LEARNING INCLUSION IN A DIGITAL AGE

Belonging and Finding a Voice in a Changing Europe

LIDA

LIDA HANDBOOK

Activities and **Resources** for **Learning Inclusion** in a **Digital Age**

This is a publication made by the Erasmus+ educational project LIDA (Learning Inclusion in a Digital Age) with participants from Italy, Norway, Portugal, and England (presented on page 5). The LIDA project builds upon a series of applied educational projects where the overarching goal has been to raise the social inclusion of diverse groups of adults who have been disadvantaged in different ways. The LIDA Project offers advice on developing country-specific and pan-European cultures of learning inclusion and active citizenship in digitally joined-up educational eco-systems for policy and society (Level 1), the education sector and its institutions (Level 2) and adults who belong to minorities and / or live in situations of vulnerability, professionals/educators, professionals, and learners (Level 3).

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INTRODUCTION

This handbook provides practical advice on how inclusive learning, well-being, and active citizenship can be encouraged, taught, learned, and supported in a digital world.

- How can professionals and communities work with disadvantaged adults, who are in vulnerable situations, in a participatory, empowering manner?
- How can the education sector and public/private enterprises support learning inclusion and active citizenship?
- How can governments and intergovernmental organizations support learning inclusion and active citizenship?

The project team have previously worked together on projects to do with young and adult refugees and migrants and other people who may experience disadvantage and/or discrimination due to their social, economic, political, cultural, religious, physical, mental, age, or gender-related status. and digital story creation for personal, community, and professional purposes.

The LIDA Handbook presents and discusses the information, methodology and tools developed for professionals, educators, policy makers and those experiencing disadvantage. It is divided in the following sections:

LIDA model and methodology, based on participatory research, namely storytelling, working with stakeholders from three levels, policymakers nationally and transnationally (level 1), institutions (level 2) and professionals working with disadvantaged youth and adults who constitute minority groups in different ways (level 3);

Activities with professionals/educators, adult learners and other stakeholders, specifically, focus groups, and the development and assessment of digital storytelling workshops;

LIDA resources, including the structure of the open access book, published by Springer, which considers how inclusive learning, wellbeing and active citizenship can be encouraged, taught, learnt, and supported in a digital world; the links to the LIDA digital stories, created during the workshops; and information concerning the LIDA language learning website lidastories.net;

Additional resources (brochures, manuals, guidelines, reports), selected by the LIDA team, on social and digital inclusion, mainly in EU countries, published between 2020 and 2023, using the publication databases of UNESCO, Council of Europe, EPALE, EACEA and SALTO.

Appendices where you can learn more about LIDA and the project's data collection instruments, the protocol for storytelling workshops and moderator guidelines for focus groups, the questionnaire for professionals/educators, guidelines for the educators' consensus sessions, and a glossary of key terms used in the handbook.

CONTENTS

1. LIDA MODEL AND METHODOLOGY

The LIDA Project Model works on the three levels presented above and illustrated in figure 1 below:

LEVEL 1
Authorities & transnational organisations

SOCIAL BELONGING

LEARNING INCLUSION

DIGITAL SOCIETY

FINDING A VOICE

LEVEL 2
Education sector & public/private enterprises

LEVEL 3
Vulnerable adult minorities and their educators
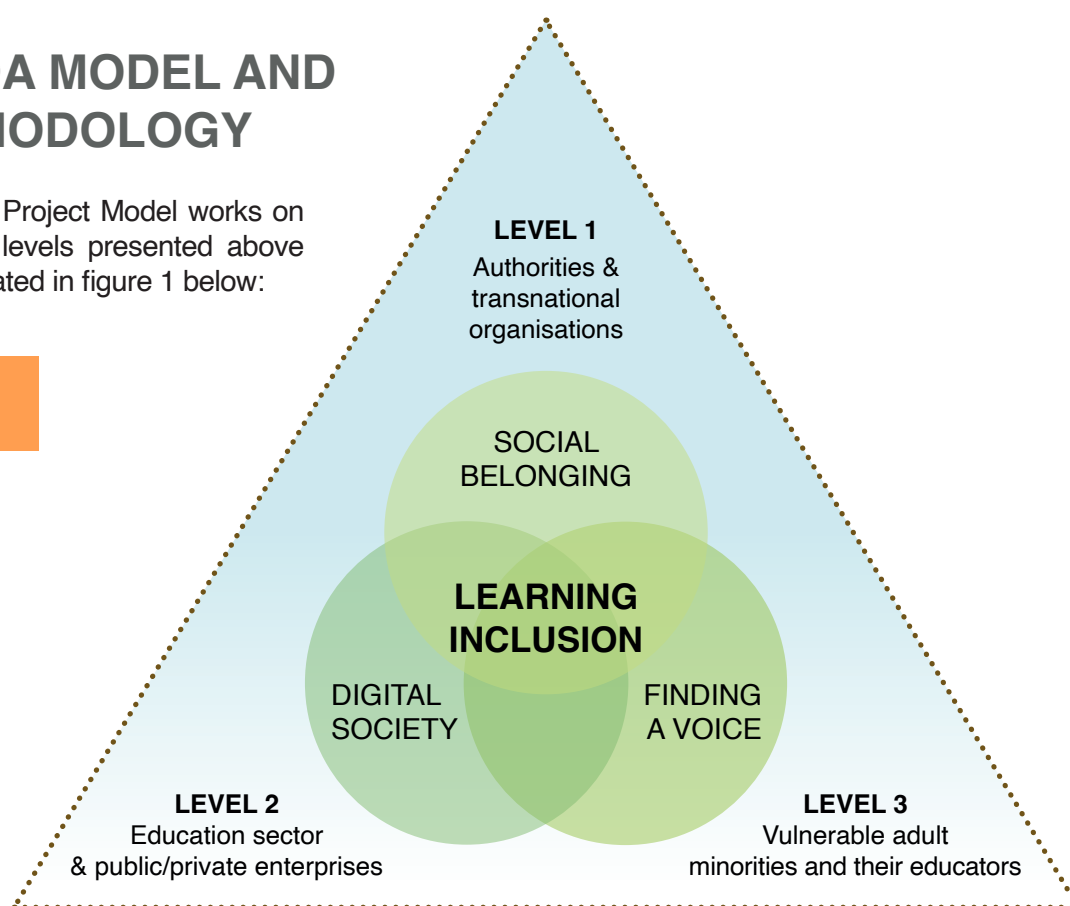
Fig. 1: LIDA model

As Europe builds towards "active inclusion", with the purpose of boosting "smart, sustainable and inclusive growth" (European Strategy 2020), how can we all be inspired by UNESCO's SDG 3 (health and wellbeing), SDG 4 ('towards inclusive and equitable education and lifelong learning for all) and SDG 11 (sustainable cities and communities)?

