



**LEARNING INCLUSION IN A DIGITAL AGE**  
Belonging and Finding a Voice in a Changing Europe

# LIDA digital storytelling training workshops evaluation process

IO4: To Belong - Validating, measuring and  
synthesising learning inclusion resources

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## Introduction

This report presents the validation process of LIDA Digital Storytelling seminars, carried out in the partner organizations countries on a variety of target groups (vulnerable adults, migrants, students etc.). Additionally, it provides a basis to summarize and support with evidence collected in the field the actions undertaken at different levels throughout the project lifetime.

Literature review will serve as a basis for identifying possible objectives of the validation process, in terms of goals to be set for the revision of policies in education on inclusion (Level 1), of practices carried out in the education sector, social services and NGOs (Level 2), and of attitudes and beliefs of the main actors of the process, i.e. educators, professionals and vulnerable adults (Level 3). Therefore, the general aim of this Intellectual Output is to describe the possible impact of the resources, considering it systematically from different angulations.

Evaluation is not an easy process, even if it takes place everywhere around us. The most common definition of evaluation is concerned with ascertaining the value amount of something, frequently a product of an activity (Alkin & Vo, 2018). In order to maximise the understanding of the action carried out within LIDA project, this IO intends to focus also on the processes that LIDA outputs could trigger at different levels, using a responsive or stakeholder-centered perspective on evaluation (Stufflebeam & Coryn, 2011).

This approach to evaluation is interactive and pluralistic, as it allows to give voice to the major groups of professionals involved in the process, including teachers, administrators, educators, policy-makers. It does not seek a final authoritative conclusion, and it allows to take into account not only the expected outcome of the process but also the description of the side effects and incidental gains (Stake, 2011).

The purposes of responsive evaluation serve mainly to learn how final users can be affected by the programme and if and to what extent it is possible to build standards of its perceived quality. To this end, its design is mainly qualitative or mixed-methods inspired for portraying the object of the evaluation in its complexity. One of responsive evaluation major strengths is the possibility of implementing the principles of action research directly by those who are working on the programme that it is being evaluated. The most quoted criticism is instead linked to credibility due to the lack of external evaluators and lack of reliability of its procedures. However, in this IO the lack of reliability has been counterbalanced providing a triangulation of sources at the different levels. This led to an increased understanding of validity.

In the next paragraphs, the literature review, the main goals and expected outcome of IO4, the methodology used to collect evidences from the digital storytelling workshops and the results obtained will be described.

## Literature review

The analysis offered in this IO revolves around a set of keywords that have their roots in the generative idea of LIDA project, i.e. vulnerable groups and vulnerability, inclusion, equity, digital storytelling practices. This set of keywords is briefly reviewed in this paragraph. Additionally, to the analysis will discuss the implications in evaluating the impact and the sustainability of a group of coordinated actions finalized to foster vulnerable adults' educational inclusion in the community.

The expression of '**vulnerable people/populations**' labels and reinforces otherness, and it becomes more and more important to critically question and denaturalize the oppression that is underlying this expression. UN DESA (2019/20) recognizes that defining vulnerability is difficult since its determinants range from socioeconomic status and living conditions to the power structures that underpin social organization. When these expressions are used, we are adopting a categorical approach that classifies them as being vulnerable rather than identifying and combating the situations of vulnerability where they were put by society.

People in situations of vulnerability are those within our societies who are exposed to a higher risk of poverty and social exclusion compared to the general population. They are more likely to experience unemployment and low education which, subsequently, contribute to their further exclusion from society. In fact, poverty seems to be a fertile ground not only for accumulation but also for the intergenerational transmission of adverse circumstances (Garmezy, 1993). Scarcity of resources, malnutrition, health problems, and lack of access to medical care are some of the indicators of poverty that are systematically associated with inadequate family planning, unemployment, precarious education and employment paths, and/or low income (Clark et al., 2020; Bradley & Corwin, 2002; Mani, Mullainathan, Shafir, & Zhao, 2013, McLoyd, 1998).

Vulnerability or marginalization situations are often due, but are not limited, to issues of social class, age, disability, migrant condition, or ethnic minorities (UN DESA, 2019/20). International migration, and the subsequent social inclusion of migrants, has become a major issue for Europe and the world over the last decades. In the European Union, people with a migrant background are more likely to face discrimination and barriers in accessing education, employment, healthcare, and housing, compared to European citizens who were born and reside in the EU (Eurostat, 2019).

**Educational inclusion** has often been considered as a powerful tool to fight against marginalization. It has to be pointed out that across LIDA project, the word inclusion has to be conceived in broader terms than those in use in the educational research sector, that seldom focuses almost exclusively on disabilities or it is related to ableism and not disable-ism at school (Galkienė & Monkevičienė 2021). Educational inclusion is it about the individual or the group to which they belong and their relationship with the specific educational context they are operating. It is strongly linked to social inclusion and belonging, in an

interdependence which is not always one-directional nor a simplistic cause-effect relationship.

Social inclusion is the opposite of social exclusion (UN/DESA 2017) which is defined as: “a multidimensional phenomenon not limited to material deprivation; poverty is an important dimension of exclusion, albeit only one dimension. Accordingly, social inclusion processes involve more than improving access to economic resources”, whereas social inclusion is defined as “the process of improving the terms of participation in society, particularly for people who are disadvantaged, through enhancing opportunities, access to resources, voice and respect for rights”. Thus exclusion deriving by the lack of basic literacy skills, or economic means to achieve them, consists in denial of opportunities, unequal access to services and resources provided by the community (such as education and healthcare) and unequal participation, with precluded or very limited possibilities of enforcing citizenship rights.

However, this connotation in meaning for inclusion inevitably tends to fit into a worldview where the individual is regarded as atomistic. The adage might be summed up as: *You are your own success. You can influence, direct and control your own environment. You can make your life what you want it to be.*

In the worldview of many cultures and indigenous peoples, the individual is always, and in every respect firstly, collective, such that the individual is embedded in a social network of relationships stretching from past ancestors, to present and onwards to the future. In the well-known Māori proverb, *Kia whakatomuri te haere whakamua* (to move forwards you have to look over your shoulder)<sup>1</sup>.

A generation has been inspired by *Pedagogy of the Oppressed* by Freire (2000) and his preference for learning based upon a co-development of skills and knowledge, rather than what he called a ‘banking’ form of pedagogy (one-directional transmission and collection of knowledge or the stacking of fashionable micro-credentials). We continue to be inspired by his work, seeking to add contemporary ideas of belonging (and wellbeing) and voice to an interest in the role of digital resources and digital skills – what we might think of as ‘digital literacy’. Freire was an early forerunner for what today is known as ‘appreciative pedagogy’ or ‘appreciative inquiry’ (Yballe & O’Connor, 2000): in order to move from a deficit view of lacking education and seeking to fill the empty vessel of the student, the goal is to meet the student as more than a mere container, where positive, co-produced learning experiences exist and can constitute a firm foundation for future directed learning and reflection.

As far as **equity** is concerned, a recent OECD report (2023) provides a holistic framework to analyse how governments and schools address diversity, equity and inclusion. This framework considers six dimensions of diversity: ethnic groups deriving from migrations, national minorities and Indigenous peoples; gender identity and sexual orientation; special education

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<sup>1</sup> Shared in conversation with Pine Southon, Hautohu Matua (Principle Māori Advisor), Faculty of Education, Te Herenga Waka-Victoria University of Wellington, New Zealand, 22 July 2022.

needs; giftedness - and examines the intersections between them. Different conceptualizations across countries and cultures represent a major obstacle to a comparative analysis of educational systems and their effectiveness to promote equity. From the OECD report it is possible to learn two different lessons: the first consisting in the importance of a synergic approach to foster equity, connecting curriculum design, teaching practices, capacity building of teachers' professionalisms, students' well-being and system monitoring, and the second consisting in engaging meaningfully stakeholders in the policy construction cycle.

In this framework, **digital storytelling** represents a powerful tool to turn upside down the perspective we traced so far. In line with Freire ideas, it is crucial to give voice to the protagonists of any educational and awareness action devoted to foster inclusiveness (Lambert, 2018).

The fields where digital storytelling could be used are varied: from school (Ohler, 2008) to higher education (Jamissen et al., 2017) or healthcare (Haigh & Hardy, 2018; Hardy & Sumner, 2014; 2018) ... and social inclusion for refugees and migrants (Svoen, Dobson & Bjørge, 2021).

It is not just for the "aliens" as Sassen wonderfully described the 'other' who is entering into a different cultural framework, the hosting cultural framework (1999): it is re-constructing a cultural framework which is not the simplistic sum of different ones, but a new and continually developing one, with the contribution of all members of the community, overcoming the atomistic view of separate individuals mentioned before, fostering implicitly cohesion and sense of belonging through the narrative process.

The strength of digital storytelling has already been widely ascertained in scientific literature. Through a series of case studies, Dunford and Jenkins (2017) investigate questions of concept, theory and practice, and illuminate this emergent form of participatory media. Specifically, this collection explores how digital storytelling can emphasise the voice of the storyteller, setting this in the contexts of both the creative and academic roots of digital storytelling and a range of examples of how the practice has established itself and evolved in different settings across the world.

But storytelling practices in general does not only allow to tackle different cultural or multicultural settings, it represents a powerful tool to give voice to vulnerable adults and in 'realizing community' through social technologies (Fields & Diaz, 2008; Gregori-Signes & Brígido-Corachán, 2014) and changing the relationship between academic researchers and the community, encouraging reflection and engagement with issues that affect it (Gubrium & Harper 2013).

In this sense, Condy (2015) takes an informed social justice approach to teaching and learning, exploring digital storytelling as a practice of voice and agency that can play a role in excavating and recovering subjugated identities. It looks at the contradiction between multi-modal technologies that are reflective of wider inequities in the technological divide, and the potential of digital storytelling to enhance learning in schools serving the poor and marginalised.

## Main goals and expected outcomes

In order to measure and validate through evidence the experience and success of actions undertaken to create cultures of learning inclusion in the LIDA project, the consortium partners carried out four digital storytelling (DS) workshops (each for every country) involving educators and vulnerable people.

During these workshops the participants were trained on the production of a digital story about topics they deemed relevant for learning inclusion. For instance, over 70 different stories have been uploaded on lidalearn.net with subtitles in different languages. At the end of each workshop, the participants have been involved in a focus group session, in order to collect evidence on the DS experience (in terms of its quality, the information received and any possible improvement).

