

**NARRATIVES OF OUR AGE:
INTERGENERATIONAL DIGITAL STORYTELLING
AND CULTURAL IDENTITY**

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ABSTRACT

The expansion of participatory media and digital tools created unprecedented possibilities for the maintenance and sharing of social memory and cultural identity knowledge. These possibilities are expanding in parallel with a context of an increasingly aged society, where elders are privileged keepers of regional cultural knowledge but often don't have the opportunity to pass it on to future generations, making it prone to shortly disappear.

This research approaches digital storytelling during intergenerational exchanges as a stage for a participatory contribution to the maintenance of cultural identity. We sought to determine how intergenerational dynamics can give place to cultural identity narratives, as well as how digital media can support the maintenance of cultural identity. For that purpose, we promoted the project NOAA: Narratives Of Our Age, with the premise of bringing generations together in sharing stories on topics such as Memories, Crafts, Myths, and Traditions, to endorse the continuity of the cultural identity of the Vale do Sousa region, using the potential of digital media in this process.

With an action-research methodology and an ethnographic approach, from 2018 to 2021, this project reunited three intergenerational groups, composed of 18 participants aged 16 to 85 years old, in a set of activities designed to foster intergenerational dynamics. Our research was based on data collected through detailed observations and through the application of semi-structured interviews and group discussions. We developed a five-step intergenerational storytelling framework to encourage the exchange of cultural identity knowledge, including digital registration, dissemination, and discussion in-person and online. This framework was refined through a cyclical evaluation and implemented in three phases: 1) group dynamics and story planning; 2) digital stories creation; 3) and story dissemination through the project's online spaces. These steps were conducted through in-person intergenerational digital storytelling activities and resulted in the participatory creation of 35 digital stories, that were afterwards shared and open to discussion on the Project's online spaces.

Our findings highlight the potential of digital storytelling dynamics to bridge communication gaps between generations and to perpetuate and value cultural identity knowledge. By promoting opportunities for intergenerational dialogue and empowering groups with face-to-face and online sharing spaces, we contributed with the development and application of a storytelling framework and digital spaces to safeguard, discuss and disseminate some of the specific cultural knowledge of the region of Vale do Sousa in Portugal, emphasising

the creative and connective power of digital storytelling in enhancing cultural literacy and intergenerational dialogue on a community level.

We examined the opportunities and challenges of digital media as a platform and a catalyst for cultural identity maintenance, situating the problematic of cultural literacy in a contemporary setting. We conducted a thorough assessment of the stakeholders involved in participatory cultural identity maintenance in our present context, adding the observation of their synergies in a real context. This allowed us to examine the diversity of outcomes and the multiplicity of variables that contribute to it, as well as to grasp the impact that this new information flow paradigm may have on how we currently approach cultural identity maintenance.

Keywords: Intergenerational Digital Storytelling, Cultural Identity, Cultural Literacy, Participatory Action-Research.

RESUMO

A propagação de *media* participativos e de ferramentas digitais originou oportunidades sem precedentes para a manutenção e partilha de memória social e de identidade cultural. Estas oportunidades surgem em paralelo com um contexto de uma sociedade cada vez mais envelhecida, em que os seniores são detentores privilegiados de conhecimento cultural da sua região, mas muitas vezes não têm a oportunidade de o transmitir às gerações mais jovens, tornando-o propenso ao desaparecimento a curto prazo.

Esta dissertação aborda o *storytelling* digital durante dinâmicas intergeracionais como palco para uma contribuição participativa para a manutenção de identidade cultural. Procurámos determinar como as dinâmicas intergeracionais podem dar lugar a narrativas de identidade cultural, bem como como podem os *media* digitais suportar a manutenção de identidade cultural. Para o efeito, promovemos o projeto *NOOA: Histórias do Nosso Tempo*, com a premissa de reunir gerações na partilha de histórias sobre temas como Memórias, Saberes, Mitos e Tradições, para endossar a continuidade de identidade cultural da região do Vale do Sousa, com recurso ao potencial dos meios digitais neste processo.

Com uma metodologia de investigação-ação e com uma abordagem etnográfica, este projeto reuniu três grupos intergeracionais, compostos por 18 participantes com idades compreendidas entre os 16 e os 85 anos, no período de 2018 a 2021, num conjunto de atividades destinadas a fomentar dinâmicas intergeracionais.

Com base em dados recolhidos através de observações detalhadas e da aplicação de entrevistas semi-estruturadas, bem como de grupos de discussão, procurámos reunir perceções qualitativas sobre o fenómeno do *storytelling* na manutenção participativa da identidade cultural. Desenvolvemos uma *framework* de *storytelling* intergeracional composta por cinco etapas para incentivar a troca de conhecimento de identidade cultural, nomeadamente o registo digital, disseminação e discussão, presencial e on-line. Esta *framework* foi submetida a uma avaliação cíclica e respetivos ajustes e foi implementada em três fases: 1) dinâmicas de grupo para *brainstorming* e planeamento de histórias; 2) criação das histórias digitais; 3) disseminação destas histórias nos espaços online do projeto. Estes passos foram concretizados através de atividades de *storytelling* digital intergeracional presenciais que resultaram na criação participativa de 35 histórias digitais, que foram depois partilhadas e discutidas também nos espaços online do Projeto.

Observámos o potencial do uso de dinâmicas de *storytelling* digital para derrubar barreiras de comunicação entre gerações e perpetuar e valorizar o conhecimento de identidade cultural. Ao promover oportunidades de diálogo intergeracional e ao dotar os grupos com espaços de partilha presenciais e online, contribuímos com o desenvolvimento e aplicação de uma *framework* de *storytelling* e espaços digitais para salvaguardar, discutir e divulgar alguns dos conhecimentos culturais específicos da região do Vale do Sousa em Portugal, realçando o poder criativo e agregador do *storytelling* digital no desenvolvimento de literacia cultural e de diálogo intergeracional, a nível comunitário.

Analisámos as oportunidades e desafios potenciados pelos media digitais como plataforma e catalisador para a manutenção da identidade cultural, situando a problemática da literacia cultural num contexto contemporâneo. Providenciamos um olhar exaustivo sobre os *stakeholders* envolvidos na manutenção participativa de identidade cultural no contexto atual, associando uma observação das suas sinergias num contexto real. Isto permitiu-nos examinar a diversidade de resultados e a multiplicidade de variáveis que contribuem para os mesmos, bem como perceber o impacto que este novo paradigma de fluxo de informação pode ter na forma como abordamos atualmente a manutenção de identidade cultural.

Palavras-Chave: Narrativa Digital Intergeracional, Identidade Cultural, Literacia Cultural, Investigação-Ação Participativa.

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LIST OF ACRONYMS

CIE	Curiosity, Interest and Engagement
DST	Digital Storytelling
FBM	Flashbulb memory
IGS	Intergenerational Storytelling
ICT	Information and Communications technology
NOOA	Narratives of Our Age
PAR	Participatory Action Research
VUCA	Volatility, Uncertainty, Complexity, and Ambiguity

Scientists say that human beings are made of atoms, but a little bird told me that we are also made of stories.

— Eduardo Galeano

Eu sou de onde sou. Sou de onde nasci, sou da terra que me criou, sou da língua que falo, sou da História que o meu país tem, sou das qualidades e dos defeitos que nós temos, sou dos sonhos e das ilusões que são nossos, ou foram ou que vão ser.

— José Saramago

CHAPTER ONE

Introduction

1 INTRODUCTION

We observe nowadays a plethora of opportunities for the safeguarding of cultural identity, in line with the technological advancements that have paved the way from the inception of the Internet to the present, reflecting a new perspective over knowledge and our urge to share it. In light of “a new intelligence which is coordinated in real time on the Web and which generates a real mobilization of the users both in the virtual and the material realities”, paradigms such as “Lovink’s Mediactivism, Castells’ Network affinities, Levy’s Collective Intelligence and Barabasi’s model of Small World aristocratic” start to grow in expression (Russo, 2017). In parallel, we observe an increasingly aged society, with a relevant portion of the third age living isolated from a fast-paced society where time is a precious and rare resource. At the same time, although we live today in a Global Village (McLuhan, 1962), it can be the case that this village is not yet reachable for a portion of elders that cope with low digital technologies skills (Cotten, 2011; Dias, 2012; File, 2013).

The opportunities grow clear in this context for involving intergenerational storytelling and affinity spaces dynamics for cultural identity maintenance purposes, considering that the senior elements of society are keepers of an unmeasurable cultural richness for their knowledge and life experience and that we have today the necessary tools to record and maintain this knowledge in reach of any common user.

This research approaches digital storytelling within intergenerational dynamics as a means to facilitate a participatory contribution for the maintenance of cultural identity. To this end, we promoted the project NOOA: Narratives Of Our Age, with the aim of fostering intergenerational dialogue on topics such as Memories, Crafts, Myths, and Traditions, to endorse the continuity of the cultural identity of the Vale do Sousa region by leveraging the potential of digital media in this process.

The vision of connecting the concept of cultural legacy with storytelling has been approached by several works (MacDonald et al., 2015; Palombini, 2017; Traum et al., 2015; Weststrate, 2018; Wexler, 2014; Wexler et al., 2014), some with an approach more related with digital storytelling and others that serve as pure memory archives. That is the case of *Archive, Europeana* and *Arquivo de Memória*, that are projects that are more tuned with the scope of the archive. *Arquivo de Memória*, is particularly interesting for our work for being a project that

aims to record and disseminate recent history, contributing to new social dynamics with the creation of a living archive. Other projects such as *New Dimensions in Testimony* (Traum et al., 2015) also highlight the potential of digital storytelling to continue the dialogue between generations for cultural knowledge, advancing the tradition of passing down lessons through oral storytelling with the help of technology.

In parallel, many authors have also identified the potential of synergies between storytelling and intergenerational dynamics (Beltrán & Begun, 2014; Charise, 2022; Charise, Pang, & Khalfan, 2022; Davis, 2011; Flottemesch, 2013; Merrill & Fivush, 2016; Wexler et al., 2014). For example, Davis (2011) highlights the participatory approach to intergenerational storytelling as key for “enabling untold but significant stories to emerge, and technical and storytelling skills to be transferred to participants through the process”.

The burgeoning interest in the intersection of storytelling, intergenerational dynamics, cultural identity, and affinity spaces has become increasingly apparent in recent years. Despite this growing attention, the body of literature addressing these combined topics remains relatively modest. This scarcity underlines the contemporary relevance of this research and highlights the pressing need for further contributions to advance and enrich this field.

Hence, our research is motivated by three core aspects: a) a need to extend the existing scientific research towards considering the intersections between the core topics of intergenerational digital storytelling and cultural identity; b) a social need related with the promotion of active aging and positive youth development (e.g. Fitzpatrick & Cortellesi, 2013; Lakin & Mahoney, 2006), strengthening intergenerational solidarity (e.g. Sánchez, Kaplan, & Bradley, 2015; Tam, 2014) and fostering the continuity of knowledge between generations; c) the urgency society faces to safeguard this knowledge before it disappears.

In this context, we propose an approach of maintenance towards cultural identity through digital interactive storytelling, as an alternative to the traditional concept of preservation that by definition implies the absence of change (Severo, 2015). The term “maintenance” of cultural identity hence appears in our work as a result of the need we felt to express a combination of cultural identity safeguarding and continuity, that we expect to contribute to with our research.

In our study, the topic of cultural identity maintenance comes deeply connected to concepts of regional identity (Mutibwa, 2016; Paasi, 2003), collective memory (Assmann & Czaplicka, 1995) and social memory (Burgess, 2006). The concept of regional identity affords us

with a vision of identity as a “primordial nature of regions, accentuating their ‘personality’ and the harmony/unity between a region and its inhabitants” (Paasi, 2003). On another hand, the formation and survival of a collective memory through different generations seems to be rather dependent of socialization and customs and not quite simply deriving from belonging to a distinct society and culture (Assmann & Czaplicka, 1995). In parallel to this idea, Lundby approaches the potential for encouraging social participation by promoting the amateur production of digital stories, as he considers that “the kind of digital storytelling to be discussed here opens new ways of participation: in ‘story circles’ offline, as well as online peer contact on social networking sites” (Lundby, 2008). At the same time, social memory and a participatory approach on cultural identity maintenance experience new opportunities supported by web tools that allow any common user to simultaneously become producer and consumer of interactive stories and are empowered by these opportunities. This takes our attention to the fact that the role of amateur cultural and media production has become a place for both enthusiasm and controversy regarding cultural studies. For example, Burgess (2006) arguments on the new role of the “creative consumer” as a key to “a major potential disruption to the dominance of commercial media”, but she also alerts to the “notion of a ‘digital divide’ based on hard access to information and communication technologies (ICTs)”, while Jenkins (2006) brings up the concept of “participation gap” that stresses that the sole fact of having access to technology doesn’t cover the important matter of knowing what to do with it and how.

Nevertheless, the concept of affinity spaces (Gee, 2005) casts new ideas and opportunities for carrying with this participatory approach, as well as to enhance the capacity of maintaining cultural identity knowledge through interactive storytelling. The concept of affinity spaces appears as a response to the need to formulate alternative notions to the communities of practice, since the concept of “community” seems to carry the notion of membership, but the meaning of membership is not clear enough to define the many different degrees of being a member in some communities (Gee, 2005). In this context, Gee defines the concept of affinity spaces with the following conditions:

1. Common endeavour, not race, class, gender or disability, is primary;
2. Newbies and masters and everyone else share common space;
3. Some portals are strong generators;
4. Internal grammar is transformed by external grammar;
5. Encourages intensive and extensive knowledge;
6. Encourages individual and distributed knowledge;

7. Encourages dispersed knowledge;
8. Uses and honours tacit knowledge;
9. Many different forms and routes to participation;
10. Lots of different routes to status;
11. Leadership is porous and leaders are resources.

Drawing on the eleven core media literacy skills for interacting with these new media affinity spaces presented by Jenkins et al. (2009), and on the Curiosity, Interest and Engagement model presented by Arnone et al. (2011), many unexplored opportunities for the specific context of cultural identity maintenance start to get shaped.

1.1 STRUCTURAL CONCEPTS OF THE DISSERTATION

This research is supported by four theoretical concepts: cultural identity (Assmann & Czaplicka, 1995; Burgess, 2006; Giddens, 1991; Hall & Du Gay, 2011; Magalhães, 2014; Mutibwa, 2016; Paasi, 2003), storytelling (Couldry, 2008; Floridi, 2014; Gerrig, 1993; Gottschall, 2012; Haigh & Hardy, 2011) intergenerational dynamics (Boström, 2012; Charise, 2022; Martins et al., 2019) and affinity spaces (Arnone et al., 2011; Gee, 2005; H. Jenkins, 2006; H. Jenkins et al., 2009).

First of all, when we refer to cultural identity, we are referring to the “attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations” such as “oral traditions, oral epics, customs, ways of life, traditional crafts, etc.” (UNESCO, 2017), sipping from the idea of intangible cultural heritage, regional identity and collective memory, further explored in the contextual and conceptual review of this dissertation. In our work, and considering the potential for maintenance that we look for, the concept of cultural identity reveals to be deeply connected also with the concept of cultural literacy (Freire, 2005a; Shliakhovchuk, 2021), that refers to the ability to comprehend and actively take part in the traditions, practices, and history of a particular cultural group, while taking into account a wide range of subjects related to the understanding and analysis of cultural knowledge, beliefs, and rituals across diverse societies.

Second, storytelling should be interpreted as “the effort to communicate events using words (prose or poetry), images, and sounds often including improvisation or embellishment” (Haigh & Hardy, 2011). On another hand, intergenerational dynamics should be interpreted as

“vehicles for the purposeful and ongoing exchange of resources and learning among older and younger generations” (Boström, 2012). Finally, affinity spaces “focuses on the idea of a space in which people interact, rather than on membership in a community” (Gee, 2005) and on the notion that today “more and more people, young and old, are engaged in conversations within interest-driven groups” (Gee, 2015).

In our study, these four concepts compose a chain, being that the first two identify the dimensions of potential of innovation that points to a need to study new forms of interaction that can emerge in this scope. On another hand, the last two concepts are chosen as logical components for supporting our approach on these new forms of interaction. All together, we felt a need for a term broader than simple preservation to refer to cultural identity in the scope of our work. This is how we came to the concept of “maintenance” of cultural identity, that aims to go beyond the simple preservation as in archive of cultural identity knowledge. By clutching the possibilities allowed by affinity spaces and intergenerational dynamics to our work, and taking into account that both concepts implicate collaborative agency, we cannot expect to “preserve” in the sense of keeping knowledge without change. Instead, we can anticipate a combination of cultural identity safeguarding and continuity, to what we call “maintenance”.

The integration of storytelling and intergenerational dynamics has been extensively supported by numerous authors (Beltrán & Begun, 2014; Charise, 2022; Charise et al., 2022; Davis, 2011; Flottesmesch, 2013; Merrill & Fivush, 2016; Wexler et al., 2014). We hence believe that incorporating the dimension of cultural identity and highlighting the potential of affinity spaces (Gee, 2005) in a participatory setting concurs to a significant push on supporting the maintenance of cultural identity, while pointing to the relevance of "participatory culture" with notable implications for both skill development and interest construct, as supported by Arnone et al. (2011).

We hence draw from the work of Couldry (2008) and his definition of digital storytelling, as being “the whole range of personal stories now being told in potentially public form using digital media resources”, as well as from the work of Lundby (2008), that introduces the idea of the potential for encouraging social participation by promoting the amateur production of digital stories.

1.1.1 Contribution to the Field

The existing literature frequently explores the relationship between intergenerational dynamics and storytelling (Beltrán & Begun, 2014; Charise, 2022; Charise et al., 2022; Davis,

2011; Flottemesch, 2013; Merrill & Fivush, 2016; Wexler et al., 2014), or storytelling and cultural identity (Macdonald et al., 2015; Palombini, 2017; Traum et al., 2015; Weststrate, 2018; Wexler, 2014; Wexler et al., 2014), which underscores the significance of our current research focus.

The integration of cultural identity, storytelling, intergenerational collaboration, and participatory approaches, however, presents a rich avenue for scholarly exploration, offering a unique contribution to existing literature, that hasn't traditionally focused on these synergies. By examining the intersections of these four core concepts, we seek to grasp how cultural narratives are co-created and transmitted across generations, fostering a deeper sense of identity formation and community cohesion. This intersectional approach also highlights the dynamic processes through which diverse voices and experiences shape and are shaped by cultural knowledge and collective memory. The participatory approach ensures that these narratives and their formation are not merely studied but actively assembled by the very individuals and communities they represent, promoting inclusivity and agency. Consequently, this comprehensive framework provides practical insights for community development initiatives aimed at fostering sustainable and culturally rich societies.

Hence, our contribution differs from the existing scientific production by identifying and exploring the potential synergies between the four core concepts of this research, focusing on the intergenerational storytelling dynamics over cultural identity with participatory settings, resourcing to digital media as a platform for these exchanges and concurring to maintain the cultural identity of the region of Vale do Sousa, Portugal.

1.2 PROBLEM STATEMENT AND RESEARCH GOALS

Our research explores digital storytelling approaches during intergenerational dynamics towards a participatory and collaborative contribution to the maintenance of cultural identity.

Hence, this research aims to a) understand the processes of storytelling during intergenerational dynamics; b) develop a framework for the participative creation of digital narratives in the context of intergenerational cultural identity maintenance; c) support a participatory approach to the maintenance of cultural identity through a set of intergenerational digital storytelling activities and through the dynamization of affinity spaces; d) understand the challenges and opportunities promoted by digital media and affinity spaces for the maintenance of cultural identity.

1.3 RESEARCH QUESTIONS

The following research questions guide this dissertation, concurring to search for indicators that can shed light on the synergies between intergenerational digital storytelling and cultural identity:

1. How can intergenerational dynamics give place to cultural identity narratives?
2. How can digital media and affinity spaces support the maintenance of cultural identity?

These research questions provide a comprehensive framework for investigating the complexities surrounding intergenerational digital storytelling for the maintenance of cultural identity in affinity spaces, addressing both methodological and sociological dimensions while seeking to inform practice and further developments in this multidisciplinary field.

1.4 ORGANIZATION OF THE DISSERTATION

This dissertation is divided into four main chapters that unwrap and develop a narrative for studying the ever-evolving relation between cultural identity, storytelling, intergenerational dynamics, and participatory approaches, to ultimately outline a framework for intergenerational storytelling for the maintenance of cultural identity in affinity spaces. To begin with, chapter 2 is dedicated to present the contextual and conceptual frameworks that inform this research. The following chapter (chapter 3) focuses on presenting an organized description of the empirical work approaching the study of intergenerational narratives of cultural identity. It thoroughly presents the methodology that was the base of this work, continuing with a detailed description of the empirical work conducted by three groups from 2018 to 2021, according to diverse research and creative challenges and opportunities, as well as contexts. We continue this dissertation by presenting the results of the work with these three groups in chapter 4. This chapter also focuses on the results and analysis of a set of semi-structured final interviews that were intended to grasp the participants view regarding the processes of storytelling during the intergenerational exchanges that they experienced, as well as the challenges and opportunities for the maintenance of cultural identity and the relationship with digital media. Chapter 5 provides a space for discussing and reflecting on the results obtained from this research. Finally, we address the main findings and conclusions of this research in the last chapter (chapter 6), as well as we highlight the main contributions, limitations, and suggestions for future work.

CHAPTER TWO

Contextual and conceptual
frameworks

2 CONTEXTUAL AND CONCEPTUAL FRAMEWORKS

This chapter addresses the literature review and theoretical context of the research work developed in this dissertation. It is divided into four main sections that approach the structural concepts of this research and their meaningful connections and synergies.

We begin with an attempt to define culture and explore its relations with the concept of identity and memory. Then, we explore the concept of storytelling and how it is linked with the way we create and retrieve our memories, seeing from influences of the field of cognitive psychology. We proceed with the significance of storytelling in intergenerational dynamics and the potential to foster positive exchanges for both seniors and juniors. We end this chapter moving towards the participatory approach and how it connects with the concept of affinity spaces, seeking to understand the impact that the paradigm of information flow that we observe nowadays may have on the way we currently approach cultural identity maintenance.

2.1 TOWARDS CULTURAL IDENTITY MAINTENANCE: ACKNOWLEDGING, PRESERVING, MAINTAINING

In an increasingly interconnected world, cultural identity takes on a complex and multifaceted role that comprises equally complex and multifaceted perspectives. To guide our contextual and conceptual framework, this section explores a quest for understanding cultural identity maintenance, focusing on the vital processes of acknowledging, preserving, and maintaining cultural traditions. We begin by examining contemporary definitions of culture in an anthropological point of view, following to assess how it connects to identity, with a critical look into how collective remembering concurs to this.

2.1.1 Defining Culture

We must delve into the origins of the concept of culture if we truly aspire to comprehend what it means, and how it's intrinsically connected with our development as a species. Indeed, there is a deep connection between culture and the field of Anthropology that is important to acknowledge to accomplish our understanding of culture itself.

Anthropology leads us in a path of studying the human being in its continuity and plurality of form. In this sense, when we aim to study and to understand mankind, we must observe its' multiple spheres, encompassing its' biological, social, and cultural dimensions, from its social behaviour, relations to cultural development, production, and manifestations.

The theorization of culture is developed in pair with the establishment of anthropology as an autonomous discipline, through authors such as Tylor (1871) and Arnold (1869), with somewhat divergent focus or perspectives that nonetheless ended up redefining culture from a term limited to individuals to one that encompassed society as a whole.

According to Tylor (1871), "Culture or civilization, taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society" (p. 1).

For Tylor (1871), anthropology itself is a "science of culture," an approach for examining elements of human civilization that are socially created rather than biologically inherited. In this perspective, culture is conceptualized as civilization, rather than something particular to unique societies, failing to acknowledge the multiplicity of cultures and seeing it as a single condition.

Adding for the evolution of the theorization of the concept of culture as we know it nowadays, Johann Gottfried Herder (1784) argued that there was too much variety to view all human societies as part of the same unilinear process, asserting therefore on cultural relativism and on the plurality of culture.

This persistence on cultural particularity ended up influencing multiple voices in the field of cultural anthropology, among which Franz Boas, who lately raised the most important criticism to Taylor's evolutionary orthodoxy in terms of cultural theory. With his work *The Limitations of the Comparative Method of Anthropology* (1896), Boas convincingly challenged the evolutionary canon with an influential critique of Tylor's view, in which he advocated for cultural pluralism. This marked the beginning of a shift in the anthropological thought, from the traditional universalism to the evolutionary thought that emphasizes the manifestation of multiple paths in the development of cultures.

Cultural Anthropology hence established itself in a spotlight place in social sciences. Although many opinions and diverse models still exist today regarding its framing, as simply a field of sociology or as a major field of anthropology, it is widely pointed out in literature as one of the four core branches of Anthropology, amid Archaeological Anthropology, Linguistic

Anthropology and Biological Anthropology. Theorists such as Claude Lévi-Strauss and his “structural anthropology”(1963), Florian Znaniecki and his “humanistic coefficient” (1968), Ralf Linton and his development of the concepts of “status” and “role” in *The Study of Man* (1936), Franz Boas (1896) and Luiz Gonzaga de Mello (1982), all added to the development of the understanding of cultural anthropology in its diversity and amplitude of interactions.

In the perspective of Lévi-Strauss (1963), culture results from a complex set that encompasses habits, skills, knowledge, belief, art, law customs, which are acquired by the individual as a member of a society. Conceptualizing culture implies therefore to observe the sum of knowledge and behavioural patterns in a group, related to multiple aspects or spheres of the human existence. It also entails the importance of acknowledging the fluidity of groups and subsequent ability to constant change, which naturally reverts to new conceptions and rearrangements of culture, leading to the maintenance of the existing culture.

Similarly, understanding culture demands that we are able to recognize the multiple configurations that culture can take, mainly determined by the object in study. According to Mello (1982), culture may take various forms or perspectives: from universal culture to particular culture, objective and subjective culture, real culture and finally, culture in its ideal model.

Mello (1982) suggests that “objective culture” corresponds to what is manifest, that is, it is the culture that creates particular situations such as habits, skills, ideas, behaviours, artifacts, objects of art, and the whole set of human work in general. In contrast, “subjective culture” corresponds to what is non-manifest, that is, it is this culture that provides individual patterns of behaviour firming together of values, knowledge, beliefs, aptitudes, qualities, and experiences present in each individual (Mello, 1982, p. 44).

On another hand, Mello (1982) refers to “real culture” as something that people create concretely in their everyday and social life, in opposition to the “ideal culture”, which is the set of behaviour that people believe they should have and constitutes their goal (p. 45).

We must keep in mind that each individual has differentiated backgrounds and especially singular "cultures", because their basis is founded on previous structures formed in a slow process of several generations. Mello revisits Lévi-Strauss to develop this idea. Indeed, according to Lévi-Strauss (1963), culture is, therefore, “a fragment of humanity” which presents significant discontinuities in relation to others, and as the ultimate objective of structural research is the invariants related to such discontinuities, the notion of culture may correspond

to an objective reality, although it remains a function of the considered type of research (p. 295). Authenticity hence comes with the differentiation of peoples and nations by culture, with the human being as a product of the environment and a product for the environment, in the light of a collective process where its preserved experiences clash with the new ones and make it susceptible for changes and evolutions (Batista, 2010, p. 106).

2.1.2 Culture That Becomes Identity

As we can convey, culture can be observed as a central element of the construct of a community's identity for encompassing a complex combination of knowledge, beliefs, arts, morals, law, customs, and any other capabilities and habits that are characteristic of a determined group or society. Nonetheless, it is important to reflect on the concept of identity itself and the power connections it exerts on the individual.

Identity remains a complex concept to define in the present days, mainly due to its widespread use in multiple fields of Social Sciences, with various focus as well. Indeed, according to Fearon (1999),

our present idea of "identity" is a fairly recent social construct, and a rather complicated one at that. Even though everyone knows how to use the word properly in everyday discourse, it proves quite difficult to give a short and adequate summary statement that captures the range of its present meanings. (p. 2)

Although it is considered in literature as a complex and sometimes unclear concept, it plays nonetheless a central role in the field of Social Sciences, as it generally observes an attempt of interpreting mankind and its multiple contexts. Fearon (1999) highlights that this fact rises the complexity of the concept to a blatant level given "the centrality of the concept to so much recent research – and especially in social science where scholars take identities both as things to be explained and things that have explanatory force" (p.2). Hence, to understand the concept of identity, we must first be aware of the complexity of the term and the innumerable meanings that have been attributed to it throughout time.

In synthesis, the concept of identity involves the essence of being, by referring to a set of characteristics or traits of a person or community, which allows them to be differentiated from others. According to Richard Jenkins (2014),

identity is the human capacity – rooted in language – to know ‘who’s who’ (and hence ‘what’s what’). This involves knowing who we are, knowing who others are, then knowing who we are, us knowing who they think we are, and so on a multi-dimensional classification or mapping of the human world and our places in it, as individuals and as members of collectivities (cf. Ashton et al. 2004). It is a process – identification – not a ‘thing’. (p. 5)

In a sociological perspective, identity hence configures identification processes, not only individual but also as members of groups. This means that, beyond the awareness that a person has of herself and that makes that person different from others, the concept of Identity involves acknowledging that the environment also takes part in influencing the configuration of each individual's specificity. This is a perspective elaborated by authors such as Karl Mannheim (1936, 1952, 1957), who emphasizes that the individual forms his personality, but also receives it from the environment where he performs his social interaction.

Likewise, the interest of looking into generations also appears particularly connected with the sociological perspective on identity, emerging from an aspiration to understand the delicate relationship between continuity and change (Bristow, 2024). For instance, Purhonen (2016) describes generationalism as a specific form of historicism, that interprets generations as collective actors and the succession of generations as the main driver of history.

Moreover, Mills (1970) emphasizes the importance of understanding the relationship between historical events and individual biography. Indeed, according to Mills (1970), people who come of age during a particular historical period share a unique experience with the events of that time, which differs from the experiences of both older and younger generations. This difference, Mills argues, is not due to variations in the events themselves or how they are perceived by young adults, but rather to the stage of life that individuals are at (1970).

Nonetheless, Rudolph and Zacher (2020) underscore the practical challenges that are intricate to studying generations. Specifically, they highlight the problem of differentiating cohort effects (namely differences in attitudes, values, or behaviors attributable to birth year differences), from age effects (namely the impact of developmental processes), as well as period effects. Indeed, according to them, these difficulties “are typically taken as evidence for the influence of contemporaneous time, including the role that important current events play (e.g., economic conditions, national conflicts, one-off events, the onset of the COVID-19 pandemic) in shaping attitudes, values, and behaviors” (Rudolph & Zacher, 2020, p.141). However, the

application of the concept of generations often relies on a logic that globalizes and homogenizes social and political problems, reducing them to matters of demography and policy and emphasizing change over acknowledging continuity (Bristow, 2024).

Hence, we can perceive the complexity of the concept of generationalism and the interplay of culture, knowledge, time, and community in the "major redefinitions of whole cultures triggered by the reaction of particular age-groups within particular age spans to particular historical experiences" towards "the convergence of individual time and social time; of age and history" (Abrams, 1970, p. 183).

In this setting, Bristow (2024) highlights Mannheim's pivotal perspective on the dynamic nature of knowledge and its continual reinterpretation, and on the significance of generations that comes from "the interaction between new participants in the cultural process, and the society in which these participants are born and develop, and which they, in turn, transform" (p. 27). Indeed, By examining the interplay between biology and culture in the transmission of ideas, the contrast between individual and collective experiences, the distinctions between the meanings developed by generations and the interpretations given to them by the broader society, and the balance between continuity and change in the transmission of cultural heritage, Mannheim concluded that the centre of the "problem of generations" was not on the distinct experiences of various age groups or the specific relationships between parents, children, and older and younger individuals. Instead, the core of this problem refers to knowledge and meaning, specifically how a society comprehends itself and its history and how knowledge is constructed and reconstructed over time. Furthermore, it relates not only to understanding *how* generational consciousness is formed but also to grasping *why* the consciousness of a specific "generation unit" becomes prevalent (Mannheim, 1952). In this sense, grasping the concept of generations entails comprehending the sway of generationalism in cultural and political discourse (Bristow, 2024).

In a nuanced, yet complementary, perspective of Anthropology, the concept of identity appears intrinsically connected with the idea of alterity as a structural element of the formulation of the I (Butler, 1993). Hence, identifications "are never fully and finally made; they are incessantly reconstituted, and, as such, are subject to the volatile logic of iterability. They are that which is constantly marshalled, consolidated, retrenched, contested and, on occasion, compelled to give way" (Butler, 1993, p. 105).

The concept of identity hence refers to the mean that ensures the continuity of the individual or the group, through a path of permanent change, rupture, adaptation, reshaping and even overlapping identities, based on the idea that a person cannot exist in isolation from their social environment, nor can society be understood as existing outside of individuals and the unique circumstances of their lives. This dynamics of influence between individual and collectively, knowledge and meaning, age and history, leads us to the importance of understanding the impact that regional culture can have on the self, and how all structures responsible for its realization are adapting in a world in constant transformation.

In our study, the topic of cultural identity maintenance appears deeply connected to concepts of regional identity (Magalhães, 2014; Mutibwa, 2016; Paasi, 2003). The concept of regional identity affords us with a vision of identity as a “primordial nature of regions, accentuating their ‘personality’ and the harmony/unity between a region and its inhabitants” (Paasi, 2003).

Paasi (2003) goes further to observe regional identity not solely as a product of culture or history but as being deeply intertwined with the landscape and the relationship between people and their environment. His work hence emphasizes the need to consider the geographical dimension of regional identity alongside with the cultural and historical dimension, which can be especially pertinent in contexts where the physical landscape plays a central role in the identity of a region.

On another hand, according to Magalhães (2014), regional identity is examined as a result of a complex interaction between geographical, historical, and cultural elements. Magalhães considers that a region's history and culture have a significant influence on its sense of identity, and he encourages to consider regional identity as a dynamic concept that changes and adapts to its environment over time and is impacted by both internal and external causes.

These insights inform the amplitude of variables that are implicated on the formation of cultural identity and its intimate connection with the geographical and sociological dimension. However, the contemporary responsiveness in a fragmented social time and in a globalized social space presents undeniable challenges to the fluidity of cultural generational exchanges (Bristow, 2024; Giddens, 1991). According to Giddens (1991), personal identity will become a pressing issue as a result of modernity that has been promoting individualism while simultaneously stripping people of the security that comes with long-lasting group identities, such as those of the family and the local community. Bristow (2024) underscores that this

outcome is attributed to a late modern "risk society" (Bauman, 2000, 2011; Beck-Gernsheim & Camiller, 2002; Beck, 1992; Giddens, 1991, 1992), that has witnessed the increasing blurring of boundaries and transitions, as well as the growing contrasts between discourses of "fluidity" and the tendency to categorize and generalize (Furedi, 2020). Nevertheless, shifting the focus to a life course approach seems to offer opportunities for a more refined and self-reflective perspective on the experiences of growing up and aging, rooted in the themes of transition and on the centrality of cultural and historical contexts (Pilcher, 1995).

2.1.2.1 Cultural Literacy and its role on the maintenance of cultural identity

Although identity is unarguably a pivotal part of the self, and culture is observed as a core part of identity, the extent to which the individual is aware and intentional regarding the role that their culture plays on their identity is something worthy of reflection as well. In light of this, we look into cultural literacy and the role it plays in the individual perception of the self, in a complex interplay that is as subject of variations as the concept of cultural identity itself.

Adding to this complexity, nowadays we observe a shift in people's mentality and in their way to interact with the surrounding world, fruit of globalization and the subsequent technological and socio-economical changes. Elena Shliakhovchuk (2021) delves into the evolving definition of literacy throughout history and examines how globalization and technological advancements have influenced the concept of literacy. The author argues that in our increasingly interconnected world, cultural literacy is essential in order to navigate the complexities of a diverse and global society.

People meet one another having already been culturally programmed. Culture defines acceptable and unacceptable behaviours, biases and prejudices, many of them unchecked and unrealised. Therefore, to meet the unique demands of global interconnectedness, we need to learn to be culturally literate. (Shliakhovchuk, 2021, p.3)

Cultural literacy refers to the ability to understand and to engage with the traditions, activities and history of a group of people from a given culture and encompasses a wide range of topics related to understanding and analysing the cultural knowledge, values, and practices of different societies. It has been highly acknowledged for its ability to recognize, reflect on, use,

and potentially modify the many interacting cultural artifacts, including texts and other media, that shape our cultural existence (Segal, Kancewicz-Hoffman, & Landfester, 2013).

Paulo Freire (2005a) clarifies the meaning of literacy:

To acquire literacy is more than to psychologically and mechanically dominate reading and writing techniques. It is to dominate those techniques in terms of consciousness; to understand what one reads and to write what one understands: it is to communicate graphically. Acquiring literacy does not involve memorising sentences, words or syllables – lifeless objects unconnected to an existential universe – but rather an attitude of creation and recreation, a self-transformation producing a stance of intervention in one's context. (p. 42)

Transposing this construct into culture, this definition reflects the importance of awareness of the specific cultural surroundings and the intentionality of creating and recreating based on it, more than simply following some established behaviours for the single reason of them being known traditions. In tune with this idea, Shliakhovchuk (2021) highlights that there is a pressing need for an updated model of cultural literacy that can help individuals thrive in a VUCA (volatility, uncertainty, complexity, and ambiguity) world. The author emphasizes the importance of cultural mindfulness, critical thinking, curiosity, empathy, and being a change agent leader in developing cultural literacy, suggesting that these skills and competencies should be cultivated to promote inclusivity, diversity, and effective communication in a globalized world.

Many fields of study have been observing this topic from their multiple perspectives, from anthropology to psychology and education, with the contribution of the seminal works of authors such as Eric Donald Hirsch (1988), Clifford Geertz (1973), and Pierre Bourdieu (1977), to allow the analysis of the relationships between culture and identity, and the role of context and interpretation in understanding cultural practices. According to Hirsch (1988), cultural literacy is essential for individuals to participate fully in society and maintain their cultural identity. On another hand, in *The Interpretation of Cultures*, Clifford Geertz (1973) emphasizes the importance of cultural literacy in preserving cultural traditions. Geertz argues that cultural literacy allows individuals to interpret and understand the symbols, meanings, and rituals embedded in their cultural traditions, and that by actively participating in these traditions, individuals can reinforce their cultural identity and ensure the continuity of their cultural heritage. Conversely, Hildred Geertz (1975) stresses that

Literacy and education affect the nature of the cultural map which defines a man's world, for it brings larger portions of that map into question and therefore into awareness. (p. 87)

In line with this idea is the concept of "cultural capital" (Bourdieu & Passeron, 1977) as an important tool to apprehend the symbolic dimension of the struggle between different social groups (Almeida, 2007). Indeed, this concept refers to the set of resources and skills available and mobilised in relation to the perceived dominant or legitimate culture. Hence, like any capital, cultural capital is intrinsically related with power dynamics, as well as with dynamics of domination, of appropriation/dispossession. In Bourdieu's perspective, "cultural capital" concerns the prominent place of culture in the processes of hierarchization and social differentiation. Almeida (2007) describes Bourdieu's conceptualization of culture as an instrument for the construction of the world, giving intelligibility to objects and defining what is good or bad, acceptable or unacceptable, etc. In line with this idea, Cunha (2007) stresses that the dominant or legitimate symbolic systems in a given social configuration are those constructed and operated by groups that have managed to place themselves in a dominant position. Culture then becomes dominant because it is the culture of the dominant groups, and not because it carries within itself some element that makes it superior (Almeida, 2007).

Advances in information and communication technologies have facilitated connections and collaborations among individuals from diverse cultural backgrounds and languages, which led many disciplines to reevaluate the significance of cultural literacy in modern society, expanding its definition. Indeed, as Shliakhovchuk (2021) highlights, cultural literacy can be applied and verified through everyday experience. It emphasises communication and critical evaluation, bringing ideas together in an interdisciplinary global collaboration, possibly offering the same implications as opportunity cost in economics. Shliakhovchuk (2021) also stresses the fact that cultural literacy is nowadays recognised as a crucial element of digital literacy. In agreement with this idea, Belshaw (2012) emphasizes that

Digital literacies are not solely about technical proficiency, but about the issues, norms and habits of mind surrounding technologies used for a particular purpose. (...) The Cultural element of digital literacies is all about seeking ways to give people additional 'lenses' through which to see the world. (p. 207)

In light of this, it is important to observe the crucial role that cultural literacy plays in the development of cultural identity, exerting critical implications. Indeed, according to Herbert

Wilson (1974), cultural literacy is developed through the identification of the intra-relationships between the self and the “generalised other”, through the phenomenological self and the phenomenological field. Adding to this, UNESCO (2013) advocates that "cultural values, assets, and practices, including those of minorities and indigenous peoples, should be integrated into education and communication programs and should be safeguarded and given appropriate recognition”, for its important role on social dynamics.

Many authors have recognized the significance of cultural literacy and have delved into its essential components, agreeing that cultural literacy mandates an understanding of the intricate nature of culture, the capacity for critical analysis, acknowledgement of cultural differences, and proficiency in communication. In this sequence, literature has also paid attention to sustainability regarding cultural literacy. For example, Polistina (2009) brings into focus four critical cultural literacy skills with sustainability in mind: a) Cross-cultural awareness, referring to the idea that, instead of comparisons, “paralleling” different cultural traditions, beliefs and social systems increase cultural literacy; b) Local cultural awareness, referring to the acceptance and respect towards the knowledge within local cultures as the pre-requisite in the development of cultural literacy; c) Critical reflection and thinking, as the urgency of adopting self-critique, self-reflection, or reflection to face the present social actuality; d) Personal skills for acting as a change agent.

On the other hand, Shliakhovchuk (2021) advocates for the need to assure four critical competencies and skills to meet the demands of global interconnectedness in a culturally mindful way:

- (1) cultural mindfulness: the state of being fully present, attuned, and effective in one's immediate cross-cultural environment, which requires an increased awareness of one's own culturally constructed nature, a comprehension of the cultural constructs of others, and the ability to respond to cultural differences without the influence of biases and judgments during the interaction. It hence involves synergies between cultural self-awareness, local cultural awareness, intercultural sensitivity and empathy.
- (2) critical thinking: Critical thinking involves analysing, reasoning, and evaluating new or unfamiliar ideas. This process includes making inferences and problem-solving, and it is deeply linked with the ability to connect memory complexes to each other, highlighting that the more extensive the schemata of an individual, the higher the potential for critical thinking.

- (3) Curiosity: the willingness to explore, learn, and add new ways of doing things. It involves proactivity in learning about cultural diversity, actively valuing and seeking out diversity as an asset, and being open to different cultural experiences to drive innovation and problem-solving.
- (4) being a Change Agent Leader: being an Influencer, endowed with patience, with the ability to navigate real-world situations and effectively communicate with diverse populations. Henson (2016) proposes a model for understanding global leadership that identifies specific foundational requirements, including global mindset dispositions such as flexibility, acceptance, curiosity, and empathy, as well as competencies such as intercultural communication skills, cultural sensitivity, and learning agility.

Fig. 1 summarizes the updated cultural literacy model according to Shliakhovchuk (2021), for a closing view on the intersections between these skills.

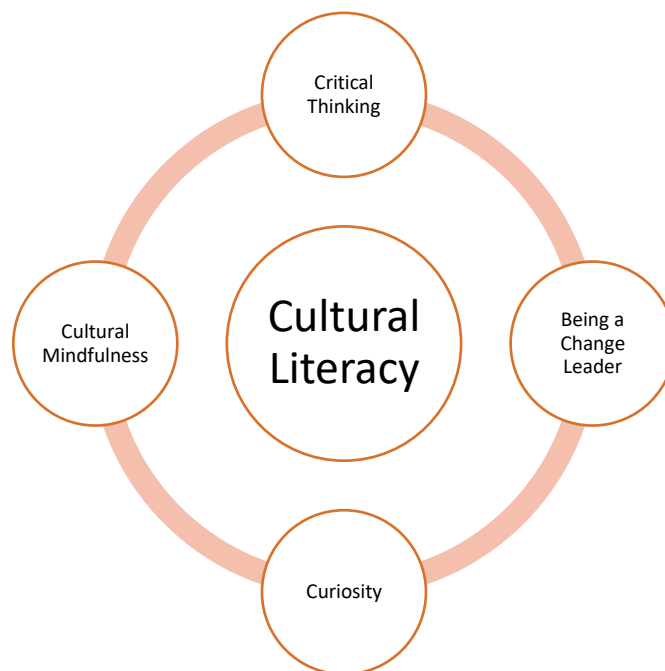


Figure 1: Updated cultural literacy model according to Shliakhovchuk (2021).

2.1.3 Memory and the Foundations of Collective Remembering

Memory is one of the cornerstones of a society, allowing it to build a continuum that ultimately is able to encompass all the parts that form the cultural identity of a society. In the sense of the capacity to store, retain, and retrieve information, memory is an integral component of human experience and hence has a pivotal role in understanding the dynamics of societies and cultures, as suggested by many seminal works in the literature in the anthropological and sociological sphere. The understanding of the need for historical continuity goes back to Durkheim and his belief that “every society displays and requires a sense of continuity with the past and that the past confers identity on individuals and groups allows us to see collective memory as one of the elementary forms of social life”(Misztal, 2003). Hence, Durkheim's discussion of commemorative rituals in early societies (Durkheim, 1915, 1973), directly addressing the idea of social memory, highlights the role of memory in shaping collective consciousness, suggesting that memory is crucial for the cohesion and stability of societies, particularly through religious rituals and collective representations that serve as a collective memory that binds individuals together in shared beliefs and values.

The concept of collective memory refers to communal perceptions of the past that inform and influence current action. Maurice Halbwachs was among the earliest to theorize collective memory, treating it as a fundamental aspect of a group's collective consciousness. For Halbwachs, memory is a matter of how minds work together in society and how they are in fact structured by them (Olick et al., 2011). Indeed, Halbwachs (1992) considers that “it is in society that people normally acquire their memories. It is also in society that they recall, recognize, and localize their memories” (p. 38). Hence, for Halbwachs, memory is shaped according to social organization, and it is framed in the present as much as in the past, highlighting the need to reflect not only on the inherent properties of the subjective mind but also identifying its shifting social frames (Olick et al., 2011). In fact, Halbwachs considers that collective memory addresses the social foundations of personal memory, maintaining that all memories, even the most intimate ones, are socially framed, in opposition to psychology viewpoints that viewed memory as an individual phenomenon. On another hand, Halbwachs also observes collective memory as a social phenomenon, following Durkheim's perspective and conceding that collective memories exist independently of individual biography, even though they can influence individual recollection (Olick et al., 2011). This view of individual memory being intrinsically linked to social frameworks emphasizes that our memory is structured by the groups we belong to, making collective memory an essential element in understanding social identity and consciousness.

The need to observe the interplay of social and spatial aspects in the sphere of collective memory formation is also emphasized by authors such as Pierre Nora (1989, 1997). Nora coined the concept of "place of memory" to refer to places where "memory crystallizes and secretes itself" (1989). Originally developed to evaluate the French memory, the concept quickly became embroiled in debates over whether it would be appropriate to apply it to other nations. In *Realms of Memory: Rethinking the French Past* (1997), Nora highlights the importance of commemorating historical events and the creation of symbolic places as a means of preserving collective memory, emphasizing social and spatial aspects. According to Nora, society's public memory is formed by several spheres, from political actors or groups to public discussion and places of memory. Regarding the latter, these sites have to meet three criteria in order to qualify: they have to be material, symbolic, and functional, although the possibility of varying degrees (Nora, 1989). Nevertheless, the way that memory and history interact, enabling each other's mutual over-determination, is what distinguishes them as memory sites. In this sequence, Nora highlights the need for the presence of a will to remember from the start, otherwise, the memory sites will remain merely historical places.

Nora (1989) later extends the concept to encompass "all significant units, of either material or ideal order, from which the will of men or the effect of time has created a symbolic element of the memorial patrimony of a community". It is therefore a memory site because of its dual qualities of existing despite being continually altered, reclaimed, and revisited, as well as its location at the intersection of several memory routes.

On another hand, Paul Connerton (1989) has explored the embodiment of memory in bodily practices and rituals. He emphasizes how the repetition of bodily movements and actions, such as greetings or ceremonies, serves as a form of cultural memory and reinforces the social fabric of a community.

Notwithstanding, there has been a resurgence of interest concerning collective memory in social sciences, making it a crucial topic in the field of "memory studies" (Wertsch & Roediger, 2008). Though, considering the variety of approaches and perspectives that have been pursued in literature regarding the study of collective memory, its definition remains as diverse as these approaches. According to Wertsch and Roediger (2008), the fact that the subject of collective memory does not precisely fit into a single academic discipline is one of the reasons why it is so difficult to define. Indeed, the authors highlight that the concept has been examined by many fields of knowledge, such as sociology, anthropology, psychology, history, and others, but there hasn't been a significant interaction nor coordination between these efforts, leading to the

importance to look for the common ground definition among all these perspectives. In line with this, collective memory can be described as a “form of memory that transcends individuals and is shared by a group” (Wertsch & Roediger, 2008).

Yadin Dudai (2002) asserts that the term "collective memory" encompasses a body of knowledge, an attribute, and a process, as its core elements. According to Dudai, the body of knowledge is a shared aspect of the culture among individuals who have similarities, and individuals can belong to multiple groups with distinct collective memories based on factors such as generation, country of origin, and location. On the other hand, the attribute refers to the unique, overall perception of the past held by the group. Finally, the process involves the ongoing evolution of understanding between individuals and the group, as individuals can influence and change the collective memory of the group, and the group can affect the individual's awareness and consciousness of being a member of the group (Dudai, 2002). Although these three elements capture some of the various meanings of collective memory used by scholars across different academic fields, a commonly accepted definition of collective memory has not been established yet due to the fragmented nature of the discussion, which often uses the term interchangeably with others such as "public memory" and "cultural memory". In light of this reality, Wertsch and Roediger (2008) suggest that it is more beneficial to outline a set of oppositions that delineate the conceptual field in which collective memory is discussed instead of searching for a single definition (p. 319). The authors present three oppositions and their application to the role of language in remembering: The first two oppositions — collective memory versus collective remembering and history versus collective remembering — form the basis for a later discussion of the opposition between individual and collective remembering (Wertsch & Roediger, 2008).

According to Wertsch and Roediger (2008), the first conceptual opposition posits “collective memory” as a static body of knowledge against the process of “collective remembering”, which involves the repeated reconstruction and contestation of past events. However, a focus on collective remembering would place greater emphasis on the social and political struggles that are inherent in many accounts of the past, and this can be seen in the work of historians like Bodnar (1992), who posits an ongoing dialectic between "official culture" and "vernacular culture" in shaping collective memory. From this perspective, collective memory is not a static body of knowledge, but rather a space of ongoing contestation where local groups engage in a struggle against elites and state authorities to control the understanding of the past. These sites of contestation include family discussions, museums, monuments and

memorials, history textbooks, and national holidays, and this opposition is particularly observed in literature to grasp the ecosystem in which memory, collective and individual, is formed and evolves (Wertsch & Roediger, 2008).

On another hand, Mutibwa (2016) argues that

local, alternative, bottom-up approaches to telling (hi)stories and re-enacting the past not only effectively take on a socio-political dimension directed at challenging dominant, hegemonic, institutional narratives and versions of the past, but – in doing so – they also offer new and refreshingly different ways of understanding, representing, remembering and rediscovering the past meaningfully in ways that local communities and regions can relate with. (p. 7)

Conversely, Assmann and Czaplicka (1995) offer a perspective on collective memory that points that the “specific character that a person derives from belonging to a distinct society and culture is not seen to maintain itself for generations as a result of phylogenetic evolution, but rather as a result of socialization and customs”(p. 125).

This leads us back to Wertsch and Roediger's (2008) analysis of collective memory, that often centers around these disputes with focus on the interplay of collective and individual in the process of making sense of cultural information, which, according to the authors, emphasizes the importance of examining the process of collective remembering rather than relying on static shared knowledge. Indeed, Wertsch and Roediger (2008) suggest that this process can take the form of ongoing evolution between individual and group, but in some cases, this leads to the presence of significant contestation that may take many years or may never be resolved. Considering this, the authors suggest that the process of collective remembering can be in some cases more accurate than the term collective memory.

Adding to the complexity of the discussion about the conceptual domain where collective remembering exists, the conflict that often opposes collective remembering and history also offers some insights that are important to consider. Although both collective remembering and history represent the past, they present different goals of representing the past. Wertsch and Roediger (2008) refer that history aspires to provide an accurate account of the past, even if it means giving up preferred and often self-serving narratives. In contrast, collective remembering inevitably involves identity-based remembering in the service of constructing what kind of people we are, and is resistant to change even in the face of contradictory evidence. Hence, the authors conclude that in collective remembering, the past is

interpretatively tied to the present, a particularly important idea that brings meaningful implications to the concept of cultural identity maintenance that we address in this dissertation.

Building on this connection of past and present in collective remembering, Wertsch and Roediger (2008) go further to observe the implications of individual remembering and their interplay with the collective, highlighting the “stark opposition between individual and collective remembering, going to far as to assert that only one or the other exists”, although identifying “that socially situated individuals are the agents of remembering”. According to Wertsch (2002), this idea of socially situated individuals is based on considering how their use of “cultural tools” for remembering reflects their sociocultural setting, and this setting is the base of a shared cultural tool kit that allows for collective remembering, emphasizing that “memory is “distributed” and relies extensively on semiotic means provided by cultural, historical, and institutional contexts” (Wertsch & Roediger, 2008).

This idea of “distributed remembering” came to the spotlight with a major historical transformation in human cognitive evolution, characterised by “the emergence of visual symbolism and external memory as major factors in cognitive architecture” (Donald, 1991, p.17). The main driver of change in this case was not the individual, but external symbolic storage, such as written texts and financial records. Donald (1991) emphasizes that these new forms of external symbolic storage have a significant impact on psychological and neurological processes, as they “impose search strategies, new storage strategies, new memory access routes, new options in both the control of an analysis of one’s own thinking” (p.19). Wertsch and Roediger (2008) point out the emergence of search engines such as Google and Google Scholar as a contemporary example of this phenomenon. According to the authors, these tools have revolutionized our ability to participate in collective remembering and to access vast amounts of information in a matter of seconds. This focus on distributed remembering leads us to question how different cultural tools might give rise to diverse forms of memory and how these tools are thought to fundamentally shape remembering rather than simply facilitating existing processes.

Moreover, Wertsch and Roediger (2008) highlight the central role that language plays in these discussions, for its ability to be used to shape the form of later memories when it is used to describe events after their occurrence. Narrative is pointed by literature as a substantial area of study in understanding how language shapes remembering, highlighting the importance of distinguishing between forms of memory that are mediated by narratives and those that are not. According to Pillemer (1998), it is important to first distinguish between imagistic and

narrative forms of "personal event memories" in individual memory. Pillemer and White (1989) argue that imagistic memory is "present from birth and operational throughout life", expressed through images, behaviours, or emotions, while the narrative memory system "emerges during the preschool years", and event representations entering the higher-order system are actively thought about or processed and encoded in narrative form. Furthermore, these memories can be accessed and recounted in response to social demands (Pillemer & White, 1989, p. 326).

On another hand, Brown and Kulik (1977) suggest imaginal processes in autobiographical and collective memory in their account of flashbulb memory (FBM), speculating that FBM "is not a narrative and not even in verbal form, but represented in other, perhaps imaginal ways" (p. 85). This concept of flashbulb memories is particularly interesting for its recent attention in research and its interplay with the theme of identity formation. According to Hirst and Meksin (2017), "FBMs often involve public, emotionally charged events of national importance", being that "a memory is treated as an FBM only if most members of a community report that they have a memory of the circumstances in which they learned of a public, emotionally charged event". The authors examine whether FBMs are indeed a community phenomenon and how community efforts might guide the formation of collective memories of flashbulb events, as well as the ways in which social memory artifacts and practices, particularly media coverage, affect the event memories associated with these flashbulb events. Hirst and Phelps (2016) go further to highlight that FBMs can play a substantial part also in shaping social identity, for their ability to "mark those instances during which people feel that they are part of the history of their social group".

2.2 CONCEPTUALIZING STORYTELLING: FROM ART TO METHODOLOGY

Storytelling plays a core role in humans' ability to process the surrounding world. Through its many forms (oral, visual or written) narratives can be described as a cognitive tool for situated understanding (Gerrig, 1993). Riedl and Bulitko (2012) underscore that the "ability to organize experience into narrative form is central to the cognitive processes employed across a range of experiences, from entertainment to active learning".

Gottschall (2012), on the other hand, adds that stories are addicting to humans as a species, surrounding and influencing all our movements. Indeed, Gottschall (2012) suggests that the memories that we use to weave our life stories are boldly fictionalized, leading to the formation

of tales that we exchange in our social sphere, “unconsciously shaping and embellishing to make the tales hum” (p. 22). In line with this idea, Luciano Floridi (2014) introduces us to the narrative theory of the self, according to which our identity is a “story”, understood as a socio-auto-biographical artefact. This theory also enlightens the fact that the boundaries of what is our “true” selves are slippery, regardless of the medium, as “what we consider natural is often the outcome of a merely less visible human manipulation” (Floridi, 2014).

Floridi (2014) alerts that Information and Communication Technologies (ICTs) are drastically changing not only how we interact with the world and make sense of it, but also how we look at ourselves and how we understand our own existence. We’re living through a fourth revolution — the revolution of information— that consists in us being debarred from the center of the “infosphere”, pushed aside as the machines mediate our conversations. In light of this, the author points to some issues that rise regarding memory in this ICTs driven world, from the introduction of the concept of the perennial present of an hyperhistory that is being built upon the digital world, to the fact that memory in this digital era will not be a matter of storage, but above all a matter of curation. This also brings along a major question that may require a shift in the user perspective: what data is worth saving and why?

In parallel, many projects surface in the field of life logging, evoking the rupture of material reality and recalling Vannevar Bush’s vision with the Memex (1945), based on the ideal of combining a large amount of data with the access to the associative chain of reasoning that would be on the basis of a document, through its network structure. This can be perceived as a first step that leads us to a possible analogy between the multilinearity of truly transmedia narratives allowed by digital media and a sort of associative way through which we access to our memories. This is also suggested by Carr (2010), who stresses the idea that the mind “now expects to take in information the way the Net distributes it: in a swiftly moving stream of particles”. Moreover, Alexander and Levine (2008) underscore that

Stories now are open-ended, branching, hyperlinked, cross-media, participatory, exploratory, and unpredictable. And they are told in new ways: Web 2.0 storytelling picks up these new types of stories and runs with them, accelerating the pace of creation and participation while revealing new directions for narratives to flow. (p.40)

All these ideas concur to establish the debate regarding the many facets of storytelling, from its essence as the art of weaving narratives that captivate and connect, to its expression as a methodological tool. From Aristotle's *Poetics*, which laid the groundwork for narrative theory

by outlining plot, character, and theme as indispensable components of a successful story (Murray, 2005), to Propp's *Morphology of the Folk Tale* (1968), which discovered recurring narrative functions across folktales, suggesting a potential universal structure underlying storytelling, these early perspectives elevated storytelling's artistic merit by emphasizing its elements and potential for structure.

On the one hand, in the 20th century, the emphasis shifted towards storytelling's methodological potential. For example, Jerome Bruner (1986) argued that narrative is a fundamental mode of human thought, shaping how we understand the world. On the other hand, Polkinghorne (1988) further explored narrative's role in qualitative research, suggesting it as a valuable tool for capturing lived experiences. These works highlighted storytelling's power beyond entertainment, featuring its potential to also illuminate and make sense of complex realities.

Contemporary scholars have expanded on this foundation by delving deeper into the methodological aspects of narrative inquiry. For example, Riessman (2008) highlights the value of critical analysis alongside the collection of stories, contributing to ensure the rigor and trustworthiness of research findings. This focus on methodology underscores storytelling's potential as a powerful research tool, capable of generating rich and nuanced data.

By examining these multiple facets of storytelling, this section aims to bridge the gap between storytelling as an art form and its burgeoning application as a research methodology, to establish a comprehensive understanding of storytelling in the multiple perspectives that we approach in this dissertation.

2.2.1 Perspectives on Storytelling: Method, Technique, or Process

Throughout the course of human history, storytelling has consistently been a ubiquitous and transformative force, shaping civilizations, disseminating wisdom, and fostering cultural cohesion, transcending geographic boundaries, cultures, and generations by weaving narratives that resonate with our shared experiences, emotions, and aspirations. Through storytelling, cultural identities are affirmed, revised, and sometimes challenged, converting narratives into an important tool for cultural maintenance, particularly in the face of globalization, the consequential cultural homogenization and the shift on the dynamics of cultural identity and storytelling.

In contemporary research, storytelling continues to play a vital role in bridging the gap between structural analysis and lived experiences. Researchers are increasingly recognizing the power of storytelling to engage with communities, elicit personal narratives, and shed light on the intricate dynamics of societies. As storytelling continues to evolve within anthropology, ethnography, and sociology, it remains a versatile and indispensable tool for both understanding and representing the human experience.

Storytelling as a method, technique, or process has evolved to encompass a range of approaches, including ethnographic storytelling (Geertz, 1973), autoethnography (Ellis, 2004), narrative analysis (Bamberg, 2006), and Participatory Action Research (Freire, 2005b). Indeed, while storytelling has a rich history as a structural element within societies, it has also evolved into a valuable methodological tool for ethnographers and sociologists. Ethnographic storytelling involves researchers collecting and analysing narratives shared by individuals within a community or group, since these narratives provide insights into the lived experiences, perspectives, and worldviews of the people under study. In this context, Clifford Geertz (1973) emphasized the importance of thick description, which involves immersing oneself in the cultural context being studied and providing detailed, rich descriptions of social practices and narratives. According to Geertz (1973), understanding the cultural meanings embedded in stories is essential for researchers seeking a deeper understanding of the societies they study.

On another hand, the Participatory Action Research (PAR) methodology often incorporates storytelling to involve communities in the research process, emphasizing collective storytelling, social change, and the empowerment of marginalized communities. Drawing from Paulo Freire's critical pedagogy and empowerment theories, PAR is designed to give a voice to communities and empower them to address social issues. This approach traditionally involves collaborative storytelling workshops and community-based narrative projects that reunite researchers and community members working together to document and to analyse stories that reflect the community's experiences and aspirations, recognizing storytelling as a means of empowerment, advocacy, and social transformation. Indeed, Freire's groundbreaking work on PAR and his advocacy for community-based, collaborative approaches to research has inspired scholars to incorporate participatory storytelling into their practices to highlight the transformative power of storytelling in research.

In this context, it is also relevant to acknowledge autoethnography and the significant rupture with traditional ethnographic approaches that it represents, by involving researchers reflecting on their own experiences and using personal narratives as a means of understanding

broader social and cultural phenomena and as a powerful method for exploring the subjective dimensions of research. Autoethnographic storytelling hence blurs the lines between the researcher and the researched, emphasizing reflexivity and subjectivity. Indeed, according to Ellis (2004), by embracing one's own narrative and positioning researchers as a participant-observer, researchers could provide a more nuanced and emotionally resonant account of the cultures they were studying.

2.2.2 Storytelling as a Structural Element Within Societies: The Importance of Myths and Symbols, Oral Traditions, and the Safeguarding of Collective Memory

Storytelling as structure within anthropology has been deeply influenced by structuralism, narratology, the study of myths and symbols, oral traditions, and the preservation of collective memory. Indeed, these approaches have illuminated the ways in which narratives reflect and shape cultural structures and identities.

The influence of structuralism and narratology in an anthropological perspective is pivotal to understand storytelling as a structural element within societies, capable to provide insights into the ways in which narratives reflect and shape cultural structures and identities, with the influence of structuralism, narratology, the study of myths and symbols, oral traditions, and the preservation of collective memory. Structuralism, as pioneered by Claude Lévi-Strauss (1963), sought to uncover the underlying structures and patterns that govern human cultures, by arguing that myths and narratives held the key to these structures, as they encoded the fundamental binary oppositions and transformations that underpinned societies. This highlights the importance to observe the complex interplay between semiotics, storytelling, and the formation of cultural identity as well, exploring the relationships between language, symbols, stories, and the construction of individual as well as collective identities.

The importance of storytelling in preserving and transmitting cultural identity has been extensively explored by numerous scholars. Walter J. Ong posited in his seminal work *Orality and Literacy: The Technologizing of the Word* (1982) that oral traditions and storytelling played a pivotal role in the evolution of human societies. Ong emphasized the use of narratives in oral cultures to transmit collective knowledge and cultural values. Additionally, Joseph Campbell's *The Hero with a Thousand Faces* (1949) investigated the ubiquity of mythological narratives across various cultures. Campbell's work highlights how storytelling can illuminate common

human experiences and archetypal symbols that extend beyond cultural boundaries, while still maintaining the distinctiveness of each cultural identity.

Literature highlights multiple perspectives regarding narrative structure. For example, Squire et al. (2013) underscore that

Narrative is almost always said to be about time – not just succession in time, but change through time (Brockmeier, 1993; Bruner, 1990; Ricoeur, 1984). Time, psychically processed, is thought to make us into subjects through its articulation in narrative. Transformation, usually connoting improvement, is also assumed to be integral to narrative: in the story itself; in the lives of those telling it; even in researchers' own understandings of it. (p.11)

Nevertheless, Squire et al. (2013) also highlight that “time and succession as prerequisites of narratives have been challenged by narrative scholars, some of whom have turned their attention rather to analysing narratives as ‘process’ and ‘force’.” (p.11)

The study of signs and symbols, or semiotics, combined with an anthropological glance at culture, provides a framework for comprehending how meaning is created and transmitted. For example, we often observe that the interpretation of signs is inherently cultural, which means that different cultures may attach distinct meanings to the same signifier. Thus, semiotics emphasizes the crucial role of cultural context in shaping sign interpretation, thereby highlighting the connection between semiotics and the cultural identity that is formed with these interactions. Storytelling appears in this context as a semiotic process that relies on symbols (language, images, gestures) to convey meaning, bridging the abstract realm of semiotics with the tangible realm of cultural identity by encoding cultural elements within the narratives that are communicated. Hence, narratives, whether oral traditions, written literature, or digital stories, encapsulate the collective experiences and beliefs of a culture as an essential vehicle for the transmission of cultural knowledge, values, and identity.

The fusion of structuralism and narratology in anthropology, as seen in the work of Lévi-Strauss and Barthes, highlighted the importance of storytelling as a structural element within cultures. Stories were no longer seen as mere entertainment but as symbolic representations of deeper cultural meanings and social structures. For instance, Claude Lévi-Strauss's exploration of myths and their underlying structural elements had a profound impact on the field of anthropology, by analysing the mythologies of various indigenous societies, revealing the

common themes and structural patterns that transcended cultural boundaries. Lévi-Strauss (1955) argued that myths served as a means of reconciling opposites, such as nature and culture, and played a crucial role in shaping collective identities.

On another hand, the study of symbolism in storytelling also became a central theme within anthropology, with emphasis on the importance of understanding the symbols and meanings embedded in cultural texts, including narratives (C. Geertz, 1973). Conversely, in addition to myths and symbols, oral traditions have been a significant focus of anthropological research. According to Ong and Hartley, oral cultures relied heavily on storytelling as a means of preserving their collective memory, with narratives playing a pivotal role, being not only a form of entertainment but also a mechanism for transmitting historical knowledge and cultural values from one generation to the next (Ong & Hartley, 2013).

2.2.3 The Narrative of the Memory

Memory can be viewed as a complex system with multiple interrelated components, encompassing the encoding of information, its storage, and subsequent retrieval. It is a fundamental cognitive process that plays a crucial role in our daily lives, as it allows us to store, retrieve, and utilize information from past experiences, enabling learning, decision-making, and problem-solving. It plays a crucial role in shaping our perception of the world and our ability to navigate daily life. Therefore, understanding how we remember things has been a subject of extensive research in psychology and cognitive science.

The connection between narrative and memory is of paramount importance in how individuals and societies comprehend their pasts. Memory is typically perceived as a repository of personal and collective experiences, while narrative serves as the means through which these memories are shaped, communicated, and interpreted. It is important to look into the intricate interplay between narrative and memory, examining how narratives affect the construction of memory and, conversely, how memory moulds the narratives that define our identities and histories.

On one hand, narrative, as an organized account of events, provides a framework for organizing and interpreting memories. It imparts coherence and significance to our recollections, transforming disjointed experiences into coherent stories. This process is exemplified in the work of psychologists such as Jerome Bruner, who, in *Actual Minds, Possible*

Worlds (1986), posited that narrative structures are fundamental to human cognition. Bruner contended that narrative thinking is a primary mode of sense-making, allowing individuals to create personal narratives that aid in comprehending their own lives.

However, memory is not a static recording of past events but a dynamic, reconstructive process. Literature suggests the malleability of memory, highlighting the influential role of narrative in memory. For instance, research by Elizabeth F. Loftus (1997), demonstrated how external factors, such as suggestive questioning or exposure to alternative narratives, can lead individuals to construct false memories.

By understanding the intricate processes involved in memory, we gain insights into how we remember things and how this shapes our view of the world. It is, then, important to reflect on these processes as an important component without which the formation of any kind of identity would likely become unpracticable.

Cognitive anthropology explores how individuals perceive and conceptualize events and objects in the world. It serves as a bridge between human thought patterns and the material and abstract elements of culture, as identified by D'Andrade (1995, p. 1). The field of cognitive anthropology was initially referred to as Ethnosemantics, Ethnoscience, Ethnolinguistics, and New Ethnography. However, during the 1960s and 1970s, a theoretical adjustment and methodological shift changed the focus from examining only the items and relationships within cognitive categories to analyzing categories in terms of mental processes. This shift was fruit of the idea that there were mental processes based on the structure of the mind and that these processes were common to all humans. This approach allowed for the study of not only the components of abstract systems of thought, but also the relationship between mental processes and symbols or ideas (McGee & Warms, 2007).

By the early 1980s, schema theories have emerged in this field as a prominent framework for comprehending the intricate processes involved in memory and as the primary means of understanding the psychological aspect of culture. Schema theories propose that memory is not a static repository of facts, but a dynamic process influenced by pre-existing mental structures or schemas.

The foundation of schema theories can be traced back to Bartlett's seminal work in the 1930s, in which he proposed that memory is an active, reconstructive process influenced by pre-existing cognitive structures called schemas. According to Bartlett (1932), schemas are mental frameworks or templates that help individuals organize and interpret information from the

environment. Bartlett (1932) suggested that humans appear to have unconscious brain structures (schemata) that represent general knowledge, and when these structures interact with incoming information, they can originate schematized recall errors. Indeed, Bartlett's research on the "war of the ghosts" narrative demonstrated how people tend to fit new information into existing schemas, leading to memory distortions and errors.

Brewer and Treyens (1981) conducted a study that further emphasized the role of schemas in memory. Participants were asked to wait in an office briefly and were later asked to recall the contents of the room. They found that participants often remembered objects that were consistent with their schema of an "office" (e.g., desk, chair) but overlooked or distorted items that did not fit the schema (e.g., picnic basket). This study highlighted the selective encoding and retrieval of information based on schema-based expectations.

According to D'Andrade (1995), schemas are completely abstract concepts that people unconsciously adopt. They are world representations that categorize common knowledge and experiences within a group or society.

Schemata and connectionist networks presented an even more abstract psychological explanation concerning the nature of mental representations. Indeed, prior to the development of schema theory, it was assumed that the major components of culture were either material or symbolic in nature. Anthropologists' conceptions of culture shifted from perceiving it as a whole to seeing it as a collection of parts. However, this concept of parts was employed to refer to the idea that the nature of the parts changed, instead of being utilized in the classic functionalist sense of static elements making up an integrated whole. Indeed, D'andrade (1995) suggests that schemata enable culture to be internalized in the mind as cognitively formed units, comprising features, prototypes, schemas, propositions, and cognitive categories, and that, by analyzing these units or components of culture, one can gain insights into the cultural phenomena (p.247).

Oral history is closely linked to cultural memory studies, which explore how societies remember and represent their past. Scholars like Jan Assmann, in works such as "Cultural Memory and Early Civilization" (Assmann, 2011), emphasize the significance of communicative memory—knowledge passed down through oral traditions and storytelling—for the construction of cultural identities.

Hence, the role of schemas in the interpretation and retention of oral history narratives is a crucial consideration in this field. As individuals listen to accounts of historical events or personal experiences, their existing schemas play a vital role in shaping their comprehension

and memory of the information. Conversely, schema theories also shed light on the reconstructive and malleable nature of memory, a critical aspect of oral history.

2.3 INTERGENERATIONAL DYNAMICS AND THE USE OF STORYTELLING

Storytelling has been a powerful tool for communication and entertainment throughout human history. In many cultures, storytelling has been an essential part of intergenerational dynamics, allowing individuals from different age groups to come together, share experiences, and pass on knowledge and traditions from one generation to the next.

Storytelling activities play a crucial role in building relationships and promoting communication between different age groups. These activities are prone to offer a safe space for elders to share their life experiences and wisdom, while younger generations can gain insight into their culture and history, and also share their vision.

Many works evidence the tradition of using storytelling activities in intergenerational dynamics to foster the most diverse exchanges, and for our research, it is important to gather a glimpse of the approaches that have already been made in literature to this theme, as well as the future paths that can emerge based on our findings from a preliminary systematic literature review on methodological approaches used to research digital storytelling in intergenerational communication dynamics.

2.3.1 Methodological Approaches Used to Investigate Digital Storytelling in Intergenerational Communication Dynamics: An Overview of the Scientific Production

We examined the scientific production published in journals, book series or books, and conference proceedings, from 2000 to 2015 under the topic of “Digital storytelling in intergenerational dynamics” in order to grasp an overview of the methodological approaches used in research about intergenerational storytelling (See Appendix 2). Our main purpose consisted on characterizing the main methodological approaches currently used in scientific production to research this topic, as well as the technologies used to support the digital storytelling component of these works, more specifically, the formats and the morphologies of the intergenerational storytelling dynamics and outcomes. This characterization endorsed us

with a thorough vision of the contextual background on this topic, that informed and supported the methodological decisions of our research.

This preliminary systematic review was based on a multiple databases systematic research. For a preliminary assessment on the results that we could obtain regarding the digital storytelling on intergenerational communication dynamics scope, we began by querying two of the most used and recommended databases by scholars in this area: SCOPUS and Web of Science. For its strong emphasis on social sciences, however, we also resourced to Sage, known by its in-depth content and methodological expertise in this field, to search for a more focused perspective on the topic. We selected these databases not only for their recognized ambivalence and reach among the scientific community, but also for the utilities they provide to assist on the systematic review and monitoring for new references. After a short preliminary abstract reading, we were able to assess that we were obtaining similar outcomes from all databases that we were querying, although Sage showed up to deliver a completer and more thorough list of results in what concerns relevant outcomes for our topics. For this reason, we focused this preliminary systematic review on the outputs delivered by Sage.

The search refinement in the field of digital storytelling in intergenerational dynamics revealed to be demanding in terms of achieving a consistent, relevant and workable set of results, given the multiplicity of contexts, subjects and problematics it may involve. That is understandable if we take into account the huge scope of digital storytelling amongst multiple fields of knowledge, which proved to be the reason for the extended amount of results we obtained with our search, with only a reduced part of them being relevant to our study, as they revealed to be extremely disperse in what concerns the studied contexts, subjects and problems that were focused.

We developed a search protocol that allowed us to systematically retrieve works published in journals, conference proceedings, and books or book series indexed in Sage database within the scope of digital storytelling on intergenerational communication dynamics. For that, and after experimenting multiple keyword combinations, we reached a highly focused results retrieving combination also making use of boolean operators. Henceforth, we considered to search “digital storytelling” AND “intergenerational” in all fields as the widest range possible set of keywords without losing focus on what we needed to find. Following, bearing in mind our goal to understand what has been done in this area more recently, we restricted the search to 2000 to 2015 timespan, within all Sage content, as we could also notice from previous searches that this was the time span when the works in this field of expertise started to appear. We

decided to start with a very strict search protocol that could give us a concise preview of the state of the art in this first approach of a systematic review, bearing in mind that this search protocol could be gradually perfected in the future.

The search results were retrieved by the 21st of July 2016 and registered on a spreadsheet database, composed of 22 total articles. In order to select our final corpus of analysis from these articles, a set of inclusion criteria was defined, namely the assessment regarding title relevance and theme focus, that was assessed through a preliminary abstract analysis. Whenever an abstract did not present complete information, we tried to reach for the complete paper and assess it through full reading.

Our main goal was to find works that aimed at the synergy between digital storytelling and intergenerational dynamics, but we could find that there aren't many works matching this exact combination of areas and most of them often focused more on a certain side of this theme relationship (more specifically, on the elders' or on the youth's relation with digital storytelling), continuing to be relevant for this research nonetheless. Henceforth, we considered to include these works in our final corpus of analysis.

After assessing the meeting of all inclusion criteria defined for this work, the initial corpus of analysis composed of 22 references was reduced to 10. This final corpus of analysis was coded to reveal the most frequent theme focus, tools and methodological approaches that support studies in this topic. Our analysis showed a very well distributed frequency of the various thematic focus that we identified, as well as a predominance of an empirical, non-documental, quasi-experimental methodologic approach and of a qualitative analysis in this topic. The data we collected was also able to show that a special individual focus to subjects we classified as Youth is being given. This is a major finding hence it helped us to identify a need to extend literature regarding the focus on other possible subjects and subject combinations that can enrich digital storytelling in intergenerational dynamics. Still regarding methodology, this overview also helped us identify that content analysis is the most frequent technique of data gathering, and that the instruments used in these works are often not clear and not referred. These results, along with the recurrent abstracts absence of methodological approach information, reveal a certain lack of accuracy on methods description, which suggests the importance of improving the consistency and accuracy of methodological approaches applied on this area.

On the technological level, this review helped us notice that the most frequent technologies that have been supporting studies in this particular field are extremely limited to linear video, which points out some space to experiment on new and more complex forms of audiovisual storytelling.

Furthermore, we could also identify from both the years of publication and from the modest number of relevant results we could obtain with our search that the potential of using digital storytelling to boost intergenerational dynamics is only flourishing by now and not yet extensively studied. This “freshness” may help explain the difficulty to determine the employed methods with precision even after reading the full text, convincing us that the methodological looseness and imprecision noticed on the analyzed works is deeply connected with a natural theoretical lacuna on an item in such tender age.

The research on the field of Intergenerational Storytelling (IGS) has witnessed a considerable growth since 2015. Nevertheless, recent research still suggests that “methods, practices, and foundational concepts remain indistinct” (Charise et al., 2022). Indeed,

researchers, program coordinators, and policymakers face key implementation challenges including vastly heterogeneous intergenerational research purposes, methods, settings, target populations, outcomes, and study designs (Martins et al. 2019). While this range speaks to a promising diversity of intergenerational research approaches (including but not limited to storytelling), it presents real difficulties for generalizing about effective intergenerational measures, defining what constitutes intergenerational practices more broadly, and determining meaningful implementation settings (Charise et al., 2022, p.617).

Charise et al. (2022) proceed to question the nature of intergenerational storytelling, looking at the ambiguity of the use of Intergenerational Storytelling as a method, an outcome, or even something else. According to the authors, the concept of intergenerational storytelling is multifaceted, encompassing both a deliberate research method and an unplanned outcome of other research activities. This ambiguity arises from the inconsistent and/or unacknowledged definitions of the key terms "intergenerational" and "storytelling."

As pointed out by Charise et al. (2022), some examples of Intergenerational Storytelling as an outcome, both planned and unplanned, encompass mainly the development of generativity – a stage of psychosocial development characterized by the desire to guide and nurture the next generation – among participants. Nevertheless, the authors stress that the

distinction between intergenerational research as a deliberate method or a passive outcome may overlook a crucial phenomenon denominated “emergent intergenerational encounter”, that refers to “the accidental, non-purposive, or otherwise retrospectively gleaned IGS initiatives that occasioned the findings of some included studies” (Charise et al., 2022). This highlights the potential benefits of framing emergent intergenerational encounters as intergenerational research after the fact, to grasp directions for sustainability in the intergenerational field that may be overlooked otherwise, even though such strategies may not fully define the parameters of what constitutes intergenerational research (Charise et al., 2022).

2.3.2 Intergenerational Dynamics for the Transmission of Cultural Identity

The survival of familiar stories and traditions has been guaranteed through an inheritance that occurred mostly throughout orality inside the family from one generation to the other. However, nowadays the social context and family structure has changed (Voydanoff, 2014). We witness a growing aged society, with a big portion of the elders living isolated from a fast-passed society where time is a precious and rare resource. At the same time, although we live today in a Global Village (McLuhan & Powers, 1989), it can be the case that this village is not yet reachable for a portion of elders that reveal low digital technologies skills (Cotten, 2011; File, 2013). On the other side is a fresh new generation expected to be proficient in technological skills (Prensky, 2001) and often growing up with free time and with the need to grasp a clear path to pursue. In this context, our research tries to investigate processes for leveraging cultural identity preservation through storytelling driven intergenerational dynamics.

The relevance of the intergenerational contact is well highlighted by Fitzpatrick and Cortellesi (2013):

It is viewed as being important in contemporary Europe as it facilitates learning that might otherwise be diminished due to changing family structures, migration, technological changes and growing age segregation. (p. 1)

Manheimer (1997) even suggests that intergenerational shared learning opportunities can be the next logical step to combat elderly isolation.

According to Merrill and Fivush (2016),

Whereas family stories are important across the developmental life of families, there is burgeoning evidence to suggest that intergenerational narratives perform an important, specific function in the psychosocial development of adolescents: identity. (p. 80)

Indeed, according to the authors, narrative identity emerges during adolescence when individuals face both internal and external challenges to explore and commit to various roles, values, and behaviors in the world. Hence, the influence of intergenerational narratives in this process cannot be overlooked as they contribute to the understanding of one's identity by providing meaning through the experiences of significant others (Fivush et al., 2008; Fivush, Merrill, & Marin, 2014). Likewise, as previously examined in this chapter, the interest of looking into generations comes to light with deep connections with the sociological perspective on identity, in an attempt to understand the frail relationship between continuity and change (Bristow, 2024).

2.3.3 Storytelling Frameworks and the Application on Intergenerational Dynamics: Key Ideas and Critical Issues

Although the evolution of research in the field of intergenerational storytelling is only flourishing by now and still lacks consistent conceptualization as literature suggests, there are many works that can inform how digital storytelling approaches have been applied for various intergenerational purposes (Beltrán & Begun, 2014; Couldry et al., 2015, 2014; Cruz & Snider, 2009; Davis, 2011; Macdonald et al., 2015; Wexler et al., 2014).

In the context of this theses, we look deeper into Davis's work (2011) as it presents an approach very adequate to our research. Davis (2011) approaches digital storytelling and intergenerational dynamics through

A particular stream of work has developed in community-based DST around intergenerational storytelling in environments where student researchers may work with older storytellers in culturally diverse urban settings. (p.527)

Davis emphasizes the “participatory nature of the process and outcomes with respect to enabling untold but significant stories to emerge, and technical and storytelling skills to be

transferred to participants through the process” (2011, p. 527). In this sense, Davis developed a set of workshops to foster intergenerational dynamics that should have digital stories as outcomes. Davis’ approach is focused mainly on the intergenerational dynamics, with the aim of changing “the stereotypical view people have of residents of government housing” (Davis, 2011). The author also points to some further developments needed for “increasing participants’ technical literacy and enabling the participants to ‘do it themselves’ to some extent” (Davis, 2011, p. 539).

Adding to the importance of looking into frameworks, there are key ideas and critical issues that are important to observe for the research design in the sphere of intergenerational storytelling, namely looking into the study design and media that is used, as well as looking into intergenerational dyads, as we explore in the following sections.

2.3.3.1 Looking Into Study Design and Media Used

It is useful to look into literature to better understand the study design and media that have been more explored.