The LIDA project develops and disseminates examples of cultures of learning inclusion and active citizenship. It has targeted distant, online, and blended delivery modes in its workshops, talks, and other forms of education and training.

The project has been inspired by UNESCO's Global Network of Learning Cities and the 4th Global Report on Adult Learning and Education: Leave no one Behind: Participation, Equity and Inclusion' (UNESCO, 2019).

The LIDA project has aimed to develops participatory methodologies and validated indicators of quality to understand cultures of learning inclusion and active citizenship in a digitally joined up eco-system. This involved multiplier events/focus groups on learning inclusion and active citizenship in each partner country. As many as 60 people took part from across the three levels and they considered: "What do you think is important to support learning inclusion and citizenship policies?".

After the project team members had undertaken training on digital storytelling, digital storytelling workshops with 95 people in situations of vulnerability and professionals/educators were held resulting in 83 digital stories.

The digital stories created during the above-mentioned workshops were translated into English, Italian, Norwegian and Portuguese and used as educational resources in Projects' webinars, seminars, training sessions and higher education courses.

The Project also developed the website lidastories.net, for immigrants and refugees who are learning the language of one of the LIDA countries (English/Italian/Norwegian/Portuguese), which provides 30 stories in the language of each host country as well as about 35 major immigrant and refugee languages in Europe.

In this section:

We share how to organise focus groups to discuss with stakeholders such as authorities and transnational organisations (level 1), education sector and public/private enterprises (level 2), and people in situations of vulnerability and the professionals/educators who work with them (level 3), to get a better basis for decision-making, based on key issues for policy recommendations

2. ACTIVITIES WITH PROFESSIONALS/ EDUCATORS, ADULT LEARNERS AND OTHER STAKEHOLDERS

2.1 Learning inclusion and active citizenship: views from four European countries in multiplier events

> "A deep structural discrimination prevails that may turn people in situations of vulnerability invisible."
>
> (LIDA focus group participant)

With whom?
Multiplier events/focus groups were held with participants across the three levels.

What?
The participants in the multiplier events were asked to discuss a series of questions about the inclusion of marginalised groups, the systems in which these groups find themselves, digital competency and access to technology, methods used in adult learning, participation in society's many layers, how their voices can be heard and the ways in which different societal institutions and actors can interact with each other to promote inclusion, awareness and active citizenship.

Table 1: Question template for the multiplier events

Level 1:	Level 2:	Level 3:
National/transnational (authorities)	**Education sector/industry** (educational institutions, public/ private enterprises)	**Individually** (Vulnerable adult minorities, their teachers and associated professions)
Keyword: **Policymaking**	Keyword: **Support**	Keyword: **implementation**
What do you think is important to support learning inclusion and citizenship policies?		
What kinds of policy debates and issues are the drivers and opportunities in your country?	Can you describe some good practices on the training of professionals / use of technology to promote inclusion?	How is inclusion and active citizenship taught and learnt? / What are your views and experiences of being included?
How is wellbeing of vulnerable adult minorities considered in policies in your countries?	What are the main issues/obstacles for teachers/professionals/educators in promoting active citizenship and inclusion through technologies?	How are learners encouraged to become self-motivated and self-confident and to develop their knowledge, soft skills and digital literacy? /How motivated and confident with yourself are you to learn and get better at using technology? What do your teachers do to support your motivation and confidence?
What indicators and commonly known surveys are considered e.g. levels of racism, bullying in school...? (What comes to mind)	How to prepare professionals/ educators and associated professionals for the digital world of work and study, including 1) the support to innovate collaboratively and sharing pedagogic designs; 2) the promotion of accessible lifelong learning opportunities that can be applied	How could e-learning and digital storytelling be used to promote learning inclusion, social cohesion and active citizenship? Do you have any experience with online learning? Do you find personal stories meaningful when you learn?

Table 2: Key policy and practice recommendations to increase learning inclusion

- Language, culture, digitalisation, health, and socio-economic factors are some areas where exclusion occurs.

- Inclusion and active citizenship require a closing of the gap between the actions of policy makers and the voices of people at the receiving end of those actions.

- The systems in place to aid and assist people in situations of vulnerability need a greater level of efficiency and less bureaucracy.

- Often, the voices of these people and of the professionals working with them are not heard, suggesting a lack overlap between policy formulating state authorities and transnational organisations (level 1), the education sector and public/private enterprises enacting policy (level 2) and vulnerable adult minorities and their professionals/educators where policies and actions are experienced (level 3).

- To achieve the goals advocated in the LIDA project of social belonging, digital society and finding a voice there has to be an inter-relation between the three levels.

- The metaphor of "giving voice" assumes that some groups do not have any. People in situations of vulnerability do, of course, have a voice. It is important to create the opportunities to hear and consider their knowledge, principles, values, positions, and way of seeing the world and their role.

- It important to be culturally sensitive to unravel or pay attention to their stories.

- Need for general public access to technology and the Internet may be considered a human right and must therefore be a focal point in the setting up and implementation of national policies.

- Although there is an intent and expectation that people have access to digital technology and actively use it in their roles as citizens, not all people have access to necessary devices or even the internet.

- Poverty, lack of training or language proficiency are some barriers that reflect inequalities based upon ethnicity, migrant/refugee status, socioeconomic status, gender, or any other discriminated feature.

- Digital social exclusion of people in situations of vulnerability is related not only to the second level-digital divide – regarding the kinds of skills required for using ICTs and types of online activities (use), but also, predominantly, to the first-level digital divide, and the most basic – the access to the infrastructure (see fig. 5).