After the DS workshop sessions, each partner has conducted separated premieres with professionals and educators, and vulnerable persons attending the DS Workshop, showing the digital stories developed and asking for feedback about the event and the use of digital storytelling in educational practices through a dedicated online questionnaire. The administration of the questionnaire was followed by a consensus session on the impact of digital story telling practices for social inclusion. A comprehensive presentation of the tools developed for IO4 is included in the next paragraph - *Collecting evidences from the storytelling practices*.

Overall, 188 people were involved in IO4, considering either the DS workshops or the LIDA premieres with educators (table 1):

LIDA partner	Number of participants
INN University	61
LUMSA	57
Pilgrim Project	27 (9 online)
UPORTO	39

*Table 1- participants involved in IO4*

For detailed results of the focus groups, the online questionnaires and the consensus session, see the tables in the section *Results in the four partners' countries*.

## Collecting evidences from the storytelling practices

Given the complexity of the goals set for the validation process of LIDA outcomes, the methodology followed to collect evidence was mixed, with a predominant qualitative approach, and based on different tools, selected to best suit the target group considered. This paragraph shows the protocols for collecting evidences from the storytelling practices, specifically:

- Focus group / reflection session with educators and vulnerable adults at the end of the digital storytelling workshop as general feedback
- Questionnaire to educators on the incidence of storytelling activities in promoting social inclusion to be administered at the end of the digital storytelling premieres
- Consensus discussion with educators to agree on quality indicators for social inclusion practices to be carried out after the administration of the questionnaire.

## Focus group with vulnerable adults and educators

This session took place at the end of the digital storytelling workshops. This means that the moderator and his/her assistant got acquainted with participants of the focus group. Assistant recorded on paper the answers.

The following table presents the protocol and the moderator guidelines used to carry out the focus group in different countries for LIDA project.

<b>Welcome</b>	<p>- Introduce moderator and assistant</p> <p>Example:</p> <p><i>Welcome to this last session of today. Thanks again for taking the time to stay with us to talk about the experience you have just made on the digital story telling workshops.</i></p> <p><b>[Optional.</b> To be used if the moderator and assistant are different from the facilitators of the workshop: <i>My name is ... and assisting me is ... We're both with the University of ... / organization ... ]</i></p>
<b>Guidelines</b>	<p>- Explaining the guidelines</p> <p>Examples:</p> <p><i>There are no wrong answers but rather differing points of view. Please feel free to share your point of view even if it differs from what others have said. Keep in mind that we are just as interested in negative comments as positive comments, and at times the negative comments are the most helpful.</i></p> <p><i>Please do not interrupt someone when they are talking. Also, everything you tell us today will be kept completely confidential.</i></p> <p><b>[Optional.</b> To be used in case this session is <b>recorded</b>: <i>You've probably noticed the microphone. Are there any problems if we will record the session? This is particularly helpful for us, because we don't want to miss any of your comments. People often say very helpful things in these discussions and we can't write fast enough to get them all down. You will receive copies of any transcripts produced. Please remember to repeat your name before start talking every time, for the recording.</i></p> <p>Sometimes the moderator has to repeat to the microphone the name of the speaker, if s/he does not remember to introduce her/himself before talking.]</p>



	<p><i>One of my jobs as the moderator is to make sure we discuss all of the issues we have planned to discuss. If I interrupt your line of thought with a question, I am not being rude; I am just making sure everyone has a chance to talk and that we discuss all of the issues.</i></p>
<b>How to pose questions</b>	<ul style="list-style-type: none"> <li>- Make it clear when a new topic/issue is introduced and that a group of questions are about to be asked</li> <li>- Avoid dichotomous questions (questions that can be answered with a "yes" or "no")</li> <li>- Use questions that get participants involved</li> </ul> <p>Use examples, rating scales, drawings if needed, clips on the video projector</p> <ul style="list-style-type: none"> <li>- Focus the questions</li> </ul> <p>Sequence that goes from general to specific</p> <ul style="list-style-type: none"> <li>- Be cautious of “serendipitous” and unexpected questions</li> </ul> <p>Save them for the end of the discussion</p>
<b>Topics and possible questions</b>	<p>Example of a set of questions for a standard focus group (please note that these questions and their order <u>can be modified</u>):</p> <p><b>Topic 1 – The quality of the experience</b></p> <p><i>Questions might be:</i></p> <ul style="list-style-type: none"> <li>- <i>are you happy with the work done in creating the story / the video?</i></li> <li>- <i>what is the purpose or point of your story?</i></li> <li>- <i>what were your feelings during the creation process?</i></li> <li>- <i>are there aspects that still need to be improved in your video?</i></li> <li>- <i>which message do you think it conveys?</i></li> </ul> <p><b>Topic 2 – Information received during the workshop, from facilitators and from the workshop itself</b></p> <p><i>Questions might be:</i></p> <ul style="list-style-type: none"> <li>- <i>was the information you received during the workshop satisfactory, clear, timely?</i></li> <li>- <i>what do you think to have learned from the workshop? (key points, insights and reflections)</i></li> <li>- <i>what does or could this experience mean for you, your life, your work?</i></li> </ul> <p><b>Topic 3 - Any advice on improvements</b></p> <p><i>Questions might be:</i></p> <ul style="list-style-type: none"> <li>- <i>what advice on course would you offer on...?</i></li> </ul>

	<ul style="list-style-type: none"> <li>○ <i>recruiting participants</i></li> <li>○ <i>running the workshop</i></li> <li>- <i>were there any surprises on the day?</i></li> </ul>
<b>Prompts &amp; follow up</b>	<p>After asking the opening question, the moderator will prompt and re-direct the conversation as needed with follow-up questions.</p> <p>Follow-up questions are general, open-ended prompts tailored to the interview subject. The moderator steps in when the conversation has got off a useful topic or has stalled.</p> <p>Example:  <i>Earlier, you mentioned something about... Tell me more about that.</i>  <i>Could you explain what you mean by...</i>  <i>Can you tell me something else about...</i>  <i>So you are telling me that ... Right?</i></p>
<b>Ending questions</b>	<ul style="list-style-type: none"> <li>- This question asks participants to reflect on the entire discussion and then offer their positions or opinions on topics of central importance to the researchers</li> </ul> <p>Example:  <i>Of all the things we have discussed, what is the most important to you?</i></p> <ul style="list-style-type: none"> <li>- Summary question after the brief oral summary made by the assistant who took notes</li> </ul> <p>Example:  <i>Is this an adequate summary?</i></p> <ul style="list-style-type: none"> <li>- Final question. The moderator reviews the purpose</li> </ul> <p>Examples:  <i>Have we missed anything?</i>  <i>Are there final questions?</i></p>
<b>Conclusion</b>	<p>Acknowledgements</p> <p>Example:  <i>Thank you for participating in this last session. We found your opinions very interesting and useful.</i></p>

It has to be pointed out that this protocol, as well as the following ones, was not intended to be followed word by word, but to be adapted to the contexts, the situations and the answers

received from participants. The main aim was to collect meaningful information and at the same time to produce enough depth to allow a thorough description of common points across countries.

A summary of the answers for each topic of the protocol was shared for a comparative analysis (see the section *Highlights from evaluation results*), together with the translation in English of any relevant statement transcribed by the discussion.

## Questionnaire for educators

The following questionnaire was administered online, at the end of the Premiere Event with educators. It collected information on: gender, age, education, occupation of participants, feedback on the event, its strengths and weaknesses, the use of digital storytelling in educational practices (including willingness to be trained and to carry out a workshop, possible lack of skills and support needed), and the perceived possible impact of digital storytelling practices in their country and in their specific field of work.

### Intro

Dear participant,

You have attended the LIDA Digital Storytelling premiere. We kindly ask you to answer the following questions about the event you attended.

Your feedback is important for us. There are no wrong or right answers. The questionnaire is anonymous and it will take you 10 minutes to complete it.

Thank you in advance for your cooperation!

#### 1. Gender

- Female
- Male
- Other
- Don't want to say

#### 2. Age

- < 17
- 18-25
- 26-35
- 36-45
- 46-55
- 56-65
- 66 <

#### 3. My Highest Education

- Lower secondary education diploma
- Upper secondary education diploma
- Post-secondary non-tertiary education
- Bachelor
- Master

- Doctorate
- Other: \_\_\_\_\_

#### 4. My Occupation

- Full time employee
- Part time employee
- In seek of occupation – unemployed
- Other: \_\_\_\_\_

#### 5. Feedback on the event

5a. Please state the level of your satisfaction with the event:

- 1 - Very Dissatisfied
- 2
- 3
- 4 - Very Satisfied

5b. Which aspects did you like the most? \_\_\_\_\_

5c. What could be improved? \_\_\_\_\_

#### 6. The use of digital stories in education

6a. Would you be interested in undertaking a digital story telling workshop?

- Yes
- No

6b. If No, please tell us why: \_\_\_\_\_

6c. Could you think about using digital stories in your work as educators?

- Yes
- No

6d. If No, please tell us why: \_\_\_\_\_

6e. Please note any areas where you feel that support or training would be helpful for you to carry out a digital storytelling workshop.

\_\_\_\_\_

\_\_\_\_\_

#### 7. Impact of digital story telling practices on Social inclusion

7a. Please state how much do you think digital story telling practices can impact social inclusion in training and education in your country:

- 1 – low or no impact
- 2
- 3
- 4 – high or massive impact

7b. Please specify in which ways digital storytelling could be used to promote social inclusion in your institution/in your work.

\_\_\_\_\_

Each participant organization shared an Excel file with results in order to create a common archive with results. A summary of the open ended questions answers was also provided in English, focusing on the first two most reported answers for each question (see the sections *Highlights from evaluation results* for a brief summary and *Results in the four partners' countries* for a comprehensive overview).

## Educators consensus session

After completing the online questionnaire, facilitators showed the results of the last closed item (question 7a) on Impact of digital story telling practices on Social inclusion pointing out and commenting the modal result (i.e. the alternative that was mostly selected). Then a round of discussion on the results was carried out in plenary session.

Prompts for the discussion were:

1. *Which are the reasons behind these results?*
2. *Do this results represent well enough your personal opinion?*
3. *Should you disagree, could you please explain us why?*

If the majority of participants (50%+1) already agreed on one answer (or on the sum of 1+2 either 3+4) the session was over.