According to Charise et al. (2022), literature highlights three main trends that base Intergenerational Storytelling study design: life review (Butler 1963), reminiscence (Webster, Bohlmeijer, and Westerhof 2010), and other storytelling approaches that are not described by traditional life review or reminiscence methods. The latter correspond to only 30.8% of the studies analysed by Charise et al. (2022), which we perceive and highlight as an opportunity to research the ambivalence of intergenerational storytelling and possible approaches that can constitute facilitative or inhibitory “boundary objects”(Fox, 2011) for IGS related innovation.

Regarding media, literature suggests the use of three main storytelling media: oral, written, and digital, most often in combination. According to Charise et al. (2022), there’s a prevalence of use of oral storytelling (92,3%) among the reviewed literature, whereas almost one-quarter (23.1%) used digital storytelling.

2.3.3.2 Looking Into Intergenerational Dyads

Charise et al. (2022) identified four characteristic dyads that typically structure IGS study design: a) postsecondary students and older adults; b) child/older adult pairing in K-12

educational contexts; c) youth/Elder dyad in IGS initiatives involving Indigenous, Aboriginal, and/or First Nations communities; d) gender-based dyads. The most common dyad identified in IGS initiatives was composed of postsecondary students and older adults, which was prevalent in university or college-based initiatives or community-building.

According to Charise et al. (2022), research has expressed concerns about the potential ethical complexities of linking intergenerational contact to formal, mandatory, or graded pedagogical outcomes, as previous studies have shown that socially enforced intergenerational initiatives can lead to "do-gooding", which refers to "the perception of a generationally unidirectional savior role, with no apparent acknowledgment of reciprocal benefit from intergenerational contact—which might undermine the authenticity and purpose of IGS". Charise et al. (2022) also stress another concern that may arise in IGS study designs that involve technologically mediated initiatives, such as digital storytelling. Indeed, if younger participants are characterized as technologically competent teachers of older participants, such initiatives may reinforce longstanding generational stereotypes rather than challenge them by enacting "digital ageism" (Charise et al., 2022).

This leads us to the relevance of observing the importance of disrupting the conventional old-to-young structure in intergenerational storytelling research (Charise et al., 2022), in an attempt to overcome the assumption of unidirectionality and embracing reciprocity and mutuality. Indeed, the conventional framing of IGS in literature shows us a tendency to limit interactions to a unidirectional transmission of knowledge from older to younger generations, often positioning older generations as the sole holders of valuable knowledge, with younger generations primarily receiving and absorbing this wisdom. This unidirectional approach often overlooks the mutuality and reciprocity that can exist within these interactions and fails to recognize that storytelling is a dynamic and interactive process that can enrich both parties involved. Acknowledging the interconnectedness and interdependence in IGS research shifts the spotlight from a top-down knowledge transfer to a collaborative and transformative interaction. This mutual learning process can strengthen empathy and comprehension amongst generations, dismantling obstacles and promoting a more inclusive and unified community, also instilling a sense of shared guardianship and accountability for safeguarding and disseminating cultural knowledge, guaranteeing its pertinence and flexibility for future generations.

2.4 THE PARTICIPATORY APPROACH: FROM DIGITAL CREATION TO AFFINITY SPACES

We witness nowadays a period of new opportunities for cultural identity preservation, similar to those Gutenberg and the printing press presented in their time, supporting a whole new dynamic for knowledge preservation and dissemination. The new media allow a whole new breadth of opportunities and even a new orality-like form of information exchange. Indeed, according to Russo (2017), we observe a series of technological advancements that are rooted in a novel approach to sharing knowledge. As a result, Russo argues, theorists discuss the emergence of a fresh form of intelligence that is coordinated in real-time on the web and stimulates user engagement in both virtual and material realities, giving place to new paradigms, such as Lovink's Mediactivism, Castells' Network affinities and Levy's Collective Intelligence and Barabarasí's model of Small World aristocratic (Russo, 2017, p. 303).

McLuhan and Nevitt (1972) foresaw that the proliferation of consumer electronic devices would allow users to simultaneously become producers, or "prosumers", with the ability to actively participate in the design and production of texts and artifacts that are shared or distributed in social settings. In this context, the edges between professional and consumer domains become blurred, giving space to the emergence of the concept of Pro-Am, or Professional-Amateur, referring to the fusion of roles fostered by the widespread availability of powerful and affordable tools, technologies, and means of communication (Leadbeater & Miller, 2004).

The Internet has enabled millions of people to actively create texts, artifacts, and practices as they construct and negotiate identities, understandings, and meanings in a variety of social settings, leading the way for the emergence of social spaces where shared interests and practices take place. These practices can be viewed through the lenses of knowledge cultures and participatory cultures. Knowledge cultures represent social environments in which individuals construct, organize, and share information, seek and offer advice, and evaluate products and services. In these spaces, knowledge is socially constructed, distributed, and constantly available as a manifestation of collective intelligence (Lévy, 1997). Participatory cultures, on the other hand, are characterized by low barriers to participation and engagement, mutual support, individual contributions, collaborative efforts, and social connections that promote the creation and sharing of texts and artifacts (Jenkins, 2009).

In these contexts, both personal and social aspects are important, as knowledge is transmitted from skilled users to beginners through various forms of support, mentoring, and apprenticeship, as well as by creating shared repositories of knowledge (e.g., discussion forum threads, FAQs, and wikis) that benefit all participants and contribute to the community's advancement and growth as a system. Each of these spaces features a unique Discourse, Gee (2011) argues, which encompasses specific ways of thinking, communicating, and being. Gee defines Discourses as patterns of behavior that individuals adopt by using specific social languages and engaging in particular practices to achieve desirable social outcomes, such as acceptance or recognition. Discourses involve several key elements, including situated identities, characteristic practices, ways of coordinating with others, and distinct modes of action and interaction (Gee, 2011, p.28).

Social memory and a participative approach on cultural identity safeguarding is also empowered by these new opportunities. Indeed, according to Burgess (2006), although the production of everyday or amateur cultural and media content has long been a subject of both optimism and contention in cultural studies, there is now more reasons than ever to focus on it. Burgess (2006) highlights the figure of the “creative consumer” as both a key to the new economy and a major potential disruption to the dominance of commercial media. In parallel, Burgess (2006) also stresses that “the notion of a ‘digital divide’ based on hard access to information and communication technologies (ICTs) has shifted to concerns around social inclusion and the unevenness of access to ‘voice’ in the global mediascape”.

In line with this, Participatory Action Research stands out as a rich avenue for exploration on educational technology research, specifically in the context of adult and youth collaborations with the aim to benefit learning and the community (Cockerham, 2023). Indeed, according to Cockerham (2023), “PAR collaborations not only provide opportunities to gather and assess information, but can also increase dialogue that leads to meaningful understanding, insightful action, and positive change in the community and digital environments”. Furthermore, the combination of technology with intergenerational collaborative research relationships seems to “increase insights and understanding while moving community members to actively address the issue”(Cockerham, 2023).

Simultaneously in this context, alternative ideas of online communities and how they interact and evolve start to emerge, attached to the shift that we observe in the producer / consumer dynamics. Considering the “prosumer” revolution (Leadbeater & Miller, 2004; Ritzer & Jurgenson, 2010; Tapscott, 1997; Toffler, 1980), the rise of participatory cultures (Jenkins,

2006, 2009), and the social spaces where people construct a variety of situated Discourses (Gee, 2011) stemming from personal interests, it is clear that these environments are characterized by dynamic and evolving communication practices.

The idea of interest-driven communities, where participants can engage with others who share their interests, regardless of geographical or age-related boundaries, starts to emerge, giving place to the conceptualization of “affinity spaces”(Gee, 2004), which represent “a place or set of places where people affiliate with others based primarily on shared activities, interests, and goals, not shared race, class culture, ethnicity, or gender" (Gee, 2004, p. 67). Indeed, according to Gee (2005), it is important to formulate alternative notions to the communities of practice, since the

idea of “community” seems to bring with it the notion of people being “members”. However, “membership” means such different things across different sorts of communities of practice, and there are so many different ways and degrees of being a member in some communities of practice that it is not clear that membership is a truly helpful notion. (p. 214)

In light of this, Gee (2005) introduces the concept of affinity spaces, characterized as experimental, innovative, and adaptable, with provisional rather than institutional structures, and are easy to enter and exit as needed. According to Gee (2005), these spaces are defined by several conditions, including: 1) a shared goal, rather than race, class, gender, or disability, is the primary focus; 2) newcomers and experts share a common space; 3) some portals are strong generators of knowledge; 4) internal grammar is influenced by external grammar; 5) knowledge is both intensive and extensive; 6) knowledge is both individual and distributed; 7) knowledge is dispersed; 8) tacit knowledge is valued and utilized; 9) there are many different forms and routes to participation; 10) there are multiple routes to status; 11) leadership is fluid and leaders are considered resources.

On another hand, Jenkins et al. (2009) draw on the concept of “affinity spaces” to describe “informal learning cultures”, a dimension of “participatory culture” (p.10), having implications not only for skill development but also involving the interest construct (Arnone et al., 2011, p.184). In light of this, Jenkins et al. (2009) identify eleven core media literacy skills necessary for engaging with these affinity spaces in the "new media landscape," with the core skill of "play" being strongly connected to engagement (Arnone et al., 2011, p. 184).

All this highlights the opportunities of affinity spaces that we strived to bring to the context of cultural identity maintenance in our work. Nevertheless, all these opportunities are not exempt of challenges for this particular context and goal, that stem from inherent features of affinity spaces, including the digital divide that is stressed by Burgess (2006) and the “participation gap” highlighted by Jenkins (2006). Furthermore, the ephemeral nature of online content, the fragmented nature of dissemination, and the potential for cultural appropriation are additional challenges that can come to light in this context. Addressing these challenges requires a concerted effort to promote responsible digital citizenship, foster open and respectful dialogue, and advocate for the equitable representation of diverse cultural traditions in the digital sphere.

2.4.1 Curiosity, Interest and Engagement Construct in Affinity Spaces

Affinity Spaces are formed around a shared interest or passion. They are typically characterized by a culture of participation, collaboration, and collective learning, and they offer unique opportunities for individuals to develop their skills, knowledge, and social capital. However, creating and sustaining engagement within them can be a challenge. The construct of curiosity, interest and engagement is hence of key importance to unlock the potential of Affinity Spaces, and understanding its dynamics is crucial to understand the conscious and unconscious negotiations that occur in terms of participation, collaboration and its consequent outcomes.

In light of our contemporaneous context of pervasive technologies and unprecedented information access, Arnone et al. (2011) suggests that it is important to develop new ways to study curiosity. For the authors, however, curiosity cannot be dissociated from other concomitant constructs of interest and engagement, as well as they highlight the importance of taking into consideration personal, situational and contextual factors as influencing variables. Henceforth, the authors propose a theoretical model for curiosity, interest and engagement in new media technology-pervasive learning environments, reinforcing the need to look into the shift on the way that “individuals tackle research and information-seeking tasks and factors which sustain such efforts”(Arnone et al., 2011, p.181).



Figure 2: Model of curiosity, interest and engagement (CIE) in new media technology-pervasive learning environments according to Arnone et al. (2011, p.188)

This model emphasizes the dynamic interplay of these three constructs and how they influence the learning process in technology-pervasive environments. Arnone et al. (2011) define *Curiosity* as a "state of wanting to know or learn about something", that is often triggered by *novel stimuli*, uncertainty, or discrepancies in knowledge. In this sense, curiosity motivates individuals to seek information and explore new ideas, leading to a deeper understanding of the world around them. On another hand, the authors suggest that *Interest* is a more enduring form of curiosity, is characterized by a positive emotional disposition towards a particular topic or activity. It arises from a sense of personal relevance and a belief that the topic is valuable or enjoyable, henceforth fostering persistence and motivation in learning, as individuals are drawn to activities that pique their curiosity and align with their interests. Finally, according to Arnone et al. (2011), *Engagement* refers to the active and focused participation in a learning activity and is characterized by immersion in the learning experience, a sense of flow, and a strong connection to the learning material. Consequently, *Engagement* is crucial for effective learning as it promotes deeper processing of information and knowledge acquisition.

The curiosity, interest and engagement (CIE) model posits that curiosity and interest are the primary drivers of engagement in technology-pervasive learning environments, with new

media technologies serving as powerful tools to stimulate curiosity and interest, fostering a more engaging and effective learning experience. Nevertheless, the model acknowledges that CIE is influenced by a range of personal, situational, and contextual factors, such as individual differences in personality, prior knowledge, and learning styles, personalized feedback, culture, expectations, and resources available to learners.

Arnone et al. (2011) suggest that three main dynamics lead the interactions and the flow of the CIE model. First, the curiosity dynamic (see Figure 3) posits that when curiosity is stimulated, it leads to interest, which in turn can result in engagement, but only if the trigger or multiple triggers are resolved in new media environments. In other words, curiosity must be satisfied for this process to occur. However, if curiosity remains unresolved due to a lack of perceived competence or other suboptimal factors, the outcome may be negative, such as withdrawal, anxiety, frustration, disinterest, or changes in participatory collaboration and affinity spaces. In these situations, interest and engagement may not develop.

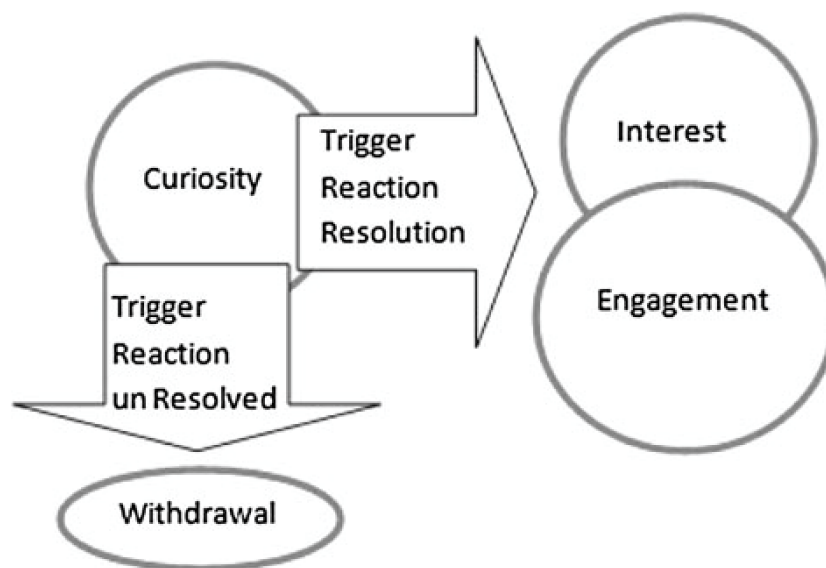


Figure 3 Curiosity Dynamic (Arnone et al., 2011, p. 189)

Second, the interest dynamic (see Figure 4), begins with a triggered situational interest. This model suggests that interest can re-trigger curiosity, depending on environmental conditions such as changes in participatory collaborations and affinity spaces, and if sustained, interest may evolve into a maintained situational interest. This could then lead to emerging individual and group interest, which in turn could develop into a well-developed individual and

group interest. The model recognizes the relationship between interest and different levels of engagement.

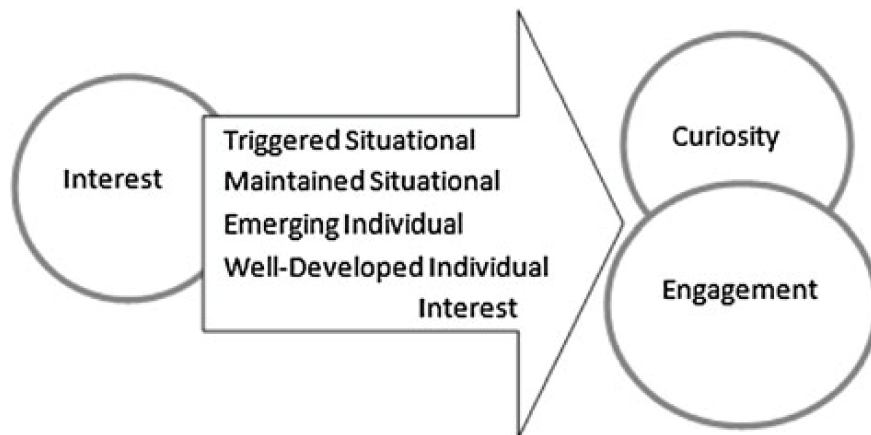


Figure 4: Interest Dynamic (Arnone et al., 2011, p. 189)

Third, the engagement dynamic (see Figure 5), that occurs in three ways: participative, affective, and cognitive. Participative engagement occurs when learning is required by an external factor, such as a parent, teacher, or affinity space, with little intrinsic motivation for learning. Affective engagement occurs when the experience is enjoyable and may provide the motivation for interest. Cognitive engagement occurs when the individual is fully and intrinsically committed to learning more about a phenomenon.

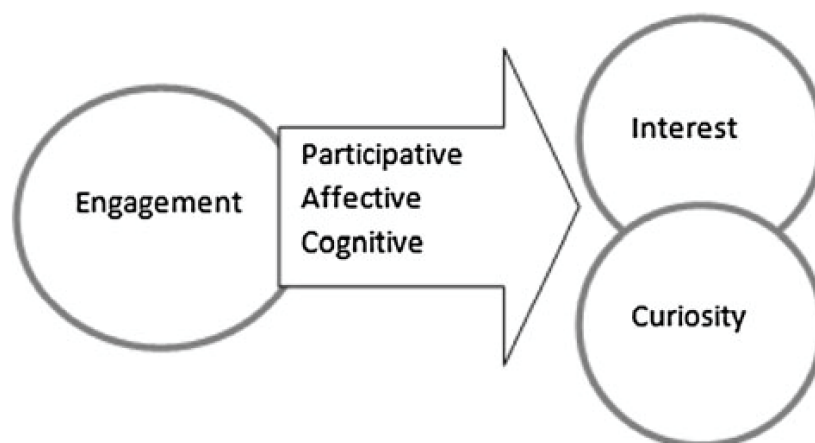


Figure 5: Engagement Dynamic (Arnone et al., 2011, p. 190)

Other authors also theorize on the mechanisms of curiosity and interest. Tang et al. (2022) present a heuristic model that summarizes the possible relationships between curiosity and interest at the level of subjective feelings (see Figure 6).

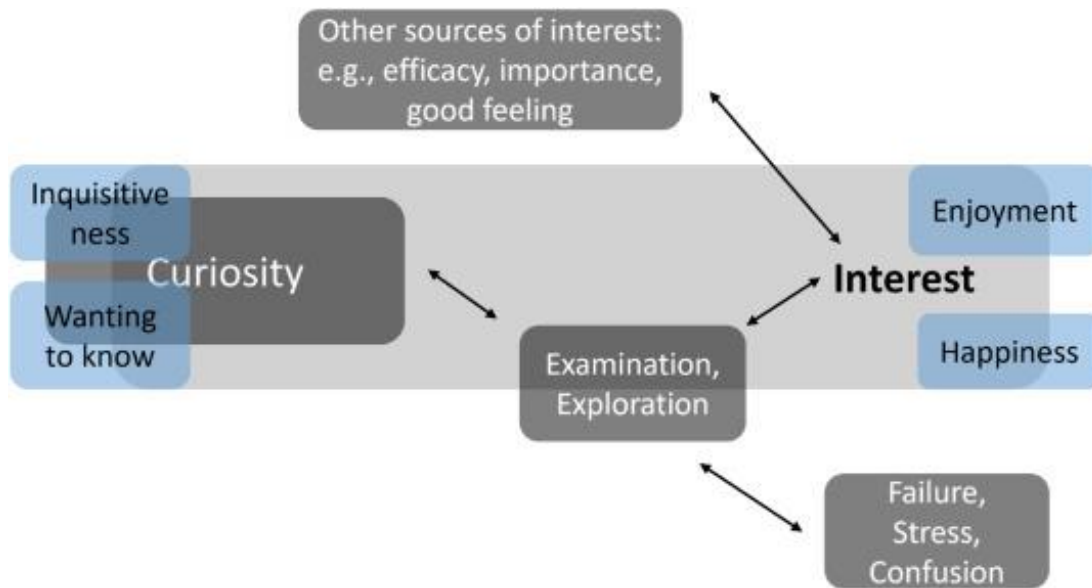


Figure 6: Heuristic model on the relationships between feelings of curiosity and feelings of interest (Tang et al., 2022).

According to the authors, “curiosity is argued to reduce uncertainty and fill a knowledge gap, whereas interest describing the acquisition of knowledge more generally which is enjoyable”(Tang et al., 2022).

In the model of Tang et al. (2022), “feelings of interest are broad and are not restricted to feelings of curiosity, whereas feelings of curiosity are largely associated with the feelings of interest and may transition into feelings of interest”. In the perspective of Tang et al. (2022), there’s a strong connection between curiosity and epistemic emotions, particularly those related to information seeking. On the other hand, interest is closely linked to positive emotions, such as enjoyment. Exploration and examination behaviours serve as a crucial link between curiosity and interest. When knowledge exploration successfully fills knowledge gaps, positive emotions arise. However, if the knowledge gaps remain unresolved, negative emotions persist.

All this provides us with clues for a broader understanding of the workings of curiosity, interest, and engagement, that are crucial to fuel interactions and growth in Affinity Spaces. Nevertheless, it is crucial to observe Gee’s perspective that stress that “an affinity space is not merely an interest-driven group. Passion brings people to affinity spaces and passion is the

important part. It is beyond interest. Affinity spaces have the potential to kindle what begins as a small interest into a passion”(Gee apud Hudson, Duncan, & Reeve, 2016).

2.5 CONCLUSIONS

The culmination of this review underscores several pivotal debates intrinsic to the intersection of the multiple fields of knowledge involved in the research of intergenerational digital storytelling and cultural identity.

We methodically reviewed the foundations of the four core concepts of this dissertation: intergenerational dynamics, storytelling, cultural identity and the participatory maintenance in affinity spaces. Figure 7 highlights the possible connections and intersections between these concepts that we identified as a foundation for this research.

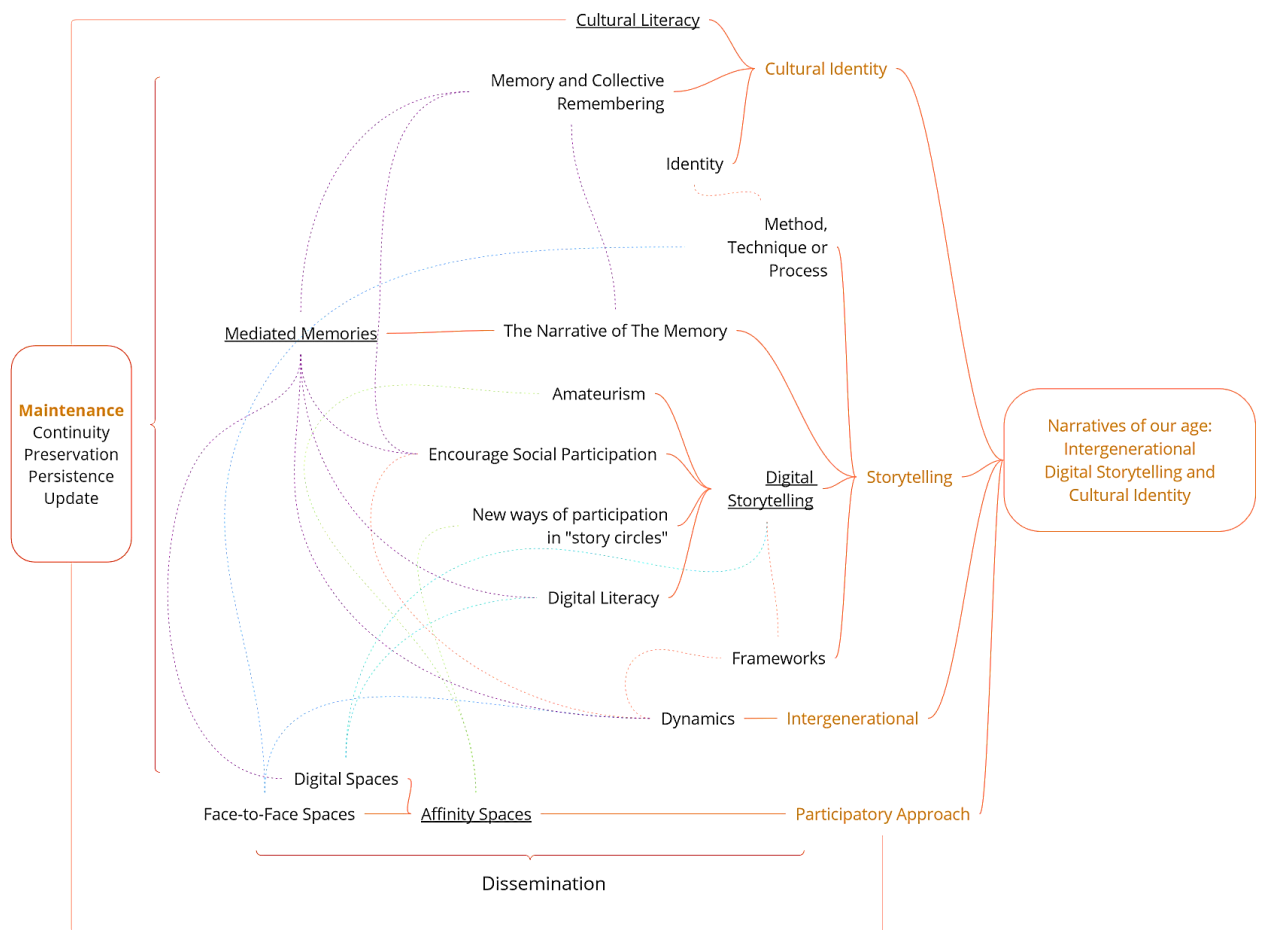


Figure 7: Conceptual framework: Representation of connections and intersections.

Figure 8 showcases how the identified intersections between intergenerational dynamics, storytelling, cultural identity and the participatory maintenance in affinity spaces converted into the contextual and conceptual framework of this research.

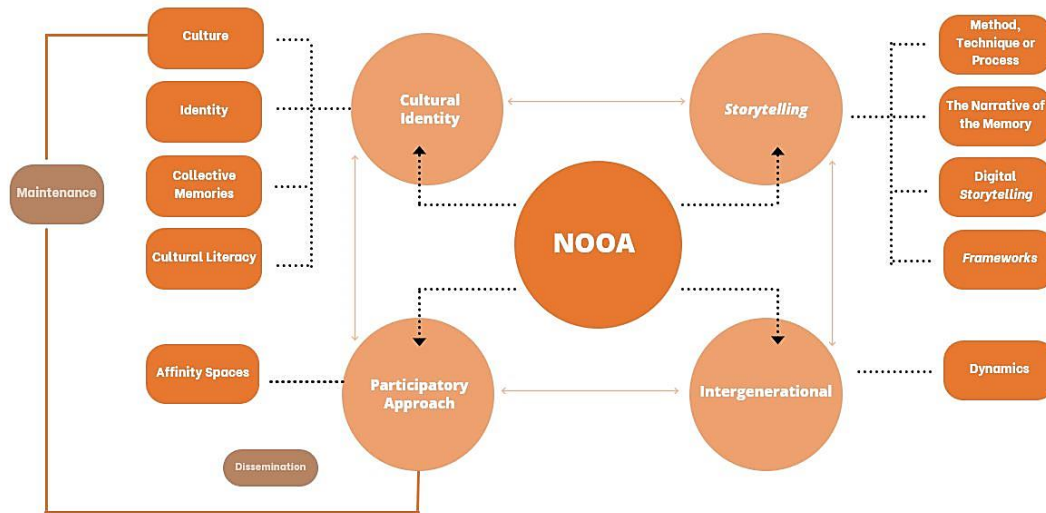


Figure 8: Conceptual framework articulation in NOOA.

Beginning with an attempt to define culture and explore its relations with the concept of identity and collective memory, we identified the roots of the anthropological concept of culture (Arnold, 1869; Batista, 2010; Boas, 1896; Herder, 1784; Lévi-Strauss, 1963; Linton, 1936; Mello, 2002; Tylor, 1871; Znaniecki, 1968) and the growing acknowledgment of the importance of intangible cultural heritage preservation (UNESCO 2017), following to contextualize the anthropological and sociological perspectives on identity (Fearon, 1999; Giddens, 1991) and regional identity (Magalhães, 2014; Mutibwa, 2016; Paasi, 2003), tracing a logical relation with the role of collective memory (Assmann & Czaplicka, 1995; Halbwachs, 1992; Nora, 1989; Olick et al., 2011), social memory (Burgess, 2006) and cultural literacy (Shliakhovchuk, 2021) for maintaining this identitarian processes.

We then explored the concept of storytelling and how it is linked with the way we create and retrieve our memories. We looked into the multiple facets of storytelling, as a method, technique or process, tracing a path of conceptual connections between ethnographic storytelling (Geertz, 1973), autoethnography (Ellis, 2004), narrative analysis (Bamberg, 2006) and participatory action research (Freire, 2005b). We also framed the important role that storytelling has on building and expressing memories, looking into the influences it can exert in cognitive processes (Carr, 2010; Floridi, 2014; Gerrig, 1993; Gottschall, 2012; Riedl & Bulitko,

2012) and in memory itself (Assmann, 2011; Brewer & Treyens, 1981; Bruner, 1986; D'Andrade, 1995).

Central to this work, we also dived into the landscape of digital storytelling and into the concept of participatory culture supported by it (Jenkins, 2006, 2009), highlighting the duality of the idea of the prosumer (Leadbeater & Miller, 2004; Ritzer & Jurgenson, 2010; Tapscott, 1997; Toffler, 1980) and the possibility of situations of digital divide (Burgess, 2006) and participation gap (Jenkins, 2006).

Following, we also looked into intergenerational digital storytelling frameworks (Beltrán & Begun, 2014; Couldry et al., 2015, 2014; Cruz & Snider, 2009; Davis, 2011; Macdonald et al., 2015; Wexler et al., 2014; Charise et al., 2022), paving the way for the conceptual intersections with the theme of intergenerational dynamics, focusing on the significance of these dynamics and the potential to foster positive exchanges for both seniors and juniors, namely regarding intergenerational solidarity (Sánchez, Kaplan, & Bradley, 2015; Tam, 2014), active ageing and positive youth development (Fitzpatrick & Cortellesi, 2013; Lakin & Mahoney, 2006).

We ended our review tackling the idea of participatory approaches, from digital creation to affinity spaces, seeking to understand the impact that the paradigm of information flow that we observe nowadays may have on the way we currently approach cultural identity maintenance, pointing to the crucial role and importance of dissemination for creating the conditions for participatory interactions. In this section, we closely looked into the topics of digital creation (Gee, 2004, 2005; Jenkins, 2006; Jenkins et al., 2009; Leadbeater & Miller, 2004; Ritzer & Jurgenson, 2010; Tapscott, 1997; Toffler, 1980) and of curiosity, interest and engagement (CIE) construct (Arnone et al., 2011; Tang et al., 2022) to grasp how these participatory interactions may develop on these dimensions.

This synthesis of existing research helped to support and inform the vision of current opportunities for synergies between intergenerational activities and digital storytelling for the maintenance of cultural identity, as well as the significance of observing the participatory dimension in these synergies. Henceforth, this chapter has sketched the landscape of current knowledge, setting the stage for the subsequent empirical investigation by delineating the contextual and conceptual positioning of our work, and establishing the foundation for the ensuing chapters.

The reviewed literature offers substantial implications for our research questions and signals the need for further research to expand the knowledge regarding intergenerational digital storytelling for the participatory maintenance of cultural identity. Indeed, while offering

valuable insights and contextual and conceptual framing for this work, the reviewed literature has also exposed a need for expanding the existing literature, related with the scarcity of literature that approaches the intersection of our four core concepts: intergenerational dynamics, storytelling, cultural identity and the participatory maintenance in affinity spaces. This dissertation aims to address this need by employing a comprehensive approach that integrates diverse perspectives and methodologies, seeking to extend the understanding of the intricate relationships between our core concepts, with a nuanced and holistic perspective, focusing on the intergenerational digital storytelling dynamics and the role of pervasive digital media in the maintenance of cultural identity and offering insights that are pertinent to both academia and real-world practice. Furthermore, it aspires to contribute to the refinement of theoretical frameworks and the development of more effective practical applications within the field.

CHAPTER THREE

Methodology for Exploring Intergenerational Narratives of Cultural Identity

3 METHODOLOGY FOR EXPLORING INTERGENERATIONAL NARRATIVES OF CULTURAL IDENTITY

3.1 CLASSIFICATION OF THE STUDY

Our research approaches digital storytelling during intergenerational activities as a stage for a participatory and collaborative maintenance of cultural identity, exploring the potential of narrative in digital affinity spaces for the cognition and organization of cultural knowledge. With an ethnographic approach and with partnerships with existing senior movements, we seek to determine how cultural identity narratives can be built from intergenerational activities, as well as how can digital media and affinity spaces support the maintenance of cultural identity.

This research is grounded on an action research design, which is based on a systematic approach that involves identifying a challenge or problem in a practical context, implementing interventions, collecting and analysing data, and using the findings to inform and drive change.

Indeed, this method is often referred to as the process of “identification of strategies of planned action which are implemented, and then systematically submitted to observation, reflection and change” (Kemmis, 1981). Hence, “the purpose of action research is to learn through action that then leads on to personal or professional development” (Koshy, Koshy, & Waterman, 2011). Action research is also commonly referred to as *participatory research* in literature (Kemmis & McTaggart, 2005; Koshy et al., 2011) as it is in reality participatory at its core. Indeed, Julienne Meyer (2000) suggests that action research’s strength lies exactly on its ability to empower practitioners, that get to engage with the research and the subsequent development or implementation of activities by focusing on generating solutions to practical problems. However, as David Tripp highlights, “although action research tends to be pragmatic, it is clearly distinguished from practice, and although it is research it is also clearly distinguished from traditional scientific research, mainly because action research both changes what is being researched, and it is constrained by the context and ethics of practice” (2005, p. 446). Tripp also points out the fact that action research is particularly difficult to define thanks to two core traits: “first, it is such a natural process that it comes in many different guises, and second, it has been developed differently for different applications” (2005, p.444). Indeed, it has been applied to multiple and diverse fields as described by Tripp (2005):

By the end of the century Deshler and Ewart (1995) could identify six main kinds developed in different fields of application. It was in use in administration (Collier), community development (Lewin, 1946), organisational change (Lippitt, Watson and Westley, 1958) and teaching (Corey, 1949, 1953) in the late 1940s and early 1950s; it appeared in political change, conscientization and empowerment in the 1970's (Freire, 1972, 1982), in national development in agriculture soon thereafter (Fals-Borda, 1985, 1991), and most recently in banking, health and technology generation via the World Bank and others such as Hart and Bond (1997). (p. 444)

According to Chein, Cook and Harding (1948), and sipping from Kurt Lewin's (1946) coining of the term in the literature, action research can hence take the form of four different variants: diagnostic, participant, empirical and experimental. This method is widely described by literature as involving a process composed of systematic analytical cycles (Kemmis, McTaggart, & Nixon, 2014; Koshy et al., 2011; Meyer, 2000; Tripp, 2005), which are typically composed of a) planning a change, b) acting and observing the process and consequences of the change, c) reflecting on these processes and consequences and then replanning, d) Repeat.

Naturally, and taking into account the variety of applications this method is adequate for, multiple models started emerging (Kemmis & McTaggart, 2005; Lewin, 1946; O'leary, 2004). We found O'Leary's model of cycles of research particularly adequate to our goals. Indeed, O'Leary (2004) describes action research as a cyclic process that is outlined as knowledge comes into view, shifting between action and critical reflexivity. In light of this, action research is described as an experiential learning approach oriented to continually refine the methods in light of the understandings collected in each earlier cycle (see figure 9).

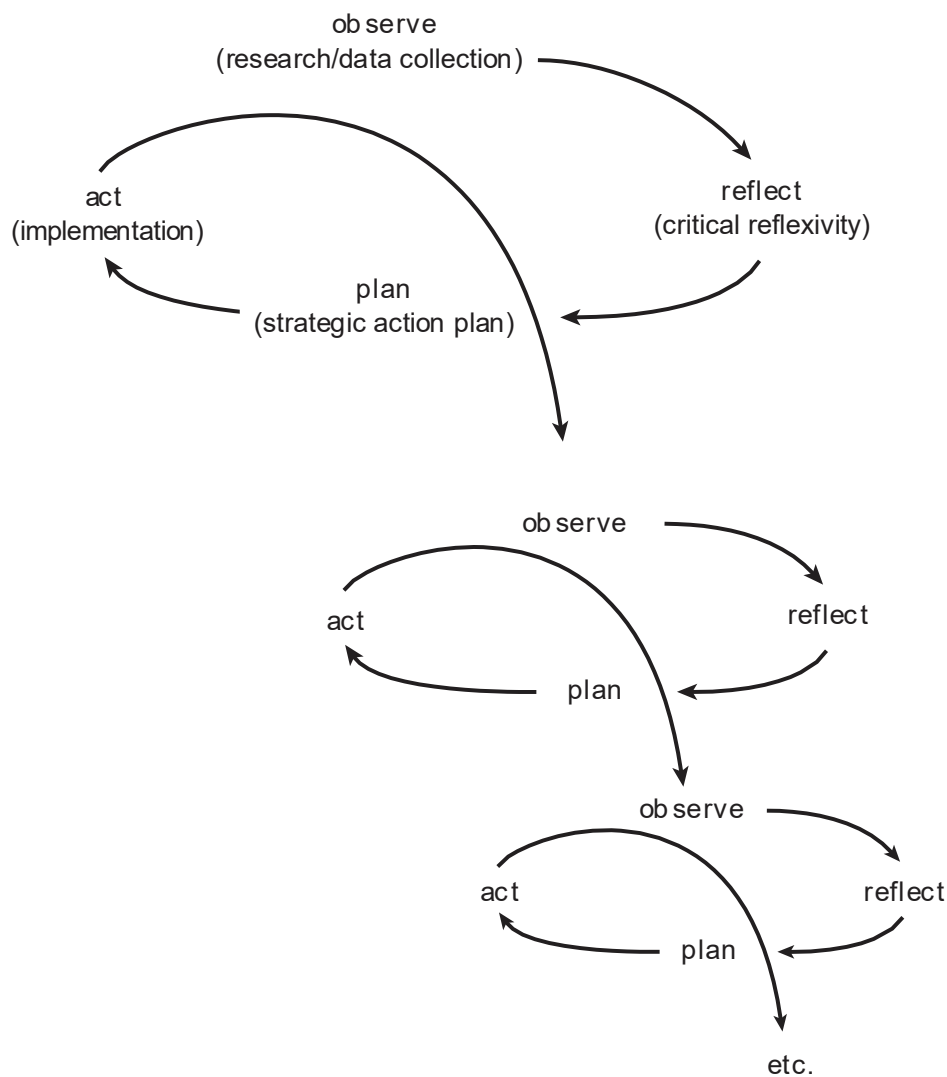


Figure 9: O'Leary's cycles of research (Koshy et al., 2011).

Nevertheless, although the cyclic approach may suggest a tidy approach to the fieldwork, it may be the case that many parts or stages of the cycles eventually overlap, imposing the action research work to be responsive and quite open to change with regards to the observations made (Kemmis & Wilkinson, 1998). Indeed, this methodology relies on learning by doing, observing the actions effects and evaluating in the light of what has been learned through observation. This openness and responsiveness are fundamental as initial plans can quickly become obsolete in the light of what previous stages can tell the researchers and lead them to. This also translates into different time durations of the research applying this method.

Indeed, according to Waterman et al. (2001), the systematic review of studies using the action research approach show that the period of projects is quite diverse, ranging from a few months to one or two years.

To sum up, Koshy et al. (2010) enlist a set of features of the action research approach, that are considered in this work. First, action research is aimed at improving practice. This is, “it involves action, evaluation, and critical reflection and – based on the evidence gathered – changes in practice are then implemented”. Second, it is participative and collaborative in its core, as well as it is situation-based and context specific. Finally, It develops reflection, and findings emerge as action develops, although these cannot be considered conclusive or absolute (Koshy et al., 2011).

By approaching the problematic of intergenerational digital storytelling for the maintenance of cultural identity through the lens of different groups, this research focuses on delivering a practical contribution in real contexts, in a participatory action research setting, answering *how* can intergenerational storytelling support the maintenance of cultural identity with digital media as allies. Participatory Action Research (Kemmis & McTaggart, 2005; Kemmis et al., 2014; Lewin, 1946) hence emphasizes the involvement of participants in the research process, aiming to integrate knowledge and action for social change, in a dual objective of understanding and improving practices through active participation.

We adopted a double layer cyclic approach to fieldwork, as shown in figure 9. Indeed, in a large scale, we conducted three big cycles in our action research approach, each one corresponding to one group. However, in a lower level inside each group, the approach was also cyclic as observations, reflections and adjustments to the planned action were made in light of the knowledge we acquired during action. In the case of this research, these cycles had the particularity of becoming quicker and smother each session as shown in figure 10, as the knowledge that emerged from previous actions and observations allowed us to become familiar with the group and their abilities, which helped us to quickly make the needed adjustments adapted to each scenario and group.

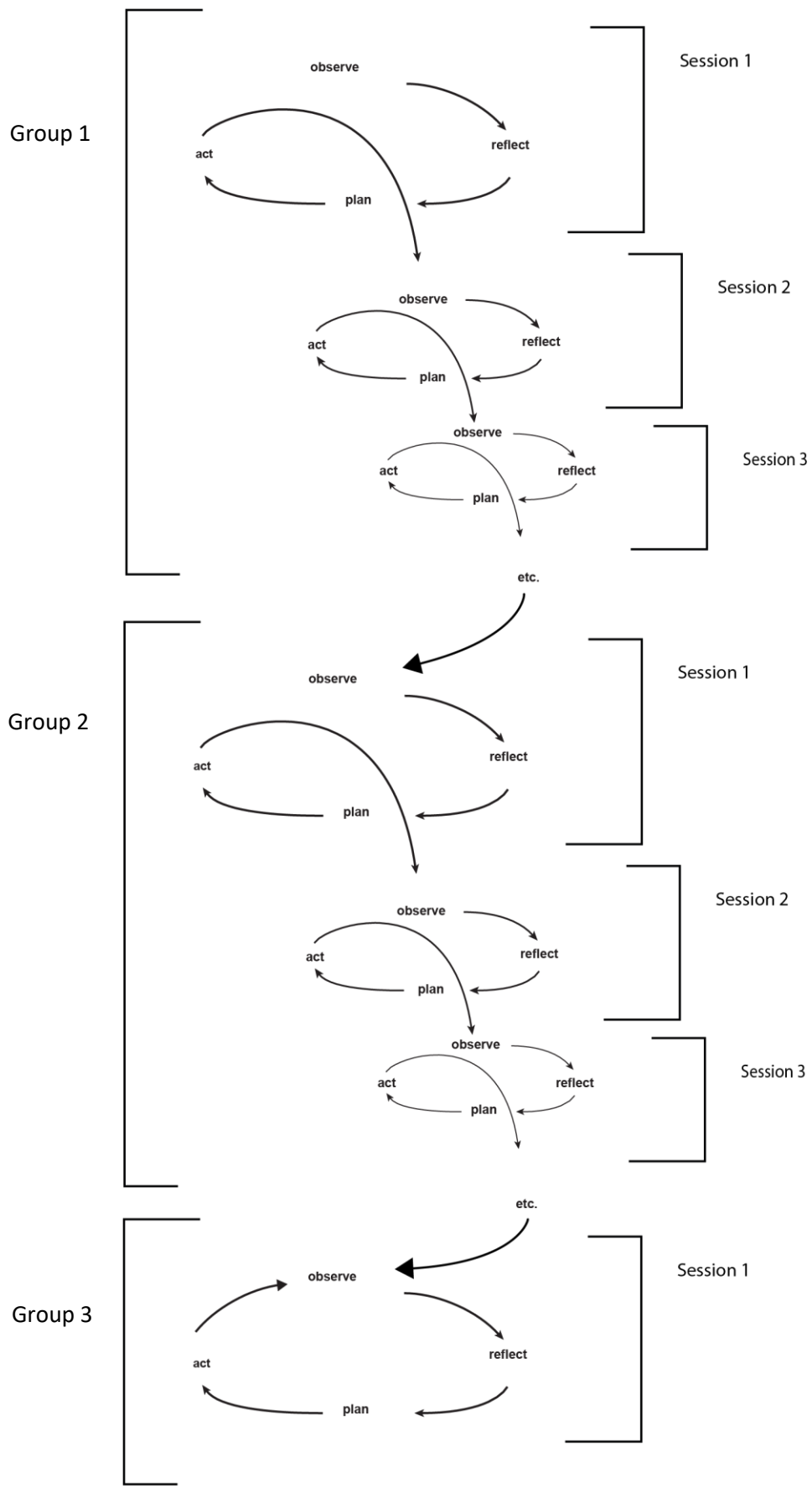


Figure 10: NOAA project's cyclic layers of research.

We developed our research fieldwork with three groups, as described in the following sections of this chapter. Each group is named after the region from Vale do Sousa their participants are from and represent.

This research also sipped from ethnography and its method, as we intended to provide comprehensive insights of people's perspectives and actions, as well as the cultural nature of the region of Vale do Sousa in the north of Portugal. According to Creswell (2013),

The intent of ethnographic research is to obtain a holistic picture of the subject of study with emphasis on portraying the everyday experiences of individuals by observing and interviewing them and relevant others (Fraenkel & Wallen, 1990). The ethnographic study includes in-depth interviewing and continual and ongoing participant observation of a situation (Jacob, 1987) and in attempting to capture the whole picture reveals how people describe and structure their world (Fraenkel & Wallen, 1990).

As we acknowledge the implications that the design of this research has in the ability to change the studied environment, we highlight that although this does not coadunate with more traditional perspectives over the ethnographic method, we posit in advocacy for the intersections between an ethnographic approach and participatory action research, in line with literature that acknowledges the value that comes out from these intersections (Brydon-Miller, Kral, & Ortiz Aragón, 2020; Eisenhart, 2019; Mäkinen, 2022; Vella et al. , 2021; White et al., 2004; Whyte et al., 1989). Indeed, more recent literature suggests a redefinition of the role of the researcher as an active element in the ethnographic field, as an inseparable part of the research results, and not only as an observer, depending on the design of the research. This approach to ethnography recognizes the participatory agency of the researcher, enhancing critical reflexivity, addressing power dynamics, deepening understanding of participation, building trust and creating a communicative bridge for knowledge sharing, contributing to more socially equitable opportunities for participation and sharing power in knowledge creation (Eisenhart, 2019; Vella et al., 2021).

In fact, although the traditions of ethnography and participatory action research have different origins and different priorities, both make participants' perspectives central to the research and both are ethically committed to appreciating cultural differences and promoting the welfare of the groups they work with. When aligning these two perspectives over research, we can achieve a deeper understanding of social contexts and foster meaningful change. Likewise, this integration allows for a more nuanced capture of implicit knowledge and values,

enhances trust and communication between researchers and participants, and supports the democratization and transformation of educational and social systems (Brydon-Miller et al., 2020; Eisenhart, 2019; Mäkinen, 2022; Vella et al., 2021; White et al., 2004; Whyte et al., 1989).

3.2 NARRATIVES OF OUR AGE (NOOA) PROJECT

The project Narratives of Our Age (NOOA) was created with the pivotal role to anchor the empirical work of our research and bridge science and community. It brought generations together in sharing stories to work on the continuity of the cultural identity of the Vale do Sousa region, using the potential of digital media.

Our study has a strong emphasis on exploring the nature of the cultural surroundings of this location as it keeps deep rural traditions beside a strong industrialization that has occurred over the last decades. These traditions persist by the hands and words of the elders but are prone to a quick disappearance as time passes by and the elders start disappearing as well.

This region was chosen for two main reasons: a) the researcher knowledge about this region and logistic motivations related with proximity to the researcher; b) Vale do Sousa is in the center of a triangle classified as World Heritage of Humanity by UNESCO, comprising Porto, Guimarães and the Douro Valley. This region is a transition territory between the Metropolitan Area of Porto and the interior of the Northern region. Adding to this, youth comprise

more than 20% of the population of this region, which is higher than the national average (15.5%), accompanied by a much lower demographic aging than in the rest of the North and Mainland regions. The manufacturing industry employs about half of the active population, with the predominant sectors of footwear in Felgueiras, textile, in Lousada, wood and furniture, in Paços de Ferreira and Paredes, and granites exploitation in Penafiel. Castelo de Paiva shows a logic of development similar to areas of rural predominance. (O Vale Do Sousa, 2017)

The project sought to promote opportunities for intergenerational dialogue on topics such as memories, knowledge, myths and traditions of the region, allowing the collective reminiscence of local stories that would otherwise perish with the passage of time and generations. NOOA was streamlined since the beginning of our research, but it was officially disseminated among the broader community on 27 November 2020.

Initially, negotiations were carried out with multiple locations in the region of Vale do Sousa, namely with Senior Universities from the municipalities of Lousada, Paredes, Paços de Ferreira, Penafiel and Felgueiras. However, the first meetings led us to believe that for the scope of this research, a sample composed of participants from a particular group of existing senior associations, the *Senior Movements* that the municipality of Lousada founded, could be more interesting to assess a reality that could be more faithful to the generality of the seniors from the region. Indeed, the meetings with Senior Universities quickly revealed that these are prone to gather a more educated part of the senior population. Although this would not at all be undesirable per se, for what we observed, a more rural part of the population wasn't likely to be found in these groups and its cultural identity knowledge would hence be kept out of the work. At the same time, this rural and sometimes less educated portion of the senior population would be less prone to be able to digitally work on and tell their stories of cultural identity on their own as we could observe forward on, and so this work could have a bigger impact with this group.

Nevertheless, this choice wasn't exempt of challenges and difficulties. The particularities of this segment of the senior population led, in some cases, the work to become unpracticable. There were cases in which we found that major health and financial needs didn't leave space for people to think about culture, in a living portrait of Maslow's hierarchy of needs (Maslow, 1943). They had other pressing priorities they needed to fulfil, hence not being able to focus on anything that wouldn't help them to fulfill them.

Solitude and loneliness were other challenges we found in some groups. Indeed, a hunger for contact and for sharing the whole life story turned out in some cases to make it difficult to give place to our core theme focus, cultural identity, and even made the work ethically challenging and difficult to embrace. In these cases, people were visibly emotionally vulnerable and exploring these vulnerabilities was not a proposition nor did it align with the goals of this work. In light of this, and coping with ethical rigor, we decided to remain available for any collaboration they ever needed from us, but we ultimately did not proceed our research with these groups.

Taking into account the challenges we found in some of these groups, which reduced significantly our opportunities for collaboration in this research, we saw an opportunity to trail other options of equally interesting groups to work with. We also sought for pre-existing intergenerational groups willing to collaborate in our research, and we were hence able to cover

two strands of work, from building groups from scratch, to working with pre-existing intergenerational groups.

From potential collaboration with seven groups, we ended up working with three groups: two groups from Lousada and one from Paços de Ferreira, which are neighbor municipalities.

The previous knowledge of the researcher regarding this region conveyed an added value for the research, as it was able to inform and allowed us to structure some aspects of the research that were directly related with the cultural sphere of the region. We also strengthened this previous knowledge with research for identifying some pieces of work by regional authors concerning cultural knowledge. Although modest in expression, these works reflected a part of the culture of the region, as well as it highlighted the value that was attributed to the cultural knowledge of the authors' homeland.

We highlight two main works from Paços de Ferreira. The first, *Passar a Palavra* by António Castro Silva (2008) presented a monographic register of the cultural sphere of Eiriz (see figure 11), and the second, *Etnografia de Paços de Ferreira* by Manuel Vieira Dinis, presented us an ethnographic account of Paços de Ferreira (see figure 12).

António Castro e Silva (2008) stresses the importance of registering these fragments of identity and “spreading the word” about them.

I learned from the people of Eiriz that "the dirt of clothes sloughs (comes out) better in the undoing of the Moon". So it is also at the end of life that it becomes easier to pluck and show others the memories we carry clinging to us. (...) I call it *Passing the Word* as a challenge to others who want to make the complete story, to show the world what EIRIZ is, and what its people are worth (Silva, 2008).¹

¹ Aprendi com o povo de Eiriz que “a sujidade da roupa esbola (sai) melhor na desfeita da Lua”. Assim também é nos fins da vida que se torna mais fácil arrancar e mostrar aos outros as memórias que trazemos agarradas a nós. Foi isso que fiz e é por essa razão que este livro é apenas um conjunto de memórias e informações que fui recolhendo em Eiriz, onde foi pároco durante 6 anos e onde resido há quase 40 anos. Chamo-lhe “Passar a Palavra” como quem lança um desafio a outros que queiram fazer a história completa, para mostrar ao mundo o que é Eiriz, quem são e o que valem as suas gentes.

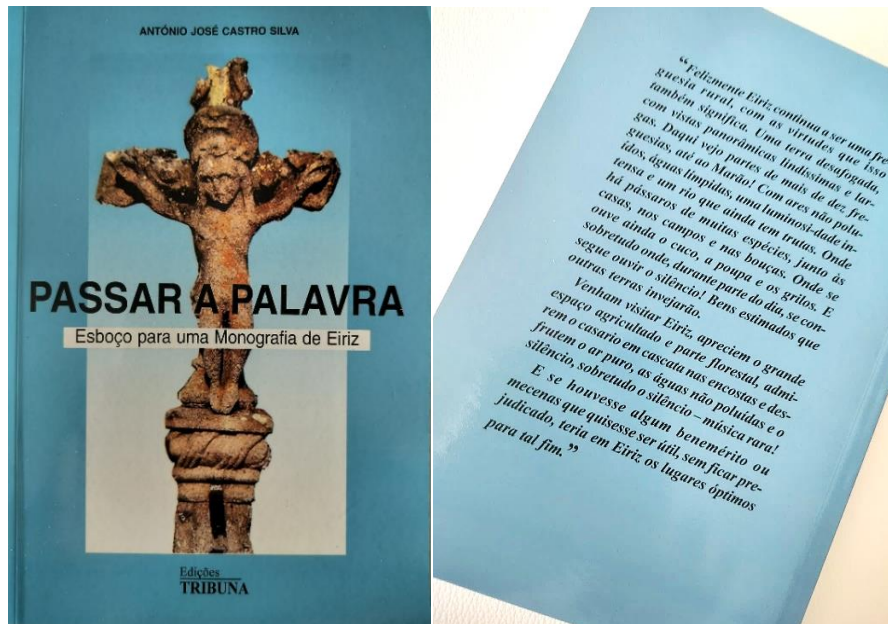


Figure 11: *Passar a Palavra* (Silva, 2008).

On another hand, Manuel Vieira Dinis (1984) provided us with a glance of an ethnographic account of Paços de Ferreira (see figure 12).

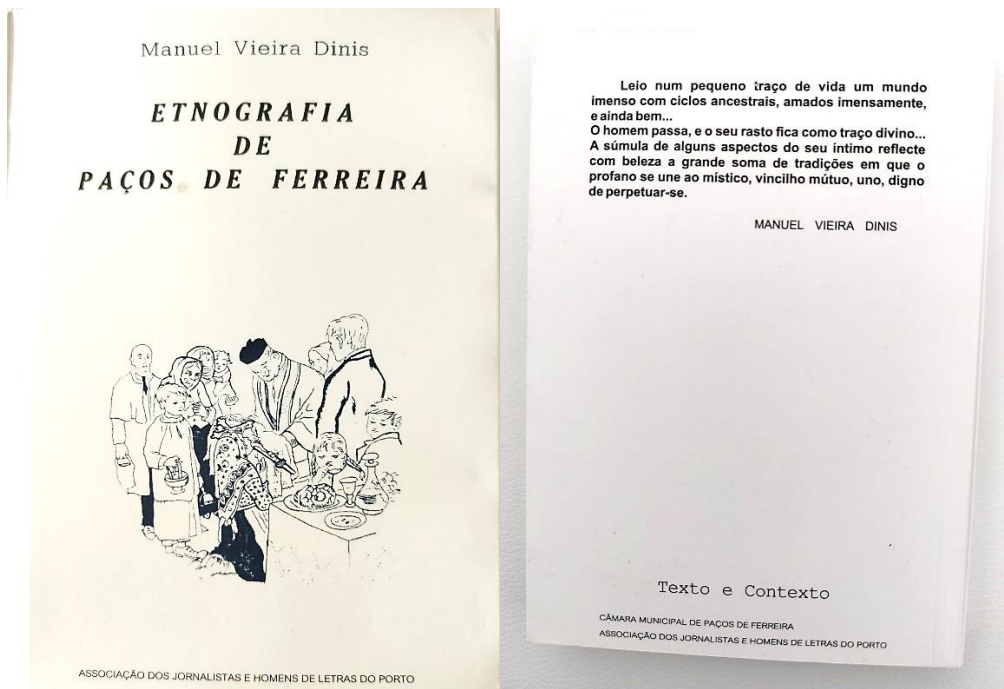


Figure 12: *Etnografia de Paços de Ferreira* (Dinis, 1984).

I read in a small trace of life an immense world with ancestral cycles, loved immensely, and thankfully... Man passes by, and his trail remains as a divine trace... The summation of some aspects of his inner self beautifully reflects the great sum of traditions in which the profane unites with the mystical, mutual, one, worthy of perpetuation (Dinis, 1984).

From Meinedo, Lousada, Ana Perdigão (2013) afforded us with an extensive look into the tillage arts and crafts of Meinedo, with the book *Memórias da Minha Gente* (see figure 13).



Figure 13: *Memórias da Minha Gente* (Perdigão, 2013).

I fell in love with the old things. When I was a child, I listened to my father, Joaquim Perdigão, telling stories by the fireplace of the house of Ramada, Romariz, Meinedo, speaking with pride of the work of the fields, especially the culture of flax, corn and wine, the dances and songs, the uses and customs of our land, the gastronomy and the hustle and bustle of the farmers (Perdigão, 2013).²

² Apaixonei-me pelas coisas antigas. Na minha meninice ouvia o meu pai, Joaquim Perdigão, a contar histórias à lareira da casa da Ramada, Romariz, Meinedo, falando com orgulho dos trabalhos do campo, principalmente da cultura do linho, do milho e do vinho, das danças e cantares, dos usos e costumes da nossa Terra, da gastronomia e das azáfamas dos lavradores e das lavradeiras.

The reading of these works conceded us with a preliminary contextualization of cultural knowledge, as well as it highlighted the importance to afford the continuity and extension of the envisioned knowledge, from plural perspectives.

Although the geographic proximity of the locations of these groups, this preliminary research regarding cultural particularities of the region revealed some interesting similarities and disparities that we considered to explore during the dynamics.

3.3 PARTICIPANT GROUPS' DESCRIPTIONS

We assembled a convenience sample, gathering our senior participants from pre-existing senior structures and networks to guarantee both the project's viability and a significant volume of participants and data to convey meaning to the project itself. As convenience sample, this has validity to characterize only the studied cases, giving us qualitative insights for our study.

In total, 22 people were involved in the project, comprising different characteristics, such as age, gender and education, although only 18 ended up being assiduous to all the activities of the project. In general, the age of the participants varied between 16 and 85 years, being that the age of juniors varied from 16 to 31 at the beginning of fieldwork, and the age of seniors varied from 75 to 85 years.

Figure 14 shows the distribution of participants according to age and gender.

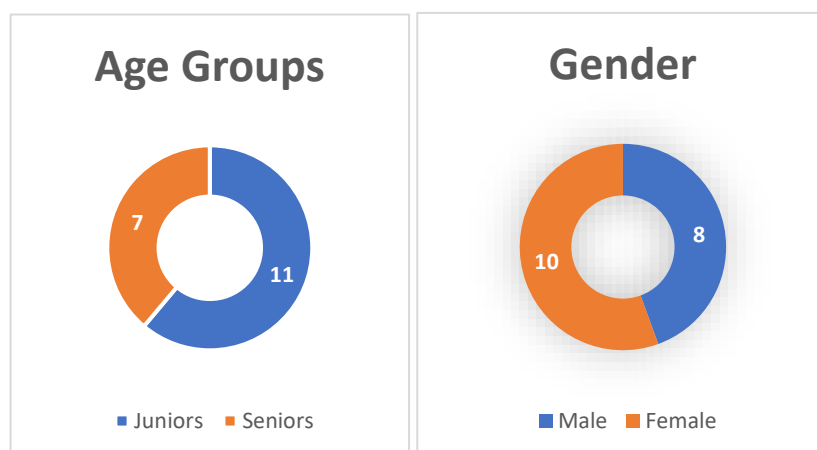


Figure 14: Distribution of participants according to age groups and gender.

It is notorious that female participants assumed the greater parcel of our sample. However, we observed more proactivity from male participants on starting conversations and interactions during the fieldwork sessions.

Regarding education, a third of the participants had only completed primary school, comprising most of the seniors. In contrast, juniors have higher education levels that vary from frequenting High School to University Education, depending on their age. Figure 15 shows the distribution of participants according to education levels.

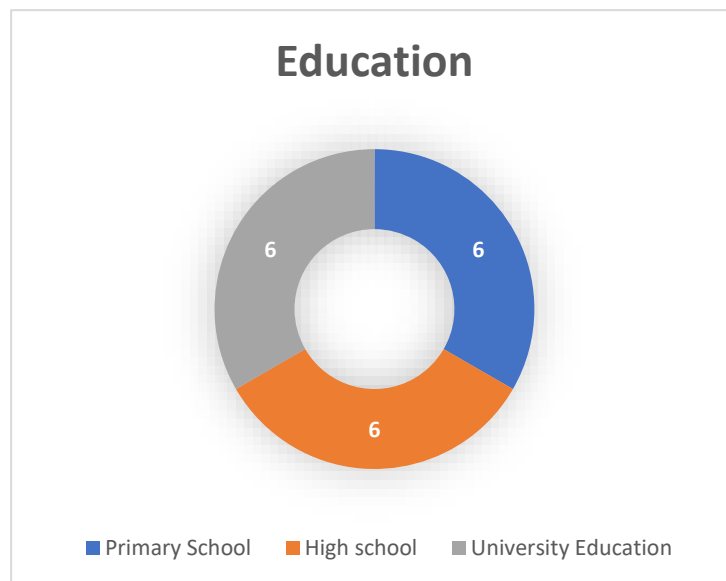


Figure 15: Education of the participants.

The junior participants were brought to the project by invitation by the seniors to form a partnership in the production of the storytelling artefacts in Group 1, Vilar do Torno e Alentém, and in the other groups, they already belonged to the pre-existing cultural groups.

Looking at intergenerational partnerships as a fundamental part of the storytelling work, we initially encouraged seniors to invite a junior from their acquaintances (family or friend) to the project and to form a work partnership. This was seen as an opportunity to ease and speed up the initial steps of the storytelling process as the participants would hence already know and be comfortable with each other. This turned out to be true in some cases, but in others, this was the first challenge to overcome. Indeed, we initially had the senior elements as a starting point to form our storytelling team, taking advantage and supporting our project on pre-existing senior structures and networks. However, the junior elements understandably showed some unavailability to enroll the project. On the one hand, we could observe that for seniors, this research project was an opportunity they had do contribute actively to the community with their

time, and we could see this originated enthusiasm. On the other hand, in the junior side, the solicitations were naturally numerous, and from academic obligations to part-time occupations and regular leisure activities, the free time for new challenges with intangible rewards was in some way short.

Nevertheless, we proceeded with this strategy of intergenerational partnerships formation in Group 1: Vilar do Torno e Alentém.

We also had the opportunity to explore a different source for the formation of intergenerational partnerships, with participants obtained from pre-existing and already intergenerational groups, whose characteristics perfectly fitted our research goals. This strategy was used in Group 2: Eiriz, and Group 3: Meinedo.

3.3.1 Building a Group from Scratch

The Municipality of Lousada developed the *Senior Movements* project to respond to a major concern: the isolation of the elder population. This project aims to promote active aging by offering a set of education and training activities that encourage an active lifestyle, promote well-being and intergenerational interaction. The project is aimed at individuals aged 55 or over and is based on the partnership of the City Council with executing entities (parishes in most cases) and with groups of elders who are dynamized by volunteers from Lousada.

The first group entering in this research was built upon one of these *senior movement* groups, *Vilar do Torno e Alentém*. It represents an approach on building an intergenerational group from scratch with the sole purpose of this project, gathering senior elements from a previously existing group from the parish of Vilar do Torno e Alentém.

Work with this group began with two preliminary meetings in February 2018. The first meeting was led solely with the leader of the senior group. The project NOOA was presented by the researcher and received with enthusiasm and visible openness by the group leader, who scheduled the project to be presented to the whole group in that same week. The second preliminary meeting occurred with the whole group in their headquarters (see figure 16), inserted in their regular activities and respecting their regular activities space, avoiding to reserve extra time to the project in this preliminary stage as we soon understood time and

availability are key to not disengage the participants, so it was important not to require too much of these from them, at least while they still didn't know the project well enough to be motivated.



Figure 16: Senior Movement of Vilar do Torno e Alentém, Lousada, preparing for presenting the project NOOA.

Although the majority of the seniors showed interest and recognized the relevance of such work, they were visibly more interested on seeing what the others had to share than to actively participate, and they turned out not to be assiduous to the following meetings. Indeed, they were avid to share their stories to the researcher, but not so enthusiastic about sharing them with juniors invited by them. According to seniors, “juniors didn't care about anything”. This reveals the preconceived image these seniors had about juniors they know, which could not correspond to reality, but influenced the opportunity to go ahead and even try.

Finally, the group ended up formed by one senior, the group leader, who invited five juniors to the project, none belonging to his family but with a close friendship relationship.

The junior participants' age varied from 16 to 22 years and the senior was 75 years old. The juniors were four females and one male, and the senior was a male participant.

In terms of education, the senior participant of this group had completed primary school, while all juniors had completed a degree higher than ninth grade in the beginning of the fieldwork.

3.3.2 Working With Pre-Existing Cultural Groups

Our research had the participation of two pre-existing cultural groups. The first of these to join the NOOA's project was the group from *Eiriz*, belonging to the municipality of Paços de Ferreira. This group was composed of elements from *Orfeão de Eiriz*, a choir group dedicated to polyphonic music since 1985.

The second group to join the NOAA's project was the group *Lavradeiras do Vale do Sousa* from Meinedo, belonging to the municipality of Lousada. This group is a folkloric and cultural group founded on 1982 and represents the ethno-folkloric culture of the region of Vale do Sousa, mainly of the parish of Meinedo.

3.3.2.1 *Eiriz*

The group from Eiriz was formed with members of a previously existing cultural group, Orfeão de Eiriz, of around 40 members. Orfeão de Eiriz is a polyphonic music choir that has a strong connection with the musical roots of the people of Eiriz. In their presentation on Facebook, Orfeão de Eiriz highlights the connection between rural traditions and music:

Since immemorial times, the people of Eiriz have shown an exceptional aptitude for singing and music. It is a parish with secular traditions in music. Perhaps the rurality of the past helped develop such good voices. During the 1960s, there were many sons of the land scattered throughout the various philharmonics in the region, which could form a band. This natural way of being, like the green of Várzea and the hill of S. Gonçalo, made Eiriz known as "the Village of Music"³ ("Orfeão de Eiriz | Facebook," n.d.).

All members were invited and nine adhered with assiduity to our project, of whom three were juniors and six were seniors.

The age of juniors varied from 21 to 31 and that of seniors from 64 to 85. The juniors were two females and one male, and the seniors were four female and two male participants. Regarding the distribution of the education levels of the participants, in this group all juniors had university education levels, while the majority of seniors had completed primary school, with one exception, that reached high school.

Figure 17 depicts NOAA's participants from Eiriz, during one of the in-person intergenerational digital storytelling sessions.

³ Desde tempos imemoriais que as gentes de Eiriz demonstraram uma excecional aptidão para o canto e para a música. Trata-se de uma Freguesia com tradições seculares na música. Talvez a ruralidade do passado ajudasse a desenvolver tão boas vozes. Durante os anos 60, havia muitos filhos da terra espalhados pelas diversas filarmónicas da região, que davam para formar uma banda. Este modo de ser tão natural, como o verde da Várzea e o monte de S. Gonçalo, tornou Eiriz conhecida como "a Aldeia da Música".



Figure 17: NOOA's Intergenerational storytelling group from Eiriz.

3.3.2.2 Meinedo

The group from Meinedo is a pre-existing cultural group composed of around 30 members (see Figure 18) that was invited to participate in our project due to their unique characteristics. Indeed, we came to know and to notice this group work in the cultural and folkloric domain through their notably dynamic Facebook page.



Figure 18: Lavradeiras do Vale do Sousa. Source: Facebook page of the Folkloric and Cultural Group As Lavradeiras do Vale do Sousa.

It was noticeable that this group was well organized towards communicating their association's activities, revealing domain on communicating their work online and telling their stories, mainly on their Facebook profile page. We saw this group as an interesting acquaintance to our project, allowing us to gather a large diversity of group characteristics to the research.

The Folkloric and Cultural Group *As Lavradeiras do Vale do Sousa* was founded on 1982 and represents the ethno-folkloric culture of the region of Vale do Sousa, mainly of the parish of Meinedo, where it has its headquarters.

Its central representativeness focuses on flax culture, as seen in figure 19.



Figure 19: Flax work demonstration. Image courtesy of the Folkloric and Cultural Group *As Lavradeiras do Vale do Sousa*.

The group is a member of the Federation of Portuguese Folklore since 1990, and it is enrolled in INATEL, in the Federation of collectives and in the Academy of the District of Porto. The group has taken its traditions, fashions, singing, uses and customs far across the country and abroad in Italy, Sweden, Spain and France.

It also has a children's folklore group, the *Escola Infanto - Juvenil das Lavradeiras do Vale do Sousa*, with about 30 children, aiming to instil a taste for folklore in the youngest and ensure the future continuity of the host group.

In order to make the community more dynamic and to provide the contact of its members with other artistic and cultural aspects, they also founded the theatre group *Flor do Linho das Lavradeiras do Vale do Sousa* in 2012. This project takes shape with the elements of the folkloric group, who explore other skills and talents through it.

Our research was presented to the group's President in September 2019, who immediately showed enthusiasm towards it and interest to participate. Due to a shortness of availability, however, it was agreed that the storytelling collaboration would be implemented through sharing of pre-existing content belonging to the group's extensive archive.

3.3.3 Media Literacy

The capacity of the computational space to accommodate a virtualization of reality is evident, alongside with the possibility to preserve perspectives of reality with spontaneous and very easy to sort creations, thanks to the web tools that now support content production by any common user. Despite all the relevant problematics that this context may bring, including the participation gap⁴ highlighted by Jenkins (2006) and intimately related with the final quality of the user-generated outputs, it grows clear that the opportunities for the present and future of cultural identity maintenance are numerous. Nevertheless, we must be aware of the media literacy inequalities that we may find, which certainly have a strong impact on the ability to critically access, assess, produce and disseminate content.

Media literacy has become a centre of attention in multiple spheres of contemporary society. From education to civic involvement, the importance given to “critically engaging with media messages and increasing the ability to access, understand, analyse, use, and create media products” (Lee & So, 2014) is hence growing at a fast pace.

There is no formal data previous to this research regarding media literacy in these particular groups. In light of this, and to provide us with a context that informed us regarding media literacy characteristics of our participants, we implemented a preliminary survey to assess information that is able to characterize the groups we worked with in what concerns media literacy. To streamline this activity, we looked into the work of Pereira, Pinto and Moura (2015)

⁴ Jenkins (2006) stresses that the sole fact of having access to technology doesn't cover the important matter of knowing what to do with it and how.

that studies the ability of analysis, interpretation and media production in young 12th grade Portuguese students, aged between 17 and 18 years, and we adapted the surveys to the context of our research. We hence collected information to provide us insights regarding aspects related with frequency of use of media tools, media types and social media presence and activities. This allowed us to grasp an overview of four main aspects:

1. Overall Usage Patterns: How frequently do seniors and juniors use the internet and various devices?
2. Activity Participation: What activities are most common among each group?
3. Social Media Usage: What are the most used social media platforms among the participants? What are the activities that they mostly engage with in social media, and what types of media do they share the most?
4. Media Literacy Contrasts: How do these groups differ in terms of media literacy?

This survey was applied online in the beginning of phase two of the empiric component of our work, during the in-person sessions, to guarantee assistance if it was needed. Participants that showed difficulties related with technological skills were assisted by other participants or by the researcher to complete the survey.

3.3.3.1 Overall Usage Patterns

To begin with, the participants were inquired about the tools they use in their daily life. The graphics below showcases the frequency of use of different media tools.

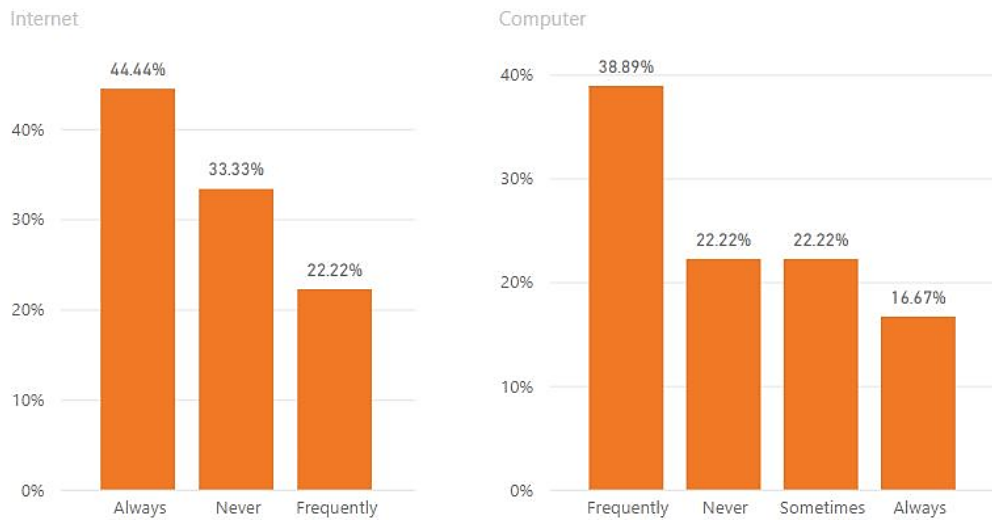


Figure 20: Usage of different media tools. Internet and Computer.

We can observe that there is a considerable gap in the use of the internet. Almost 33% of the participants revealed that they never use the internet, against 67% that revealed that they use it frequently or all the time. The proportions are similar regarding the use of mobile devices such as smartphones or tablets, as data shows (see figure 21).

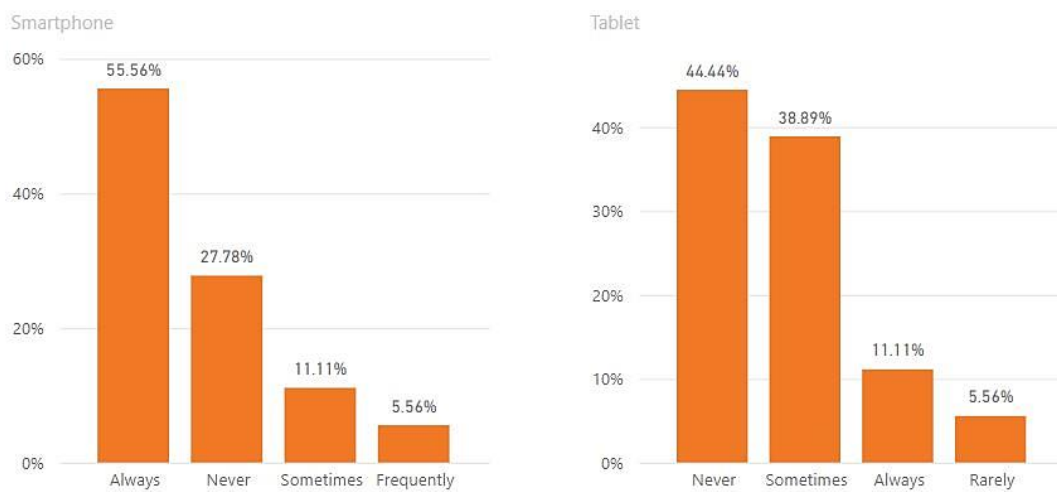


Figure 21: Usage of different media tools. Mobile devices.

We can observe that 27,78% of our participants never use a smartphone, while 55,6% stated that they use it all the time. Regarding the use of tablets, 44,44% of our participants answered that they never use tablets, with 38,89% of participants using this tool only occasionally.

When we break down the overall usage patterns per age group, we rapidly recognize the existing contrasts. Figure 22 highlights the usage patterns for seniors.

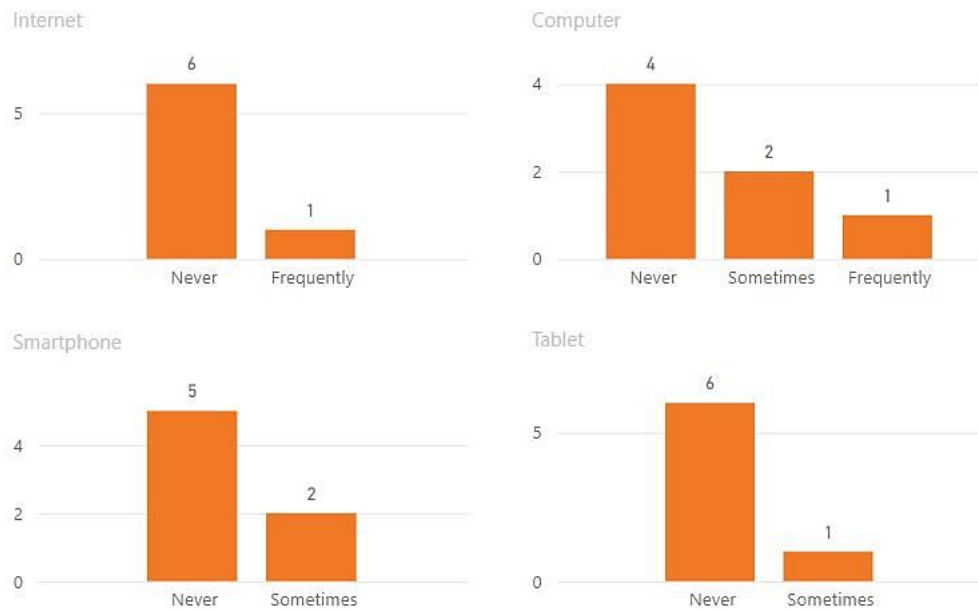


Figure 22: Digital usage patterns for Seniors.

We observe that the majority of seniors never use the internet, with only one using it frequently, while the majority of seniors never use computers. Similarly, most seniors never use smartphones or tablets, although some use them sometimes.

On another hand, figure 23 highlights the usage patterns for juniors.

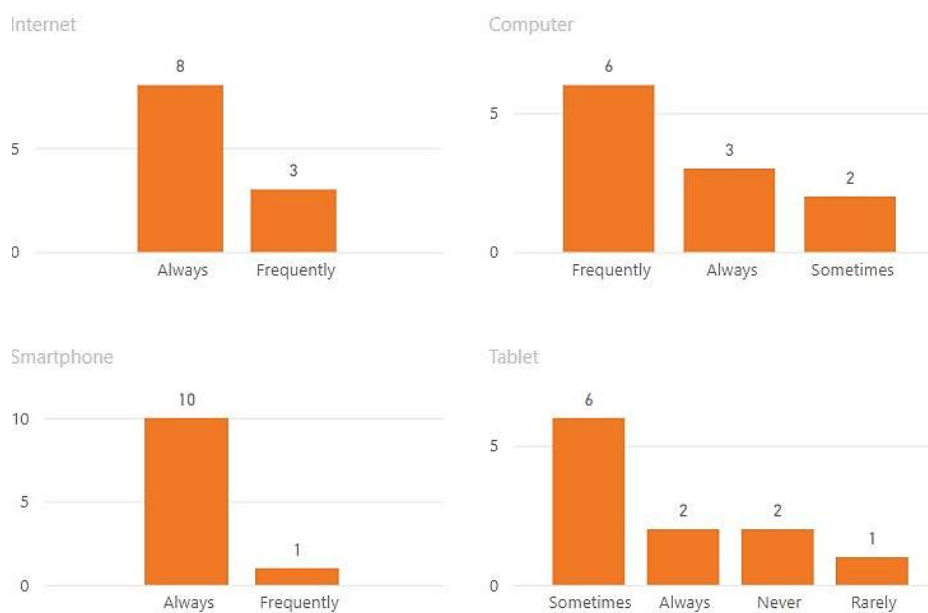


Figure 23: Digital usage patterns for Juniors.

The participants' answers reveal that most juniors always use the Internet, and a significant number of the inquired juniors have frequent use of computers. Similarly, most juniors answered that they always use smartphones, while tablets are less frequently used, with the majority of juniors using them sometimes.

This data highlights the stark contrast in digital devices usage between seniors and juniors, indicating higher digital engagement among juniors.

3.3.3.2 Activity Participation

The participants were also inquired about the activities they use the internet for. Figures 24 to 26 showcase the answers of our participants regarding a list of activities and the respective frequency.

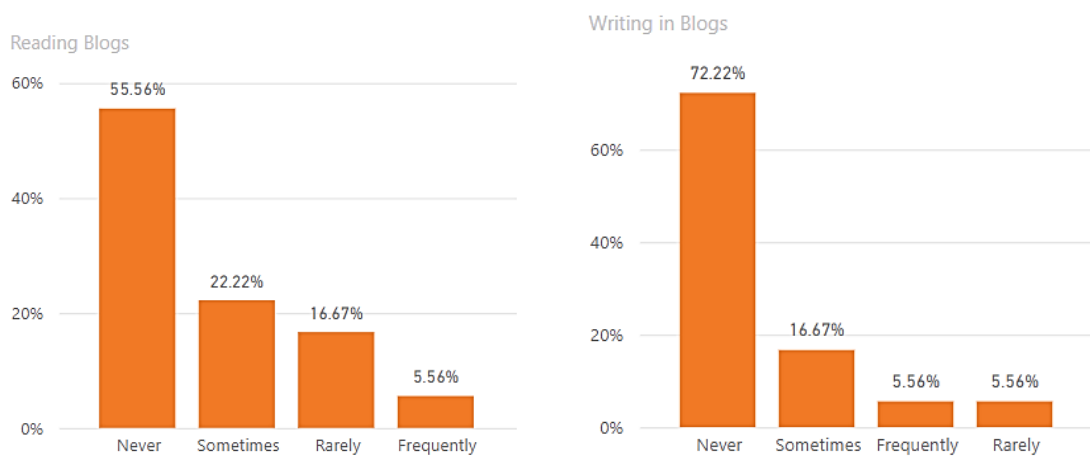


Figure 24: Use of the internet: Reading and writing in blogs.

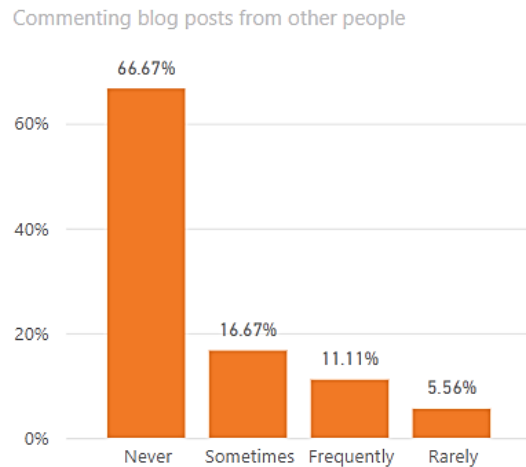


Figure 25: Use of the internet: Commenting blog posts from other people.

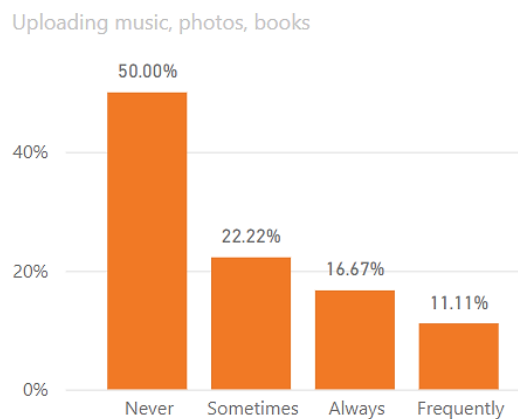


Figure 26: Use of the internet: Uploading music, photos, books.