- Consequently, this lack of access and skills not only influences the type of usage of digital resources but also has consequences on the third level of the digital divide, i.e., on the offline outcomes in the following fields: economic (commerce and work-related activities), social (meeting people, social interaction and online dating), political (online participation and voting), institutional (contacting the government and searching for medical information) and educational (searching for information).

- It is also important to increase the quality and richness of educational and social measures that focus upon life skills and digital inclusion.

- Educational measures that consider the use of digital storytelling in the learning process are important to hear the voices and foster the inclusion of people in situations of vulnerability.

Digital approaches and strategies, such as digital storytelling, may be very helpful to foster social inclusion, allowing to hear the voice and see the face of the protagonists that usually do not have power or presence, such as people in situations of vulnerability.

In this section:

You acquire knowledge on developing and assessing digital storytelling workshops (DSW) with people in situations of vulnerability and professionals/educators.

2.1 Digital Storytelling Workshops

2.2.1. Digital Storytelling: a powerful tool

What is it?

Digital storytelling is a workshop-based process resulting in short videos (2-4 minutes long) created using digital technologies (accessible equipment and software). Storytellers use their own words and voice, make decisions about the pictures/videos/illustrations, audio/music, and edit their videos.

The main benefits of digital storytelling are the opportunities to acquire digital skills, share experiences with others, and potentially help them if people choose to share their stories widely/online.

How to develop digital storytelling workshops?

Participating in a digital storytelling workshop is very important before facilitating workshops with others so that facilitators will have experience of the process, its challenges and its rewards. At least two facilitators will be needed for a workshop because participants will likely need additional support: emotional/psychological, writing and editing and/or using technology (audio, image, and video editing).

It is also essential to ensure that all the conditions are agreed upon, including decisions about when, where, and how the workshops take place, what are the goals of the workshop and whom they are intended to reach.

Storytellers should feel empowered, informed and freely willing to participate and/or to share their stories in an environment of courtesy, kindness, and respect, with creative, technical, and emotional support.

A facilitator should be able to give support to storytellers regarding the content (define the story), form (design the story in the digital form), facilitation/group management: (guide individual and group creative processes and technical (production of the creative process in digital media).

Digital stories may be about diverse topics, e.g., a significant person, place or event, a defining moment, loss, recovery, overcoming a challenge, love or discovery… what matters is that the story is about something that really matters to the storyteller.

There are different stages during digital storytelling workshops: finding an idea or story; sharing in close and secure circles where feedback is provided, developing a script, recording a voiceover, selecting images and sounds, editing, and sharing (première and/or online).

Within this story cycle (Figure 2 below), story circles are essential: they have to be secure and safe places with small groups who respect each other and the confidentiality of what is shared; people should be respected in their diverse characteristics and their willingness to share (some may be less confident or more shy), and people should feel supported and not judged when feedback to improve or clarify is given.

1. Owning your insights	2. Owning your emotions	3. Finding this moment	4. Seeing your story	5. Hearing your story	6. Assembling your story	7. Sharing your story

Fig. 2 Seven steps of digital storytelling (Lambert & Hessler, 2018; Lambert, 2010)

Ethical responsibility of the facilitators

Despite all the benefits, it is essential to consider ethical principles, especially when working with people in situations of vulnerability: permissions and support should be granted throughout the different phases of the digital storytelling process (before, during and after the workshop). It is also crucial to address copyright issues; for example, workshop participants should understand that photos and music found on the internet are likely to belong to someone and so they should be discouraged from googling for images.

The digital storytelling facilitators are responsible for ensuring participants' safety and dignity (Hardy, 2015). At Storycenter.org, a set of ethical guidelines can be accessed based on the following six principles:

- The well-being of storytellers
- Informed consent and release procedures
- Knowledge production and ownership
- Local and social relevance
- Ethical engagement as an ongoing process
- Ethical story distribution

It is particularly important that workshop participants understand the purpose of the workshop and the implications of sharing their stories online.

Before implementing digital storytelling workshops with people in situations of vulnerability, check:

√   Which themes may be more relevant for them to focus on their stories;

√   If you have the conditions to always respect the self-determination of each storyteller throughout the process;

√   Each storyteller's initial levels of literacy, both traditional and digital, and how you may help them to improve it;

√   Whether your group is more homogenous or heterogeneous, and find strategies so that everyone feels included;

√   Whether you have the training and the skills to provide support, being attentive and available without being invasive during the whole process and after it;

√   You can guarantee that each participant and the whole group feel secure and comfortable throughout the whole process.

2.2.2. LIDA digital storytelling workshop's assessment

Digital Storytelling Workshops were implemented with people in situations of vulnerability and professionals/educators who work with them in the four different partner countries.

Given the complexity of the goals set for the validation process of LIDA outcomes, the methodology followed to collect evidence was mixed, with a predominantly qualitative approach, and based on different tools selected to suit best the target group considered.

The protocols for collecting evidence from the storytelling practices were the following:

- Focus group/reflection session with professionals/educators and vulnerable adults at the end of the digital storytelling workshop as general feedback (appendix II.I);

- Questionnaire to professionals/educators on the incidence of storytelling activities in promoting social inclusion to be administered at the end of the digital storytelling premières (appendix II.II);

- Consensus discussion with professionals/educators to agree on quality indicators for social inclusion practices to be carried out after the administration of the questionnaire (appendix II.III)

Focus group with adults in situations of vulnerability and professionals/educators

At the end of the digital storytelling workshops focus groups were held with the participants. Appendix II.I presents the protocol and the moderator guidelines used to carry out the focus group in different countries for the LIDA project.

This protocol, as well as the following considerations, were adapted to the particular context of each focus group and to address the answers received from participants. The main aim was to collect meaningful information while producing enough depth to allow a thorough description of common points across countries.

Questionnaire for professionals/educators

The questionnaire (appendix II.II) was administered online at the end of the premières with professionals/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 their specific field of work.

Educator consensus session

After completing the online questionnaire, facilitators showed the results of the last closed item (question 7a) on the impact of digital storytelling practices on social inclusion, pointing out and commenting on the modal result (e.g. the alternative that was mostly selected). Then, a discussion of the results was carried out in a plenary session. The prompts for the discussion are presented in appendix II.III

The consensus session was modelled based on a simplified version of a mini-Delphi technique.