If not, after the discussion in plenary, the following question was asked:

4. *Now that you have heard the answers of other colleagues in the group, would you answer differently? And if yes, how?*

After, the number of those who change their answers was registered. This consensus session was modelled against a simplified version of mini-Delphi technique.

## Highlights from evaluation results

This paragraph reports a summary of the results of the validation process carried out in four countries, and will constitute the basis for the production of a user-friendly web accessible format, addressed to educators and cultural operators to inform and improve their practices. Detailed results are included in the next section - *Results in the four partners' countries*.

### I - Focus group with vulnerable adults at the end of the digital storytelling workshop as general feedback

#### *Topic 1 - The quality of the experience*

The participants across the four different partners' countries reported that the DS workshops were a very positive experience. Exciting and instructive, even though in many cases challenging and deeply emotional. Many reported having found quite difficult to synthesise and share sensitive, personal content, nevertheless interpreting the opportunity to share with

other people their experiences as decisive and in some cases cathartic, also acknowledging the warmth, support and humanity of other participants and mediators. Technical challenges in dealing with sounds and images selection and editing, and, more generally, in learning to use a new digital tool in a relatively small amount of time, was also widely reported. The successful role of mediators from the LIDA project was nevertheless regularly acknowledged.

### *Topic 2 - Information received during the workshop, from facilitators and from the workshop itself*

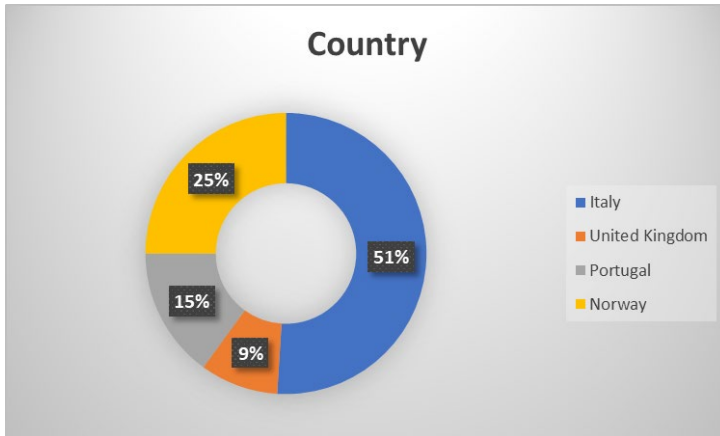
The dedicated support of the research teams and the general organization of the events was widely praised by the participants, who also expressed their satisfaction with the atmosphere of empathy and trust set by the facilitators. Some participants pointed out that they had gained new digital competences and mentioned the importance of the new video editing skills in their personal careers. Many participants, across all the partners' countries, reflected on the potential of digital storytelling in school settings for social inclusion purposes, focusing in particular on the creative process and the relational aspects of the experience, as well as on the feeling of empowerment and catharsis related to sharing and witnessing digital stories. Where migrants and foreign minorities were involved, many pointed out the linguistic achievements gained in the experience.

### *Topic 3 - Any advice on improvements*

As mentioned above, most of the participants were satisfied with the workshops and expressed positive feedback on every aspect of the experience. Nevertheless, some suggested to plan longer sessions, with wider spaces for personal reflection among them. In some cases, it was suggested to hold these workshops in smaller groups. The participants coming from foreign countries highlighted the need to overcome language barriers, and, more generally, suggested that the encounter of people from different cultural and linguistic backgrounds might be facilitated by adding subtitles to the stories. For what concerns dissemination, some stressed how storytellers should be encouraged to share their stories as widely as possible in their communities to encourage others to participate in such workshops. A number of participants expressed surprise on how emotional the workshops actually were. And many were pleased by the atmosphere and refreshments.

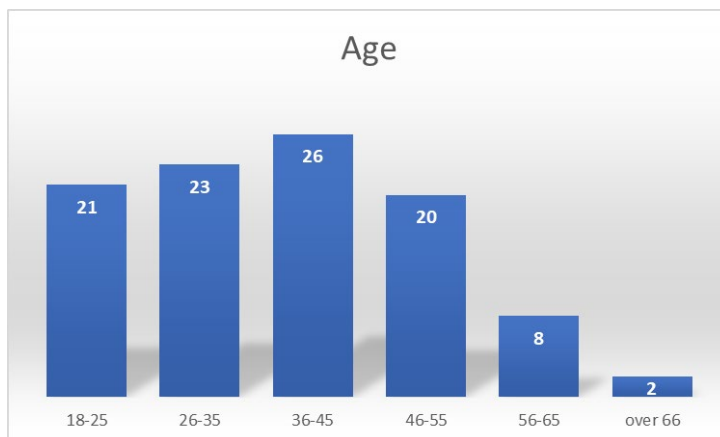
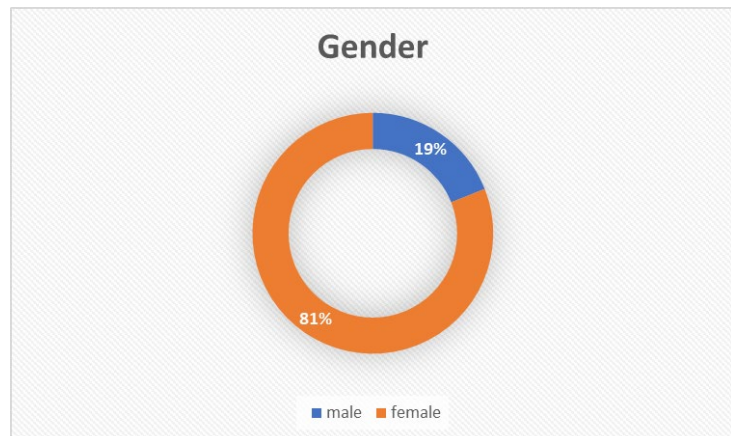
## **II - Questionnaire to educators on the incidence of storytelling activities in promoting social inclusion**

Below are presented and commented the results descending from the questionnaire proposed to educators in four countries (N= 100).



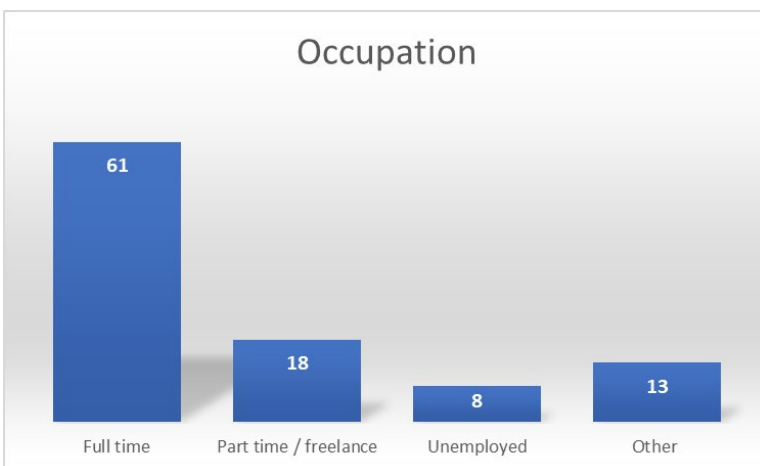
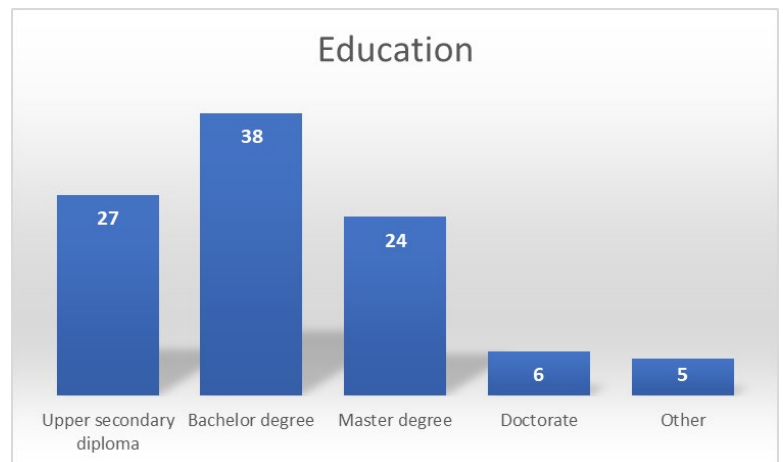
The workshops and the survey for the evaluation process was carried out in all four countries of the LIDA project. However, given the different target groups, the number of respondents varies considerably across countries, impeding a direct comparison of results.

There is a wide majority of female in the convenience sample considered, due to the prevalence of Italian respondents, i.e. primary teachers. Nevertheless, a good percentage of males participated to the workshops across countries, and particularly in Norway (10 out of 25).



Participants are well-spread across age categories, with a modal value between 36 and 45 YSO. 9% of participants between the age of 46 and 65 were distributed between United Kingdom and Norway, whereas those between 18 and 35 were mostly concentrated in Italy.

Modal category for Education is Bachelor degree, and 33 out of 38 respondents are in Norway and in Italy. Portugal has a majority of participants with Master Degree. The presence of 6 participants with a PhD, which is of course an opportunity for better differentiate the point of view provided.



More than half of participants is full time employed, mirroring the necessity to involve in the evaluation operators and educators that are on a daily basis in the field and that could provide insightful perspective on LIDA workshops on digital storytelling.

Data show that the LIDA workshops and events were on the whole very well received by participants across countries and met their expectations, with over 82 of preferences in the top 2 categories of the scale proposed. All participants from UK expressed a level 4 appreciation of the event.



*Question 5b - Which aspects did you like the most?*

The participants appreciated a wide variety of aspects, ranging from practical and technical to emotional and creative ones. These include the opportunity to share stories and the reflexive and welcoming atmosphere of the event. The workshop was deemed relevant in



their professional experiences and digital storytelling was widely recognised as a valuable tool in an educational setting. Nearly all participants acknowledge the great potential of DS for learning inclusion. The digital competence acquired was also widely appreciated by the participants and, more generally, the technical aspect was recognised as an integral part of the communicative effectiveness of the stories, facilitating an empathetic experience that was perceived as the key to an inclusive educational system.