The answers revealed that a percentage equal or greater than 50% of the participants never led some activities such as reading a blog, commenting blog posts from other people, uploading music, photos or books, among others. This percentage goes to 72% regarding never having wrote in blogs. These numbers highly contrast with a significantly small percentage of the participant who are familiar with these activities and execute them regularly.

In addition, we asked participants regarding the frequency with which they engage with activities such as searching, reading / sending emails, watching to videos, chatting with friends and accessing to podcasts. Their answers are showcased in Figures 27 to 31.

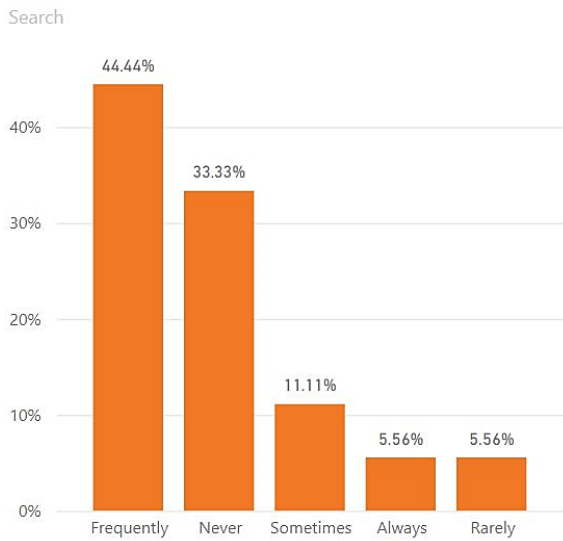


Figure 27: Use of the internet: Searching.

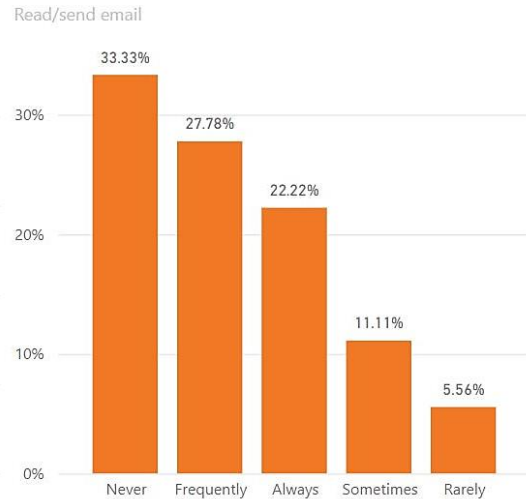


Figure 28: Use of the internet: Read / send email.

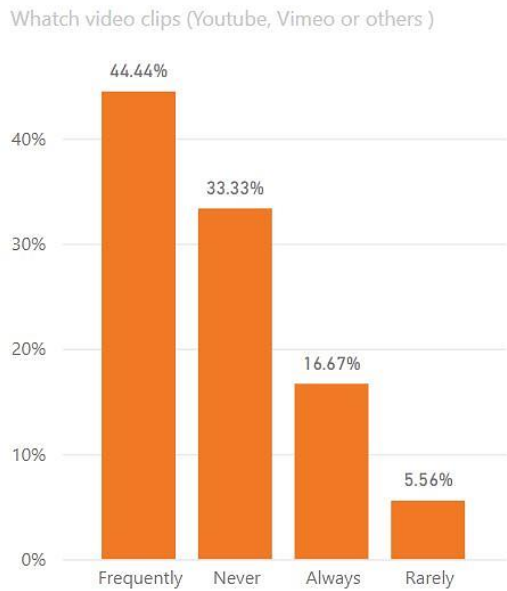


Figure 29: Use of the internet: Watching to videos.

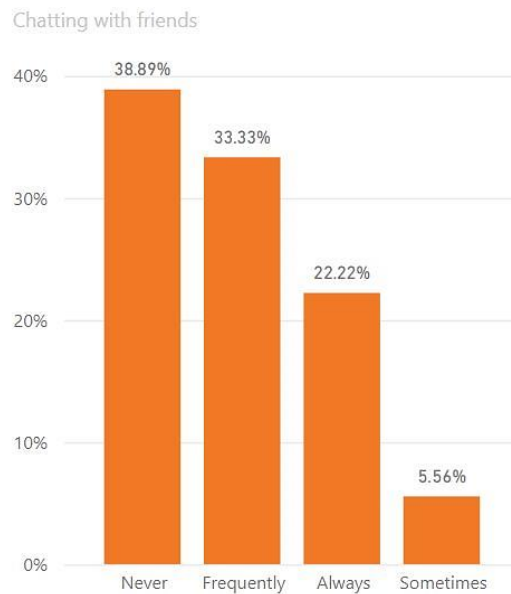


Figure 30: Use of the internet: Chatting with friends.

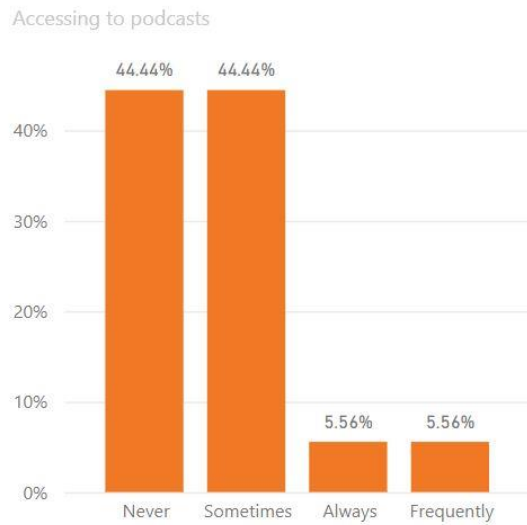


Figure 31: Use of the internet: Accessing to podcasts.

Data also suggests that the most familiar activities to the participants on the internet are searching, using the email, watching to videos and chatting with friends. Nevertheless, even in these activities that seem more popular among the participants, the percentage of participants that never experience these activities is still significant (over 33% in most cases).

In order to better grasp the implications of these insights, following we look into the frequency of these activities segmented by age group.

Figures 32 to 36 highlight the activity participation of Senior participants.



Figure 32: Use of the internet by Seniors: Reading, writing and commenting in blogs.

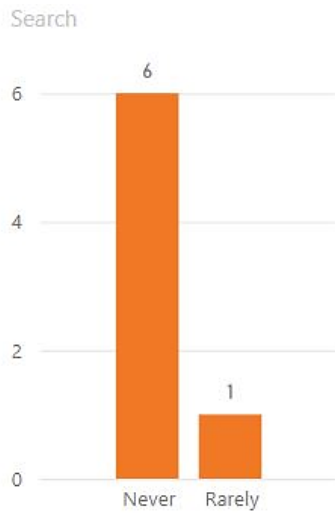


Figure 33: Use of the internet by Seniors: Searching

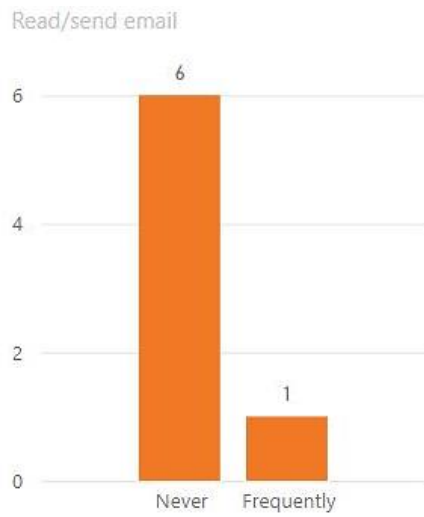


Figure 34: Use of the internet by Seniors: Reading, sending emails.



Figure 35: Use of the internet by Seniors: Accessing to podcasts, watching videoclips and chatting with friends.

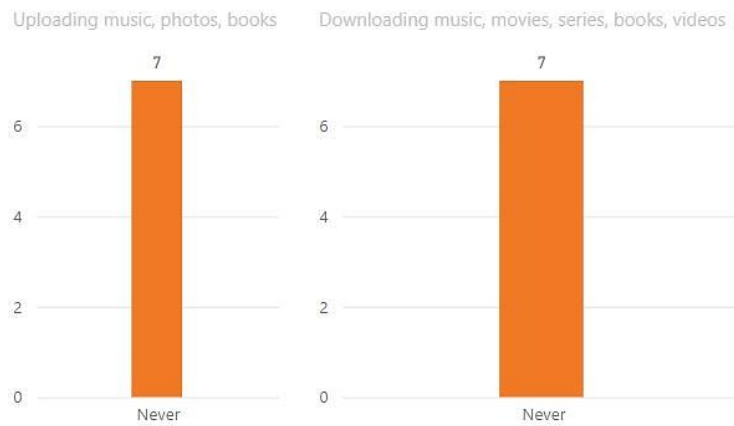


Figure 36: Use of the internet by Seniors: Uploading and downloading music, movies, series, books, videos.

The answers highlight the limited participation of seniors in these activities. Indeed, almost the totality of senior participants stated that they never engage in activities on the internet, with only one senior declaring that he uses the internet frequently for reading and sending emails, and rarely for searching and for watching videoclips.

In contrast, the use of internet by juniors revealed to be more diverse in terms of frequency and activities engagement.

Figures 37 to 41 showcase the activities participation by junior participants.

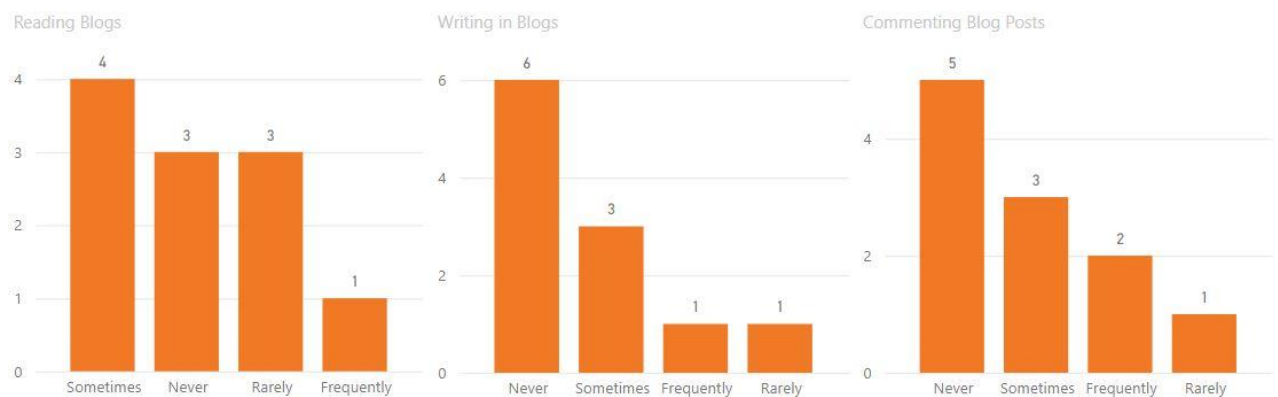


Figure 37: Use of the internet by Juniors: Reading, writing and commenting in blogs.

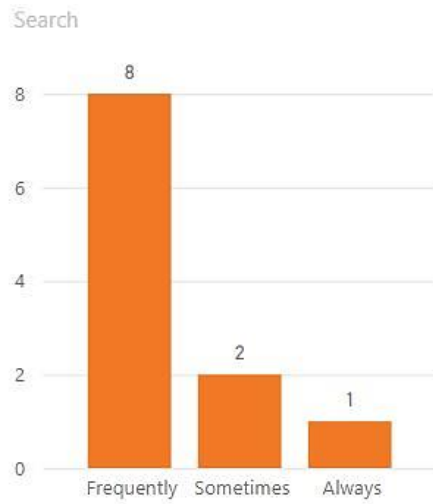


Figure 38: Use of the internet by Juniors: Searching.

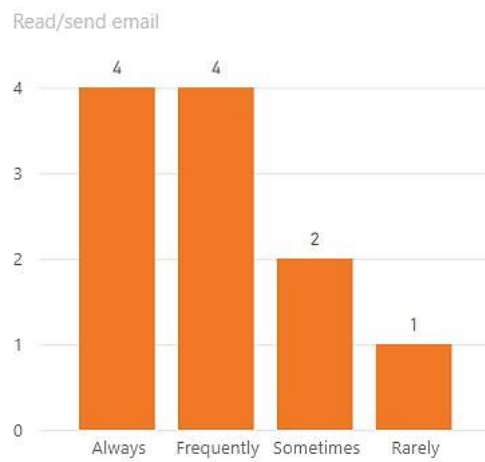


Figure 39: Use of the internet by Juniors: Reading, sending emails.

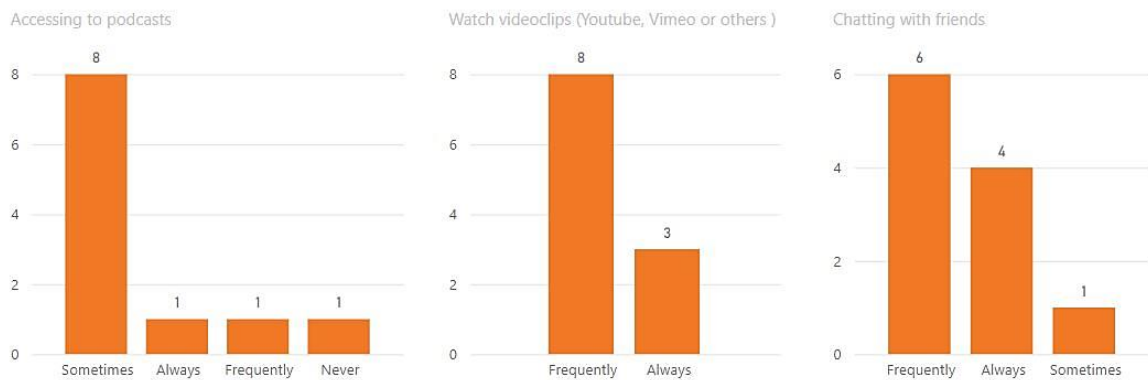


Figure 40: Use of the internet by Juniors: Accessing to podcasts, watching videoclips and chatting with friends.

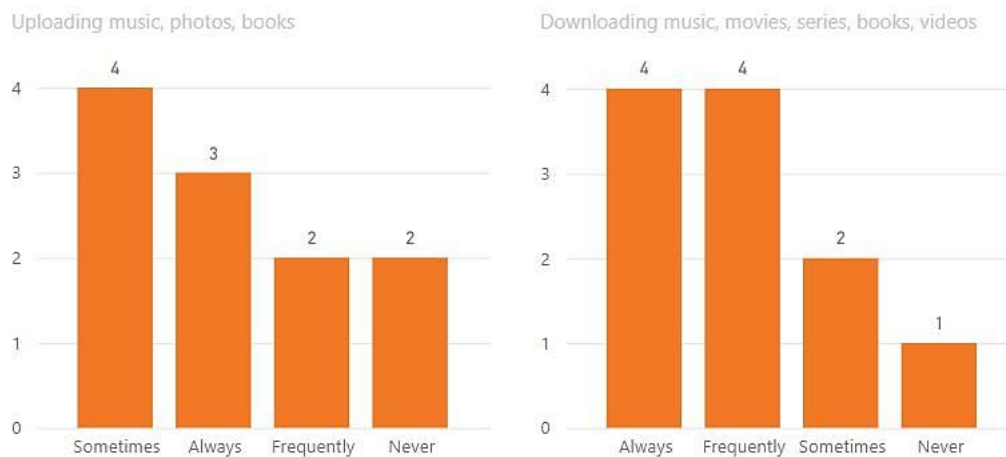


Figure 41: Use of the internet by Juniors: Uploading and downloading music, movies, series, books, videos.

The answers highlight a considerably higher engagement in activity participation of juniors, contrasting to what we observed concerning seniors’ participation.

The activities related with interacting with blogs seem to be the less usual among junior participants. Indeed, more than half of the junior participants declared that they never read, write or comment on blog posts of other people, with only a significantly reduced part of these participants engaging in these activities frequently.

On another hand, the majority of the participants highlighted the frequent engagement with searching, reading and sending emails activities. Furthermore, activities such as watching videoclips and chatting with friends seem to be highly popular among these participants. The answers also highlight that these participants are familiar with activities such as downloading and uploading music, movies, series, books, videos.

3.3.3.3 Social Media Usage

The participants were also inquired about their social media presence.

The answers revealed that Facebook and Instagram are the most used social media platforms among the junior participants, as showcased in figure 42.

Social Networks

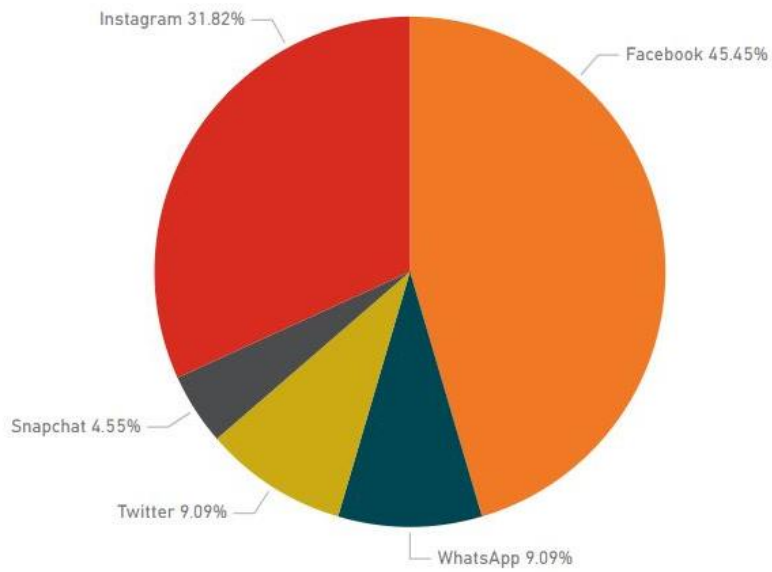


Figure 42: Social Media Presence of Juniors

Notwithstanding, and contrasting with the frequent presence of these juniors on social media, all senior participants declared that they don't use any social media.

Participants were also inquired regarding the activities that they mostly engage with in social media. Figures 43 to 46 showcase the answers that were provided by the participants.

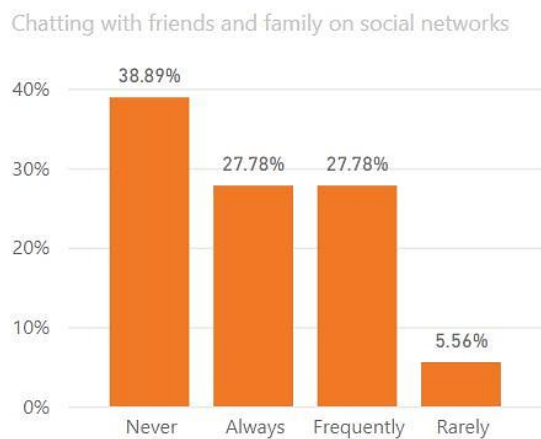


Figure 43: Social Media activities: Chatting with friends and family.

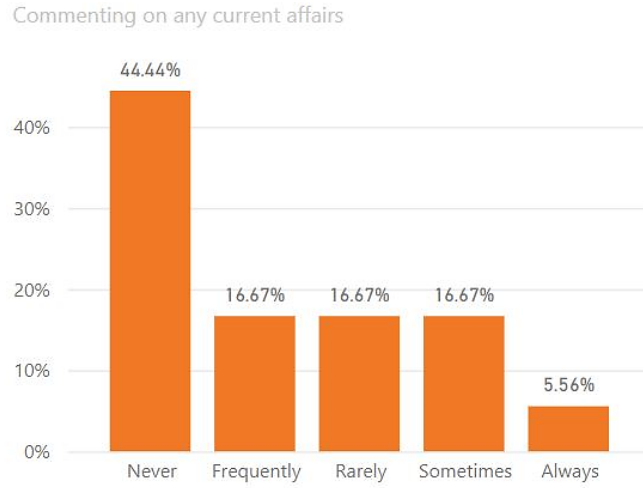


Figure 44: Social Media activities: Commenting on current affairs.

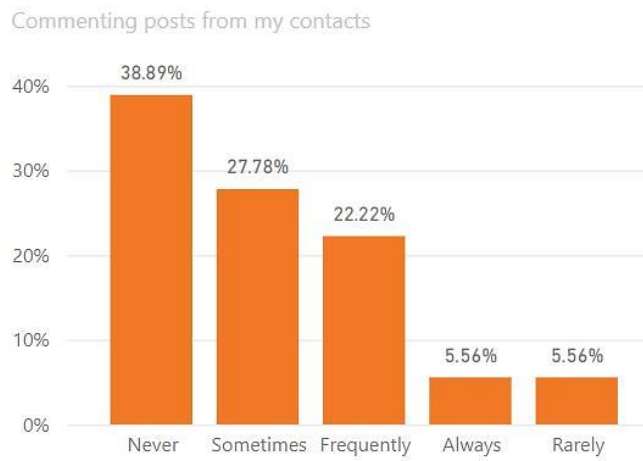


Figure 45: Social Media activities: Commenting posts from my contacts.

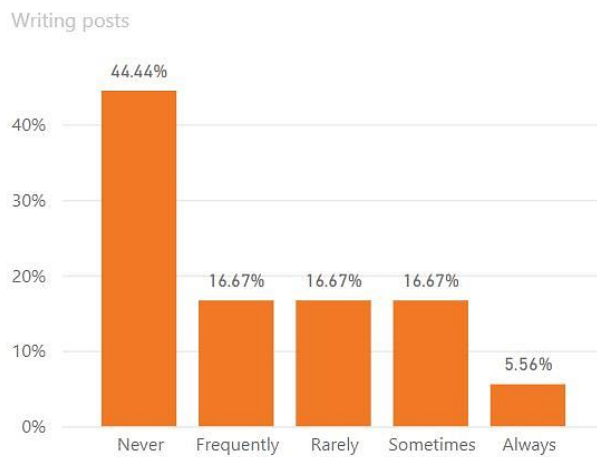


Figure 46: Social Media activities: Writing posts.

Regarding the activities that are practiced on social networks, the answers revealed that chatting with friends and commenting posts from contacts are the most popular activities.

The answers also reveal that around 40% of the participants never chatted with friends and family on social networks, neither did they wrote or commented posts. We highlight that a large part of these answers corresponded to seniors, as senior participants declared that they are not present on social media, hence not engaging in activities in these platforms. Thus, following, in figures 47 to 50, we look into social media activities engagement of junior participants to grasp a clearer view of social media participation panorama among these juniors.

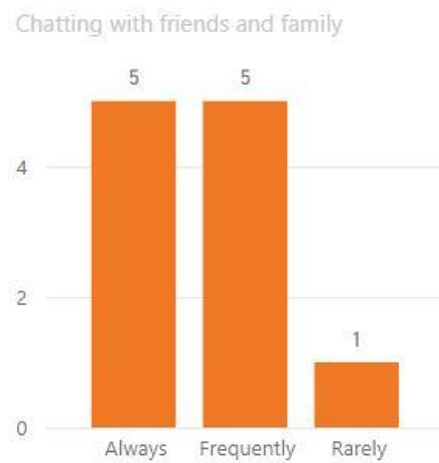


Figure 47: Social Media activities of juniors: Chatting with friends and family.

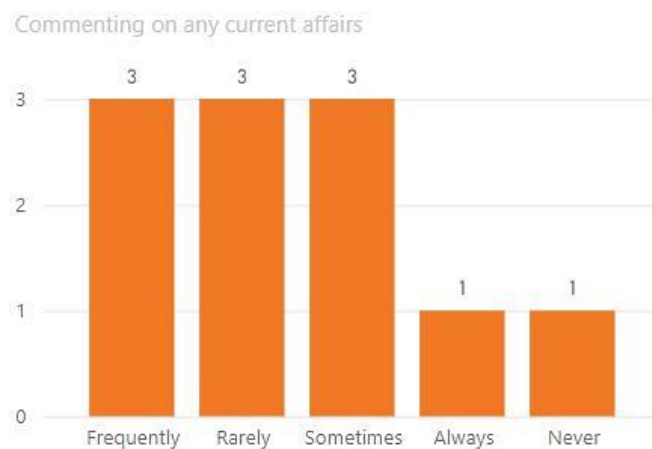


Figure 48: Social Media activities of juniors: Commenting on current affairs.

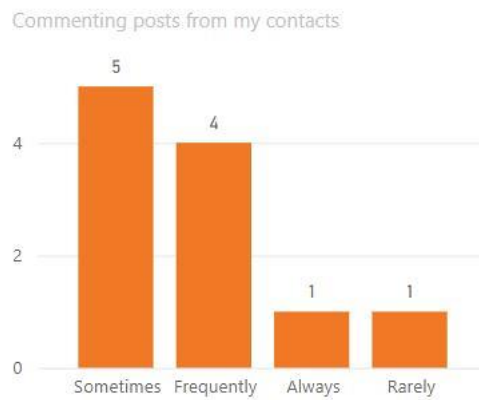


Figure 49: Social Media activities of juniors: Commenting posts from my contacts.

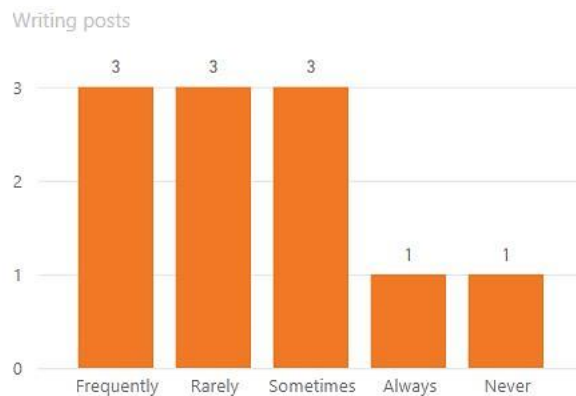


Figure 50: Social Media activities of juniors: Writing posts.

We observe that, although juniors are clearly more familiarized with social media than seniors, with the latter having declared that they don't have any kind of contact with these, the engagement of juniors in social media activities revealed to be quite heterogeneous. Indeed, chatting with friends is the most unanimously engaged activity among junior participants, with ten out of eleven participants declaring that they frequently or always engage with this activity, and only one participant declaring to rarely engaging with this activity.

On another hand, answers highlight that three out of eleven of these juniors rarely comment on any current affairs on social media, against three out of eleven that comment

these frequently, and three out of eleven that comment these sometimes. On the extremes of engagement with this activity, only one out of eleven answered that they always or never comment on any current affairs on social media.

Answers also highlight that three out of eleven of these juniors rarely write posts on social media, against three out of eleven that write posts frequently, and three out of eleven that write posts sometimes. Again, on the extremes of engagement with this activity, only one out of eleven answered that they always or never write posts on social media.

Additionally, commenting posts is also an activity with heterogeneous engagement, being that five out of eleven only engage with this activity sometimes, against four out of eleven that frequently engage with this activity. Yet again, on the extremes of engagement with this activity, only one out of eleven answered that they always or never comment posts on social media.

Following, we look into the types of media that our participants share the most, as showcased in figure 51.

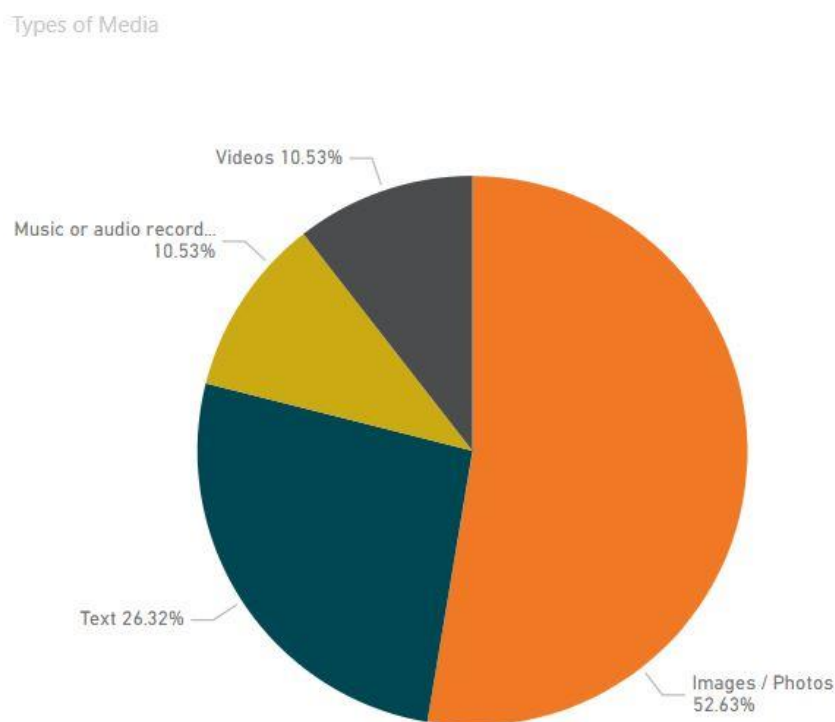


Figure 51: Types of media that are shared the most by Juniors.

The answers revealed that images are the most shared type of media (38,46%) amongst the participants, followed by text (19,23%) and music or audio recordings and videos (both 7,69%).

3.3.3.4 *Media Literacy Contrasts*

Overall, we can observe that there is a significant part of our participants that reveal limited mediatic literacy skills, namely regarding the use of Internet and any related tools. We could observe that most of these participants were seniors, that referred that they never use most of these tools in their daily lives. Hence, the answers of the participants highlighted the contrasts in engagement and proficiency in various digital activities between seniors and juniors, demonstrating that juniors are much more active in the majority of online activities, as well as more engaged and proficient in various media literacy skills in comparison to seniors. Nevertheless, we could observe that even in this age group there are some nuances regarding the engagement with digital tools, the internet and social media.

Regarding social networks, we could also observe that Facebook was one of the most used social networks among our participants, which suggested that building our online affinity spaces over this social network could contribute to ease the interactions with the online space, taking into account the familiarity of the participants with this social network.

These media literacy skills insights were particularly relevant for our research as they have pivotal implications for both the processes of producing the digital stories, and for consuming and interacting with the stories on the online spaces of the project. All the same, these insights allowed us to acknowledge the context of our intergenerational digital storytelling activities and to tailor and to interpret our work accordingly.

3.4 DESIGN OF THE RESEARCH AND OPERATIONALIZATION

The operationalization of this research relied on the design of an intergenerational digital storytelling framework, that was subdivided in: a) the preparation of a set of intergenerational activities for digital storytelling regarding cultural identity knowledge; b) Dissemination and dynamization of affinity spaces.



Figure 52: Design of the research overview.

The framework was built upon three core phases (see figure 53), the first two corresponding to the process of cultural identity exchanges and conversion into intergenerational narratives, and the following corresponding to the dynamization of exchanges to the community in affinity spaces, as follows:

1. **Brainstorming and connecting:** the participants are challenged to gather and pre-produce artifacts (video, image, audio, texts) that are able to mirror the elder stories or handcraft demonstrations, desirably in intergenerational partnerships, but the participants had the freedom to organize themselves as they wished, provided that intergenerational exchanges could result in any phase of the production.
2. **Stories Production:** we propose a workflow to convert the intergenerational cultural heritage exchanges in a coherent narrative. The intergenerational partners are invited to organize the artifacts and produce a multimedia narrative.
3. **Sharing Online and Feeding the conversation:** the participants share their outputs in a storytelling platform⁵. Following, the participants are invited to visit the NOOA virtual spaces to access the digital artefacts produced by other participants, with the aim to review the story told and contribute with a comment that adds detail and the individual point of view to that story. They are also invited to assess the comments and contributions that other participants added to their stories.

⁵ Considering that software development was not the focus of this study, and being aware of the weight it would have on the study despite this, we considered some web tools to this purpose, and we created a website that could aggregate all the intergenerational storytelling outcomes and that could become the rampage for sharing our work in social networks. We hence created a Facebook page and a Youtube Channel as well devoted to the NOOA project. This is presented in detail in the Results Chapter.



Figure 53: Phases of the intergenerational digital storytelling activities in NOOA

The last stage had to be converted and adapted to a totally virtual format due to the COVID-19 pandemic situation restrictions. We had planned to perform a presential session to invite the participants to visit to the NOOA virtual spaces to access the digital stories produced by other participants, with the aim to review the story and contribute with a comment that could add detail and the individual point of view to that story. However, with the Covid-19 pandemic restrictions, we had to convert these stages into two virtual meetings, mainly with the juniors, as the seniors informed limitations regarding both the skills and equipment to join us virtually.

3.4.1 Development of Digital Storytelling Activities: Towards NOOA's Intergenerational Digital Storytelling Framework

The digital storytelling activities consisted of a series of work sessions aimed at fostering and supporting these partnerships on the gathering and production of stories that picture particular elements of cultural identity of the region.

These elements were discussed in a preliminary group discussion on the first session. In this session, the concept of cultural identity was discussed, as well as what could be pointed out as some components of this cultural identity. In all groups, the participants agreed on four main sub-themes that were identified as major components of cultural identity: Memories, Myths and Legends, Crafts, and Traditions. Following, the participants cast some ideas of possible stories that could fit in each of these sub-themes or categories, which were treated in the subsequent sessions. These categories helped us getting insights and records that were able to picture fragments of a global cultural vision of life in the past, also giving place to interesting intergenerational exchanges as the changes on de multiple levels of lifestyle throughout the years were considerable and sometimes unimaginable to the junior participants.

We tried to approach intergenerational narratives as a bidirectional process, involving both the elder and the junior in a true partnership. To get started with our first action research cycle, we developed on existing storytelling models (Lambert's 3-day DST method, BBC Capture

Wales process, ACMI 3-week DST method; Design Centre ISCHS project 3-month process) and from previous studies (Cohn & Wittenberg, 2015; Davis, 2011) to structure our digital storytelling activities.

We looked closely into the Design Centre ISHS project 3-month process (Davis, 2011) to start the development of NOAA's intergenerational digital storytelling framework.



Figure 54: Design Centre ISHS project 3-month process (Davis, 2011).

Figure 54 showcases the three phases suggested by Davis (2011) to organize the process of digital storytelling. With focus on cultural identity maintenance in affinity spaces, and tailoring the framework to our intergenerational groups' characteristics, we recognized the need to develop on the Design Centre ISHS project 3-month process (Davis, 2011), adjusting time frame and the focus of each phase accordingly.

Figure 55 depicts the baseline of NOAA's intergenerational digital storytelling, that we used to streamline our research.



Figure 55: NOOA's Intergenerational storytelling framework baseline.

Along with this framework baseline, we prepared a set of resources intended to facilitate the creation of the digital artifacts, composed of a *content sheet* to help participants organize their ideas for the stories, as well as a *digital storytelling toolkit* with a list of freeware tools for digital creation and links to tutorials, for their future reference (see appendix 4).

3.4.2 Data Collection Instruments

The realm of qualitative research encompasses a diverse collection of methodologies, each offering a unique lens through which complex social phenomena can be thoroughly investigated. Among these approaches, observation and semi-structured interviews stand out as a versatile and valuable tool, particularly within the context of participatory research. Their ability to foster in-depth and nuanced understandings of participants' experiences, perspectives, and lived realities has made them a cornerstone of qualitative research in various disciplines and a valuable tool for understanding complex social phenomena.

In order to better comprehend the impact that the NOOA project had near the participants regarding the intergenerational storytelling dynamics for the maintenance of cultural identity in affinity spaces, observation notes were taken during fieldwork, and a set of semi-structured interviews were conducted in May 2021. The interviews were conducted

individually with each participant, with the help of a semi-structured interview script, enlisted in the appendix section of this dissertation (see Appendix 6). We featured work with a small number of groups to collect qualitative insights on the phenomenon of storytelling in the participative maintenance of cultural identity through intergenerational dynamics. In light of this, our primary data gathering instruments were semi-structured interviews and observation, taking into account that these methodologies are prone to work primarily with “unstructured data—that is, data that have not been coded at the point of data collection as a closed set of analytical categories” (Baxter & Jack, 2015).

The semi-structured interview technique is widely regarded in literature as one of the main means or procedures for collecting data and information in qualitative research (DeJonckheere & Vaughn, 2019; Hatch, 2023; Knott, Rao, Summers, & Teeger, 2022; Lichtman, 2014; Quivy & Campenhoudt, 1998). The option for conducting a semi-structured interview was due to the fact that it assures and allows a balance between focus and flexibility (DeJonckheere & Vaughn, 2019). Indeed, the semi-structured interview is enabled by a flexible script around one or more subjects of interest to the research with the aim of enlightening its object, composed by a “a series of relatively open-ended guide questions, about which it is imperative to receive information from the interviewee” (Quivy & Campenhoudt, 1998, p. 192). This flexible script allows the researcher to simultaneously keep track of the focus during the interview, allowing nonetheless to include other questions that were not initially planned, in respect with the fluidity of the conversation but also aligning with the opportunity to explore relevant topics that were not initially thought of or previously identified by the researcher. This opportunity naturally enriches the potential for unexpected outcomes, that may be valuable for the research. Hence, the strength of semi-structured interviews lies exactly in their flexibility, allowing the researcher to guide the conversation while simultaneously adapting to the unique contributions and insights of each participant.

Semi-structured interviews provide a framework for exploration, encouraging participants to share their experiences in their own words and from their own perspectives (Knott et al., 2022; Quivy & Campenhoudt, 1998), which is particularly well-suited for participatory research, where the goal is to empower participants to actively engage with the research process, contribute their knowledge, and shape the research findings. Nevertheless, the contributions of semi-structured interviews in participatory research extend beyond the generation of data. They play a crucial role in fostering relationships of trust and respect between researchers and participants, contributing to the development of culturally sensitive

and relevant interventions that “allows to collect the perspectives and interpretations of interlocutors, respecting their own frames of reference - their language and their mental categories” (Quivy & Campenhoudt, 1998, p. 194).

Notwithstanding, it is important to stress the importance and observation of the possible limitations or risks of research bias that is inherent to the open-ended nature of semi-structured interviews, mainly in what concerns the possibility to give place to the phenomenon of the observer bias and social desirability bias (Bergen & Labonté, 2020; Hoeben et al., 2018; Larson, 2019; Randall & Fernandes, 1991). In respect with this observation, we were aware and vigilant during data collection regarding the possibility of the occurrence of such phenomena.

3.4.2.1 Semi-structured interviews articulation

We prepared a semi-structured interview script (see Appendix 6) that aimed to allow the interviewees to discuss an array of themes that are central to afford important insights regarding the role of intergenerational storytelling in affinity spaces for cultural identity awareness and continuity. This interview was designed not to be rigid in structure, as the order of the questions and the questions themselves were designed to be as much flexible and open-ended as possible, to allow an opportunity to better grasp the perspectives of the participants and to harness the flow of the conversation. In light of this, the interview tried to cover the multiple dimensions of intergenerational storytelling, from both the seniors’ and the juniors’ perspective. We also tried to provide a space to discuss the role of digital media in the maintenance of cultural identity contents, as well as the main opportunities and challenges of working with digital stories and with digital affinity spaces, that the participants could identify during their activities. Finally, we tried to obtain the participants’ opinions regarding how we could build together new activities for fostering cultural identity maintenance in the future and what they could look like.

In total, nine interviews were conducted, in accordance with the principle of data saturation (Glaser & Strauss, 1967; Guest et al., 2020). According to Guest et al. (2020) “saturation is often described as the point in data collection and analysis when new incoming data produces little or no new information to address the research question”, in line with the view of Glaser and Strauss (1967), that define saturation as the point at which “no additional data are being found whereby the [researcher] can develop properties of the category”. Despite the observation of such principle, we also recognized the uncertainty that is inherent to the

qualitative nature of interviews, hence recognising that “meaning is generated through interpretation of, not excavated from, data” (Braun & Clarke, 2019). Hence, the judgement regarding the number of interviews that were needed to study the role of intergenerational storytelling in affinity spaces for cultural identity awareness and continuity was also situated and inevitably subjectively evaluated, having been determined after a first glance of analysis of the data.

Figure 56 showcases the distribution of interviews per group.

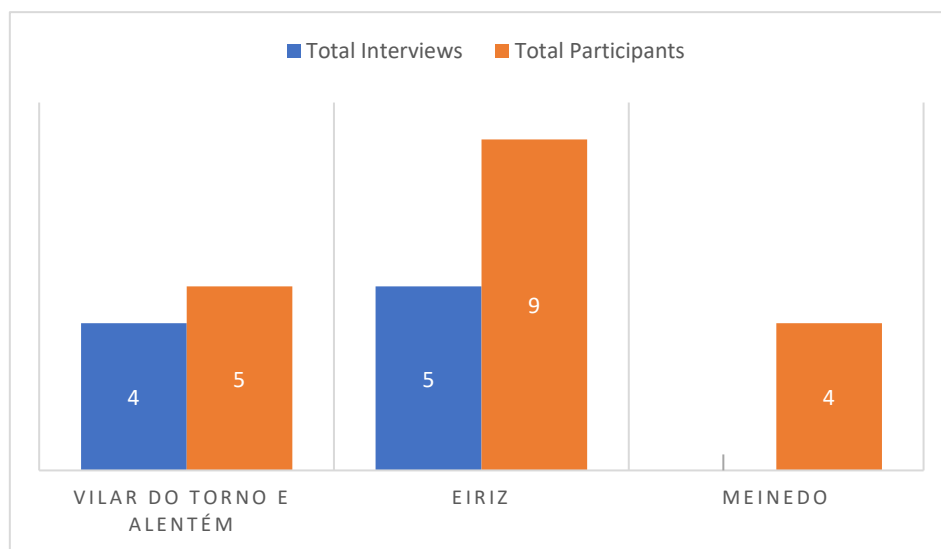


Figure 56: Distribution of interviews per group.

It was interesting to observe that information redundancy started to occur in a similar number of interviews in both groups, Vilar do Torno e Alentém (4 interviews) and Eiriz (5 interviews), highlighting signs of a strong prevalence of the themes within the studied population. According to Fugard and Potts (2015), this is particularly relevant for assessing the validity of interviews sample size.

Meinedo was dismissed from this interviews phase of the research for three main reasons: first, the contribution to the project was different from the contribution of the other two groups. As the intergenerational digital storytelling component was not explored in this group during the period of this project, due to limitations previously referred in this chapter, this interview would be out of context of the participation that took place; Second, this group’s perspective was consulted and acknowledged during the project presentation event on Facebook, represented by their spokesperson, who conveyed a message of perspectives very

much in line with what had been highlighted in our previous rounds of interviews; Finally, having concluded the two prior rounds of interviews, it was clear for the researcher that it was likely that little or no new insights would result from further interviews.

In each group, the sampling was made first according to the availability of the participants, resulting in a convenience sampling strategy in general. Nevertheless, in this sampling process, the importance to have a balanced perspective in terms of intergenerational representativity in the interviews was also observed (see Fig.57). In order to guarantee this, direct invitations were also made to participants that were previously observed by the researcher as “opinion leaders”, by their performance during the intergenerational activities.

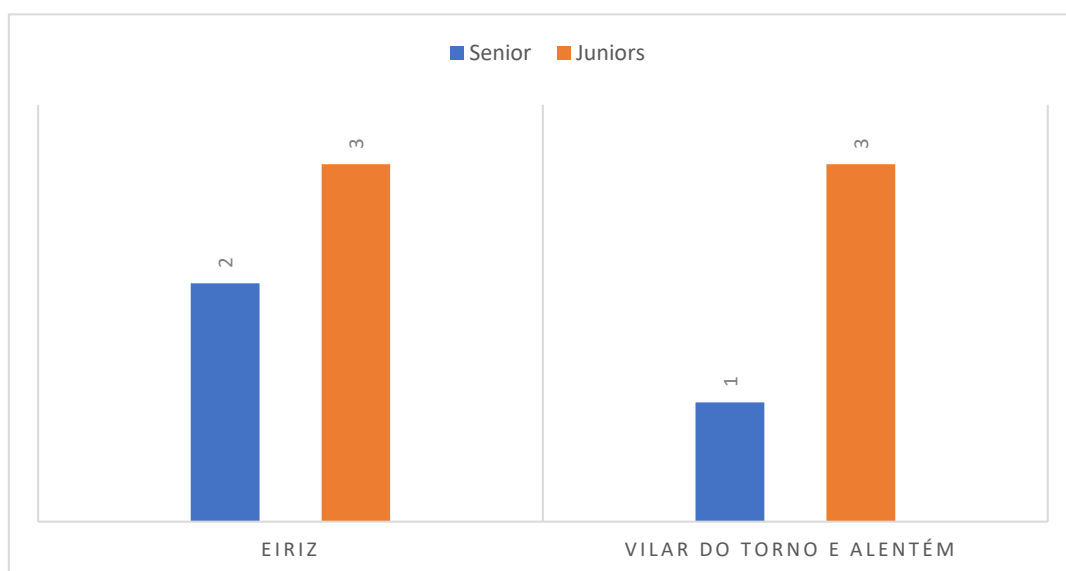


Figure 57: Distribution of interviews per intergenerational side.

The interviews were conducted in Portuguese, the interviewees and the interviewer’s native language, and the excerpts included in this dissertation were translated afterwards by the researcher, keeping the original citations in footnotes.

We conducted an intelligent verbatim transcription of each interview, aiming at producing a more readable and concise version of the interview, by removing filler words, repetitions, pauses and other components that were irrelevant and constituted a potential distraction from the content. Indeed, according to Bailey (2008), “representing audible talk as written words requires reduction, interpretation and representation to make the written text

readable and meaningful”, therefore being an interpretive process that constitutes the first step in analysing data. Hence, intelligent verbatim transcription allowed us to edit out distracting fillers and repetitions from the spoken discourse with the intent to provide a more concise transcript while staying true to the participants’ voice and intended meaning. In our transcription work, we were focused on dismissing a) filler words, or unnecessary words such as “you know,” “yeah,” “like,” and “hey”; b) repeating words or sentences; c) irrelevant or off-topic sentences or conversations; d) pauses, coughing, and general noises.

After finishing the transcription, we submitted the resultant data set to a thematic analysis process (Braun & Clarke, 2012).

Thematic analysis (TA) has been widely referred to in literature as an important qualitative methodology for extracting meaningful patterns and themes from textual data. It involves a rigorous and iterative process of identifying, analysing, and interpreting themes within the interview transcripts, that is well suited to explore experiences or understandings, as well as to analyse the representation and construction of particular phenomena in particular contexts (Clarke & Braun, 2013). By being a method rather than a methodology (Braun & Clarke 2006; Clarke & Braun, 2013), thematic analysis, is hence a more flexible method for not being tied to a particular epistemological or theoretical perspective, which represents an advantage for our research given its experimental nature. It is, nevertheless, important to stress the thoughtful, situated role of the researcher in a reflexive approach to thematic analysis. Indeed, according to Joy et al. (2023), reflexive thematic analysis conceptualizes the researcher subjectivity at the core of the approach, acknowledging the researcher's role in knowledge generation.

Following the approach of Braun and Clarke (2012), we submitted our transcriptions to a six-phase process that encompasses a) familiarization, b) generating initial codes, c) searching for themes, d) reviewing themes, e) defining themes, and finally f) reporting the findings.

For each phase, we encompassed the adequate procedures, as shown in table 1.

Table 1: Procedures of thematic analysis, adapted from the 6-step Guide to Good Thematic Analysis (Braun & Clarke, 2006).

Phase	Procedure
A) Familiarization	Data transcription, reading and re-reading to grasp a general understanding of the participants' experiences and perspectives. Organizing the transcriptions for analysis.
B) Generating Initial Codes	Assignment of codes to sections of the transcripts that represent key concepts, ideas, or themes, in a systematic approach across the data set.
C) Searching For Themes	Theme development by categorizing codes into broader themes that capture the underlying patterns and relationships within the data, considering how different codes may combine to form an overarching theme.
D) Reviewing Themes	Themes refinement, by checking if the themes effectively and coherently represent the data, to guarantee that the refined themes “cohere together meaningfully”(Braun & Clarke, 2006), while there’s a “clear and identifiable distinctions between themes” (Braun & Clarke, 2006). Generating a thematic map.
E) Defining and Naming Themes	Identification of the specifics of each theme, as well as determination of the aspects of the data captured by each theme. Generation of clear names for each theme.
F) Reporting	Final analysis and report writing, selecting appropriate extracts that provide “a concise, coherent, logical, non-repetitive, and interesting account of the story the data tell – within and across themes” (Braun & Clarke, 2006).

3.4.2.1.1 Familiarization and Initial Codes Generation

During this moment of familiarization with the data and the initial codes generation phase, we transcribed the interviews, and we took our time reading and re-reading to grasp a general understanding of the participants' experiences and perspectives. During this process, we were attaching notes to relevant and salient parts of the interviews' transcriptions, highlighting the main ideas of each passage. This allowed us to zoom out of the interviews and easily grasp a baseline idea of the topics and perspectives that were discussed. This also helped us on organizing the transcriptions for analysis, by allowing us to link extracts to the respective codes, that started to come out as a result of the interviews' analysis. Table 2 presents an excerpt of the codes that resulted from this initial phase of thematic analysis Familiarization and Initial Codes Generation, that are fully featured and organized in table three.

Table 2: Codes Generation.

- Spontaneous and natural association between concepts such as mobile phones, digital media and social networks	- Expanding the impact of project activities beyond the circle of participants
- Tougher life for seniors	- Technologies is for juniors
- Incomprehension and "easiness" culture of juniors	- Stories is for seniors
- New technologies as a good thing	- Added value / Impact of intergenerational contact
- Digital means to enable access in the future through registration	- Strengthening intergenerational bonds
- Importance of registration	- True intergenerational partnerships
- Added value of digital media to tell and disseminate cultural knowledge of the region	- Intergenerational complicity with sharing stories and recreating them together
- New technologies as something dangerous	- Learning opportunities
- Mobile phone and social networks seen as a negative occupation of juniors	- assimilation and recovery of knowledge in a non-conscious way
- Technologies push people away	- two-way learning opportunities from intergenerational contact
- Breakneck pace of life attributed to technologies	- Mitigate senior isolation
- Technology euphoria	- Encourage active posture among seniors
- Seniors' lack of interest in technologies	- Importance of the opportunity to share stories
- NOOA Project as a lever for intergenerational contact	- Intergenerational contact as a generator of enthusiasm
- NOOA project as a lever to talk about cultural identity	- Satisfaction of intergenerational contact
	- Digital Story Creation Process

These data familiarisation and coding activities were essential for achieving a systematic and deep encounter with the data we gathered from the interviews. This allowed us to develop a rich and complex description that permitted us to grasp meanings beyond the obvious in the data. We aimed at developing a description that is capable of evoking the most relevant aspects of the data, allowing us to search for relevant indicators that help us meet our research questions.

3.4.2.1.2 Searching For Themes, Reviewing Themes and Defining Themes

During this moment of searching, refining and defining themes, we thoroughly analysed our data to find patterns of shared meanings underpinned by a central concept to develop our first set of themes. Table 3 summarizes this work of finding overarching concepts that represent our data.

Table 3: Themes and codes refinement.

Impact of technologies:	- Spontaneous and natural association between concepts such as mobile phones, digital media and social networks	
	- Tougher life for seniors	
	- Incomprehension and “easiness” culture of juniors	
	- New technologies as a good thing	
	1. Digital means to enable access in the future through registration	
	2. Importance of registration	
	3. Added value of digital media to tell and disseminate cultural knowledge of the region	
	- New Technologies as Something Dangerous	
	1. Mobile phone and social networks seen as a negative occupation of juniors	
	2. Technologies push people away	
	3. Breakneck pace of life attributed to technologies	
	4. Technology euphoria	
	5. Seniors' lack of interest in technology	
	Intergenerational Storytelling	
- Technologies is for juniors		
- Stories is for seniors		
Added value / Impact of intergenerational contact		
- Strengthening intergenerational bonds		
- Learning opportunities		
- Assimilation and recovery of knowledge in a non-conscious way		
- Two-way learning opportunities from intergenerational contact		
- Mitigate the isolation of seniors		
- Encourage active posture of seniors		
- Importance of the opportunity for sharing stories		
- Intergenerational contact as a generator of enthusiasm		
- Satisfaction of intergenerational contact		
Digital Story Creation Process		
- Role of seniors		
- Role of juniors		
- True intergenerational partnerships		
- Intergenerational complicity with sharing stories and recreating them together		
- Enthusiasm among seniors in sharing stories		

	<ul style="list-style-type: none"> - Juniors with a central role to add value to the stories - Choice of theme by affinity – connection with the interests of the junior and senior - Planning as a generator of enthusiasm - Feelings of pride and achievement made possible by the creation of digital stories - Digital parts as a challenge for juniors - Results of digital stories below juniors’ expectations - Inappropriate tools - Formats or types of media - Video as a format that is more faithful to reality - Image format (photograph) perceived as incomplete - Audiovisual creation of stories in a spontaneous way Unscripted -Edition - Tools - Juniors’ self-criticism regarding results - Poor mastery of digital media 	
Cultural identity	<ul style="list-style-type: none"> - NOAA project as a lever to talk about cultural identity - Breakdown of family ties nowadays, linked to a cut in perceived cultural identity - Description of the collective retrieval of memories - Importance of memories - Enabling collective memory in the group - Collective chaining of memories - Emotional impact of collective memory retrieval - Need to give structure to stories as a whole - Increased richness of stories through group retrieval of memories 	
Dissemination	<ul style="list-style-type: none"> - Added value of digital media to tell and disseminate cultural knowledge of the region - Expanding the impact of project activities beyond the circle of participants - Reserved stance in online sharing - Awareness of possible less positive effects of online sharing - Face-to-face dissemination of the project and stories - Mixed dissemination of the project and stories - Interest in online searching of cultural identity stories - Nature of interactions with online stories 	

We systematically checked if the themes effectively and coherently represent the data, to guarantee that the refined themes “cohere together meaningfully” while there’s a “clear and identifiable distinctions between themes” (Braun & Clarke, 2006).

Table 4 reunites the themes and subthemes that resulted from the procedure of theme development. We categorized codes into broader themes that capture the underlying patterns

and relationships within the data, taking into consideration how different codes combine to form an overarching theme.

Table 4: Themes and sub-themes identified during the thematic analysis of interviews of NOAA’s project participants.

Theme	Subthemes
Intergenerational storytelling	Intergenerational dynamics <ul style="list-style-type: none"> - Intergenerational collaboration Multimedia <ul style="list-style-type: none"> - Digital literacy - Formats - Digital Tools - Consumer’s perspective - Producer’s perspective
Cultural identity	Themes Cultural literacy
Dissemination	Digital literacy
Maintenance	Intergenerational collaboration Cultural Literacy Digital Literacy Dissemination

It is important to acknowledge that this theme development naturally reflected our previous analysis intentions based on how we guided our semi-structured interviews, in search for evidence that could help us shed light on the problematic of the intersections between intergenerational digital storytelling and the maintenance of cultural identity in affinity spaces. Nevertheless, some categories and some category connections seemed to become more salient during the interviews, contributing to narrow the development of themes and subthemes. That is the case of cultural literacy and digital literacy, that seemed to bridge the intersection between cultural identity, intergenerational digital storytelling and maintenance. On another hand, the theme “dissemination” also appeared from this theme development stage as a more accurate theme to describe the interactions with the online affinity spaces from our analysis.

We hence aimed to develop multi-faceted themes that are able to tell a story about our data. Afterwards, we generated a theme map (see Figure 58) that is able to showcase all the themes and subthemes, as well as the connections between them. Indeed, in line with a reflexive

thematic analysis perspective, the themes generation embraced an intersection of the data and the researcher’s interpretative frameworks. This also allowed the identification of primary and secondary connections of the themes, that may be helpful to provide a richer understanding of the contexts of intergenerational storytelling for the maintenance of cultural identity and the role played by digital media in this context, aligning the perspective of this analysis with the research questions and research goals of this research.

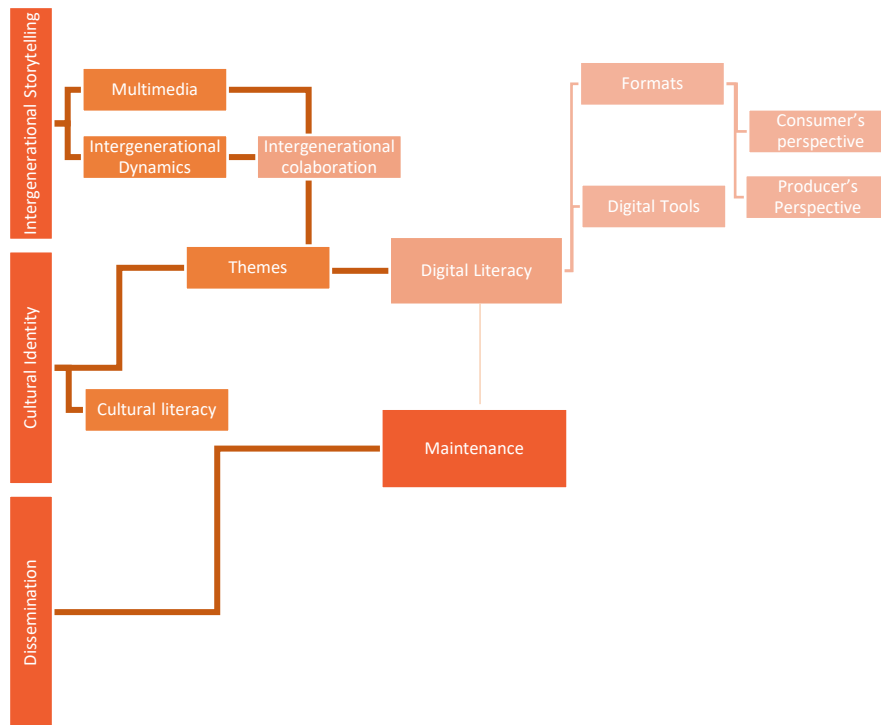


Figure 58: Thematic Map developed from the interviews conducted with the participants of NOAA Project.

Based on the intersection between the data collected from the interviews and our research’s theoretical framing, we developed four primary themes: Intergenerational Storytelling, Cultural Identity, Dissemination and Maintenance.

We can observe that at a primary level, the majority of the themes can be treated independently, as their mutual connections start to occur only as we narrow down to the subthemes. However, that is not the case of the theme of Maintenance, that cannot occur isolated. Indeed, the connection between all these themes is secured exactly by the theme of Maintenance, that constitutes a primary theme of this analysis for its centrality to the research questions and goals and to the story that the data tells, yet it is dependent on all the other themes to occur.

The theme of Intergenerational Storytelling refers to the interactions and dynamics between different generations, particularly between seniors and juniors, through storytelling. It encompasses the theme of intergenerational collaboration and the theme of multimedia. The theme of multimedia appears in this map connected to the theme of intergenerational storytelling for its capability to assist in the building of tangible representations of the stories that are shared during intergenerational storytelling. Through the path of subsequent subthemes, the theme of multimedia is also connected with the theme of digital literacy (encompassing the domain of formats and digital tools to work in the stories for each format), as well as with the theme of dissemination, through the theme of Maintenance.

For a more comprehensive and thorough analysis of our data, Table 5 provides a guide with the specifics of each theme, as well as the description of the aspects of the data captured by each theme.

Table 5: Specifics and description of the aspects of the data captured by each theme.

Theme	Description
Intergenerational storytelling	It encompasses interactions and dynamics between different generations, particularly between seniors and juniors, through storytelling. It encompasses intergenerational collaboration and storytelling processes. It also encompasses the processes of the production of the digital stories, under the subtheme "Multimedia". It is connected to this subtheme is the subtheme of digital literacy, that comprehends the ability to resource to digital tools and interact with different formats and media.
Cultural identity	It encompasses the shared customs, beliefs, and practices that define a community. It is deeply related with the subtheme of cultural literacy, that encompasses the ability to understand and to interact with traditions, customs, activities and the historical background of a given culture. It is also related with the subtheme of "themes", that encompasses the main culture related topics that were approached during the intergenerational dynamics.
Dissemination	It encompasses the communication, distribution and sharing of cultural stories and practices through various media, allowing them to reach a wider audience. It is connected and partially dependent of the theme of digital literacy, as the domain of different digital media that can enhance the reach of the stories.
Maintenance	It encompasses the continuity of knowledge by active efforts to document and revitalize cultural practices, stories, and traditions. In our research, it is dependent on intergenerational collaboration, cultural literacy, digital literacy and the capacity of dissemination.

The connections between all these themes and subthemes close the circle of the intersections observed in the story that our data is able to tell, that we thoroughly report in the Results chapter of this dissertation.

CHAPTER FOUR

Results

4 INTERGENERATIONAL DIGITAL STORYTELLING FOR THE MAINTENANCE OF CULTURAL IDENTITY: RESULTS

4.1 INTRODUCTION

This research explores digital storytelling during intergenerational encounters as a stage for a participatory contribution to the maintenance of cultural identity, by bringing generations together to share stories on memories, crafts, myths, and traditions.

With an action-research methodology, we pursued the following research goals: to a) understand the processes of storytelling during intergenerational dynamics; b) develop a framework for the participative creation of digital narratives in the context of intergenerational cultural identity maintenance; c) support a participatory approach to the maintenance of cultural identity through a set of intergenerational digital storytelling activities and through the dynamization of affinity spaces; and d) understand the challenges and opportunities promoted by digital media and affinity spaces for the maintenance of cultural identity.

A convenience sample of 18 assiduous participants was assembled through three working groups, ranging in age from 16 to 85. We developed a five-step intergenerational storytelling framework to encourage the exchange of cultural identity knowledge, including digital registration, dissemination, and discussion in person and online. These steps were conducted through digital storytelling activities in which the seniors and juniors shared and discussed cultural identity stories, resulting in the creation of a series of digital stories that were then shared and discussed on the Project's digital spaces.

In this chapter, we delve into the findings that resulted from our empirical work. This chapter is organized in accordance with the fieldwork development, in line with the methodological design defined and presented in the previous chapter. We start with an overview on the representations of cultural identity of our fieldwork participants prior to this research, as well as a grasp on cultural literacy. We proceed in presenting the role of dissemination on supporting the maintenance of cultural identity, by exploring the building of

our dissemination network. We go further with the detailing of the development of the NOAA platform, and we continue to highlight the outcomes of involving the community, with emphasis on the description of the participants and audiences' engagement development. Finally, we take a deep look into the participatory approach on content production in NOAA, and we finalize this chapter with a thorough array of insights regarding the role of intergenerational digital storytelling for cultural identity awareness and continuity.

4.2 REPRESENTATIONS OF CULTURAL IDENTITY AND A GRASP ON CULTURAL LITERACY

The fieldwork begun with a discussion group in each group, except for Meinedo, that entered the project directly in Phase 3, by publishing and sharing some contents of their extensive pre-existing collection.

This discussion group had two main purposes: first, it aimed to launch the foundations of our empirical work, by affording the first contact of participants with the theme and the project, and second, to enhance our understanding of participants representations of cultural identity. We prepared this discussion with a list of topics to discuss, aiming at covering important aspects regarding the representations of the theme of cultural identity, as well as the perspectives of participants regarding maintenance and the role that they can play in it individually and collectively.

We initiated the discussion by questioning the participants regarding their concept of cultural identity and its representations to streamline the discussion. This allowed us both to assess the previous representations and knowledge of the participants regarding the concept of cultural identity and to give them the opportunity to reflect on the concept before engaging with the intergenerational digital storytelling dynamics, to frame these interactions. We started by asking participants to define cultural identity, and what it meant to them. Discussion immediately sparked. It was observed that the majority of the participants declared that they are familiar with an idea of cultural identity, despite agreeing that it is something inherent in their lives in such extent that they understand what it means but they never reflected upon it before as a topic. In light of this, the definitions of cultural identity mentioned by the participants suggest a common ground regarding representations, despite revealing various perspectives of each individual. This is highlighted by participants answers when questioned about 5 words that they associate with cultural identity. Answers included the following words: sharing, traditions,

patrimony, history, artifacts, expressions, generation, culture, knowledge, learning. We can observe that the words chosen by the participants reveal a large spectrum of meanings but are still quite connected semantically, which suggests coherence from the significances they attribute to cultural identity as a group, emerging from their reflections on the subject.

Following in the group discussion, the participants were invited to reflect on the importance of acknowledging the cultural identity of their region, as well as the importance of maintaining and updating this knowledge. Participants were also inquired about the expression and influence of cultural identity aspects in their daily life. After acknowledging the concept of cultural identity, the participants were unanimous about its impact in their own way of making sense of reality. They recognized the impact it has on their quotidian, despite subconscious until this reflection. Participants were able to recognize the presence of cultural identity in their family and give some examples. Some answers included religion, gastronomy, superstition, and artisanal and agricultural work.

Participants were asked to indicate some elements of cultural heritage that they consider important to preserve, update and maintain in the future. Some answers included the festivities of the village, the subsistence agricultural knowledge of their grandparents, traditional gastronomy, the know-how of traditional crafts of their family, that often corresponded to the region's. When inquired about what could be their part in this preservation, update and maintenance, some answers in the side of juniors included assuming responsibilities in the organization of local festivities and recording some conversations about the past. On the side of the seniors, the answers included having conversations with juniors about stories of the past and the region and offering their knowledge to projects such as NOOA.

We anticipated that the distribution of cultural identity stories in themes was an important step to guide the phase 2 of the fieldwork, helping to limit and structure the brainstorming for stories, that otherwise would be limitless and impracticable. Having this need in mind, we took the opportunity to discuss this with the participants in this initial encounter. Participants unanimously agreed that this approach would be useful and appropriate. This distribution was agreed to take the themes offered by UNESCO definition of intangible cultural heritage as a base for our work, namely memories, myths and legends, crafts and traditions. Indeed, during the discussion group, participants agreed that these were appropriate to catalogue their understanding of what composes cultural identity.

This first group discussion allowed us to grasp some insights about the participants' understanding and awareness around the concept of cultural identity, as well as to cast the foundations for the next phases of the fieldwork.

4.3 NOOA'S INTERGENERATIONAL STORYTELLING FRAMEWORK

As mentioned in the methodology chapter of this dissertations, this research was operationalized through the creation of an intergenerational storytelling framework, which was divided into two parts: (a) a set of intergenerational activities for digital storytelling about cultural identity knowledge, and (b) dissemination and dynamization of digital affinity spaces.

We hence revisit this framework as an outcome of this doctoral research, although it was also built as part of our methodological approach to structure the intergenerational dynamics in NOOA.

The development of NOOA's framework for the participative creation of digital narratives for the maintenance of cultural identity was an iterative process, permanently submitted to evaluation and adjustment to meet both our participants needs and our need to search for more adequate and effective approaches in response to our observations, going in line with our action-research methodology and with findings from previous works that we examined during our contextual and conceptual review. The first attempt on structuring the intergenerational digital storytelling in NOOA, as previously featured on Figure 55, considered 4 weeks, to allow flexibility and compliance with participants' limited availability and the time that they could collectively provide for the project. This also presupposed autonomous work outside the project sessions.

This framework was the baseline of our work with Vilar do Torno e Alentém, the group that started up NOOA. However, this timespan soon revealed to be too short to foster the strengthening of intergenerational partnerships needed to nurture both the familiarity for story sharing and the drive to pursue the work autonomously, extending immediately the time that we reserved for intergenerational discussion of the stories.

This structure was hence submitted to a cyclic assessment and readjustments abiding to the action research method. Indeed, each group revealed different characteristics, from motivation to digital skills, which had an impact on the most adequate activities design for each

group. Consequently, many versions with small adjustments started to emerge. Nevertheless, we could get to a common path in all groups, composed of five critical steps and guidelines, variable in duration and number of sessions according to the group characteristics, as summarized in figure 59.

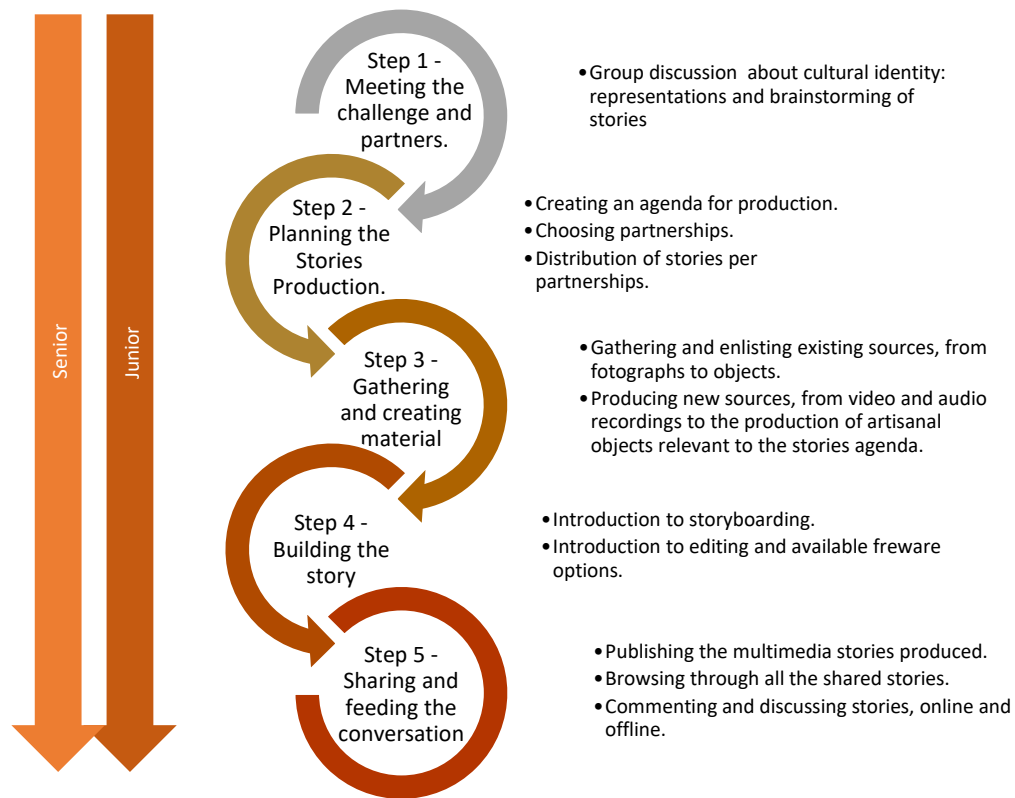


Figure 59: NOOA's intergenerational storytelling framework.

These guidelines were proposed as a conceptual and practical tool to approach the creation of cultural identity stories in the context of intergenerational activities. It is imperative to recognize, nonetheless, that this framework is not meant to be a strict formula. NOOA's framework acts as a set of guidelines that aims to promote adaptability and innovation within the given contexts. Furthermore, our framework's particular components and phases are flexible to be adapted to the particular context and communicative goal of the stories that are being depicted.

Fieldwork was conducted through 3 phases in Vilar do Torno e Alentém and in Eiriz, as shown in figure 60.

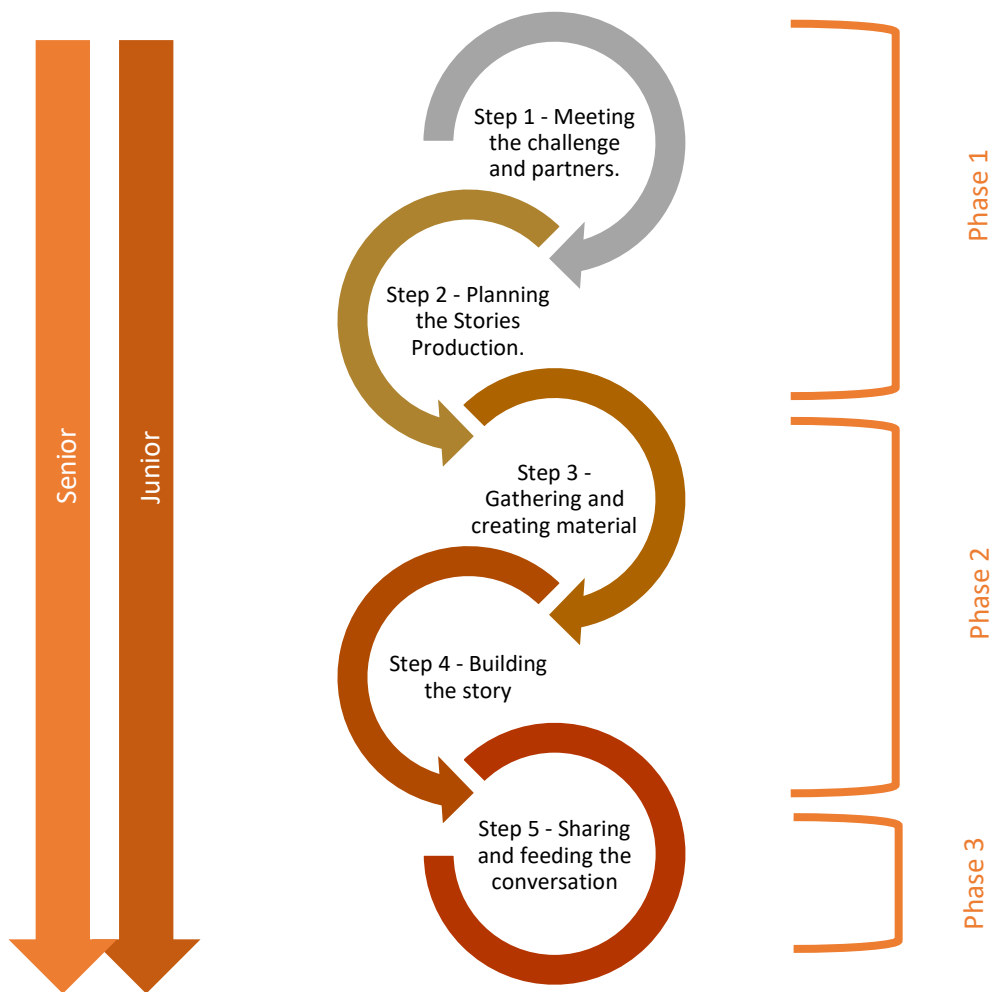


Figure 60: Phases of fieldwork.

These phases sectioned the work according to the main objective of the activities that were streamlined in each phase. Hence, phase one was dedicated to building the basis of the whole project, from presenting the challenge to onboarding the strengthening of the intergenerational dynamics that were fostered, as well as forming the conditions for establishing an agenda for the creation of stories that depict cultural identity knowledge. On its turn, phase two was devoted to the development and creation of digital stories. Finally, phase three was dedicated to streamline interactions on affinity spaces based on the stories that were previously created.

The group from Meinedo entered our research directly in Phase 3. This was agreed for two main reasons. First, this was a pre-existing group that was invited to the research for their noticeable ability to build digital stories and highlight their presence on social media, revealing

some mastery regarding digital communications strategies and skills, which suggested the possibility to dismiss phase 1 and 2. Second, this group had short availability to meetings, and being that the digital stories were already produced, we agreed to skip those steps and eventual additional productions, and entered directly on phase 3 of the research's fieldwork.

4.3.1 The Development of NOOA's Intergenerational Digital Storytelling Framework for the Participatory Maintenance of Cultural Identity

The development of NOOA's framework, aimed at facilitating the participatory creation of digital narratives for the maintenance of cultural identity, unfolded as an iterative endeavour. This process remained subject to continuous evaluation and refinement, abiding to the action-research methodology, meticulously tailored to address the specific requirements of our participants while concurrently aligning with our pursuit of more suitable and effective methodologies.

This was an incremental development process, which facilitated the transfer of valuable insights from the work with the first group that joined NOOA, Vilar do Torno e Alentém, to the subsequent group to join, Eiriz, ensuring that moderation and actions were consistently adapted to the unique context of each group.

Following, we describe how the development of NOOA's intergenerational digital storytelling framework for the participatory maintenance of cultural identity unfolded during fieldwork.

4.3.1.1 *Vilar do Torno e Alentém*

The intergenerational in-person storytelling activities with this group were developed throughout a total of 8 sessions of around 1h00 of duration each, from February 2018 to May 2019. We adopted an experimental approach with this group, in an attempt to allow the participants to have a participatory agency on the development of the whole storytelling framework, with as limited conditioning as possible. With the ethnographic approach in mind, this also allowed us to observe how the participants would act with minimal agency from the researcher that conducted fieldwork, who assumed the role of moderator at this stage. Hence, work with this group started by exploring the core concepts of the work with a group discussion to assess the representations the participants had, mainly on the concept of cultural identity.

Moreover, we also wanted to understand the impact cultural identity had on their lives, and the way they could organize this knowledge and communicate it to others by building stories.

We scheduled multiple work sessions, each one depending on the results from the previous session and building upon that. After three sessions, we could assess that these sessions developed without a substantial active posture in the side of the juniors, that nevertheless listened attentively to the stories of the senior.

The senior was a very active element. Indeed, for the senior, the project was motivator of multiple quests along a multiplicity of departments in the municipality for content to fuel our meetings. On another hand, although juniors showed attention in what was being discussed, they didn't act without prompts or discussion moderation. Juniors were more listeners than questioners at this stage of fieldwork. This led us to adjust our strategy and to start to reserve a more active agency in the storytelling framework design to the researcher conducting fieldwork, to assess if attitudes of proactivity would emerge. This was still applied in the following sessions with this group, but mostly borrowed to the work starting with the other groups.

Figure 61 describes the number of sessions per phase in Group 1, Vilar do Torno e Alentém.

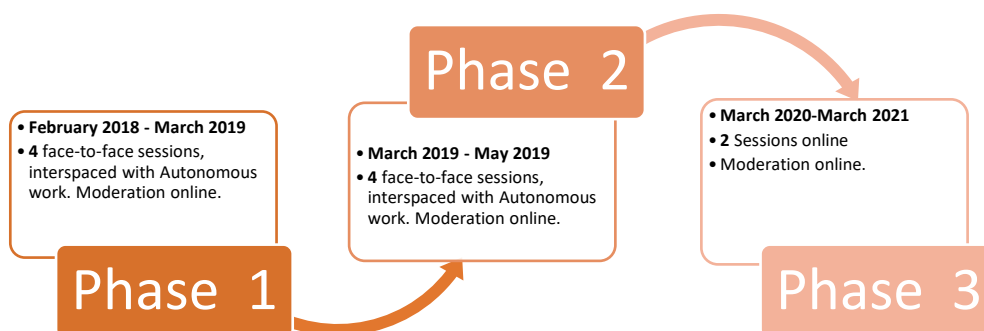


Figure 61: Fieldwork at group 1, Vilar do Torno e Alentém.

Summing up, in Vilar do Torno e Alentém, phase 1 of the intergenerational digital storytelling activities occurred from February 2018 to March 2019, throughout 4 face-to-face sessions, interspaced by autonomous work, that was moderated online through a private Facebook Messenger group where updates were given on the progress and on any assistance requirements. The bidirectionality of these interactions gradually increased over the sessions, highlighting the need for time for the development and consolidation of intergenerational

understanding and engagement with the stories in groups that were not pre-existing before the dynamics. Moderation, however, assumed a pivotal role in allowing for a more bidirectional dynamic in these interactions.

Phase 2 took place from March 2019 to May 2019, with 4 face-to-face sessions, interspaced by autonomous work, also moderated online through the Facebook Messenger group, with updates on the progress and on any assistance requirements. This group accomplished the creation of the first set of stories on the first two in-person sessions, that included a moment in which we shared a brief exposition of available freeware tools for digital creation, providing a list for autonomous exploration by the participants and briefly demonstrating the editing process for video, as this was a skill that this group would need taking into account the stories that they proposed to create. The rest of the time in these two sessions was dedicated to planning an interview with the senior and making arrangements for the digital stories' creation. The stories were afterwards edited and crafted in autonomous work, moderated online through the Facebook Messenger private group, with updates on the progress and on any assistance requirements.

In the end of the second session, however, the senior took initiative to bring new materials for new stories and to, autonomously and without prompts, start a new cycle of stories creation.

4.3.1.2 Eiriz

The intergenerational storytelling activities with this group were developed throughout a total of 7 sessions varying from 1:00 to 1h30 of duration, from May 2018 to February 2020.

This group was noticeably active and highly motivated, both seniors and juniors. The major difficulty we found working with this group was to schedule the sessions. However, once the participants were together working on the stories, they would stay even after the session ended. Intergenerational exchanges were highly visible, with juniors questioning the seniors and vice-versa.

Considering the experience that we gathered working with the previous group, we adopted a stronger agency in the work guidance from the beginning in this group, nonetheless still allowing space for autonomy and active participation in the definition of the tasks and produced work, as observing the participants natural actions and reactions was still sought after.

The work was initiated with a presentation session, similarly to what we did in the first group of NOOA. We started by exploring the core concepts of the work with a group discussion to assess the representations the participants had on the concept of cultural identity. Moreover, we also wanted to understand the awareness regarding the impact that cultural identity had on their lives, and the way they could organize this knowledge and communicate it to others by building stories. This session was noticeably dynamic in this group, with interpolations from the potential participants. In this session, we brought a structured schedule detailing specific activities for each planned session, giving way to an intergenerational storytelling framework aimed to be used for a participative approach on telling and maintaining stories of cultural identity of the group. This was well received by the group, who were avid to share their stories but visibly wanted structured guidelines for how to do this.

The work still needed prompts and mediation to be done. Nevertheless, some autonomy was shown in the recording and edition of some artefacts, and some critical spirit emerged in the group. Indeed, this group made an interesting suggestion regarding a possible interest in the podcast medium for recording the intergenerational conversations and make them available, as they considered these conversations were the most engaging part of the work that couldn't be passed or be totally mirrored in the final artefacts that were shared online. This is interesting but also curious, as most of them don't usually share audio on social networks. Nevertheless, we could realize that they became critical thinkers regarding the medium to share their stories, which we regard as a positive outcome.

Figure 62 describes the number of sessions per phase in Group 2, Eiriz.

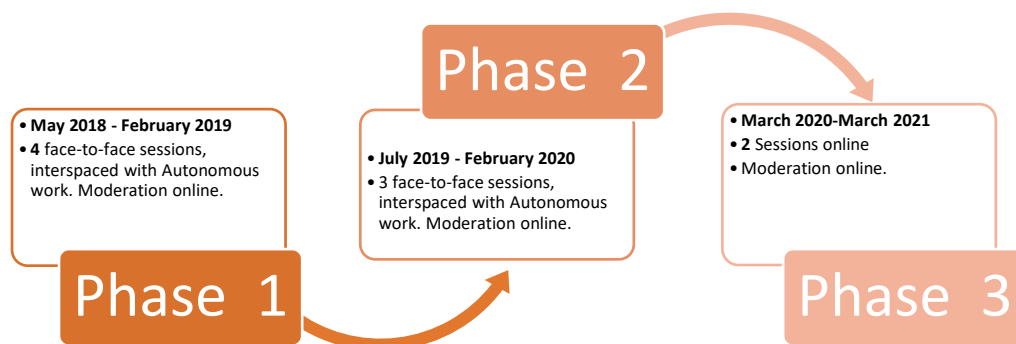


Figure 62: Fieldwork at group 2, Eiriz.

In Eiriz, phase 1 of the intergenerational digital storytelling activities occurred from May 2018 to February 2019, throughout 4 face-to-face sessions, interspaced by autonomous work, that was moderated online through a private Facebook messenger group where updates were given on the progress and on any assistance requirements. The bidirectionality and dynamism of these interactions and a high engagement environment was observed since session 1, based on the pre-existing complicity of the participants, that also increased as the stories of the seniors were shared and raised discussion in the group. Moderation in this stage was both challenging and key to channel the richness of these interactions.

Phase 2 took place from July 2019 to February 2020, with 3 face-to-face sessions, interspaced by autonomous work. The first of these sessions was dedicated to a brief exposition of available freeware tools for digital creation. The following sessions were dedicated to collecting digital materials for the stories' creation. The stories were afterwards edited and crafted in autonomous work, moderated online through the Facebook Messenger private group, with updates on the progress and on any assistance requirements.

4.3.1.3 Coming Together

Phase 3 took place with all groups simultaneously. As this phase required deep adjustments in response to the pandemic context, it was converted into two online sessions and providential updates to the participants. However, despite our efforts, these adjustments to online implicated the unfortunate absence of seniors in these sessions, as they lacked the skills or the digital tools to join.