2.2.3. The Digital Storytelling workshop experience

Digital Storytelling Workshops were generally described as very **beneficial, exciting, and enlightening experiences**. Sometimes they were also **profoundly emotional**, considering the deep personal stories that people chose to share.

Professionals and non-professional participants from all partners' countries tend to agree on the potential of digital storytelling in **different settings**, particularly with respect to **formal, informal, and lifelong learning**.

DSW were opportunities to **use creativity and gain new writing and digital competencies**, potentially valuable for personal and professional development.

However, a particular emphasis in our use of DSW has been the **relational aspects of the experience**, as well as the **feelings of empowerment and catharsis** associated with sharing and witnessing digital stories.

"It was great to see each other's history, to be able to see what is behind it. It was a good opportunity to see in more depth what everyone has on the inside."

(Participant from Norway – adult in a vulnerable situation)

"It was a very difficult but very fruitful experience… I have never thought I could view social inclusion in a different way."

(Participant from Italy – adult in a vulnerable situation)

"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. It's also a huge confidence boost."

(Participant from the UK – adult in a vulnerable situation)

"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]."

(Participant from Portugal – adult in a vulnerable situation)

2.2.4. What has the Project learned from digital storytelling workshops?

Regarding the quality of the experience during the digital storytelling workshops, people in vulnerable situations and professionals/educators, across the four different partners' countries highlighted its strengths, challenges and made suggestions for the development of future workshops. The comments are summarised in Table 3:

Table 3: Evaluation of people in vulnerable situations and of professionals/educators on the quality of the experience during the digital storytelling workshops and suggestions for future workshops

Strong points	Challenges	Suggestions
People in vulnerable situations		
• Very positive experience • Exciting and instructive • The opportunity to share with other people experiences is, in some cases, cathartic • Warmth, support and humanity of other participants and mediators	• Often challenging and deeply emotional. • Difficult to synthesize and share sensitive, personal content. • Technical challenges (sound and image selection and editing) • Short workshop duration	• Need for longer DS sessions, with more time for personal reflection between sessions • Smaller groups • Strategies to overcome language barriers • Having time during the DSW to add subtitles • Storytellers should be encouraged to share their stories as widely as possible in their communities so that others participate in these workshops
Professionals/educators		
• Potentially decisive tool for social inclusion that should be used extensively by professionals/educators • Source of reflection on the structure of society, and of modification of discriminatory behaviours • Recognized as one of the main tools for equality, diversity and inclusion strategies • Sharing digital stories can help raising awareness on issues of social importance • Use DS to engage students at a deeper level, fostering social inclusion • DS can play an important role in team building among professionals themselves	• The need to multiply DS seminars and workshops, trying to involve the storytellers themselves with some continuity • Technical challenges for some of the participants • Ethical and emotional issues • Short workshop duration	• 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 besides professionals/educators, for a transversal reflection on inclusion involving different sectors of the wider society • Need for technical support and training in the use of digital software and video tools • 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 reduced periods of time • Some barriers would need to be overcome, namely: the 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

In this section you can:

√   Browse for contents in the Springer's open access book Learning inclusion in a Digital Age: Belonging and Finding a Voice with the Disadvantaged (2024)

√   Get to know some of the digital stories that were created during the workshops promoted by the LIDA Project in the four partner countries, translated into English, Italian, Norwegian and Portuguese

√   Find out more about the language learning website for migrants and refugees in Europe, with multilingual stories, lidastories.net

3. LIDA RESOURCES

LIDA resources comprise all the educational and scientific materials and publications that resulted from the project.

3.1 Open access book: Learning Inclusion in a Digital Age. Belonging and Finding a Voice with the Disadvantaged
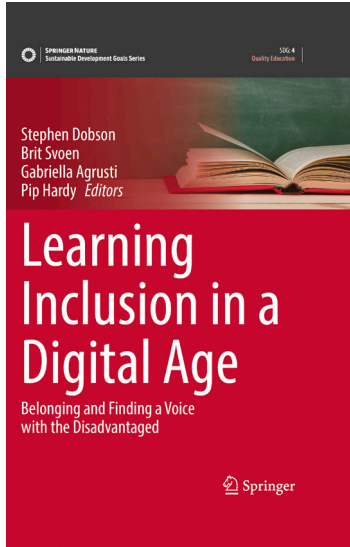
This open access book, published by Springer, considers how inclusive learning, wellbeing and active citizenship can be encouraged, taught, learnt, and supported in a digital world. The book poses and seeks to address three questions:

- How can governments and intergovernmental organisations support learning inclusion and active citizenship?

- How can the education sector and public/private enterprises support learning inclusion and active citizenship?

- How can professionals and communities work with vulnerable adults who are disadvantaged in a participatory, empowering manner?

- how is the methodology of digital storytelling can be used and experienced by different "user" groups?

The examples discussed in the book draw on the experiences of adult refugees and migrants, as well as people who may experience disadvantage and/or discrimination as a result of their social, economic, political, cultural, religious, physical, mental, age or gender-related status. Short videos are available on the LIDA handbook online with the authors of the different chapters presenting its fundamental ideas. The content of the book is presented in table 4:

Book launch taster – Lillehammer Lifelong Learning ICDE Conferense, February 2023

Table 4: Content of the open access book: "Learning Inclusion in a Digital Age. Belonging and Finding a Voice with the Disadvantaged"