*Question 5c - What could be improved?*

Suggestions on how to improve the DS workshop experience focused on technical and practical aspects, such as allowing more time for face-to-face training or to learn more about the digital tool, or to add bilingual subtitles for a better dissemination. An invitation to multiply the workshops, extending them to other categories than educators, in a transversal reflection on inclusion that should involve different sectors of the wider society was also made. A number of educators expressed the desire to meet and work with the storytellers who made the sample videos, and have their direct participation to the dissemination and training events.

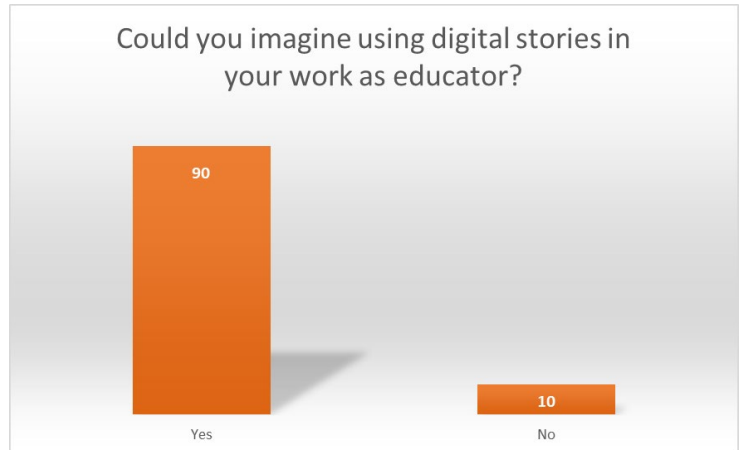


The majority of respondents showed interest to undertake further workshops and activities on digital story telling practices. This was confirmed also by discussions and requests for further training particularly in Italy, where teachers foresee the possibility of introducing it in their teaching activities.

*Question 6b – Please explain why you are not interested in undertaking a digital story telling workshop*

Lack of time and the conflict with other trainings and learning commitments are recognised by the educators as the main obstacles in implementing DS in their daily work. The “Yes and No” answer showed in the previous figure was explained as follows: “I responded yes and no at the same time because I am very interested in digital storytelling workshops, but I also use digital storytelling as my own practice therefore I don’t feel I personally need to be ‘instructed’”.

Almost the whole group of educators and teachers showed consensus into imagining the possibility of using in their daily practice digital story telling or related strategies to involve their learners and to create narrative contents. Those more sceptical gave anyway a very good feedback on the quality of the event.



*Question 6d – Please explain why you think you won’t use digital stories in your work as educators*

The educators who answered positively, could imagine using DS as an alternative form of teaching. DS was recognised as a great asset for promoting creativity, increasing literacy and technical skills, improving empathy and deconstructing stereotypes. On the contrary, the main reasons not to use DS in the participants’ professional experience was related to the awareness of the many difficulties and concrete limitations of their daily work. A few of them reported a lack of conditions to implement DS in their work setting, mainly related to a shortage of time and finances.

*Question 6e - Please note any areas where you feel that support or training would be helpful for you to carry out a digital storytelling workshop*

Participants mentioned the need for technical support and training in the use of digital software and video tools. A general preparation in facilitating DS workshops, from the wider aspects (i.e. creative writing) to the most concrete ones (i.e. time management), was also suggested. Lastly, a number of participants highlighted the need for an emotional support, acknowledging the complex nature of the effort to engage participants to share their stories, especially when dealing with large audiences and small amounts of time.



Similarly, to the feedback on the event as a whole, 76% of participants could see the potential impact of digital story telling practices on social inclusion in training and education in their country. Level 4 was mostly selected in all countries with the exception of Italy, in which modal level was 5.

*Question 7b - Please specify in which ways digital storytelling could be used to promote social inclusion in your institution/in your work*

DS was widely recognised as a potentially decisive tool for social inclusion that should be used extensively by educators, especially in marginal areas. Source of reflection on the structure of society and of modification of discriminatory behaviours, DS appeared as one of the main tools for Equality, Diversity and Inclusion strategies. Participants agreed that sharing digital stories can help raising awareness on issues of social importance. In this sense, the need to multiply DS seminars and workshops, trying to involve the storytellers themselves with some kind of continuity was perceived as a crucial step on the path to learning inclusion.

### III - Consensus session on quality indicators for social inclusion practices

*Question 1 – Which are the reasons behind these results?*

All the groups commented their very positive view of the impact of DS on social inclusion on the grounds that it could provoke a constructive reaction inside and outside the classroom, being a source of social, economic and cultural awareness. Some barriers would need to be overcome, namely: a technological barrier, including the limited equipment that schools have at their disposal and the deficit of technological skills of teachers and students, and a time-related barrier, deriving from the difficulty in integrating DS in the daily class schedule. Yet, with adequate training, time and resources, professional educators agreed that they could definitely use DS to engage students at a deeper level, fostering social inclusion. DS can play an important role in team building among professionals themselves.

*Question 2 - Do these results represent well enough your personal opinion?*

All the participants confirmed that the results represented well their general opinion.

*Question 3 - Should you disagree, could you please explain us why?*

Only one participant wrote that the impact of DS in his work would be quite low due to the fact that its methodology is quite time consuming, and the educators are required to acquire solid skills.

## Results in the four partners' countries

## Results from INN University

### Focus group with vulnerable adults at the end of the training as general feedback

FOCUS GROUP REPORT	
Country	Norway
Date of the focus group	14.december and 16. December 2022 (3 focus groups each day)
Moderator and assistant	Moderators: Gunn Heidi Sorknes, Brit Svoen, Espen Johannesen, Anne Stine Bakmann. Assistant in 2 focus groups: Lars Teppan and Anne Stine Bakmann
Number of participants	5 FG with 5 participants, 1 FG with 6 participants, 31 in total
Demographic information on participants (gender, age, nationality)	<p>Three of the focus groups were from Ukraine, with a huge majority of females (only two men). The participants in the three last focus groups came from 10 different countries: Somalia, Lebanon, Italy, Turkey, Ethiopia, Latvia, Peru, Philippines, Ukraine, and Serbia. Also here, the majority were women, with 5 men in total. The age span was 19-50+.</p> <p>Digital storytelling workshops were held in two different classes with participants from Lillehammer learning centre (LLS). These were two classes of immigrants and refugees learning Norwegian, one class consisted of people from many different countries, while the other class had students exclusively from Ukraine.</p> <p>We had a meeting with the teachers for each of the classes ahead of the start. We then carried out 6 workshops, as well as a Premiere collection, in each of the classes. We followed the LiDA DS handbook in carrying out the workshops. We used an interpreter at some of the gatherings in the Ukraine class. The focus group interviews were conducted after the premiere. From LiDA there were a total of 5 people involved in the</p>

	<p>workshops, 2 of whom were mainly responsible for carrying out the workshops.</p> <p>A total of 35 students took part in the workshops, in whole or in part. In total, 31 of the participants completed their digital stories, 17 from the Ukraine class and 14 from the other class. All but 1 have given consent for LiDA to show their film, even if a few didn't give their permission to publish it online.</p>
<b>Topic 1 summary</b>	<p>All in all, most people find it exciting to take part in creating digital story, although many also find it difficult.</p> <p>Several pointed out that it was fun to make the stories, and that this had awakened many emotions in them. They also pointed out that it had been instructive to get to know the others in their class better and their background.</p> <p>Several of the participants highlighted language barriers as a challenge in working with DS, both when it came to getting to know the digital tool and getting instructions and help along the way. In addition, there were several who said that they found it difficult to find and write their story, find suitable images and sound. Some were also concerned with the practical and technical challenges, such as getting to grips with a new digital tool and making sound recordings. At the same time, several people pointed out that they received good help along the way.</p> <p>Although many highlighted what had been difficult along the way, there was still a broad consensus that it had been instructive to take part in this project.</p>
<b>Topic 1 relevant excerpts from the interviews</b>	<p><i>"Nice to get to know the others in the class better. I was happy when I got to know them better. I can also use other people's stories when I meet other people from the same country, then I know a little more about it."</i></p>

*"It was difficult because it was the first time I made a film. What should you say and what should you write? All people are different and have different stories. You helped us by telling us what is the right thing to do when we are going to make the film"*

*"I think it was very good, because I learned a lot from this project. I have never done this before. In the beginning it was difficult to find my story. And then put this together with pictures and music. I couldn't figure out how to insert music and I was stressed for two days by this. The technical part was difficult, but I have learned so much."*

### Topic 2 summary

There were several things that the participants said were important for what they had learned. Something was related to digital competence, and many pointed out that they had gained new knowledge in this area. WeVideo was new to the participants, and they had also learned more about combining sound and image, how to transfer images and how they could use digital resources.

Some of the participants were also concerned with the creative process. They said that they have learned something from working on telling their story so briefly, and that it was nice to create something new. Many were also concerned with the relational aspect of this, they found it positive to work on their stories together with the others in class. There were several who pointed out that they learned a lot from getting to know the others and their stories better.