This phase also marked the opening of the project to the extended community, through a presentation and public discussion with the participants, as described in the following sections of this chapter. Furthermore, this phase also implied efforts of dissemination and arrangements to build partnerships to support and to enhance the reach of the involvement with the community, as we describe in detail in the following sections of this chapter.

4.4 PRODUCING OUR OWN CONTENT: THE PARTICIPATORY APPROACH ON CONTENT PRODUCTION IN NOOA

The phase 2 of fieldwork rendered a pivotal part of the intergenerational participatory approach on cultural identity storytelling, based both on in-person sessions and autonomous work from the participants, as previously described.

The results of this phase of multimedia content production are presented in the following sections of this chapter. We begin by presenting the results in a global perspective, following by presenting the results by group.

4.4.1 Global

In total, 35 multimedia stories were produced. Their distribution by region and by theme is shown below in figure 63 and 64.

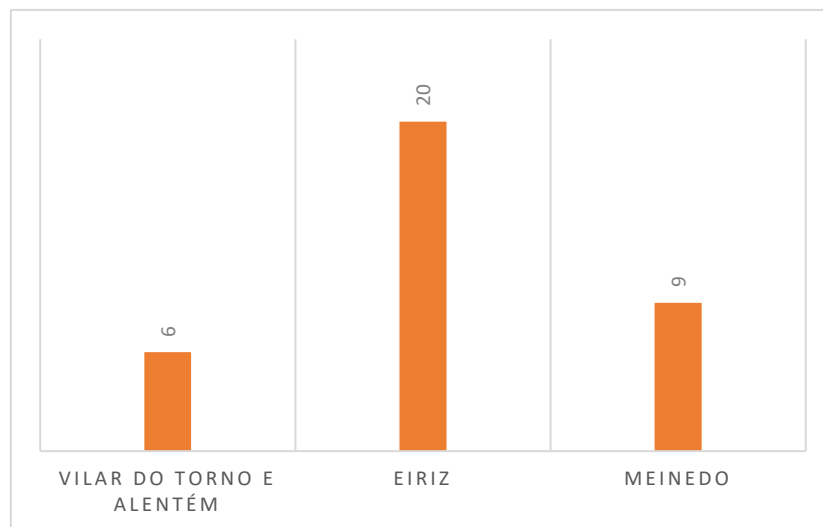


Figure 63: Stories distribution by region.

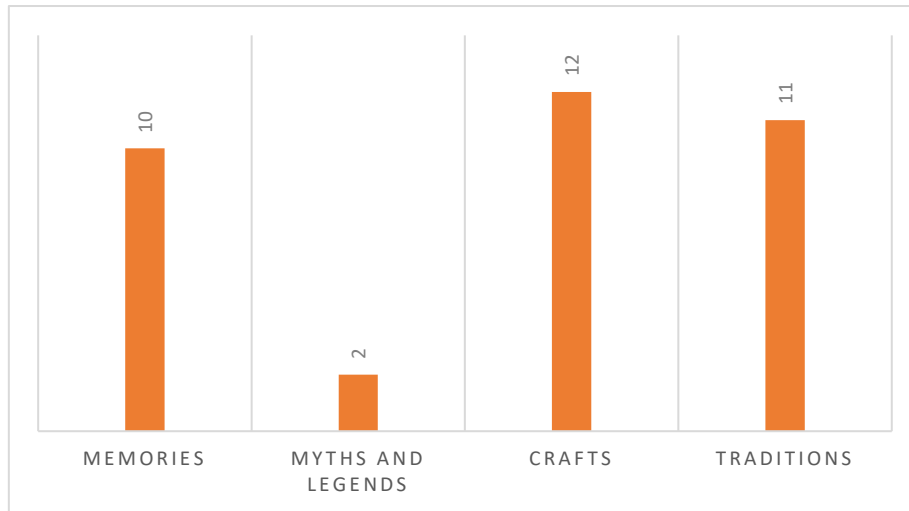


Figure 64: Stories distribution by theme.

Regarding the types of media that were used to give life to the proposed stories, we observed a preference for the conjugation of image and text (29%), followed by audio (23%). Edited video and single images had similar use expression in the produced contents (17%), while unedited video and text resumed to the lowest percentages of stories (8% and 6% respectively).

Figure 65 showcases the complete distribution of types of media in the produced stories.

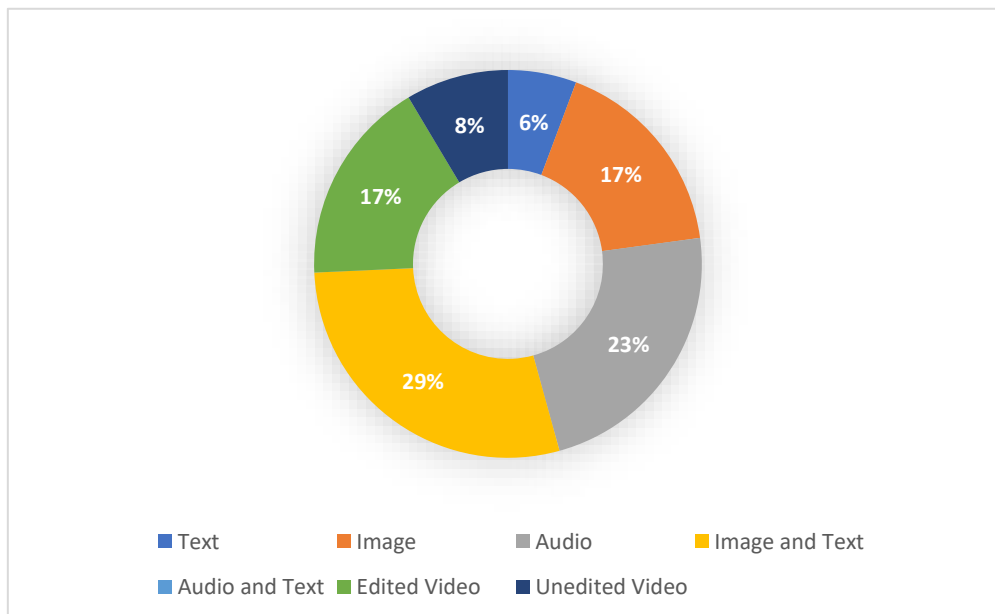


Figure 65: Distribution of types of media use.

The expression of use of the different types of media by region is shown in figure 66.

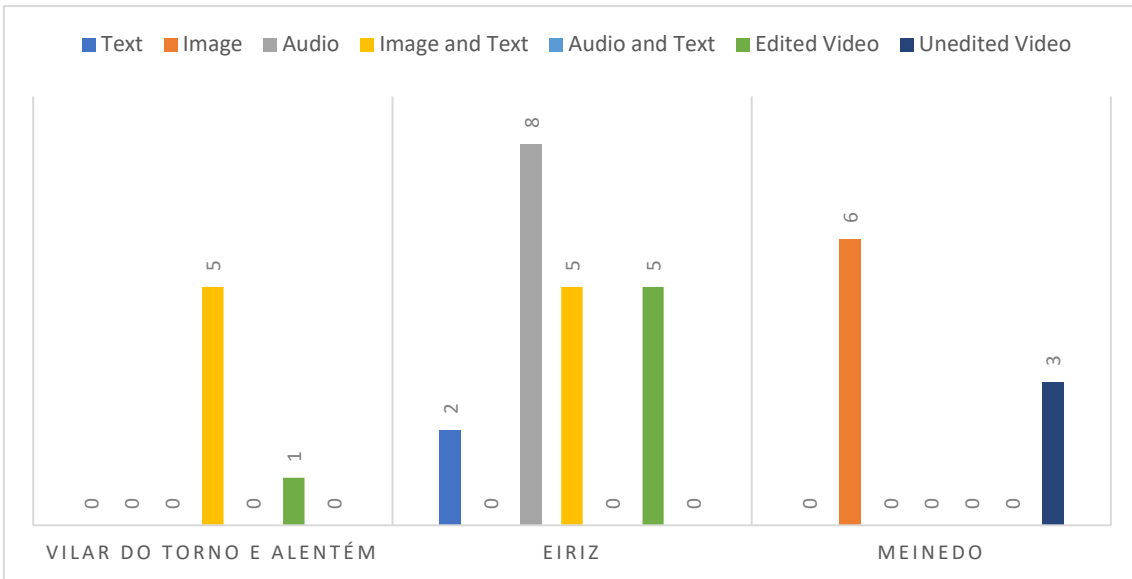


Figure 66: Distribution of types of media used by region.

Each region revealed a different focus concerning the types of media that were explored during the multimedia content production. An interesting choice that stands out is the strong use of audio in Eiriz, while none of the other groups resorted to this type of media to build their stories. Indeed, Eiriz showcases a wider range of types of media in use, four types in total, while both Vilar do Torno e Alentém and Meinedo rely on only two types of media to tell their stories.

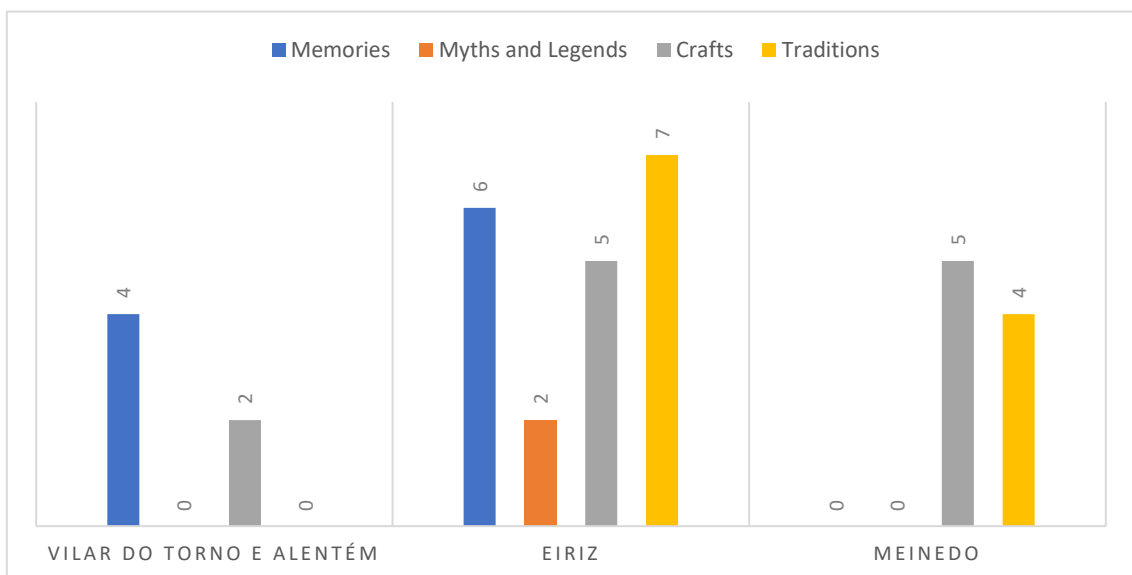


Figure 67: Distribution of themes by region.

We can also observe that each region revealed a different focus concerning the themes that were explored during the multimedia content production. A common aspect in all regions, however, is the fact that *Myths and legends* was the theme that was less explored by the participants.

4.4.2 Vilar do Torno e Alentém

In Vilar do Torno e Alentém, six stories were made available and shared with NOOA. We observed that memories and crafts were the only themes that Vilar do Torno e Alentém explored, with 5 stories dedicated to the theme of memories and 1 story dedicated to the theme of crafts. Furthermore, we observed a preference for the conjugation of image and text (83%), followed by edited video (17%) concerning the types of media that were used to give life to the proposed stories.

4.4.3 Eiriz

In Eiriz, twenty stories were made available and shared with NOOA. Figure 68 showcases the distribution of the stories by theme and type of media.

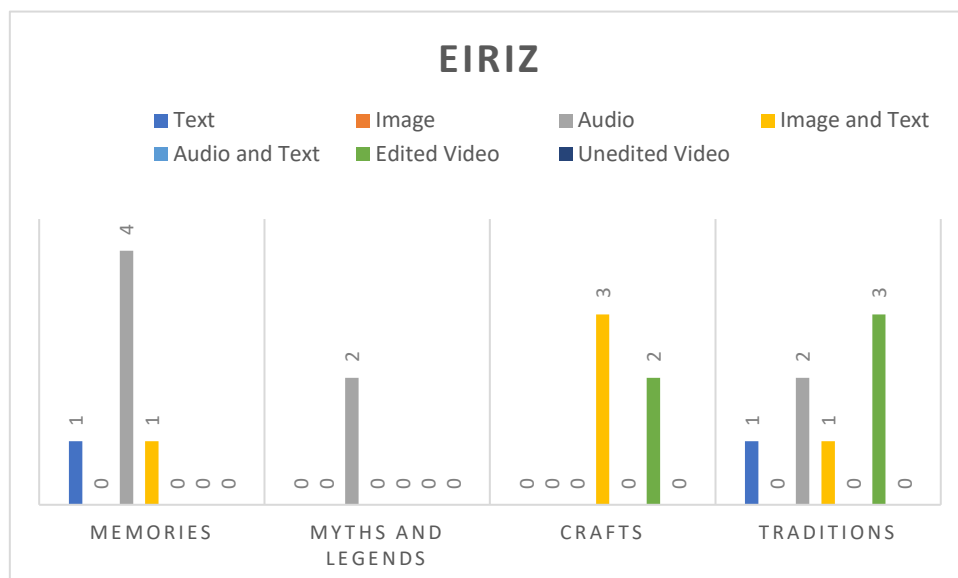


Figure 68: Distribution of stories by theme and type of media at Eiriz.

Figure 69 showcases the global weight of each type of media used in the creation of the stories in Eiriz.

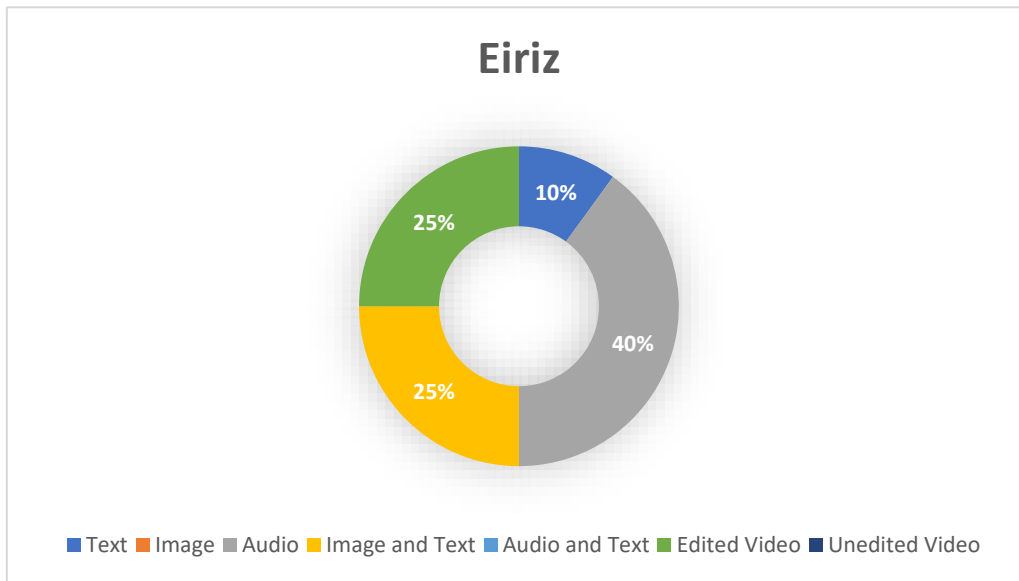


Figure 69: Distribution of types of media use at Eiriz.

We can observe that Eiriz was able to present broad results, both in number of produced multimedia artefacts, as well as in their distribution by theme and type of media.

Another relevant aspect is the weight of two types of media that the other groups didn't explore extensively or didn't explore at all, which are audio and edited video. This is also highlighted in one interesting moment during fieldwork when participants suggested to record our group conversations about life in the past, from traditions to customs, as this would be a more natural way to tell their stories, very comparable to usual conversation.

4.4.3.1 Podcasts: a natural way to tell our stories

This group revealed a notorious engagement in the group reminiscence of stories, and this engagement was noticeable on both seniors and juniors, who engaged and amused the group with comparisons and analogies between what they were hearing from the seniors and contemporary situations that they experienced, originating a bidirectionality in the conversations that founded a collective multilinear reminiscence, that was afterwards converted into podcasts.

The sessions for the recordings of the podcasts were particularly engaging, not only for the stories that were triggered, but also for the different setting in terms of recording

equipment, that despite being simple and modest in alignment with the participatory motto of our research, did trigger the curiosity and enthusiasm of the participants (see fig. 70).



Figure 70: Podcast recording session at Eiriz.

4.4.4 Meinedo

In Meinedo, 9 stories were made available and shared with NOOA.

We observed that this group's work is highly focused on the themes of crafts and traditions, which are the core of the activities of the group. Henceforth, 5 stories were dedicated to the theme of crafts and 4 stories were dedicated to the theme of traditions.

In terms of the global weight of each type of media used in the creation of the stories, we observed that Meinedo has a strong emphasis on two specific types of media that were made available for the project: unedited video (33%) and images (67%).

Although this does not highlight an investment in editing for enhancing storytelling in the scope of our collaboration, in line with what was initially agreed for the collaboration, the interesting aspect of this is what they are able to accomplish with these unedited media. Indeed, they demonstrate other forms of assembling their message by mixing different resources and streamline strategies of putting them together to create meaning, as we could observe in their

official Facebook page communications. Hence, despite it may seem that the production was slightly limited to raw material and perhaps isolated multimedia components, what is made with these materials in prole of telling a story is exactly what makes it an interesting example of storytelling and communication.

4.5 BUILDING THE NETWORK: NOAA PLATFORM AND SOCIAL NETWORKS

As a core element of the participatory approach that we envisioned for the intergenerational cultural identity maintenance that was the focus of this research, we looked into to the relevance of the role of dissemination throughout the whole research period.

This element of dissemination as a lifter for participation was included in our plans since the beginning of the doctoral journey. We started our dissemination journey with the production of a video teaser, created following the genre of a short documentary, and the respective promotional material (see figure 71 and 72). This short documentary helped us to transition from the conceptual realm to the empirical sphere by allowing us to demonstrate what the project was about.

Stories of Our Age, a short documentary created with resource to non-professional equipment, such as the smartphone for filming and the earphones microphone to record the audio, aimed to put into practice the main premise of the research: creating digital stories with tools that are globally available to everyone. This short documentary revealed to be a powerful tool for both communicating the main ideas and goals of the project and exemplifying the possible outcomes of the participatory component of the project. Furthermore, this also revealed to be a very useful tool also for recruiting participants and to pitch the project to potential institutional partnerships and to the broader community.

In a first round of dissemination in 2016, *Stories of Our Age* was submitted to selection to film festivals and ended up semi-finalist at the *Super9Mobile Film Fest 2016*, officially selected to the *Festival de Cortometrajes "Jose Francisco Rosado" PACAS 2016*, screened at the *Super9Mobile Film Fest 2016*, Porto and broadcast by *Cinemax, RTP2* in November 2016.

This started our efforts to raise awareness for the topic of intergenerational digital storytelling for the maintenance of cultural identity.



Figure 71: *Stories of Our Age* Poster (2016).

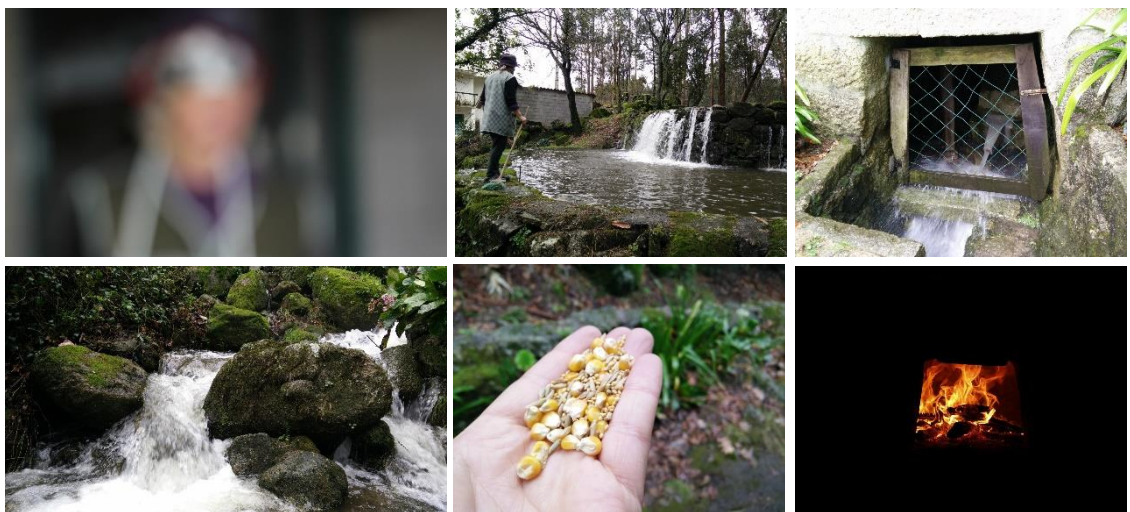


Figure 72: *Press Kit Materials*, including key scenes from the short documentary, featuring natural landscapes and a mill from Eiriz.

4.5.1 NOAA – The Platform

Enclosed in the main goals of this research was the aim to provide the community with a solid digital media tool that could gather, help to communicate and to disseminate the stories produced by the participants of the research. This tool was aimed to be a long-term updatable solution, that could be fed by the community without the agency of the researchers after the PhD time span.

Being so, the main goal of the designed platform was to allow the collaborative creation of a network of memories, knowledge and cultural identity content with a participative approach. This online participative platform would be fed and powered by digital media narratives to share and build a collective memory and cultural identity stage on the themes defined and agreed with the participants during the initial fieldwork group discussion sessions. The goal was to achieve a stage for a multi-level cultural picture and make it available for the generations to come, supported by a web-based platform with a “living” structure, able to keep growing in records, contributions and featured time in history as time evolves.

In our initial plans, this implied the development of two linked structures. The first would be a web-based mobile application that could assist the participants on recording and uploading their multimedia records to the online platform. These records would be made available by the platform through different perspectives: Theme and Place. The second would consist of an online platform that could support the communication and dissemination of the produced artifacts, as well as aggregate and organize all the produced stories.

We started our mobile application design slightly before our fieldwork (see appendix 3). We specified the requirements for the implementation of the web-based mobile application, as well as we described some primary use case scenarios that led us to the system requirements overview. We also defined use case diagrams and described the system architecture. However, and after starting our fieldwork, we soon understood that the majority of the seniors didn't use smartphones nor did they show interest in learning how to do it, putting aside a great part of our use case scenarios. This led us to rethink our development plans and to adopt another strategy that could be more useful to both seniors and juniors in the present context of our research.

Indeed, considering both the challenges of development and potential adherence by the participants to using the app, and being aware that software development was not the focus of this study regardless the high impact it could have on the research schedule, we recognized

some benefits of dropping the development of the mobile app for future work and concentrate our present developing efforts on the online platform, which was indeed the crucial tool for our work by allowing to gather and leverage the shared stories and to be one of the arenas of our work. Nevertheless, we still considered the personas and some primary use case scenarios and diagrams to inform the development of the online platform, as we further describe in the next section.

Considering that our work is based on the concept of participatory agency in the creation of content, we carefully considered some aspects regarding the choice of software to use for the development of the NOAA platform. In this sequence, we identified many benefits of choosing a Content Management System (CMS) to build our platform, mainly in what concerns the simplicity of content creation and update.

CMS are well known for their ability to manage the creation and change of content and to support the participation of multiple users in a collaborative environment. These systems have two major components that make them particularly relevant for our purpose: the first is the frontend user interface that allows the user to manage content and digital assets by creating, modifying, and eliminating content from a CMS website without the need of webmastering expertise, and the second is the capacity to compile the content and update the website, which is done through a content delivery application.

Some of the features we needed are indeed core to CMS and highlighted these pieces of software as a good option for implementing the NOAA platform. The first is related with the ability of publishing and revising, that also allows tracking changes made by author. The second is related to the possibility to use templates, wizards and other tools to create or modify content. Another important feature is the group-based permission systems that allows to manage the depth of control each group of users may have over the content.

We elected WordPress as the CMS to build the NOAA online platform. This CMS is based on PHP programming and paired with MySQL databases and is supported by a plugin architecture and a template system. It is a free and open-source blogging software that quickly evolved to support other types of web content, such as forums, media galleries, membership sites and online stores.

Our choice was based on three major reasons. First, WordPress is one of the most popular CMS worldwide, which means that support is also widely available. At the same time, due to its popularity, there is also a growing number of components such as themes and plugins

being developed and tested on a regular basis. Second, it is a free and open-source software (FOSS), which means that anyone can freely use, copy, study, and change the software, as well as the source code is shared openly to encourage the voluntary improvement of the design of the software by anyone willing to do so. The license of the software we would use was an important aspect to consider from the beginning, in accordance with the participatory and empowerment motto of our work. Indeed, we wanted to demonstrate the actual democratization we witness nowadays regarding content creation and publishing with global reach thanks to the web 2.0 tools that are available to anyone who wishes to use them. Opting to use FOSS helps us materializing this idea. Some of the benefits of using FOSS includes personal control, customizability and freedom, low costs or no costs, increased security and privacy protection, and finally a promise of quality, collaboration and efficiency. Third, the researchers had previous experience with WordPress, which eliminated the learning curve needed otherwise for developing our platform.

Other attractive aspects of using WordPress in our project is its ability to assign multiple categories to posts and support for tagging of posts, important in our case to structure our stories repository in a standardized way, yet open to the participatory categorization of content.

Following these initial considerations regarding the foundation of NOAA's platform development, we describe with more detail the main stages for the development of the NOAA platform in the next sections.

4.5.1.1 Personas and Contexts

This research was aimed at creating opportunities to combine intergenerational interactions with digital media storytelling for cultural identity preserving, sharing and updating.

In order to do so, we started by developing a set of Personas (see fig. 58) based on previous research, on our observations and on information provided by our participants through a questionnaire regarding digital literacy, as previously described in this chapter. We were hence able to assess some traits of our likely future users' profiles.



Figure 73: NOOA's First Set of Personas.

As we went on with the platform development, in parallel with the research fieldwork, the understanding of our users and the needs our platform should be able to satisfy was progressively becoming clearer, to the point that we understood that we had two major profiles of usage: the first was "Reading", and the second was "Publishing" new stories. This made it clear that these were the most basic needs we were to satisfy, and all the functionalities should be offered under these two main Topics.

The full development of personas is detailed in appendix 3.

4.5.1.1.1 Conclusions From the Development of Personas

Our development of user personas for this project yielded the identification of two pairs of primary and agent personas, diverse in skills and motivation to participate in the project, but quite coherent in terms of identified needs. Indeed, the first set of personas that we developed focused on the motivation of keeping family ties across geographical distances, and to get to know better the stories related to family. On another hand, the second set of personas was more oriented to contributing to the community, involving multiple agents, with a wide focus on discussing the resultant stories and information, in a participative and collaborative approach to the building and preserving of cultural identity knowledge. In addition, we considered the relevance of knowing our negative personas as well, as this helped us to better understand and identify anyone that's not a good fit for our project for their characteristics or simply by not having aligned motivations. As we could verify afterwards, we did indeed encounter some good

examples of this during the presentation of our project to the potential participants in the initial stages of our fieldwork.

These sets of personas helped us bridging the gap between understanding our users and understanding how they'll interact with the project in real contexts. By examining our personas' skills, motivations, and especially the contexts in which they'll use the platform, we gained a deeper understanding of their needs, guiding our design towards a more targeted and impactful solution, ensuring it truly resonates with the audience we aim to serve.

Figure 74 summarizes the findings from the analysis of our developed personas, regarding main motivational contexts and primary functionalities needs that became salient.

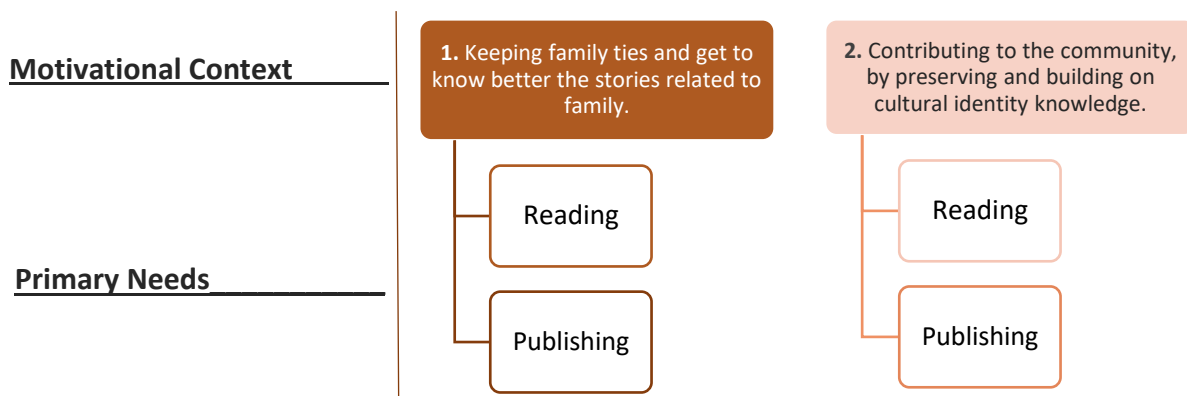


Figure 74: Summary of motivations and needs gathered from the development of Personas.

While the analysed personas showcased a diverse range of skillsets and motivations for engaging with the project, a notable coherence emerged regarding their common primary needs.

From the conceived contexts, we could perceive the benefits of orienting our development to meet the elder stakeholders' need for a simple and easy to use solution, adequate to users with less developed ICT skills. We considered the benefits of this perspective based on the idea that this simplicity and ease of use would be adequate for ICT proficient users as well, although we recognize the potential tension between prioritizing ease of use for low ICT skills users and offering functionalities that cater to more experienced users. Oversimplifying the platform for those with limited ICT skills might implicate the exclusion of features valued by more skilled users. This, in turn, could lead to diminished interest among ICT skilled users who

might find the platform's capabilities underwhelming. However, a calculated decision was made for the current development stage of the platform, as we considered the benefits to prioritize broad accessibility to enable even users with limited ICT expertise to utilize the platform effectively. This initial focus on inclusivity ensures the platform's usability for a broader audience, with the understanding that advanced functionalities can be incorporated in future iterations.

Taking advantage of the ease with ICTs younger users demonstrated, we realized that a great part of their role was going to be agent elements in promoting and facilitating the elders' acquaintance process regarding ICT and their first contact with the platform, but their possibilities is not limited to that at all. Their skills and flexibility allow them to easily shift their role and perspective from simple agents to primary personas from the moment they wish to do so.

4.5.1.2 *Functional Requirements*

Based on the established personas and contexts of use, we developed a list of some of the functionalities that we considered important to fulfil our goals with this tool:

- Search and View stories
- Participate by:
 - Posting new stories
 - Commenting existing stories
 - Sharing stories in Social Media

We added some more generic — yet relevant — functions to the platform, in order to make it more concise and complete regarding the research as a whole.

- Access to news about NOAA's project
- Access to publications regarding this research
- Access to information regarding the researchers
- Contact form

4.5.1.3 *Information Architecture*

Information architecture appears in NOAA as a crucial dimension of our project. Indeed, the importance of structure, organization and logic of use is highlighted, foremost in light of our diverse target (juniors and seniors), yet with very specific needs.

As we could see from our media literacy survey, a great part of our participants, mostly seniors, aren't quite familiar with digital tools, which puts up the need for a simple environment, with a limited number of options, clear on their meaning and result. Information architecture helps us to give sense and hierarchy to the information we aim to communicate. Hence, we crafted wireframes around an idea of simplicity and limited options in each screen in order to minimize the less experienced user possibilities of disorientation, beginning with the homepage, where the most relevant components of the website are highlighted: First, a short description of what NOAA is all about; second, a call to action; and finally, some examples of previous participations. This was aimed at giving the visitor a short but comprehensive glance of the project, as well as an immediate call for participation.

4.5.1.3.1 Organization System

We explored a concept of Matrix in terms of organization system, to give users the ability to choose their way through the options. We did so also with a side bar in every single page which allows users to choose how they want to see the content organized, shaping our organization schemes by region or by topic. We hence found topic schemes to be an effective form to organize content according to a specific subject, making it easier to find and navigate.

4.5.1.3.2 Labelling System

This also presupposes the need of a well-developed labelling system, that is able to unite the data effectively. We did so by calling upon the use of comprehensive tags and categories. These were brainstormed during the first sessions with the participants and added for use on the website.

4.5.1.3.3 Navigation System

Another important aspect of NOAA information architecture relates to the navigation system design. It's extremely important to let our participants and other users know what is happening and where they are going at every interaction with the platform. The designed navigation system aims at supporting this process of tracing a path and going from one place to the other in the platform.

Navigation was hence designed as a set of actions that guide users throughout the website and enables them to fulfil their goals and successfully interact with the platform. This takes advantage of some techniques used for this effect, from the interface design elements, such as buttons, links, menus, etc, to the detail in the fading transitions used.

These actions were wireframed taking into account the different scenarios and validation paths studied for the platform, as well as the requirements overview, detailed in the following sections of this chapter.

4.5.1.4 Design

Both the logo and the entire layout of the platform was chosen to mirror a concept of blocks, referring to the building of knowledge in blocks. This appeared to us as an adequate metaphor for the idea of knowledge building as the stories are shared and consumed.



Figure 75: Logotype.

We tried to simplify the interface to the maximum extent possible, taking into account the insights we had from our preliminary work with our participants that revealed some aspects of their digital literacy levels.

Henceforth, we also tried to enforce some of the most basic rules of usability heuristics, namely some of the 10 heuristics advised by Jacob Nielsen (1995), as we found them appropriate to strengthen and facilitate the use for our most unexperienced users. Being so, we tried to limit information to the essential, as well as we considered consistency and standards and the use of language that was familiar to the user, making information appear in a natural and logical order.

In terms of design, it was important to pay extra attention to contrast and size considering the elders known proneness to vision difficulties, as well as considering their likely inexperience with hypertext and digital media navigation.

NOOA's layout was developed upon the Wordpress theme *Fluida* (figure 76) and customized to our requirements. Many aspects were taken into consideration in regard to the theme choice for the platform. Responsiveness and clear design were some of the main characteristics that led us to our choice over *Fluida* to become the structure of NOOA's platform.

The layout is also highly customizable, combining content with up to 2 sidebars. The theme's graphics resort to HTML5, CSS3 and icon fonts, which makes this theme quite fast to load.

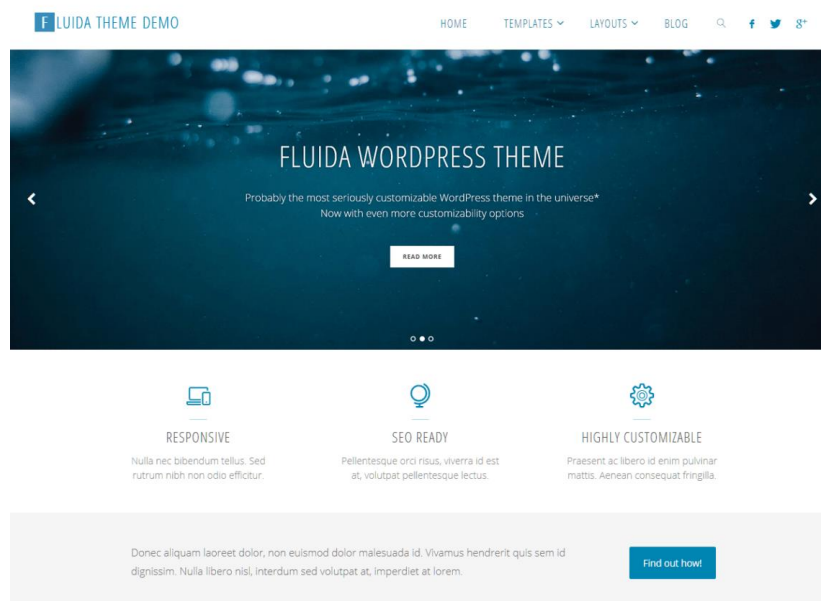


Figure 76: Wordpress theme Fluida. Source: <https://pt.wordpress.org/themes/fluida/>

4.5.1.4.1 Wireframes

Although we had chosen the theme *Fluida*, as we considered it a useful and adequate baseline structure for the platform and a good match to our requirements, the final organization of the platform was entirely customized resourcing to wireframes, which sought to fully combine the structure of the theme and the project’s requirements.

We developed wireframes prior to the implementation of the platform to guide the information presentation, based on an idea of simplicity and limited options in each screen, in order to minimize the possibilities of disorientation of less experienced user.

An important aspect to revisit for the wireframes that were developed was the information we obtained from previous stages of the platform development, namely in regard to the personas and contexts we identified earlier. This allowed to focus our development on the main profiles of use that we identified for the platform, which are Reading and Publishing new stories.

We started to do so regarding the homepage (see figure 77). We developed a homepage light in information amount, but quite oriented to present two possible paths through the platform, which are able to summarize the purpose of the platform.

NOOA	Menu	Social media links
Brief Project description + CTA		
Latest Stories Gallery		
Story 1	Story 2	Story 3
Story 4	Story 5	Story 6
Institutional Logotypes		
Copyright		

Figure 77: Homepage wireframe.

Indeed, we highlight in the homepage the two main profiles of use we could previously identify, as shown in Figure 78.

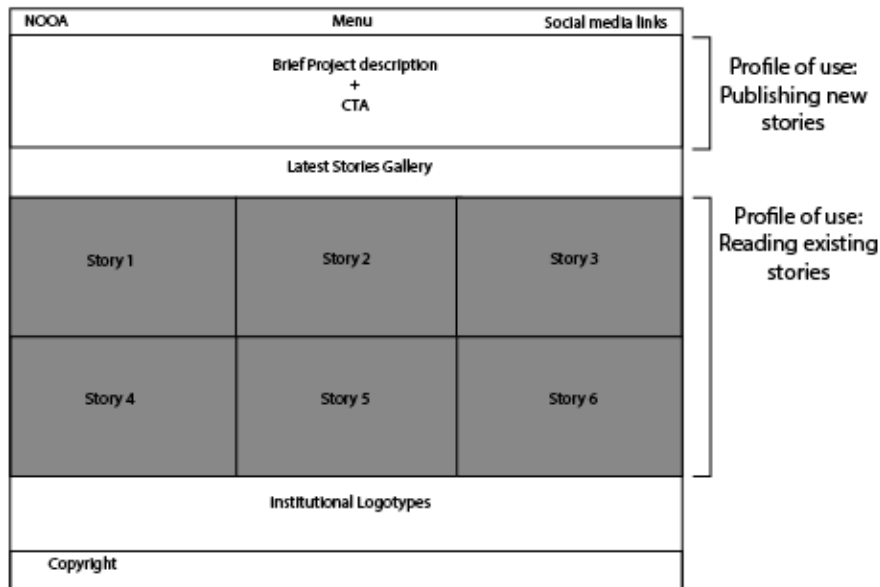


Figure 78: Homepage wireframe: Space allocated to each profile of use.

The visual hierarchy in which we present these two possible paths is also relevant. We present first the option to publish new stories with a call to action (CTA). Indeed, that is the path that involves the users in a more direct way, as they share something they produce. This is a call to participative additions to the cultural identity information available, that we aim to grow and make available through the platform. Hence, we attributed it one of the most prominent and quickly noticeable parts of the homepage.

At the same time, reading and interacting with stories already shared by others is also an important participative way of developing on the cultural identity information presented. This appears second in the homepage, but with a bigger part of the homepage dedicated to it, which underscores its relevance for the project, both as a gallery for highlighting the work that has been done by the participants, as well as for its potential for allowing a collaborative building of cultural identity knowledge as each interaction adds up relevant information.

The menu is another component which is very relevant concerning usability of the platform. A well-thought menu is able to significantly simplify the process of achieving goals. Hence, we chose to keep the position the main menu in the header, as this is a prominent space with privileged semiotic value. It is also an expectable place to find the menu, which helps to minimize any disorientation of any less experienced user while looking for the options.

In light of this need for simplicity, we also organized all the sections under only three main options, hence reducing the main menu to the essential, as shown in figure 79.



Figure 79: NOOA menu and header.

Following, it was important to implement an interface that could accomplish these two profiles of use, and that could be both efficient and easy to use.

In order to enable the reading profile of use in the platform, we presented the shared stories in a gallery page, listing all stories that were shared arranged by publication date. We offer on the page the possibility to filter the stories either by region or by theme. We found that this feature could help users navigate through the stories in an organized way, making it easier to find stories that could better suit their interests (see figure 80).

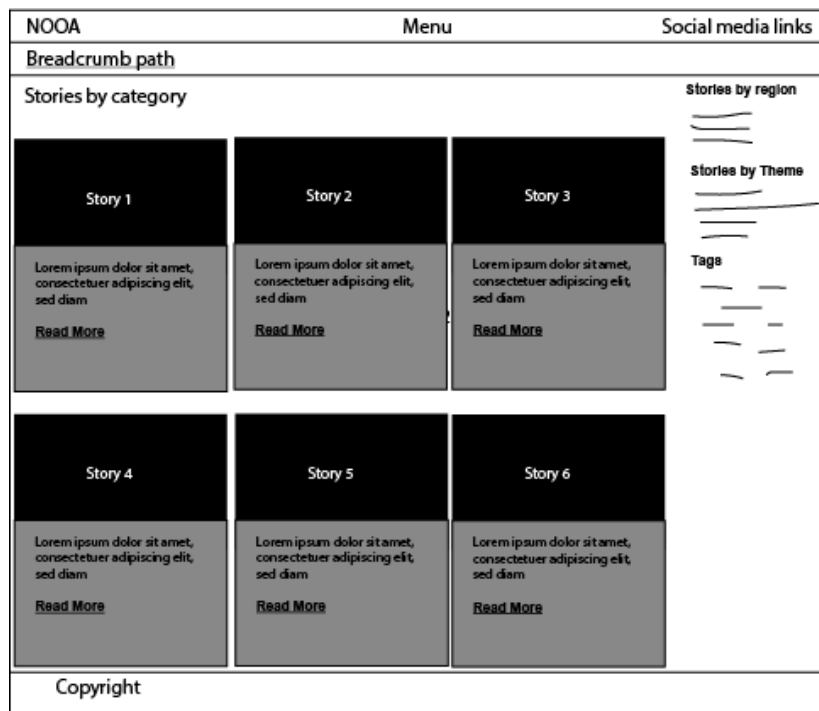


Figure 80: Wireframe: Stories by region.

To empower the *publishing* profile of use in the platform, we offered a space where participants could share their produced stories with ease through a simple form. This form was ideated to collect the needed information to catalog the story in the database, as well as to provide users with a simple text editor that enables any simple formatting the user finds important or necessary.

NOOA	Menu	Social media links
Breadcrumb path		
Participar 1 - Visitar as histórias partilhadas por outros participantes aqui e deixar uma resposta; 2 - Partilhar a sua própria história. Pode fazê-lo de forma simples preenchendo o formulário abaixo.		Stories by region _____ _____ _____ Stories by Theme _____ _____ _____ Tags _____ _____ _____
Name * Email * Título * Categoria * _Mitos & Lendas _Memórias _Tradições _Saberes Região * _Vilar do Torno e Azeitão _Metmedo _Elitz Post * _____ Imagem de destaque Upload Resumo Etiquetas <input type="button" value="Publicar"/>		
Copyright		

Figure 81: Wireframe: Participate.

Figure 82 demonstrates the workflow of the two profiles of use.

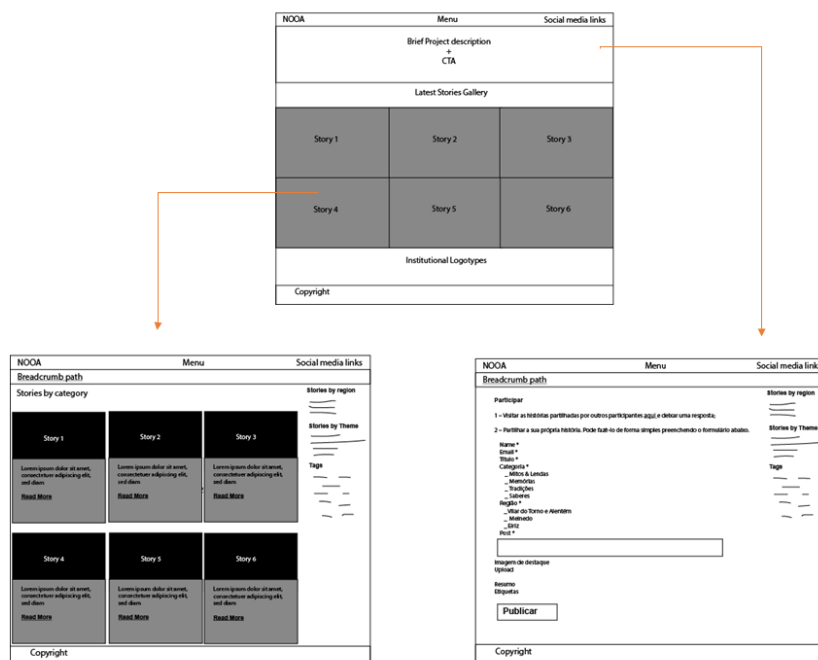


Figure 82: Wireframes workflow.

The mobile version respected the same information structure and took advantage of the responsiveness of the template with few adjustments.

4.5.1.5 Scenarios and Validation Paths

Going back to our primary and agent personas, we defined the scenarios paths that would have to be pursued in order to achieve the intended action, as shown in figure 83 and 84.

Age: 72 | **Reformed Artisan** | **Type:** Primary Persona / Novice User

Contextualization: Familiarization with the platform. Reading and Commenting with the help of her granddaughter

After some guidance, Joaquina understood that she only has to follow some steps, and it is easy to read new stories. She even wanted to add some information to one through a comment.



Joaquina
Ferreira

Context 1:



Context 2:



Figure 83: Scenario Paths: reading and commenting and sharing.

Age: 16 years | **Student** | **Type:** Agent Persona / Beginner user with the platform, but experienced with technologies

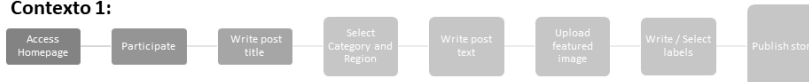
Contextualization: Publishing new stories with grandma. Navigating through the stories.

Sara helped her grandmother publishing her first story. She was very proud to see their story among such interesting stories. Indeed, she felt an urge to keep discovering the stories about her grandmother's hometown and she even wanted to leave comments.



Sara
Fernandes

Contexto 1:



Context 2:



Context 3:



Figure 84: Scenario Paths: publishing, reading, commenting, and sharing.

Following, it was important for us to define global validation paths that could cover all possibilities of paths through our platform. These were defined taking into account the two major usage profiles identified previously.

The Following images represent the validation paths inside our platform.

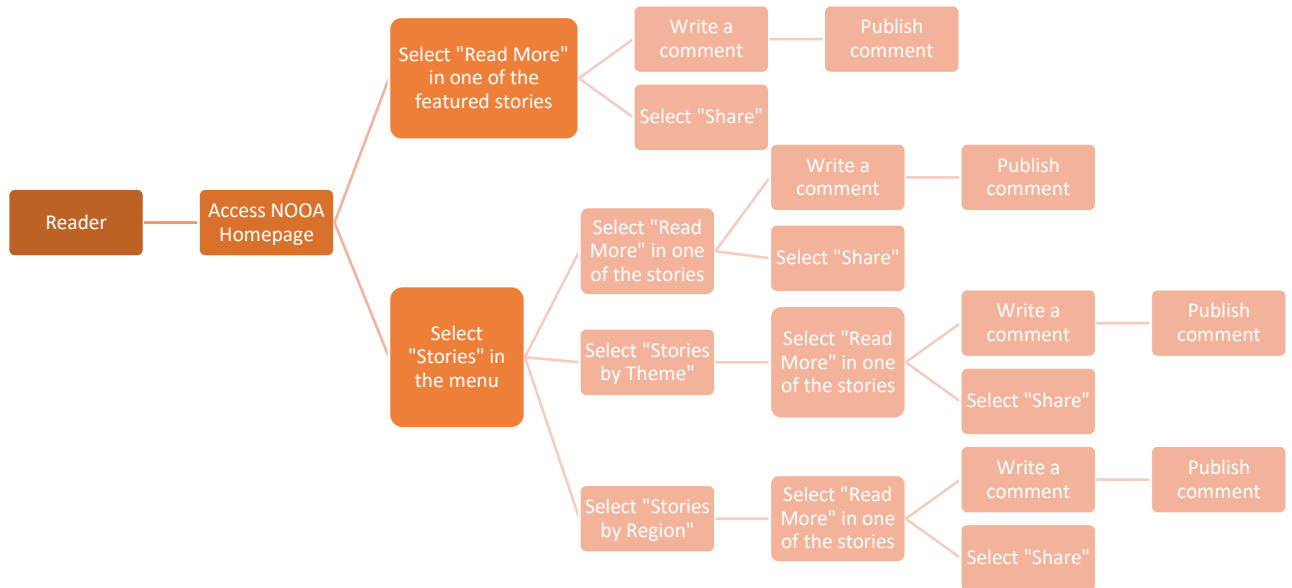


Figure 85: Reader validation path.

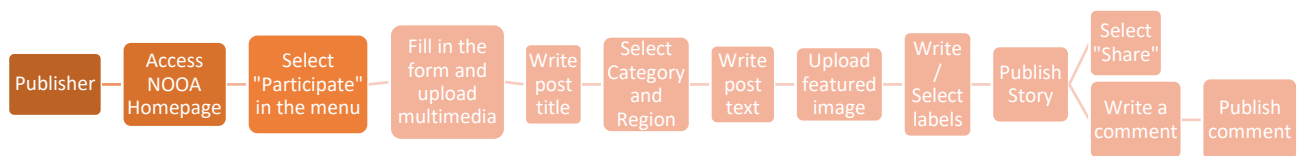


Figure 86: Publisher validation path.

4.5.1.5.1 Requirements Overview

The requirements we identified over the personas and contexts analysis are summed up in the following scheme.

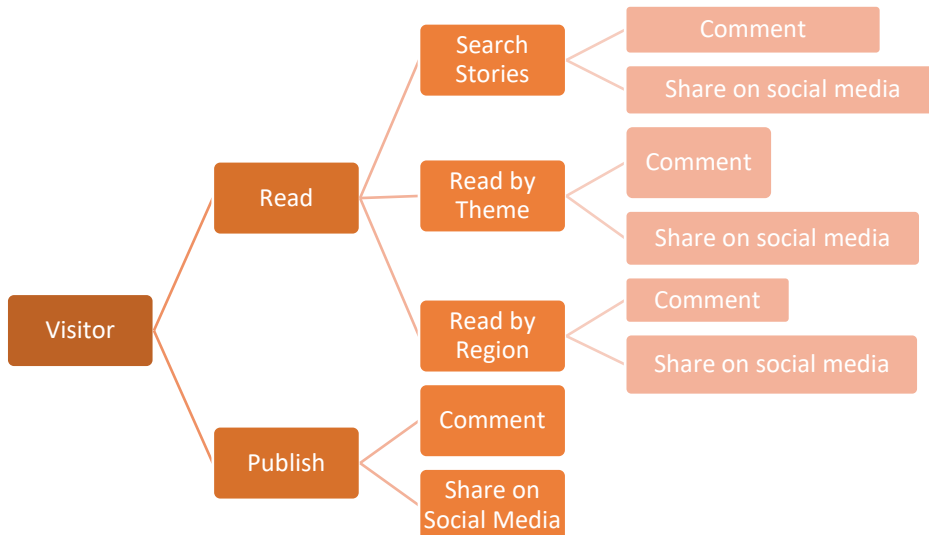


Figure 87: Requirements overview.

4.5.1.6 Final Product

The production platform is available for full use in www.historiasdonossotempo.pt.

Following the wireframes, the visitors are given a short introduction at the top of the homepage, including a call to action to participate through a link highlighted with a shade of orange, the accent colour that we chose to lead the colour scheme of the platform.



Figure 88: NOOA Header with CTA.

The colour scheme of the platform was chosen around an idea of assertiveness, positivity and encouragement. Semiotically, the colour orange is often associated with warmth. Indeed, the “brightness and purity of a warm-colored object indicates its proximity to the

observer”(Lavrenova, 2023). Hence, a warm and inviting colour, orange is often associated with motivation and mental stimulation, which pairs up with our platform purpose.

This shade of orange was chosen as the accent colour in a globally light shaded colour scheme, with clear backgrounds that aim to highlight the content. This allowed to provide the platform with a pleasing and comfortable contrast to ease the visualization of the content.

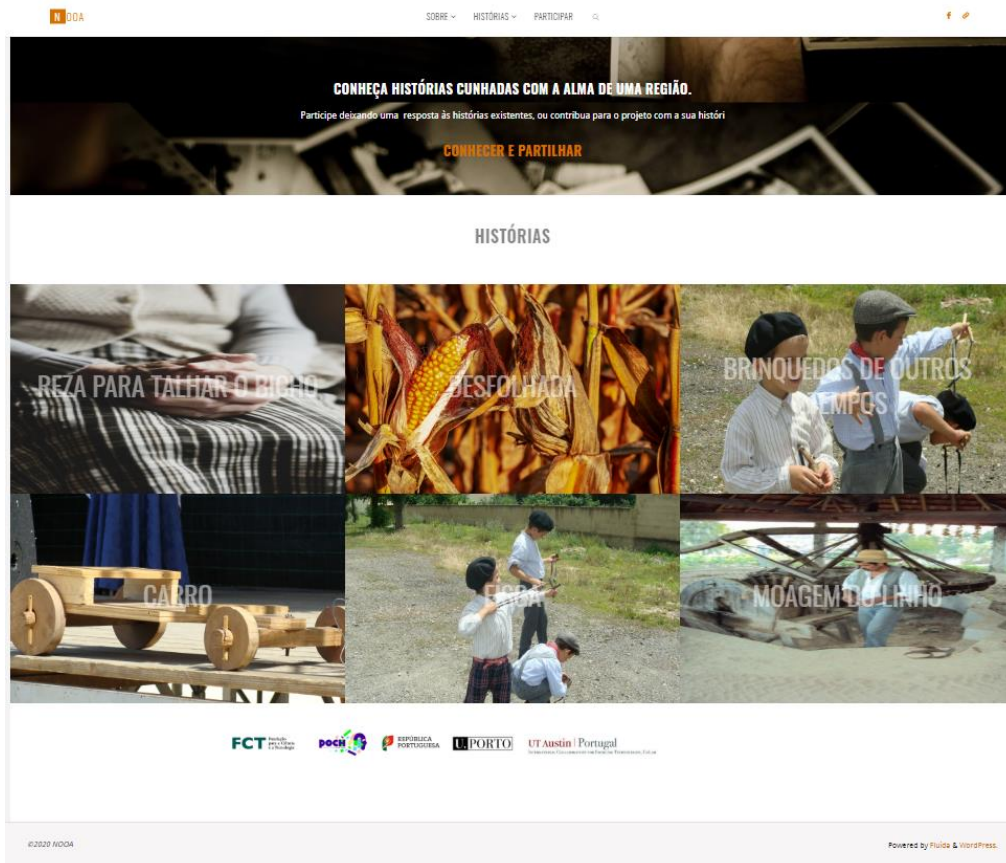


Figure 89: NOOA Homepage.

Regarding the menu, all the platform sections were organized under three main sections: About, Stories and Participate. These were chosen as logic *umbrellas* for the platform content, organizing the content in a coherent way and avoiding dispersion of attention due to potentially overwhelming amounts of options.

The sections were organized as illustrated in figures 90 to 93, showing all menu options.



Figure 90: Menu Options: About.

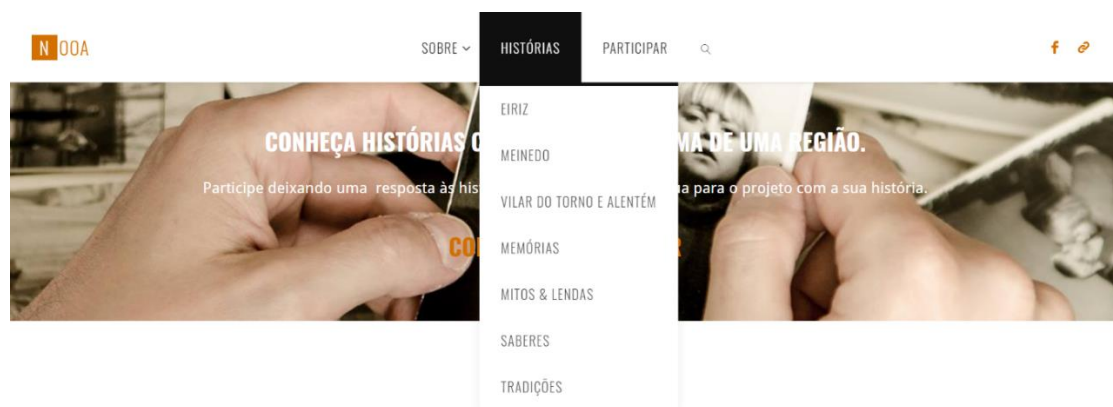


Figure 91: Menu Options: Stories.



Figure 92: Menu Options: Participate.



Figure 93: Menu Options: Search.

Starting with the contextualization of the research, the first main section available is the section *About*. It gathers information about the most relevant details of the research, as well as institutional.

This page introduces the user to the research and presents two different CTA on the top of the page, each one respecting each profile of use identified before, repeated at the end as well.

Following these, a short video teaser is also available to better illustrate what the research is all about.

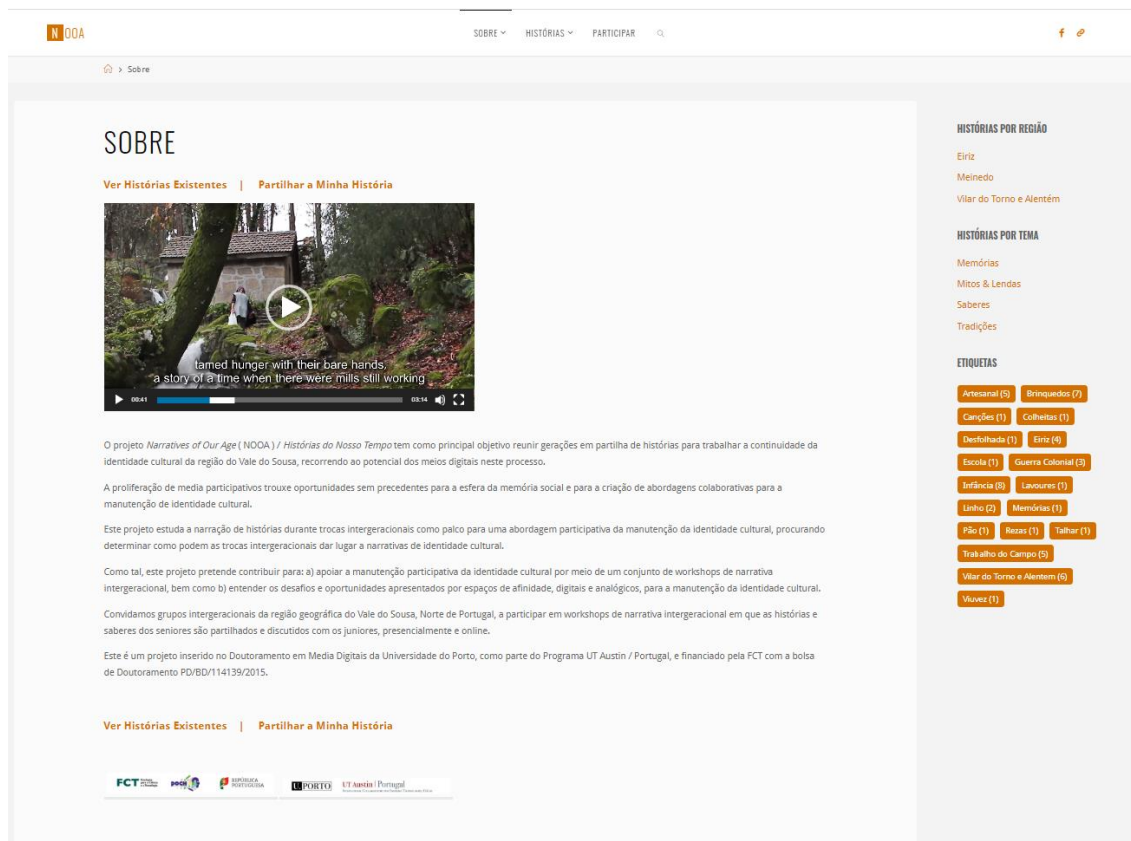


Figure 94: About.

Information about the researchers, scientific production, partnerships, and contacts is also presented under the section about.

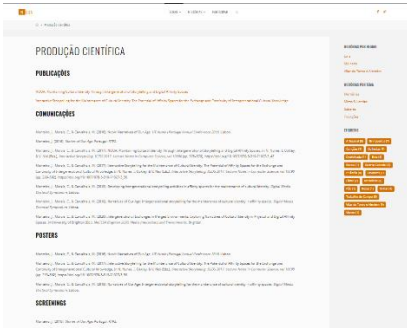


Figure 95: Scientific production.

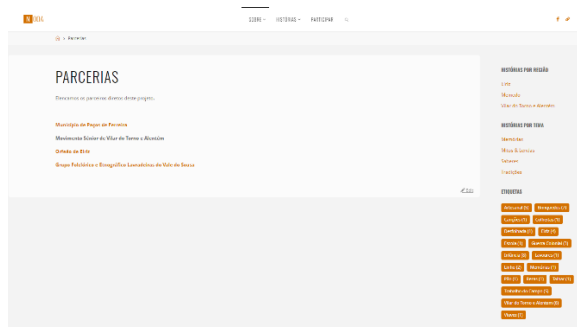


Figure 96: Partnerships.

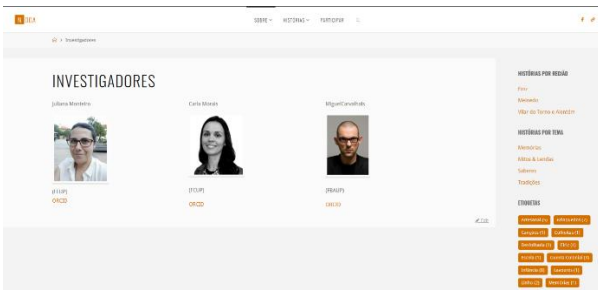


Figure 97: Researchers.

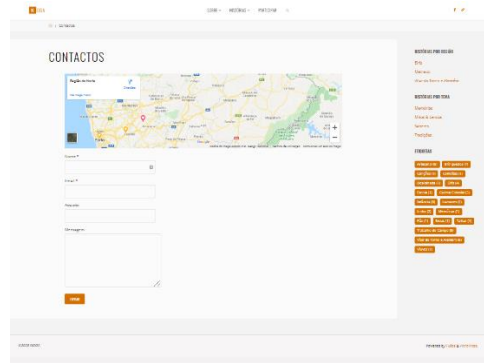



Figure 98: Contact page.

The contact's page was designed to be a simple way to reach the research team with any relevant subject. It counts with a google map to show the geographic location the Research presently refers to, as well as with a standard contact form designed to straightforward use.

Regarding the reading pages, we chose a typical blog listing of the most recent stories published, composed by a set of stories represented by a featured image, a summary and a read more option for each story (see figure 99 and 100).

Archive for category "Eiriz"

CATEGORIA: EIRIZ




O PÃO DA SRA. JOAQUINA
By eiriz

Julho 24, 2019 Artesanal, Pão 0

O segredo revelado. Fica o desafio de fazer e sair igual.

[READ MORE](#)




GARFO E PAPAROTO
By eiriz

Julho 23, 2019 Infância 0

No nosso tempo de infância, havia alturas em que o único lanche que havia disponível era o que arranjássemos nós mesmos. Chegamos a criar receitas de paparotos, feitos a partir de amoras bravas que encontrássemos ...

[READ MORE](#)




BUFA-GATOS
By eiriz


Julho 22, 2019 Artesanal, Brinquedos, Infância 0

Outro brinquedo da nossa engenhosa infância era o "bufa-gatos". Feito com materiais muitas vezes desviados das cestas de lavouras das nossas mães, com ele fazíamos exercício digno de ginásio!

[READ MORE](#)

TOCAR O CORNO





Memórias, Vilar do Torno e Aletém

HISTÓRIAS POR REGIÃO

- Eiriz
- Meinedo
- Vilar do Torno e Aletém

HISTÓRIAS POR TEMA

- Memórias
- Mitos & Lendas
- Saberes
- Tradições

ETIQUETAS


- Artesanal (5)
- Brinquedos (7)
- Canções (1)
- Colheitas (1)
- Desfolhada (1)
- Eiriz (4)
- Escola (1)
- Guerra Colonial (3)
- Infância (8)
- Lavouras (1)
- Linho (2)
- Memórias (1)
- Pão (1)
- Rezas (1)
- Talhar (1)
- Trabalho do Campo (5)
- Vilar do Torno e Aletém (6)
- Vivez (1)

Figure 99: Read Stories by Region.

Archive for category "Memórias"

CATEGORIA: MEMÓRIAS

As memórias definem-se como histórias que evocam episódios ou lembranças que retratam e recuperam algum aspecto específico da vida no passado.




DOG E NIKITA
By eiriz

Julho 5, 2019 Eiriz, Infância, Memórias 0

Lembrei-me de recordar estes dois caninos, pela simples razão do quanto estes dois animais me marcaram durante a minha infância e adolescência. Dois animais de grande porte, o DOG de cor amarelo torrado e a ...

[READ MORE](#)



MEDO
By vilar

Abril 6, 2019 Guerra Colonial, Vilar do Torno e Aletém 0

O medo. Para falar sobre medo, só poderei contar os meus medos, aqueles que ao longo destes anos me aterrorizaram e me causaram alguns momentos de pânico, não sendo fácil contorná-los e muito menos vencê-los. ...

[READ MORE](#)

Memórias, Vilar do Torno e Aletém

MADRINHAS DE GUERRA
By vilar

Abril 6, 2019 Guerra Colonial, Vilar do Torno e Aletém 0

As madrinhas de guerra surgiram na nossa sociedade a partir de 1961 aquando do início da guerra do Ultramar. Onde Angola Moçambique e Guiné sendo nossas colónias, mantiveram uma guerra na tentativa de independência até 1974. Altura em que Portugal após o 25 de abril iniciou o tratado da descolonização. E foi nestes 13 anos de guerra que apareceu como que por magia as famosas (madrinhas de guerra) As mulheres mais jovens entenderam por bem solidarizarem-se com os militares numa troca de correspondência por carta ou aerograma este (batestradas) era o mais utilizado. Só quem por lá passou poderá testemunhar a alegria o contentamento o bem estar que isso provocava. É indescritível descrever o efeito provocado por um simples pedaço papel, quantas vezes com imensos erros, mas era tudo tão bom!.. Até o cheiro era o da nossa terra: (penso agora que a nossa imaginação é que fazia todo este filme), mas parecia tão autentico que ainda hoje tenho saudades.

HISTÓRIAS POR REGIÃO

- Eiriz
- Meinedo
- Vilar do Torno e Aletém

HISTÓRIAS POR TEMA

- Memórias
- Mitos & Lendas
- Saberes
- Tradições

ETIQUETAS

- Artesanal (5)
- Brinquedos (7)
- Canções (1)
- Colheitas (1)
- Desfolhada (1)
- Eiriz (4)
- Escola (1)
- Guerra Colonial (3)
- Infância (8)
- Lavouras (1)
- Linho (2)
- Memórias (1)
- Pão (1)
- Rezas (1)
- Talhar (1)
- Trabalho do Campo (5)
- Vilar do Torno e Aletém (6)
- Vivez (1)

Figure 100: Read Stories by Theme.

A contextual sidebar accompanies all pages of the platform except for the homepage. We did so through widgets that allow users to find information easily and in an organized way through filters such as Theme, Region or Subject (labels).



Figure 101: Contextual Sidebar.

We considered it relevant to keep this sidebar available in most of the platform pages with the purpose to highlight the options for accessing the available content.

Regarding the publishing page, we aimed to keep the design as clear and simple as possible, with all options clearly delimited (see figure 102). This was particularly relevant as this is the platform section in which a greater agency is demanded from the user.

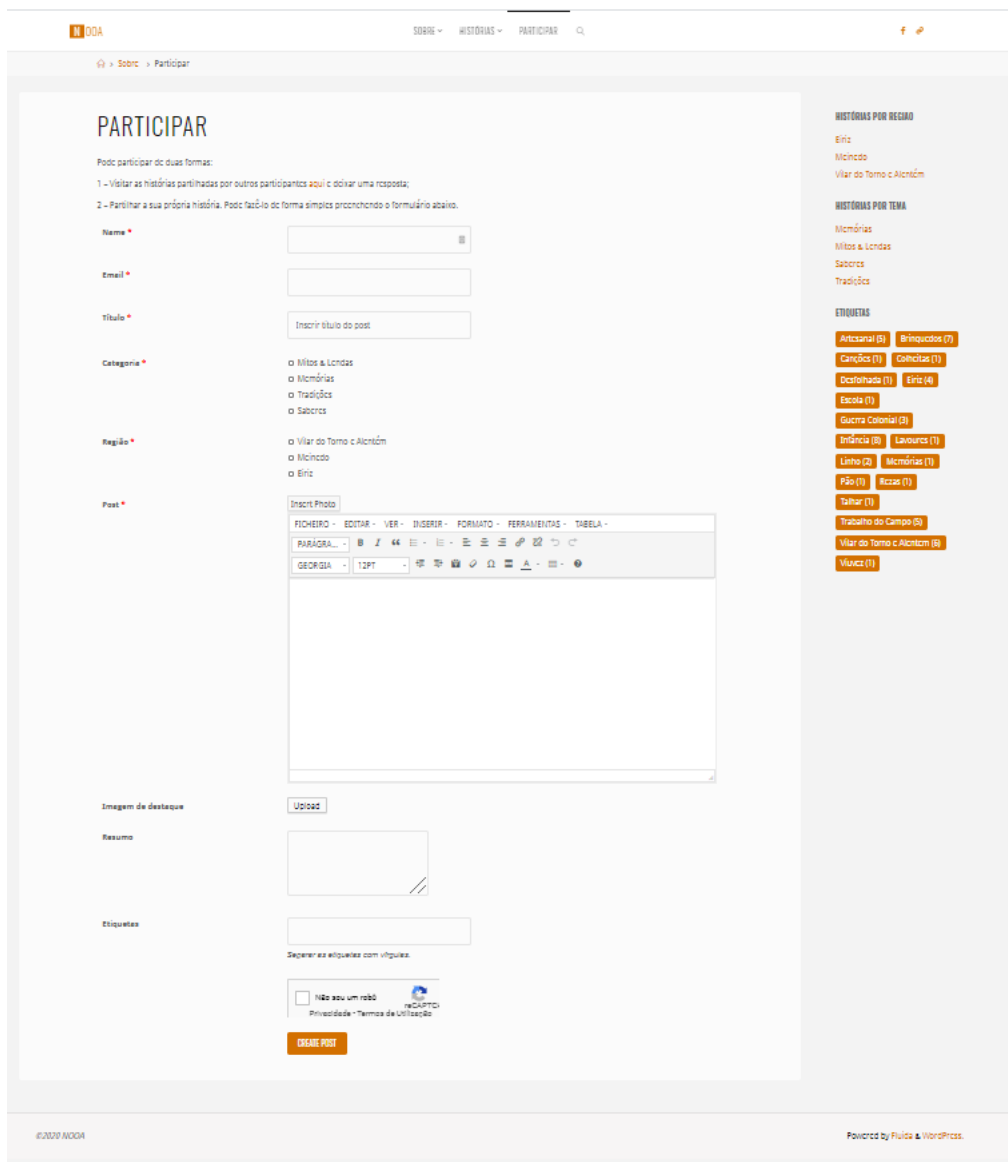


Figure 102: Participate.

4.5.1.7 Integration with Social media

Our platform wouldn't be complete without the creation and integration with a Facebook page and a YouTube post channel devoted to the NOAA project.

Based on WordPress, we were able to develop a solution that could aggregate all the intergenerational storytelling outcomes and that could become the rampage for sharing our work in social networks.

Again, we intended to make good use of the tools available for the integration with social media as well. For that purpose, we decided to use the service If This Then That (IFTTT), that brings other services together into applets. This includes social networks such as Twitter and Facebook, among other applets such as Dropbox, Evernote and Google Assistant.

This service is based on a premise of "if this, then that" as applets have one trigger, and one action. Applets can run when instructed via widgets, and they are able to aggregate multiple actions. Additionally, some applets have filters that make them run only when a specific condition is met.

The process of configuring integration of our WordPress platform with our social media profiles through ifttt.com was fairly straightforward.

First, an account was created to access a list of available applets. We were interested in an applet that allowed any new posts or comments on our platform to be automatically posted on our Facebook Page and vice-versa. We just selected the desired applet to activate it and we connected the services that are involved in the Applet.

Data management and privacy were some of our considerations regarding our use of this service. Throughout the process, it was clear that the service needs to store access tokens that grant it limited access to the accounts connected to IFTTT. This is however a technical requirement so that the enabled applets are able to run and grants only limited access to our social media and platform accounts.

4.5.1.8 *Going Live*

This platform was in development in parallel with the empirical work with the intergenerational groups. This allowed us to have a deeper understanding of the needs and skills of the participants and to shape the development of the platform accordingly. On another hand, this parallel development revealed to be a relevant element for boosting curiosity and interest among the participants of the project, as they were the first to know of every relevant accomplishment of the development milestones and always reacted to these news with enthusiasm.

The platform went live on March 2019, ready to receive the first contributions of the participants. It was presented on each group during the intergenerational activities, and it was

received with enthusiasm by the participants, that now had a space and a structure specifically conceived to be the main address of their digital stories.

4.5.2 Involving the Community

Included in the operationalization of the digital storytelling activities, we started and streamlined the basis of a digital affinity space as per Gee's (2005) definition, to be the stage for discussion of the produced artifacts, and ultimately to aggregate both artefacts and discussion around cultural identity of the region of Vale do Sousa.

We did so in two steps: first, we prepared social media presence for the NOOA project through a YouTube channel⁶ and a Facebook page⁷, in parallel with the use of the NOOA platform⁸, which also features a social media component that was valuable to help us streamline a more global perception of the portrayed cultural identity; second, we prepared a final exhibition and a set of news in regional media so that the broader community could be aware of the project and, subsequently, consider to participate.

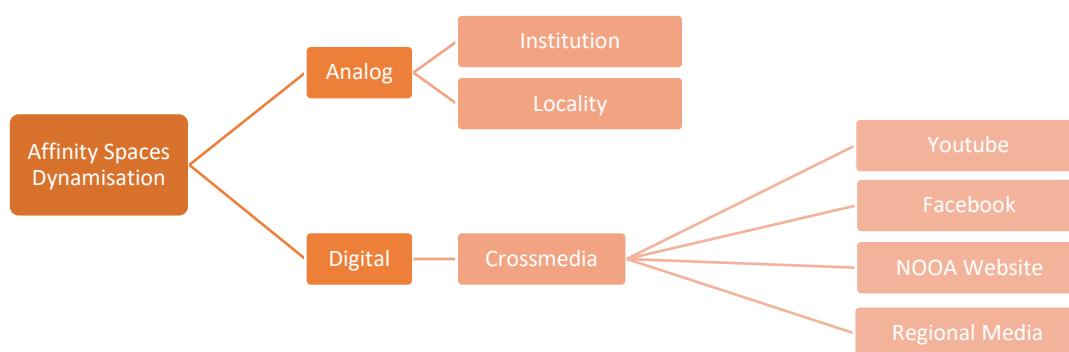


Figure 103: Phases of the Affinity Spaces dynamization in NOOA.

When we were preparing to enter in the second step of involving the community, dedicated to the Project's final exhibition, COVID-19 pandemics broke, with some of the first outbreaks in Portugal originating exactly in the region of Vale do Sousa. As a result of the country's sanitary situation and taking into account the need for social isolation, there were significant implications for the course of this phase of the field work, causing an interruption for indeterminate time.

⁶ <https://www.youtube.com/@historiasdonossotempo>

⁷ <https://www.facebook.com/historiasdonossotempo>

⁸ <https://www.historiasdonossotempo.pt/>

This final exhibition previewed the organization of a final face-to-face event in which all the work carried out by the intergenerational groups would be exposed and open for discussion by the community, with the goal of consolidating an extended in-person affinity space that could lay the foundation for interactions in the digital affinity space developed for this purpose. Negotiations and plans were carried out with municipalities and other relevant entities in this regard, but the current sanitary situation has thrown these plans to an indefinite moment. Even at the end of the first state of emergency, the feelings and the degree of uncertainty were still very high in the target regions.

With special relevance for the extraordinary context we were experiencing, it is important to note that the senior participants involved in the research were mostly individuals aged around 80 years old, some with previous health conditions, which made them more prone to the risks related to COVID-19. This group of individuals also demonstrated several limitations with respect to working with digital tools, which in most cases resulted not only in the impracticality of the continuity of the planned fieldwork activities, but also in the impossibility of proceeding with remote activities.

We followed the evolution of the situation very closely in the hope that we could still maintain the original plans, but it proved to be prudent and necessary to prepare a readjustment to the initial plans that could best satisfy the initial objectives of the research. Along this path, we developed a contingency plan which focused on a transition to the virtual, that we describe in detail in the next sections of this chapter.

4.5.2.1 Participants and Audiences' Engagement: Between Interest and Agency

As literature suggests, the consolidation of affinity spaces is deeply dependent on a dimension of participatory culture that requires the observation of an interest construct (Arnone et al., 2011, p. 184). Aligned with this idea, we endorsed multiple activities in pursue of such consolidation.

We approached this affinity space quest in two dimensions: In-person and online, as we describe in the following sections. We strategically started our participatory approach by building the basis of an in-person affinity space. This choice was based on two main premises, namely both our perceptions of the digital literacy and skills of the groups, and our conception of the potential of the online contact as an extension of the face-to-face contact, as a way to

leverage the subsequent cultural exchanges. Indeed, attending to our target audience, composed of seniors and juniors, and taking into account the characteristics of the groups regarding digital literacy that we could observe, it grew clear that face-to-face contact was needed to spark the interest to pursue the activities of the project. Signs of digital divide grew clear among the participants as the fieldwork developed, which presented a considerable limitation to the hopes of building interest from scratch in an online environment. Hence, we regarded the perspective of the online contact as an extension of the face-to-face contact, as we soon understood that the face-to-face contact was essential in this context, for the richness of interpersonal dynamics and the comprehensive observations they would foster and allow. In this sense, we planned to initially approach the online contact as an extension of the face-to-face contact, and as a stage potentially capable of allowing the conversations initiated during the in-person interactions to go further, in reach and in depth.

4.5.2.1.1 In-Person

During the development of an in-person affinity space, the project activities were successful in achieving curiosity, interest and engagement in both groups: Vilar do Torno e Alentém and Eiriz.

In general, participants were able to demonstrate a desire to learn, often triggered by the novelty or uncertainty of the tasks' outcomes and ways of execution, achieving the state of Curiosity (Arnone et al., 2011). The curiosity that was shown was visibly enduring, driven by positive emotions and a belief in the value or enjoyment of a topic, achieving the state of Interest (Arnone et al., 2011). Finally, the participants revealed an active participation, immersion, and a strong connection to the topic they were working, achieving the state of Engagement (Arnone et al., 2011).

At Eiriz, this last stage was noticeable during the multimedia artifacts development. For example, during the preparation of the content entitled "Paparoto", the behind the scenes was full of indicators of play and engagement. While the seniors were preparing the elements for the demonstration and representation of one of the memories that they had retrieved together before, in an entangled rhythm, we could observe an interesting transformation in the attitudes of the participants. Seniors figuratively became juniors during that demonstration, and juniors mingled in the play. Our observations suggest that, at that time, the individuals let go of their

status and quit belonging to a specific side of the intergenerational partnerships. They were all at the same level, and communication, understanding and engagement flowed likewise.

This last state, however, didn't develop in similar ways in both groups, calling the attention for the need to allow more time for development in the case of intergenerational groups created from scratch, and also for the need of an adequate moderation regarding two particular factors:

1. Authority of one of the intergenerational sides, that unmotivated the other side to assume a more active and critical role in a determined moment.
2. Generational gap, and underdeveloped intergenerational understanding.

Moderation revealed to be pivotal in unblocking the engagement with the assistance on shortening the gap that might be becoming visible.

These balancing strategies were applied in the last sessions with the intergenerational group that was created from scratch. Engagement started to spark and become visible in the last sessions with this group, which highlights the need for consistency and time for consolidating the affinity space in this case.

4.5.2.1.2 Online

As previously mentioned, we looked at the online with two major promises: first, to allow the conversations initiated during the in-person interactions to go further in reach and in depth, in a sense of continuity of the in-person contacts; second, to allow and foster types of interactions, dynamics and reach that are completely different of the ones allowed by in-person contact, and that are specific to the online environment. In line with this, and in an attempt of alignment with our in-person fieldwork and with conscience that this would be the approach that could be more naturally adopted by the project participants, we chose to start by approaching the online as an extension of the in-person field work and leaving the evolution to more native designed interactions for future development.

After reaching the end of phase two of fieldwork, we hence started to streamline an attempt of the consolidation of an online affinity space.

We started phase 3 with a dissemination campaign in partnership with the municipalities of Paços de Ferreira and Lousada, with the aim to develop one or more virtual sessions that could call the external community to interact online with the project. We resorted to pre-existing contact lists and structures of relevant partners and publicized the project in the local media in an attempt to raise awareness around the project and to present it to the community.

Following, and understanding that the organic growth of a Facebook page centred on cultural identity hinges on a multi-pronged approach that emphasizes community building and findability, we developed a set of activities to feed NOOA's digital spaces in this respect:

- Weekly publication of new content on the project platform and social networks;
- Weekly highlighting of existing content on social networks;
- forum dynamization strategies, with emphasis on social networks and on partnerships with other pages with similar theme and consolidated engagement;
- Monitoring of activity in the online affinity spaces in a final period of time in which dynamization was not carried out.

We acknowledged the importance of providing content variety, balancing informative posts on traditions and curiosities regarding the region, with other cultural fare, like recipes and even humor. We also tried to actively encourage user-generated content to fostering a sense of participation and shared experience, through challenges that we cast through call to action in many posts regarding the most diverse topics. Likewise, we acknowledged that the development of the community would be considerably reliant on findability, which we tried to enhance through strategic use of keywords and hashtags, ensuring the page surfaced in relevant searches. We also looked for collaborations with cultural organizations and influencers that could further broaden our reach.

The virtual presentation session took place on the Facebook page of the project on the 27th of November 2020, with 408 views and a reach of 1,2K.