	Part I — How can governments and intergovernmental organisations support learning inclusion and active citizenship?	Part II — How can the education sector and public/private enterprises support learning inclusion and active citizenship?	Part III — How is the methodology of digital storytelling used and experienced by different 'user' groups?	
Foreword Perspectives on Inclusion Beyond the School Gates By **Corey Bloomfield** **Preface** Setting the agenda for learning inclusion By **Stephen Dobson** and **Brit Svoen** **Introduction** The changing world of pedagogy in diverse cultural contexts By **Stephen Dobson** and **Brit Svoen**	**CHAPTER 1** Promoting social inclusion and mutual understanding. Intertwined efforts at local, national and international level. By **Gabriella Agrusti**, **João Caramelo** and **Andrea Ciasca Marra**	**CHAPTER 4** Fostering social inclusion of people in situations of vulnerability: experiences from the Italian and Portuguese contexts. By **Valeria Damiani, Susana Coimbra** and **Ana Costa**	**CHAPTER 7** We belong and connect when we have a voice. Towards a learning design for inclusive learning. By **Marta Pinto** and **Brit Svoen**	**Epilogue** **Afterword** By **Gabriella Agrusti** and **Pip Hardy** Glossary
	CHAPTER 2 Towards wellbeing-ness as an experience of inclusion, belonging and voice in a digital (post-Covid) world of global change. By **Stephen Dobson** and **Pip Hardy**	**CHAPTER 5** Joining voices for social inclusion: Activism and resilience of professionals working with people in situations of vulnerability. By **Ana Costa** and **Susana Coimbra**	**CHAPTER 8** Bridging the gaps - promoting competences for democratic culture and the wellbeing of girls through digital storytelling. By **Elsa Guedes Teixeira** and **Angélica Monteiro**	
	CHAPTER 3 Promoting learning inclusion through the Global Network of Learning Cities and Sustainable Development Goals (SDGs). By **Konstantinos Pagkratis** and **Stephen Dobson**	**CHAPTER 6** Voice, belonging, storytelling and transformation in digital storytelling workshop settings – some philosophical considerations. By **Pip Hardy** and **Stephen Dobson**	**CHAPTER 9** Multilingual stories for immigrants and refugees: A language-as-resource approach. By **Espen Stranger-Johannessen** and **Valeria Damiani**	
			CHAPTER 10 Including the marginalised: engaging people with dementia and the elderly in technology-based participatory citizen storytelling. By **Tony Sumner**	
			CHAPTER 11 The critique of Learning Inclusion in a Digital World – a conversation. By **Stephen Dobson**, **Brit Svoen**, **Gabriella Agrusti** and **Pip Hardy**	

3.2 LIDA digital stories

Below you can check some of the digital stories that were created during the workshops promoted by the LIDA Project in the four partner countries, translated into English, Italian, Norwegian and Portuguese:

Fig. 3: Josh's school story by Joshua Clements (UK)

Fig. 4: We shall overcome! by Holly Clements (UK)

Fig. 5: Storytelling with a happy ending by Gigliola C. (Italy)

Fig. 6: Memories from a far land by Fatemeh A. (Italy)

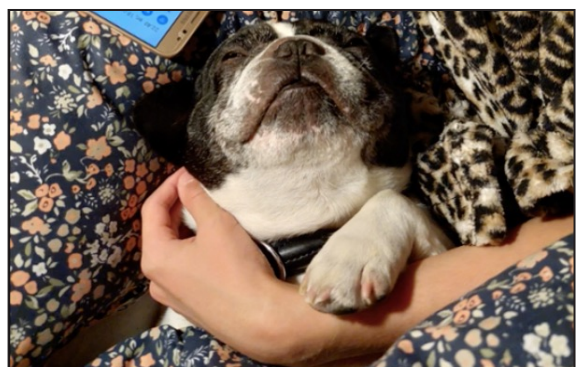Fig. 7: About my life before the war by Sofia Shehovcova (Norway)

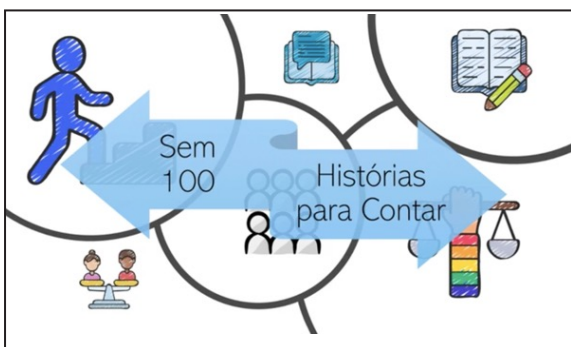Fig. 8: Leon's great journey by Anhelina (Norway)

Fig. 9: No stories to tell, by Rita (Portugal)

Fig. 10: Crossing, by Juan (Portugal)

3.3. Language learning (lidastories.net)

For immigrants and refugees who are learning the language of one of the LIDA countries (English/Italian/Norwegian/Portuguese), we have developed the website lidastories.net, which provides 30 stories in the language of each host country as well as about 35 major immigrant and refugee languages in Europe (Figure 11 below). By reading the story in both languages, learners can benefit from better understanding and draw on prior knowledge in a familiar language. The stories are available as both text and audio recordings in all languages, which makes the website useful even for people who are not (fully) literate in their mother tongue, a key target group. We hope the stories will appeal to others as well.

As an educational resource bilingual stories, either digital or dual-language books, have been proposed as a contribution to literacy development in multilingual educational settings (e.g., Zaidi, 2020).
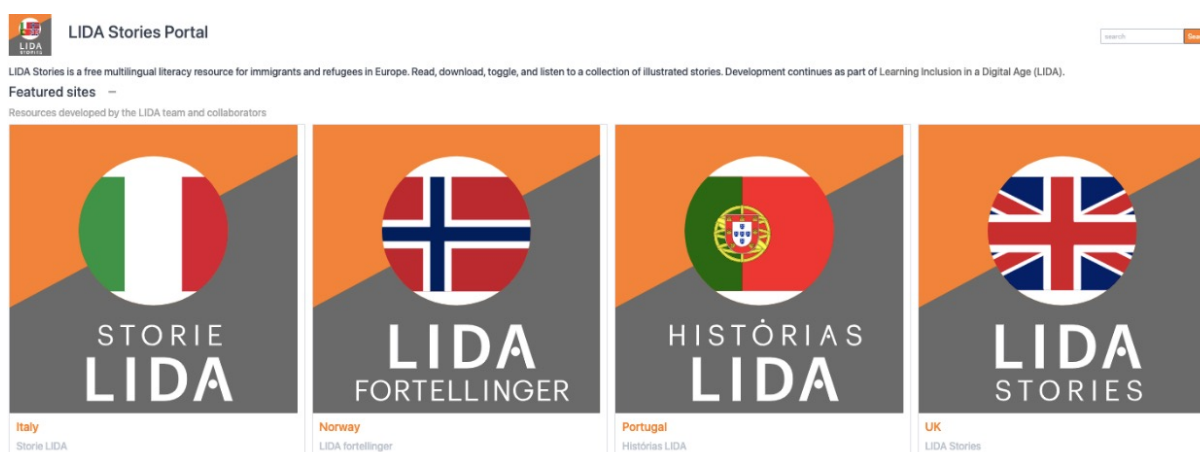

