Every time they manufacture a new beer, they create expectation through the social media, giving hints about what may be coming.

https://fb.watch/5rsnfJ1vCJ/

In the worst moment of the pandemic, when everybody was at home, they made a video in order to encourage people buying the beer from the website. This video showed different people at their homes. They were bored, not being able to go out, one day the same as the previous one, they went to the fridge, just for doing something, and suddenly, they found a beer from La Ribera Beer Company. Their face lighted up, they were happy, they would have a special day finally.

This company is a very good example of how to overcome all problems, unexpected events and connect with the public through storytelling.
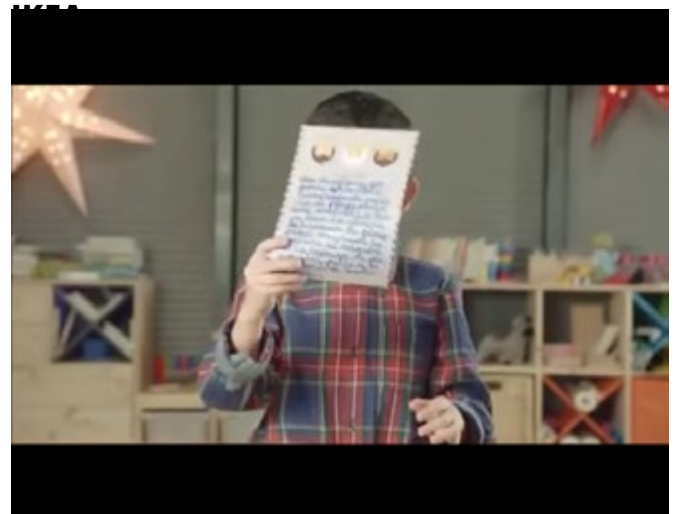
Then they were asked to write a letter to their parents, which was later showed to their parents:

They all asked that their parents spend more time with them. Then children were asked to send only one: the one to the Three Wise Men asking for toys and games, or the one to their parents. All children preferred to send the one to their parents, for all of them it was more important being with their parents than getting material things.

The add ends with the following message:

La Navidad nos desamuebla la cabeza (literally means Christmas remove the furniture from our head, like drive us mad).

Nada como el hogar para volvérnosla a amueblar (nothing as home to furnish it again, to put things on its place).

https://www.youtube.com/watch?v=4hAlmR7opKE
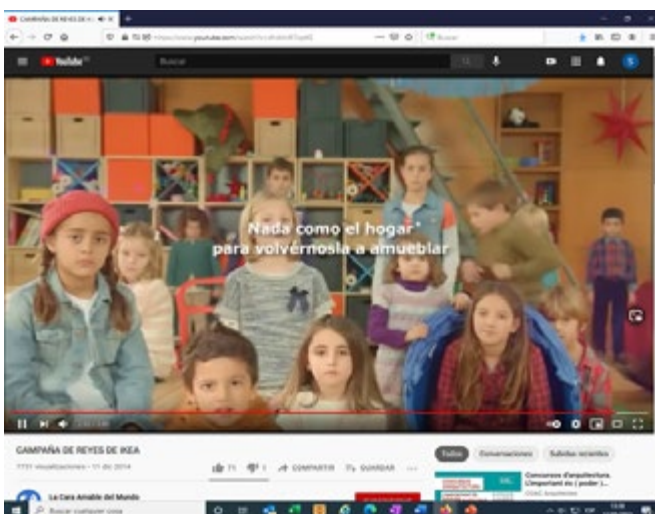
It is a very moving add that connects very well with the public, specially parents.

GOOD PRACTICE IN TURKEY

TRAVELLING AROUND TOKAT WITH STORIES

Tokat Governorship aimed to promote the historical, natural and touristic sites of the city with the " Zümrüdü Anka'nın Kanatlarında Tokat Masalları " Project. Within the scope of the project, many people who are experts in storytelling in Turkey were invited to the city. Experts interviewed with the local people who have information about the most important historical and touristic places of Tokat such as Ballıca Cave, Kaz Lake, Zile Castle, Zinav Canyon, Taşhan, Sulusokak, Yağıbasan Madrasah, Mevlevi Lodge, Melih Danişment Gazi Tomb, Roman Arsenal, Taş Bridge and Tokat Castle where once Wallachian Prince Vlad III "the Impaler" — the inspiration for Bram Stoker's "Dracula" — was held by in the 15th century. After the interviews experts gathered 13 stories about these places.

The stories were told with visuals in the places where they happened and were presented to the people on the YouTube channel. In addition, a story map was prepared in order to visit Tokat with stories. The prepared stories can be listened to instantly via telephones with the QR code technology to be applied to the entrances of the venues. Thus, it is aimed to ensure that having listened to the stories accompanied by visuals, everyone should visit the city, wondering about the historical, natural and touristic beauties of Tokat.