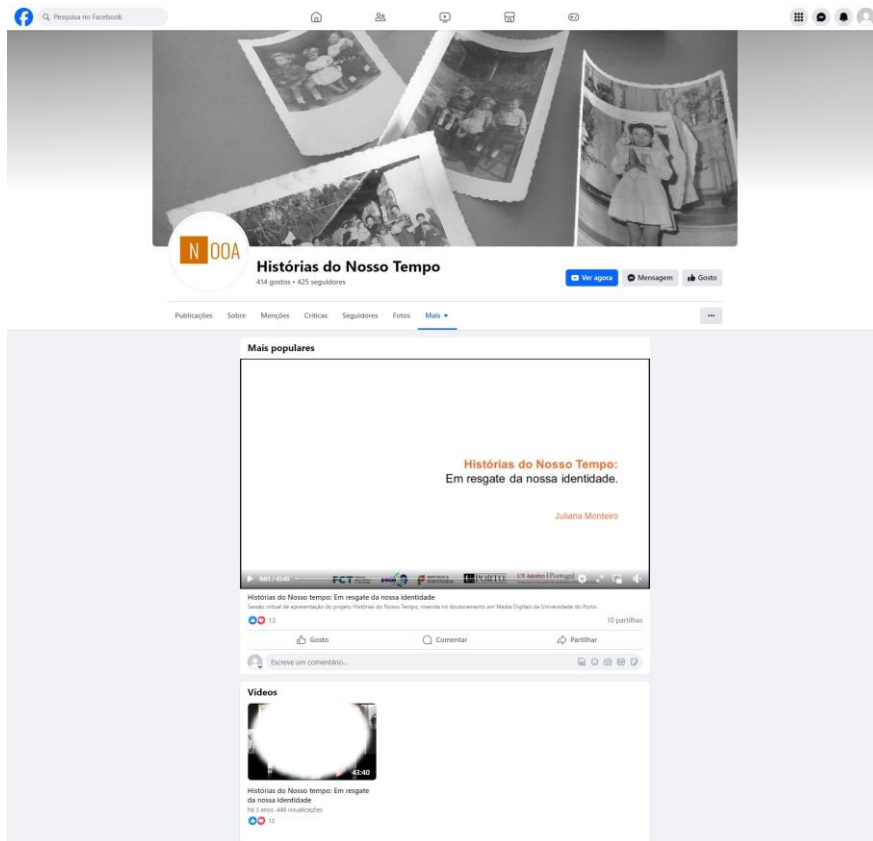


Figure 104: Facebook Virtual presentation of the project and Call to Action to the global community.

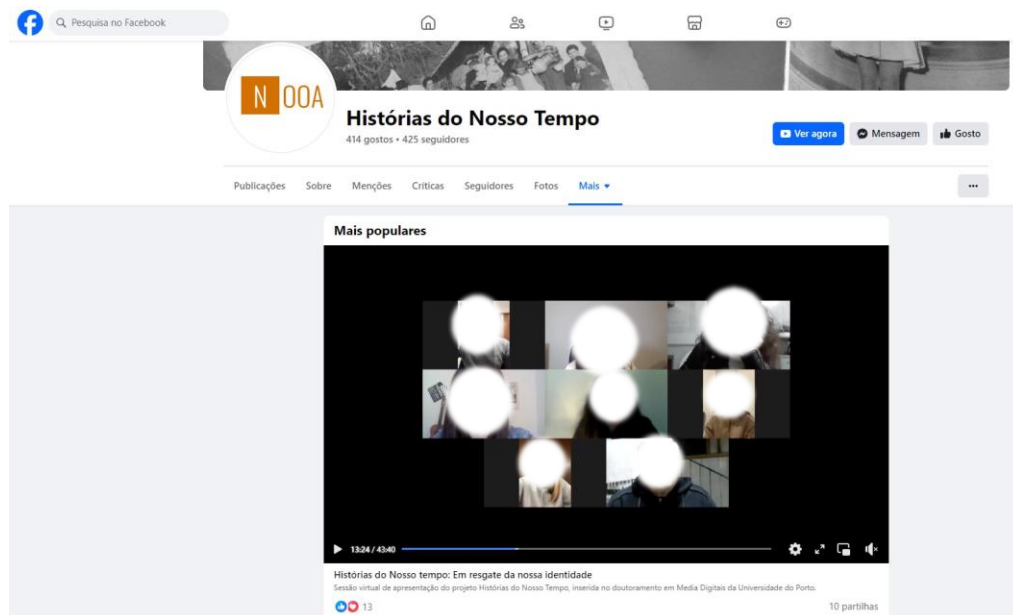


Figure 105: Facebook Virtual presentation of the project - contribution of the participants.

The event was disseminated through a coordinated communication effort that comprised the creation of a Facebook Event (see figure 106) and the creation of a press kit (see Appendix 5) that was made available to our partners.

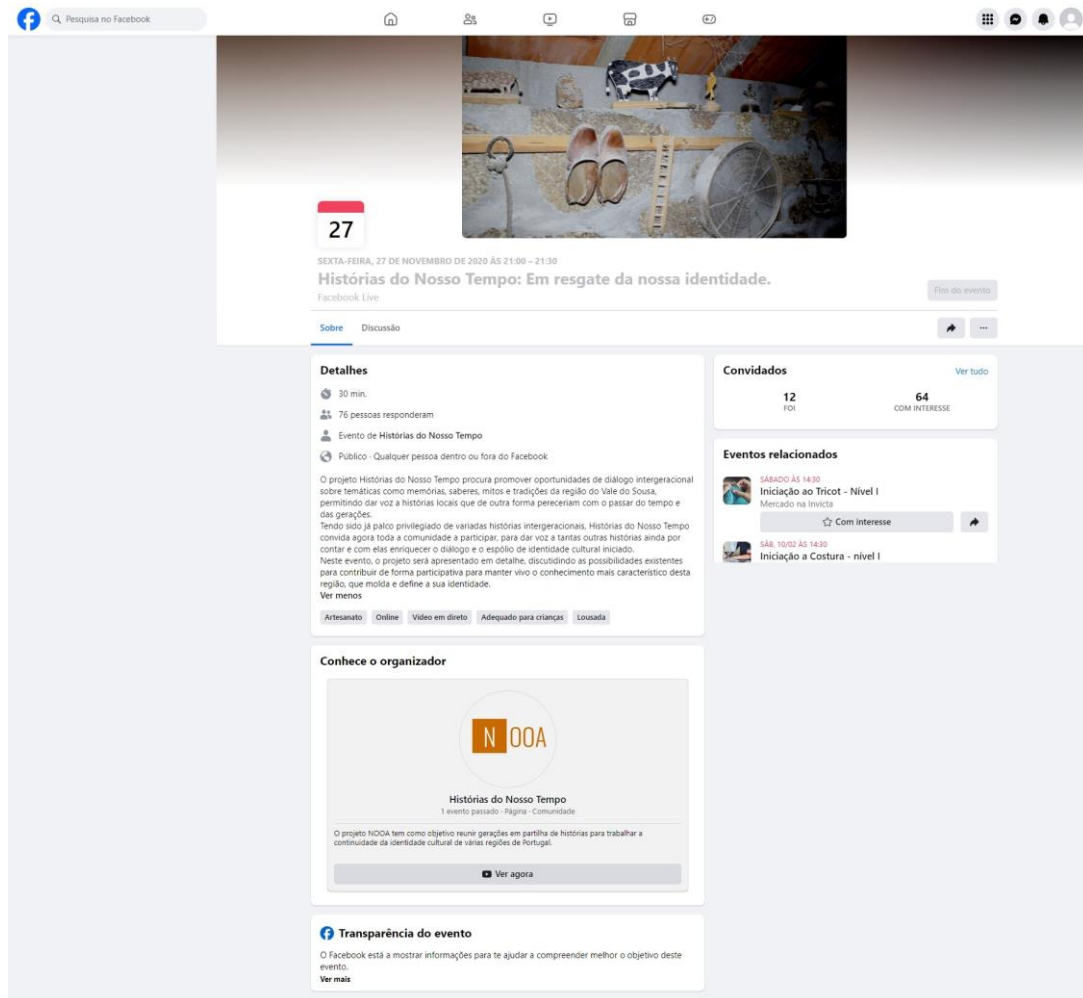


Figure 106: NOOA Virtual Presentation and Call to Action - Facebook Event.

The project and the event were featured in 6 articles in the local press, one video interview and several publications on the Facebook pages of the Municipalities of Paços de Ferreira and Lousada, as well as partner associations (see figure 107 and clipping in Appendix 5).

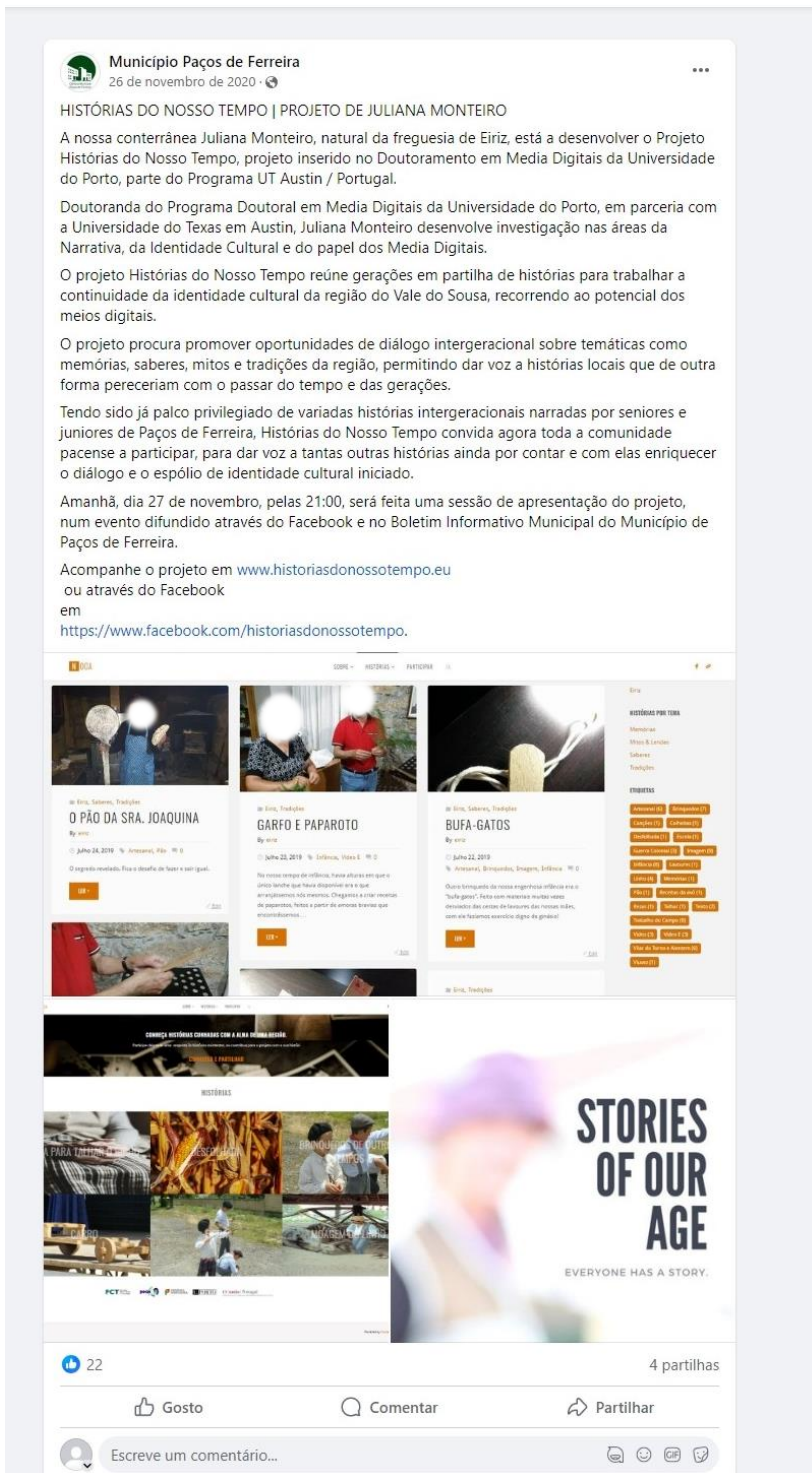



Figure 107: Facebook Dissemination by the Municipality of Paços de Ferreira.

A series of podcasts was also created and weekly fed into the project’s social media (see figure 108).

Histórias do Nosso Tempo - Seguir
14 de fevereiro de 2021

Domingo é dia de histórias! O nono episódio da série "Conversas à Lareira" traz-nos memórias partilhadas pelos seniores da Freguesia de Eiriz, Paços de Ferreira, sobre mitos e lendas que se contavam na região. Conheça as "Bruxas".
#bruxas #Eiriz #pacosdeferreira #Mitos
<https://soundcloud.com/historias-do-.../bruxas/s-sL1oqQXmNMQ>



SOUNDCLOUD.COM
Bruxas Guardar
Participação no Projeto "Histórias Do Nosso Tempo: A narrativa intergeracional ..."


3 1 partilha

Gosto Comentar Partilhar

Escreve um comentário...

Histórias do Nosso Tempo - Seguir
17 de janeiro de 2021

Domingo é dia de histórias! O quinto episódio da série "Conversas à Lareira" traz-nos memórias partilhadas pelos seniores da Freguesia de Eiriz, Paços de Ferreira, sobre a vida de trabalho e os tempos de escola de outrora.
<https://soundcloud.com/.../trabalho-e-escola/s-QCPsGsmMBeE>



SOUNDCLOUD.COM
Trabalho e Escola Guardar
Participação no Projeto "Histórias Do Nosso Tempo: A narrativa intergeracional ..."


3 2 partilhas

Gosto Comentar Partilhar

Escreve um comentário...

Histórias do Nosso Tempo - Seguir
7 de fevereiro de 2021

Domingo é dia de histórias! O oitavo episódio da série "Conversas à Lareira" traz-nos memórias partilhadas pelos seniores da Freguesia de Eiriz, Paços de Ferreira, sobre alguns mitos e lendas que se contavam outrora na região. Está na hora de correr o fado.
<https://soundcloud.com/historias-do-nosso-.../correr-o-fado>
#mitoselendas #Eiriz #pacosdeferreira



Correr o Fado
Participação no Projeto "Histórias Do Nosso Tempo: A narrativa intergeracional para a manutenção de identidade cultural em espaços de..."

3

Gosto Comentar Partilhar

Escreve um comentário...

Figure 108: Weekly Podcasts

Engagement was actively encouraged, through challenges and calls for participation and through prompt responses to comments and messages, to nurture a sense of community. Hence, the Facebook page of the project constituted one of the cornerstones that mediated our connection with the general community in this phase.

We followed a publication plan that resulted in 3 months of weekly publications, featuring the content that was created by NOOA’s participants during the in-person activities, as well as the weekly launch of a new episode of the podcast series "Stories by the Fireplace". Five months of moderation and publication of external content followed this initial engagement fostering efforts, and afterwards, we proceeded with more sporadic sharing of curiosities and contents from other pages, as well as signalling of ephemerides connected with the theme of cultural identity.

Figures 109 to 115 highlight the evolution of engagement with NOOA’s Facebook page, from November 2020 to April 2021.

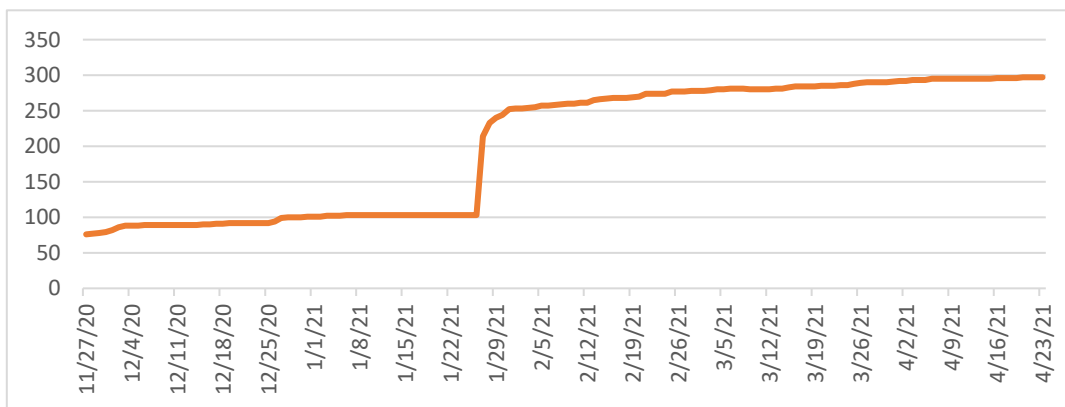


Figure 109: Total Likes (Unique users) on NOOA Facebook page, from November 2020 to April 2021. Source: Facebook Insights.

We observed a trend of growth regarding the organic gain of new followers of the page. We started with 76 likes on the day of the presentation session, fruit of the dissemination that we previously described. Afterwards, *Likes* and *Followers* evolved to 297 in 5 months of implementing the strategy that we envisioned, to 413 *Likes* and 424 *Followers* in December 2023 (see fig. 110).



Figure 110: NOOA Facebook Page Likes and Followers in December 2023.

During this last period, after we finished implementing the strategy that we previously described, we deliberately limited our moderation to responding to comments and to sporadic sharing of other pages contents, that were related with our theme. No other activities were registered in the page further than our postings and the sporadic comments (positive in nature) of the original authors of contents external to our page. These insights suggest that this timespan and strategy weren't enough to effectively consolidate the community to a level in which it would be able to autonomously generate and sustain deeper forms of engagement, other than liking and sharing.

Over this period, we also looked into our audience demographics and content performance through Facebook Insights to monitor the development of audiences and engagement of the page. Figures 111 and 112 highlight NOOA's Facebook page main demographic indicators.

Facebook followers ⓘ

424

Age & gender ⓘ

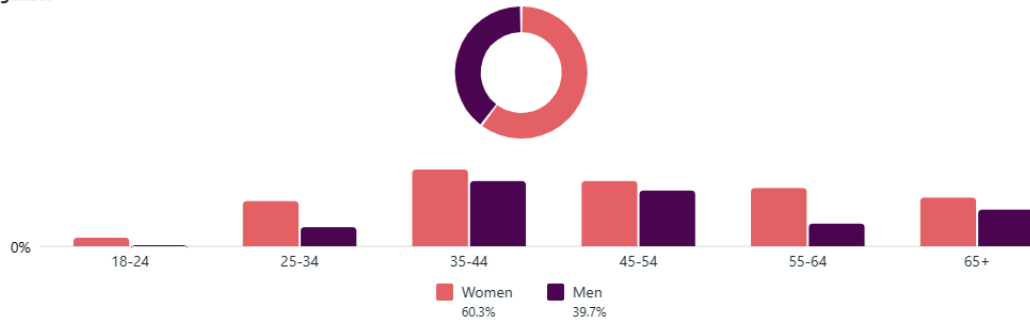


Figure 111: NOOA's Facebook page demographics: Age and gender. Source: Facebook Insights.

We can observe that our audience is constituted mostly by women aged between 35 and 65+ years old. Globally, the more expressive age segment of our audience is situated between 35 and 44 years old (see figure 111). On another hand, we can also observe that we were successful in reaching a very targeted audience in terms of geographic distribution (see figure 112), corresponding to people from the Vale do Sousa (Lousada, Paços de Ferreira, Penafiel, Paredes, Felgueiras).

Top cities

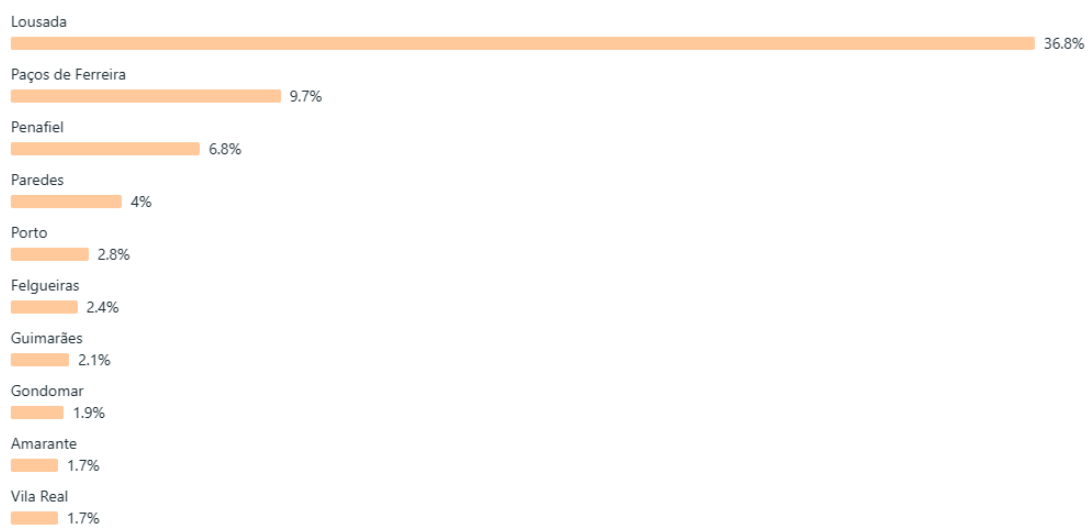


Figure 112: NOOA's Facebook page demographics: Top cities. Source: Facebook Insights.

Figure 113 illustrates the evolution of the weekly and 28 days organic reach from NOOA’s Facebook Page, referring to the number of unique users who had any content from the page entering their screen through unpaid distribution. We can notice a spike of organic reach that started building in parallel with our dissemination efforts through local media and partner institutions, in response to curiosity regarding the project. Following, we perceive other momentary boosts, although much more modest in expression, accompanying our efforts to connect with other culture focused pages and influencers.

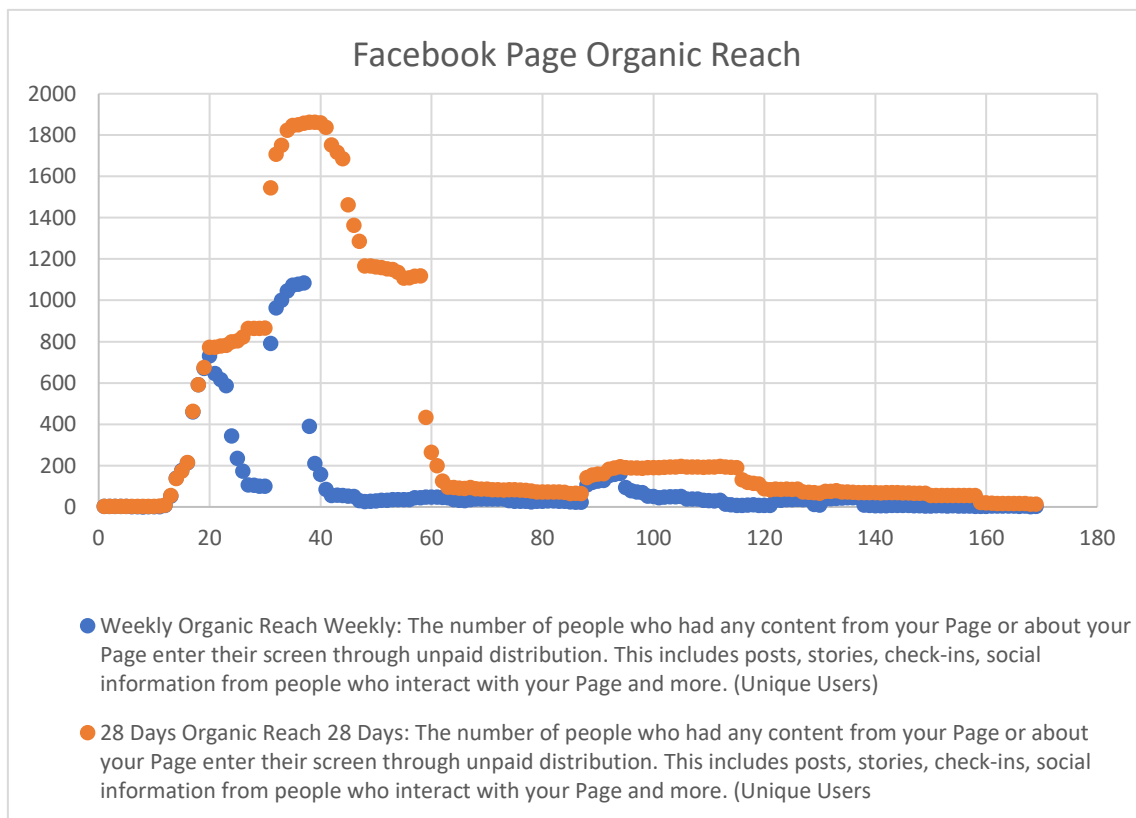


Figure 113: NOOA’s Facebook Page organic reach, from November 2020 to April 2021. Source: Facebook Insights.

On another hand, figure 114 illustrates the evolution of the weekly and 28 days engagement with NOOA’s Facebook Page, referring to the number of unique users who engaged with our page, through clicks or stories created. We can perceive that the spikes of organic reach that we previously referred reflected also on the observed engagement, and vice-versa.

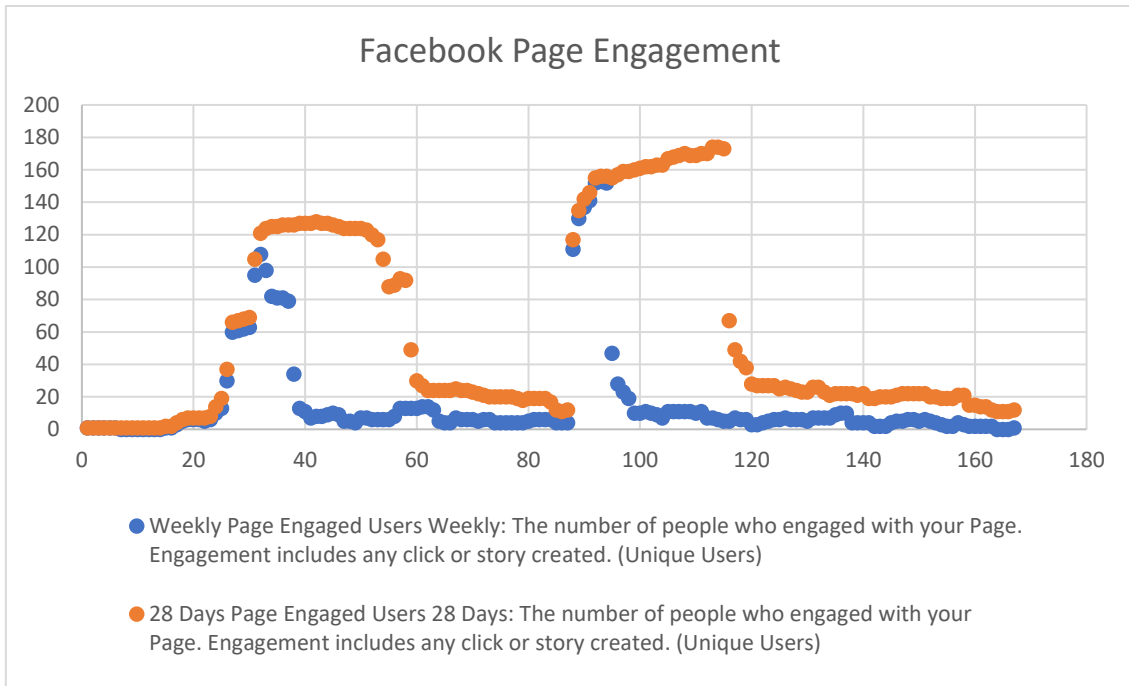


Figure 114: NOOA's Facebook page engagement, from November 2020 to April 2021. Source: Facebook Insights.

Regarding the Project's platform, one comment was left by one NOOA's participant to the published contents, as shown in figure 115.



Figure 115: Commenting on NOOA platform.

Overall, we could understand that engagement with the online spaces had momentary boosts, that nevertheless resisted to sustain autonomously in time, suggesting the importance

and need for structured and consistent moderation, at least until the community reaches consolidation. It also confirms the considerable extent of the challenges implicated in the online involvement of the featured demographics around the topic of cultural identity.

4.5.2.1.3 Overall CIE development over the course of NOAA

Figure 116 summarizes the analysis of participants and audiences' engagement and associates the CIE model stage with each of the phases of the empirical work that it was observed in during the NOAA project.

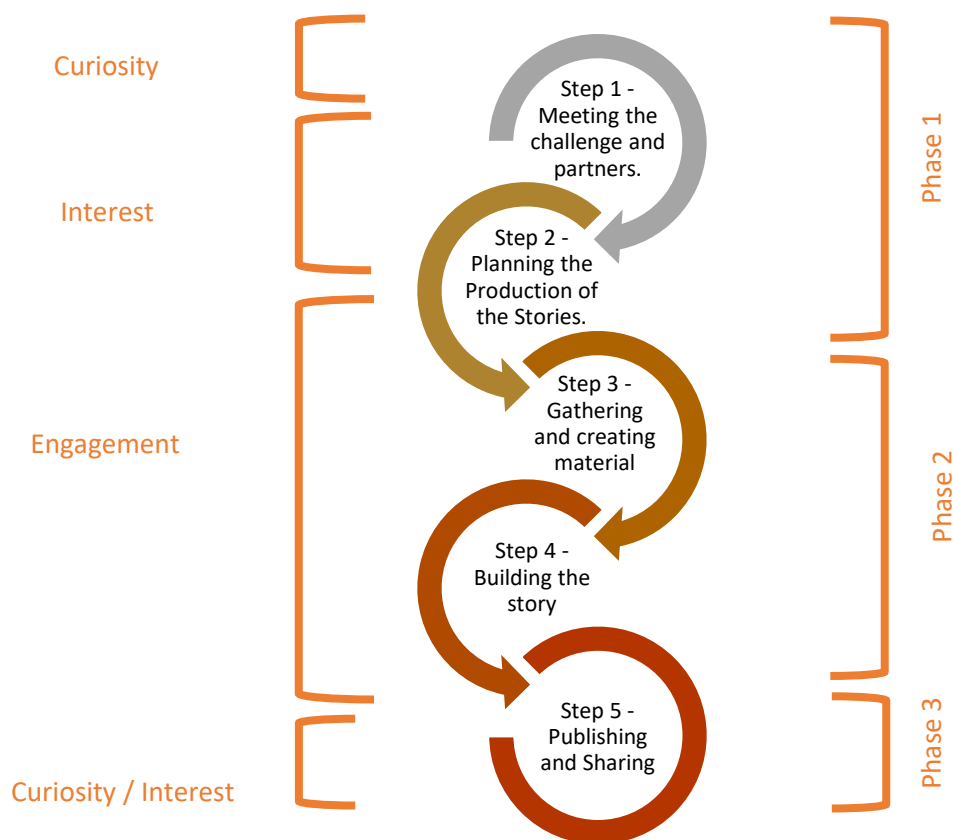


Figure 116: Stage of Arnone et al. (2011) CIE model observed in each phase of NOAA's empirical work.

We could observe that curiosity transitioned to interest and to engagement during the development of phase 1 of the in-person activities, corresponding to brainstorming and connecting, in which participants engaged with activities of collective remembering and planning the creation of the stories. We observed that engagement sustained throughout phase two, with the participatory intergenerational production of the stories, but went back to curiosity and interest in phase 3, dedicated to sharing online and feeding the conversation.

When the activities moved to the online space, curiosity was observed but didn't spontaneously convert into interest. Indeed, immediately after the project's presentation event on Facebook, we could perceive an organic boost in pageviews, sharings and likes. Despite the page was able to maintain and organically slowly increase the number of followers over time, highlighting curiosity regarding the project and its stories, it seemed that the community wasn't ready yet to other forms of deeper involvement. In light of this fact, we endorsed a coordinated communication strategy to try to boost interest and, in consequence, streamline engagement as well. We began with resourcing to a search for partnerships with Facebook Pages and groups with similar topics.

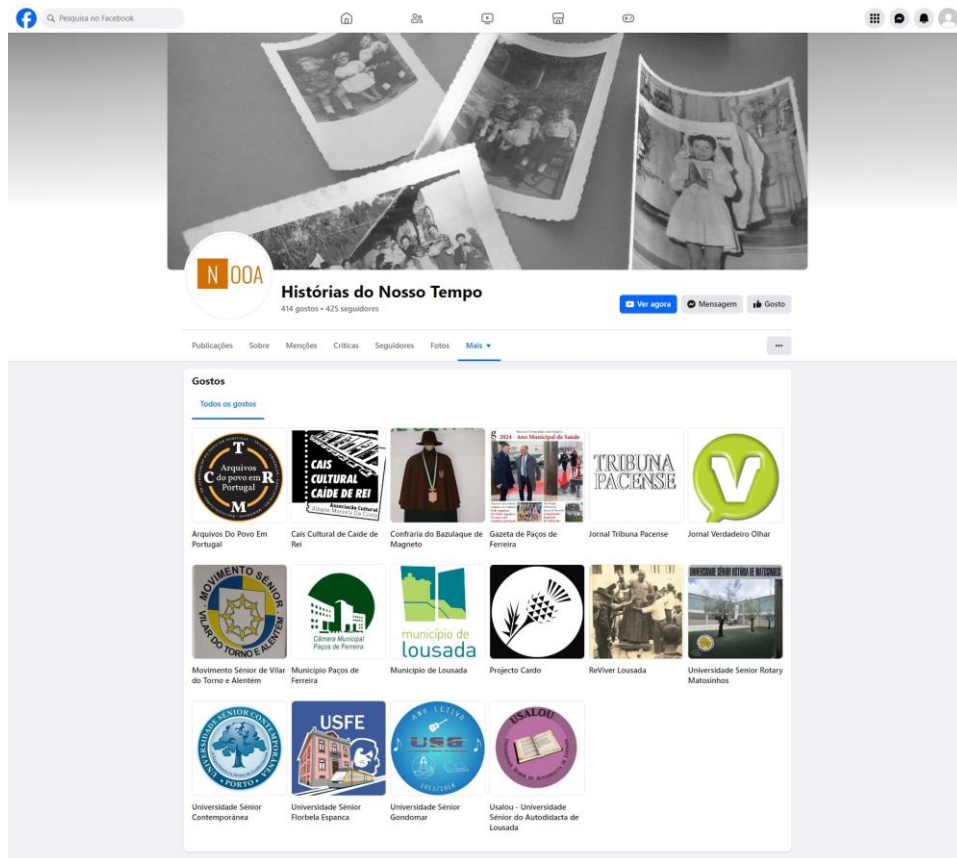


Figure 117: NOOA likes in stakeholders pages.



Figure 118: Stakeholders identification: Portugal de Antigamente - Facebook Group.



Figure 119: Stakeholders identification: Facebook Group Portugal Antigo - Viagem ao Passado.

We were able to establish partnerships of dissemination with some of these stakeholders, as shown in figure 120. This resulted in a bidirectional expansion of range and in a momentary boost of engagement, through page views, post sharing, liking and commenting, but still modest in expression in the analysis timespan, that proved to be somehow short for this consolidation.

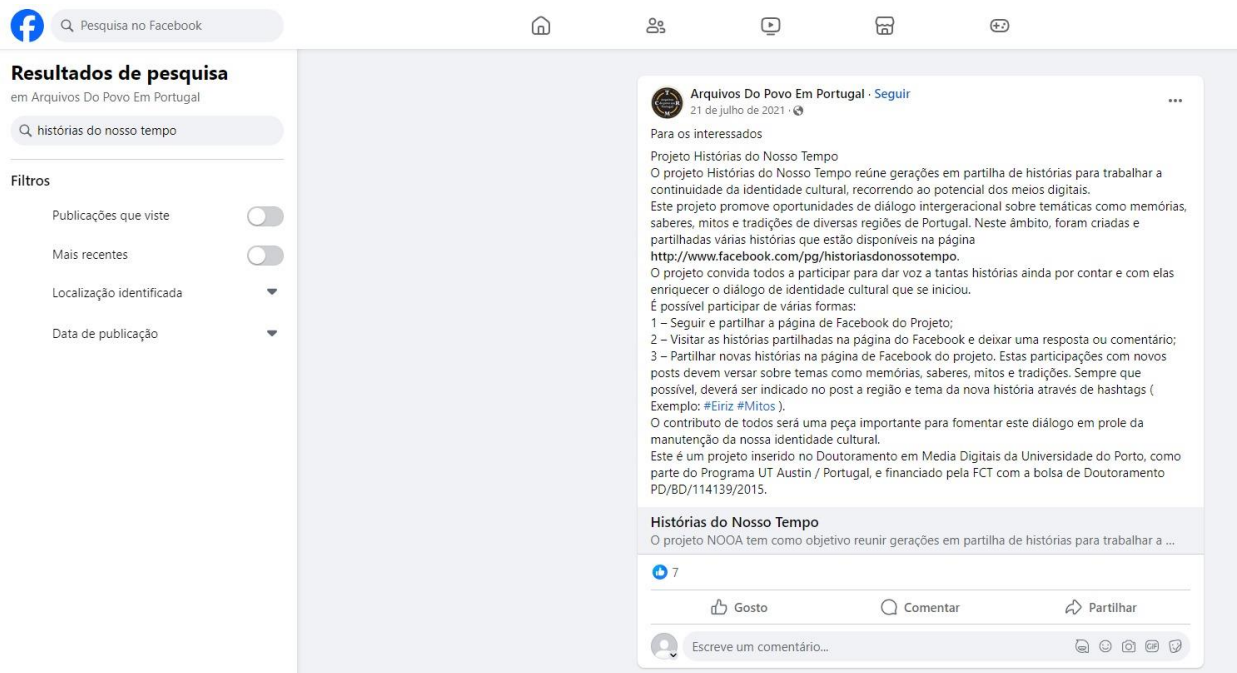


Figure 120: NOOA project dissemination partnership with Arquivos Do Povo Em Portugal.

4.6 NARRATIVES TOWARDS MAINTENANCE: THE ROLE OF INTERGENERATIONAL DIGITAL STORYTELLING FOR CULTURAL IDENTITY AWARENESS AND CONTINUITY THROUGH THE LENS OF NOOA'S INTERVIEWEES

One of our primary data gathering instruments were semi-structured interviews. As previously described in the methodology chapter of this dissertation, we conducted nine interviews, individually with each participant, with the help of a semi-structured interview script, enlisted in the appendix section of this dissertation. Following, we report the main findings of these interviews.

4.6.1.1.1 Intergenerational Storytelling

An in-depth analysis of the interviews allowed us to understand the importance that Intergenerational contact had for both juniors and seniors. Participants, both seniors and juniors, frequently pointed out the opportunity to learn and to be with each other during the interviews as the one of the main reasons for entering and participating in the project.

JUNIOR1: I think it was wanting to know more about this generation gap. This sharing of knowledge.⁹

SENIOR1: Associating with them, with younger people, is fundamental because of what they teach us and what we can probably teach.¹⁰

(...) The experience of bringing the two generations together and the storytelling part was wonderful, which I loved immensely for two reasons. Firstly, because I suppose something passed on to the younger ones and on the other hand, for me, it was wonderful because it was the memory of a time that is long gone, but that still brings me a lot of nostalgia when I remember it.¹¹

Seniors often expressed the satisfaction they get from intergenerational contact.

SENIOR1: (...) Any old man likes to hang out with the younger ones. It's good, it's really good. I have many... I even call them my granddaughters and grandsons; this pleases me a lot. (...) I seriously believe that a grandfather is very pleased when he sees a grandson asking him for information, he is delighted with life when this happens.¹²

Indeed, from the seniors' side, many responses pointed this as an important part of participating in the project:

SENIOR1: If it was just the seniors, it wouldn't be so appealing... There's a very annoying part of being with seniors, but it's nobody's fault. A senior is difficult, because of a lot of things, even the dialogues, because of the hearing... Furthermore, seniors fall asleep more easily, when the matter doesn't interest them, they are not about to haggle, they fall asleep and that's it. With young

⁹ Eu acho que foi um bocadinho o querer saber mais sobre esta diferença de gerações. Esta partilha de conhecimento.

¹⁰ A gente associar-se com eles, com as pessoas mais jovens, é fundamental por aquilo que eles nos ensinam a nós e aquilo que provavelmente nós podemos ensinar.

¹¹ A experiência de juntar as duas gerações e da parte de contar histórias foi maravilhosa, que eu adorei imenso por duas razões. Primeiro porque suponho que passou alguma coisa para o lado dos mais jovens e por outro lado, para mim, foi maravilhoso porque foi o recordar de um tempo que já lá vai lá, já longe, mas que ainda me traz muita saudade quando me lembro daquilo.

¹² (...) qualquer velhote acha que gosta de conviver com os mais novos. É bom, é muito bom. Aliás, eu tenho muitos... Eu até lhes chamo as minhas netas e meus netos, enfim, eu fico satisfeito. (...) Eu acredito seriamente que um avô fica satisfeíssimo quando vê um neto a pedir-lhe informações, ele fica encantado da vida.

*people, they are more attentive, even if it's with the aim to criticize. They tease all of this and that's fundamental, because the great difficulty we have in making the senior groups more united is to make something happen, but it's not easy... But with the juniors, it brings joy to the environment.*¹³

That satisfaction was also expressed by juniors.

*JUNIOR3: The seniors sharing with us, young people, and realizing that we can produce and bring a story of theirs to something that can be seen by several people, in many places, and not be just something restricted to us (...) we were all very excited about this and it was good for everyone.*¹⁴

Indeed, juniors also often highlighted the satisfaction of acknowledging the effect that these interactions had on the seniors.

*JUNIOR3: Having closely watched so many exchanges, so many stories that I also helped to record, it is also very notorious that people feel happy and fulfilled to be able to help others, to be able to be part of a project, and in this case to be able to share what they did, what they know and what is the cultural identity of their region, that they feel like theirs too. I remember, for example, of the case of SeniorX's bread, who felt a great joy in doing that and explaining and recording and then, in the end, seeing the final result.*¹⁵

(...) And therefore, in terms of experiences, I think it was very positive and even for them [Seniors]. I feel that for those who worked with me it was also very good to pass on this experience and to have the opportunity to watch the

¹³ Se fosse só os seniores não tinha tanta graça... Esta coisa dos seniores, há uma parte muito aborrecida, mas que não é culpa de ninguém. Um sénior é difícil, por muita coisa, até os diálogos, por causa da audição... depois adormecem com mais facilidade, quando não lhes interessa, não estão para regatear, adormecem e pronto. Com os jovens, estão mais atentos, ainda que seja para criticar. Eles espevitam um bocado isto tudo e isso é fundamental, porque a grande dificuldade que nós temos em tornar os grupos de seniores mais unidos é fazer acontecer alguma coisa, mas não é fácil, mas com os juniores, isso traz uma alegria ao ambiente.

¹⁴ Os seniores partilharem connosco, jovens, e perceberem que nós conseguimos reproduzir e trazer uma história deles para algo que possa ser visto por várias pessoas, em muitos sítios, e não ser uma coisa só restrita a nós (...) estávamos todos muito entusiasmados com isto e fez bem a todos.

¹⁵ Tendo assistido de perto a tantas partilhas, a tantas histórias que também ajudei a gravar, é muito notório também que as pessoas se sentem felizes e realizadas em poder ajudar os outros, em poder fazer parte de um projeto, e neste caso poderem partilhar aquilo que eles faziam, que eles sabem e que é a identidade cultural da região deles, que eles sentem como deles também. Estou a lembrar-me, por exemplo, do caso do pão da SeniorX, que sentiu uma alegria enorme em fazer aquilo e explicar e gravar e depois, no fim, ver o resultado final.

*recording, and to participate, and to be the main actors and to leave their legacy.*¹⁶

All this highlights the perceived impact of the intergenerational contact, that was pointed out mostly by juniors.

Lining up with this idea, both seniors and juniors highlighted the idea of intergenerational bonding strengthening from the activities of the project.

SENIOR3: I think it's worth it for both sides [referring to seniors and juniors], engaging in conversations and giving your opinions so that there is convergence.

¹⁷

*(...) I think it made it possible to help each other. If the elder has some experiences to share that the younger doesn't or vice versa, I think they are helping each other. I think it's interesting. And to stop is to die, even those who are older, don't stop because to stop is to die.*¹⁸

*(...) I like to deal with the Youth, and I like it when the Youth have its head turned forward, always forward, and not backwards or sideways. And I support them, I help them grow.*¹⁹

*JUNIOR2: I think it brought us closer, because at least I got to discover a lot of things that I didn't know about life in the past. And I also think that the interaction that we've had with the elders, it also made them know things that they didn't know about our life nowadays. And I also think it was good for the elders to know that we really are interested in hearing what they say.*²⁰

¹⁶ (...) E, portanto, a nível de experiências, acho que foi muito positivo e mesmo para eles. Sinto que com quem trabalhei também foi muito bom passar esta experiência e ter aqui oportunidade de poderem ver, assistir à gravação, e participar, e serem os atores principais e deixarem a marca deles.

¹⁷ Acho que tanto de uma parte como da outra [referindo-se a seniores e juniores], acho que vale a pena. Vale a pena. Portanto, conversarem e darem as suas opiniões para que haja convergência.

¹⁸ (...) Eu julgo que possibilitou entreajuda. Se o mais velho tem algumas experiências que o mais novo não tem ou vice-versa, acho que estão a ajudar um ao outro. Eu acho que é interessante. E parar é morte, mesmo aqueles mais idosos, que não parem! Eu estou integrado aí. Não parar porque parar é morrer.

¹⁹ Gosto de lidar com a Juventude e gosto quando ela, a Juventude, tem a cabeça virada para a frente, sempre para a frente, e não para trás nem para os lados. E apoio, ajudo a crescer.

²⁰ Eu acho que aproximou, porque eu pelo menos fiquei a descobrir muitas coisas que não sabia sobre alguns anos atrás. E também acho que a interação que nós tivemos com as pessoas mais velhas, também as fez saber coisas que também não sabiam sobre nós agora. E também acho que foi bom para pessoas mais velhas saberem que nós temos interesse realmente naquilo que eles dizem.

JUNIOR3: When we really started filming and showing what we were doing and then showing the recordings, it really sparked a lot of interest in them [seniors] and [made them feel] that they can count on us, young people, and that they can ask us for help, to keep something here that for them made all the difference and was so good in their lives.²¹

(...) [SeniorX] shared with us the whole process, and the enthusiasm she showed in doing it! I think that this sharing was really good ... And even with SeniorXX, when we were filming the "covering of the oven", to experience with them what they did in the old days was, certainly, very satisfying. Because you feel like you live a little bit of that with them. And for them, being able to share that with us is really good!²²

Further than allowing for the intergenerational bonding strengthening, the participants also highlighted the bidirectionality of these interactions, allowing both seniors and juniors to experience a positive impact of engaging in these intergenerational dynamics.

JUNIOR4: Everyone learnt if they were willing to. I'm pretty sure that the younger like to learn and even have fun listening to stories of what was done in the old days. That was something that I noticed, that there was fun, that there was joy when we were talking about these things, there was dynamism. So, I'm pretty sure it influenced the [intergenerational] dynamics. And I think this is also an asset, because it only strengthens the union [between seniors and juniors].²³

This bidirectionality was very appreciated and it reflected and resulted on true intergenerational partnerships during the activities:

²¹ Quando começámos realmente a filmar e a mostrar o que fazíamos e depois a mostrar as gravações de como ficavam e assim, isso despertou mesmo muito interesse neles [séniores] e [fê-los sentir] que podem contar connosco, jovens e pedindo-nos ajuda, podem manter aqui uma coisa que para eles fez toda a diferença e foi tão bom na vida deles.

²² (...) [A SéniorX] mostrou-nos todo o processo e o entusiasmo que ela demonstrava ao fazer aquilo! Acho que foi mesmo muito bom e que há aqui esta partilha ... e mesmo com o SéniorXX, quando foi o "tapar do forno" o passar um bocadinho com eles aquilo que eles faziam antigamente foi, de alguma forma muito satisfatório. Porque sentes como se vivesses um bocadinho aquilo com eles. E para eles, poderem partilhar isso connosco também é, é realmente muito bom!

²³ Só não aprendeu quem não quis. Tenho quase a certeza de que os mais novos gostam de aprender e até se divertem a ouvir histórias daquilo que se fazia antigamente. Isto foi uma coisa que eu reparei que havia diversão, que havia alegria quando se falava dessas coisas, havia dinamismo, por isso, pá, eu tenho quase a certeza que influenciou na dinâmica. E eu acho que isso também é uma mais-valia, porque só fortalece a união.

JUNIOR3: In the cases I've worked on, for example, I think it's almost always been a sharing [of responsibilities]. That is, we agreed among ourselves. I know how to do this, and we need this, and we have to go here and get this... And, I also did my homework, which was: I know who has the oven, we can go there on such day... Therefore, it has always been a work shared by all. Maybe we [juniors] were left with the technical work of editing videos and so on, but many of them [seniors] were left with the more physical work, of sowing, making bread, covering ovens and so on. (...) So, some skills were more offered by juniors while other skills were more on the seniors' side.²⁴

Also, this opened the way for intergenerational complicity in some cases, that arose from the shared experience of recreating cultural identity stories together.

JUNIOR3: Going through this with SeniorX was like... I think this was the most striking and the funniest story ever! Really, no one would believe us if we told this story!²⁵

All this environment of intergenerational engagement generated opportunities for bidirectional learning, that were often highlighted by the participants during the interviews.

SENIOR1: Associating with them, with younger people, is fundamental because of what they teach us and what we can probably teach.²⁶

JUNIOR3: I speak from my experience, I learn a lot every day from the seniors, and I am sure that with this, with this project and with these dynamics, they also learn a lot from us.²⁷

²⁴ Nos casos que eu trabalhei, por exemplo, acho que foi quase sempre uma partilha. Isto é, combinávamos entre nós. Eu sei fazer isto, e precisamos disto, e temos que ir aqui buscar isto... E, eu fiz também o meu trabalho de casa, que era: eu conheço quem tem o forno, nós podemos ir lá em tal dia... Portanto, foi sempre um trabalho partilhado por todos. Se calhar nós [juniores] ficamos com o trabalho técnico de edição de vídeos e assim, mas muitos deles [seniores] ficaram com o trabalho mais físico, de semear, de fazer o pão, de tapar fornos e assim. Portanto, acho que potenciou, lá está, se calhar umas competências mais nuns e outras mais nos outros.

²⁵ Passar por isso com o SéniorX foi assim... acho a história mais marcante e mais engraçada. Vá, é que mesmo contado, ninguém há-de acreditar!

²⁶ A gente associar-se com eles, com as pessoas mais jovens, é fundamental por aquilo que eles nos ensinam a nós e aquilo que provavelmente nós podemos ensinar.

²⁷ Eu falo por experiência própria, diariamente aprendo imenso com os mais seniores e tenho a certeza de que com isto, com este projeto e com estas relações, eles também aprendem muito connosco.

(...) Above all, it was helpful on both sides. They were also able to share with us a little bit of what was theirs, their technologies. ²⁸

(...) Of course, for example, SeniorX sometimes didn't understand why I asked her to swerve to one side or the fact that I strayed to the other side [while recording our video]. But when I showed her afterwards the different attempts in one video and another, the difference in light, and she really realized that these tech issues make a lot of difference. Of course, we couldn't explain everything, not all the programs we used, because they couldn't keep up. But these little things, like the simple fact that the light is on one side or the other, how does it make a difference on a phone and even in terms of photos... It's funny that recently, when I was with SeniorX in another context, the simple fact of taking a picture and rotating to understand the best angle, she already told me: "It's because of the light, isn't it?" So there are some things that they grasped. There's also this perception on their part. ²⁹

(...) For this, I think that in terms of sharing experiences it's really good, because they shared part of their lives with us, but they also got to know part of ours and they also could, for example, understand why this technology is so present in our lives, because it's been around forever! ³⁰

Juniors also highlighted their perspective that these interactions are very important to help to mitigate elders' isolation and to encourage an active posture on the seniors.

²⁸ (...) Sobretudo, foi útil em ambas as partes. Conseguiram também dar-nos um bocadinho daquilo que era deles, as suas tecnologias.

²⁹ (...) É claro que, por exemplo, a SéniorX às vezes não entendia porque é que eu pedia para ela se desviar para um lado ou eu me desviar para outro lado. Mas quando lhe mostrava depois as diferentes tentativas num vídeo e noutro, a diferença de luz, e ela realmente percebia que faz muita diferença, essas questões mais tech. Claro, não conseguimos explicar tudo, nem todos os programas que usávamos e assim, não é, porque eles não conseguiam [acompanhar tudo de uma vez]. Mas estas pequenas coisas, como o simples facto de a luz estar de um lado ou de outro, como é que faz diferença num telemóvel e mesmo a nível de fotografias.... Engraçado que recentemente, quando estive com a SéniorX noutro contexto, o simples fato de tirar uma fotografia e estar a rodar para perceber o melhor ângulo, ela já me dizia: É por causa da luz, não é? Portanto, há ali algumas coisas que já ficam. Há também essa percepção da parte deles.

³⁰ (...) Por isso eu acho que a nível de partilha de experiências é mesmo muito bom, porque lá está, eles partilharam parte da vida deles, mas também ficaram a conhecer parte da nossa e também percebem um bocado a razão, por exemplo, disto das tecnologias estar tão presente na nossa vida, porque já vem desde sempre!

JUNIOR1: Because this sharing brings both advantages to us juniors and seniors, because it is a way for them to entertain themselves and also fight a little bit that loneliness that sometimes exists for older people.³¹

JUNIOR3: For example, I'm remembering the games and the "paparotos" and everything. How many times, after rehearsals, did we talk about the "paparoto"! If it wasn't for the recording, if it weren't for this work, maybe no one would have ever bothered, like SeniorX did, to pick up blackberries and everything else to do and to show us. So, yes, when we saw the images and when we really talked about it in rehearsals, I think there was a big difference here.³²

(...) Another situation that I remember a lot was also with SeniorXX, the linen issue. The linen work, which I also later helped to record. And she would tell us the way they cultivated it. The way that she rededicated to this... She doesn't have linen at home on a daily basis, but because it was something she wanted to bring and to demonstrate, she went back to doing all that. And she explained us all the processes and everything. (...) [The seniors] were very active, very receptive.³³

On another hand, seniors referred the importance they attributed to having opportunities to share their stories:

SENIOR2: The times I was willing to come here was with the intention of learning more, of remembering (...). After all, if it wasn't talked about now, maybe I'd die without talking about it again. And I'm speaking for myself. I got a lot of good stuff from this.³⁴

³¹ Porque esta partilha tanto traz vantagens a nós júniores como aos séniores, porque é uma maneira de eles se entreterem e combaterem também um bocadinho aquela solidão que às vezes existe para as pessoas mais idosas.

³² Por exemplo, estou-me a lembrar dos jogos e dos "paparotos" e tudo. Quantas vezes, depois dos ensaios, não falávamos do "paparoto"! E se não fosse, lá está, se não fosse a gravação, se não fosse este trabalho, se calhar, nunca ninguém se teria dado ao trabalho, como deu a SéniorX, de ir buscar amoras e tudo mais para fazer e para nos mostrar. Por isso, sim, quando víamos as imagens e quando falávamos mesmo nos ensaios, acho que se sentiu aqui uma grande diferença.

³³ (...) Outra situação que eu me lembro muito foi também com a SéniorXX, a questão do linho. O trabalhar o linho, que também depois fui ajudar a gravar. E ela dizia-nos a forma como cultivavam aquilo, a forma como ela novamente se dedicou... Ela não tem linho diariamente em casa, mas por ser algo que ela queria trazer e queria mostrar o que se fazia, ela voltou a fazer tudo aquilo. E explicou-nos todos os processos e tudo. (...) [Os seniores] demonstraram-se muito ativos, muito recetivos.

³⁴ Nas vezes que eu me dispus para vir cá foi com a intenção de aprender mais, de relembrar e dizer assim, afinal, já não me lembrava disto. Afinal, isto se não fosse falado agora, se calhar morria sem voltar a falar mais nisto. E estou a falar por mim. Eu tirei muita coisa boa aqui.

Furthermore, juniors expressed the impact of these opportunities to engage in storytelling with the elders.

JUNIOR3: I speak for myself, looking at them [seniors], and we already knew a lot about their past, but getting to know now so many situations, like the ones they told us, and so many moments that marked them in their lives... For example, the story of SeniorX being punished at school with strikes from rulers, for me, this was one of the most striking stories. And the fact that being in the place where that all happened was quite impactful ³⁵. How does everything change so much in general? How does education change so much?

So, thinking about the stories, looking at them [seniors], of course maybe we look at things in a different way now, because we also understand how things have changed and on the one hand it's a good thing! ³⁶

On another hand, we could observe during NOOA's fieldwork the importance of the consolidation and longevity of the intergenerational groups for an increased ease to boost the interaction between generations, and this was also pointed out by JUNIOR4.

JUNIOR4: In the group in which we were, there was already a connection between the older and the younger. A strong connection already existed, so this communion between these 2 generations was easy. ³⁷

4.6.1.1.1.1 Digital Storytelling

Regarding storytelling operationalization, juniors were perceived by seniors as playing a central role in adding value to the stories, for both their role on the conversations that emerged,

³⁵ The Project's meetings took place in what was formerly the village primary school, the scene of some of the stories shared by the seniors.

³⁶ Sim, falo por mim, olhar para eles e realmente já sabíamos muito do passado, mas saber agora que passaram se calhar tantas situações como eles contaram e momentos que os marcaram na vida deles. Por exemplo, a história do SéniorX de levar as reguadas, essa para mim, foi uma das que ficou mais marcadas. E depois ainda temos aquele grande impacto que é: nós estamos no sítio onde tudo isso aconteceu. Como é que muda tudo tanto a nível geral? Como é que a educação muda tanto?

Portanto, pensando nas histórias, olhando para eles [seniores], é claro que se calhar olhamos agora as coisas de uma maneira diferente, porque percebemos também como as coisas foram mudando e por um lado ainda bem!

³⁷ No grupo em que nós estamos, existe uma ligação entre os mais velhos e os mais novos. Uma ligação forte já existia, por isso é fácil esta comunhão entre estas duas faixas etárias.

but also for their technological expertise, that was perceived as a valuable asset from the seniors' perspective.

SENIOR2 Everything I did, if it weren't for JuniorX and the technological part that she proposed, certainly this wouldn't have the same value. It's one thing for me to be here talking about this, about that. It's another thing to talk and see.³⁸

4.6.1.1.1.1.1 The Formation of the Intergenerational Partnerships

The establishment of intergenerational partnerships was reported to be based on both convenience factors and interest affinities. Indeed, juniors stated that they chose the stories they wished to participate considering the proximity and availability of the seniors they would work with, but also the themes that had a stronger relationship with their present lives.

JUNIOR3: I think I chose it a bit because of affinity and also because of the issue of living closer and availability. (...) ³⁹

JUNIOR5: I remember that I chose the theme of linen because I would like to know how linen was made in more detail and in a more artisanal way. And I also chose to keep the linen song because I also like to sing a lot and I also got to know the complete song that they sang in honour of linen.⁴⁰

JUNIOR4: [I chose the theme] because of my connection [with it]. We usually like to hear a story that we identify with, don't we?⁴¹

4.6.1.1.1.1.2 The Roles Distribution

The roles were distributed autonomously by the participants. From both our observations and the interviews, we could perceive that technologies-oriented tasks were

³⁸ Tudo o que eu fiz, se não tivesse a JúniorX e a parte tecnológica que ela propunha, certamente não tinha o mesmo valor. Uma coisa é eu estar aqui a falar disto daquilo. Outra coisa é falar e ver.

³⁹ Eu acho que escolhi um bocado por afinidade e pela questão também de morar mais perto e disponibilidade.

⁴⁰ Eu recordo-me que escolhi o tema do linho porque eu própria gostava de saber como é que era a fabricação do linho mais pormenorizadamente e de forma mais artesanal. E escolhi também ficar com a canção do linho porque também gosto muito de cantar e fiquei a saber também a canção completa que cantavam em homenagem ao linho.

⁴¹ Pela ligação. Lá está, geralmente, nós gostamos de ouvir uma história com a qual nós nos identificamos, não é?

spontaneously attributed to juniors. This was strongly corroborated by the interviewees during the interviews. On one hand, seniors often referred that technologies were something they immediately attributed to juniors, recognizing their limited skills and juniors' mastery in this regard.

*SENIOR2: Technology, just forget it! The 3, 4, 5-year-old kids pick up their cell phones, their computers and move this, they move that that, images here, there... They do it all. I already know how to do that too. Fortunately, life has also forced me to do that, but young people have a [different] capacity and they learn everything, they know. (...) Everything I did, if I didn't have JuniorX and the technological part she proposed, it certainly wouldn't have the same value.*⁴²

*SENIOR3: Through technology, it's the younger who teach us lessons. The children are already teaching the elderly, they already deal with it very well. So, we weren't born in this age and they were. I wasn't born in this era of new technology, but I completely agree.*⁴³

On another hand, juniors also highlighted their pivotal role on the technological side of transforming stories into digital storytelling artifacts, also pointing that they spontaneously attributed the directions regarding the stories to the seniors.

*JUNIOR2: I think that regarding sharing of stories, it was more the seniors [who starred], but when it came to recording, doing the assignments that we had agreed on, it was more the juniors.*⁴⁴

*JUNIOR1: But when the senior doesn't know something, usually more technology-driven, we always try to help in the best way.*⁴⁵

⁴² Tecnologia, esquece! Os miúdos de 3, 4, 5 anos pegam no telemóvel, no computador e movimentam isto, aquilo, imagens para aqui, para ali... Eles fazem tudo. Eu também já sei fazer isso. Felizmente, também a vida obrigou-me a isso. mas os jovens têm uma capacidade [diferente] e eles aprendem tudo, eles sabem. (...) Tudo o que eu fiz, se não tivesse a JúniorX e a parte tecnológica que ela propunha, certamente não tinha o mesmo valor.

⁴³ Através das tecnologias, já são os jovens que nos dão lição. As crianças já dão lição aos velhos, já lidam com aquilo muito bem. Portanto, nós não nascemos nessa nessa era e eles nasceram. Não nasci nessa era da nova tecnologia, mas concordo plenamente.

⁴⁴ Acho que na partilha de histórias, foram mais os seniores [que protagonizaram], mas no que toca a gravar, a fazer os trabalhos que nós tínhamos, aí já foram mais os juniores.

⁴⁵ Mas quando ele não sabe alguma coisa, tanto ele como uma pessoa mais idosa, normalmente até mais direcionada a tecnologias e assim, nós tentamos sempre ajudar da melhor maneira.

JUNIOR5: The seniors focused more on the transmission of knowledge, and we [juniors] became more responsible for having a method for how to transmit the knowledge we absorbed.⁴⁶

SENIOR3: The less young - I'm not going to call them old- the less young were all happy to remember how they started [their lives], what their technologies were at that time... It was a [thrill to] revive, to go back to the old times that if we don't remember, we end up forgetting. [Referring to memories being lost to everyone].⁴⁷

4.6.1.1.1.1.3 The Digital Storytelling Process

The phase of planning the stories was perceived and pointed out by the participants as a source of enthusiasm.

JUNIOR1: I think that [stage] between planning what we're going to do and what we've actually done, I think that transitional phase is the one that's most exciting. We sit there a little anxious about what we're going to do. That part where we're planning in our head what we're going to do. I think that's the best, most exciting part. An idea comes up here, another there.⁴⁸

On another hand, the creation of the stories was unanimously referred to as a spontaneous process, which wasn't approached with extensive planning efforts.

JUNIOR3: There were different processes. I think it was really fundamental in the beginning, that division that we made between knowledge, between traditions, myths and legends, that general division. And then, within each one, of course, there were also different phases. For example, when it was to shoot the video

⁴⁶ Os seniores focalizaram se mais na transmissão de conhecimentos e nós [juniores] ficamos mais responsáveis por termos um método de como transmitir o conhecimento que absorvemos.

⁴⁷ Os menos jovens, já não vou chamar os velhos, os menos jovens ficaram todos contentes de recordar como é que começaram, quais eram as tecnologias deles daquele tempo... foi um reviver. É, voltar a recordar os tempos antigos que se a gente não lembrar, esquece. [Referindo-se às memórias ficarem perdidas para todos].

⁴⁸ Eu acho que aquela [etapa] entre o planear o que vamos fazer e o que fizemos realmente, acho que essa fase transitória é aquela que é mais empolgante. Ficamos ali um bocado ansiosos com o que vamos fazer. Aquela parte em que estamos a planear na nossa cabeça aquilo que vamos fazer. Acho que é a parte melhor, mais entusiasmante. Surge uma ideia aqui, outra acolá.

*about the bread, I remember contacting SeniorX. She told me to go there because she was preparing the dough and everything. And then she said that when it was ready, she would call me to come and shoot the rest of the process... Although initially, when I got there, I still had another step, which was to understand the best place [to film].*⁴⁹

It's the part of getting to the place, understanding what's the place, because I had already been to SeniorX's house, but then I had never seen where she baked the bread...

*It was questioning some things, like why I was in that place and what was important to capture [in the frame] ... Because in the recordings, SeniorX had, for example, one bench on top of the other and I didn't even understand what that was for. So, before I started recording, I had to ask her if it was important to capture that zone and so on.*⁵⁰

(...)

*So, it was a very fine-tuned work between seniors and juniors. It's not that it was a programmed thing. Of course, things were coming up, but there were details that we had to pay attention to at the beginning, before the recording, to guarantee that everything went well, and I think that was the only way it made sense to share what each one was thinking.*⁵¹

(...), it was something that came naturally. (...) But it was something outlined right from the beginning: we go, we do the process, we follow up on the doubts

⁴⁹ Existiram processos diferentes. Eu acho que foi mesmo fundamental no início aquela divisão que fizemos entre saberes entre tradições, mitos e lendas, aquela divisão geral. E, depois, dentro de cada uma, claro, também houve fases diferentes. Por exemplo, quando foi para gravar o vídeo do pão, eu lembro-me de ter contactado a SéniorX, ela disse-me para ir lá, porque estava a preparar a massa e tudo mais. E depois disse que quando estivesse pronto, me dava um toque ou que me ligava para ir filmar o resto do processo... Se bem que inicialmente, quando cheguei lá ainda tive outra etapa que foi perceber qual o melhor sítio [para filmar].

⁵⁰ É a parte de chegarmos ao local, percebermos qual é o local, porque eu já tinha estado em casa da SéniorX, mas depois eu nunca tinha visto onde é que ela cozia o pão... Foi o questionar algumas coisas, como o porquê de estar naquele sítio e o que era importante apanhar [no enquadramento] ... Porque nas gravações, a SéniorX tinha, por exemplo, um banco em cima do outro e eu nem estava a perceber para que é que seria aquilo. Então, antes de eu começar a gravar, tive de lhe perguntar se era importante apanhar aquela zona e assim.

⁵¹ Por isso, foi um trabalho muito sintonizado entre seniores e juniores. Não é que tenha sido uma coisa programada. Claro que as coisas foram surgindo, mas havia ali pormenores que tivemos que ter em atenção no início, antes da gravação, e que só assim correram bem e acho que só assim fazia sentido haver esta partilha do que é que cada um estava a pensar.

we have, and we solve them [together], I record and show them the result to see if it was looking good and that's it...⁵²

This description by Junior3 denotes a spontaneous creation, performing the necessary steps in the creation process as if not realizing it, almost unconsciously about the process itself and focusing on content and interactions in a way that wasn't structured prior to the activities of digital creation. This was an idea that was mainstreamed during the interviews.

The juniors also refer to the edition phase of the creation process as a crucial part of the intergenerational partnerships.

JUNIOR3: And of course, then we have the video editing tools that are great, and you can crop and grab from here or there. And that was a little bit what happened, but it was always very monitored and shared throughout the process, between both parties [seniors and juniors]. Then, the feedback part, for seniors to see the final result. We made the video, edited it and collected the seniors' ideas as well.

SeniorX, for example, also gave some ideas of what should be written in the video and how we should explain what was being done.

Just like SeniorXX. Many of the phrases that stayed in the video were processes that she said she was doing and that were important. So, in addition to the recording, they shared with us the steps in the process of what they were doing. Then, there was the phase of the finished video, the finished final product, and sharing with them and showing and understanding their reaction.⁵³

⁵² (...), foi algo que surgiu naturalmente. (...) Mas foi algo delineado logo de início: vamos, fazemos o processo, acompanhamos as dúvidas que tivermos, tirámos, eu gravo e mostro o resultado para vermos se estava a ficar bem e pronto...

⁵³ E claro que depois temos as ferramentas de edição de vídeo que são ótimas e dá para recortar e pegar daqui ou dali. E que foi isto um bocadinho o que aconteceu, mas foi sempre muito seguido e muito compartilhado durante todo o processo, entre ambas as partes. Depois, a parte do feedback, dos seniores verem o resultado final. Fizemos o vídeo, editamos e recolhemos também as ideias deles.

O SéniorX, por exemplo, também deu algumas ideias do que se deveria escrever no vídeo e a forma como devíamos explicar o que é que estava a ser feito.

Assim como a SéniorXX: muitas das frases que ficaram no vídeo foram processos que ela disse que ia fazendo e que eram importantes. Portanto, além da gravação, eles partilharam connosco as etapas do processo daquilo que estavam a fazer. Depois houve a fase do vídeo terminado, o produto final terminado, e de partilhar com eles e mostrar e perceber aqui a reação deles.

With a strong connection with this phase and how it was conducted by the participants is the choice of digital tools that were used to edit the digital creations. There was unanimity regarding the choice for tools that the participants knew before and that were available to them.

JUNIOR3: There were multiple platforms, but I have an older computer that still has “movie maker” and I got used to “Movie make” early on. I think there are a lot of applications that already give 10 to zero to “movie maker”, probably, but I think that regarding the final effect, the result of the “movie maker” is not so inadequate comparing to what the new applications can do. And at least that's what I'm most comfortable with.⁵⁴

JUNIOR4: It was the tool I had at hand. It wasn't anything too premeditated or pre-established.⁵⁵

From the seniors' side, there are mentions of feelings of pride that arise from the accomplishments regarding the digital storytelling creations.

SENIOR1: I have recorded the interview with JuniorX on my computer and I was amazed about how that turned out so well!⁵⁶

On another hand, in the side of the juniors, although we could observe and understand from the generality of the interviews an idea of satisfaction with their accomplishments regarding digital creation, there was a case that also transmitted an idea of the digital as a challenge for the juniors, which gave place to results that didn't live up to this junior's expectation.

JUNIOR1: The most challenging stages... It's the digital parts, because the resources weren't the best either, right? And it was always with a mobile phone... Of course, nothing too extraordinary could come out.⁵⁷

⁵⁴ Havia várias plataformas, não é, mas eu tenho um computador ainda mais antigo que ainda tem o movie maker e eu habituei-me ao Movie maker desde cedo. Acho que há muitas aplicações que já dão 10 a zero ao movie maker, provavelmente, mas acho que no efeito final, o resultado do movie maker não fica assim tão desadequado daquilo que são as novas aplicações. E pelo menos é aquilo que eu estou mais à vontade.

⁵⁵ Foi a ferramenta que tinha à mão. Não foi nada muito premeditado ou pré-estabelecido.

⁵⁶ Eu tenho lá gravado no meu computador a entrevista com o JúniorX e eu fiquei parvo como é que aquilo me saiu tão bem!

This idea was further developed by the junior, attributing these results to a mastery of the digital media tools that fell shorter than expected.

*JUNIOR1: If I knew how to use a program that could edit the video, maybe even better things could come out. The basics I can do, but when we did it, it's not that it turned out too badly, but there it is, the sound was a little bit worse.*⁵⁸

4.6.1.1.1.1.4 Formats

The participants also shared their perspectives and perceptions regarding formats. These perspectives were mainly shared by juniors, as the majority of seniors revealed a certain difficulty to discuss this theme, as it was not familiar to them.

We could perceive a generalized preference for video in a consumer point of view. Video was pointed out as a format that is more able to be faithful to reality.

*SENIOR2: The visual impact is still greater than the impact of what is written alone. The writing, for me is missing something. That is why I say, (...) it is one thing to hear, another thing is to hear and see. Because the two things together grasp what we want to convey and what truly is. (...) [it's more capable of] transmitting the feeling to others.*⁵⁹

The participants highlighted the need they felt for a fuller representation of the stories of the past. Indeed, the image format, associated to photographs for example, was also referred to as being somehow incomplete.

*JUNIOR2: I think a photograph doesn't convey what a person has experienced, a photograph doesn't speak.*⁶⁰

⁵⁷ As etapas mais desafiantes... as partes digitais, porque também os meios não são os melhores, não é? E foi sempre com um telemóvel.... Claro que não podia sair uma coisa toda XPTO.

⁵⁸ Se eu soubesse mexer bem num programa que desse para editar o vídeo, se calhar até podiam sair umas coisas melhores. O básico consigo fazer, mas pronto, quando fizemos não é que tenha saído muito mal. Mas lá está, o som é que estava um bocadinho pior.

⁵⁹ O impacto visual continua a ser maior do que o impacto do que está escrito só. O escrito, isso para mim fica ali a faltar qualquer coisa. Por isso é que eu digo, (...) uma coisa é ouvir outra coisa é ouvir e ver. Porque as duas coisas juntas dão aquilo que nós queremos transmitir e o que verdadeiramente é. (...) transmite aos outros o sentimento.

⁶⁰ Eu acho que uma fotografia não passa aquilo que uma pessoa viveu, uma fotografia não fala.

Nevertheless, there were some deviations regarding this trend to prefer video on the consumer's perspective towards the text format, highlighted by some juniors.

RESEARCHER: And to watch the stories of the other participants, do you have a format that draws you more attention?

JUNIOR3: I think that's the text. (...) Because I can let my imagination run wilder. I really like videos, but I'm also a bit picky about videos, you know? It's one thing for me to be reading and realize that there's a line there, it's another thing to watch it in a video, it moves me more. That's why I preferred to make videos for people to see, but for me [to consume] I preferred to read.⁶¹

JUNIOR5: Since I like to read a lot, I prefer the text. Followed by video. (...) Because I like to read and understand what impressions people have put on the text to convey certain sensations when we read.⁶²

Nevertheless, from a producer's perspective, the interviewed participants generally highlighted the preference for video as they perceive it as more appealing and impactful format.

JUNIOR1: I think that, for example, text, if it's a very long text, it loses a bit of interest. But regarding the other formats, I think they all fit well their purpose, but I prefer video, because I think that it creates other things for those who watch it [referring to the impact].⁶³

JUNIOR3: It's the video. I really enjoy writing, but I think video is a much more accessible thing to everyone, you know? Once it's done, anyone can watch a video, right? In other words, even working here with a group of elderly people, they can see what they were reporting, this maybe has a different impact on

⁶¹ RESEARCHER: E para assistir as histórias dos outros participantes, tens algum formato de chama mais atenção?

JUNIOR3: Acho que aqui já é o texto. (...) porque consigo dar mais asas à imaginação. Gosto muito de vídeos, mas também sou um bocado esquisita com os vídeos, sabes? Uma coisa é eu estar a ler e perceber que há ali uma fala, outra coisa é ver num vídeo, mexe mais comigo. Por isso eu preferia fazer vídeos para as pessoas verem, mas para mim [consumir] preferia ler sim.

⁶² JUNIOR5: É assim, como eu gosto muito de ler, prefiro o texto. E só depois o vídeo. (...) por gostar de ler e perceber que impressões é que as pessoas colocaram no texto para nos transmitir determinadas sensações ao lermos.

⁶³ JUNIOR1: Eu acho que, por exemplo, a nível de texto, se for um texto muito extenso, perde um bocado o interesse. Mas agora em relação aos outros formatos, acho que todos eles se enquadram bem para o que é proposto, mas eu gosto mais do vídeo. Porque acho que, pronto cria outras coisas para quem vê [referindo-se ao impacto].

them. And, visually, being able to go back in time and live a little bit of that with them...⁶⁴

4.6.1.1.2 Cultural Identity

An in-depth analysis of the interviews allowed us to recognize the salience of many aspects connected with the theme of cultural identity. From perceptions of cultural identity gaps as a consequence of nowadays impact of pervasive technologies, to ideas of a need of an impulse to talk about cultural identity, as well as remarks regarding the process and impact of collective remembering.

4.6.1.1.2.1 Perceptions of Cultural Identity Gaps and Impact of Technologies

The senior participants brought to the conversation their view of the causes for some gaps that they perceive in cultural identity maintenance. In their perspective, familiar bonds are nowadays very different than what they knew during their youth, and that impacts the way family bonds and shares their cultural identity knowledge.

SENIOR2: This is my personal interpretation: The concept of family has been lost a bit. (...) Gone is the time when parents and children talk. They don't have time to talk. Or few do. Nowadays, you still haven't finished your meal and "see you later", and they are already out. I mean, people have gotten into a rhythm of life that for me is... I'm old-fashioned, call me old-fashioned, but I want to remember what I've been through. I want to try to still convey something I've been through so that they feel that technology is good, but that there are times of the day when you can take a break.⁶⁵

⁶⁴ JUNIOR3: É o vídeo. Eu gosto muito de escrever e da escrita, mas eu acho que o vídeo é uma coisa muito mais acessível a todos, sabes? Depois de estar feito, qualquer pessoa consegue ver um vídeo, não é? Ou seja, mesmo trabalhando aqui com um grupo de idosos, eles poderem ver aquilo que relatavam, se calhar tem outro impacto para eles. E, visualmente conseguir retroceder no tempo e viver um bocadinho aquilo com eles...

⁶⁵ Isto é a minha ideia pessoal: Perdeu-se um bocado o conceito de família. (...) Perdeu-se o tempo em que pais e filhos conversam. Não têm tempo para conversar. Ou poucos têm. Hoje, ainda não se está a acabar de comer e "até logo", e já sai. Não dá, quer dizer, as pessoas entraram num ritmo de vida que para mim é... Eu sou antiquado, chama-me antiquado, mas eu quero relembrar o que eu passei e tento ainda transmitir algo que eu passei para que eles também sintam que a tecnologia é boa mas que há momentos do dia em que se pode fazer uma pausa.

Indeed, seniors tend to attribute the origin of the hasty pace of contemporary life to technologies.

SENIOR2: Nowadays, people get up, they wake up their children and they have breakfast. They get them dressed to go to school and they only see each other again at the end of the day. Dinner is given, they go to bed... And the context of the conviviality, nowadays, you go to the table, you are having your meal and the cell phone is there. People don't even look at each other. They don't even talk. They talk to their cell phones and not to those next to them. (...) And there's no time to talk. ⁶⁶

As we went on with our interviews, spontaneous and natural associations between concepts such as technologies, smartphones, digital media and social networks became evident, as did the association between technologies and the difficulty of intergenerational dialogue.

From one side, juniors highlight that seniors don't understand the pervasiveness of technologies and the need that youth have of engaging with these.

JUNIOR2: In some cases, it's a bit difficult for them to understand our world now of being on the smartphone, on social media, and that kind of thing. ⁶⁷

On the other side, seniors often look at technologies with a certain distrust, although recognizing their utility and need in the contemporary world.

SENIOR1: They've all been affected by this technology euphoria, but deep down, I think technology... [the senior left the sentence unfinished, suggesting his perspective of distrust and reluctance towards technology] ⁶⁸

SENIOR3: I think these new technologies are very interesting. If they are used well, it's the best thing ever, although new technologies can be good and bad! There are things that new technologies don't help. You know what I mean. New

⁶⁶ As pessoas hoje levantam-se, pega-se nos filhos e dá-se ali o pequeno-almoço, veste-se para ir à escola e só se veem no fim do dia. Dá-se o jantar, vão para a cama... e o contexto no convívio, hoje vai-se para a mesa, está-se a comer e o telemóvel está ali. As pessoas nem olham uns para os outros. Nem conversam. Conversam com o telemóvel e com quem está ao lado não. (...) E não há tempo para se conversar.

⁶⁷ Em alguns casos é um bocado difícil eles entenderem o nosso mundo agora de estarmos no telemóvel, e nas redes sociais, essas coisas.

⁶⁸ Foram todos afetados com esta euforia desta tecnologia, mas no fundo, acho que a tecnologia...

technologies... There are dreadful things! The whole world is inside technology... And people sometimes abuse the world. [Technologies are good] as long as they are used well.⁶⁹

Adding to these perspectives, technologies were often pointed out by seniors as culprits of pushing people apart.

SENIOR1: This thing about technologies, I accept and I like technologies a lot to a certain extent. Because technologies, I think they also plotted me personally, I believe, because they appeared at a time when I was already old. You know, we, older people, don't have the capacity to keep up with this evolution, which is very fast and then I ended up feeling lonely. What I felt, for example, when I went to the coffee shop, arrived at the coffee shop and said "good afternoon" or "good night" and no one answered me because everyone was entertained on social networks... That left me like ... it gave me the feeling that I had reached a point where I think that at this moment there is more noise around a mortuary, at the wake of a dead person, than in a coffee shop or a restaurant, which is a place where there was a crazy racket and where we all made friends with unknown people, whereas now, in a flash, from one moment to another, everything has changed.

This does not mean that I am against this technology, on the contrary, it is just that it brought something, which marked me a lot, which is to come across a person, a young person, and he/she doesn't even look at us.⁷⁰

⁶⁹ Eu acho que estas novas tecnologias são muito interessantes. Se forem bem utilizadas, é a coisa melhor que existe, se bem que as novas tecnologias servem para o bem e para o mal! Há coisas que as novas tecnologias não ajudam. Sabes bem a que me quero referir. As novas tecnologias...há coisas fracas! Está o mundo todo dentro das tecnologias... E as pessoas às vezes abusam do mundo. [As tecnologias são boas] desde que sejam bem usadas.

⁷⁰ Isso das tecnologias, eu aceito e gosto muito das tecnologias até um determinado ponto. Porque as tecnologias também, acho que a mim pessoalmente também me tramaram, acredito porque apareceram numa altura em que eu já era velho. Sabe, nós mais velhos, não temos capacidade para acompanhar esta evolução, que é muito rápida e depois eu acabei por me sentir só. O que eu senti, por exemplo, ao ir ao café, chegar ao café e dizer boa tarde ou boa noite e ninguém me responder porque estava tudo entretido nas redes sociais... Isso deixou-me assim, dava-me a sensação de que eu cheguei a um ponto em que eu acho que neste momento se faz mais barulho à volta de uma casa mortuária, no velório de um morto, do que propriamente num café ou num restaurante, que é um sítio onde havia uma algazarra louca e onde todos nós até fazíamos amizade com pessoas desconhecidas, ao passo que agora, num ápice, de uma altura para outra, transformou-se tudo. Isto não quer dizer que eu que esteja contra essa tecnologia, pelo contrário, só que trouxe aquilo, que me marcou bastante, que é o que passar por uma pessoa, um jovem, e ele nem para nós olhar.

As we proceeded with the interviews, all this led to the revelation of a certain lack of interest of seniors towards digital media and technologies in general.

SENIOR3 It is obvious that nowadays, the young person who doesn't have this tool is disgraced. I'll tell you, I don't lack it at all. That's it, I don't need to use it anymore. I can say that at the level of computers, I've had to have one, because I'm what we call "old new". I didn't want to stop in time. I had the fourth grade and managed to have the 9th grade. And I needed the ICTs, but I didn't fall in love with them very much. I'll tell you right away, I didn't fall in love because I'm already a bit tired. I work a little bit with Word, Excel and PowerPoint. And then I got my own computer, but I gave it to my son. I don't want any more of this. Because for that you also need to understand a little bit of English. And what I need is to learn more Portuguese and not English. And since I already have everything done, I don't want any of that, I don't need that. The people start to get lazy! [laughs] ⁷¹

JUNIOR4: The juniors were more entrusted with the task of learning than the seniors, because the seniors were no longer interested in learning more. I think there was more of a task on the part of the new ones to learn from the older ones than the other way around. For my father, for example, my father couldn't care less for technology. He doesn't want to learn. I'm pointing my dad's example, but I believe that almost 90% of people in my dad's age group are the same, so...⁷²

⁷¹ É óbvio que hoje em dia, o jovem que não tenha essa ferramenta está desgraçado. Eu vou dizer, a mim não me faz falta nenhuma. Pronto, já não preciso de usar. Eu posso dizer que a nível de computadores, já tive de ter, porque eu sou aquele chamado velho novo. Não quis parar no tempo. Eu tinha a quarta classe e consegui ter o 9º ano. E precisei dos TICs e dos TACs, mas não me apaixonei muito. Eu digo-te já, não me apaixonei porque já estou um bocado, se calhar, cansado. Trabalho um bocadinho com Word, Excel e PowerPoint. E, depois eu cheguei a ter computador meu, mas dei-o ao meu filho. Não quero mais nada disto. Porque para isso também é preciso compreender um bocadinho inglês. E eu preciso é de aprender mais português e não inglês. E como já tenho tudo feito, já não quero nada disso, não preciso disso. O povo começa a ser preguiçoso! [risos]

⁷² Os juniores ficaram mais incumbidos da tarefa de aprender do que os seniores, porque os seniores já não se interessavam em aprender mais. Eu acho que houve mais incumbência dos novos em aprender com os mais velhos do que propriamente o contrário. Pelo meu pai, é um exemplo, o meu pai está-se a borrifar para a tecnologia. Ele não quer aprender. Estou a dar o exemplo do meu pai, mas acredito que quase 90% das pessoas da faixa etária do meu pai é igual, por isso...