Fig. 11: On the lidastories.net website

The section on the LIDA website has been designed to be as useful and accessible for youth and adults, even those with few or even no literacy skills. This inclusive design includes content, layout, and navigation. The key design features and principles are:

1. **Relevance:** The majority of stories are short and simple, since the largest need for support materials is at the lowest level. However, the five levels cater for a range of students at different proficiency levels. The 30 stories have been written with the target group in mind to meet the need for texts that are both relevant and appealing.

2. **Accessibility:** For people with limited experience of computers, and in particular users with little or no formal schooling, simple-to-use websites are crucial in making content accessible. The website has been designed with this target group in mind.

3. **Device and format experience:** The website works equally well on a large computer screen, a tablet, and a small smartphone. The text, images and icons neatly fold together such that the size of the screen does not affect the readability or other functions. The stories are also available for download and printing in multiple formats.

4. **Multilingualism and multimodality:** The few other websites that offer the same story in multiple languages, generally keep them separated, making it hard to compare text or swiftly navigate between them. Toggling between a language of choice and the main language is a core feature. By offering the same set of stories in all languages, a group of students can read the same story in their own language as well as in the target language.

5. **Audio recordings:** For people with little or no print literacy skills in their first language, conventional print dual-language books are of little or no use. The audio recordings are segmented by page, so it is possible to read a page (one or a few sentences) and listen to the corresponding audio.

6. **Truly open:** All 30 stories have Creative Commons licences, which means people can use them free of charge. The web architecture builds on previous open projects, which have made lidastories.net possible. In the same spirit, we hope our stories, illustrations, translations, and audio recordings will spur more creative innovation and use.

4. Additional resources: handbooks, guidelines and reports on digital and social inclusion

We have selected a series of open access online resources (brochures, manuals, guidelines, reports) available online on social inclusion and digital inclusion, mostly on EU countries, published between 2020 and 2023, using the publication databases of UNESCO, Council of Europe, EPALE, EACEA and SALTO.

These resources can be useful for professionals, educators and policymakers interested in the digital and social inclusion field.

They were categorised in ten main themes, and within each they are presented by year (see table 5 below):

Table 5: Additional online resources on social and digital inclusion

THEMES	YEAR	TITLE
DIGITAL CITIZENSHIP AND DIGITAL CITIZENSHIP EDUCATION	-	Prolific: Promoting Digital Rights Literacy for Including Citizens. Practical Guide for Trainers
	2020	Digital Citizenship Education Trainers' Pack
	2021	Inclusivity Handbook
	2021	Youth Digital Citizenship Education
	2022	Digital Citizenship Education Handbook
	2023	I-PLAY Recommendations for The Future of Europe - How to Foster Digital Inclusion
	2023	Unlocking Data Literacy: A Deep Dive into The DALI Toolkit
DIGITAL INCLUSION OF DISADVANTAGED PEOPLE	2020	Colab Toolkit: Inclusive Practices Towards Refugees in Higher Education
	2022	Digital Inclusion: Social Inclusion in The Digital Age, In Handbook of Social Inclusion, Research & Practices in Health and Social Care. Springer Nature Switzerland
	2022	Leveraging Innovative Technology in Literacy and Education Programmes for Refugees, Migrants and Internally Displaced Persons
	2023	Edtech And Marginalization: Scaling for Learning Equity
	2023	Mind The Gap Research Report: 10 Key Issues for Working Digitally with Disadvantaged Communities
	2023	Missing Links in AI Governance
	2023	Revised Guidelines on The Inclusion of Learners with Disabilities in Open and Distance Learning (ODL)
DIGITAL INCLUSION OF SENIOR CITIZENS	2022	The Digital Era? Also My Era!
	2023	Handbook For Digital Work with Seniors
	2023	MADIS – HANDBOOK. A Best Practices Handbook for Anyone Working with Seniors on Digital Inclusion
DIGITAL STORYTELLING AND PHOTOVOICE	2020	DARE Digital Storytelling Handbook of Empowerment!
	2021	Active Inclusion through non-formal Education
	2022	You, Me, Story Learning Guide
	2022	Storytelling for Youth Work: Multimedia Guide
	2023	VOICE - PhotoVoice: Participation & Empowerment in Youth Work
DIGITALISATION AND ADULT'S EDUCATION	2021	Guidelines On Open and Distance Learning for Youth and Adult Literacy
	2022	Making Lifelong Learning A Reality: A Handbook
	2023	Digital Toolkit for 50+. Handbook for Teachers
DIGITALISATION IN EDUCATION AND TRAINING	-	Competendo Facilitator Handbook. Learning the Digital
	2021	Enhancing Learning Through Digital Tools and Practices – How Digital Technology in Compulsory Education Can Help Promote Inclusion – Executive Summary
	2021	Guidelines To Strengthen the Right to Education in National Frameworks
	2022	Compendium On Digital Inclusion in Education – 8 Country Case Studies And 33 Inspiring Practices
	2022	Guidelines For ICT In Education Policies and Masterplans
	2022	E-mantra. Guidelines For Developing and Implementing Digital Training
	2023	Digital Training Toolbox
	2023	Digital Involvement and Skills Development Toolkit
	2023	GROOVE Manual for The Digitalisation of The VET Sector
	2023	Unesco. 2023. Global Education Monitoring Report 2023: Technology in Education – A Tool on Whose Terms?
	2023	Promoting Diversity and Inclusion in Schools in Europe – Eurydice Report – Main Findings
	2023	Eu3digital. Curricula Design and Assessment of Training
DIGITALISATION IN HIGHER EDUCATION	2022	The ONE Meeting Project. Virtual Toolkit
	2023	A Handbook of e-Inclusion: Building Capacity for Inclusive Higher Education in Digital Environments
MEDIA AND INFORMATION LITERACY	2020	Digital Resistance
	2022	Guidelines For Teachers and Educators on Tackling Disinformation and Promoting Digital Literacy Through Education and Training
	2022	Digital Wellbeing Resource Pack
	2021	Media And Information Literate Citizens: Think Critically, Click Wisely!
	2021	Young People, Social Inclusion and Digitalisation - Emerging Knowledge for Practice and Policy
RIGHTS OF THE CHILDREN ONLINE	2020	Handbook For Policy Makers on The Rights of The Child in The Digital Environment
YOUTH DIGITAL INCLUSION	2022	E-Guideline for Integrating Digital Inclusion into the Work of National Youth Councils and their Member Organisations