The works carried out within the scope of the project were explained to Tokat Governor Ozan Balcı at the meeting held with the participation of Provincial Director of National Education Murat Küçükali.

Governor Balcı told that they implemented the " Zümrüdü Anka'nın Kanatlarında Tokat Masalları " Project to help young people get to know the city better and promote the city. The governor stated that they had been working on the project for a year, Balcı said, "We invited our devoted storytellers to Tokat. These friends told their stories in 13 historical and natural places of Tokat. Tokat's traditions and

customs were aimed to be promoted to the world through stories. Governor Balcı also said, "Tokat is like an open treasure, like an undiscovered paradise, so to speak. It has a great history and nature. We wanted to promote the 900-year-old civilization in this geography by supporting it with stories as well as the works of tourism. At the same time, we wanted to offer a different alternative to everyone who wants to visit Tokat in this difficult time that our country and the world are going through. Underlining that stories are among the most valuable heritages of a culture, Governor Dr. Ozan Balcı said, "Stories include the entire cultural and social history of the region where they originated. They hold the mirror of the past to the future and guide both adults and children. Stories are very meaningful in building humanity, creating society, teaching its history and culture, and creating a vision for the future."

It was stated that the aim of the project is to make children love stories, which are part of the culture, and to introduce the traditions, customs, historical

places and natural beauties of Tokat to the world through stories.

https://www.haberler.com/tokat-in-tarihi-dogal-ve-turistik-mekanlari-13827375-haberi/

https://www.youtube.com/channel/UCJ3zqgkAmfNcDQnlRLuOjRA

https://www.sabah.com.tr/tokat/2021/01/11/tokat-masallarla-tanitilacakdg

GOOD PRACTICE IN DENMARK

Natureventyr App (Nature Adventure App), or how to make it fun for children to walk in nature

Natureventyr is a new app that motivates children to move and teaches them about nature at the same time. DGI Impact has helped kickstart the project.

A walk with the kids in the woods can seem like a good idea. Right up until the kids get tired and sit down. They will be worn. They want to go home. Or ask where the playground is.

Many parents have probably had that experience. But this new app makes it more fun to walk for both children and adults.


New place, new adventure

After almost a year of work, Natureventyr has become an app full of adventures that can be told in nature. The fairy tales unfold in different places in Denmark, and the chapters are tied up in physical markers, so that the story fits exactly where you go for a walk. And along the way, the children get challenges so that they become part of the adventure and wiser about nature. Children have to crawl, climb a tree or help along the way by finding things in nature like a crooked branch to unlock the gate to the wizard's cave or find a birch tree. The activity is entertaining for the parents/adults as well, since you get the chance to explore the nature in a different way for example how three large stones can become dragon eggs.

Busy discovering new places

The team behind Natureventyr consists, among other things, of several families with children who have been busy experiencing Denmark so that they could write the fairytales in the app. The goal being good adventures in selected places in danish nature.
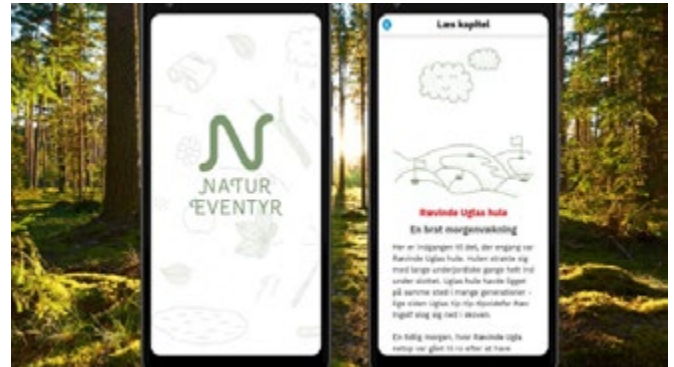
Source: DGI.dk

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ANNEXES

WALK A STORY

Erasmus+

Innovative tourism - collecting cultural heritage through intergenerational walks

A toolkit for building relationship between youth and seniors

Name	Name
Age	Age

What do you do in your free time?

What do you do in your free time?

What are
the cultural elements
that you both know?

Who is your favourite cartoon hero?
Why?

What is your favorite fruit? Why?

Innovative tourism - collecting cultural heritage through intergenerational walks

Story Definition Canvas

Draw Picture	Target Group & İdea

Heroes	Symbols	Rituelsand values

Storyteller	How do you define yourself?
Name	
Age	Optimist
Gender	Organized
Before starting the storytelling, did you make a plan about which processes the story would go through?	Pessimist
Did you create paradoxes in the story?	Furious
Which temperaments did you personate in the story?	Quiet
Did you get in contact with the listeners?	Excited
Did you use sensory details in the story?	Angry
What pace was your storytelling ?	Introverted

Erasmus+

WALK A STORY

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TOKAT GAZIOSMANPAŞA ÜNİVERSİTESİ · 1992 ·

Stowarzyszenie
"Szansa dla Aktywnych"

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