The third area that stands out is related to language. Many people said that they have learned Norwegian in a good way through working with their own digital story. This applied both orally and in writing. Some told how they had worked with the text, by translating from their mother tongue into Norwegian they had learned

	<p>many new words and at the same time also practiced pronunciation.</p>
<p><b>Topic 2 relevant excerpts from the interviews</b></p>	<p><i>"It was fun to learn to use new resources and computer programs".</i></p> <p><i>"Exciting to hear the stories from the others. We didn't know what the others were up to and who they were."</i></p> <p><i>"The story was written in Ukrainian, and then translated. I have listened to the pronunciation on google translate up to 100 times! Important way to learn pronunciation."</i></p> <p><i>"I have learned many new words."</i></p> <p><i>"This has been very useful for pronunciation."</i></p>
<p><b>Topic 3 summary</b></p>	<p>Most of the participants had no suggestions for improvements and thought that the implementation had been fine. Although some wanted more time and some wanted less time for the project, most were still satisfied with the time spent, the help they received and the scope of the project. What was particularly highlighted as suggestions for improvement was primarily related to language barriers. Several said that they thought the language became an obstacle along the way, and linked this both to the instruction, the help they received, difficulties in understanding the task and the program, and that it became challenging to understand the text of the other students when the participants had to share their stories.</p> <p>The participants were very positive about having been involved in the project. Several expressed that they would like to take part in such a workshop again, and some already had ideas for themes for new films. Many pointed out that this has been an interesting and educational experience, and they think it would have been useful to have such a task as part of the teaching programme. Some pointed out experiences they</p>



	<p>have gained through making the films, such as relating to recording their own voice or working with their own narrative. Most were also interested in what it has done to be able to take part in the other's stories, and describe this as useful.</p>
<p><b>Topic 3 relevant excerpts from the interviews</b></p>	<p><i>"Our level of Norwegian is very weak, so we could get the task later when we have learned more Norwegian. It was also difficult with instructions on how to do this. Hard to understand what was going to happen. It was also difficult to understand the text of other students."</i></p> <p><i>"The group got closer to each other and we learned a lot about each other."</i></p> <p><i>"It was interesting to see what other people think, get to know each other better, find out about hobbies and interests."</i></p> <p><i>"It was great to see each other's history, to be able to see what's behind it. It was a good opportunity to see in more depth what everyone has on the inside."</i></p>

## Questionnaire to educators on the incidence of storytelling activities in promoting social inclusion

QUESTIONNAIRE OPEN-ENDED ANSWERS SUMMARY	
<b>Country</b>	Norway
<b>Number of filled-in questionnaires (even partially)</b>	26
<b>5b. most liked aspects</b>	A wide range, including good examples of digital stories, practical information and help. The topics were relevant and digital storytelling seems valuable for students.
<b>5c. possible improvements</b>	Many had no suggestions. There is a balance between spending too much and too little time, this seems to be a good balance. Some wanted to know more about why they should use digital storytelling, and a few wanted more technical aspects – the "how".

6b. reasons for not being interested in DS	Four did not have time, one had already experience with DS, and one was not interested.
6d. reasons for not using DS in work as educators	<p><i>Could imagine using DS:</i> An alternative form of teaching/presenting. Get people to share, get inspired, get to know each other.</p> <p><i>Could not imaging using DS:</i> Not relevant to the user group she/he works with, or does not teach.</p>
6e. areas of training on DS	A few people answer this question as intended, mentioning technical support, and procedures for providing participants with emotional support if needed. Some interpret this question as areas where DS could be used: working with patients, next of kin and colleagues in the health sector, second language teaching (for adults immigrants).
7b. ways to promote social inclusion with DS	Working in the health sector (see above), team building and getting to know one another.

## Consensus session on quality indicators for social inclusion practices

CONSENSUS SESSION REPORT	
Country	Norway
Date of the session	15.12.22
Moderator and assistant	Brit Svoen, Gunn Heidi Sorknes Holme, Lars Teppan Johansen
Number of participants	16
Demographic information on participants (gender, age)	
Initial distribution of % on Question 7 (Appendix 2)	1 (low impact) = 0 2 = 1 3 = 5 4 (high impact) = 10
Summary of the answers for: 1. Which are the reasons behind these results?	The group as a whole was very positive to the possible impact of using digital storytelling, based on both the experiences

<p>Summary of the answers for:</p> <p><b>2. Do this results represent well enough your personal opinion?</b></p>	<p>Yes, 94% of the participants answer either 3 (31,3%) or 4 (62,5%), while only 1 answered 2. However, the time we had left at our disposal did not allow for a longer discussion on this.</p>
<p>Summary of the answers for:</p> <p><b>3. Should you disagree, could you please explain us why?</b></p>	<p>Only one meant that the impact would be quite low (2), and based on the general (rather short) discussion, the scepticism may be due to the fact that the methodology is quite time consuming, and the educators are required to acquire certain skills.</p>
<p><b>(approx) Follow-up distribution of % on Question 7</b></p>	<p>Since an overwhelming majority already agreed, there was no need for another round (nor time)</p>
<p>Summary of the answers for:</p> <p><b>4. Now that you have heard the answers of other colleagues in the group, would you answer differently? And if yes, how?</b></p>	<p>See above.</p>

## Results from LUMSA University

### Focus group with vulnerable adults at the end of the training as general feedback

FOCUS GROUP REPORT	
Country	Italy
Date of the focus group	3 <sup>rd</sup> November, 2022
Moderator and assistant	Valeria Damiani Gabriella Agrusti, Andrea Ciasca Marra
Number of participants	6
Demographic information on participants (gender, age, nationality)	The participants were all women, aged 22-65. Educator 1 (age 65); educator 2 (age 63), educator 3 (age 52), educator 4 (age 45); refugee 1 (age 26); refugee 2 (age 25). Four of them were educators, coming from Italy. Two were refugees: refugee 1 was from Syria; and refugee 2 was from Iraq.
Topic 1 summary	<p>The participants reported they had a great experience in creating the videos, although it was hard for some of them (i.e. the refugees) to recall difficult moments in their lives.</p> <p>The participants were willing to share the reasons that prompted them to tell their stories.</p> <p>One Italian educator reported that with her video she would have liked to convey a message for in-service and future teachers about the importance for them to go beyond their roles, beyond teaching, and on the relevance to help and support others in order to promote migrants' social inclusion.</p> <p>Another educator stressed the importance in her video of the synergies between the migrant student, his/her family and the school.</p> <p>The educator 4 with her video wanted instead to tell a story about the failure of the inclusion process, pointing out the key role of institutions/social services at national and local</p>

levels. Her story also conveys a message related to the difficulty in finding a balance between two different cultures (the Italian and the Bengali one) and in having a double sense of belonging.

The two refugees listened with interest to the opinions of the educators and agreed with their assumptions. They were a little bit more shy in delving into their stories, as the production process was quite difficult for them, not only in terms of hard memories but also due to the “rules” of DS, one for all the necessity to tell a story that is concise and could be represented by images. They found quite complicated to synthesize such a sensitive content.

Both refugees reported that they wanted to convey a message about their experience in fleeing their countries and in starting a new life in Italy.

With regards to the aspects that needed to be improved in the videos, there were some problems with the background music, that in some videos was louder than the voiceover. But overall all participants were happy with the result. It was the first time for them to take part in a DS workshop.

#### Topic 1 relevant excerpts from the interviews

“Help is good for the heart and it can foster social inclusion” - educator 1

“social inclusion works when both the school and the migrant family play their part” – educator 2

“the school can create good networks around families to make them feel at home” – educator 3

“when you welcome a migrant you have to welcome him as a person, so you have to give him help but also give him the opportunity to offer help” – educator 1

“it takes a whole village to raise a child” – educator 4

	<p>“despite all adversity everything is possible” – refugee 1</p>
<p><b>Topic 2 summary</b></p>	<p>All participants reported that they have received all the necessary information to work and to create the video. It was the first time for everybody to take part in a DS workshop and they were all eager to learn.</p> <p>In particular, they have been engaged in all the processes of DS, and found the dedicated support by the research team very useful.</p> <p>The workshop made the educators reflect on the potential of DS in school settings to foster social inclusion from the point of view of the school (through showing and discussing the videos in the classroom) and of the migrant families, that are provided through the DS with a different narrative on social inclusion (reporting for instance the efforts of schools and teachers), that is strongly connected to their own experiences.</p> <p>One educator (educator 2) stressed the relevance of DS to promote students’ self-reflection beyond the content/the message of the video on important matters of contemporary society.</p> <p>Another educator (educator 4) pointed out the possibility to use DS as a starting point for new stories, to open up new scenarios.</p> <p>Educator 3 reported that the DS could be a relevant part of the civic and citizenship education curriculum in schools, but also be related to other subjects (such as Italian language, for instance)</p> <p>All educators stressed the need for in-service and pre-service teachers to be trained on the DS methodology (how to create DS and how to use it in the classroom).</p>
<p><b>Topic 2 relevant excerpts from the interviews</b></p>	<p>“The videos can be intended as “provocations” that a narrative story does not have – they are good “provocations” to reflect on social inclusion among teachers and with students” – educator 2</p>

	<p>“I would be interested in using DS as a reflective tool to understand complex contemporary issues and, at the same time, as a fictional tool, that allows students to think of alternative solutions and different scenarios” – educator 4</p>
<p><b>Topic 3 summary</b></p>	<p>No specific advice was offered, since it was the first experience for everyone. The participants liked the fact that the group of the workshop was made up of people with different expertise and experience on the same topic, i.e. the social inclusion of migrants and refugees in Italy. Both educators and the two refugees appreciated the possibility to share points of views and listen to stories that provided insights on the same topic from different perspectives.</p>
<p><b>Topic 3 relevant excerpts from the interviews</b></p>	<p>“It was a very difficult but very fruitful experience...I have never thought I could view social inclusion in a different way” – refugee 2</p>

## Questionnaire to educators on the incidence of storytelling activities in promoting social inclusion

QUESTIONNAIRE OPEN-ENDED ANSWERS SUMMARY	
Country	Italy
Number of filled-in questionnaires (even partially)	51
5b. most liked aspects	<p>Most of the answers show a general appreciation for the quality of the sample Digital Storytelling (DS) videos, and for the communicative effort of the storytellers. Nearly all participants acknowledge the potential of DS in an educational setting: an agile tool, better tuned in with present times than other medium, for example writing.</p> <p>At a deeper level of reflection, the technical aspects related to the production of a story are recognised as an integral part of its communicative effectiveness. The simple and clear narration; the care of the audio and visual outcome: everything</p>

contributes to the success of the expressive effort. And is an essential part of the movement towards the goal of inclusion.

The voice of the storytellers, more than anything else, is recognised by participants as a powerful tool to convey a message, because it promotes instant empathy. One respondent reported that the courage to expose oneself is never to be given for granted: putting yourself at stake by narrating very personal experiences is an operation of the utmost delicacy. And yet it is the decisive element which is capable of making inroads into the everyday life of others, activating the virtuous circle of empathy. It is what puts the audience in condition to live the experience of perfect strangers.

Another respondent stressed that the human and personal touch of each video and the concrete reality of the stories narrated is what allows him to empathise with lives that are radically distant from our own. According to him, thanks to this empathetic experience, the importance of a truly welcoming and inclusive network and educational system becomes immediately evident.

### 5c. possible improvements

Regarding the sample videos that were shown in the event, some participants recommended to add bilingual subtitles for better dissemination.

Two participants stressed the need to balance the background music so that it doesn't overwhelm the narration, and advised to use a tone of voice as neutral as possible.

More generally, participants encourage to multiply the workshops to train professionals on the use of digital resources.