Final remarks

The LIDA Project systematises and shares what we've learned and what others have taught us along the way, regarding inclusive learning and empowerment for vulnerable groups in society:

- A key aspect in our approach is participatory design and digital storytelling to foster cultures of inclusion, where the learning of inclusion occupies centre stage.
- In navigating the contemporary world in which we live, they are pivotal tools in the fostering of active participants rather than passive bystanders.
- Participatory design engages diverse voices, ensuring that solutions cater to the needs and experiences of those they serve.
- Digital storytelling is a vehicle that amplifies marginalised narratives, empowering individuals to share their voice and stories in impactful ways.
- Knowing how to live and support diversity and inclusion is increasingly crucial, and the focus on digital methodologies, delivered online, face-to-face or in hybrid mode are of profound significance.

One challenge with regard to progressing learning inclusion is that the digital divide is clearly present in terms of access to digital resources, including a stable and affordable or free internet, along with differences in digital literacy and take up rates of the many different supports (digital apps and digital curricula) that are now offered by national governments and other learning organisations, both private and public. COVID has in many cases exacerbated the challenges of equity.

We sincerely hope that this handbook is useful and beneficial, and we encourage you to reflect on your experiences and contribute further. Your insights are invaluable in the pursuit of creating more inclusive environments. We eagerly await your feedback and thoughts on this journey towards enhancing inclusivity and empowerment for all.

For contact information, additional videos, templates and resources: **lidalearn.net**

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Appendices

I. The LIDA project

LIDA (Learning Inclusion in a Digital Age) is an Erasmus+ educational project with participants from Italy, Norway, Portugal, and England. The LIDA project builds upon a series of applied educational projects where the overarching goal has been to raise the social inclusion of diverse groups of adults who have been disadvantaged in different ways.

The LIDA Project aims at developing country-specific and pan-European cultures of learning inclusion and active citizenship in digitally joined-up educational eco-systems for policy and society (Level 1), the education sector and its institutions (Level 2) and adults who belong to minorities and / or live in situations of vulnerability, professionals/educators, professionals, and learners (Level 3).

There are five specific impacts shared by the three levels:

 - Integrating adults who belong to minorities and/or live in situations of vulnerability, professionals/educators, associated professions, and policymakers into transformed educational eco-systems with quality assured experiences and academic understandings of cultures of learning inclusion using online, distant, and blended learning resources mobilized through smart and learning city infrastructures,

- Creating and disseminating a repository of relevant, high-quality resources promoting learning inclusion through a multilanguage website localized and reaching across Europe and beyond,

- Training vulnerable adult minorities, professionals/educators, and associated professionals with the necessary knowledge, skills, and attitudes to teach peers how to create and disseminate cultures of learning inclusion through digital storytelling, inclusive learning circles, a digital handbook, and websites,

- Developing new methodologies and validated indicators of quality to understand how cultures of learning inclusion and active citizenship in a digitally joined-up eco-system can benefit the well-being of vulnerable adult minorities, professionals/educators, associated professionals, and communities,

- Enriching the pluralism, non-discrimination, solidarity, and equality of European society through the scaling and impact of sustainable cultures of learning inclusion actions across partner countries and Europe as vulnerable adult minorities, policymakers, professionals/educators, and professionals become more actively empowered and critical citizens as smart and learning city networks are mobilized.

II. Assessment of LIDA's digital storytelling workshops

II.I. Digital storytelling workshops protocol and moderator guidelines used to carry out the focus groups (table 6 below):

Table 6: LIDA digital storytelling workshops protocol and moderator guidelines used to carry out the focus group

Welcome	- Introduce moderator and assistant Example: *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.* [**Optional**. To be used if the moderator and assistant are different from the facilitators of the workshop: *My name is … and assisting me is … We're both with the University of … / organization…*]
Guidelines	- Explaining the guidelines Examples: *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.* *Please do not interrupt someone when they are talking. Also, everything you tell us today will be kept completely confidential.* [**Optional**. To be used in case this session is **recorded**: *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.* 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.] *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.*
How to pose questions	- Make it clear when a new topic/issue is introduced and that a group of questions are about to be asked - Avoid dichotomous questions (questions that can be answered with a "yes" or "no") - Use questions that get participants involved Use examples, rating scales, drawings if needed, clips on the video projector - Focus the questions Sequence that goes from general to specific - Be cautious of "serendipitous" and unexpected questions Save them for the end of the discussion

Topics and possible questions	Example of a set of questions for a standard focus group (please note that these questions and their order <u>can be modified</u>):
	
	Topic 1 – **The quality of the experience**
	Questions might be:
	  - are you happy with the work done in creating the story / the video?
	  - what is the purpose or point of your story?
	  - what were your feelings during the creation process?
	  - are there aspects that still need to be improved in your video?
	  - which message do you think it conveys?
	
	Topic 2 – **Information received during the workshop, from facilitators and from the workshop itself**
	Questions might be:
	  - was the information you received during the workshop satisfactory, clear, timely?
	  - what do you think to have learned from the workshop? (key points, insights and reflections)
	  - what does or could this experience mean for you, your life, your work?
	
	Topic 3 - Any advice on improvements
	Questions might be:
	  - what advice on course would you offer on…?
	    • *recruiting participants*
	    • *running the workshop*
	  - were there any surprises on the day?