On another hand, juniors are advocates for the interest to look at digital media as an important asset to help to enhance the access and the purview of cultural knowledge of the region.

*JUNIOR5: In my opinion, I think it's pertinent to use digital media, namely Facebook, Instagram, websites... All those digital media that are able to reach others through links, because whether we like it or not, we save a lot more time on travel, isn't it? (...) You connect to the Internet, follow the link and we have the meeting. (...) Through the Internet we are able to communicate with people who are physically very far away from us. And it's a worldwide thing. (...) I think it is an asset to our society, without a doubt.*⁷³

Nevertheless, both seniors and juniors recognize the value and importance of registering this cultural knowledge and highlight their role on allowing the future access to the envisioned knowledge.

*SENIOR2: Anything to make it known. Tomorrow these records I know will be eternal. That's part of life, because we're going to leave a mark. Some marks will remain.*⁷⁴

JUNIOR5: A digital record is always pertinent because you can save it in the cloud, you can save it on a pen, you can save it in many places. This allows stories and research to perpetuate in time because it was saved. Regarding being on the Internet, I think it's an added value, because more and more people are connected to the digital environment, namely people from other generations. My parents are not old at all, they make a difference from me by 20 years, but, for example, they already have Facebook, WhatsApp... My uncles have Facebook too, they have Instagram, even now people go to senior university, learn how to work with computers, they even have Facebook and all this contributes to a very

⁷³ É assim, na minha opinião, eu acho pertinente utilizar os meios digitais, nomeadamente o Facebook o Instagram, os websites ... todos esses meios informáticos que são capazes de chegar a outros através de links, porque quer queiramos, quer não, poupamos muito mais tempo nas deslocações, não é? (...) Liga-se a Internet, segue-se o link e temos a reunião. (...) através da Internet nós conseguimos comunicar com pessoas que fisicamente estão muito distantes de nós. E é algo mundial. (...) Através da Internet nós conseguimos comunicar com pessoas que fisicamente estão muito distantes de nós. E é algo mundial. (...). Penso que é uma é uma mais-valia para a nossa sociedade, sem dúvida alguma.

⁷⁴ Tudo o que for para dar a conhecer. Amanhã estes registos eu sei que depois são eternos. Isso faz parte da vida, porque vamos deixar marca. Alguma marca vai ficar.

broad knowledge. In other words, our research reaches a greater number of people.⁷⁵

JUNIOR1: I think it's important, because if it weren't for digital media, things could be forgotten. (...) If it weren't for those things, in this case, this project and the seniors, things might fall into oblivion. This way, it is recorded, and we will be able to access it in the future.⁷⁶

As we went further with our intergenerational storytelling work, we could perceive that this technology gap started to give place to intergenerational understanding in regards with this theme. This idea was also supported by the interviewees during their interviews.

JUNIOR3: For example, I'm remembering the games and the "paparotos" and everything. How many times, on other contexts, did we talk about the "paparoto"! If it wasn't for the recording, if it weren't for this work, maybe no one would have ever bothered, like SeniorX did, to pick up blackberries and everything else to do and to show us. So, yes, when we saw the images and when we really talked about on other occasions, I think there was a big difference here. I think the seniors were also able to understand a little more why it is necessary, so to speak, for us to use the smartphone and how positive technologies can also be.⁷⁷

(...) Technology represents to us, young people, what agriculture represented to seniors. Because even nowadays seniors continue working with agriculture and

⁷⁵ Um registo digital é sempre pertinente porque dá para guardar na cloud, dá para guardar numa pen, dá para guardar em muitos sítios. Isto permite que as histórias e a investigação perdure no tempo, porque está ali guardada. Em relação a estar na Internet, acho uma mais-valia, porque cada vez mais as pessoas são ligadas ao meio digital, nomeadamente as pessoas já de outras gerações. Os meus pais não são nada velhos, fazem uma diferença de mim de 20 anos, mas, por exemplo, já têm Facebook, WhatsApp... Os meus tios têm Facebook também, têm Instagram, inclusive agora as pessoas vão para a universidade sénior, aprendem a mexer em computadores, até já têm Facebook e tudo isso contribui para que haja um conhecimento muito alargado. Ou seja, a nossa investigação chega a um maior número de pessoas.

⁷⁶ Eu, eu acho importante, porque se não fossem os meios digitais, as coisas poderiam ser um pouco esquecidas. (...) Se não fossem essas coisas, neste caso, este projeto e os seniores, as coisas podiam cair um bocadinho no esquecimento. Assim fica registado. No futuro, podemos aceder a essa informação.

⁷⁷ Por exemplo, estou-me a lembrar dos jogos e dos paparotos e tudo. Quantas vezes, noutros contextos, não falávamos do paparoto! E se não fosse, lá está, se não fosse a gravação, se não fosse este trabalho, se calhar, nunca ninguém se teria dado ao trabalho, como deu a SéniorX, de ir buscar amoras e tudo mais para fazer e para nos mostrar. Por isso, sim, quando víamos as imagens e quando falávamos noutras ocasiões, acho que se sentiu aqui uma grande diferença. Acho que os seniores conseguiram entender também um bocadinho mais do porquê da necessidade, por assim dizer, de nós usarmos o telemóvel e quão positivas podem ser também as tecnologias.

we have this perception that they still continue to work hard to be able to harvest what the land gives. They realize that [technologies] are our working methods. They work on the land and realize that we, nowadays, need a computer or a mobile phone for almost everything, including work.⁷⁸

4.6.1.1.2.2 Lever to Talk About Cultural Identity

Participants highlighted the importance of having an impulse to talk about cultural identity.

JUNIOR3: We already had this relationship, but we weren't with them in the perspective of sharing that we had in this project. I think it was really nice to see their enthusiasm and to realize how remarkable for them each phase of life was and the way they shared and realized that we were really excited about it too. And even of the things we, juniors, were sharing, we realized that the same thing also happened when we were the ones who told the story. They were excited to listen and to understand how things were changing and evolving.⁷⁹

This highlights the sharing of experiences and the empathy that grew between generations, in a bilateral way.

On another hand, we could also gather some insights regarding contexts that may be particularly linked with the opening to engage with conversations regarding cultural identity themes.

JUNIOR5: Learn more about our lands through legends and why they came about. (...)

⁷⁸ A tecnologia para nós, jovens, está como a agricultura, para eles mais seniores. Porque mesmo hoje eles continuam com a agricultura e temos essa percepção de que ainda continuam a trabalhar muito para poderem colher o que a terra dá. Eles percebem que são como se fossem métodos, de trabalho. Eles trabalham na terra e também percebem que nós hoje em dia, precisamos de um computador ou de um telemóvel para quase tudo, inclusive para trabalhar.

⁷⁹ Nós já tínhamos esta relação, mas não estávamos com eles na perspetiva de partilha que tivemos neste projeto. Acho que foi muito bom perceber o entusiasmo deles e perceber o quão marcante para eles foi cada fase da vida e a forma como eles partilhavam e percebiam que nós estávamos realmente entusiasmados também com aquilo. E mesmo das coisas que íamos partilhando, perceber que o mesmo também acontecia quando eramos nós que contávamos. Eles estavam entusiasmados em ouvir e perceber como é que as coisas foram mudando e evoluindo.

*For me it was very important because I relived things that my father tells me that my grandparents talked about, namely legends, myths that exist, and it's good. It's good to talk about things that sometimes our grandparents, even for health reasons, don't remember very well, but that they have already told us in the past. For example, these issues of witchcraft, the traditions that there were and these things, for me, are very cute (...) Because since my childhood I've always heard about this.*⁸⁰

*JUNIOR4: I like and value the roots, as I value culture, because we are today what we were yesterday. I think that [my homeland], without a doubt, is already part of my life. And I'm incapable of letting go of that legacy or destroying that legacy. This project is fantastic for disseminating exactly what I just mentioned, because a lot of people don't value their land, they don't value customs, they don't value people. By valuing people and valuing those customs, I think we're valuing who we are. And by valuing who we are, we can know where we want to get.*⁸¹

JUNIOR4 stresses an idea of roots and the value of acknowledging our cultural identity as a society. When asked about the reasons that he finds for the disregard regarding cultural identity that he pointed out, JUNIOR4 stated:

JUNIOR4: I think people don't value [the roots] out of ignorance. But I think people nowadays don't value knowledge, because they prefer disposable things, you know... Life today is a bit plastic... There it is, people don't recognize it, they don't want to know or they don't have the patience to go deep, to research in depth how things came about... For example, I'm very curious about this cultural side. I like to know why people are like this now, where it came from, even the intrigues! Imagine, the other day I started to think and to reflect and I even

⁸⁰ Conhecer mais sobre as nossas terras através das lendas e o porquê de essas terem surgido. (...) Para mim foi muito importante porque revivi coisas que o meu pai me fala que os meus avós falam, nomeadamente lendas, mitos que existem, e é bom. É bom voltar a falar de coisas que às vezes os nossos avós, até por questões de saúde, já não se lembram muito bem, mas que no passado já nos falaram. Por exemplo, dessas questões das bruxarias, das tradições que havia e essas coisas, para mim, é muito giro (...) porque desde a minha infância sempre ouvi falar nisso.

⁸¹ Eu como gosto e dou valor às raízes, como dou valor à cultura, porque somos hoje aquilo que fomos ontem, acho que [esta terra], sem dúvida, já faz parte da minha vida. E eu sou incapaz de deixar esse legado de parte ou de destruir esse legado. Agora este projeto é fantástico para divulgar exatamente aquilo que eu acabei de dizer, porque muita gente não dá valor à Terra, não dá valor aos costumes, não dá valor às pessoas. Dando valor às pessoas e dando valor a esses costumes, eu acho que estamos a dar valor a quem nós somos. E ao dar valor a quem nós somos, nós podemos conhecer e podemos saber onde queremos chegar.

*researched, why there is such a fierce rivalry between XXXXXX and XXXXXXX. This is cultural, this goes back centuries! And I was going to say that this project is an asset in that sense of trying to get to know the roots better, trying to go deeper. That's an asset.*⁸²

4.6.1.1.2.3 Collective Remembering Process

Seniors highlighted the importance they attribute to the memories that they shared and that are linked to the community context of their lives.

*SENIOR2 (...) Those strong memories that marked us, and that we remember with nostalgia today. (...) Remembering or reliving... Above all, reliving this here, I think for me was the main thing.*⁸³

Seniors often referred the emotional impact that having the opportunity to collectively remembering had for them.

*SENIOR2 And these things that are not talked about nowadays, at present, they practically do not exist. This was a very good [experience of] reliving of the past, because it was our youth, and it was what we did and I think it was very worthwhile. I think it was spectacular! It was a remembrance, a reliving of situations that did us good. (...) After all, if it wasn't talked about now, maybe I'd die without talking about it again!*⁸⁴

SENIOR1: The experience of bringing the two generations together and the storytelling part was wonderful, which I loved immensely for two reasons: Firstly

⁸² Eu acho que não se dá valor [às raízes] por ignorância. Mas eu acho que as pessoas hoje em dia não dão valor ao conhecimento, porque preferem coisas descartáveis, sabes, qualquer coisa... A vida hoje é um bocado plástica... Lá está, as pessoas não reconhecem isso, não querem saber ou não têm paciência para ir a fundo, pesquisar a fundo como é que as coisas surgiram... Por exemplo, eu sou muito curioso. Eu sou curioso por este lado cultural. Eu gosto de saber porque é que as pessoas são assim agora, de onde é que veio, até as intrigas! Imagina, eu até no outro dia pus-me a pensar e a refletir e até pesquisei, porque é que existe uma rivalidade tão acérrima entre XXXXXX e XXXXXXX. Isto é cultural, isto remonta há séculos atrás! E eu ia dizer que este projeto é uma mais-valia nesse sentido de procurar conhecer melhor as raízes, tentar ir a fundo. Isso é uma mais-valia.

⁸³ (...) são aquelas memórias fortíssimas que nos marcaram, e que hoje se recorda com saudade. (...) O recordar ou o reviver... Acima de tudo, o reviver isto aqui, acho que para mim foi o principal.

⁸⁴ E estas coisas que hoje não se fala, hoje praticamente não existe. Isto foi um reviver o passado muito bom, porque era a nossa Juventude e era aquilo que nós fazíamos e acho que valeu muito a pena. Acho que foi espetacular! Foi um lembrar, um reviver situações que fez bem! Afinal, isto se não fosse falado agora, se calhar morria sem voltar a falar mais nisto.

because I suppose something passed on to the younger, and on the other hand, for me, it was wonderful because it was the memory of a time that is already far away, but that still brings me a lot of nostalgia when I remember it. ⁸⁵

Seniors also highlighted the impact of seeing the interest that the stories captured during the dynamics.

SENIOR2: The best stories that were told there, we felt the interest of those who listened to us. Why? [Because] we were in a circle, we could see all the people. And especially for the young people, we could see that we were telling the stories, and they were almost open-mouthed, staring and laughing. They almost felt what we were feeling. They were wanting to live [with us], even though they didn't, but they were imagining how it was possible. Our stories have captivated the juniors. I think they felt in their skin a lot of the things that were heard locally, but that weren't well told... I think that, honestly it was very good, very good! ⁸⁶

Seniors also referred how it felt to collectively remember their stories, and the impact it had on them.

SENIOR2. But I think we seniors got to a point where we were 30 years, 40 years ago, talking about it, like we were living in the moment. Because these were experiences that marked our lives and that were part of it. Today we look at them with a bit of nostalgia. So many good things that we went through and other less good, but mainly the good things, which is what matters... ⁸⁷

⁸⁵ A experiência de juntar as duas gerações e da parte de contar histórias foi maravilhosa, que eu adorei imenso por duas razões. Primeiro porque suponho que passou alguma coisa para o lado dos mais jovens, e por outro lado, para mim, foi maravilhoso porque foi o recordar de um tempo que já lá vai lá, já longe, mas que ainda me traz muita saudade quando me lembro daquilo.

⁸⁶ As melhores histórias que aí se contaram, nós sentíamos na pele o interesse de quem nos ouvia. Porquê: nós estávamos em círculo, nós conseguíamos ver todas as pessoas. E principalmente para os jovens, via-se que nós estávamos a contar as histórias e eles ficavam quase de boca aberta, a olhar e riam-se. Quase que sentiam aquilo que nós estávamos a sentir. Eles estavam a querer viver [conosco], embora não vivessem, mas eles estavam a imaginar como é que era possível. As nossas histórias cativaram os jovens. Eu acho que eles sentiram na pele muitas coisas que se ouviam falar, mas que a história não era bem contada... Eu acho que isso, sinceramente foi muito bom, muito bom!

⁸⁷ Mas acho que nós, seniores, chegamos a um ponto em que nós estávamos 30 anos, 40 anos atrás, a falar disto, como se estivéssemos a viver no momento. Porque isto foram vivências que nos marcaram a vida e que faziam parte. Hoje olhamos para elas com um bocado de saudade. Tanta coisa boa que nós passamos e outras coisas menos boas, mas principalmente as coisas boas, que é aquilo que interessa...

SENIOR3: The enthusiasm that was remembering a few years ago. I put myself 40 years ago, 50, 60 years ago. It was worth it, to go back there. I went back to the beginning again, and that gave me joy. ⁸⁸

Participants highlighted the added richness that retrieving their memories in group allowed them.

SENIOR2: Without a doubt, this [referring to memories and stories] is part [of us]. And then in a group, this is fabulous because everyone always has something to add. Because I lived through it, but other people experienced the same thing in a different way, and felt it differently... And I think that... reviving by bringing these stories that are the History of our society... We usually say that this should be put into a book and that everything should be recorded. And thankfully, some of the things we were able to pick up, we were able to put them, not into a book, but into video. And that, I think, paid off. For me, I think it was honestly one of the best things that could have happened. ⁸⁹

They also described how collective memories were activated during the activities.

SENIOR2: This reliving of these things from the past made me relive my time as a junior, my time as a teenager, my time as an adult and even the age I am, and this was... It did me good, because then, in contact with the other [seniors], little things that I had forgotten came to the fore with the project and with the experiences that other people also talked about. I remember here some "lengalengas" that I learned at the time and that I didn't know very well anymore, but it was enough to say this or that and memory came back. And I thought "yes, sir, we did this. We played with the pawn. How did we throw the pawn, what kind of pawns did we have..." ⁹⁰

⁸⁸ O entusiasmo que foi recordar uns anos atrás. Eu coloquei-me 40 anos, 50, 60 anos atrás... foi importante, coloquei-me ali. Voltei outra vez ao princípio, e isso deu-me alegria.

⁸⁹ Sem dúvida nenhuma, isto [referindo-se às memórias e histórias] faz parte [de nós]. E então num grupo, isto é fabuloso porque cada um tem sempre algo a acrescentar. Porque eu vivi aquilo, mas outras pessoas viveram de outra maneira a mesma coisa, mas sentiram de outra maneira... E eu acho que isso... O reviver de trazer estas histórias que são a história da nossa sociedade... Nós costumamos dizer que isto devia passar para livro e que devia ficar tudo registado. E ainda bem que algumas das coisas nós conseguimos ir buscar e conseguimos passar, não para o livro, mas para vídeo. E isso acho que valeu a pena. Para mim acho que foi, foi sinceramente uma das coisas melhores que podiam ter acontecido.

⁹⁰ Este reviver destas coisas do passado fez-me reviver o meu tempo de jovem, o meu tempo de adolescente, o meu tempo de adulto e até a idade que tenho, e isto foi... Fez-me bem, porque depois em contacto com as outras pessoas

Juniors also highlighted the opportunities that they perceived from group activities aimed at storytelling about collective memories.

*JUNIOR3: I think that having that initial sharing between everyone was very positive because we were able to complete the stories here. The fact that they were all together, we were able to have a richer and more complete history of what it really was.*⁹¹

Nevertheless, the participants recognized the need to have a structure to organize all the stories that were recollected.

*SENIOR2: One story pushed another and of course we had to define and to have strategies so that each story would stay in the right place [referring to the organization of the stories into categories].*⁹²

4.6.1.1.3 Dissemination

Participants often highlighted the value of digital media to transmit and disseminate content.

*JUNIOR4: It conveys an added value, even more so nowadays when half the world, or more than half the world, revolves around the Internet. Without a doubt, it is an asset. It's a tool that, when used well, can expand what a lot of people probably don't know.*⁹³

[seniores], pequenas coisas que me passaram [referindo-se a esquecer] na altura vieram ao de cima com o projeto e com as experiências de que as outras pessoas também falaram. Lembro-me aqui de algumas lengalengas que eu aprendi-as na altura e que já não as sabia muito bem, mas bastou um falar nisto ou naquilo que a memória voltou e eu disse “sim, senhor, nós fazíamos isto. Nós jogávamos ao peão. Como é que lançávamos o peão, que tipo de peões é que tínhamos...”

⁹¹ Acho que termos aquela partilha inicial entre todos foi muito positivo porque conseguimos aqui completar as histórias. O facto de estarem todos juntos, conseguimos aqui ter uma história mais rica e mais completa daquilo que realmente era.

⁹² Uma história chamava as outras e claro que teve que se definir e teve que haver estratégias para que cada uma ficasse no seu lugar [referindo-se à organização das histórias em categorias].

⁹³ É uma mais-valia, ainda mais nos dias de hoje em que meio mundo ou mais de meio mundo gira em torno da Internet. Sem dúvida que é uma mais-valia. É uma ferramenta que bem utilizada, pode expandir aquilo que provavelmente muita gente não conhece.

JUNIOR2: Right now, it's probably the best way to get the word out, whatever it is, because it's the fastest, easiest way to reach people. ⁹⁴

SENIOR3: Being on the Internet is something that... people really are there talking. And they may even like what we're doing! If those who are not seen are not remembered, if we don't put ourselves out there, no one remembers us either! ⁹⁵

Participants also reflected their recognition of the value of digital media to transmit and disseminate content specifically related with regional cultural knowledge.

JUNIOR3: I think it's very positive. I think it's a way for more and more of us, young people, to understand what it is and also to have knowledge of cultural identity. Maybe half the people didn't know half of those stories, me included. To be able to have a place that is dedicated to that, to be able to consult any story that is there, I think that is very positive and that people were able to have an easier and faster access. ⁹⁶

JUNIOR3 also highlighted an example of the impact that she witnessed of this online sharing beyond the borders of the project's participants.

JUNIOR3: I'm now remembering, for example, that in one of the shares I did, I had uncles and cousins who didn't know I was participating in this project, who relived the stories and even shared some situations of stories that made perfect sense to them. On top of that, they have emigrated, therefore, to have contact with these stories again... They even said that it was an important project because it could transport a little bit of what is ours to all parts of the world. And all it takes is one share and people read and see what is being done. ⁹⁷

⁹⁴ Neste momento é capaz de ser a melhor maneira de divulgar, seja o que for, porque é a maneira mais rápida, mais fácil de chegar às pessoas.

⁹⁵ Estar na Internet é uma coisa que... realmente a malta está lá a falar. E até podem gostar daquilo que a gente está a fazer! Se quem não é visto não é lembrado, se não aparecer, ninguém se lembra da gente também!

⁹⁶ Eu acho que é muito positivo. Acho que é uma forma de cada vez mais nós jovens percebermos aquilo que é e termos também conhecimento da identidade cultural. Se calhar, metade das pessoas não conhecia metade daquelas histórias, eu incluída. Poderem ter um sítio que é dedicado a isso, poder consultar qualquer história que lá esteja, acho que isso é muito positivo e que as pessoas conseguem ter um acesso mais fácil, mais rápido, mais prático.

⁹⁷ Eu estou agora a lembrar-me, por exemplo, que numa das partilhas que fiz, tive tios e primas que não sabiam que eu estava a participar neste projeto, que voltaram a reviver as histórias e até partilharam algumas situações de

Although recognizing this value, we could perceive that NOAA participants' interactions online were modest, and we tried to learn more regarding this during the interviews. To begin with, we could understand that participants were well aware of both the opportunities and the possibility of less positive effects of sharing their stories online.

*SENIOR3: There are always pros and cons, because there are the envious and slanderous ones who always say bad things about everything. (...) [But] if I have something to say, as long as it's not too much of a sin [laughs], I say it and I don't care about the bad examples. I'm that person who doesn't have those complexes.*⁹⁸

When questioned regarding the identification of some possible disadvantages or inconveniences that could occur from sharing these stories online, JUNIOR3 stated:

*JUNIOR3: No, maybe only issues related to data protection. But in this case everyone knows it's being published and no one objected... Here, there is always the possibility of the wickedness of people, I don't know... That might be the only disadvantage, which is the only disadvantage ever, isn't it? We're never 100% sure of what we're posting. But, we don't control the thinking of others or what others do, so... We know that what we do is for the best, so we can't [get stuck] thinking about these more negative parts, so I don't see any inconvenience here other than this risk that there may be.*⁹⁹

On another hand, juniors described how the interactions with the online spaces took place and hinted the reason for the modest interactions of the project's participants online.

histórias que para eles fazia todo o sentido. Eles ainda por cima estão emigrados, portanto, voltarem a ter contacto com estas histórias... Até disseram que era um projeto bem conseguido porque conseguia levar um bocadinho do que é nosso a todas as partes do mundo. E basta uma partilha que as pessoas leem e veem aquilo que está a ser feito.

⁹⁸ Há sempre os prós e os contras, porque há os invejosos e maldizentes que dizem sempre mal de tudo. (...) [Mas] eu se tiver alguma coisa a dizer, desde que não seja muito pecado [risos], digo e não me importo com os maus exemplos. Sou aquela pessoa que não tem esse complexo.

⁹⁹ Não, só se calhar questões relacionadas com proteção de dados. Mas neste caso toda a gente sabe que está a ser divulgada e ninguém se opôs... aqui, há sempre a possibilidade da maldade das pessoas, não sei... será essa a única desvantagem, que é a única desvantagem de sempre, não é? Nunca estamos 100% seguros daquilo que estamos a publicar. Mas, nós não controlamos o pensamento dos outros nem o que os outros fazem, portanto... sabemos que o que fazemos é pelo melhor e é a pensar na partilha e no bem e no melhor de todos, portanto, não podemos também estar aqui [a ficar presos] a pensar nestas partes mais negativas. Portanto, não vejo aqui nenhum inconveniente a não ser esse risco que possa haver.

JUNIOR5: I've already shared the NOAA page on my Facebook so that other people can read the title and get attention, open, like and follow the page. I put it in the news feed, so everyone has access to it.¹⁰⁰

JUNIOR3: The stories I shared, I shared them on my personal Facebook. I realized, for example, that my cousin, my uncle and many other people were commenting, and that each one of us can reach certain people, who may also have knowledge to share here. (...) Of course, when sharing a story of the ones I developed, I already knew the story, I didn't have much to add [in the comments]. But other people value the stories we shared, so it makes sense to me. I think social media is very useful because we are social media people. Now, my contribution, maybe I didn't give that much, because I already knew the stories, I had already heard everything that had been said. Having something to add has never happened in this way.¹⁰¹

The project dissemination carried out by the participants assumed multiple morphologies, according to our interviewees. On one hand, some participants indicated a higher expression of face-to-face dissemination of the project.

JUNIOR1: I showed what I did to my family and also some friends. But the sharing part, I didn't share. It was more like showing a video or showing an image, but by showing that we were already sharing the page as well. Those who are interested always end up finding everything.¹⁰²

SENIOR1: I only shared with my wife, with my daughter, with my brother... But this pandemic has also halted us.¹⁰³

¹⁰⁰ Já partilhei a página do NOAA no meu Facebook para que outras pessoas possam ler o título e chamar a atenção, abrir, colocar gosto e seguirem a página. Coloquei no feed de notícias, que assim toda a gente tem acesso.

¹⁰¹ O que eu partilhava, partilhava no meu Facebook pessoal. Percebia, por exemplo, que a minha prima, o meu tio e muitas outras pessoas que iam comentando, e que cada um de nós consegue chegar a determinadas pessoas, que podem ter também conhecimento para partilhar aqui. (...) Claro que eu, ao partilhar uma história das que eu trabalhei, eu já conheço a História, não vou ter muito para acrescentar [nos comentários]. Mas as outras pessoas valorizam as nossas partilhas e, portanto, para mim faz sentido. Acho que as redes são muito úteis porque cada vez mais somos pessoas das redes sociais. Agora, o meu contributo, se calhar não dei assim tanto, porque lá está, eu já conhecia as histórias, já tinha ouvido tudo o que tinha sido dito. Ter assim alguma coisa para acrescentar, nunca calhou de acontecer.

¹⁰² Cheguei a mostrar aquilo que fiz à minha família e também a alguns amigos. Mas a parte de partilhar [online] não partilhei. Foi mais mostrar o vídeo ou mostrar uma imagem, mas ao mostrar isso já estávamos a partilhar também a página. Lá está, quem tiver interesse acaba sempre por ir ao encontro de tudo.

On another hand, other participants indicated a mixed-methods form of dissemination, highlighting a dynamic of dissemination by non-digital means (face-to-face or interpersonal), aided by digital materials.

RESEARCHER: From what I understood from our conversations, you commented outside of online spaces.

JUNIOR3: Yes, yes, whenever I shared something [online] I had people sending me a message asking about it. Even in terms of dissemination, when there was that seminar of the City Council to talk about the project, I told everyone. My colleagues were really excited, and I then sent them the link so they could see it on Facebook and see the posts that had been made.

RESEARCHER: So, you publicized the project in a more face-to-face way, essentially...

JUNIOR3: Yes, I spoke initially in-person and then I sent them the links for them to see. I know that they saw some of the stories and they commented with me. There it is, especially those who are from here.¹⁰⁴

This idea points to proximity, and perhaps identification, as a factors of curiosity to access the artifacts shared in the digital spaces, but it highlights a face-to-face, interpersonal component as a preponderant factor of leverage on the referral to digital spaces.

The participants proceeded to give us other insights regarding the nature of their intention to keep developing new stories for sharing in the online spaces of the project.

JUNIOR5: On my own, to be creating [stories] to just put them on the Internet, like, in a vague way, I don't think so.... But if it was for the project, absolutely.

¹⁰³ Só partilhei com a minha mulher, com a minha filha, com o meu irmão... Mas isto agora da pandemia também estagnou a gente.

¹⁰⁴ INVESTIGADOR: Pelo que eu percebi das nossas conversas, comentavas fora dos espaços online.

JUNIOR3: Sim, sim, sempre que eu partilhava alguma coisa [online] tinha pessoas que mandavam uma Mensagem a perguntar o que era. Mesmo a nível de divulgação, quando houve aquele seminário da Câmara Municipal para falar sobre o projeto, falei a toda a gente. Lá as minhas colegas ficaram mesmo entusiasmadas e eu depois mandei o link a todas para elas visualizarem no Facebook e assim e verem as publicações que tinham sido feitas.

INVESTIGADOR: Então, divulgaste o projeto de forma mais presencial, essencialmente...

JUNIOR3: Sim, falei inicialmente presencialmente e depois enviava-lhes os links para elas poderem ver. Sei que algumas das histórias elas realmente viram e comentaram comigo. Lá está, principalmente as que são de cá.

*For example, in my day-to-day life, I really like to listen to my grandmother's stories. My grandmother worked in a Countess's house. I like to hear about their habits, their ways of living... That is, I may not put it on the Internet, but I personally communicate with others the stories I learn from conversations with my grandmother. I pass the knowledge more by engaging with conversations than actually putting it on the Internet, you know? (...) [maintaining cultural identity through the Internet] has added value if it's a concise project with a head, trunk and limbs like NOOA, where people consult that site or consult that page. Now, just leaving it like that on the Internet, I don't think it makes much sense because we don't have a specific target audience.*¹⁰⁵

In line with this, SENIOR2 shared his perspective regarding the interest that the online consultation of the stories published online may arise:

*SENIOR2: For the people who were part of this project, I think that for us, seniors, this [experience of] reliving together, remembering everything that happened, for me it was very good! For young people, what I think is that at the moment they think, "Oh, this is really cute!" But then, having this possibility to search the Internet and search for all this on the website, I have many doubts that a relatively good percentage will be interested in it. I'm sorry. But that's my opinion. (...) Because these people don't have time, they don't have time to be part of associations... They have time to go to the coffee shop and time to be with their mobile phones.*¹⁰⁶

¹⁰⁵ JUNIOR5: Sozinha, estar a criar eu para colocar assim só na Internet, assim, de forma vaga, acho que não.... Mas se fosse para o projeto, com toda a certeza. Por exemplo, no meu dia-a-dia, gosto muito de ouvir as histórias da minha avó. A minha avó trabalhou numa casa de uma Condessa. Gosto de ouvir os hábitos que eles tinham, as formas de viver... Ou seja, posso não passar através da Internet, mas comunico pessoalmente com outros as histórias que aprendo das conversas com a minha avó. Passo o conhecimento mais falando em conversas do que propriamente pegar nisto, fazer um texto e colocar na Internet, percebes? (...) [manter a identidade cultural através da Internet] tem mais-valias se for num projeto conciso com cabeça, tronco e membros como o NOOA, onde as pessoas consultam aquele site ou consultam aquela página. Agora, se for assim, deixar assim à toa na Internet, acho que não faz muito sentido porque não temos um público-alvo específico.

¹⁰⁶ Para as pessoas que fizeram parte deste projeto aqui, eu acho que para nós, seniores, este reviver entre nós, relembrar tudo o que se passou, para mim foi muito bom! Os jovens, aquilo que eu penso é: no momento acham que "Ah, isto é muito giro!" Mas depois, tendo essa possibilidade de ir buscar na Internet e buscar isto tudo no site, eu tenho muitas dúvidas que uma percentagem relativamente boa se interesse por isso. Tenho pena. Mas é a minha opinião. (...) Porque é o que eu digo, esta gente não tem tempo, não tem tempo para fazer parte de associações... têm tempo para ir para o café e tempo para estar com os telemóveis.

This idea appears in opposition with the opinion expressed by JUNIOR3, who highlighted the impact of the stories for her and the fact that having them available online helped her deal with the lack of contact with the group during the pandemics, underscoring the opinion that these contents and their availability online can also have a similar impact on others that can access the stories online.

JUNIOR3: Nowadays, young people are online, as it's usually said. And we have the opportunity and the privilege of meeting people of various ages, and I felt that we even miss that. I'm no longer with all the people of the group, for a long time because of the current situation [Covid-19], and so, being able to relive the stories and to remember what we recorded and what we went through together also makes us miss it a little bit and realize how much these people also teach us and that I've lived a lot with them... And if [the stories we create together] convey that to me, I think they are also capable of conveying it to others.¹⁰⁷

This opinion, however, should be observed in light of the pandemic context that was lived at the moment.

4.6.1.1.4 Maintenance

During the interviews, and going in line with our observations during fieldwork, participants often hinted us regarding episodes of maintenance that occurred subsequently to the intergenerational dynamics and the digital storytelling in NOOA. We could notice a very interesting pattern of stories retention by the juniors, who were able to recover the knowledge generated in the intergenerational dynamics during the interviews, in a retrospective conversation, and to point out the effects and richness of the whole process.

Juniors highlight the value of having the stories recorded so they could revisit them and show them to other people, making it easy to convey the message to others in a tangible way. Furthermore, juniors also showcased examples of community engagement beyond the direct

¹⁰⁷ Hoje em dia os jovens estão é no online, como se costuma dizer. E nós temos a oportunidade e o privilégio de contactar com pessoas de várias idades, e senti que mesmo até disso sentimos falta, não é? Já não estou com todas as pessoas do grupo há imenso tempo por causa da situação atual [Covid-19] e então o poder reviver as histórias e relembrar aquilo que gravámos e que passámos juntos faz-nos também matar aqui um bocadinho as saudades e perceber o quanto estas pessoas também nos ensinam e que já vivi muita coisa com elas... E se [as histórias que criamos juntos] me transmitem isso, acho que também são capazes de transmitir a outros.

participants of the project, hinting the rippling effect of the dynamics of the project in the broader community.

JUNIOR3: I think that after that I went back to making the blackberry “paparoto” and although it is something that people no longer usually do nowadays, whenever [the seniors] see each other, they talk about it. And I remembered it here at home too, I showed the video [to my family] here at home.

Having the video helped because I was able to show it to my mom. [She had also done the “paparoto” as a child, but it wasn’t like that anymore] She said they didn’t do it with a stone. They diverted a fork from their house and took it with them to make [the “paparoto”], and my mother told me they even poured sugar and everything by that time, so... And there it is, we recreated this there, in our space.¹⁰⁸

Juniors were able to easily identify the themes that better recall their families and their homeland’s cultural identity.

JUNIOR5: [From my family] The toys. Handmade toys, no doubt about it. My father is very attached to everything that is ancient. The Pawn Game, the game of the “bufa-gatos”. (...) Of my homeland, I don't know, because I came to live here when I was 4 years old. Here, undoubtedly the theme of Legends.¹⁰⁹

The interviewees also hinted the role of the developmental maturity of juniors as an important factor, suggesting a correlation with a higher value and interest attributed to the theme of cultural identity.

¹⁰⁸ Acho que depois disso já voltei a fazer o “paparoto” de amora e por acaso era uma coisa que já não é costume, mas sempre que [os seniores] se veem eles falam disso. E recordei aqui em casa também, mostrei-lhes cá em casa o vídeo. Ter o vídeo ajudou porque assim consegui mostrar à minha mãe. [Ela também já tinha feito em criança, mas já não era assim] Ela disse que não faziam com uma pedra. Desviavam um garfo da casa e levavam para fazer, e na altura que a minha mãe contava até já deitavam açúcar e tudo, portanto... E lá está, recriamos aquilo lá no nosso espaço.

¹⁰⁹ [Da minha família] Os brinquedos. Brinquedos artesanais, sem dúvida alguma. O meu pai é muito ligado a tudo o que é antigo. O jogo do peão, a brincadeira do bufagatos. (...) Da minha terra natal, não sei, porque eu vim para aqui com 4 anos de idade. Aqui, sem dúvida o tema das Lendas.

JUNIOR4: The younger ones don't have patience - I include myself in the younger ones because I'm still a young guy, and so are you [laughs]... But, we're new guys, but we already reached some maturity, perhaps, to pay attention to this.

It can be from our childhood, it can be from our upbringing, it can even be from ourselves. What is certain is that nowadays, people value things. But I also like to know: well, we're at this point, where did we start, what the path was. I like to scrutinize this whole journey until I get to what I am.¹¹⁰

This statement by Junior4 is particularly interesting because it reveals how this junior tries to analyse and understand the reasons behind his interest towards cultural identity in a critical way, as well as the implied association he makes between the past of his homeland and his own identity.

During the interviews, in line with what we observed during the intergenerational activities at the groups, juniors often expressed parallelisms between seniors' stories and their own, hinting a certain level of attention, engagement and even a proximity to the realities that seniors shared with the group.

JUNIOR4: It reminded me, for example, of the story of SeniorX, who said that he often came to the XXXX's house, and that he had to run away from the dogs and even jumped the vines to avoid being bitten... I think that's funny, because when I was younger, I was like that too. I'd mess with the dogs and then I'd have to run away. These are stories I like to hear. I think it's funny. I can see myself in their stories, because 20 or 30 years later, I went through similar stories and that's always funny. Because time passes by, but I think the ways of playing remain similar. (...) This deserves to be guarded, to be preserved, no doubt. And this is the added value of the stories, without a doubt, because I identified myself [many times].

For example, [the bufa-gatos]: they used a device that they had, to make a sound. These are things that I didn't play with myself, but in their time it was like

¹¹⁰ Os mais novos não têm paciência - eu incluo-me nos mais novos porque eu sou um tipo novo ainda, e tu também [risos]... Mas somos tipos novos, mas já um bocadinho maduros, se calhar, para dar alguma atenção a isto. Pode ser da nossa infância, pode ser da nossa educação, até pode ser de nós mesmo. O que é certo é que hoje em dia dá-se valor a coisas. Mas eu também gosto de saber: bem, estamos neste ponto, onde é que começámos, qual é que foi o percurso. Eu gosto de esmiuçar este percurso todo até chegar ao que sou.

that, and in my time it was the Diablos, which was built with one or two sticks with a rope and with something on top of the rope, and you could make a lot of things out of it... We played with very similar things, that is, the toy is not the same, but almost, it's very similar.¹¹¹

Junior4 also reflects on the ways in which cultural identity maintenance can be shaped by digital media.

RESEARCHER: I notice that you mention that the toys are no longer the same, but the play is similar. At the end of the day, it was the same with a different context. But do you think that digital media can help or can play an important role in this maintenance?

JUNIOR4: They can help with maintenance. It doesn't mean that people are going to leave everything behind now to embrace what it used to be. But it serves to maintain this culture that existed in the past, if only for people to understand: well, in the old days people played in the street, people ran away from dogs, people had fun like that. And nowadays they don't. It's all much more controlled, much more claustrophobic...¹¹²

4.7 CONCLUSION

This chapter provided an overview of the materialisation of the empirical narrative by presenting the findings of an in-depth research into intergenerational digital storytelling as a

¹¹¹ Fez-me lembrar, por exemplo da história do SéniorX, que falou de vir muitas vezes ir à casa do XXXX, e tinha de fugir dos cães e até saltava as videiras para não ser mordido... Eu acho isso engraçado, porque eu, quando era mais novo, também era assim. Tipo, como ele, eu metia-me com os cães e depois tinha que fugir. Oh pá, isso são histórias que eu gosto de ouvir. Acho piada. Consigo-me rever naquilo que eles diziam, porque volvidos 20 ou 30 anos, eu próprio passei por histórias parecidas e isso é sempre engraçado. Porque o tempo passa mas eu acho que as brincadeiras ficam. (...) Isso vale a pena, ser guardado, ser preservado, sem dúvida. E essa é a mais-valia das histórias, sem dúvida, porque eu identifiquei-me [muitas vezes]. Por exemplo, [o bufa-gatos]: usar um aparelho que eles tinham, para fazer um som. São coisas que eu próprio, não brinquei com isso, mas no tempo deles era assim, e no meu tempo eram os “diablos”, que eram dois paus, com uma corda e com uma coisa em cima da corda, e que dava para fazer bué de coisas com aquilo... Brincámos com coisas muito parecidas, ou seja, o brinquedo não é o mesmo, mas é quase, a maneira como se brincava e que se brinca.

¹¹² RESEARCHER: Noto que referes que os brinquedos já não são os mesmos, mas as brincadeiras foram semelhantes. Ao fim e ao cabo, era o mesmo, com um contexto um bocadinho diferente. Mas achas que os meios digitais podem ajudar ou podem ter algum papel importante nesta manutenção?

JUNIOR4: Podem ajudar na manutenção. Não quer dizer que as pessoas vão deixar agora tudo para trás para abraçar o que era antigamente. Mas serve para a manutenção de [dar a conhecer] essa cultura que existia antigamente, nem que seja para as pessoas perceberem: bem, antigamente as pessoas brincavam na rua, as pessoas fugiam de cães, as pessoas divertiam-se assim. E agora não. É tudo muito mais controlado, muito mais claustrofóbico...

stage for a participatory contribution to the maintenance of cultural identity. The research goals, anchored in determining how intergenerational interactions can give place to cultural identity narratives, as well as how can digital media support the maintenance of cultural identity, required a methodical fieldwork that has yielded comprehensible insights.

As we conclude this chapter, we move our attention to a thorough synthesis of the key findings of this research.

We started with an overview on the mental representations of cultural identity of our fieldwork participants prior to this research, as well as a grasp on clues that can inform us regarding their cultural literacy. We proceeded with presenting the role of informal dissemination and affinity spaces on supporting the maintenance of cultural identity, by exploring the building of our dissemination network. We went further with the detailing of the development of the NOOA Platform, and we continued to highlight the outcomes of involving the community, with emphasis on the description of the participants and audiences' engagement development. Finally, we took a deep look into the participatory approach on NOOA's content production, and we finalized this chapter with a thorough array of insights regarding the role of intergenerational digital storytelling for cultural identity awareness and continuity through our participants perspectives in semi-structured interviews.

4.7.1 Overview on the Mental Representations of Cultural Identity of Our Fieldwork Participants Prior to this Research

The participants were unanimous in acknowledging the significance of cultural identity in shaping their perception of reality. They recognized its impact on their everyday lives, though it had been subconscious until this reflection. Despite agreeing that cultural identity is inherent in their lives, most participants admitted that they had never consciously thought about it as a topic before.

During fieldwork, the participants found that organizing cultural identity stories by themes was a crucial step in structuring their brainstorming. Without this organization, the number of stories would have been limitless and impractical. All groups agreed that the themes borrowed from UNESCO's definition of intangible cultural heritage were appropriate for cataloguing their new understanding of what constitutes cultural identity: Memories, Myths and Legends, Crafts and Traditions.

The participants recognized the presence of cultural identity in their family, and they were capable of giving some examples. Some answers included religion, gastronomy, superstition, and artisanal agricultural work.

4.7.2 NOOA's Intergenerational Storytelling Framework

NOOA's intergenerational digital storytelling framework was envisioned to enable the collaborative creation of digital narratives for the maintenance of cultural identity. The development of this framework was an iterative process that involved continuous evaluation and refinement, in an incremental development approach that resonates with the principles of action-research methodology, with a focus on meeting the unique needs of our participants while also striving to improve our methodologies.

After continued assessment and adjustments, this framework was organized in a set of five guidelines that resulted on the reunion of five mainstream steps with recommendations: Step1: meeting the challenge and partners; Step2: Planning the stories Production; Step 3: Gathering and creating material; Step 4: Building the story; Step 5: Sharing and feeding the conversation; The objective of these guidelines is to serve as a theoretical and practical framework for developing digital stories intergenerationally, with the aim of fostering adaptability and innovation within the specified settings towards cultural identity maintenance.

4.7.3 The Participatory Approach on NOOA's Intergenerational Digital Storytelling

The participants created 35 multimedia stories that were shared in the digital spaces of the project, allocated to the themes of *Memories*, *Crafts*, *Myths* and *Traditions* of the participating regions. We observed that each group, belonging to a different locality of the region of Vale do Sousa, demonstrated a different focus on the themes that were explored during the production of multimedia content. Overall, the theme of *Traditions* was one of the most explored themes, in which narratives around the work on the countryside and childhood games stood out, followed by the theme of *Memories*, in which stories about the experiences and contexts of seniors in times of dictatorship and in times of the Portuguese Colonial War were highlighted. Finally, the theme of *Crafts* is also emphasized in the stories, with the sharing of stories related to specific knowledge in the accomplishment of a practical task or in the solution of a practical problem. Examples include stories that report the construction of handmade toys and techniques for the confection of some of the most representative recipes

of the region in the opinion of the participants. This highlights the investment and commitment of the participants in the transmission and maintenance of knowledge related to their experiences and knowledge acquired throughout life through digital stories production, in a family and community context.

This investment was observed bilaterally, by both generations involved. Indeed, the observations during the intergenerational dynamics, as well as the results of the interviews, suggested a growing curiosity and involvement with the stories of the seniors by the juniors, as well as a growing curiosity and interest of senior participants in the digital world presented to them by the juniors. This is also suggested by the multilinearity that emerged from intergenerational collective remembering, with stories from the past told by seniors intertwining with stories from the present told by juniors, concurring to a unified conception of cultural identity of the region.

4.7.4 Building NOOA's Dissemination Network

As a core element of the participatory approach that we envisioned for the intergenerational cultural identity maintenance in affinity spaces, we looked into the relevance of the role of dissemination throughout the whole research period.

This dissemination was planned with resource to multiple elements, in different stages of the research: a) a short documentary, *Stories of Our age*, that worked as a tangible demonstration of the conceptual whereabouts of the project; b) development of NOOA Platform and the creation of the project's spaces on social networks; c) a coordinated communication strategy resourcing to all the previously mentioned elements in association with partnerships with the participant municipalities and institutions.

4.7.4.1 *The Short Documentary Stories of Our Age*

We started our dissemination journey with the production of a short documentary that helped us to transition from the conceptual realm to the empirical sphere by allowing us to show exactly what the project was about. *Stories of Our Age* was created with resource to "amateur" equipment, such as the smartphone for filming and the earphones microphone to record the audio, aimed to put into practice the main premise of the research: creating digital stories in an

amateur-like process, with tools that are globally available to everyone. This short documentary revealed to be a powerful tool for both communicating the main ideas and goals of the project and also for recruiting participants and to pitch the project to potential institutional partnerships and to the broader community.

In a first round of dissemination in 2016, *Stories of Our Age* was submitted to selection to film festivals and ended up semi-finalist at the Super9Mobile Film Fest 2016, officially selected to the Festival de Cortometrajes "Jose Francisco Rosado" PACAS 2016, screened at the Super9Mobile Film Fest 2016, Porto and broadcast by Cinemax, RTP2 in November 2016.

4.7.4.2 NOOA's Platform and Social Media Spaces of the Project

We continued our dissemination-focused work with the Development of the NOOA Platform. We aimed to provide the community with a solid digital media tool that could gather the stories produced by the research participants, and that could help to communicate and disseminate these stories. This tool was ideated to be a long-term updatable solution, that could be fed by the community without the agency of the researchers after the PhD time span.

This platform was under development in parallel with the empirical work with the intergenerational groups. This allowed us to have a deeper understanding of the needs and skills of the participants and to shape the development of the platform accordingly. On another hand, this parallel development revealed to be a relevant element for boosting curiosity and interest among the participants of the project, as they were the first to know of every relevant accomplishment of the development milestones and they always reacted to these news with enthusiasm.

The platform, available at www.historiasdonossotempo.pt, was live on March 2019, ready to receive the first contributions of the participants. It was presented on each group during the intergenerational activities, and it was received with excitement by the participants, that now had a space and a structure specifically conceived to be the main address of their digital stories.

In parallel with the in-person affinity spaces of the project, we also streamlined the basis of a digital affinity space, to be the stage for discussion of the produced artifacts, and ultimately to aggregate both artefacts and discussion around cultural identity of the Vale do Sousa region.

We did so in two phases: first, we prepared the social media presence of the project through a YouTube channel and a Facebook page, in parallel with the use of the NOOA platform; second, we prepared a presentation event online and a set of news in regional media so that the broader community could be aware of the project and participate. The online presentation session took place on the Facebook page of the project on the 27th of November 2020, with 408 views and a reach of 1,2K. Also, the project was featured in 6 articles in the local press, one video and one audio interviews and several publications on the Facebook pages of the Municipalities of Paços de Ferreira and Lousada, as well as of partner associations.

4.7.4.1 Participants and audiences' engagement development

We observed the importance of empowering groups with spaces of sharing, both face-to-face and online, to enhance intergenerational exchanges around the knowledge of cultural identity. In fact, during the intergenerational dynamics we could perceive, both in seniors and in juniors, the growing interest in the featured themes and stories, as well as the importance and value that both recognize to this knowledge.

Curiosity, Interest and Engagement were achieved at face-to-face spaces in both groups, although with different timespans, which correlates with factors such as the group longevity and the development of the intergenerational relationships. We could also perceive that time and moderation were pivotal in the development of productive intergenerational environments for the maintenance of cultural identity through storytelling.

On another hand, we could observe that on online spaces, namely on NOOA's platform and on NOOA's Facebook page, the project achieved both curiosity and interest through a coordinated dissemination work, but the results were modest regarding sustained deeper forms of engagement in the online spaces dynamization timespan of the project. These modest results on the online spaces should be interpreted in light of a context composed of many factors that were salient during fieldwork, such as the digital divide, a participation gap, a timespan that proved to be short for the consolidation of the online community, the niche nature of the theme and demographics, and the pandemic context of uncertainty that was felt among the participants. Nevertheless, although the project couldn't reach an expressive sustained engagement in the forms of interactions with the stories and new stories posted by the community, the results in terms of organic growth of followers of NOOA's Facebook page reveals a sustained growth in interest regarding the project and the possibility of a different level of

engagement that may be taking place, which may be characteristic of this type of niche communities' development, as suggested by a comparison with the interactions observed in similar communities development.

Moreover, we can perceive that the continued growth of CIE in the online spaces is deeply dependent on a continued investment in the participatory intergenerational digital storytelling activities to keep nurturing and feeding the online spaces with new stories and dynamization, in order to keep the spaces active and attractive to engagement.

Notwithstanding, we could realize that intergenerational dialogs regarding cultural identity were unlikely and did not happen spontaneously before the existence of these spaces of sharing, both in-person and online, which set the motto and supported and structured the opportunity for these exchanges.

4.7.5 The Role of Intergenerational Digital Storytelling for Cultural Identity Awareness and Continuity

An in-depth analysis of the interviews allowed us to understand the importance of Intergenerational contact. Both seniors and juniors frequently pointed out the opportunity to learn and be with each other as one of the main reasons for entering and participating in the project, and they highlighted the idea of intergenerational bonding strengthening from the project's activities. Furthermore, the participants also emphasized the bidirectionality of these interactions, allowing seniors and juniors to experience a positive impact of engaging in these intergenerational dynamics, resulting in true intergenerational partnerships during the activities. Moreover, this opened the way for intergenerational complicity that arose from the shared experience of recreating cultural identity stories together.

This environment of intergenerational engagement generated opportunities for bidirectional learning, helped to mitigate elders' isolation and encouraged an active posture of the seniors.

Regarding storytelling operationalization, juniors were perceived by seniors as playing a central role in adding value to the stories, for both their role in the conversations that emerged and also for their technological expertise, which was perceived as a valuable asset from the seniors' perspective.

The consolidation and longevity of intergenerational groups were shown to be pivotal for increased ease in boosting the interaction between generations.

4.7.5.1 The formation of the intergenerational partnerships

The establishment of intergenerational partnerships was reported to be based on both convenience factors and interest affinities. Indeed, juniors stated that they chose the stories they wished to participate in considering the proximity and availability of the seniors they would work with, but also the themes that had a stronger relationship with their present lives.

The roles were distributed autonomously by the participants. From both our observations and the interviews, we could perceive that technologies-oriented tasks were spontaneously attributed to juniors. On the one hand, seniors often referred that technologies were something they immediately attributed to juniors, recognizing their limited skills and juniors' mastery in this regard. On the other hand, juniors also highlighted their pivotal role on the technological side of transforming stories into digital storytelling artifacts, also pointing that they spontaneously attributed the directions regarding the stories to the seniors.

4.7.5.2 The Digital Storytelling Process

Juniors and seniors described the intergenerational digital storytelling as a spontaneous and process, highly focused on content and interactions in a way that was not structured prior to the digital creation activities. The juniors also refer to the edition phase of the creation process as a crucial part of the intergenerational partnerships, as it allowed a deep collaboration between generations in the agreement of the shape to give to the stories.

Regarding the choice of digital tools used to edit the digital creations, there was unanimity regarding the choice of tools that the participants knew before and that were available to them.

Concerning the digital storytelling results, there are mentions of feelings of pride from the seniors' side, that arise from the accomplishments regarding the digital storytelling creations. On another hand, on the juniors' side, we could generally observe an idea of satisfaction with the accomplishments regarding digital creation, although there was a case that

also transmitted an idea of the digital as a challenge for the juniors. This junior developed this idea further by attributing these results to a mastery of the digital media tools that fell shorter than expected.

The participants also shared their perspectives and perceptions regarding formats. We could perceive a generalized preference for video in a consumer point of view. Video was pointed out as the format that is more faithful to reality, as the participants highlighted the need they felt for a fuller representation of the stories of the past. Nevertheless, there were some deviations regarding this trend towards text as a favourite format on the consumer's perspective, highlighted by some juniors. From a producer's perspective, the participants generally highlighted the preference for video as they perceive it as more appealing and impactful format.

4.7.5.3 Perceptions of cultural identity gaps and Impact of technologies

In the Seniors' perspective, familiar bonds are nowadays very different than what they knew during their youth, impacting the way family bonds and shares their cultural identity knowledge. Seniors tend to attribute the origin of the hasty pace of contemporary life to technologies.

We could perceive spontaneous and natural association between concepts such as technologies, smartphones, digital media and social networks, as well as an association between technologies and the difficulty of intergenerational dialogue. From one side, juniors highlight that seniors do not understand the pervasiveness of technologies and the need that youth have of engaging with this. On the other side, seniors often look at technologies with a certain distrust, although recognizing their utility and need in the contemporary world. Nevertheless, technologies were often pointed out by seniors as culprits of pushing people apart.

Both seniors and juniors recognize the value and importance of registering cultural identity knowledge of the region and they highlight the role of registers on allowing the future access to the envisioned knowledge.

As we went further with our intergenerational storytelling work, we could perceive that the technology gap observed initially started to give place to intergenerational understanding regarding this theme.

Participants highlighted the importance of having an impulse to talk about cultural identity, and the added richness that retrieving memories collectively allowed them. Nevertheless, the participants recognized the need for a structure to organize all the stories that were recollected.

On another hand, we could also gather some insights regarding contexts that may be particularly linked with the opening to engage with conversations regarding cultural identity themes, namely the developmental maturity of juniors and their pre-existing cultural literacy.

4.7.5.4 Dissemination

Participants often referred the value of digital media to transmit and disseminate content of regional cultural knowledge, highlighting both the opportunities and the possibility of less positive effects of sharing their stories online.

The dissemination that NOAA participants carried out regarding the project assumed multiple morphologies, according to our interviewees. On one hand, some participants described a more face-to-face dissemination of the project. On another hand, other participants reported a more mixed-method dissemination, highlighting a dynamic of dissemination by non-digital means (face-to-face or interpersonal), aided by digital materials. This idea points to proximity, and perhaps identification, as factors of curiosity to access the artifacts shared in the digital spaces, but it also highlights a face-to-face, interpersonal component as a preponderant factor of leverage on the referral to digital spaces.

4.7.5.5 Maintenance

Participants often hinted us regarding episodes of maintenance that occurred subsequently to the intergenerational dynamics and the digital storytelling in NOAA. We could notice an interesting pattern of retention of stories in juniors, who were able to recover the knowledge generated in the intergenerational dynamics during the interviews, in a retrospective conversation, and to point out the effects and richness of the whole process.

Juniors highlighted the value of having the stories recorded so they could revisit them and show them to other people, making it easy to convey the message to others in a tangible

way. Furthermore, juniors also showcased examples of community engagement beyond the direct participants of the project, showcasing the rippling effect of the dynamics of the project in the broader community.

Juniors could easily identify the themes that better recall their families and their homeland's cultural identity. Again, the interviewees also hinted us regarding the role of the developmental maturity of juniors as an essential factor, which seems to be correlated with a higher value and interest attributed to the theme of cultural identity.

4.7.6 Conceptual Summary of the Process of Intergenerational Digital Storytelling for the Participatory Maintenance of Cultural Identity Observed in NOAA

All these findings encapsulate the essence of our empirical work, providing substantive contributions for approaching the research questions that oriented this dissertation.

To provide us with a closing visualization of the reunion of our findings, figure 121 summarizes the conceptual representation of the process of intergenerational digital storytelling for the participatory maintenance of cultural identity observed in the NOAA Project.

Maintenance

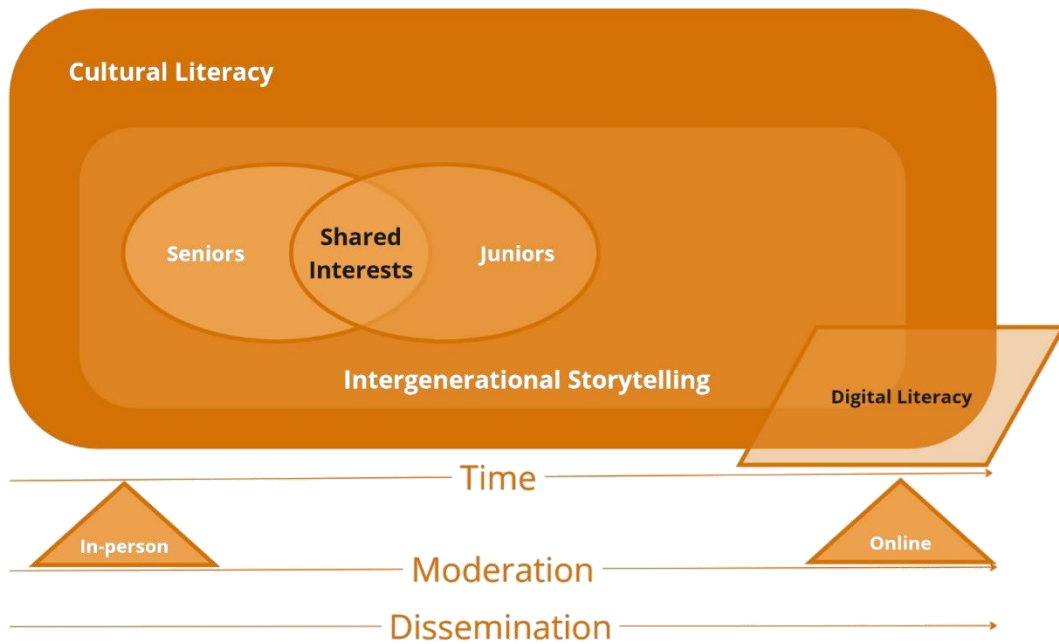


Figure 121: Conceptual representation of the process of intergenerational digital storytelling for the participatory maintenance of cultural identity observed in the NOAA Project.

As we can observe in figure 121, the maintenance of cultural identity through intergenerational digital storytelling has its basis - and depends - on the existence of cultural literacy and on the existence of shared interests between seniors and juniors, as pivotal requisites for these exchanges to occur. We could observe in NOAA that in-person affinity spaces of intergenerational storytelling were foundational to the consolidation of these intergenerational dynamics for cultural identity maintenance. This maintenance was supported by in-person, as well as by online dynamics, being that the latter is deeply connected and dependant on digital literacy. Maintenance occurs throughout time and needs appropriate timespans to occur, as well as it relies on moderation and dissemination efforts in order to thrive.

This heralds the transition to the following discussion, where the interpretative depth of these findings will be expanded, moving from the empirical to the analytical to afford a panoramic view and interpretation of these findings.

CHAPTER 5

Discussion

5.1 INTRODUCTION

This journey provided a rich set of findings, which emerged from the extensive research outlined in the preceding chapters. Our exploration began with a comprehensive review of existing literature, exposing the theoretical underpinnings and methodological landscape of intergenerational digital storytelling and cultural identity. This synthesis of multiple perspectives shed light not only on the contours of existing knowledge but also on space for contributions and unresolved debates, forming the bedrock upon which our empirical research was built and contributing to the theoretical framing of this discussion.

As we delve into the discussion, our focus shifts towards a thorough exploration and interpretation of the results within the framework of our research objectives. In this chapter, we synthesize the empirical evidence, drawing meaningful connections that contribute to the advancement of knowledge in intergenerational digital storytelling and cultural identity. This analysis aims not only to elucidate the implications of the patterns that were revealed but also to address the overarching research questions that guided this research:

1. How can intergenerational dynamics give place to cultural identity narratives?
2. How can digital media and affinity spaces support the maintenance of cultural identity?

This dissertation's journey sought to understand the storytelling processes during intergenerational dynamics, to support the participatory maintenance of cultural identity through a set of activities for intergenerational storytelling, as well as understanding the challenges and opportunities promoted by digital media and affinity spaces for the maintenance of cultural identity. The precedent chapter explored the multiple layers of evidence gathered through an action research methodology, with an ethnographic approach, with resource to a qualitative analysis of the data obtained through observation and semi-structured interviews during fieldwork. As we transition to the discussion, we navigate the complex interplay between

our findings and the existing body of literature, composing a narrative that places our contributions within the broader scholarly discourse.

This chapter is structured to first provide a concise recapitulation of the key findings before delving into their nuanced interpretation, and finally explore the implications of these findings. We aim to offer a comprehensive understanding of our results in this space of discussion, building a connection between theory and practice and culminating in a synthesis that underscores the significance of this research within the evolving landscape of intergenerational digital storytelling and cultural identity maintenance.

5.2 UNDERSTANDING STORYTELLING PROCESSES DURING INTERGENERATIONAL DYNAMICS

We started this work with a major quest for understanding how storytelling processes occur in the context of intergenerational dynamics for the maintenance of cultural identity. After diving into the literature in the field of intergenerational storytelling, we could understand that research in this field still lacks consistent conceptualization.

Our contribution in this regard offers a critical look into how storytelling occurred during NOOA's intergenerational dynamics, observing aspects from interpersonal dynamics and the perceived social impact. We will continue this analysis by looking into the perceptions of cultural identity gaps, often associated with the impact of new technologies use.

5.2.1 The Perceived Importance of Intergenerational Contact and the Formation of Intergenerational Partnerships

To understand how storytelling unfolds during intergenerational activities, focusing on the perceived importance of intergenerational contact and how intergenerational partnerships were founded, we look at two major components of these activities: interpersonal dynamics and its perceived social and emotional impact.

5.2.1.1 *Interpersonal Dynamics*

To analyse how the interpersonal dynamics flowed in NOOA, it's important to observe the insights that were most salient during the fieldwork regarding the formation of partnerships, the nature and source of the motivation highlighted by the participants, as well as the intricacies of participants' roles negotiation.

Our literature review has revealed the importance to look very carefully to the assumptions that are undertaken as the basis for the intergenerational work. For example, Charise et al. (2022) highlighted some concerns about the potential ethical complexities of linking intergenerational contact to formal and mandatory pedagogical outcomes. According to the authors, previous studies have shown that socially enforced intergenerational initiatives can lead to "do-gooding" or "the perception of a generationally unidirectional saviour role, with no apparent acknowledgment of reciprocal benefit from intergenerational contact—which might undermine the authenticity and purpose of IGS" (Charise et al., 2022).

We closely observed these concerns from the beginning of our research, starting with the design of the research methodological framework. Indeed, we aimed to allow the formation of intergenerational partnerships as spontaneous as they could possibly be under our context, relying on intrinsic motivations of the participants rather than on extrinsic motivations. Actually, considering our research goal of achieving cultural identity maintenance through intergenerational storytelling on a community level, which relies on the acknowledgment of reciprocal benefit from intergenerational contact, we perceived intrinsic motivations as powerful components to ensure the adherence to the activities. In line with this idea, we started our research with an invitation to seniors, who following invited juniors of their acquaintances.

Our participants reported that the establishment of intergenerational partnerships in NOOA was based on both convenience factors and interest affinities. Indeed, juniors stated that they chose the stories they wished to participate in considering the proximity and availability of the seniors they would work with, but also the themes that had a stronger relationship with their present lives.

In NOOA, both seniors and juniors frequently pointed out the opportunity to learn and be with each other as one of the main reasons for entering the project, and they highlighted the idea of intergenerational bonding strengthening from the project's activities. Furthermore, the participants also emphasized the bidirectionality of these interactions, allowing seniors and juniors to experience a positive impact of engaging in these intergenerational dynamics,

resulting in true intergenerational partnerships during the activities. Moreover, this opened the way for intergenerational complicity that arose from the shared experience of recreating cultural identity stories together.

We could understand and infer from our observations that the opportunities of intergenerational associations allowed the participants to benefit from an intangible effect of the intergenerational contact, related with participants perceptions of reciprocal benefit from intergenerational contact, which goes in line with literature regarding intergenerational activities (Boström, 2012; Charise et al., 2022). However, it is important to stress that this motivation may not be related only with the intergenerational contact. Indeed, from our observations, both intergenerational contact and the interest to learn and explore together a common interest seemed to be key for motivating the participants to engage with these activities. This leads us to reflect on the deep relationship of this phenomenon with the presupposition of the formation of intergenerational groups in NOOA: in all groups, both seniors and juniors were previous acquaintances, even though not in similar contexts. This may have opened the way for interest to explore the activities as these seniors and juniors already had a previous connection. This is particularly relevant, when we are approaching the problematic of cultural identity maintenance in a community level. Hence, we should keep in mind that with a different set up premise for the formation of intergenerational partnerships, the results could be different, as would the impact be different as well.

Looking back into our literature review, and particularly relevant to our research, Charise et al. (2022) stress a concern related with technologically mediated initiatives, where younger participants can be characterized as technologically competent teachers of older participants, highlighting that such initiatives may reinforce longstanding generational stereotypes rather than challenge them. In observing this concern, in NOOA, the roles that each participant would assume were distributed autonomously by the participants.

From both our observations and the interviews, we could perceive that technologies-oriented tasks were spontaneously attributed to juniors, which can be interpreted as going in line with mainstream generational stereotypes. On the one hand, seniors often referred their lack of enthusiasm regarding technologies and that technologies were something they immediately attributed to juniors, recognizing their limited skills and juniors' mastery in this regard. On the other hand, juniors also highlighted their pivotal role on the technological side of transforming stories into digital storytelling artifacts, also pointing that they spontaneously attributed the directions regarding the stories to the seniors. This was a distribution that was

made with focus and respect for the real skills each intervenient offered, regardless of their age. Nevertheless, it ended up revealing that the distribution of these skills in our participants was globally coincident with the stereotyped idea of juniors as technologically competent. Notwithstanding, in NOOA this competency didn't translate in juniors converting into teachers of older participants in regards with technological competencies, but rather it converted into true partnerships, in which each participant contributed with their skills and expertise. Indeed, regarding storytelling operationalization, juniors were perceived by seniors as playing a central role in adding value to the stories, not only for their technological expertise but also for their role in the conversations that emerged.

On another hand, seniors were also seen by juniors as fundamental elements during the technical finalization of the stories, contributing with valuable feedback and suggestions for improvement. This mention by the juniors during the interviews reflect the team building and bonding that occurred, revealing that a true collaboration emerged with the focus on resource to each member's skills regardless of their age. Indeed, we observed that when faced with the stories of the seniors, the juniors felt the digital skills as their strength, at the level of the seniors' endless stories, and thus, in an autonomous and natural exercise of balance and complementarity of forces, they distributed their roles and contributions to the work accordingly.

5.2.1.2 Perceived Social and Emotional Impact

The relevance of the intergenerational contact as a learning facilitator is often referred by literature. Indeed, for Fitzpatrick and Cortellesi (2013), it assumes an emphasized relevance in "contemporary Europe as it facilitates learning that might otherwise be diminished due to changing family structures, migration, technological changes and growing age segregation" (p. 1). On another hand, Manheimer (1997) goes further to suggest that intergenerational shared learning opportunities can be the next logical step to combat elderly isolation.

Our observations in NOOA are aligned with these ideas. First, although this process may not be consciously acknowledged by the participants, there are many indicators of learning exchanges during the intergenerational activities that framed the creation of multimedia artifacts conveying cultural identity content. Indeed, the intergenerational collaboration for the production of cultural identity digital stories strongly involved the cognitive domain in the forms of memorization, comprehension, application, analysis, synthesis and evaluation throughout the

whole process. Seniors often referred to the ability that juniors showcased in successfully converting their stories into videos, which highlights the employment of this cognitive domain in the process of translating and remediating knowledge into digital artifact.

Going further, we could observe that the environment of intergenerational engagement that we achieved during the in-person activities generated opportunities for bidirectional learning, with both seniors and juniors mentioning that they learnt a lot from one another.

On another hand, juniors also highlighted their perspective that these interactions are very important to help to mitigate elders' isolation and to encourage an active posture on the seniors. For example, juniors often referred how they saw that seniors got to retake some activities that they no longer did, just to show them and to share this knowledge with the project. This active posture, as perceived and described by JUNIOR3, for example, clarifies the joy, motivation, commitment, and satisfaction that was triggered on seniors by being able to contribute to their mutual endeavour with their knowledge, highlighting the emotional impact of these interactions. Framed in this collaborative and engaging environment, the way was often opened for intergenerational complicity that arose from the shared experience of recreating cultural identity stories together.

Furthermore, seniors referred the importance they attributed to having opportunities to share their stories, highlighting both the urgency of revisiting these stories and the positive emotional outcomes they took from it. On another hand, juniors also expressed the impact of these opportunities to engage in storytelling with the elders, highlighting signs of an increased understanding towards seniors.

We can therefore concede that the emotional impact of the intergenerational activities in NOOA were evident. This had both positive implications on the assiduity of the participants as well as on the participants' investment towards the production of the digital artifacts. This will be further discussed in the section dedicated to the analysis of the involvement of the community of this chapter, as this is also a pivotal piece of the Curiosity, Interest and Engagement (CIE) construct, and one of the elements of understanding challenges and opportunities of affinity spaces.

Nevertheless, from our fieldwork in NOOA, we could perceive that there are factors that actively concur to boost the interaction between generations, namely the longevity of the intergenerational groups. On another hand, the developmental maturity of the junior participants also seemed to play a crucial role regarding a deeper reflection and understanding

of the cultural identity knowledge that was discussed in these dynamics and to positively influence the outcomes of the intergenerational storytelling activities for the maintenance of cultural identity. Indeed, this was often observed during fieldwork. We could observe that juniors in their late 20's or 30's would contribute to the discussion with a more proactive attitude. We interpret this observation under the influence of two main factors: first, at this stage of development, juniors already could experience enough of life to value this knowledge and to understand the urgency to engage with these conversations and the loss that happens without them. Furthermore, and in light of schema theory (Bartlett, 1932; Brewer & Treyens, 1981; D'Andrade, 1995), they supposedly already developed a schemata that was robust enough to receive and weave a deeper, more critical perspective of the discussed cultural information; second, at this stage in life, the authority of the seniors may not be as intimidatory and unbreakable as it could be perceived to be by younger juniors. This naturally converts into a different levelling of authority between seniors and juniors, allowing for a different flow and nature of exchanges, that become more spontaneous and engaging, like pleasant conversations.

In light of this, and considering the intricacies of cultural identity maintenance, we infer that for a richer intergenerational digital storytelling, the developmental maturity level of the junior participants should be observed. Indeed, although the interest in this theme and activities appears in younger juniors, their ability to critically engage with the exchanges is not the same. This observation may carry important implications for future research, depending on the goal that is determined.

5.2.2 Perceptions of Cultural Identity: Navigating the Intergenerational Gap and the Impact of Technologies

In NOOA, we could perceive spontaneous and natural association between concepts such as technologies, smartphones, digital media and social networks, as well as an association between technologies and the difficulty of intergenerational dialogue.

Cultural identity can serve both as a unifying and divisive force across generations, and bridging this cultural intergenerational gap can be challenging due to various factors. First, to promote intergenerational understanding and preserve rich cultural traditions, it is essential to explore how cultural identity is perceived and transmitted within families and communities. NOOA's seniors often autonomously prompted this discussion during the interviews, which indicates this reflection is something they are faced with in their everyday life. Indeed, in the

global perspective expressed by the seniors at NOAA, family dynamics are nowadays very different than what they knew during their youth, impacting the way family bonds and shares their cultural identity knowledge. Seniors go further to attribute the origin of the hasty pace of contemporary life to technologies.

This aligns with an idea present in the literature regarding the significant impact of the advancement of technology on cultural practices and communication styles, with the younger generation tending to be more comfortable with technology and use it differently to express their identities and navigate social interactions compared to older generations, who may view these practices with apprehension (Prensky, 2001). Although the academic debate around Prensky's concept of digital natives has much evolved since its first appearance in literature, going through different phases comprising reaction, adaptation and reconceptualization of the concept (Evans & Robertson, 2020), our observations in NOAA still seemed to be aligned with this initial conceptualization of the dynamics between technological evolution and the way it affects cultural practices and communication styles. Indeed, in NOAA, we could perceive an initial certain degree of a cultural divide that was also connected to technology and its uses, with each generation resisting to understand the other's perspective. From one side, juniors highlight that seniors don't understand the pervasiveness of technologies and the need that youth have of engaging with this. On the other side, seniors often look at technologies with a certain distrust, although recognizing their utility and need in the contemporary world. Indeed, seniors speak about a "technology euphoria" among juniors that need extra attention to ensure that technology is used for good purposes. Adding to these perspectives, technologies were often pointed out by seniors as culprits of pushing people apart, by interfering as a disruption of juniors attention from their physical time and space surroundings.

As we proceeded with the interviews, all this led to the revelation of a certain lack of interest of seniors towards digital media and technologies in general, as seniors look at technologies as something that requires a lot of effort from them to try to master, although they don't see neither the need to do it at this stage of their lives, nor do they see significant rewards for engaging with technologies.

Nevertheless, the opportunity to engage in intergenerational activities in NOAA seemed to have a positive impact on narrowing this gap, as often referred by the participants. Indeed, the common endeavour of helping to enhance the access and the purview of cultural knowledge of the region served as a trigger to work towards convergence of intergenerational perspectives and narrowing the initial gap. Both seniors and juniors highlighted the value and importance of

registering their cultural identity knowledge, stressing the importance of digital records for streamlining future access to the envisioned knowledge.

As we went further with our intergenerational storytelling work, we could perceive that this technology gap started to give place to intergenerational understanding in regards with this theme, which was solidly supported by our observations and the participants during their interviews. From one side, juniors referred that after engaging with NOAA's activities, they perceived that seniors' acceptance towards technology had significantly changed, as seniors seemed to start to understand and accept more positively the pervasiveness of technology, the contemporary need for it among juniors and how technologies can be positive.

We can hence infer the positive impact that creating spaces for dialogue and collaborative cultural learning initiatives to bridge this intergenerational gap and ensure the continued transmission of cultural heritage had in NOAA.

5.3 DEVELOPING A FRAMEWORK FOR THE PARTICIPATIVE CREATION OF DIGITAL NARRATIVES IN THE CONTEXT OF INTERGENERATIONAL CULTURAL IDENTITY MAINTENANCE

Digital storytelling has become an effective tool for artistic expression, education, and communication. Frameworks for digital storytelling hence emerge as a much-needed tool to allow participants to resource to a structured process that guides them through the creation of engaging digital stories.

The development of NOAA's framework for the participative creation of digital narratives for the maintenance of cultural identity hence constituted both an output of this doctoral research, and a methodological framework that allowed and shaped the intergenerational dynamics in NOAA. This development was an iterative process, permanently submitted to evaluation and adjustment to meet both our participants needs and our need to search for more adequate and effective approaches in response to our observations, going in line with our action-research methodology and with findings from previous works.

NOOA's framework consisted of three main phases: 1) brainstorming and connecting, 2) Stories production, and 3) sharing online and feeding the conversation. The first two stages represented the process of exchanging cultural identities and turning them into intergenerational stories, and the following corresponded to the dynamization of exchanges to the community in online affinity spaces.

After continued assessment and adjustments, this framework was organized in a set of 5 guidelines that resulted on the reunion of five mainstream steps with recommendations, as detailed in the results chapter of this dissertation. These guidelines were proposed as a conceptual and practical tool to approach the creation of cultural identity stories in the context of intergenerational activities. It is imperative to recognize, nonetheless, that this framework is not meant to be a strict formula. NOOA's framework acts as a set of guidelines that aims to promote adaptability and innovation within the given contexts. Furthermore, our framework's particular components and phases are flexible to be adapted to the particular context and communicative goal of the stories that are being depicted.

Following our results, we perceived that the number of sessions varied just slightly from group 1 to group 2, situating the work of in-person intergenerational storytelling between 7 and 8 sessions. Nevertheless, if we analyse how the storytelling activities developed in both groups, we can easily understand that there were sessions that could be merged without disservice to the final outcomes. Indeed, we opted for an ethnographic approach to intergenerational storytelling that allowed us to observe how the activities developed in each context, giving space and freedom for users to also guide this development. This gave us the opportunity to reflect on this and subsequently develop our recommendations. We could observe that sometimes the conversations would flow fluidly and pleasurably, as participants visibly engaged with collective remembering, but this didn't automatically convert into a final digital story outcome, as participants easily moved their focus from the activities to the stories that they were recalling. This required extra time to wrap up and to plan how to concretize the task of remediating these stories. In light of this, we found the relevance to stress the importance of thoughtful moderation in key points of the activities, such as collective remembering. This should however be observed in an attempt of balanced moderation, as we aim to reach the end of activities with concrete outcomes, but we look at the engagement with collective remembering as an outcome as well, and we aim that these activities remain pleasurable for the participants. This deems for a balanced moderation that can keep the flow in this transition from collective remembering to remediating.

In light of this reflection, we highlight 4 main recommendations that we can take out from how fieldwork developed in NOAA's groups:

1. **Moderation:** Moderation and structure showed to be key to allow these activities to become more than simple pleasurable conversations, channelling the richness of the intergenerational dynamics into a productive setting that can expand the reach of cultural identity stories through dissemination.
2. **Number of sessions:** The definition of the number of sessions, although flexible, is crucial for the good development of the work, yet it can be challenging as well. Indeed, it's important to evaluate a balanced solution, tailored to each group, that acknowledges both enough time to consolidate the relationships between the participants and the need to not request too much of participants' limited availability.
3. **Intervals between sessions:** The interval between sessions is also important, bearing in mind the same principle referred in the previous recommendation: It is important to guarantee that the sessions occur in a timeline close enough that allows the participants not to lose the flow from the previous sessions. However, balance is also required and important to avoid overwhelming and fatiguing the groups.
4. **Autonomous work:** Autonomy is empowering and shall be given. Participants often realise what they are capable of during autonomous work, resulting in positive feelings of pride regarding their work. Nevertheless, autonomous work shall be monitored, for two main reasons: a) it can happen that participants may lose track and /or drive, and end up not accomplishing the goals; b) participants may require assistance and feel hesitant to reach out for it.

Our findings regarding how intergenerational activities gave place to digital stories of cultural identity revealed an interesting development in Group 1, Vilar do Torno e Alentém, that highlights the development of deeper characteristics of an in-person affinity space in this group, through Curiosity, Interest and Engagement dynamics (Arnone et. al, 2011). Indeed, during Phase 2, dedicated to the stories' creation, we could observe that this group, autonomously and without prompts, took initiative to bring new materials for new stories and start a new cycle of stories creation. We interpret this as a demonstration of the interest that developed in the group and that was able to re-trigger curiosity, leading to an emerging individual and group interest, in line with the model of interest development suggested by Arnone et. al (2011). Continued work in an informal setting with the community would allow to assess if this triggering and retriggering would continue as well and result in a maintained situational interest.

Time appears again as a crucial variable to allow the development and consolidation of affinity spaces. In light of this, and reuniting the findings of our empirical work, we updated our intergenerational digital storytelling framework for cultural identity maintenance, as presented on figure 122.

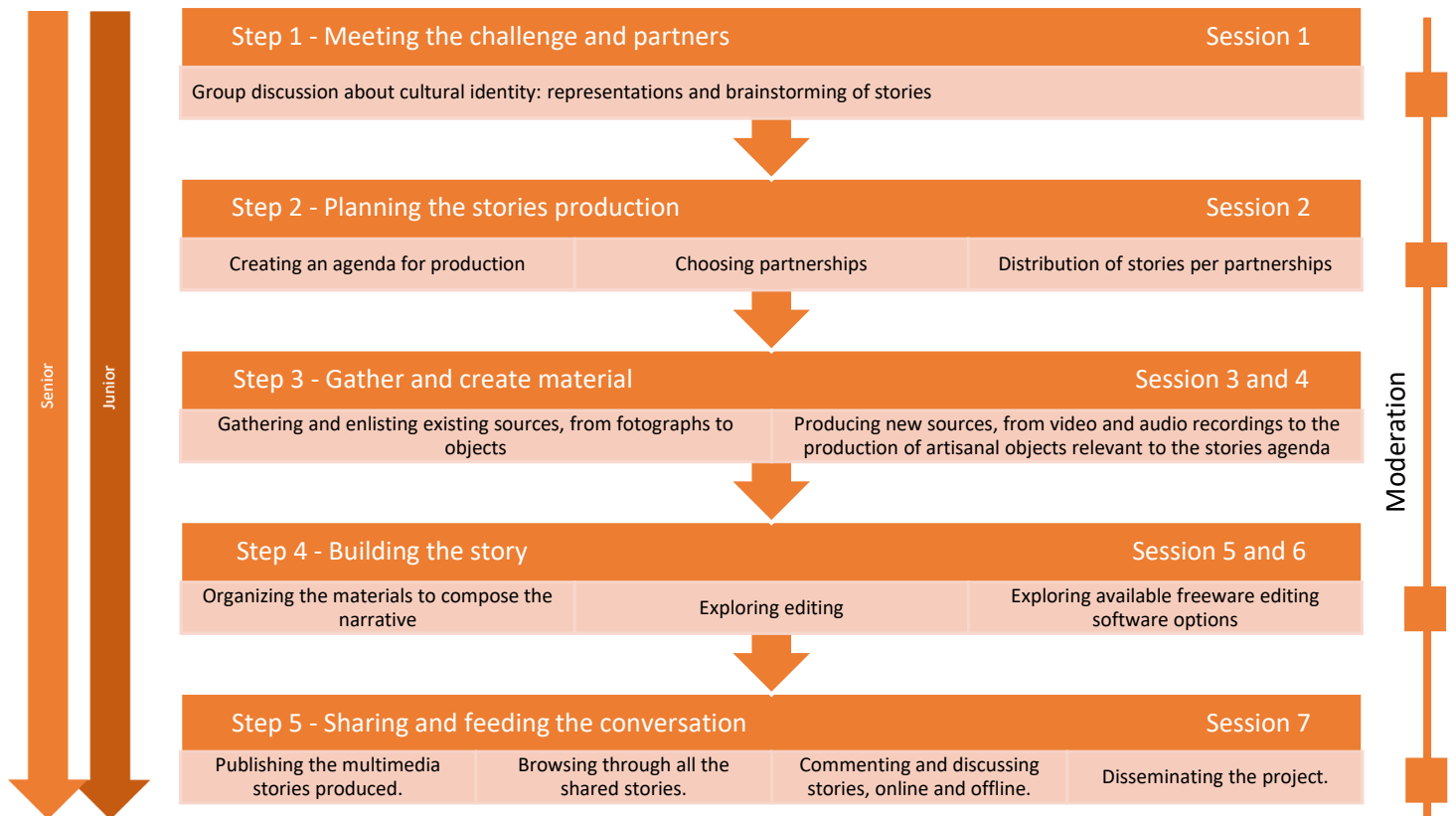


Figure 122: NOAA's Final Framework for Intergenerational Digital Storytelling for the Maintenance of Cultural Identity.

This new updated framework highlights the adjustments that were needed regarding the timespan of the interactions. Nonetheless, we highlight the need to look at this variable with a frame of flexibility, in respect for each group's particular needs and characteristics and the observed flow of the dynamics.