The transversal importance of the DS is also stressed, with the consequent invitation to extend workshops and demonstration initiatives to other categories than educators. An encouragement to try to raise awareness on the theme of inclusion in different environments, reaching wider layers of society, especially in places where the problem of social and cultural exclusion is more pressing.

Finally, where possible, participants fostered the direct participation of the storytellers to the



	dissemination and training events, to be able to engage in direct debates and discussions.
<b>6b. reasons for not being interested in DS</b>	Lack of time and the conflict with other trainings and learning commitments are recognised as the main obstacles.
<b>6d. reasons for not using DS in work as educators</b>	Although DS is recognised as an effective tool to encourage social inclusion, a note of realism seems to prevail in the educators who answered negatively to the previous question. An awareness of the many difficulties of their daily work. Overcrowded classrooms, lack of funds, inadequate resources and outdated equipment make it difficult for a teacher to cope with situations that are often beyond their physical and psychological strength.
<b>6e. areas of training on DS</b>	<p>The majority of participants indicate the need for training in the use of digital software. First of all, therefore, a technical support in the selection, processing and editing of images and sounds.</p> <p>Secondly, the need for preparation in facilitating DS workshops is indicated. Therefore, help in establishing a connection with the participants, moderating brainstorming, drafting of the story and in the choice of contents, with attention to the concrete aspects (i.e. time management).</p> <p>One participant mentions training on music and images copyright.</p>
<b>7b. ways to promote social inclusion with DS</b>	<p>Participants acknowledge the need to multiply DS seminars and workshops inside and outside the classroom. Organising DS workshops in schools, especially in the days dedicated to inclusion and more generally in courses that involve the entire educational community.</p> <p>As noted above, respondents highlighted the necessary as far as possible to involve the storytellers themselves, integrating them in a cooperative effort that puts the resources of empathy and emotional intelligence to work. Adequately trained educational staff should mediate these initiatives. Promoting participation, assisting in production, encouraging general reflection.</p> <p>One respondent reported that, ideally, the workshop initiatives should have some kind of</p>

continuity, that might foster the integration of families into the social fabric, creating opportunities for socialisation, construction of shared memories and common practices.

The DS is widely recognised as a potentially decisive tool in the school, right from the very first cycles. Especially in marginal areas, with a high rate of abandonment or social exclusion, sharing digital stories can help raising awareness among young people on issues of social importance, motivating them to seek contact with others.

Being a tool for inclusion, DS should be extended to different areas and work environments.

## Consensus session on quality indicators for social inclusion practices

CONSENSUS SESSION REPORT	
Country	Italy
Date of the session	<b>14 December 2022</b>
Moderator and assistant	Valeria Damiani, Gabriella Agrusti
Number of participants	36
Demographic information on participants (gender, age)	Female, 26-35 YSO
Initial distribution of % on Question 7 (Appendix 2)	1 (low impact) = 0 2 = 5 (13%) 3 = 14 (38%) 4 (high impact) = 17 (47%)
Summary of the answers for:  5. Which are the reasons behind these results?	<p>The possibility of fostering social inclusion in class through sharing stories that otherwise would be lost.</p> <p>The immediate reaction this videos can provoke in students but also on the school community as a whole.</p> <p>These could be a useful support to a set of classes on these topics (UDA - Unità di Apprendimento)</p>

	Teachers would need more targeted professional development to carry out these activities.
Summary of the answers for:  6. Do this results represent well enough your personal opinion?	The group confirmed these results represented well their general opinion.
Summary of the answers for:  7. Should you disagree, could you please explain us why?	-  Given that there was a general agreement on the representativeness of the answers given in the first round, it was not possible to administer the second round.
(approx) Follow-up distribution of % on Question 7	1 (low impact) = 2 = 3 = 4 (high impact) =
Summary of the answers for:  8. Now that you have heard the answers of other colleagues in the group, would you answer differently? And if yes, how?	-  Given that there was a general agreement on the representativeness of the answers given in the first round, it was not possible to administer the second round.

**CONSENSUS SESSION REPORT**

Country	Italy
Date of the session	<b>15 December 2022</b>
Moderator and assistant	Valeria Damiani, Laura Venci
Number of participants	14
Demographic information on participants (gender, age)	Female (2 Males), 18-25 YSO
Initial distribution of % on Question 7 (Appendix 2)	1 (low impact) = 0 2 = 1 (6%) 3 = 8 (50%) 4 (high impact) = 5 (31%)

<p>Summary of the answers for:</p> <p>1. Which are the reasons behind these results?</p>	<p>These activities could be good to stimulate empathy and create a group in the classroom.</p> <p>Everyone could tell his/her story to feel more included in the group, to create a common culture of the group.</p> <p>It would be better to include pupils in this activities but at the same time it can constitute a difficulty.</p> <p>Unfortunately, there is not enough time to carry out these activities.</p>
<p>Summary of the answers for:</p> <p>2. Do this results represent well enough your personal opinion?</p>	<p>The group confirmed these results represented well their general opinion.</p> <p>The interest was markedly express, particularly on the possibility to use these video during the normal teaching activities, especially with grade 4 and 5 students.</p>
<p>Summary of the answers for:</p> <p>3. Should you disagree, could you please explain us why?</p>	<p>-</p>
<p>(approx) Follow-up distribution of % on Question 7</p>	<p>1 (low impact) =</p> <p>2 =</p> <p>3 =</p> <p>4 (high impact) =</p>
<p>Summary of the answers for:</p> <p>4. Now that you have heard the answers of other colleagues in the group, would you answer differently? And if yes, how?</p>	<p>-</p>

## Results from Pilgrim Project

### Focus group with vulnerable adults at the end of the training as general feedback

We facilitated three workshop groups:

The first two workshops were with mothers and young people with learning difficulties, specifically dyslexia, dyspraxia and autism; the third workshop was with mothers and young people with mental health challenges.

FOCUS GROUP REPORT	
Country	UK
Date of the focus group	29 <sup>th</sup> August, 17 October and 31 October 2022
Moderator and assistant	Pip Hardy and Tony Sumner
Number of participants	4, 7 and 5
Demographic information on participants (gender, age, nationality)	9 mothers in their 40s/50s all English; 4 x teenage boys aged 13, 15, 16 (x2); three teenage girls aged 18, 16 and 13; 1 x female researcher in her early 30s from Romania
Topic 1 summary	<p>All participants across the three sessions said it was a good experience, although very emotional and therefore sometimes difficult and painful. They valued the opportunity to understand and learn from other people's experiences and to recognise that they were not alone with their struggles. All participants were happy to share the reasons for creating their stories; that is, to illuminate the experiences of young people with learning difficulties (dyslexia, dyspraxia, etc.) and young people with mental health issues and their mothers, as well as the importance of being part of an online community of people facing similar challenges. The researcher is hopeful that the stories will support quantitative data from her research about young people with learning difficulties so that more appropriate ways can be found to support them.</p> <p>One of the mothers and the 18-year-old girl found it too painful to tell their stories and did not</p>

	<p>complete a video; the older teenage boy found it really helpful to learn how to distil a story and use images to make it shorter and more powerful. The younger teenage boys wrote their stories quickly and were also very good at the technology, while the mothers took more time to reflect. There were quite a few tears and several participants said it was more emotional than they had anticipated but most storytellers commented that the process was cathartic and were hopeful that their stories might help other people to feel less alone.</p> <p>As far as improvements to the stories, one of the teens, who had spoken very quickly, wanted more pauses in her voiceover; a couple of people wanted to have music added to their stories and some participants realised that the images they had used were of poor quality and so they wanted these replaced with better quality images. Most of the videos needed a better balance between the volume of the voice and the music; all participants were invited to let us know what changes they wanted so that these could be done in the post-production. But everyone was pleased with how their videos turned out, especially in the time available.</p>
<b>Topic 1 relevant excerpts from the interviews</b>	<p>‘Each story begins to uncover more untold stories.’</p> <p>‘The digital storytelling is therapeutic, even if you don’t do anything with the story and then the additional skills mean that I can be a better contributor to [online support group], which will impact other people.’</p> <p>‘It’s a huge confidence boost.’</p> <p>‘Exciting, insightful and creative.’</p> <p>‘I’ve loved it – I’m going to find a way of doing more!’</p>
<b>Topic 2 summary</b>	<p>Participants commented on how much they enjoyed learning the skills of video editing and several said they would like to do more with their</p>

	<p>new skills. One of the 16 year-old boys thought that the writing skills required to hone a script would serve him well in his hoped-for career as a journalist and said how much fun it was. Several of the mothers said they felt more confident and brave as a result of sharing their stories.</p> <p>Most of the participants had taken part in a pre-workshop online briefing session which, they said, was helpful in terms of letting them know what to expect during the workshop; however the teen girl who did not complete a story had not participated in a briefing session.</p>
<p><b>Topic 2 relevant excerpts from the interviews</b></p>	<p>‘I think it's been nice watching people connect. I think everyone's story was so different but touching. Everyone's story made me feel something. So it was nice to watch.’</p> <p>‘It’s been fun!’</p> <p>‘I can just see so many applications for myself just for a personal growth and development.’</p> <p>‘It’s been a good experience, but emotional – more emotional than I thought it would be.’</p> <p>‘It was interesting to reflect on my own story and why we do this work.’ (researcher)</p> <p>‘N wants to show everyone what he’s done so he must be proud!’</p> <p>‘It was a good experience – to understand other people’s stories and know that I’m not the only one...’</p> <p>‘It's so great to hear someone of 16 talking about when their grandfather died and how it felt to them. I can see that being really, really so useful for other families.’</p>
<p><b>Topic 3 summary</b></p>	<p>The main advice came from some of the mothers who had already participated in a digital storytelling workshop, but one that took place online over six weeks during the pandemic lockdown. They found that the intensity of a two-</p>

day workshop was more difficult and allowed less time for reflection and creativity. So there was a suggestion that the workshop might be divided into an initial online session, to begin to think about the story and about images, followed by face to face sessions to put the story together.

A couple of people expressed surprise at how emotional the workshop was, including the mother and the teen who did not complete stories.

Everyone appreciated the attention given to 'housekeeping' including the provision of good food and pleasant surroundings though one person commented that there could have been more cake!

In terms of recruiting, one suggestion was that storytellers should share their stories as widely as possible in their communities to encourage others to participate in workshop; another suggestion was that people come back to make a second story, bringing a new storyteller with them. One of the young people suggested promoting the 'fun' aspects of the workshop and also the potential usefulness of the writing skills in relation to job-seeking.