Prompts & follow up	After asking the opening question, the moderator will prompt and re-direct the conversation as needed with follow-up questions. 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. Example: *Earlier, you mentioned something about… Tell me more about that.* *Could you explain what you mean by…* *Can you tell me something else about…* *So you are telling me that … Right?*
Ending questions	- 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 Example: *Of all the things we have discussed, what is the most important to you?* - Summary question after the brief oral summary made by the assistant who took notes Example: *Is this an adequate summary?* - Final question. The moderator reviews the purpose Examples: *Have we missed anything?* *Are there final questions?*
Conclusion	Acknowledgements Example: *Thank you for participating in this last session. We found your opinions very interesting and useful.*

II.II. Questionnaire for professionals/educators

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 professionals/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 you think digital storytelling 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 how digital storytelling could be used to promote social inclusion in your institution/in your work.
_____

II.III. Educator consensus session

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

Prompts for the discussion were:

1.   **What are the reasons behind these results?**

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

3.   **Should you disagree, could you please explain to 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.

III. Glossary

Understanding inclusion in the digital age becomes clearer when we break it down into a series of definitions that can be seen as an inter-related chain:

Table 7: Glossary LIDA

Concept	Definition
Belonging	To belong is a way of existing for others and for oneself. It can contribute to a sense of wellbeing and refer to an infinite number of visually seen and heard markers that mark the boundaries of our social relationships. They can also be digital.
Connectivism	Education and teaching have traditionally been built upon the co-construction of knowledge and skills with a more active student; sometimes known as student-centred pedagogy. When knowledge is distributed widely in different networks, some conceptual (carried in our heads) and some external in books or on the internet teaching, learning is now about being able to connect different sources and networks of knowledge, residing in particular places and repositories, many of which are distributed across the internet. This is known as connectivism.
Digital society	The term digital society highlights not only that digital technologies are central to how society functions, but also a set of accompanying experiences. In one sense digital experience is considered a threat, coming between the immediacy of our social relations. On the other hand, the digital is increasingly interwoven and incorporated with how we experience our social relationships. We continually face the arrival of new twists in digital developments, such as AI and ChatGPT. The belief that we can turn back to the presumption (real or imagined) of some pristine, pre-digital experience is a noble thought.
Digital story-telling and digital stories	Lambert and colleagues in the 1990s (Lambert, 2010) suggested that digital storytelling describes a creative workshop process that led participants through the process of creating a short video of 2-3 minutes in length using then-new technology in the form of laptop computers and digital video editing software. The process takes place in different settings and is facilitated by people sensitive to the needs of those taking part. Many of today's 'digital stories' disseminated on platforms such as Facebook or TikTok, have not been crafted in a shared and curated workshop process.

Emancipation and finding a voice	Learning inclusion, while referencing knowledge of the techniques and practices of inclusion and the knowledge of accompanying cultures of inclusion, seeks to go a step further to support emancipation, empowerment and finding a voice. It is not about banking knowledge and maintaining the status quo; it is about knowledge that can be used for problem-solving and promoting other goals, such as a sense of individual and shared identity and belonging.
Inclusion	Inclusion is the opposite of processes and practices of exclusion in education and in other areas of society. It seeks to change the life circumstances of vulnerable adults. Sometimes well-meaning inclusion may be only partially successful, resulting in what we call a mixture of inclusion and exclusion i.e. inclusive exclusion. This means inclusion on the one hand in some sectors of society, such as housing, and yet exclusion in other sectors of society, such as employment.
Learning inclusion	A central point in this handbook is that is not enough to obtain knowledge of the techniques and practices by which people are included and excluded. Nor is it enough to understand the cultures of inclusion and exclusion that accompany the experience and practices of members of civil society, professions and policy makers. We need to understand how inclusion can be learnt (and taught), and in a sense how exclusion can be unlearnt (and un-taught).
Lifelong Learning and Sustainable Development Goal 4 (SDG4)	Lifelong learning bridges the work of educational policy makers, education institutions and their professionals, as well as learners in educational and community settings. Lifelong learning encompasses formal (in a planned learning environment with a syllabus and resulting in some kind of assessment and certification), nonformal (structured learning that takes place outside of a formal learning environment and does not lead to assessment or certification, such us an amateur choir) and informal learning, which accompanies other activities (such as kicking a ball with friends in a street). Sustainable Development Goal 4 (SDG4) identifies inclusive education and lifelong learning as key strategic goals.
People in situations of vulnerability	The terms vulnerable people and vulnerable populations are commonly used in scientific literature and can be found in the policy guidelines of many institutions and organisations. The definitions are a point of contention and, despite being well intentioned, may actually reinforce some counterproductive social representations and understandings of social change and intervention.
	The United Nations (2019-20) recognises that it is difficult to define vulnerability and its determinants. However, it draws upon a definition of vulnerability that labels specific groups as low social class/poor, older or younger, with or without disabilities and as migrants or ethnic minorities. The expression people in situation of vulnerability under-lines that people belonging to those groups are not inherently or universally vulnerable. It means that societies are labelling and positioning them in a situation of disadvantage and/or are not doing enough to extricate them from accompanying experiences.
Resilience	It is no doubt possible to find as many definitions of resilience (or resiliency) as writers seeking to understand it. Its etymological origin is associated with bouncing back (bouncebackability), strongly refusing, and/or quickly returning to a previous state. However, people do not merely react to external stimuli. They have agency and the ability to select and shape their own environments.
Stories	"Time becomes human time to the extent that it is organized after the manner of narratives; narratives, in turn, is meaningful to the extent that it portrays the features of temporal existence." (Ricoeur, 1984). In this sense life and story can mirror each other. Stories are reflective, creative and value-laden and they usually reveal something important about the human condition.
Sustainable Development Goals (SDGs)	Learning inclusion in this handbook is inspired by terms of UNESCO's understanding of Sustainable Development Goals (United Nations, 2015). In particular three goals are in focus: SDG 4 highlights the global need to ensure education is inclusive for all and that it promotes, 'equitable quality education' and 'lifelong learning opportunities for all.' SDG 3 is also relevant with its focus upon wellbeing. With the location of learning inclusion across physical space and not simply digitally, SDG 11 is in focus, as it directs attention to how we might 'make cities and human settlements inclusive, safe, resilient and sustainable'.

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