This updated framework also highlights the role of moderation throughout the process, localizing key points in the process where the pivotal role of moderation was observed. Furthermore, this also distributes the main 5 steps of intergenerational digital storytelling for the maintenance of cultural identity in NOAA into a comprehensive activities plan, resulting in a more straightforward approach to the creation and dissemination of the digital stories.

We recognize, however, the need to observe the fifth step of this framework within its limitations. Indeed, we acknowledge that we didn't have the opportunity to extensively develop this step during this dissertation due to limitations related with the pandemic context that framed this part of the empirical work, that we describe in detail in the concluding chapter of this dissertation. Hence, this step deems to be incomplete in representation and to require future research.

5.4 SUPPORTING THE PARTICIPATORY MAINTENANCE OF CULTURAL IDENTITY THROUGH A SET OF ACTIVITIES FOR INTERGENERATIONAL STORYTELLING

Our contribution in this regard offered a critical look into how collective reminiscence unfolds into digital storytelling artifacts, the processes that happened to materialize these artifacts and the social engagement that comes with them.

5.4.1 Looking Into Intergenerational Digital Storytelling Processes

According to Charise et al. (2022), literature highlights three main trends that base Intergenerational Storytelling study design: life review, reminiscence, and other storytelling approaches that are not described by traditional life review or reminiscence methods. The latter correspond to only 30.8% of the studies analysed by Charise et al. (2022), which we perceive and highlight as an opportunity to research the ambivalence of intergenerational storytelling and possible approaches that can constitute facilitative or inhibitory "boundary objects" (Fox, 2011) for IGS related innovation.

In line with this, we approached intergenerational storytelling from a reminiscence point of view as a starting point and evolved to explore an intersection with digital processes to foster intergenerational interactions and bonding development. Reminiscence was an adequate starting point for our intergenerational dynamics taking into account our goal of exploring cultural identity maintenance through intergenerational digital storytelling. Indeed, reminiscence allowed the emergence of collective memories in the groups, which served as raw material to feed our multimedia artifacts.

Following, we explore some main insights that emerged from this approach.

5.4.1.1 Looking Into Cultural Literacy and Its Impact on Cultural Identity Maintenance

At NOAA, we could observe an apparent disparity regarding pre-existing homeland cultural identity knowledge between group 1, Vilar do Torno e Alentém, and group 2, Eiriz. On acknowledging the specificities of each group, we propose to look for a deeper and nuanced understanding of this phenomenon, that revealed to be linked to both the motivation to engage with intergenerational storytelling for the maintenance of cultural identity, and the outcomes from such interactions.

To begin with, at Eiriz, we could observe a deeper connection with the homeland culture, which can be explained by the fact that most of the participants (juniors and seniors) suggested, during the storytelling activities, that they have a long family line that had Eiriz as their home. In this case, we could observe that the participants were quite familiar with a vast amount of cultural identity stories, favouring the conditions for a higher level of engagement and for a more fruitful portfolio of outcome stories as a result.

At Vilar do Torno e Alentém, however, the participants' knowledge regarding the cultural identity of this region seemed to be relatively modest in expression. We were intrigued by this, and as the fieldwork with this group evolved, we could understand that some of the participants were not natural from this locality. This meant that they were in some way still discovering the cultural identity of their homeland and their own representations of it, which is particularly interesting considering the globalized world we are living in, where migrations deeply have an effect on cultural identity exchanges and negotiations, going in line with Shliakhovchuk's idea of the importance of cultural literacy "in a VUCA (volatility, uncertainty, complexity and ambiguity) world" (2021). On another hand, the perceptions of the participants regarding cultural identity knowledge of Vilar do Torno e Alentém also appeared to be fragmented in some way. We dug into historical registries of this locality and we grasped that Vilar do Torno e Alentém was constituted relatively recently as a unified locality. Indeed, it resulted from the fusion of three different localities that didn't initially belong to the same municipality (Cardoso & Sousa, 2013). This also seemed to have a relation with the participants' difficulty in unifying their representations of the cultural identity of the locality and helped us to shed light on the dynamics and respective outcomes that we observed during fieldwork.

On another hand, and recalling Shliakhovchuk's idea of the importance of cultural literacy "in a VUCA (volatility, uncertainty, complexity and ambiguity) world" (2021), we trace a

possible connection between NOAA's multimedia content production distribution regarding themes and the implications that migrations may have on this. In NOAA's content production phase, each region revealed a different focus concerning the themes that were explored during the project. However, a common aspect in all regions is the fact that *Myths and legends* was the theme that was less explored by the participants. From our observations during NOAA's fieldwork, we weave some considerations that, although helpful to shed light on the observed phenomenon, relies on our subjective interpretation and should be acknowledged as such. We believe that there may be a connection between the "fading" of this type of cultural knowledge and migrations. Indeed, we observed that in participants in both groups, Eiriz and Vilar do Torno e Alentém: participants who were not natural from their present locality, understandably revealed an added difficulty in thinking regarding the cultural identity of their present locality. Nevertheless, they now integrate the current social fabric of the locality but are still developing their cultural knowledge integrated with their present locality. We consider the possibility that some cultural identity themes appear to be more inseparable from the individual's own identity, and hence more prone to be passed on from generation to generation almost autonomously, and to persist in a more vibrant manner within the community. That is, in our opinion, the case of cultural knowledge related with Memories, Crafts and Traditions, that were notably prominent in the content production outputs in NOAA.

On another hand, the theme of Myths and Legends may have a stronger connection with the place they are attached to than to the people. This may explain the fact that, as migrations shift the social fabric of a locality throughout time, Myths and Legends survival appear to be deeply dependant on the relation between the specific place and the specific people they are associated to. Hence, when people uproot from their homeland, Myths and Legends may become deprived of their primary maintenance vessels, namely oral storytelling. This highlights the important role that memory communication "through external systems of notation, such as writing" (Assmann, 2011) and nowadays digital media, can have to span these stories through generations. An extensive study of the impact of migrations on cultural identity is out of our research scope, and hence lacks adequate literature contextualization in this dissertation. Nevertheless, its implications became salient in our empirical outcomes, pointing to the relevance to consider it in future studies.

This case was particularly interesting as it highlighted the importance and the diversity of the ways through which cultural identity is developed in the individual in relation to the community, and in the community as a whole, as an interconnected process. The development

of cultural identity in cases similar to this may get a deeper impact by engaging in initiatives that foster and boost the opportunity to work and actively reflect on cultural identity.

In NOOA, regarding juniors, we could also observe that higher levels of cultural literacy were generally connected with older juniors, in terms of all competencies of Shliakhovchuk's updated cultural literacy model (2021): cultural mindfulness (cultural self-awareness, local cultural awareness, inter-cultural sensitivity and empathy), critical thinking, curiosity and the ability to become change agent leader.

For example, JUNIOR4 stressed an idea of roots and the value of acknowledging our cultural identity as a society. This junior participant highlighted the need “to go deeper” to better grasp the culture of a region as an important asset for enhancing cultural identity knowledge. This reflects the need to consciously discuss and approach cultural identity and cultural literacy globally, in contrast to the way the theme seems to be actually approached in the community, as something inherent to the individual but not directly intellectualized or consciously reflected upon.

On younger juniors, however, during fieldwork we could observe high levels of curiosity, namely the “willingness to explore, learn, try and add to one’s repertoire new ways of doing things”(Shliakhovchuk, 2021), with an active attitude towards valuing diversity. Notwithstanding, compared to older juniors, we also observed lower levels regarding the competences of cultural mindfulness, critical thinking and also the ability to become a change agent leader. This seems to support the idea that “developing cultural literacy is a cumulative process”(Shliakhovchuk, 2021), which sheds some light on the connection between cultural literacy and the individual’s age, as time is pivotal to allow the development of cultural identity.

Furthermore, this can also help us to partially¹¹³ understand the less proactive attitude observed in younger juniors in the initial phases of the project, when the cultural identity stories were intergenerationally discussed, pointing to the pivotal role of moderation as a valuable tool to boost both the balance regarding intergenerational participation, enriching the bidirectionality of the outcomes from intergenerational contact, and also to enhance cultural identity development in the younger juniors by providing some guiding inputs towards the formation of critical thinking skills towards the cultural stories. Another potentially interesting

¹¹³ It helps to understand this phenomenon only partially, as we acknowledge that this is the result of the interaction of many simultaneous variables, such as individual and group contexts.

recommendation to meet a richer cultural literacy development in younger juniors could be the effort to form intergenerational groups composed with a wider range of age regarding juniors, corresponding to different cultural literacy levels. In this scenario, the older juniors could ensure a first level of moderation, as a change agent leader regarding the group cultural literacy development.

5.4.1.2 Insights Related with Technology Use

Regarding intergenerational digital storytelling, literature suggests the use of three main storytelling media: oral, written, and digital, most often in combination. According to Charise et al. (2022), there's a prevalence of use of oral storytelling (92,3%) among the reviewed literature, whereas almost one-quarter (23.1%) used digital storytelling.

In NOOA, the participants began with oral storytelling as a baseline for their digital stories. NOOA focused on the process of remediation of these stories into digital artifacts, directed at the interpersonal outcomes of engagement and intergenerational bonding during this process.

Concerning digital storytelling results, there are mentions of feelings of pride from the seniors' side, that arise from the accomplishments regarding the digital storytelling creations. On another hand, on the juniors' side, we could generally observe an idea of satisfaction with the accomplishments regarding digital creation, although there was a case that also transmitted an idea of the digital as a challenge for the juniors. This junior developed this idea further by attributing these results to a mastery of the digital media tools that fell shorter than expected.

To discuss this phenomenon, we revisit Davis (2011), who points to some further developments needed for "increasing participants' technical literacy and enabling the participants to 'do it themselves' to some extent". Almost ten years away from Davis' conclusions, although in a limited extent and considering another social context, this need was still noticeable in our research. Indeed, in one of the interviews, an idea of disappointment in regard to the obtained results was expressed by one of the junior participants. The reason that was pointed for this quality below expected in the outcome was precisely not having the necessary editing skills to take the final result to a more professional like level. This reflects the need for a greater investment in technological and digital training, not only for seniors, but also for juniors.

Nevertheless, we understand that there are cases in which this investment of time and effort will possibly not make sense for everyone. Although these are important skills in nowadays world, where digital literacy and all its associated and adjacent skills are essential to act critically, it is possible that the investment of time and effort can only be perceived as meaningful if it is perceived as very useful in the day-to-day lives, and not only in the context of a project.

We look at the possibility of this example of Jenkins' "participation gap" (2006) having impact on the pleasure felt during the activities and on the interest to participate in the activities again. Indeed, this assumption regarding the availability of a plethora of free professional-like tools within everyone's reach does not guarantee results of a professional-like level per se. In reality, the tools exist, they are available, but this does not imply that one knows what to do with them and how, as it is often taken for granted by juniors. This highlights the need for paying attention to an adequate levelling of expectations in future work to avoid possible disengagement and a possible negative impact in the enthusiasm felt during the activities.

Also in line with these ideas is the fact that most juniors stated that they only used tools that they already knew beforehand and that would be handier for them, not demonstrating a substantial investment in the acquisition of new skills in this area, despite the tips and suggestions of free tools offered during the encounters with the researcher that conducted fieldwork. For example, JUNIOR1 argued that his choice of digital tools for the multimedia creation was determined by availability and familiarity. This also highlights the spontaneity the participants looked for and implemented during the activities. We look at this as a factor that may contribute to the adherence with the activities as well, and that was also suggested during the interviews in regards with the whole process of intergenerational digital storytelling planning and production.

Indeed, when prompted to describe the processes of the production of the digital artifacts, both juniors and seniors described the spontaneity of the creative process, almost as if the participants performed the necessary steps in the creation process without realizing it, unconsciously about the process itself and focusing on content and interactions in an unstructured way. Furthermore, juniors seemed to justify the absence of a pre-established planning in favour of a greater flexibility and spontaneity of collaboration between seniors and juniors.

Nevertheless, we could perceive that the question regarding the process of creating the digital artifacts was somewhat challenging for the participants to answer. Most of the participants, juniors and seniors, often wandered and didn't provide a direct answer to the question. We could observe an effort in streamlining the process in hindsight, suggesting that it wasn't consciously thought of before. This seemed to be a pattern, in the interviews, from both seniors and juniors. This is also suggestive of the spontaneity of the process, leading us to infer two main aspects that may justify or contextualize this absence of planning, that are supported by our observations during the empirical study:

1. After the generation of story ideas, the enthusiasm to bring the stories to life was too compelling and didn't give space to great discussions regarding planning beside the basics (scheduling and gathering the materials).
2. The involvement and dialogue that was generated between the seniors and the juniors was fluid enough for them to negotiate in real time the solutions they would give to the challenges that might arise.

This thus suggested a process of spontaneous creation, with a greater emphasis on the message than on the process of audiovisual creation or materialization of the stories.

In a logic of total freedom of action and definition of paths by the participants, we did not establish and provide a process to follow. Nevertheless, some good practice subsidies were given regarding the digital creation (such as a list of free online tools and some tips and tricks to enhance the stories and to avoid the most common challenges that could interfere with the quality of the final audiovisual materials). However, the general tendency towards the spontaneous creation of contents still prevailed.

All these findings present themselves very much in line with what literature tells us regarding the figure of the "creative consumer" (Burgess, 2006) and the dimension of a participatory culture that emerges (Arnone et al., 2011; Couldry et al., 2014; Davis, 2011; H. Jenkins, 2006; Lundby, 2008; Russo, 2017), and it evokes the authenticity of what was created, reflecting an absence of artifice and perfectionist creative intentions or ambition for professional results. It is evidenced that the main objective was to transmit well the intended story, in a way that was faithful to reality as they perceived it.

It is also important to revisit literature to understand how the findings of our empirical work connect with the theoretical surroundings regarding narratives and their materialization.

From our literature review, we could understand that narrative is often pointed as a fundamental field of study for understanding how language shapes remembering. When we are working with digital storytelling of cultural identity stories, which strongly relies on reminiscence as a starting point, this connection appears to get an added complexity, if we consider the types of media that compose digital narratives, and how the choice of a specific type of media (or combination) also contributes to shape the meaning of the stories we tell and the memories we aim to share through them.

Going back to our literature review, Pillemer highlights the importance to distinguish between imagistic and narrative forms of "personal event memories" in individual memory (1998, p. 7). Indeed, Pillemer and White (1989) argue that imagistic memory is "present from birth and operational throughout life," expressed through images, behaviours, or emotions, while the narrative memory system "emerges during the preschool years." In NOOA, we could perceive a generalized preference for video in a consumer and producer point of view, that may be connected with the idea of imagistic memory as an innate ability, as suggested by Pillemer and White (1989). Indeed, video was described by participants as the format that is more appealing, impactful and, above all, more faithful to reality, as the participants stressed the need they felt of a format that allowed them to create a fuller representation of the stories of the past.

Nevertheless, there were some deviations regarding this trend, that pointed to text as a favourite format on the consumer's perspective. This was highlighted by three of the older juniors, which were the juniors that revealed signs of higher cultural literacy development in their contributions during the intergenerational activities. We hence are drawn to weave some possible considerations and connections for a potential interpretation of this phenomenon, although we beforehand acknowledge both the subjectivity of these interpretations, as well as the fact that the evidence we have serve as mere indicators and is not enough to fully support these interpretations. Nevertheless, these were ideas that became salient from our empirical outcomes, pointing to the interest for further research in future opportunities:

1. There can be a connection between cultural literacy development and the preference for different narrative morphologies (namely media formats) to consume content related with cultural identity.

Indeed, adding to the fact that the preference towards text as a favourite format in a consumer perspective was highlighted by three of the older juniors, with signs of higher cultural

literacy development in their contributions during the intergenerational activities, according to Pillemer & White, the narrative memory system "emerges during the preschool years", and event representations entering the higher-order system are actively thought about or processed and encoded in narrative form (1989, p. 326). This processes may be close to the processes that we observe in text composition. In light of this, it is possible that the preference for text in the consumer's point of view in these juniors may be related with a need to look at stories in a more critical way, as text conveys information through both literal meaning and implied meaning (Chandler, 2002), which leaves space for the critical interpretation of the textual content. This alligns with the skill of critical thinking, fundamental for cultural literacy according to Shliakhovchuk (2021).

2. There can be a connection between memory systems (Pillemer & White, 1989) and the options regarding narrative morphologies.

Although the connection between memory systems (namelly imagistic and narrative memory systems) and narrative morphologies choices (namely formats or types of media) doesn't solidly explain – and could result in a simplistic interpretation of – the preference of NOOA's participants for specific formats in the consumer's point of view, we highlight its possible role as one of the elements that may contribute to this choice.

The role of semiotics is central to comprehending how various media formats convey meaning to the audience, which was stated to be one of the main variables the participants considered when choosing the format to produce their stories. These formats act as the vessels that carry and shape the meaning that is intended to be transmitted.

The results from NOOA's content production phase cast some nuances that add detail and layers of meaning to our discussion regarding participants relation with types of media for the production of cultural identity digital stories during intergenerational dynamics.

Indeed, regarding the types of media that were globally used to give life to the NOOA's stories, we observed a preference for the conjugation of image and text (29%), followed by audio (23%). Edited video and single images had similar use expression in the produced contents (17%), while unedited video and text resumed to the lowest percentages of stories (8% and 6% respectively). This means that individual preferences may not correspond to actual individual application, as well as there may be other variables that concur to the choice of media type to

use in the producer's point of view, that were not referred by the participants during the interviews.

During fieldwork with the group from Eiriz, we observed that the participants quickly brainstormed what type of story would be more adequate to create according to the content and goal they were thinking for it. Eiriz showcased a wide range of types of media in use, four types in total, while both Vilar do Torno e Alentém and Meinedo relied on only two types of media to tell their stories. We could observe that Eiriz was able to present broad results, both in number of produced multimedia artefacts, as well as in their distribution by theme and type of media. Another relevant aspect is the weight of two types of media that the other groups didn't explore extensively or didn't explore at all, which are audio and edited video. This is also highlighted in one interesting moment during fieldwork when participants suggested to record our group conversations about life in the past, from traditions to customs, as this would be a more natural way to tell their stories, very comparable to usual conversation.

Nevertheless, these outcomes must be properly contextualized for an adequate interpretation and discussion. To begin with, we must acknowledge each group's characteristics to fairly and properly weave our discussion regarding the above-mentioned findings. Indeed, comparatively with the other groups, Eiriz had the highest total number of participants, and it presented a wider range of ages both in juniors and in seniors, which, as we previously discussed¹¹⁴, may be related with interesting opportunities regarding cultural literacy development in the group. Furthermore, the participants came from a previously existing group, which fairly contributed to a seamless intergenerational collaboration. We could perceive from fieldwork that relationships of authority or hierarchy, although existing, didn't manifest with negative or restrictive implications for the intergenerational dynamics.

These outcomes hence highlight both the positive development of engagement and proactivity that we could find in Eiriz. Furthermore, from our observations during fieldwork, we can trace a possible relation of this with clearer perceptions of cultural literacy of these participants, that allowed the stories to thrive, as well as the opportunities for the exploration of further storytelling approaches. This group revealed a significant engagement in the group reminiscence of stories, which was noticeable on both seniors and juniors, that engaged and amused the group with comparisons and analogies between what they were hearing from the

¹¹⁴ See section 5.3.1.1. Looking Into Cultural Literacy and Its Impact on Cultural Identity Maintenance.

seniors and contemporary situations that they experienced, originating a bidirectionality in the conversations that founded a collective multilinear reminiscence, later converted into podcasts. We believe that this phenomenon could not have happened without the intergenerational complicity that we observed in this group.

On its turn, Vilar do Torno e Alentém had the pivotal role of assuming the contours of a pilot approach in NOOA. It allowed us to grasp unvaluable insights regarding dynamics from a group that was created from scratch to approach intergenerational digital storytelling for the maintenance of cultural identity, and it relied on a convenience sample gathered through a snowball sampling technique. This offered a unique perspective to the project. Although initial aspects related with technology proficiency became salient, it is important to emphasize that this revealed not to be a determining factor for the autonomy and accomplishment of the creation of digital stories in this group, which highlights the overall potential of intergenerational digital storytelling for cultural literacy engagement if the opportunities to continue the work are provided.

Last, but not least, the group from Meinedo also offered relevant insights related with technology use in this scope. We could observe that Meinedo had a strong emphasis on two specific types of media that were made available for the project: unedited video and images. Although this does not highlight an investment in editing for enhancing storytelling in the scope of our collaboration, in line with what was initially agreed for the collaboration, the interesting aspect of this is what they were able to accomplish with these unedited media, shifting our attention to the potential of storytelling as an articulator of meaning of independent elements. Indeed, the group from Meinedo revealed interesting aptitudes for communicating their stories, mainly by highlighting other forms of assembling their message by mixing different resources and streamline strategies of putting them together to create meaning. The good results of these strategies were mostly visible on their official Facebook page communications, also concurring extensively to NOOA's dissemination phase.

All these insights emphasize the multiplicity of approaches that can contribute to support cultural identity maintenance through intergenerational digital storytelling. From different strategies regarding types of media options, to strategies related with the ability to convey meaning through diverse flows of content, and the fact that technology-related issues are not necessarily decisive for the success of intergenerational digital storytelling, NOOA provided the opportunity to grasp relevant insights that can inform future research and further developments.

5.4.2 Looking Into the Dynamics of Collective Reminiscence in NOAA

Memory is a fundamental cognitive process that plays a crucial role in shaping our perception of the world and our ability to navigate daily life, by endowing us with the ability to store, retrieve, and use information from past experiences, enabling learning, decision-making, and problem-solving. In our literature review, we looked at schema theories to frame the intricate processes involved in memory and the primary means of understanding the psychological aspect of culture. Schema theories propose that memory is not a static repository of facts, but a dynamic process influenced by pre-existing mental structures or schemas. Following this idea of a dynamic process, it is important to also acknowledge the collaborative, relational nature of remembering (Reese & Fivush, 2008; Wertsch & Roediger, 2008), and the pivotal importance of how remembering is communicated. In this section, we articulate these views on memory, and we reflect on how collective reminiscence unfolded in NOAA through intergenerational narratives, as well as on the impact we observed in NOAA's participants.

To begin our discussion, we highlight the participants' perception of added richness from retrieving memories in group, regarding the engagement that was felt during group reminiscence. Participants' descriptions of this moment in the activities depicted how memories were flowing in the group, intertwined and giving continuity to each participant's contributions, highlighting a common, shared framework of the stories that were being recalled. This can be interpreted as a metaphor of Bartlett's idea of schemas as mental frameworks or templates that help individuals organize and interpret information from the environment (Bartlett, 1932), consisting on world representations that categorize common knowledge and experiences within a group or society (D'Andrade, 1995).

Juniors also highlighted the opportunities that they perceived from group activities aimed at storytelling about collective memories. From participants descriptions, we can infer how the convergence of multiple perspectives over the same story conveyed added value in the perspective of the juniors. Going back to Bartlett, it can be interesting to look at this idea from yet another perspective. Indeed, Bartlett suggests that there is a possibility of memory distortion associated with mental knowledge structures, that may happen due to the fact that humans rely on schemata (unconscious brain structures) that represent general knowledge, and when these structures interact with incoming information, they can originate schematized recall errors that consists on the observation that people tend to fit new information into existing schemas,

leading to the possibility of memory distortions and errors to occur (Bartlett, 1932). This idea of added value of collectively remembering highlighted by NOAA's participants suggests the need for multiple perspectives to complete the stories, both for completing each versions' fragmentation, but also to collaboratively validate and deliberate on the information that is accepted by the group as a truthful representation of their past experiences.

The participants also described the impact they felt when collective memories were activated during the activities and hinted how these memories were activated. Participants highlighted how each other participants contribution served as a trigger for a participatory recalling, and the need to have a structure to organize all the stories that were recollected so they could make sense. This is an example of the paramount importance of the connection between narrative and memory, going in line with literature, that posits that narrative structures are fundamental to human cognition and that narrative thinking is a primary mode of sense-making, allowing individuals to create personal narratives that aid in comprehending their own lives (Bruner, 1986). On another hand, this also highlights the significance of the concept of communicative memory (Assmann, 2011), that refers to knowledge passed down through oral traditions and storytelling, for the consolidation of cultural identity.

Nevertheless, as literature suggests, individuals' memories are deeply implicated by interactions and interpretations made with others (Reese & Fivush, 2008; Wertsch & Roediger, 2008), in a collaborative construction that goes beyond mere information exchange and highlights the emotional, embodied, and performative dimensions of remembering. In line with this, we recall the strong emotional impact referred by seniors regarding having the opportunity to retrieve their memories in a collective intergenerational setting and to contribute to the project, and also seeing the interest that the stories captured during the dynamics.

The growth of digital media and digital platforms adds a new dimension to the dynamics of collective remembering. These technologies have implications in the way memories are formed, shared and accessed, that we further explore in the respective sections of this chapter.

5.5 UNDERSTANDING THE CHALLENGES AND OPPORTUNITIES PROMOTED BY DIGITAL MEDIA AND AFFINITY SPACES FOR THE MAINTENANCE OF CULTURAL IDENTITY

Our contribution in this regard offers a critical look into the generation of different levels of engagement with the digital spaces of the project, as well as an analysis of the individual views and interpretations of the participants regarding their online participations and the relevance of making their digital stories of cultural identity available in online spaces. Following, we dive into the intersections between our findings regarding the challenges and opportunities promoted by digital spaces for the maintenance of cultural identity and the conceptualization of the participatory maintenance of cultural identity through the lens of NOOA.

5.5.1 Perceptions of Opportunities and Challenges of Digital Media and Affinity Spaces for Cultural Identity

Participants often referred the value of digital media to transmit and disseminate content of regional cultural knowledge, highlighting the opportunities that these media offer regarding the potential for reproduction, for serving as recall supports, and for enhancing reach and awareness of cultural identity.

In NOOA, participants weaved considerations regarding the valuable opportunities of engaging this knowledge digitally and using means supported by the Internet, that was perceived as a useful platform for enhancing reach. For example, Junior4 suggested that using digital media “conveys an added value, even more so nowadays when half the world, or more than half the world, revolves around the Internet”.¹¹⁵ On another hand, Junior2 highlighted the ease and speed that these media allow, as “right now, it's probably the best way to get the word out, whatever it is, because it's the fastest, easiest way to reach people”.¹¹⁶ Going further, Senior3 highlights the importance of being on the internet to be acknowledged: “Being on the Internet is something that... people really are there talking. And they may even like what we're

¹¹⁵ JUNIOR4: É uma mais-valia ainda mais nos dias de hoje em que meio mundo ou quase ou mais de meio mundo gira em torno da Internet.

¹¹⁶ Neste momento é capaz de ser a melhor maneira de divulgar, seja o que for, porque é a maneira mais rápida, mais fácil de chegar às pessoas.

doing! If those who are not seen are not remembered, if we don't put ourselves out there, no one remembers us either!" ¹¹⁷

Participants also reflected their recognition of the value of digital media to transmit and to disseminate content specifically related with regional cultural knowledge. Juniors highlighted the relevance of having spaces dedicated to cultural identity dissemination for an easier, fastest access to cultural knowledge, as well as the opportunity that rises from these spaces to expand the reach of the stories beyond the borders of the project's participants.

All these perceptions fall in line with the opportunities that we anticipated that would be provided by digital media for the maintenance of cultural identity. Nevertheless, although recognizing this value, we could perceive that NOAA participants' interactions online were modest, and we tried to learn more regarding this during the interviews and to begin to frame the challenges of digital media and affinity spaces for the maintenance of cultural identity.

To begin with, we could understand that participants were well aware of both the opportunities and the possibility of less positive effects of sharing their stories online, such as the public scrutiny they could be subjected to. Nevertheless, this was not seen as something that should dissuade them from their goal to contribute to cultural identity maintenance. Hence, both seniors and juniors seemed to perceive the advantages of sharing their stories as exceeding and overrunning the possible disadvantages or risks associated with sharing.

On another hand, juniors described how the interactions with the online spaces took place and hinted some reasons for the modest interactions of the project's participants online. First, juniors highlighted that they interacted with the contents online mainly by sharing them through their personal Facebook. From this, we can infer an idea of ownership over the stories, side by side with a desire to associate this work with their own social media profile and disseminate it to their audience. This highlights the multidirectional flows of dissemination that become possible, and that potentially expand the impact that is perceived from the metrics of NOAA's social media spaces. This can also be related with a possible sign of a need for spontaneous means to articulate the stories with participants' own public, using their own social media, that may be more convenient (probably already logged in, and closer to reach in many ways).

¹¹⁷ Estar na Internet é uma coisa que... realmente a malta está lá a falar. E até podem gostar daquilo que a gente está a fazer! Se quem não é visto não é lembrado, se não aparecer, ninguém se lembra da gente também!

Juniors often contextualized the substance of their online interactions, shedding light on the modesty regarding the project participants' interactions online: "Of course, when sharing a story of the ones I worked with, I already knew the story, I didn't have much to add [in the comments]."¹¹⁸ We perceive this observation as an indicator of one of the triggers for the decline in participants' engagement when the dynamics transitioned to the project's online spaces. This break in the continuity of the participants' engagement with the project's dynamics seemed to have implications not only in the original NOAA participants' engagement, that was interrupted, but also in the opportunity to involve further participants. Indeed, if we consider that dynamics in affinity spaces serve as triggers for further engagement, this leads us to identify what could have been a factor for the modest engagement that we observed in online affinity spaces, as the line of engagement was interrupted.

This is an aspect we dwelled with and weren't able to fully cover and solve during the project's fieldwork timespan. Indeed, to approach this transition from in-person to online spaces, we had planned an exhibition and closing session to present the participants stories and involve the community, in partnership with institutional collaborations (Municipalities and Associative Institutions). This also aimed to streamline the launch of online dynamics. However, this became impossible with the pandemics. Nevertheless, and having experimented on other dynamization strategies and partnerships, which we described in the section regarding community involvement in our results chapter, we identify the need to invest further work in the development of transitioning strategies, from in-person to online affinity spaces dynamics, that can sustain the interest, curiosity and engagement, with triggers that are capable of encouraging participants of in-person affinity spaces to keep engaging with the online spaces. We then would be able to assess if the engagement of out-of-the-project participant follows or not, and to deliberate on what could be the next steps to implement.

All these insights resonate with challenges that are intrinsic to working with affinity spaces, both in-person and online. Addressing these challenges requires a concerted effort to promote responsible community engagement, foster open and respectful dialogue, and advocate for the equitable representation of diverse cultural traditions in the digital sphere.

¹¹⁸ Claro que eu, ao partilhar uma história das que eu trabalhei, eu já conheço a História, não vou ter muito para acrescentar [nos comentários].

5.5.2 Curiosity, Interest and Engagement in NOAA Affinity Spaces

Affinity Spaces are in core characterized by a culture of participation, collaboration, and collective learning, to offer unique opportunities for individuals to develop their skills and knowledge. We could witness this impact in NOAA's participants, pouring from the participatory approach to cultural identity maintenance. However, creating and sustaining engagement within affinity spaces can be a challenge, that gains an added complexity when both in-person and online spaces are targeted. Hence, the construct of curiosity, interest and engagement is of key importance to unlock the potential of Affinity Spaces, and understanding its dynamics is crucial to understand the conscious and unconscious negotiations that occur in terms of participation, collaboration and its consequent outcomes.

In this section, we intersect academic discourse with salient findings in NOAA. We begin with scrutinizing the entourages of in-person affinity spaces in NOAA, proceeding with discussing the processes of involving the community in online affinity spaces. We conclude by reflecting about moving from interest to engagement in NOAA, and the components that we identified as core to this transition.

5.5.2.1 *In-person affinity spaces in NOAA*

As literature suggests, the consolidation of affinity spaces is deeply dependent on a dimension of participatory culture that requires the observation of an interest construct (Arnone et al., 2011, p. 184). Aligned with this idea, we endorsed multiple activities in pursue of such consolidation.

In NOAA, we strategically started with the in-person affinity space to build the basis of NOAA, as we soon recognized that the face-to-face contact was essential in this context, for the richness of interpersonal dynamics and for the comprehensive observations they could foster and allow. In this sense, the online would be initially approached as an extension of the face-to-face contact, as a stage capable of allowing the conversations initiated during the in-person interactions to go further in reach and in depth.

During the development of our in-person affinity space, the project activities were successful in achieving curiosity, interest and engagement in both groups, Vilar do Torno e Alentém and Eiriz.

Participants generally demonstrated a strong desire to learn, often motivated by the novelty or uncertainty of the tasks' outcomes and methods, which led to the state of Curiosity (Arnone et al., 2011). This curiosity was sustained and fueled by positive emotions and a belief in the value or enjoyment of the topic, resulting in the state of Interest (Arnone et al., 2011). Finally, the participants displayed active participation, immersion, and a deep connection to the topic, achieving the state of Engagement (Arnone et al., 2011).

At Eiriz, this last stage was particularly evident during the development of multimedia artifacts. For instance, while preparing the content titled "Paparoto," we observed numerous indicators of play and engagement behind the scenes. During the demonstration and representation of one of the memories that the seniors had retrieved together in an entangled rhythm, we noticed a fascinating shift in the participants' attitudes. The seniors figuratively became juniors during that demonstration, and juniors mingled in the play. Our observations suggest that, at that moment, individuals let go of their "status" and ceased belonging to any side of the intergenerational partnership. They were all on equal footing, and communication, understanding, and engagement flowed likewise.

However, this last state did not develop uniformly in both groups, drawing attention to the need for allowing additional time for development in the case of intergenerational groups that are formed from scratch, as well as the need for appropriate moderation in light of two specific factors, namely the authority of one of the intergenerational sides, which discouraged the other side from assuming a more active and critical role at a certain point, and the generational gap and underdeveloped intergenerational understanding.

Moderation comes to light as pivotal for overcoming engagement barriers and reducing the gap that may exist. These balancing strategies were applied in the last sessions with the intergenerational group that was formed from scratch, and engagement began to manifest and become visible in the final sessions with this group, emphasizing the need for persistence and time for establishing a sense of community in this case.

Going further with our discussion, we revisit Arnone et al. (2011) to look deeper into the morphologies of engagement that we observed in NOAA's in-person affinity spaces. Arnone et al. (2011) highlight three main morphologies of engagement: participative, affective and cognitive (p. 189). On one hand, participatory engagement refers to learning that is driven by external factors such as parental guidance, educational institutions, or affinity spaces, rather than an innate desire to learn. On the other hand, affective engagement stems from enjoyment

alone, which can serve as a trigger for piqued interest. Finally, cognitive engagement happens when a person or group is genuinely and totally dedicated to understanding a phenomenon.

We argue that we could observe different morphologies of engagement in NOAA's in-person affinity spaces, that shifted into others as the fieldwork, as well as the group consolidation, evolved. On one hand, Vilar do Torno e Alentém subsidised us with a very interesting episode of interest re-triggering curiosity in the last sessions of the empirical work, which is worth of emphasis. Indeed, this suggests the high potential for evolution into a "maintained situational interest" and ultimately into "a well-developed individual and group interest", which is connected with different levels of engagement (Arnone et al., 2011, p.188). This suggests the importance of providing groups that are created from scratch with more time to develop intergenerational complicity and critical participation, which is crucial for the storytelling to thrive more expressively, along with the curiosity, interest and engagement development. This group also revealed two morphologies of engagement in the beginning of the project: on the side of seniors, engagement was clearly affective, but on the side of juniors it seemed to be mainly participative at the beginning. To weave a transparent and considerate analysis, however, we must bear in mind that, at the beginning of NOAA, this group could be defined as the least consolidated of all groups in the project, as it didn't exist prior to the project. Hence, all the interpersonal work dynamics were being developed as the project evolved, attached to the project. This naturally bears implications that we need to acknowledge when we look at engagement. It also sheds light regarding the disparity of paths that can lead to cultural identity maintenance and to engagement. Indeed, as the project evolved and the group started getting exposed to the opportunities brought by the intergenerational exchanges that were observed, we noticed a shift from participative to affective engagement, and a quick transition to cognitive engagement. The transition to this latter seemed to be deeply connected also with the evolution of juniors' development and cultural literacy. The opportunity to be exposed to these activities hence seemed pivotal as a sparking agent for engagement, even when there was not an intrinsic desire to begin with.

On another hand, Eiriz experienced a different path through engagement. From our observations, both seniors and juniors started from an affective engagement, based on their long relationship in other activities, evidencing multiple instances of joy and play during the process.

This goes in line with literature (Arnone et al., 2011; Jenkins et al., 2009) that suggests "play" as a core skill that is closely linked to engagement (Arnone et al., 2011, p. 184). As fieldwork developed in Eiriz, so did engagement, interspersing between affective and cognitive.

To frame this phenomenon, we go back to literature and revisit Tang et al. (2022), that suggest that positive emotions, such as enjoyment, are closely linked to interest. Indeed, strong emotional aspects were often at the center of participants reports of their perspectives regarding NOOA dynamics, which leads us to highlight the high levels of interest observed in NOOA as core to frame how interactions flowed during the intergenerational digital storytelling activities towards the maintenance of cultural identity, and how it led to engagement.

5.5.2.2 Involving the community online

Going back to our literature review and to Arnone et al. (2011) and their Curiosity Interest and Engagement (CIE) model, we look very attentively into the idea that new media technologies are seen as powerful tools to stimulate curiosity and interest, enhancing the learning experience. We understand, however that that may not be the case in regards with curiosity and interest ignition, as it happened to come to light during the project's activities.

To proceed with this discussion, first we must acknowledge the perspective we chose to approach to involve the community online at NOOA. Indeed, we looked at the online with two major promises: the first, to allow the conversations initiated during the in-person interactions to go further in reach and in depth, in a sense of continuity of the in-person contacts; second, to allow and foster types of interactions, dynamics and reach that are completely different of the ones allowed by in-person contact, and that are specific to the online environment. Nevertheless, in an attempt of alignment with our in-person fieldwork and with conscience that this would be the approach that could be more naturally adopted by the project's participants, we chose to start by approaching the online as an extension of the in-person fieldwork and leaving the evolution to more native designed interactions for future development.

We could observe that, in face-to-face intergenerational activities, the new media technologies served somehow as one of the major themes that juniors offered to discussion, for their pivotal role in their lives. In face with this offer, we could see that seniors shifted their attitude towards receptiveness regarding new technologies and enjoyed the exchanges they

allowed with the juniors with enthusiasm, corroborating the idea expressed by Arnone et al. (2011).

However, that didn't seem to be the case when we shifted to the online as a response to the restrictions of the COVID19 pandemic. As we were forced to adapt our strategy entirely to online, few were the seniors that were able to keep their collaboration because of their limited digital skills and lack of access to the internet and/or digital equipment such as a computer or a smartphone with internet, highlighting the expressive digital divide that can be found in this segment of our participants. In this particular context and with this specific aim, we could observe that not only the technologies weren't able to stimulate curiosity and interest, but they also weren't efficient in igniting this interest. This result can be explained by two main observations:

- 1 The context of fear and uncertainty that was felt in the beginning of the pandemic: In Portugal, the first cases of COVID-19 were registered exactly in the Vale do Sousa region, with a great proximity to our participants. Fear and anxiety were major emotional states observed in the population in general and in our participants in particular, taking into account the higher risk and vulnerability of seniors. The focus in this context was to try to make sense of what was happening and remaining safe. Engaging with cultural maintenance activities was out of focus in this context, regardless of the technologies and modality of activities. This falls in line with what Arnone et al. (2011) elaborates regarding the CIE construct: CIE is deeply influenced by various personal, situational, and contextual factors.
- 2 From the juniors' side, there was a great work of adaptation to the shift of in-person formal learning and working activities to the online. This was a shift that they were starting to adapt to and still learning to navigate. Furthermore, the social work context and environment was also different and little time and space was left for non-mandatory tasks. Hence, it was clear that engaging with informal activities that would require the application of critical thinking and focus was not a priority at this turbulent initial stage of the pandemic.

In light of this, and stressing the enormous impact of the social context that frames these results, we believe that, although the engagement with the online didn't reach extensive levels of sustainment over time during this period, these results must be observed in attachment with the specificity and unpredictability of the social context that the population was going through.

These results could be very different in another context, which points to the relevance of future research in this regard.

The curiosity dynamic pointed out by Arnone et al. (2011) suggests that curiosity leads to interest and engagement when triggers are resolved in new media environments. Hence, unresolved curiosity may lead to negative outcomes such as withdrawal or disinterest. On another hand, the interest dynamic begins with a triggered situational interest and that interest can re-trigger curiosity, depending on environmental conditions such as changes in participatory collaborations and affinity spaces, and if sustained, interest may evolve into a maintained situational interest. This could then lead to emerging individual and group interest, which in turn could develop into a well-developed individual and group interest. This idea highlights the relationship between interest and different levels of engagement and the importance of time to allow the development and implied negotiations of these levels.

To weave a thorough discussion in this regard, we recall Fig. 115, *Stage of Arnone et al. (2011) CIE model observed in each phase of NOAA's empirical work*, described in the Results chapter of this dissertation. In NOAA, we could observe that curiosity transitioned to interest and to engagement during the development of phase 1 of the in-person activities, corresponding to brainstorming and connecting. As previously mentioned, engagement and a state of flow was often associated with the activities of collective remembering intergenerationally and planning the creation of the stories. Engagement sustained throughout phase two, with the participatory intergenerational production of the stories, but went back to curiosity and interest in phase 3, dedicated to sharing online and feeding the conversation.

Indeed, when the work moved to the online space, curiosity was observed but didn't spontaneously convert into interest. Actually, immediately after the project's presentation event on Facebook, we could perceive an organic boost in pageviews, sharings and likes. Despite the page was able to maintain and organically slowly increase the number of followers over time, highlighting curiosity regarding the project and its stories, it seemed that the community wasn't ready yet to other forms of deeper involvement. In light of this fact, we endorsed a coordinated communication strategy to try to boost interest and, in consequence, streamline engagement as well. We began with resourcing to a search for partnerships with similar Facebook pages and groups.

This resulted in a bidirectional expansion of range and in a momentary boost of engagement, through page views, post sharing, liking, and commenting, but still modest in expression in the analysis timespan, that proved to be somehow short for this consolidation.

To shed light on these results, we shall weave a reflection on how dynamization was implemented in the digital spaces of the project as well as how this dynamization is inserted in the global methodological framing of the project. In line with the experimental nature of the project, the dynamization of the Facebook page was done in an experimental way, to feel the pulse of the community, with minimal interference from us. Nevertheless, we pondered that at this initial stage of the development of the community, our agency would be needed to provide initial triggers for curiosity, interest and hopefully engagement. Thus, we opted for a semi-structured approach in which our actions were modestly proactive on the one hand, with a weekly publication plan and moderation. Despite this weekly plan, our agency was restricted to very specific inputs only, to allow us to gauge the types of engagement that could happen naturally on the page. Faced with a timid adhesion of the community, we tried at times a more reactive posture to this approach to adapt our strategy accordingly with the challenges that we encountered, with a search for new audiences that could contribute with potentially different kinds of engagement through the sharing of content from other pages and the search for partnerships with complementary pages.

Overall, our findings suggest that engagement with the online spaces experienced momentary boosts, but these resisted to sustain autonomously over time, suggesting the importance of structured and consistent moderation until the community has time to reach consolidation. This finding underscores the substantial challenges involved in engaging our targeted demographics online with the topic of cultural identity of the Vale do Sousa region. With this experimental approach, more than implementing a plan that was pre-established by the researchers, we aimed to start mostly by exploring and assessing the dynamics that could emerge as naturally as possible in these spaces, in an ethnographic approach to it. This helped us shed light on what dynamics would be prone to occur after the end of this dissertation timespan and assess what could be an effective impact of these spaces without agency from the researchers. Nevertheless, we recognize that this approach required a very challenging balance, between providing the necessary triggers for the curiosity and interest to spark and convert into engagement and allowing the online affinity space to consolidate on its own. This is an adaptative effort that needs to be continuously enhanced and fine-tuned to develop in a positive way.

5.5.2.2.1 Moving from interest to engagement

To discuss the dynamics that unfolded, we found the need to reflect on three main aspects: our audience, our context and our expectations of engagement.

First, regarding our audience, we found, both in-person and online, that there are two audiences to whom these stories and discussions are of interest in a more blatant way: seniors, who were eager to have someone to bequeath their stories and knowledge to, and juniors in their late 20s or 30s, who have already experienced enough of life to value these stories. Indeed, as previously mentioned in this dissertation, we noticed that although there is interest in cultural identity stories from an earlier age, the true appreciation is not observed so much in younger juniors, who perhaps have not yet felt the urgency for these interactions and the loss that occurs without them.

However, as it turned out during NOOA, these audiences are not the most likely to interact online and they tend to favour face-to-face interactions, highlighting the importance of mixed strategies. This also leads us to think of our audiences and the construction of interests. We concluded that in NOOA, we could observe two main types of audiences:

a) Agent: participants who had an active and critical posture in the dynamics, corresponding to seniors, and some participative juniors;

b) Listener: participants with a more passive attitude towards the dynamics, corresponding to younger juniors and to juniors with less developed interest in relation to the themes.

We could also observe that in some cases, juniors alternated roles according to the level of development of their interest in the theme: if the interest was not yet developed, juniors assumed the passive role of listeners, converting into participative critical elements when interest sparked. However, in the online, we observed that these participative juniors often converted again to listeners, in what we interpret as a response to a lack of new triggers capable to engage them in interacting with the online spaces.

Although we looked to younger juniors as possible main agents in the online spaces of NOOA, since they would be more likely to interact online, compared with the other NOOA participants, the consolidation of interest in these juniors was revealed only in the sense of

observing and not so much interacting. This sheds light into the associated implications in terms of audiences' engagement in the online dynamics.

Second, the context in which these dynamics took place also had deep implications on how they unfolded. Indeed, contextual and situational factors are highlighted in literature as a pivotal component in these dynamics. According to Arnone et al. (2011), contextual factors refer to something that helps to convey meaning, while situational factors refer to "all those factors "in the moment" that help explain the direction of behaviour", such as interactions with others, attention-focusing competition, unexpected events, etc., that along with personal factors such as general traits or predispositions, maturation, etc., can influence how one acts on curiosity.

On the one hand, when the COVID-19 pandemics broke and after people globally started to acknowledge the uncertainty regarding the timespan of the need for social isolation, we first hypothesised that there could be a search for virtual interactions. Despite that could have been the case for other dimensions of social life during the pandemics, that proved to be a challenge in the context of NOOA, as part of the participants were deprived of access to the online, or lacked the needed skills to navigate it. This context hence proved to be highly challenging to access how online interactions could unfold towards the maintenance of cultural identity, as this topic was certainly far from being a priority for people in this uncertainty context.

Last, but not least, to discuss the online interactions with NOOA's spaces, we must also examine the niche nature of our project and the implications that this had on online audiences' establishment, on content specificity and on the organic development of engagement.

Broadening our analysis beyond our in-person participants on the online spaces, we ought to acknowledge the intricacies of organic growth of a Facebook page centered on cultural identity of a particular region, which hinges on a multi-pronged approach emphasizing community building and discoverability, with implications on a more gradual trajectory towards sustained engagement.

To discuss this, we delve into the nuanced factors contributing to the gradual slower development of engagement within hyper-focused niche Facebook pages, such as this. First, we look into the audience demographics specificity. Niche Facebook pages inherently target specific audiences, having a smaller potential audience compared to mainstream topics. This inherently limits the organic reach and initial engagement potential of the page, which is additionally challenged by the specificity of the demographics that composed our target audience and that we were successful to attract to NOOA's digital spaces through our dissemination efforts.

Second, we observe the importance of thematic relevance regarding the content specificity of this niche. The thematic alignment between a page's content and its audience's interests is pivotal. However, content catering to a niche cultural identity might not resonate as universally as content with a broader appeal. For example, references or traditions specific to the featured culture might not translate well to a wider audience or to a less culturally literate portion of the envisioned target audience, leading to a slower growth in engagement on a diverse platform such as Facebook and contributing to explain the gradual development that we observed in NOOA.

Third, we acknowledge the potential algorithm bias that can result from the fact that Facebook's algorithm prioritizes content that generates high engagement metrics such as likes, shares, and comments. Reasonably, a hyper-focused niche page is prone to struggle to achieve these metrics due to the limited audience size, which creates a feedback loop that slows down organic growth.

Content diversification without compromising thematic integrity, encouraging discussions and interaction and partnering with complementary pages or influencers, all are pivotal strategies that we experimented with to try to overcome the above-mentioned challenges. Nevertheless, persistence seems to be key, with consistent posting, genuine interactions, and a long-term vision to provide the time needed for engagement to consolidate.

Taking into account the experimentality of our initial approach to the online spaces and the specificity of our audiences, we oriented this initial dynamization in a semi-structured way that allowed us to collect indicators of the type of interactions that happened spontaneously, as well as indicators of the main challenges that became clear from this first approach. Based on this, future research is needed to approach these challenges and to find and evaluate efficient solutions to foster consolidated meaningful engagement in this setting.

5.5.3 Towards Maintenance

In NOOA, we perceived dissemination as a powerful ally of maintenance, for its ability to widen the opportunities for access to the stories, as well as to widen the range regarding audience. Indeed, access is pivotal for engagement, as engagement is essential for maintenance.

The dissemination that NOAA participants carried out regarding the project assumed multiple morphologies, according to our interviewees. In this topic, we highlight the preference we could observe regarding dissemination morphologies with a high component of face-to-face mechanisms, sometimes assisted by digital materials.

This points our attention to the importance of interpersonal, face-to-face contact as key in every stage of NOAA, including dissemination, as supported by our participants. Participants often highlighted the face-to-face interpersonal component as a preponderant factor of leverage on the referral to digital spaces, with proximity, and perhaps identification, being often referred to as factors of curiosity to access the artifacts shared in the digital spaces.

From our participants insights, we can understand the relation of dependency between maintenance and structure. Indeed, participants often pointed the need for structure to foster their stories. When we move our focus to digital media, this idea seems to gain even stronger implications. Junior5, for example, expressed the idea that her intention to keep developing new cultural stories for sharing online was dependant on the existence of structure, both regarding platforms and regarding group dynamics to support this creation: “On my own, to be creating to put it just on the Internet, like, in a vague way, I don't think so.... But if it was for the project, absolutely.” This junior also reveals her perception of preferable ways to work through cultural identity maintenance in her day-to-day life: “For example, in my day-to-day life, I really like to listen to my grandmother's stories. (...) I may not put it on the Internet, but I personally communicate with others the stories I learn from conversations with my grandmother. I pass the knowledge more by engaging with conversations than actually putting it on the Internet, you know? (...) [maintaining cultural identity through the Internet] has added value if it's a concise project with a head, trunk and limbs like NOAA, where people consult that site or consult that page. Now, just leaving it like that on the Internet, I don't think it makes much sense because we don't have a specific target audience.”¹¹⁹ This again highlights the tonic on interpersonal, face-to-face dimension of cultural identity maintenance. Nevertheless, we must stress that cultural literacy levels may also be related with this perception, as to look for these stories in-

¹¹⁹ Junior5: Sozinha, estar a criar eu para colocar assim só na Internet, assim, de forma vaga, acho que não.... Mas se fosse para o projeto, com toda a certeza. Por exemplo, no meu dia-a-dia, gosto muito de ouvir as histórias da minha avó. A minha avó trabalhou numa casa de uma Condessa. Gosto de ouvir os hábitos que eles tinham, as formas de viver... Ou seja, posso não passar através da Internet, mas comunico pessoalmente com outros as histórias que aprendo das conversas com a minha avó. Passo o conhecimento mais falando em conversas do que propriamente pegar nisto, fazer um texto e colocar na Internet, percebes? (...) [manter a identidade cultural através da Internet] tem mais-valias se for num projeto conciso com cabeça, tronco e membros como o NOAA, onde as pessoas consultam aquele site ou consultam aquela página. Agora, se for assim, deixar assim à toa na Internet, acho que não faz muito sentido porque não temos um público-alvo específico.

person presupposes an active quest for this type of knowledge, which we can associate with sensitivity towards cultural information, a sign of cultural literacy at some level.

Notwithstanding, the potential interest of consulting the stories published online raised different perspectives among the participants. On one hand, from the side of the seniors, doubts were stressed regarding juniors' interest to revisit the stories online by autonomously searching and accessing them. Nevertheless, this idea goes in the opposite direction of opinions underscored by the side of juniors. Junior3, for example, highlighted the impact of revisiting the stories that she helped to create, and the fact of them being available online to help her deal with the lack of contact with the group during the pandemics, extrapolating her opinion that these contents and their availability online can also have a similar impact on others that can now access the stories.

Although this opinion should be observed in light of the pandemic context that was lived at the moment, it also sheds light over the need to look at an implied meaning of this statement, that is related with the idea of participatory agency as a lever for impact. Indeed, this junior communicates a strong emotional impact that she gets from revisiting the digital stories of cultural identity that she helped to create, because they represent a token of the process that she collaboratively went through with seniors that she is fond of. We also highlight the timespan that we had between the beginning of fieldwork at this group and these interviews. We began fieldwork at Eiriz in 2018 and in 2021, during the interviews, the participants were able to describe and emotionally recall this impact. This suggests that this participatory agency may be connected with impact that sustains in time.

Nonetheless, participants often hinted us regarding episodes of maintenance that occurred subsequently to the intergenerational dynamics and the digital storytelling in NOOA. We could notice an interesting pattern of stories retention in the juniors, who were able to recover the knowledge generated in the intergenerational dynamics during the interviews, in a retrospective conversation, and to point out the effects and richness of the whole process.

Juniors highlight the value of having the stories recorded so they can revisit them and show them to other people, making it easy to convey the message to others in a tangible way. Furthermore, juniors also showcase examples of community engagement beyond the direct participants of the project, hinting the rippling effect of the dynamics of the project in the broader community. The interviewees also hinted the role of the developmental maturity of

juniors as an important factor, which seems to be correlated with a higher value and interest attributed to the theme of cultural identity.

During the interviews, in line with what we observed during the intergenerational activities, juniors often expressed parallelisms between seniors' stories and their own, hinting a certain level of attention, engagement and even a proximity to the realities that seniors shared with the group. Juniors also reflected on the ways in which cultural identity maintenance can be shaped by digital media. For example, Junior4 stressed that maintenance doesn't necessarily mean adopting what was done in the old days, but rather being aware of it and critically understand the path that has been built until nowadays, and digital media and projects like NOOA can help with this awareness.

In parallel, the very choice of the theme was pointed out many times as a result of negotiations between juniors and seniors to meet their common affinities and interests. This suggests an intricate connection between the existence of affinities and thematic interests aligned between seniors and juniors for the potential for maintenance to occur. Affinity spaces hence appear to have deep implications on the creation of conditions for enhancing the potential for cultural identity maintenance, and literature offers pivotal insights for understanding how spaces of affinity are formed around common interests (Gee, 2005; Jenkins et al., 2009; Lammers et al., 2012), in line with NOOA's main findings.

In NOOA, we could also observe the rise of Discourses of cultural identity maintenance, that emerged from the interactions in NOOA's face-to-face affinity spaces. Revisiting Gee (2011) and his definition of Discourses as patterns of behaviour that individuals adopt by using specific social languages and engaging in particular practices to achieve desirable social outcomes, we can trace signs of these Discourses during fieldwork. Discourses involve several key elements, including situated identities, characteristic practices, ways of coordinating with others, and distinct modes of action and interaction (Gee, 2011, p. 28). This was observed in both groups, assuming nonetheless different morphologies in each group, as previously depicted in the participant groups description section in this dissertation (see Chapter 3). From participants roles negotiation and posture of each element, these Discourses started to become evident during fieldwork.

Last, but not least, during interviews, generally juniors could easily identify the themes that better recall their families and their homeland's cultural identity. Again, the interviewees also hinted us regarding the role of the developmental maturity of juniors as an essential factor,

which seems to be correlated with a higher value and interest attributed to the theme of cultural identity, as we previously explored in this discussion chapter (see section 5.3.1.1).

All these findings are suggestive that the path for maintenance was successfully initiated with NOAA's activities, highlighting the establishment of a starting point for pursuing the continuum of cultural identity, from past to present, and from seniors to juniors. Nevertheless, there are many challenges regarding this continuum that are inherent to the complexity of each of the structural concepts that compose our approach, beginning with the fluidity and malleability of cultural identity, that is not something rigid and obviously changes whenever the stories and particularities of an individual join the existing matrix, highlighting the importance to look at juniors from perspectives that have not yet been extensively looked at in literature, as cultural identity is not allocated only to seniors but also to juniors. Whether they consciously realise it or not, juniors are also already participating in the formation of cultural identity. Hence, acknowledging that this continuum is the focus of maintenance, it can be interesting to embrace plurality in perspectives and to observe the relevance of framing new developments regarding cultural identity maintenance with the present time as a starting point, for three main reasons: first, to assess the implications of this in levels of engagement in the side of juniors; second, to make a snapshot of the cultural identity of now; third, to make the bridge between seniors' and juniors' cultural identity snapshots.

5.6 CONCLUSION

This chapter guided an overview through the complex terrain of empirical findings, theoretical frameworks, and contextual particularities in the search for a nuanced understanding of intergenerational digital storytelling and cultural identity.

In addition to shedding light on the particularities attached to our research goals, the synthesis of results and concepts has highlighted the broader ramifications and intricacies that define the phenomena of intergenerational digital storytelling for the participatory maintenance of cultural identity. Our findings, presented in the Results chapter of this dissertation, offered significant new understandings of the processes of intergenerational digital storytelling and the intersections with a participatory cultural identity maintenance, providing us with a complex view of the dynamics that took place in a real context, analysed through the lens of current theories and research.

In this discussion chapter, we sought to move our analysis beyond description to interpretation and conceptual engagement. The analysis provided us with a critical view of the implications of our results and the assumptions underpinning the data. We offered a contextualised approach to the interpretations of our results, acknowledging them as situated and located. Furthermore, we looked at how our results lined up with earlier studies, in an attempt to clarify the consistency and variability within the broader academic body of knowledge.

In addition, this chapter served as a platform for exploring some of the different narratives of our data, acknowledging that the identification and careful consideration of such results contributes not only to the enhancement of theoretical frameworks, but also stimulates possible directions for future research.

The equation of achieving identity narratives through intergenerational dynamics comprises many variables, that we extensively visited in the precedent sections of this discussion chapter. From the important role of interpersonal dynamics and the perceived social and emotional impact of engaging in these, to the perceptions of cultural identity gaps and the impact of technologies. From looking into cultural literacy and its impact on cultural identity maintenance, to looking into the dynamics of collective reminiscence.

We also delved into digital storytelling processes and technological insights, as well as into the challenges and opportunities presented by digital media and affinity spaces for maintaining cultural identity. Additionally, we analysed the curiosity, interest, and engagement construct in NOOA. All this allowed us to take a deeper look into the role and variables of digital media and affinity spaces in the maintenance of cultural identity, paving the way to reflect on a possible reconfiguration of the participatory maintenance of cultural identity through intergenerational digital storytelling.

In light of our research discussion, presented in the preceding sections of this chapter, we recall figure 121 for a closing visualization of the reunion of our findings, beginning by summarizing the conceptual representation of the process of intergenerational digital storytelling for the participatory maintenance of cultural identity observed in NOOA.

Maintenance

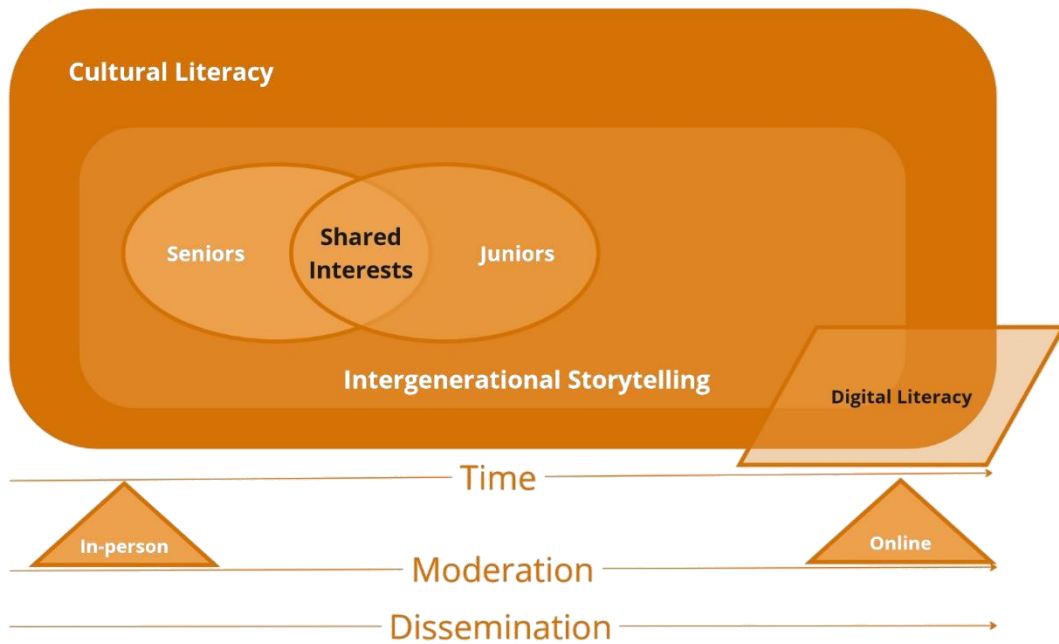


Figure 121 Conceptual representation of the process of intergenerational digital storytelling for the participatory maintenance of cultural identity observed in the NOAA Project.

We could observe that the maintenance of cultural identity through intergenerational digital storytelling depends on cultural literacy and on shared interests between seniors and juniors, as pivotal requisites for these exchanges to occur. We could observe that in-person affinity spaces of intergenerational storytelling were foundational to the consolidation of these intergenerational dynamics for cultural identity maintenance in NOAA. This maintenance was supported by in-person, as well as by online dynamics, being that the latter is deeply connected and dependant on digital literacy. Maintenance occurs throughout time and needs appropriate timespans to occur, as well as it relies on moderation and dissemination efforts in order to thrive.

However, as we witness the contemporary fast-paced technological evolution, it grows clear that the tonic on digital literacy as we know it nowadays is evolving to something else, in line with a crescent need to understand the underlining processes of human interactions, motivations and engagement in detriment of mastering the technicalities of how to create digital content. In our view, the contemporary expansion of Large Language Models (LLMs), such as Open AI's ChatGPT or Google's Gemini, among others, and the democratization of access

to this technology may bring implications on how the focus of these dynamics should be distributed to potentiate the dynamics' outcomes. Indeed, the ability of these models to execute tasks related with multimedia creation based on natural language prompts has the potential to allow and endow a shift in the focus from multimedia creation to something deeper, related with the meanings and reverberations of the stories in the scope of human impact.

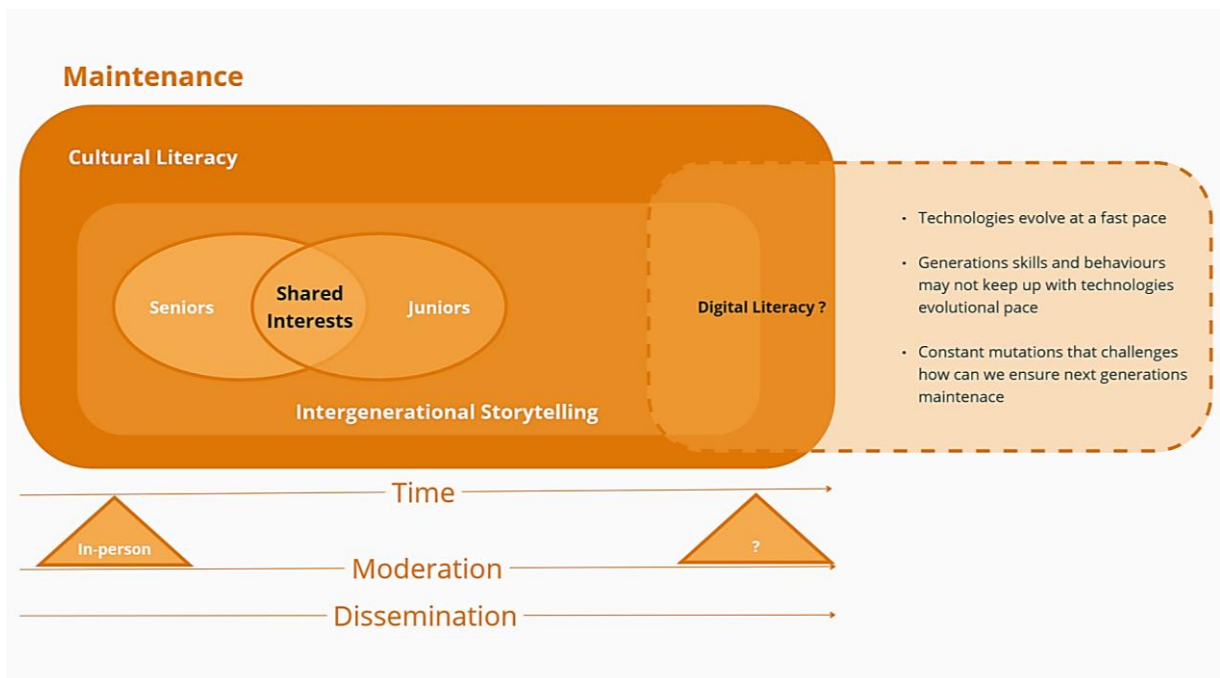


Figure 123: Future reconfiguration of the conceptual representation of the process of intergenerational digital storytelling for the participatory maintenance of cultural identity.

We hence highlight the need to reevaluate, in a near future, the practical implications of digital literacy, as framed in this work, in the synergies between intergenerational storytelling dynamics for the maintenance of cultural identity, and to the need to search for an answer regarding the morphologies that digital spaces will acquire in the face of the ever-growing technological development and the new forms of interaction with the digital that will most likely emerge. Nevertheless, this research offers pivotal implications on understanding these processes of intergenerational interactions for storytelling. Although the technological and social landscape is evolving in a way that suggests that soon the digital spaces will assume morphologies that are different from what we know now, the human components of this

complex equation will go through a transition period that may be both challenging and a source of rich opportunities for further research.

In light of this, research regarding intergenerational digital storytelling for the maintenance of cultural identity seems to be bounded for a perpetual quest for new updated answers, as both the digital technological panorama and the target audiences (generations) are everything but static. Technologies evolve, as do generations and their skills and needs. And so does cultural identity. Hence, research must keep up the work to find answers that are adequate and contemporary to these quests.

Finally, we synthesize this chapter with the clear remark that maintaining cultural identity is not a matter of revisiting the past, but rather a matter of bridging the gap between the past, present and future of a given community. In this sense, juniors cannot therefore be seen as mere facilitators of story-making as they are crucial elements that take an active part in dynamics of multilinear collective reminiscence of cultural stories, with the important mission of bridging the gap between past and future representations of cultural identity.

CHAPTER 6

Conclusions

6 CONCLUSIONS

This concluding chapter captures the key findings, insights, and implications derived from our journey through the fields of intergenerational digital storytelling and cultural identity.

This synthesis aims to guide our understanding as we empirically navigate the diverse spheres of literature that composed the conceptual framework of this research. Through this dissertation, we have sought to unravel the intricacies of intergenerational digital storytelling and cultural identity and shed light on the unexplored territories that beckon further investigation.

This chapter not only portrays our findings and main contributions, but it also reflects on the limitations and challenges encountered throughout the research process. Acknowledging these constraints provides a nuanced perspective on the scope of our results, paving the way for future research to build upon this foundation.

6.1 MAIN RESEARCH FINDINGS

As we delve into the conclusions of this research, it is imperative to revisit the primary goals that guided this dissertation. This research aimed to contribute to: a) Understanding storytelling processes during intergenerational dynamics; b) Supporting the participatory maintenance of cultural identity through a set of activities for intergenerational storytelling; c) Understanding the challenges and opportunities promoted by digital Media and affinity spaces for the maintenance of cultural identity. All these concurred to extend the boundaries of understanding the interplay between intergenerational digital storytelling and cultural identity for the maintenance of cultural identity knowledge, and to offer practical implications for the general community.

We sought to determine how intergenerational dynamics can give place to cultural identity narratives, as well as how digital media can support the maintenance of cultural identity.

Following, we scrutinize our findings, framed in this dissertation's research questions.

How Can Intergenerational Dynamics Give Place to Cultural Identity Narratives?

In an effort for synthesis considering NOAA's global findings, we posit that intergenerational dynamics can give place to cultural identity by a) potentiating, b) dynamizing, and c) sharing.

Potentiating posits fostering and incentivizing the opportunity to engage in activities that focus on cultural identity stories, by providing both the opportunities and the necessary conditions for dynamics of collective remembering and discussing stories of the locality.

Dynamizing posits the participatory development and moderation of activities centred on digital storytelling about intergenerationally defined cultural stories.

Sharing posits knowledge exchanges between generations, as well as with the community.

The equation of achieving identity narratives through intergenerational dynamics comprises many variables, that we extensively visited in the precedent chapters of this dissertation. From the important role of interpersonal dynamics and the perceived social and emotional impact of engaging in these dynamics, to the perceptions of cultural identity gaps and the impact of technologies. From looking into cultural literacy and its impact on cultural identity maintenance, to looking into the dynamics of collective reminiscence.

Results highlight the richness of the intergenerational dynamics and the spontaneity and flexibility that was key for these interactions to thrive in the informal context that framed the empirical component of this work. Nevertheless, our observations stress the importance to find balance between structure and freedom to frame and consolidate these intergenerational exchanges, in order to allow the outcomes to emerge in a positive way. Furthermore, our findings also stress the importance of finding balance between assistance and autonomy in the digital creation of the stories. We recognize the challenge of these findings, as balance in a group may be very different from balance in another. Hence, our observations also highlight the

importance of the role and figure of the moderator to thoughtfully find this balance, tailored to each group.

The quest for intergenerational understanding and intergenerational collaboration observed in the participants, both juniors and seniors, although with different underlying foundations, proved to be a major factor for motivating the participants to engage with the activities of intergenerational storytelling for the maintenance of cultural identity. Both elders and juniors worked together to contribute to the mitigation of elders' isolation and to the increasing of Juniors' sense of belonging, and our observations suggest that the participatory agency in NOOA may be connected with impact that sustains in time. In parallel, the very choice of the theme was pointed out many times as a result of negotiations between juniors and seniors to meet their common affinities and interests. This suggests an intricate connection between the existence of affinities and thematic interests aligned between seniors and juniors for the potential for maintenance to occur.

The curiosity, interest and engagement construct revealed to be crucial for the endurance of the intergenerational exchanges in regards with cultural identity knowledge. Furthermore, time and moderation tailored to each group needs and characteristics also seemed to assume an important role as key components for the positive development of engagement.

How Can Digital Media and Affinity Spaces Support the Maintenance of Cultural Identity?

The equation of cultural identity maintenance and the role that digital media and affinity spaces play in it comprises many variables, that we extensively visited throughout this dissertation. From the importance of looking into digital storytelling processes and into insights related with technology use, to the observation of the challenges and opportunities promoted by digital media and affinity spaces for the maintenance of cultural identity, going through the analysis of the Curiosity, Interest and Engagement construct in NOOA.

Digital media play a crucial role in facilitating the transition from reminiscence to digital narratives of cultural knowledge, providing a tangible dimension to this knowledge and expanding its reach. We observed that providing spaces for sharing, whether in-person or online, enhanced intergenerational exchanges around cultural identity. Moreover, the dissemination of cultural identity knowledge played a vital role in reaching a broader audience.

Our empirical observations during NOAA suggest that participants from both generations showed a growing interest in the themes and stories featured in the project, recognizing the importance and value of engaging with conversations regarding cultural identity knowledge. However, these conversations were unlikely to occur spontaneously without the structure and opportunity provided by these sharing spaces, which set the motto and supported and structured the opportunity for these exchanges. Furthermore, we could observe the pivotal role of participatory agency as a lever for impact, that wasn't limited to the moment of the activities, but persisted in time. On another hand, we identified the need to invest further research in the development of transitioning strategies that facilitate the shift from face-to-face to virtual affinity spaces dynamics, maintaining the interest, curiosity, and engagement of participants. Indeed, it is crucial to develop triggers that are capable of encouraging individuals involved in in-person affinity spaces to continue participating in online spaces, as this has proven to be a significant challenge in NOAA. By examining the interplay of audience specificity, thematic relevance, and community building in niche online spaces, we also shed light on the existing challenges regarding online engagement development and proposed some strategies for fostering meaningful interactions.

Curiosity, interest, and engagement were identified as critical constructs for sustaining intergenerational exchanges related to cultural identity knowledge. Moreover, tailored time and moderation, taking into account the unique needs and characteristics of each group, appeared to play a significant role in fostering positive engagement and development.

If we keep elaborating on the creative storytelling processes that we observed in NOAA, and on the perceptions of the pivotal dimension of in-person dynamics and the intergenerational contact as a motivator and generator of engagement with the goal of cultural identity maintenance, we can span a compelling discussion regarding the implications for engagement in digital affinity spaces. Indeed, our findings highlight it seems certain that online interactions provide many opportunities, from accessibility to reproducibility, as well as the ease, speed and ubiquity of interactions. However, in NOAA's online spaces, we couldn't observe the capacity to provide the same extent of intergenerational contact that we could achieve in face-to-face dynamics, along with their reported positive outcomes. Many factors contribute to this, from possibilities of digital divide (Burgess, 2006) to possibilities of participation gap (Jenkins, 2009) or even the need for more time for the dynamics of sustained engagement to flourish. We hence look at this as a challenge that needs further investigation.

Many questions enter now the flow of our reflections regarding this challenge: In the context of cultural identity maintenance through intergenerational storytelling, are digital affinity spaces capable of fostering an impact with similitudes to what we observed in NOAA's face-to-face affinity spaces? If yes, how? And if not, what kind of impact are they capable to foster? What implications can emerge? For example, could different contexts benefit from different levels of engagement? What morphologies could this engagement assume to upheaval impact? How can we assess this impact?

As it seems, we end our dissertation with only a modest array of answers, when compared to the many additional questions they gave place to.

While it seems to us that our contribution offered a pivotal starting point for critically approaching intergenerational digital storytelling for the maintenance of cultural identity in a multidisciplinary setting, we point to the need to further investigate this problematic, with flexibility to look at the problem from different angles. From the possibility to experience with the intercalation between face-to-face and online activities, to the possibility to shift our focus, in the intergenerational dynamics, from seniors to juniors as the leading characters of the stories.

For now, the findings of our research suggest us that, at the contemporary state of technological and socio-anthropological development, the combination of both digital and in-person affinity spaces may be the most balanced answer to face the challenges of cultural identity maintenance, in an exercise of complementarity of forces, by sipping the best of what both worlds have to offer to the maintenance of cultural identity.

Nevertheless, research regarding intergenerational digital storytelling for the maintenance of cultural identity seems to be bounded for the need to continuously search for updated answers, following the dynamic nature of both the technological landscape and the generations' characteristics, needs and skills, which are unceasingly evolving and shapeshifting, and consequently, so is cultural identity. Hence, it is crucial that research continuously strive for answers that are relevant and current to meet these ever-evolving needs and requirements. Unquestionably, in this period characterized by unpredictability and a fast paced digital evolution, which has critical implications on the technological framing of future works concerning intergenerational digital storytelling for the maintenance of cultural identity, the ability to adapt to emerging frameworks to be prepared for what lies ahead comes to light,

shifting the focus from the morphologies and affordances of interactions particularly attached to each space, to the nature, content and integration of the interactions.

Consistency approaching the development of activities regarding intergenerational digital storytelling for cultural identity maintenance hence appears as a relevant component for achieving the capacity to overcome emerging challenges and the participation gap pointed out by Jenkins (2009). Furthermore, citizen and community involvement appears to be a particularly relevant perspective to allow the engagement of the relevant stakeholders of this problematic in the direct intervention in the creation of solutions that are able to effectively present answers to their specific needs in addressing intergenerational digital storytelling for the maintenance of cultural identity.

6.2 MAIN CONTRIBUTION

This research raised the opportunity to reflect on and to approach a new and deeper understanding of the problematic of cultural identity participatory maintenance through intergenerational digital storytelling. Although recognizing the modesty of our contribution in regards with the scale of the problem, we highlight the opportunities that come from developing a broader comprehensive approach to it.

By promoting opportunities for intergenerational dialogue and empowering groups with digital storytelling skills and face-to-face and online affinity spaces, we contributed with the development and application of a storytelling framework and digital spaces to safeguard, discuss and disseminate some of the specific cultural knowledge of the region of Vale do Sousa in Portugal, with the remediation of cultural knowledge through participatory methodologies, through the transposition of knowledge in a process that converted reminiscence into multimedia artifacts.

This research goes beyond documenting the envisaged cultural identity knowledge as it sought to combine creativity during the digital storytelling processes with connectivity among the participants on a community building level.

We were able to spark the dialogue between generations and to enhance the social impact of cultural identity knowledge and the self-knowledge value that generations are able to share through stories.

We observed the potential of using digital storytelling dynamics to break through barriers of communication between generations and to perpetuate and value knowledge acquired throughout life. On another hand, we also observed the potential of using intergenerational digital storytelling to increase the curiosity and interest of senior participants in the digital world. These observations, along with the social and individual impact that was pointed out during the empirical component of this research, highlight the bidirectional value generated by the outcomes of the intergenerational storytelling dynamics that were fostered.

We reflected on the opportunities and challenges of digital media as a stage and lifter for cultural identity maintenance, placing the problematic of cultural literacy in a contemporary context. We offered a thorough look into conceptually framing the stakeholders of participatory cultural identity maintenance in our present context, adding the observation of their synergies in a real context. This allowed us to delve into the diversity of outcomes and multiplicity of variables that contribute to it, as well as to start to grasp the impact that this new paradigm of information flow may have on the way we approach cultural identity maintenance nowadays.

6.3 LIMITATIONS

It's important to acknowledge this research limitations to provide a clear understanding of consequent implications. Recognizing and acknowledging the existence of these limitations is pivotal to being able to actively trying to balance their effect.

We start to acknowledge the limitations related with our methodological framework choices. Although we thoroughly reflected on and informed our choices with solid scientific evidence, we acknowledge that any different methodological choices would lead us to possibly nuanced outcomes. This methodological framework allowed us to grasp insights and interpretations of the particular context that was envisioned, that provided significant clues on the mechanics of the problem. However, these insights cannot be extrapolated to other populations nor future interventions. Nevertheless, a path doesn't build itself without choices, and this was the path that we chose to pursue as an opening for this research line.

In line with the previously pointed limitation is the pivotal role of the researchers. It is important to question and reflect on the role of the researchers as the anchor of the research and consider the impact, both positive and negative, that previous knowledge and beliefs of the researchers may have on the interpretation and analysis of the research findings. We hence

acknowledge the role of the researchers as a limitation, but also as a key piece. This problem required a multidisciplinary approach, capable of adapting solutions and perspectives from different fields of knowledge. The multidisciplinary look was very important to perceive and reflect about ways to build a bridge between the concepts, that could be capable of articulating a focused meaning. In experimental research, this does not always become clear from the start of the investigation, and it is revealed throughout the course of the consolidation of the research.

On another hand, the group of participants that were included in our study provided us with both opportunities and limitations as well. This was a calculated risk, as we intended to assess how this project could survive and develop based on participants who better qualify as representing the elders in society in the real context of the envisioned region. This however brought along some limitations of availability and consequently a possibly lower reach regarding content production. In the future, it could be interesting to also explore other structures and to expand partnerships. This work obviously will have different outcomes depending on the subjects and participants, henceforth, exploring other paths would be an important addition to the scientific knowledge.

Although pivotal to our work, it is important to acknowledge the limitations related with technology. The COVID19 period shifted the known paradigm of technologies and technology usage at an even faster pace than it already normally happens, which originated constraints for the less digitally literate participants of our empirical work. Not only during the pandemic period, but also throughout the entire dissertation span, we witnessed the launch and deprecation of many free tools and apps, which could have caused confusion and reserve from our participants regarding the idea of experimenting with new tools for the digital creation.

Last but not least, we highlight the great impact that the COVID19 pandemic had on our work, as we were suddenly and unpredictably prevented from accessing our work field in the concluding phases of our empirical work. This implied the need to adapt to new plans that were possible, although not ideal, in a context of great uncertainty, which undoubtedly impacted our work and the respective outcomes.

Transparently acknowledging the constraints inherent in our research design and methodology has provided a thoughtful perspective on the extent of our findings. Nevertheless, rather than diminishing the importance of our research, these limitations work as stimuli for methodological improvements in this field. We provide an honest assessment of the limitations

that we experienced in a disposition of academic integrity, therefore encouraging a culture of ongoing development and progress.

By embracing the uncertainty and complexity inherent in our empirical research, we acknowledge that our study constitutes a snapshot of the empirical intersections of intergenerational digital storytelling and cultural identity over the period of this research's fieldwork, inviting for future continued dialogue and exploration for a consolidated understanding of these intersections.

6.4 FUTURE RESEARCH AND TRENDS

This research offered an experimental quest for understanding the intricacies of intergenerational digital storytelling and cultural identity maintenance. This experimental approach allowed us to grasp a global understanding of this problem and to open new paths for future research.

The first path points us to an opportunity to develop on the present work to pursue a different methodological framing, adding to the streamlining and development of a research line. In fact, to address the limitations that we identified related with the methodological framework of this research, we highlight the interest in observing a co-design approach as an opportunity for continuing and deepening the participatory creation of solutions that resonate with the participants real needs. Indeed, the results we obtained suggest that community and citizen involvement is a particularly pertinent perspective to enable the participation of relevant stakeholders of this specific context in direct agency in the development of solutions that can effectively meet their particular needs in the panorama of cultural identity maintenance through intergenerational storytelling.

The second path points to the interest and relevance of pursuing an oral history approach to support the preservation and dissemination of cultural identity stories. This was a trend and an interest that we could identify in the beginning of this research. Indeed, there was an episode with seniors, which ended up not being assiduous to the project, that showed us that they were avid to share their stories to the researchers, but not so enthusiastic about sharing them with juniors invited by them. According to seniors, "*juniors don't care about anything*", which revealed the preconceived image seniors had regarding juniors they know, that influenced the opportunity to go ahead and even try. This openness to share stories with the researchers

but not with juniors they know hinted an approach for trying to preserve these stories that could be interesting. Oral history research is indeed a major trend in research for collecting and archiving personal or community stories for future research reference. This would be an interesting approach to follow in the future, and it could also be articulated with other methodologies to develop on the understanding of the creation of cultural identity stories through intergenerational dynamics.

Third, further research is also needed to develop new strategies and solutions to enhance sustained engagement regarding digital spaces dedicated to stories of cultural identity, justifying a whole new study dedicated solely to the entourages of building engagement with such diverse target audiences. The connections between material and digital objects and in-person or virtual locations are particularly interesting in this research, which leads us to consider the interest of the idea of connective ethnography as presented by Leander and McKim (2003) and later Hine (2007) to address the issue of integrating research across online and offline spheres in future research developments. This also emphasizes the need to continue investing in spaces for intergenerational dialogue concerning cultural identity knowledge. In fact, the digital landscape shapeshifting appears to be the most predictable element in this unpredictable social and technological context. We think that the ability to adapt to these emerging frameworks is crucial for being prepared for what's to come, despite the uncertainty surrounding the technological and social framing we may come across, as is the perspective of starting from people's ideas to identify what may be important, and weave future developments regarding efforts to maintain cultural identity through intergenerational digital storytelling from there.

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APPENDIX 1: MAIN OUTPUTS

PROJECT FOR INTERGENERATIONAL DIGITAL STORYTELLING

NOOA: Narratives of Our Age | Histórias do Nosso Tempo (2018 to 2021)

PLATFORM FOR CULTURAL IDENTITY MAINTENANCE OF THE REGION OF VALE DO SOUSA

www.historiasdonosso tempo.pt

Online Community Building

**INTERGENERATIONAL DIGITAL STORYTELLING FRAMEWORK FOR THE MAINTENANCE OF CULTURAL
IDENTITY**

DIGITAL PRODUCTION

Stories of Our Age. Short Documentary.