### Topic 3 relevant excerpts from the interviews

'It would be helpful to have a Zoom together before, so that you can talk it through and maybe set us a little task of doing a really simple something.'

'If you did an online [session] ahead of time, and then met up in person and that's when most of the work got done, that would be good. But even that just allows that time for prep going into the week and a bit more of an idea to be formed about stories and stuff. And that can really mean that the time that's spent in person is used effectively.'

'So I think it'd be interesting to see how a sort of virtual opener started.... If you had a virtual opening and formed a bit of an idea and, I don't





know, showed examples of the stories to just almost spur creativity about a week ahead of time.'

'It's good to meet people on Zoom and get a little bit of an idea who you were working with.'

'I'd just say just try it. You can drop it, if it's too much or whatever, but just give it a go?'

'People could come back and make a second story, but bring a fresh storytelling with them, and then keep rolling it like that.'

'Make word clouds with the words that the people who'd watched it felt, but you could do one with the words that you felt making it, couldn't you, or presenting it?'

'There was chocolate. I've never been at a course with so much chocolate!'

'I think I just wasn't ready yet, to do it. I think if I knew what to expect, knew that it was coming, I might be able to prepare for it a little bit better.'

## Questionnaire to educators on the incidence of storytelling activities in promoting social inclusion

QUESTIONNAIRE OPEN-ENDED ANSWERS SUMMARY	
Country	UK
Number of filled-in questionnaires (even partially)	9
5b. most liked aspects	Participants valued the opportunity to have discussions with colleagues and develop ideas. They also appreciated being able to watch pairs of stories, i.e. watching the story told by the mother and then the story told by the young person. The different perspectives presented in this way strengthened the individual stories and highlighted the challenges with respect to the system acknowledging difference in order to provide

	<p>appropriate support. One participant liked hearing about the development process of the stories.</p>
<b>5c. possible improvements</b>	<p>The only suggestion for improvement was for more time although one person said it would be nice to have a follow-up so we could find out what happened to the young people! A slightly larger group would have enabled a wider range of perspectives and insights to be explored. One participant would have liked to hear from the storytellers about the impact of the process.</p> <p>One educator suggested the preparation of user notes about the key messages of each story, how the story could be used and perhaps a message from the storyteller about what they would like people watching their story to do.</p>
<b>6b. reasons for not being interested in DS</b>	<p>Everyone who participated is interested in DS and most have made their own stories; several people work with digital storytelling on a regular basis. The only person who said 'no' to a workshop is someone who has been facilitating DS workshops for many years.</p>
<b>6d. reasons for not using DS in work as educators</b>	<p>All participants would be interested in using DS in their work.</p>
<b>6e. areas of training on DS</b>	<p>One suggestion was the need to engage participants to share openly while also feeling safe enough to share and also ensuring a cathartic experience. Another suggestion was in relation to how to adapt the process for large numbers of students and for people with different abilities. Participants highlighted the desirability of continuing dialogue, sharing and mutual support between DS practitioners and educators and ways of facilitating the sharing of patient and family experiences.</p>

## 7b. ways to promote social inclusion with DS

Using digital stories in education and training for staff and people who deliver services and in patient engagement groups.

In the current Higher Education context, where huge groups of students make it difficult to get to know and understand individuals, DS would provide a space for students to present themselves as unique individuals.

One participant noted the challenges of introducing DS when time and finances are limited and so suggested that the important thing is establish routes into areas where DS activities can flourish.

One educator proposed a more integrated approach to using DS in other academic modules but noted that this would require training for staff as well as a clear understanding of what DS facilitates: is it the process of creating stories or use of the stories, especially in inclusion work? She suggested that some piloting and research in these areas would be useful.

Another educator suggested that DS should be used both in teaching and research and as 'the ideal tool to inform a more inclusive decision-making process in terms of EDI (Equality, Diversity and Inclusion) strategy.'

Digital storytelling could be used with staff support networks to capture their stories and with staff who have been through disciplinary / grievance or whistleblowing processes as well as exit interviews for staff.

Stories could be used at Board meetings, all staff events, inductions or staff training.

Use the stories to promote people as people, rather than as patients or service users; to demonstrate the importance of holistic conversations and personalised approaches.

One educator suggested connecting storytelling with initiatives underway regarding Anchor

	<p>Institutions, e.g.  <a href="https://www.kingsfund.org.uk/publications/anchor-institutions-and-peoples-health">https://www.kingsfund.org.uk/publications/anchor-institutions-and-peoples-health</a> ;</p> <p>Promoting system thinking and actions – young people whose needs and potential are not well met by the education systems are more likely to go on to need greater levels of support from social and healthcare sectors.</p>
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## Consensus session on quality indicators for social inclusion practices

CONSENSUS SESSION REPORT	
Country	UK
Date of the session	24 February 2023
Moderator and assistant	Pip Hardy and Tony Sumner
Number of participants	9
Demographic information on participants (gender, age)	4 women aged between 46 and 65 5 men aged between 46 and 65
Initial distribution of % on Question 7 (Appendix 2)	1 (low impact) = 0 2 = 0 3 = 2 4 (high impact) = 7
Summary of the answers for: 1. Which are the reasons behind these results?	Already answered in the previous table.
Summary of the answers for: 2. Do this results represent well enough your personal opinion?	Yes, the results represented the personal opinions of the group.
Summary of the answers for: 3. Should you disagree, could you please explain us why?	There was no disagreement and so no follow-up was necessary.

(approx) Follow-up distribution of % on Question 7

1 (low impact) =

2 =

3 =

4 (high impact) =

Summary of the answers for:

4. Now that you have heard the answers of other colleagues in the group, would you answer differently? And if yes, how?

Since there was general consensus and a balanced discussion, there was no need for a second round.

## Results from UPORTO University

### Focus group with vulnerable adults at the end of the training as general feedback

FOCUS GROUP REPORT	
Country	Portugal
Date of the focus group	<p>2 workshops were held with vulnerable adults/youth, and each had 3 sessions. Focus groups took place in the last sessions:</p> <ul style="list-style-type: none"> <li>- Adults from the Citizens' Local Council of the European Anti-Poverty Network (EAPN): <b>03.02.23</b></li> </ul> <p>Students from Raul Dória Vocational School (EPRD): <b>24.02.23</b></p>
Moderator and assistant	Moderators: Susana Coimbra, João Caramelo, and Elsa Teixeira
Number of participants	EAPN FG with 8 participants, EPRD FG with 10 participants, <b>18 in total</b>
Demographic information on participants (gender, age, nationality)	<p>People in situations of poverty or risk of poverty/socioeconomic vulnerability</p> <p><b>EAPN FG:</b></p> <ul style="list-style-type: none"> <li>- 8 participants (male=5; trans male=1; female=2), members of the Citizens Local Council of the European Anti-Poverty Network EAPN - CLC). A man was an immigrant from Venezuela. The participants were from 5 Portuguese regions (districts): Aveiro, Faro, Leiria, Portalegre and from the Madeira Island.</li> </ul> <p><b>EPRD FG:</b></p> <p>10 participants (male=4; female=6); age range: 15-18 years old; one boy was from Brazil; a girl was from Angola. The rest of the participants were Portuguese.</p>
Topic 1 summary	<p><u>EAPN FG:</u></p> <p>The members of the EAPN - CLC summarised the workshop using words such as "success", "spectacular", "excellent", or "formidable",</p>

highlighting the feelings shared and the empathy involving the story circles. Participants shared that the experience was better than their expectations and/or that they did not know what to expect. For most of them, it was another milestone, underlying their ability to approach challenges. They appreciated the warmth, support, humanity, and the opportunity to be heard that was provided by the team and other colleagues.

Students from the vocational school agreed it was a unique experience that allowed them to share their stories and emotions without being judged by others. For some, it was even considered a cathartic moment, even if one of the researchers had to explain to them that it meant to feel relieved after sharing their most intimate feelings. After sharing in the story circle one girl said, “a weight had been lifted from my chest”.

Students also evaluated very positively the fact that the workshop took place outside of their school, that it was their first time at a college, its facilities, and being offered snacks, lunches, and gift vouchers.

#### Topic 1 relevant excerpts from the interviews

#### EAPN-CLC FG:

*“It was great!”*

*“Experiencing the feelings emerge in such a spontaneous way is of a total richness... It was not what I was expecting... The spiritual part prevails; the technique is more of a tool to disseminate... But the key to its success is that [sharing the feelings].”*

*It was fabulous... I always had the idea that I must present myself as a strong person... This opportunity to share... I consider myself a very lucky person... I thank you for your sympathy, availability, generosity, and acceptance... I feel happy to overcome yet an obstacle and continue to transform life... Life is sharing.”*

*“I really appreciated the human part, the way you [the facilitators] experienced, and listened to each story... You showed your feelings, and that you want to improve... Of course, we can't improve the*

*world but if a small part is improved, it's already worth it... I'm grateful."*

EPRD FG:

*"It was a unique experience! I got to get out of my school. My parents helped me do the story and said it was good."*

*"What I liked the most was the fact that we had never done this, it was a different experience, I had never come to a place, to a college, or done an activity like this, working with computers, making stories you can share and knowing that no one will judge you, it was fun."*

*"It was an incredible experience to be here, I had never been to university before, and it was good to do this work."*

**Topic 2 summary**

Participants from EAPN - CLC mentioned the atmosphere of empathy and trust created by the facilitators and expressed their satisfaction with the organization of the event, which allowed them to experience several social moments different from their everyday life such as lunches and snacks in a college, social dinner in a restaurant and a stay in a hotel (since none of them was a resident of Porto). Several participants mentioned technological learning as the greatest difficulty and referred to feelings of empowerment and catharsis related to sharing stories as the greatest gains, something that students also mentioned. In fact, the latter referred to the non-judgmental environment that increased their confidence to share, provided by the informal attitude and empathy of the facilitators. Finally, they also mentioned that this experience will increase their feeling of integration in the school as it allowed them to get to know their classmates better.

**Topic 2 relevant excerpts from the interviews**

EAPN-CLC FG:



*"It worked well because you gave us the main information and then we worked hands-on and whenever we needed it, you came to us."*

*"The technical part was the most challenging, hearing my voice because I don't like it, and synchronizing it with the images."*

*"I didn't even know I had a voice recorder [on the mobile phone]."*

*"I can imagine using it ... I think we can teach others, do a little circle with everyone... Every person tells their own story."*

*"I learned to work with it and create other things for other occasions, new resources... For raising awareness..."*

[trans man who shared about being sexually abused]: *"At first, I felt bad, because I didn't even accept it myself, let alone talk about it with others, so it was hard... Now that I have shared it with you, I already feel more at ease, but the first time there is always that impact..."*

EPRD FG:

*"One thing I really liked about this experience, and it was a new thing for me is that I can trust others more and have more confidence. There was nothing I didn't like."*

*"The teachers were really cool; it was very relaxed."*

*"I chose this topic because I came here on day 1 and realised that no one would judge me. Because if I came here on the first day and realised that someone was going to judge me, I would change my theme completely. (...) I already had two stories."*

*"I had something inside me that I don't have now, a depression inside me, that wouldn't let me talk*

	<p><i>about this subject, a subject that will probably be stupid, but he is my brother, as if he were my son, I am the one who takes care of him."</i></p> <p><i>"Now, at school, when we pass by each other, we're going to say hello, ask them if everything's ok. I already knew the story I was going to tell; I just didn't know how. It was kind of a tribute to my grandfather and how I got over [his death]."</i></p>
<b>Topic 3 summary</b>	<p>While the students from EPRD did not mention any aspect worth improving, the participants from EAPN – CLC indicated the need for more time and that the sessions should have been more spaced in time. They also added that this kind of workshop can benefit if held with smaller groups.</p>
<b>Topic 3 relevant excerpts from the interviews</b>	<p><u>EAPN-CLC FG:</u></p> <p><i>[It would have been good to have] "More days, spaced out, ... handling the tool, being with the participants longer, to clarify all doubts."</i></p> <p><i>"It was fascinating, I like these things, but I lacked the time, the learning curve is not the same even for those who have some experience, it always takes some time."</i></p> <p><i>"It is feasible with smaller groups... Step by step."</i></p>

## Questionnaire to educators on the incidence of storytelling activities in promoting social inclusion

QUESTIONNAIRE OPEN-ENDED ANSWERS SUMMARY	
<b>Country</b>	Portugal
<b>Number of filled-in questionnaires (even partially)</b>	15
<b>5b. most liked aspects</b>	Most of the professionals (n=8) appreciated the opportunity of sharing their stories, associated with an atmosphere of trust and self-reflection. Also, the creativity used in producing the stories (n=4) and the technological knowledge and

	<p>competence acquired (n=3), were also appreciated by the participants.</p>
<b>5c. possible improvements</b>	<p>As suggestions to improve, professionals would like to have more time for face-to-face training (n=5), mostly to explore and learn more about the WeVideo platform (n=8). Also worth noticing is that 4 participants mentioned that there was nothing to improve.</p>
<b>6b. reasons for not being interested in DS</b>	<p>Only one person answered that at this moment they could not apply this methodology to their work.</p>
<b>6d. reasons for not using DS in work as educators</b>	<p>Most professionals (n=13) would like to implement the use of digital storytelling in their work, the ones who do not believe that, at the time, they do not have the conditions to implement it.</p> <p><i>Could imagine using DS:</i></p> <p>Professionals of the VET school believe that students would be able to learn, use and even teach other colleagues to use the methodology and it may be a great asset for promoting creativity, writing skills, and even some specific topics such as Economics and Finances or Foreign Languages. It may also contribute to creating a sense of belonging, acceptance, and sensitivity toward those who are seen as different.</p> <p>Regarding the Professionals from EAPN, they believe it may be a very powerful tool to improve empathy and hear the voices of people in situations of poverty. Since they prepare some initiatives that aim to raise awareness of the society towards deconstructing stereotypes around poverty and social exclusion (e.g., human library), Digital Storytelling may be a great option to explore and generate new resources, approaches, and contents. One participant also highlighted that, in her case, it might be very useful to voice the experience of the migrants with whom she is working. Nevertheless, they also fear that it may be too demanding for some of those people, in particular the older ones, since most of them have lower educational qualifications and lack digital skills or even equipment.</p>

<b>6e. areas of training on DS</b>	<p>Most of the participants (n=8) mentioned it would have been useful to have more training and support in the video tool (in this case, WeVideo). Three people also mentioned the need for more training in writing stories or creative writing.</p>
<b>7b. ways to promote social inclusion with DS</b>	<p>When asked about the impact of DST in promoting social inclusion, four participants score 3 and eleven participants scored 4, equivalent to high or massive impact.</p> <p>Regarding the ways through which DST could promote social inclusion, participants mainly mentioned:</p> <ul style="list-style-type: none"> <li>- Awareness raising regarding social issues/exclusion, and a reflection on the structure of society. The discussion about the narratives can contribute to that reflection and, furthermore, to the modification of discriminatory behaviours (n=7);</li> <li>- Sharing stories increases empathy (n=5);</li> <li>- Allows for the voices of people in situations of social exclusion to be heard, increasing their participation in society, and contributing to raising the awareness of the community in general on specific themes (n=2).</li> </ul>

## Consensus session on quality indicators for social inclusion practices

<b>CONSENSUS SESSION REPORT</b>	
<b>Country</b>	Portugal
<b>Date of the session</b>	<p>2 workshops with professionals from EAPN &amp; FPCEUP and EPRD. Consensus sessions were held on the following dates:</p> <p>EAPN &amp; FPCEUP: 13.01.23</p> <p>EPRD: 18.01.23</p>
<b>Moderator and assistant</b>	Susana Coimbra, Elsa Teixeira, and João Caramelo
<b>Number of participants</b>	15
<b>Demographic information on participants (gender, age)</b>	<p>Gender: 13 females and 2 males</p> <p>Age:</p> <ul style="list-style-type: none"> <li>- 18-25: 2</li> </ul>

	<ul style="list-style-type: none"> <li>- 26-35: 2</li> <li>- 36-45: 5</li> <li>- 46-55: 5</li> <li>56-65: 1</li> </ul>
<b>Initial distribution of % on Question 7 (Appendix 2)</b>	<p>1 (low impact) = 0</p> <p>2 = 0</p> <p>3 = 4</p> <p>4 (high impact) = 11</p>
<p><b>Summary of the answers for:</b></p> <p><b>9. Which are the reasons behind these results?</b></p>	<p>The EAPN participants agreed that digital storytelling is an important and effective methodology to work on issues related to social inclusion, with enormous potential, as it implies the engagement of people, although it is not easy to apply to individuals in vulnerable situations that they work with, particularly the technological issue.</p> <p>Another of the barriers mentioned is related to the duration of the training, e.g., the number of hours needed for learning and exploring its potentialities.</p> <p>It was also indicated that it can be a powerful tool to raise awareness on various topics, e.g., to use in awareness-raising sessions in schools, with young people.</p> <p>At the internal level of the organisation, it was mentioned that digital storytelling can play an important role in team building.</p> <p>It was proposed that the LIDA workshop would be held with people belonging to the CLC and that, in the future, this methodology could also be used with the elderly.</p> <p>The EPRD professionals essentially mentioned 3 barriers that may affect the application of digital storytelling in their school: 1. the technological barrier, above all, the deficit and the quality of the equipment that schools have at their disposal, as well as the physical environment of the classrooms, which is not comfortable and does not allow the desired sharing; 2. the deficit of technological skills of teachers and students (the latter have many difficulties with technology, i.e., they know how to work with mobile phones, Tik</p>

	<p>Tok, WhatsApp, but do not have the necessary skills to use technology at school and at work), and finally, 3. the issue of time, the difficulty in integrating this activity in the class schedule.</p> <p>Also discussed was the way of selecting students for the LIDA workshop (questioning whether the students should come from the same class or from different classes), the need for the intervention of people from outside the school (UPORTO team), along with the presence of the class teacher (it was considered that this would provide greater interest and respect).</p> <p>Finally, the future implementation of this type of project in the school was also discussed. Regarding this point, it was suggested to make a transversal project to several subjects, in collaboration with the Psychology Office.</p>
<p><b>Summary of the answers for:</b></p> <p><b>10. Do this results represent well enough your personal opinion?</b></p>	<p>The participants agreed that the results represented their own opinion, since there was a consensus.</p>
<p><b>Summary of the answers for:</b></p> <p><b>11. Should you disagree, could you please explain us why?</b></p>	<p>-</p>
<p><b>(approx) Follow-up distribution of % on Question 7</b></p>	<p>-</p>
<p><b>Summary of the answers for:</b></p> <p><b>12. Now that you have heard the answers of other colleagues in the group, would you answer differently? And if yes, how?</b></p>	<p>-</p>

## Conclusions

The present research paper described the validation process of LIDA Digital Storytelling workshops, which were conducted in the countries of the partner organizations on a variety of target groups.

The overarching goal of this Intellectual Output was to characterize the potential influence of the LIDA outputs from several angles. A literature review was carried out to identify potential validation process objectives, such as goals to be set for the revision of policies in education on inclusion, best practices performed by social workers, educators, professionals, and their attitudes and beliefs towards the idea of inclusion. A predominant qualitative approach based on several instruments was chosen to best suit the target population considered (vulnerable adults and their counterparts from social services, associations and formal/non formal education institutions) and the complexity of the aims specified for the validation process of LIDA outcomes.

Overall, the DS workshops were deemed to be a very beneficial experience by participants from the four different partner countries. They were also deemed exciting and enlightening, even if tough and profoundly emotional for some of the contents presented. Many participants from all partners' countries reflected on the potential of digital storytelling in school settings for social inclusion, with a particular emphasis on the creative process and the relational aspects of the experience, as well as the feelings of empowerment and catharsis associated with sharing and witnessing digital stories. The LIDA activities were also the opportunity for participants to gain new digital competencies and video editing skills, useful in their professional development and personal careers.

Among limitations, it has nevertheless to be pointed out that representativeness of results achieved is only substantial and not statistical, even if this evaluation exercise was carried out in four different national contexts and with different target groups, with shared and controlled methods, in order for the results to be comparable.

Following the suggestions for improvement collected during LIDA seminars and activities, the possibility of offering longer sessions with in-depth training materials on the different aspects involved (building the narratives, supporting creators, familiarising with digital tools and so on) was among the most relevant point raised. This opens up the opportunity for awareness and dissemination actions that in IO5 can be designed and undertaken.

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