Participatory production of [35 multimedia stories](#) during intergenerational digital storytelling activities

Podcast Episodes

PROJECT DISSEMINATION IN THE COMMUNITY

[Stories of Our Age](#)

Press Kit

[Facebook CTA Session](#)

[Interviews and Presence in the Media:](#)

Video interview for presenting the research project “Narratives of Our Age” and call for participation at an online event entitled “Histórias do Nosso Tempo: Em resgate da nossa identidade” at Município TV, a TV show on the youtube channel of the Municipality of Paços de Ferreira, November 2020.

Interview for presenting the research project “Narratives of Our Age” and call for participation at an online event entitled “Histórias do Nosso Tempo: Em resgate da nossa identidade” at “A Verdade”, a local newspaper of the region of Vale do Sousa, November 2020.

Interview for presenting the research project “Narratives of Our Age” and call for participation at an online event entitled “Histórias do Nosso Tempo: Em resgate da nossa identidade” at “A Gazeta de Paços de Ferreira”, a local newspaper of the region of Vale do Sousa, November 2020.

Interview for presenting the research project “Narratives of Our Age” and call for participation at an online event entitled “Histórias do Nosso Tempo: Em resgate da nossa identidade” at “Verdadeiro Olhar”, a local newspaper of the region of Vale do Sousa, November 2020.

Interview for presenting the Short Documentary “Stories of Our Age” as author, at Cinemax, RTP2, November 2016.

DISTINCTIONS AND AWARDS

[*Stories of Our Age*](#). Short Documentary.

Semi-finalist at the Super9Mobile *Film Fest 2016*.

Officially selected to the *Festival de Cortometrajes "Jose Francisco Rosado"*
PACAS 2016.

Screened at the *Super9Mobile Film Fest 2016*, Porto.

Broadcast by *Cinemax*, RTP2 in November 2016.

UT Austin | Portugal Digital Media Doctoral Symposium Grant

PAPERS IN INTERNATIONAL CONFERENCE PROCEEDINGS

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APPENDIX 2: PRELIMINARY SYSTEMATIC REVIEW

Methodological approaches used to investigate digital storytelling in intergenerational communication dynamics: A preliminary systematic review of the scientific production from 2000-2015

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Abstract:

This work examines the scientific production published in conferences proceedings, journals, book series or books from 2000 to 2015 under the topic of “Digital storytelling in intergenerational dynamics”. Our main purpose consists of characterizing the main methodological approaches used to research this topic, as well as the technologies used to support it. The initial corpus of analysis was composed of 22 references and reduced to 10 after assessing the meeting of all inclusion criteria defined for this work. The final corpus of analysis was coded to reveal the most frequent theme focus, tools and methodological approaches that support studies in this topic. Results reveal that quasi-experimental and non-experimental methodological approaches are the most frequent on digital storytelling in intergenerational dynamics studies, with regular use of action research and community-based participatory research designs. The results also reveal a certain lack of accuracy on methods description, which suggests it is important to improve on the consistency and accuracy of methodological approaches applied on this area. Furthermore, the results also reveal that the most frequent technologies that have been supporting studies in this particular field are extremely limited to linear video, which points out some space to experiment on new and more complex forms of audiovisual storytelling.

Keywords: *Digital storytelling, Methodological approaches, intergenerational, technologies.*

1. Digital Storytelling

The social value of stories is undeniable. They have the power to shape our world perceptions and to contain all the social folklore and collective memory of those who tell it, especially the oral narrative. In parallel, the era of information has been changing both the direction and the possible morphologies of narratives, suggesting opportunities never before experienced with respect to leverage this collective memory and cultural identity, as well as to guarantee its preservation and survival throughout time.

In old times, this survival was more or less guaranteed with knowledge and stories being passed inside the family from one generation to the other, but nowadays the social context and family structure has changed (Voydanoff, 2014). We witness in our time a growing aged society, with a big portion of the third age living isolated from a fast passed society where time is a precious and rare resource. At the same time, although we live today in a Global Village (McLuhan & Powers, 1989), the truth is this village is not yet reachable for a vast portion of elders, who commonly reveal low digital technologies skills (Cotten, 2011; File, 2013; NTIA, 2013). On the opposite side is a fresh new generation mainly composed of digital natives (Prensky, 2001) known by their high skills with these technologies.

In this context, we aim to investigate how this two sides of society can be reunited so they can give back to one another, by leveraging cultural heritage through digital media storytelling driven intergenerational interactions.

This work will mainly serve as a first systematic approach to unveil the main information around this topic, focusing our research on the following questions:

1. What are the main theme focus explored by literature in the field of Digital storytelling in intergenerational dynamics?
2. What are the predominant methodological approaches selected on the literature in analysis?
3. What technologies are most frequently presented by literature as the support for these intergenerational digital storytelling based dynamics?

2. Method

This systematic review was based on a multiple databases systematic research. For a preliminary assessment on the results we could obtain regarding the digital storytelling on intergenerational communication dynamics scope, we began by querying three of the most used and recommended databases by scholars in this area: SCOPUS, Web of Science and Sage. We selected these databases not only for its recognized ambivalence and reach among the scientific community, but also for the utilities they provide to assist on the systematic review and monitoring for new references.

2.1 Procedure

To this preliminary review, we will focus on the results delivered by Sage database, as after a short preliminary abstract reading we were able to assess that Sage was delivering the most complete list of results in comparison with the other experimented databases in what concerns relevant outcomes for the topic we are studying. Indeed, the search refinement in the field of digital storytelling in intergenerational dynamics revealed itself as a not so linear task, demanding a considerable set of iterations until we were able to reach a consistent, relevant and workable set of results. That is understandable if we take into account the huge scope of digital storytelling amongst multiple fields of knowledge, which proved to be the reason for the extended amount of results we obtained with our search, with only an infimum part of them being relevant to our study as they revealed to be extremely disperse in what concerns the studied contexts, subjects and problems focused.

We developed a search protocol that allowed us to systematically retrieve works published in journals, conference proceedings, and books or book series indexed in Sage database within the scope of digital storytelling on intergenerational communication dynamics. For that, and after experimenting multiple keyword combinations, we reached a highly focused results retrieving combination also making use of boolean operators. Henceforth, we considered to search “digital storytelling” AND “intergenerational” in all fields as the widest range possible set of keywords without losing focus on what we needed to find. Following, for the purpose of this assignment and bearing in mind our goal to understand what has been done in this area more recently, we restricted the search to 2000 to 2015 timespan, within all SAGE content, as we could also notice from previous searches that this was the time span when the works in this field of expertise really started to appear. Nevertheless, it is important to note that these search

refinements and limitation to Sage database results may be leaving aside relevant works that for some reason may not fit in the established search criteria or simply aren't indexed on this database, which leads to the need to further researches on other databases for more complete and exhaustive results and possibly to the own redefinition of the analysis categories as well. Still, we decided to start with a very strict search protocol that could give us a concise preview of the state of the art in this first approach of a systematic review, bearing in mind that this search protocol could be gradually perfected in the future.

The search results were retrieved by the 21st of July 2016 and registered on a spreadsheet database, composed of 22 total articles. In order to select our final corpus of analysis from these articles, a set of inclusion criteria was defined. Henceforth, to make it into this study final corpus of analysis, the assessed works were filtered down through:

- Title relevance assessment
- Theme focus relevance assessment through a preliminary abstract analysis

Whenever an abstract did not present complete information, we tried to reach for the complete paper and assess it through full reading.

Our main goal was to find works that aimed at the synergy between digital storytelling and intergenerational dynamics, but we could find that there aren't many works matching this exact combination of areas and most of them often focused more on a certain side of this themes relationship (more specifically, on the elders' or on the youth's relation with digital storytelling), continuing to be relevant for this research nonetheless. Henceforth, we considered to include these works in our final corpus of analysis.

2.2 Corpus of analysis

This study's initial corpus of analysis was composed of 22 references (two book chapters and twenty journal articles), published from 2000 to 2015, as shown below, on Table 1. This totals 22 works in sixteen years, reaching an average of 1,375 publications per year matching the keyword set in analysis.

We could verify that the most frequent type of publication in this area and in this timespan were Journal Articles, and that more than a half of the results that our query rendered didn't quite match our inclusion criteria, mainly due to the lack of relevant theme focus.

We could also perceive from the data that relevant works according to our main goal and inclusion criteria only started to appear very recently, only after the year of 2011.

2.3 Categories of analysis

In order to answer to our research questions, we needed to organize the collected information in three major categories, each one corresponding to each of the research questions: Themes, Methodological Approaches and Technology.

a. Themes

Each article was coded according to its main theme or focus. We have decided to name the categories as they emerged, as suggested by the constant comparative method (Glaser & Strauss, 1967). The final coding system comprehends the following sub-categories:

- I. Intergenerational dynamics through digital storytelling
- II. Digital storytelling and New Literacy Studies
- III. Positive Youth development and digital storytelling
- IV. Third age relationships with digital Storytelling
- V. Community based digital Storytelling

Table 1: Corpus of analysis.

Publication year	Type		Frequency	Excluded
	Journal Article	Book Chapter		
2000	0	0	0	0
2001	0	0	0	0
2002	0	0	0	0
2003	0	0	0	0
2004	0	0	0	0
2005	1	0	1	0
2006	0	0	0	0
2007	0	0	0	0
2008	1	1	2	2
2009	2	1	3	2
2010	1	0	1	0
2011	4	0	4	1
2012	2	0	2	2
2013	3	0	3	3
2014	4	0	4	2
2015	2	0	2	0
Total	20	2	22	12
Average	1,25	0,125	1,375	0,75

b. Methodological approaches

For the methodological approaches classification, we based our classification on the classification proposed by Alferes, Bidarra, Lopes and Mónica (2009) and coded the items as following:

- I. Theoretical study
- II. Empirical, documental study
- III. Empirical, non-documental, experimental study
- IV. Empirical, non-documental, quasi-experimental study
- V. Empirical, non-documental, non-experimental study
- VI. Unclear

In addition, we tried to identify the subjects, data gathering techniques and instruments selected in each article in order to better understand what kind of approaches and data analysis have been made in this field. Hence, we could identify the following list of subcategories to help us classify and analyze the works in our corpus of analysis.

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. Subjects <ol style="list-style-type: none"> a. Youth b. Youth and elders c. Elders d. Digital storytelling piece e. Peer-reviewed studies 2. Research Design <ol style="list-style-type: none"> a. Action research design b. Case Study Design c. Review Study d. Exploratory Design e. Philosophical design f. Community-based participatory research | <ol style="list-style-type: none"> 3. Data Gathering Technique <ol style="list-style-type: none"> a. Inquiry b. Observation + Inquiry c. Content Analysis d. Not referred / Unclear 4. Data Gathering Instruments <ol style="list-style-type: none"> a. Analysis script b. Interviews c. Not referred / Unclear 5. Type of Analysis <ol style="list-style-type: none"> a. Qualitative b. Quantitative c. Unclear |
|---|--|

c. Technologies

Similarly to what we have defined for the *Theme* sub-categories creation process, we also named the subcategories as they emerged for our *Technologies* analysis, following the constant comparative method (Glaser & Strauss, 1967). The final coding system we ended up with is formed by the following sub-categories:

- I. Linear video
- II. Multilinear video
- III. Transmedia narrative
- IV. None

3. RESULTS

Getting back to our research questions, we present below the results we could obtain from this analysis.

3.1 What are the main theme focus explored by literature in the field of Digital storytelling in intergenerational dynamics?

The corpus of analysis in study and the subsequent coding it was submitted to was able to reveal the scientific thematic production distribution in this topic research. Data gathered shows that the number of works that matched each of the five main coded themes were very balanced, being that the subcategories “Third age relationships with digital storytelling” and

“Community based digital Storytelling” where the less explored, however not in a significant matter, as shown in table 2.

Table 2 Themes

Theme	Frequency
Digital storytelling and New Literacy Studies	3
Positive Youth development and digital storytelling	2
Intergenerational dynamics through digital storytelling	3
Third age relationships with digital storytelling	1
Community based digital Storytelling	1
Total	10

Conversely, we shall be cautious about making assumptions based on such small amount of works that made into our corpus of analysis and take this as simple indicators of a probable raising attention given to all these focus spheres regarding the topic of digital storytelling in intergenerational dynamics in the last few years.

3.2 What are the predominant methodological approaches selected on the literature in analysis?

The first salient result regarding methodological approaches stated on the works composing our final corpus of analysis is that most abstracts did not present clear and precise information on methods, leaving its classification to the reader’s interpretation of the presented details. For this interpretation to be as accurate as possible, we reached out for and assessed all works full texts. Table 3 presents a summary of the methodological approaches results.

Table 3: Methodological approaches

Methodological approach	Frequency
Theoretical study	1
Empirical, documental study	2
Empirical, non-documental, experimental study	0
Empirical, non-documental, quasi-experimental study	5
Empirical, non-documental, non-experimental study	2
Unclear	0
Total	10

This research revealed that the predominant methodological approach on studies made in the topic of digital multimedia in intergenerational dynamics is the empirical non-documental quasi-experimental study method (F=5). We also identified two studies following the empirical non-documental non-experimental method, as well as two studies following the empirical documental method and only one theoretical study.

i. Research Design, Type of Analysis, Techniques and Data Gathering Instruments

Given the lack of precise information about methodological approaches revealed during our corpus of analysis assessment, it was our goal to dig deeper in each study and to understand how it was conducted and put in motion. For that, we felt the need to try to understand what were the major trends on the research design in this topic, as well as the most frequent techniques and data gathering instruments.

Tables 4, 5, 6 and 7 give us an overview of our findings.

Table 4 Research Design

Research Design	Frequency
Action research design	3
Case Study Design	1
Review Study	2
Exploratory Design	1
Philosophical design	1
Community-based participatory research	2
Total	10

Table 5 Type of Analysis

Analysis	Frequency
Qualitative	9
Quantitative	0
Unclear	1
Total	10

Table 6 Data Gathering Techniques

Technique	Frequency
Inquiry	2
Observation + Inquiry	1
Content Analysis	4
Not referred / Unclear	3
Total	10

Table 7 Data Gathering Instruments

Instrument	Frequency
Analysis script	3
Interviews	2
Not referred / Unclear	5
Total	10

From this overview, it was clear to us that there is a major trend on qualitative analysis as well as a light trend on the application of action research design. Moreover, and despite the discrepancy in frequency, we feel that case study design can also be a trend in the methodological approach in this topic as we suspect that in some way the category named by the works authors as community-based participatory research also matches the case study research design characteristics.

As we dig further in the data gathering techniques and instruments, we get less precise and exact information. We found that content analysis is the major trend on the side of data gathering

techniques, and we could also verify that half of the works don't clearly refer nor describe the data gathering instrument used to conduct the study.

3.3 What technologies are most frequently presented by literature as the support for these intergenerational digital storytelling based dynamics?

Table 8 shows us the overview on the works most used technologies.

Table 8 Technology

Technology	Frequency
Linear video	6
None	3
Unclear	1
Total	10

Undoubtedly, the most frequent technologies that have been supporting studies in this particular field are limited to linear video.

4. CONCLUSIONS

This preliminary review aimed to be a first approach on a systematic analysis on the topic of digital storytelling in intergenerational dynamics. We retrieved a total of 22 papers, of which only ten matched our inclusion criteria and made it into our final corpus of analysis.

The search refinement in the field of digital storytelling in intergenerational dynamics revealed to be demanding in terms of achieving a consistent, relevant and workable set of results, given the multiplicity of contexts, subjects and problematics it may involve.

Our analysis showed a very well distributed frequency of the various thematic focus that we identified, as well as a predominance of an empirical, non-documental, quasi-experimental methodologic approach and of a qualitative analysis in this topic. The data we collected was also able to show that a special individual focus to subjects we classified as Youth is being given. This is a major finding hence it helps us identify the relevance of considering the focus on other possible subjects and subject combinations that can enrich digital storytelling in intergenerational dynamics. Still regarding methodology, this preliminary review also helped us identify that content analysis is the most frequent technique of data gathering, and that the instruments used in these works are often not clear and not referred. These results, along with the frequent absence of methodological approach information in the abstracts, reveal a certain lack of accuracy on methods description, which suggests it is important to improve on the consistency and accuracy of methodological approaches applied on this area.

On the technological level, this review helped us notice that the most frequent technologies that have been supporting studies in this particular field are extremely limited to linear video, which points out some space to experiment on new and more complex forms of audiovisual storytelling.

Furthermore, we could also identify from both the years of publication and from the modest number of relevant results we could obtain with our search that the potential of using digital storytelling to boost intergenerational dynamics is only flourishing by now and not yet extensively studied. This “freshness” may help explain the difficulty to determine the employed methods with precision even after reading the full text, convincing us that the methodological looseness and imprecision noticed on the analyzed works is deeply connected with a natural theoretical lacuna on an item in such tender age.

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Final Corpus of analysis

Type	authors	date	Theme	Subjects	Methodological approach	Research Design	Technique	Instrument	Analysis	Tools / technology
Journal Article	Nelson, Mark Evan	2005	Digital storytelling and New Literacy Studies	Digital storytelling piece	Empirical, non-documental, quasi-experimental study	Exploratory Design	Análise de conteúdo	Analysis script	Qualitative	linear video
Journal Article	Cruz, Felicity M.F., Snider, Sharla L.	2009	Intergenerational dynamics through digital storytelling	Youth and elders	Theoretical study	Philosophical design	Not reffered / Unclear	Not reffered / Unclear	Not reffered / Unclear	None
Journal Article	Mills, Kathy Ann	2010	Digital storytelling and New Literacy Studies	Peer-reviewed studies	Empirical, documental study	Review Study	Not reffered / Unclear	Not reffered / Unclear	qualitative	None
Journal Article	Davis, Dylan	2011	Intergenerational dynamics through digital storytelling	Youth and elders	Empirical, non-documental, quasi-experimental study	Action research design	Not reffered / Unclear	Not reffered / Unclear	qualitative	linear video
Journal Article	Guajardo, Miguel, Oliver, John A., Rodríguez, G., Valadez, Mónica M., Cantú, Y., Guajardo, F.	2011	Positive Youth development and digital storytelling	Youth	Empirical, non-documental, non experimental study	Case Study Design	Content Analysis	Not reffered / Unclear	qualitative	linear video
Journal Article	Wexler, Lisa	2011	Intergenerational dynamics through digital storytelling	Youth and elders	Empirical, non-documental, non experimental study	Community-based participatory research	Inquiry	Not reffered / Unclear	qualitative	linear video
Journal Article	Beltrán, Ramona, Begun, Stephanie	2014	Community based digital Storytelling	Youth	Empirical, non-documental, quasi-experimental study	Community-based participatory research	Inquiry	Interviews	qualitative	linear video
Journal Article	Wexler, Lisa, Eglinton, Kristen, Gubrium, Aline	2014	Positive Youth development and digital storytelling	Youth	Empirical, non-documental, quasi-experimental study	Action research design	Content Analysis	Analysis script	Qualitative	linear video
Journal Article	Couldry, Nick, MacDonald, Richard, Stephansen, Hilde, Clark, Wilma, Dickens, Luke, Fotopoulou, Aristeia	2015	Digital storytelling and New Literacy Studies	Elders	Empirical, non-documental, quasi-experimental study	Action research design	Observation + Inquiry	Interviews	Qualitative	unclear
Journal Article	Manchester, Helen, Facer, Keri	2015	Third age relationships with digital Storytelling	Peer-reviewed studies	Empirical, documental study	Review Study	Análise de conteúdo	guião de análise	Qualitativa	None

APPENDIX 3: DEVELOPING A DIGITAL TOOL FOR INTERGENERATIONAL STORYTELLING AND CULTURAL IDENTITY MAINTENANCE



NOOA

Developing a Digital Tool for
Intergenerational Storytelling
and Cultural Identity
Maintenance

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1. INTRODUCTION

This report, situated within the study of intergenerational dynamics and the use of digital storytelling to preserve cultural knowledge, specifically within the NOAA project, seeks to outline and describe the initial phase of developing two interconnected digital tools aimed at safeguarding cultural identity: an online platform and a web-based mobile application.

Our objective is to develop an integrated system where the online platform will serve as the primary repository for participants to upload and share their memories, including videos, audio recordings, and images. These records will be accompanied by detailed descriptions and categorized under specific themes. The platform will organize and present these records globally, allowing users to explore them by theme, place, and date. The user interface will employ a map or world metaphor, enabling visualization of how individual memories contribute to a broader understanding of cultural knowledge over a specific decade.

Complementing this online platform, the web-based mobile application will facilitate the digital recording of stories, allowing users to capture and upload their memories directly from their mobile devices. This application will be seamlessly integrated with the online platform, ensuring that the records collected through the mobile app are automatically synchronized and accessible within the broader digital repository.

By collecting and curating digital testimonies that reflect cultural identity from the 1950s and 1960s through intergenerational collaboration, we aim to construct a multi-layered cultural portrait of this era. This approach is participatory and relies on a web-based platform with a "living" structure, designed to grow continuously as new records and contributions are added over time.

In this initial phase, our focus is on the development of both the online platform and the web-based mobile application, ensuring their integration to achieve the project's goals. We will outline the requirements for implementing these tools, describe use case scenarios that inform the system requirements, and present use case diagrams and the system architecture.

2. PROJECT'S DESCRIPTION

2.1. Pain Points and Opportunities

The social context and family structure has changed (Voydanoff, 2014). We witness in our time a growing aged society, with a big portion of the third age living isolated from a fast passed society where time is a precious and rare resource.

At the same time, although we live today in a Global Village (McLuhan & Powers, 1989), the “digital divide” is still a common reality that often leaves out a vast portion of elders who can't find a way to keep up with technologies (Cotten, 2011; File, 2013; NTIA, 2013).

In summary, elders often strive with age segregation and isolation, not only physical but also digital for lacking Information and Communication Technologies (ITC) skills.

In parallel, we witness the disappearance of the most traditional knowledge as time takes its most direct actors, the elders.

Although all these are portrayed as pain points, it is important to foresee some related opportunities for action. Indeed, the social value of stories is undeniable. They have the power to shape our world perceptions and to contain all the social folklore and collective memory of those who tell it, especially the oral narrative.

In parallel, the era of information has been changing both the direction and the possible morphologies of narratives, suggesting opportunities never before experienced with respect to leverage this collective memory and cultural identity, as well as to guarantee its preservation and survival throughout time.

It is urgent to provide communities with solid tools to preserve cultural identity knowledge. Digital media storytelling has an enormous potential to preserve this knowledge and memories beyond their owners' lifespan.

At the same time, this cultural heritage preservation is extremely important to enhance a sense of family and community history, as well as a sense of belonging and being an important piece of something greater, reverting into informal learning opportunities.

Being privileged concerning experience, stories or memories and cultural legacy they have to share, the elder part of society is one of our main focus in this project. Their knowledge, allied with the digital natives' proneness to learn and to work with digital and social media, gather the perfect conditions to develop the maintenance of cultural identity knowledge.

2.2. Functional goals

In terms of features, and before proceeding to thoroughly specify which will be our primary and secondary target, we list some of the features or functionalities that seem useful and important to bear in mind in this early phase:

- Register, Authentication
- Search and View stories
- Insert new stories
- Signaling stories
- Mentoring and training intergenerational teams
- Make recommendations and requests for help
- Setting privacy levels (public, private)

2.3. Related Projects

In the fast-paced development we witness in this field, many different kinds of works are emerging. Following, we enlist some related projects:

- **www.museudapessoa.net**, that explores the web potential for supporting the archiving of ordinary people's stories, in a curation perspective, materialized in the form of a website.

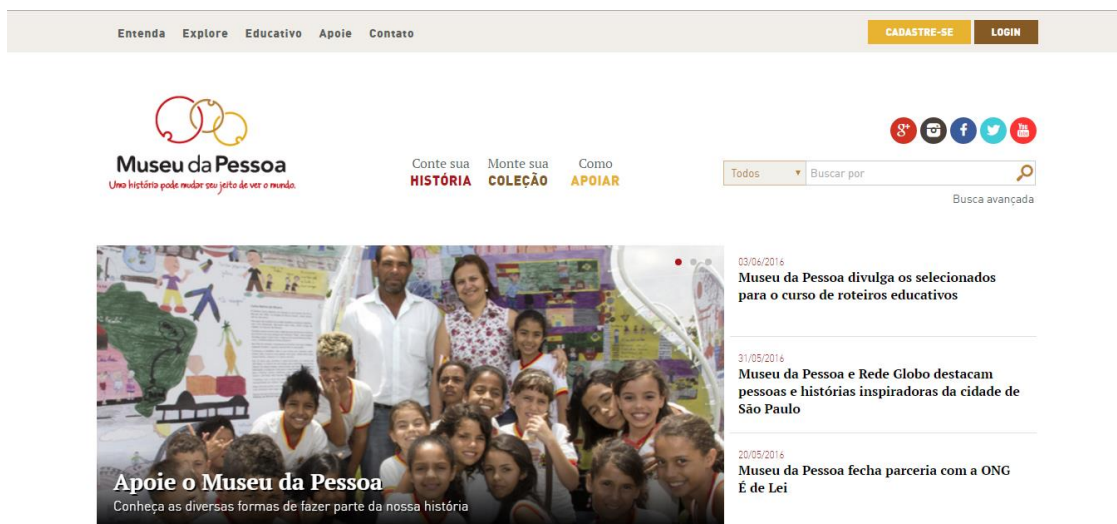


Figure 1 Museu da Pessoa

- **digitalvaults.org** (2013), that promises “to inspire digital sightseers to learn about American history and to interact with some of the nation’s most important or interesting documents.

Visitors to the Digital Vaults are encouraged not only to explore but to collect, create, and forge their own pathways through history” (Hume, 2013). This is also a website.



Figure 2 Digital Vaults

- **Cowbird** (2011) is another good example, pledging to be a public library of human experience with the mission “to gather and preserve exceptional stories of human life, so the insight and wisdom we accumulate as individuals can live on in the commons, as a resource for others to look to for guidance.” (<http://cowbird.com/faq/?>) Cowbird has the particularity of not aiming at video as a favorite media for storytelling, making a higher bet on the potential connections and significance relationships that photos, text, and sound can create together. This is also a website.

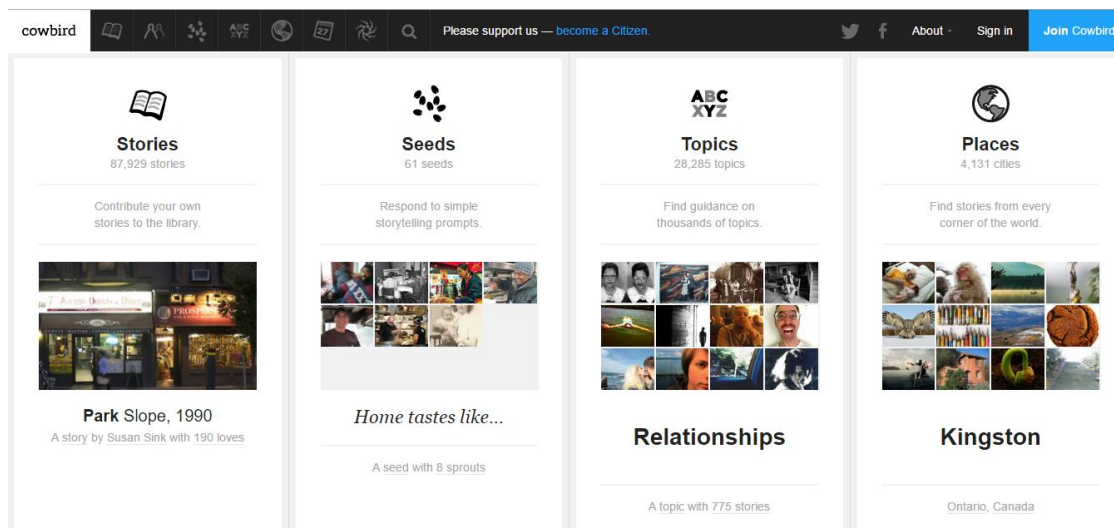


Figure 3 Cowbird

- Museum of Ransom** (2012), on another hand, brings up video as a means for a more participative culture. This is a participatory project with documental nature that, through the design of an online platform, collected and proposed the interpretation of the vocation of cultural heritage from different points of view on the daily life of local cultures, recorded on video, by citizens of the historic center of the city of Porto (Brandão et al., 2012; Brandão et al., 2014).

This project, similarly to the previous works referred, is also supported by an online platform.



Figure 4 Museum of Ransom



Figure 5 Inserting a new video on Museum of Ransom

2.4. Personas and Contexts

This project intends to combine intergenerational interactions with digital media storytelling for cultural heritage building, preserving and sharing.

We intend to create opportunities for bidirectional and intergenerational learning, promoting occupational and professional informal education contexts.

In order to do so, we started by creating a set of Personas that seemed to us to be a portrait of our likely future users' profile.



Figure 6 NOOA's First Set of Personas

The total set of Personas and their complete descriptions and contexts of use are included in Appendix I.

As we went on with this project, our understanding of our users and the needs our platform should be able to satisfy was progressively becoming clearer, to the point that we understood that we had two major profiles of usage: Searching and Creating new stories. This didn't make all the profiles we have identified before invalid, but it did make clear that these were the most basic needs we were to satisfy, and all the functionalities should be offered under these two main Topics.

Following we present the two personas that lead the project onwards after we came to the previous described understanding.

Idade: 72 anos | **Artesã Reformada** | **Tipo:** Persona Primária / Utilizador iniciante

Descrição:

Viúva, mãe de 3 filhas, avó de 4 netos, dois rapazes e duas raparigas. Vive com a filha mais velha, mas continua a ser ela a tratar das suas coisas. Não percebe muito de tecnologias e nem quer perceber. Passa a vida a ver e ouvir os netos falar do [Facebook](#) e Instagram, e gostaria que os seus netos tivessem tanto interesse em aprender as receitas artesanais de família como têm interesse nessas geringonças do mundo moderno.

A sua modernice mais extravagante é utilizar um telemóvel dos mais antigos para fazer chamadas sem ter que pedir ajuda a ninguém, mas gostava que os números aparecessem maiores, porque a vista já falha.

A sua maior frustração é que nem as suas filhas nem os seus netos têm vontade de auxiliar na confeção das suas receitas nem pensam em preservá-las.

Objetivos finais:

- A Joaquina quer guardar as suas receitas e passá-las para os netos como se eles estivessem com ela durante a confeção.
- Aliciar os netos a participar na confeção das suas receitas e preservar o legado da família.
- Passar mais tempo com os netos, mesmo estando separados pela distância



Joaquina
Ferreira

“Aprende, que eu não duro sempre!”

Figure 7 Primary Persona Description

Idade: 72 anos | **Artesã Reformada** | **Tipo:** Persona Primária / Utilizador iniciante

Contexto 1:

A neta Sara falou-lhe que podiam filmar as receitas para ficarem com um livro de receitas digital facilmente partilhável com toda a família. Ora para isso, os netos teriam que estar presentes, pensou a Joaquina, para filmar o que ela fazia. Fazer com que os netos passem mais tempo com ela seria bom, nem que para isso a tecnologia tenha que entrar na história. Mas depois de algumas explicações, a tecnologia não é assim tão assustadora, mesmo sem os netos por perto. Eles explicaram que para fazer alguma coisa basta carregar num botão, e surge uma lista das opções. Assim não é preciso estar à procura, está tudo no mesmo sítio. Ainda bem, senão não saberia andar à procura das coisas no telefone.

Contexto 2:

A Joaquina encontrou uma receita que pensava estar perdida, no meio dos seus apontamentos. Para não a voltar a perder, já que é uma cabeça no ar, decidiu gravar a receita, ditando-a diretamente na [app](#). Acabou de falar e escolheu gravar.

Contexto 3:

Mas mais tarde a Joaquina também quis juntar uma imagem da receita finalizada. Para isso escolheu tirar uma foto e juntar à receita.



Joaquina
Ferreira

“Aprende, que eu não duro sempre!”

Figure 8 Primary Persona's Contexts of Use

Idade: 14 anos | **Estudante** | **Tipo:** Persona Agente / Utilizador iniciante com a App mas experiente com tecnologias

Descrição: Neta da Joaquina, filha da sua filha mais nova. Adora a avó e as suas receitas que só ela sabe fazer. Gostava de ajudar a avó, mas como mora longe, são poucas as oportunidades para estar com ela quando ela está a cozinhar. Se a avó pelo menos não tivesse tanto receio dos smartphones, podiam estar mais em contacto pela “net”.

Objetivos finais:

- Acompanhar a avó à distância.
- Guardar vídeos de como a avó faz as suas receitas para ver no futuro. Quer poder visitar uma fonte fiel quando no futuro quiser visitar os cozinhados da avó.
- Encontrar a melhor forma de ajudar a avó a começar a utilizar os dispositivos móveis para estar em contacto com os netos.



Sara
Fernandes

*“Tudo o que
interessa está
na net!”*

Figure 9 Agent Persona's Description

Idade: 14 anos | **Estudante** | **Tipo:** Persona Agente / Utilizador iniciante com a App mas experiente com tecnologias

Contexto 1:

Sabendo que a avó tem dificuldade em utilizar o smartphone devido a dificuldade de ler em ecrãs pequeninos, a Sara lembrou-se que talvez utilizar um tablet fosse boa ideia porque o ecrã é maior e talvez com isso e umas explicações a avó perdesse o medo. Como a Sara é uma expert nestas novas tecnologias, decidiu dar ela própria essas aulas à avó.

Contexto 2:

Certo dia, a Sara recebeu no facebook um aviso de que a avó tinha gravado uma nova entrada. Era uma receita que a avó lhe quisera passar uns anos atrás mas não encontrava. Ficou muito contente com os progressos da avó e quis elogia-la. Para tal recomendou-a como melhor autor.

Contexto 3:

Hoje a avó faz anos e a Sara decidiu fazer-lhe uma surpresa: começou a pesquisar as receitas da avó e decidiu fazer a sua preferida para mostrar à avó que já aprendeu com o que ela partilhou. A seguir tirou uma foto do resultado final e publicou como comentário na história original da avó.



Sara
Fernandes

*“Tudo o que
interessa está
na net!”*

Figure 10 Agent Persona's Contexts of Use

From the conceived contexts, we soon realized that our focus should rest on the elder intervenients and their characteristics and needs to compose our primary personas, based on the assumption that if the platform was simple enough for them to use, the younger more experienced intervenients wouldn't have difficulties in using it as well. We have also considered that perhaps by orienting so much the platform's ease of use so it could be easily used by people without ICT skills, meaning sacrificing certain functionalities that would make sense to a much more experienced users' group, we could be risking losing the interest of our younger public, that could easily fall in frustration for the lack of more complex possibilities. This was, however, a calculated risk taking into account that this meant choosing between possibly losing some interest on the side of younger intervenients and making sure to make it possible for the elders or the less experienced part of our public to be able to use the platform at all. Hence, taking in advantage the ease with ICTs that

usually younger users demonstrate, we realized that they would often be agent elements in promoting and facilitating the elders’ acquaintance process regarding ICT and their first contact with the platform we are developing. Hence, the primary goal for this part of our project would be to meet the less ICTs experts’ needs.

2.5. Scenarios and Validation Paths

Going back to our primary and agent personas, we defined the scenarios paths that would have to be pursued in order to achieve the intended action, as seen in figures 11 and 12 below.

Idade: 72 anos | **Artesã Reformada** | **Tipo:** Persona Primária / Utilizador iniciante

Contextualização: Familiarização com a App com a ajuda inicial dos netos

Depois de algumas explicações, a tecnologia não é assim tão assustadora, mesmo sem os netos por perto. Eles explicaram que para fazer alguma coisa basta carregar num botão, e surge uma lista das opções. Assim não é preciso estar à procura, está tudo no mesmo sítio. Ainda bem, senão não saberia andar à procura das coisas no telefone.



Joaquina
Ferreira

Contexto 1:



Contexto 2:



Figura 11 Scenarios Paths

Idade: 14 anos | **Estudante** | **Tipo:** Persona Agente / Utilizador iniciante com a App mas experiente com tecnologias

Contextualização: Explicação à avó de como utilizar a App

Sabendo que a avó tem dificuldade em utilizar o smartphone devido a dificuldade de ler em ecrãs pequeninos, a Sara lembrou-se que talvez utilizar um tablet fosse boa ideia porque o ecrã é maior e talvez com isso e umas explicações a avó perdesse o medo. Como a Sara é uma expert nestas novas tecnologias, decidiu dar ela própria essas aulas à avó.



Sara
Fernandes

Utilizações da App pela Sara:

Contexto 1:



Contexto 2:



*“Tudo o que
interessa está
na net!”*

Figure 12 Scenarios Paths

Following, it was important for us to define global validation paths that could cover all possibilities of paths through our platform. These were define taking into account the two major usage profiles identified previously.

Figure 13 and 14 represent the validation paths inside our platform.

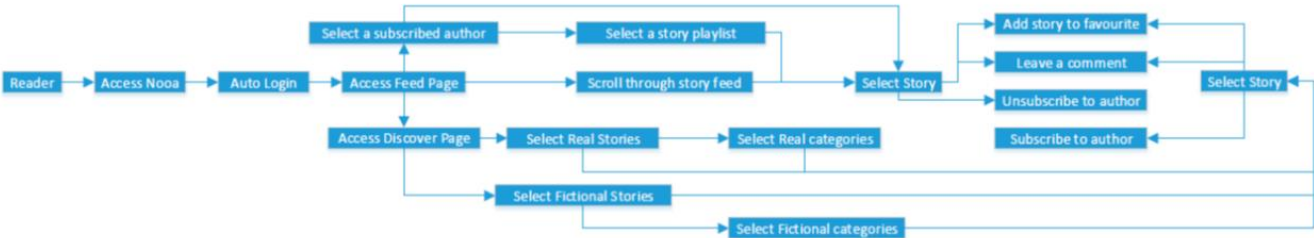


Figure 13 Reader validation path

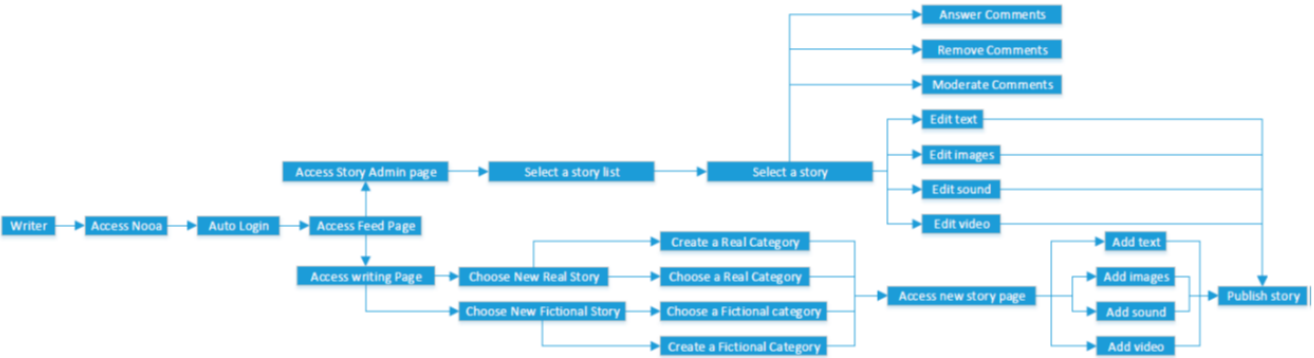


Figura 14 Author validation path

Prior to delving into the prototyping and testing phases, we identified certain aspects of the validation paths that presented us with reservations, particularly our classification of real and fictional stories. Based on our observations of individuals within our target audience during their initial interactions with a computer, it became evident that this distinction could cause confusion. Therefore, considering that this classification was not essential to our objectives, we opted to exclude it from the paths, and it was not incorporated into the wireframes or low-fi prototype.

REQUIREMENTS OVERVIEW

The requirements we identified over the personas and contexts analysis are summed up in the following scheme.

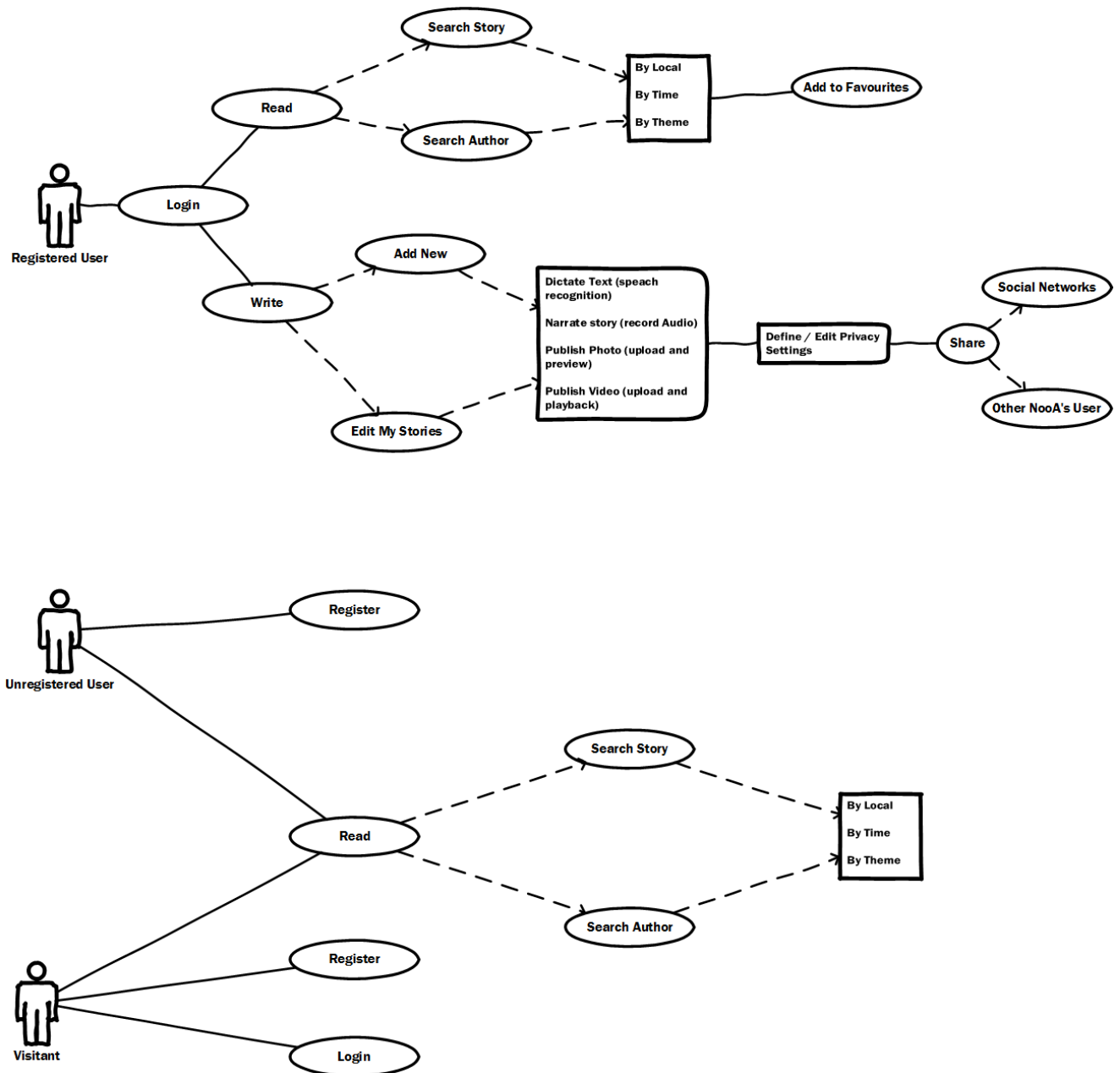


Figure 15 Requirements overview

WIREFRAMES

The developed wireframes were created around an idea of simplicity and limited options in each screen in order to minimize the possibilities of disorientation for the less experienced users. At this embryonic stage, our focus was laid on the options that would be provided, in a generalistic perspective, rather than on the nature of the tool, whether it would be mobile or otherwise.

We explored a concept of puzzle pieces coming together every time the user selected an option, in order to emphasize the relations between the options and presented contents. In this sense, the path the user would have to pursue through the platform would unfold with each option taken.

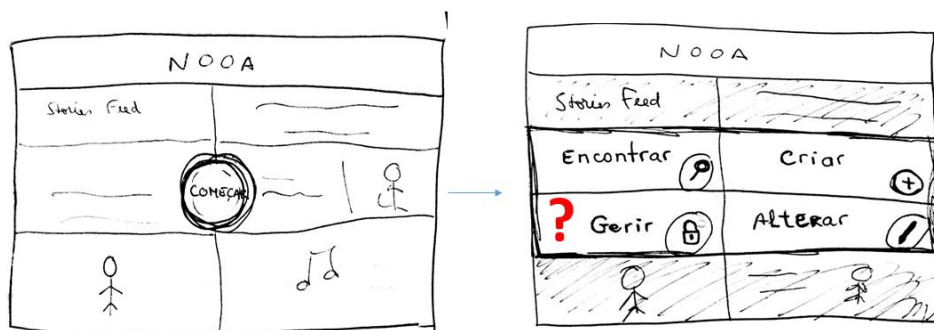


Figura 16 NOOA's wireframe examples

In order to enhance the readability of this report, we included only the above screens of the wireframe in this section, saving the totality of the conceived wireframes in the Appendix II.

LOW-FI PROTOTYPING AND USER TESTING

Before going further in investing more work and time on the design, it was time to pre-test our concept with a low-fi prototype so we could get more familiar and grow aware of our target users reactions to the product in development, as well as so we could make the necessary changes without wasting too much work.

We implemented our low-fi prototype on a user experience testing platform named Quant-UX. This platform was chosen as it allowed us to revisit all steps of the tests, as well as to share online the prototype, empowering us with the possibility to request for test volunteers.

The prototype could be accessed by scanning the QR Code in figure 17.

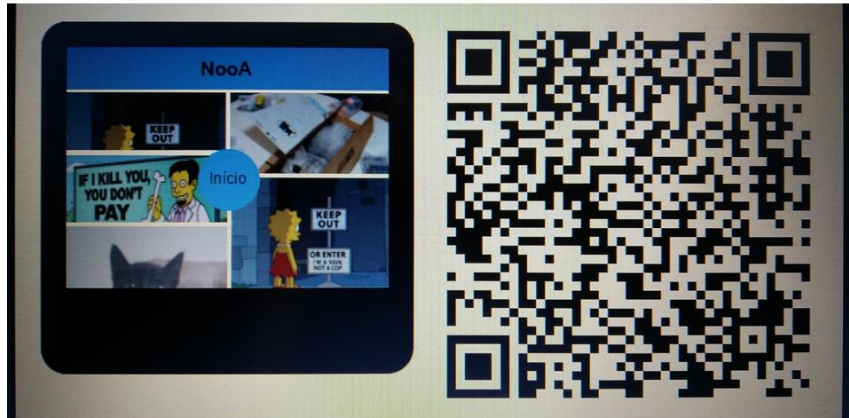


Figure 17 NOOA's low-fi prototype at quant-ux.com

The preliminary tests were performed by three individuals with ages from 26 to 61, and a video record was made during the test. The older tester didn't have any previous experience with computers, and her son acted as an agent, introducing her to how she should behave, as shown in image 18.

The testers were given the following tasks:

Primary Persona's tasks

1. Insert a new story using text (publish)
2. Share the story with a friend

Secondary Persona's tasks

1. Find an author from the same geographic localization (Search)
2. Add this author to Favorites (Mark as favorite and follow)
3. Search and read a story by geographic localization (Search)

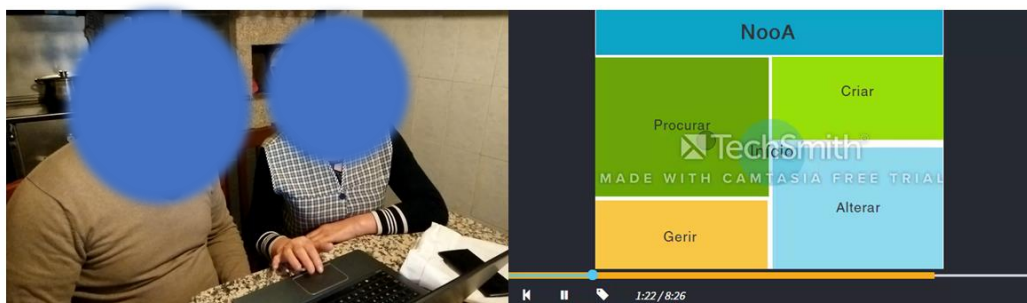


Figure 18 Son guiding his mother through her first experience with the computer, while testing NOOA

TESTS RESULTS

The preliminary tests results and observation revealed a broader level of difficulty than we anticipated. Indeed, hesitation and difficulty occurred on accomplishing the given tasks. We realize that these difficulties didn't originate on the app's structure or complexity, but on the user's lack of ease with ICT in general, in a deeper level than we anticipated. They understood the actions and what to do in each screen, but action wasn't made with ease, as testers seemed to lack autonomy and often sought for assurance from us before performing any action.

We realized that this could imply that we should make the digital tools even simpler, as our target public is highly composed of people sharing the testers characteristics and therefore similar behaviors must be anticipated.

Further details regarding test results are included in the Appendix III – Prototype testing results.

Reformulations

Taking the observed difficulties into account, we considered to reformulate our development, dividing it into two separate fronts to attempt to segment our so disparate groups of users and their expected role:

- An app, designed to make it simple to contribute with contents for the project, aiming at the most inexperienced and hesitant users. This app's functionalities would now be dedicated to the author profile requirements only.
- A website, where more complex actions would be allowed and a global view of the culture knowledge collaboratively built could be achieved and researched.

To the extent of this initial approach, we proceeded by advancing the app layout development, taking into account the temporal limitations that frame this development.

Other reformulations we found important are enlisted below:

- Remove confusion resulting from the presence of two rating systems (favorite and rating), keeping only the option to follow the narrator in this initial phase of the project.
- Rephrase nomenclature (author -> narrator) to improve clarity about the respective options.
- better identify the option of following the narrator (change icon and clarify its function).
- Textual description of the functions can be the clear choice for less experienced users, who are not minimally familiar with the graphic language of Web tools.

Hi-Fi LAYOUT AND LOGO

Both the logo and the entire layout took form based on a concept of origami. This appeared to us as an adequate metaphor, as the origami itself is a result of cultural knowledge preservation and it serves well the idea of knowledge unfolding as the stories are shared.



Figure 19 NOOA Logo

We tried to simplify the interface to the maximum possible extent taking into account the insights we could obtain from our preliminary tests.

Henceforth, we also tried to enforce some of the most basic rules of usability heuristics, namely the 10 heuristics advised by Jacob Nielsen (1995), as we found them appropriate to strengthen and facilitate the use for our most unexperienced users. Being so, we tried to elaborate a minimalistic design, keeping only essential information, as well as we considered consistency and standards and the use of concepts and language familiar to the user, making information appear in a natural and logical order.



Figure 20 NOOA App Layout

After having completed the interface and user experience process, and being informed by the set of insights we could get from it, we proceeded with the technological component of the project, starting to define a more accurate system architecture, use case diagrams and system requirements overview, as well as the system components of implementation.

SYSTEM ARCHITECTURE DESCRIPTION

Our system is grounded on a very simple architectural concept, being that all is based in a web service, where ubiquitous computing plays an important role.

As it is our aim that our service can be accessed everywhere, anytime, this was the most advantageous option we found to materialize our project, as web services and cloud-based services are set in these exact characteristics.

Being so, the system would function by providing users the access to a web-based platform based on Json / rest and http API communication and performing the requested actions, as well as storing data in the cloud. These system components of specification are further explored on the next section of this work.

Our system would also be given a back office so we could adjust and get any data as the investigation goes on and as needed to our study, as shown by figure 21.

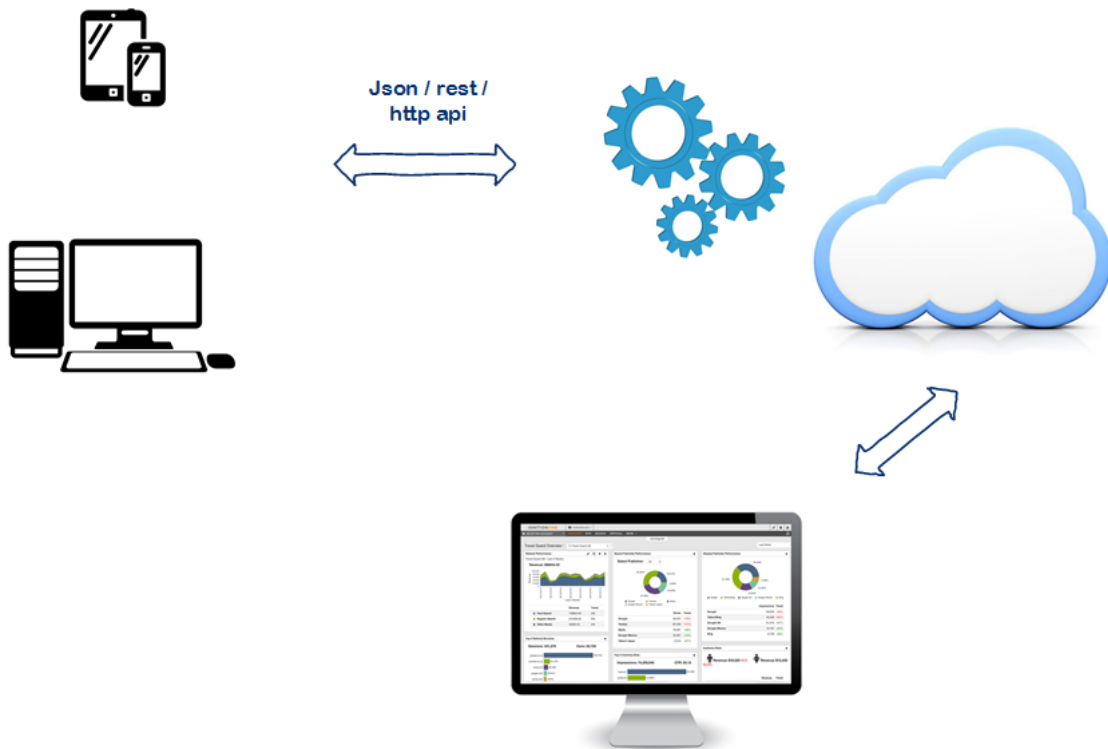


Figure 21 System Architecture

SYSTEM COMPONENTS OF SPECIFICATION AND IMPLEMENTATION

Our system will work based on a cloud service, divided in three layers in order to secure privacy and enhance the ease to upgrade in the future without interfering with unnecessary parts of the solution.

The presentation / Service layer will be responsible for presenting the user with the interface, while the business layer will be where all the processing needed to accomplish the given tasks will take place. Once the processing is done, data is stored in the third layer, separated by the others. All this is illustrated on figure 22.

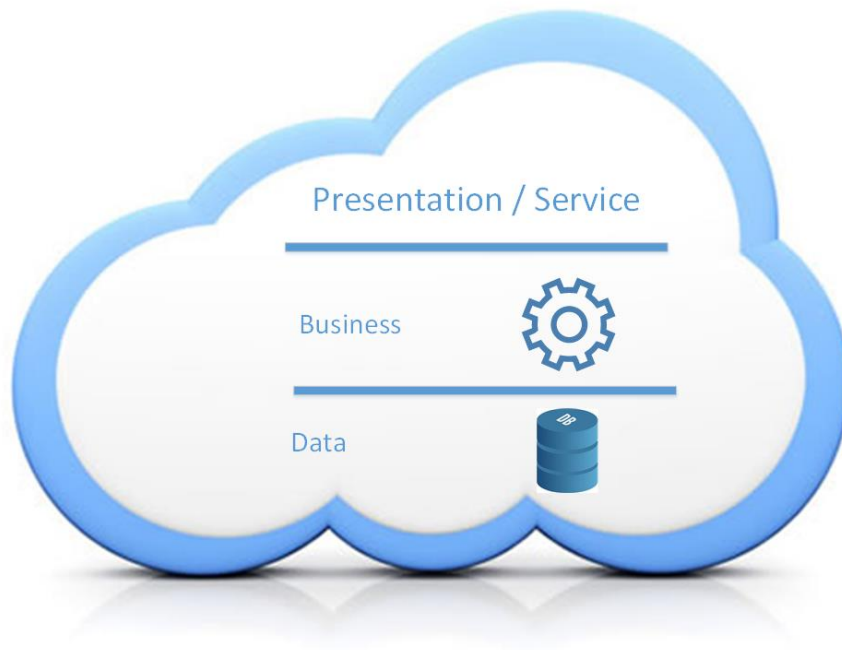


Figure 22 System components of specification and implementation

FUTURE WORK AND SOME CONCLUSION NOTES

Before proceeding with further investments of time and resources, it is crucial that we construct a medium-fidelity prototype based on the designed layout. This will allow us to assess the usability and user experience of the app among our target audience. Only then will we be able to determine if the changes we have made thus far have been effective in enhancing the overall usability and user experience, and if there are additional modifications that need to be made before developing a high-fidelity prototype and a final product. It is not our intention for the current layout to be the final version, as we recognize that there is still much work to be done in order to achieve a higher quality product. However, this prototype will serve as a solid foundation upon which we can build and refine our solution, ensuring that it meets the needs and objectives we have established at the outset of our project and have continued to refine and clarify up to this point.

Although the primary focus of this initial project development phase was on the app, it is essential not to overlook the work that remains to be done on the web-based platform. We are fully aware that the web-based platform requires considerable attention, taking into account all the insights we have gained throughout the interaction design process. New contexts, validation paths, and wireframes must be prepared, as well as new interaction tests must be conducted. Moreover, the project's technical specifications must be thoroughly tested once we have a solid final layout. We believe that both sides of the project must be implemented and in production before we can assess the potential of these digital media tools to promote intergenerational dynamics and preserve cultural heritage. A lot has changed since we first began envisioning the platform, and much remains to be defined. This is just the beginning of a long journey that we hope will serve as a solid foundation for future developments.

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APPENDIX I – FIRST SET OF PERSONAS AND CONTEXTS

Idade: 72 anos | **Artesã Reformada** | **Tipo:** Persona Primária / Utilizador iniciante

Descrição:

Viúva, mãe de 3 filhas, avó de 4 netos, dois rapazes e duas raparigas. Vive com a filha mais velha, mas continua a ser ela a tratar das suas coisas. Não percebe muito de tecnologias e nem quer perceber. Passa a vida a ver e ouvir os netos falar do Facebook e Instagram, e gostaria que os seus netos tivessem tanto interesse em aprender as receitas artesanais de família como têm interesse nessas geringonças do mundo moderno.

A sua modernice mais extravagante é utilizar um telemóvel dos mais antigos para fazer chamadas sem ter que pedir ajuda a ninguém, mas gostava que os números aparecessem maiores, porque a vista já falha.

A sua maior frustração é que nem as suas filhas nem os seus netos têm vontade de auxiliar na confeção das suas receitas nem pensam em preservá-las.

Objetivos finais:

- A Joaquina quer guardar as suas receitas e passa-las para os netos como se eles estivessem com ela durante a confeção.
- Aliciar os netos a participar na confeção das suas receitas e preservar o legado da família.
- Passar mais tempo com os netos, mesmo estando separados pela distância



Joaquina
Ferreira

“Aprende, que eu não duro sempre!”

Idade: 72 anos | **Artesã Reformada** | **Tipo:** Persona Primária / Utilizador iniciante

Contexto 1:

A neta Sara falou-lhe que podiam filmar as receitas para ficarem com um livro de receitas digital facilmente partilhável com toda a família. Ora para isso, os netos teriam que estar presentes, pensou a Joaquina, para filmar o que ela fazia. Fazer com que os netos passem mais tempo com ela seria bom, nem que para isso a tecnologia tenha que entrar na história.

Contexto 2:

Afinal a tecnologia não é assim tão assustadora, mesmo sem os netos por perto. Eles explicaram que para fazer alguma coisa basta carregar num botão, e surge uma lista das opções. Assim não é preciso estar à procura, está tudo no mesmo sítio. Ainda bem, senão não saberia andar à procura das coisas no telefone.

Contexto 3:

A Joaquina encontrou uma receita que pensava estar perdida, no meio dos seus apontamentos. Para não a voltar a perder, já que é uma cabeça no ar, decidiu ver se a aplicação tinha a opção de gravar a receita. E sim, podia gravar ditando ou tirando uma fotografia.



Joaquina
Ferreira

“Aprende, que eu não duro sempre!”

Idade: 14 anos | **Estudante** | **Tipo:** Persona Agente / Utilizador iniciante com a App mas experiente com tecnologias

Descrição: Neta da Joaquina, filha da sua filha mais nova. Adora a avó e as suas receitas que só ela sabe fazer. Gostava de ajudar a avó, mas como mora longe, são poucas as oportunidades para estar com ela quando ela está a cozinhar. Se a avó pelo menos não tivesse tanto receio dos *smartphones*, podiam estar mais em contacto pela “net”.

Objetivos finais:

- Acompanhar a avó à distância.
- Guardar vídeos de como a avó faz as suas receitas para ver no futuro. Quer poder visitar uma fonte fiel quando no futuro quiser visitar os cozinhados da avó.
- Encontrar a melhor forma de ajudar a avó a começar a utilizar os dispositivos móveis para estar em contacto com os netos.



Sara
Fernandes

*“Tudo o que
interessa está
na net!”*

Idade: 14 anos | **Estudante** | **Tipo:** Persona Agente / Utilizador iniciante com a App mas experiente com tecnologias

Contexto 1:

Sabendo que a avó tem dificuldade em utilizar o smartphone devido a dificuldade de ler em ecrãs pequeninos, a Sara lembrou-se que talvez utilizar um tablet fosse boa ideia porque o ecrã é maior e talvez com isso e umas explicações a avó perdesse o medo.

Como a Sara é uma expert nestas novas tecnologias, decidiu dar ela própria essas aulas à avó.

Contexto 2:

Certo dia, a Sara recebeu um aviso de que a avó tinha gravado uma nova entrada. Era uma receita que a avó lhe quisera passar uns anos atrás mas não encontrava. Ficou muito contente com os progressos da avó e quis elogia-la.

Contexto 3:

Hoje a avó faz anos e a Sara decidiu fazer-lhe uma surpresa: começou a pesquisar as receitas da avó e decidiu compilar num pequeno filme uma história resumo das suas interações virtuais para a avó ver tudo o que já tinha conseguido fazer.



Sara
Fernandes

*“Tudo o que
interessa está
na net!”*

Idade: 67 anos | **Enfermeiro Reformado** | **Tipo:** Persona Primária / Utilizador iniciante com a App mas independente com tecnologias

Descrição:

Solteiro, sem filhos. Viveu a sua vida em prole da carreira e dos pacientes, com quem aprendeu muito. Mas agora não tem ninguém que dê continuidade a esse conhecimento.

Objetivos finais:

- Partilhar as suas histórias com quem as quiser conhecer.
- Pesquisar saberes da sua zona geográfica.
- Ajudar / Aconselhar jovens que tenham interesse em enfermagem.



Artur Santos

“O conhecimento é a nossa maior riqueza!”

Idade: 67 anos | **Enfermeiro Reformado** | **Tipo:** Persona Primária / Utilizador iniciante com a App mas independente com tecnologias

Contexto 1:

O Artur quer deixar a sua pegada digital mas, apesar de não ter dificuldade com as tecnologias, não tem paciência para escrever no *smartphone*. Para ele é mais simples poder gravar as suas ideias com *memos* de voz, tirar fotos e gravar vídeos do que quer preservar sem perder tempo com operações complicadas.

Contexto 2:

Também gostava de poder inserir as suas histórias em qualquer lugar, já que nunca está por casa e anda sempre em ações de voluntariado. O problema é que não tem planos de dados, e como é um esquecido irremediável, gostava de poder gravar as suas histórias mesmo sem ligação à internet sem as perder, e não precisar de se lembrar de fazer *upload* mais tarde.

Contexto 3:

Durante as suas ações de voluntariado, o Artur encontrou o César Vidal, um jovem com quem gostaria de manter contacto para partilhar as suas ideias. Por isso queria conseguir convidá-lo para formar equipa na *app*.



Artur Santos

“O conhecimento é a nossa maior riqueza!”

Idade: 15 anos | **Estudante** | **Tipo:** Persona Primária / Utilizador iniciante com a App mas experiente com tecnologias

Descrição:

Filho de emigrantes, vive na Alemanha. Nunca teve muito contacto com os seus avós de Portugal e os únicos momentos que passa com eles é durante as férias de verão. Sempre gostou de estar em casa dos avós e das várias atividades do seu quotidiano.

Objetivos finais:

- Sentir-se mais perto dos seus avós, mantendo contacto mais frequente
- Conhecer as técnicas de tratamento das culturas que os avós têm
- Descobrir mais segredos da família e do passado



Carlos
Ramos

“Eu gostava de me sentir mais perto da minha família.”

Idade: 15 anos | **Estudante** | **Tipo:** Persona Primária / Utilizador iniciante com a App mas experiente com tecnologias

Contexto 1:

O Carlos tem curiosidade acerca do passado do pai e da vida que a família dele tinha. Gostava de ouvir essas histórias contadas pelos avós, para saber realmente como era tudo, sem o pai a tentar encobrir as suas asneirinhas da adolescência. Também lhe parece um bocado duvidoso que o pai tivesse que andar 10km na montanha para ir para a escola, mas os avós tirariam a limpo estas e outras histórias.

Contexto 2:

O Carlos sempre teve vontade de acompanhar o avô durante a poda às árvores de fruto, mas infelizmente a poda é feita antes do Verão e por isso o Carlos nunca pode ver como se. Talvez o avô possa filmar para lhe mostrar e explicar melhor.



Carlos
Ramos

Idade: 32 anos | **Psicóloga Centro de Dia** | **Tipo:** Persona Agente / Utilizador independente com tecnologias

Descrição:

Casada, sem filhos. Trabalha com o marido no Centro de dia de Lodaes e vive em função do seu trabalho, onde convive todos os dias com aqueles que considera parte integrante da sua vida e família. Tem um carinho muito especial por tudo o que seja memória de vida dos seus utentes e gostava de poder guardar todos esses bocadinhos de alma que as pessoas partilham consigo.

Objetivos finais:

- Ajudar os seus utentes a diminuir o isolamento e solidão
- Ajudá-los a reatar laços familiares com os seus descendentes através do mundo virtual.
- Fazer os utentes sentir que as suas histórias são importantes e têm voz
- Preservar as histórias dos seus utentes



Ana
Campos

“Nada acontece em vão. A nossa aprendizagem é constante.”

Idade: 32 anos | **Psicóloga Centro de Dia** | **Tipo:** Persona Agente / Utilizador independente com tecnologias

Contexto 1: A Ana conheceu o Sr Ramos, avô do Carlos, no centro de dia de Lodaes, e este contou-lhe sobre o neto e a sua vontade de saber mais sobre as lidas lá da quinta. A Ana achou que poderiam sair dali muitas oportunidades para os seus utentes se ligarem mais à comunidade. Assim, a Ana ajudou o sr. Ramos a filmar no centro de dia a sua explicação sobre a poda para enviar ao neto. E não querendo ficar apenas por aí, começou a pensar no que poderia organizar mais para tirar partido do projeto NOOA.

Contexto 2: A Ana tinha alguns utentes que não tinham descendência, mas porque não partilhar os seus conhecimentos com jovens que não têm avós? Averiguou o seu interesse em tornarem-se tutores de jovens à procura de aprender e perante o seu aval, registou-os na app e sinalizou-os como disponíveis para tutoria.

Contexto 3: Para começar a agilizar as atividades, a Ana pediu a cada utente que referisse qual a “arte” de que detêm maior mestria, e a fazer uma demonstração perante o grupo do centro. Foi muito giro perceber que alguns utentes acabavam a sugerir “partilhar” os seus netos, membros da sua equipa, porque viam que os companheiros tinham saberes que eram do interesse dos seus netos. E quando perceberam, já existiam círculos de equipas ligadas por recomendação.



Ana
Campos

“Nada acontece em vão. A nossa aprendizagem é constante.”

Idade: 82 anos | **Padeiro reformado** | **Tipo:** Persona Negativa

Descrição:

Viúvo, pai de 2 rapazes e três raparigas, todos a viver no estrangeiro. Tem aversão a mexer com tecnologia e pensa que a internet é uma invenção do demónio para roubar os jovens do tempo passado em convívio com a família e amigos. Não sabe ler nem escrever, mas ninguém lhe ganha a fazer contas de cabeça.

Gostava de ter mais contacto com a família que está longe, mas gosta de fazer tudo sozinho sem pedir ajuda a ninguém, e como nem sabe trabalhar com tecnologias nem quer intermediários, o Ramiro fica à espera que sejam os filhos a contactá-lo e nunca toma iniciativa.

Objetivos finais:

- Reatar laços familiares com os seus descendentes, sem intermediários nem tecnologia à mistura

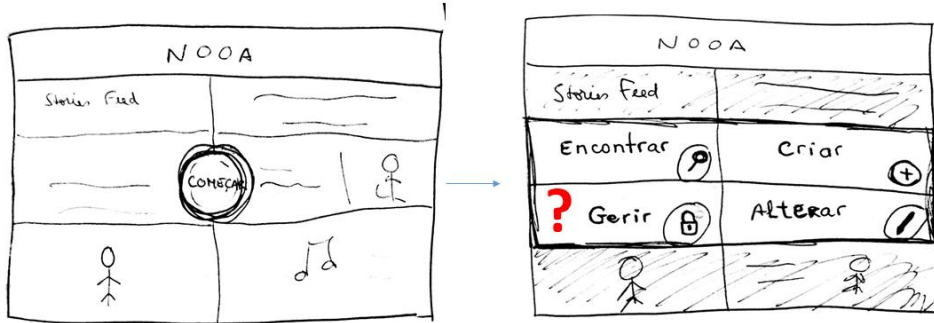


**Ramiro
Gonçalves**

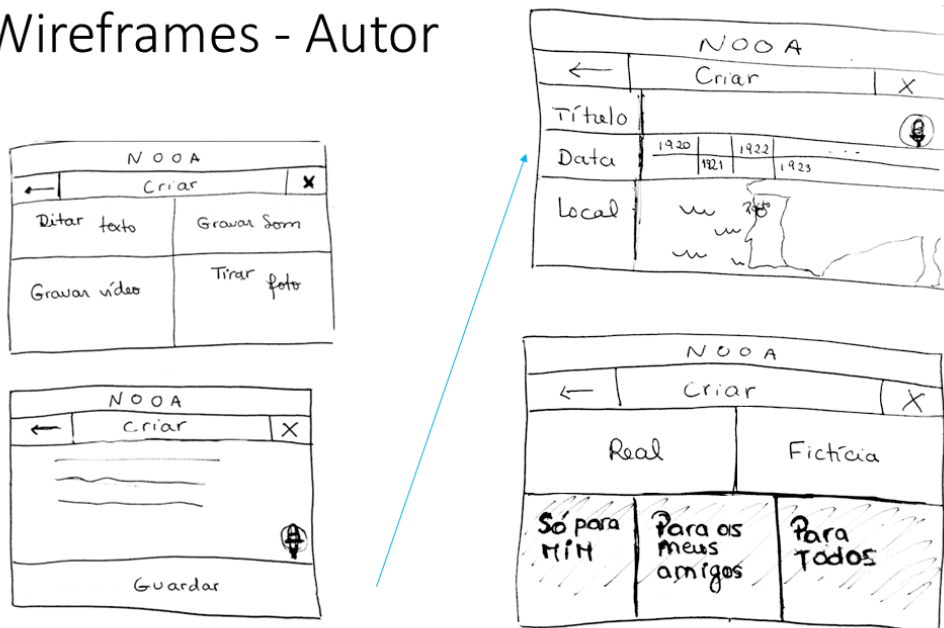
*“Sei fazer tudo
sozinho,
menos mexer
com os
telemóveis.”*

APPENDIX II – WIREFRAMES

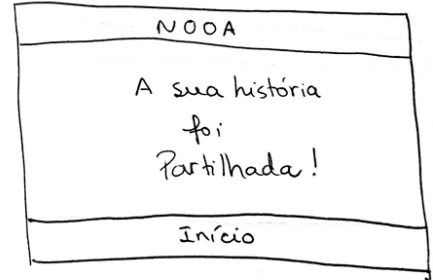
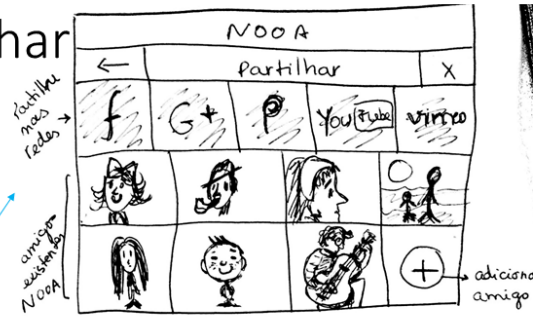
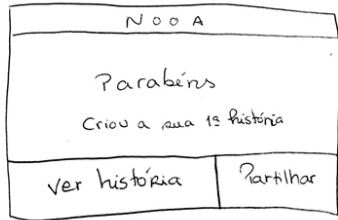
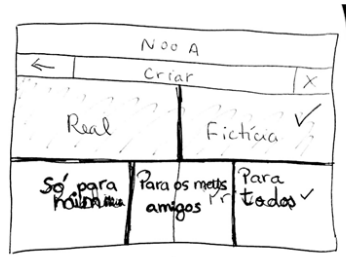
Wireframes - Início



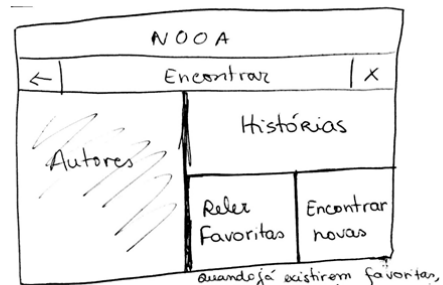
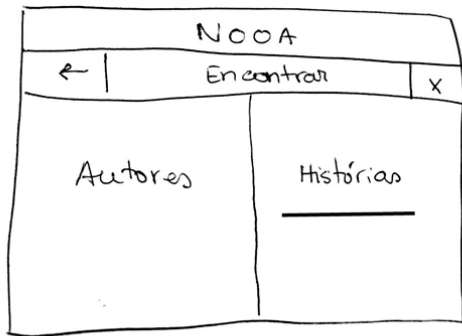
Wireframes - Autor



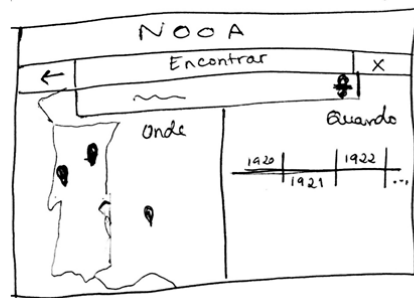
Wireframes – Autor - partilhar



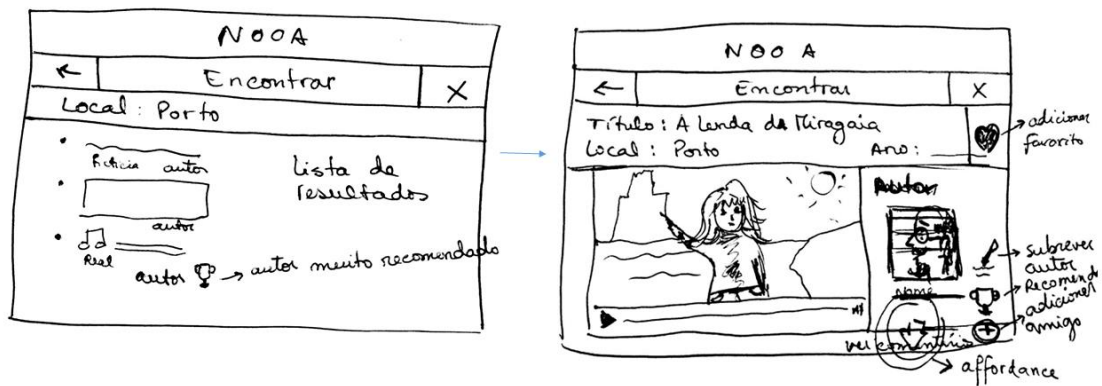
Wireframes - Leitor



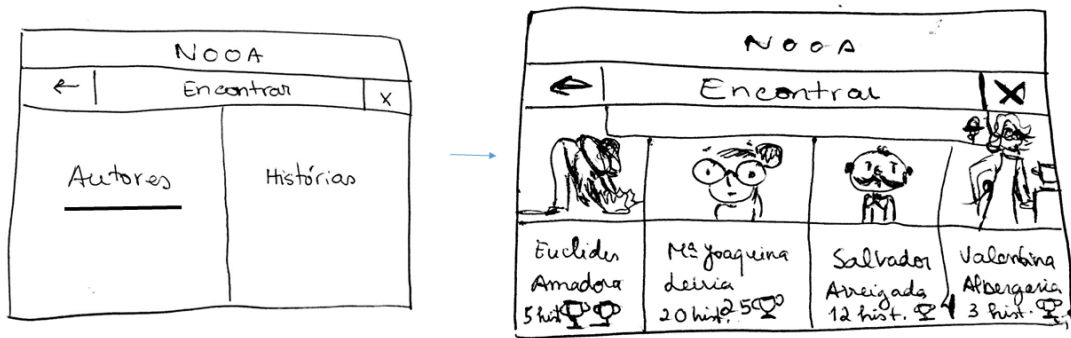
Quando já existem favoritas, Seleccionar as releccionar em histórias vai logo para encontrar novas.



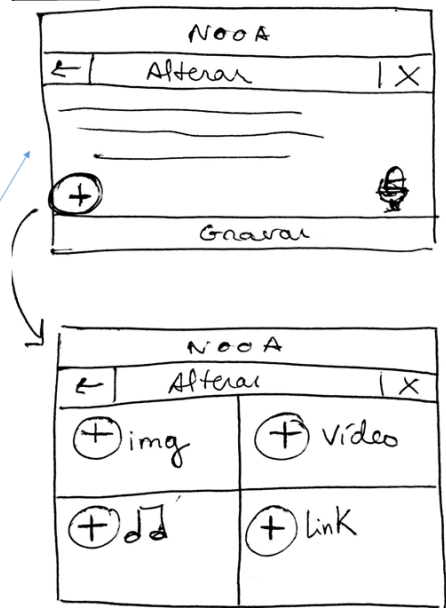
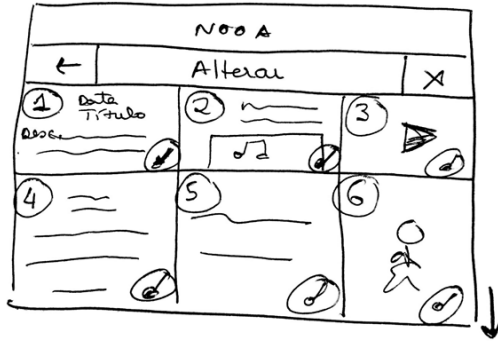
Wireframes - Leitor



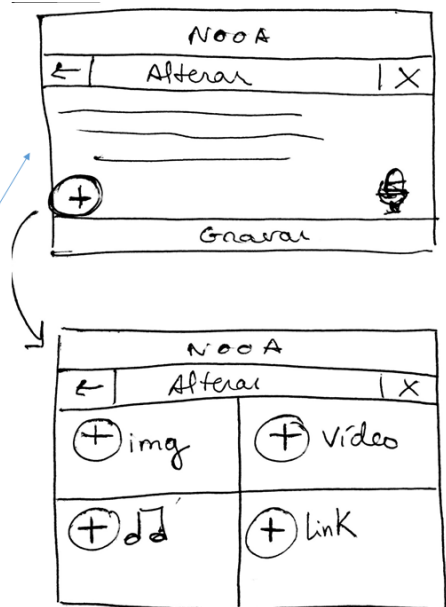
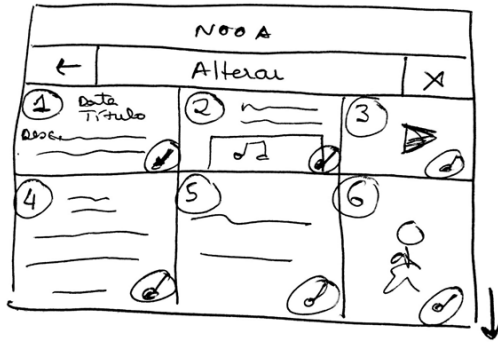
Wireframes - Leitor



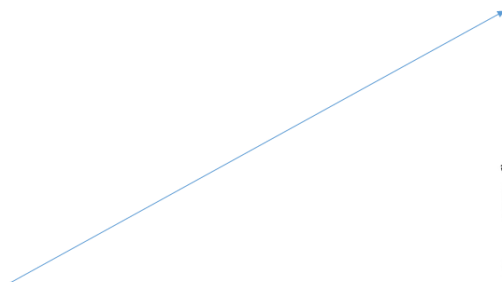
Wireframes - Alterar



Wireframes - Alterar



Wireframes - Alterar



NOOA			
←	Alterar		X
Título	[]		
Data	1920	1922	...
	1921	1923	
Local	[Mapa]		

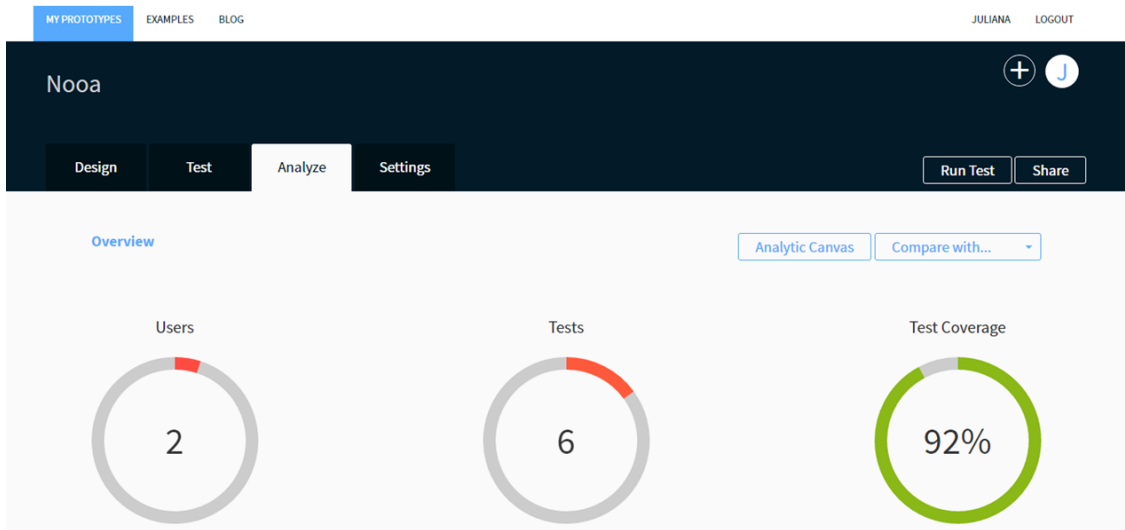
NOOA			
←	Alterar		X
Real		Ficticia	
Só para mim	Para os meus amigos	Para todos	

Wireframes - Gerir

NOOA	
←	Gerir
Amizade	Comentários

APPENDIX III – PROTOTYPE TESTING RESULTS

Resultados



Resultados

MY PROTOTYPES EXAMPLES BLOG JULIANA LOGOUT

Tasks

Name	Success Rate	Duration	Events	Action
Task 1	5/6 (83%)	72.4sec (+/- 53.9)	25 (+/- 18.4)	<input type="button" value="X"/> <input type="button" value="Edit Flow"/>
Task 2	2/6 (33%)	139sec (+/- 113)	37.5 (+/- 0.5)	<input type="button" value="X"/> <input type="button" value="Edit Flow"/>
Task 3	3/6 (50%)	89.4sec (+/- 60.9)	44.3 (+/- 13)	<input type="button" value="X"/> <input type="button" value="Edit Flow"/>

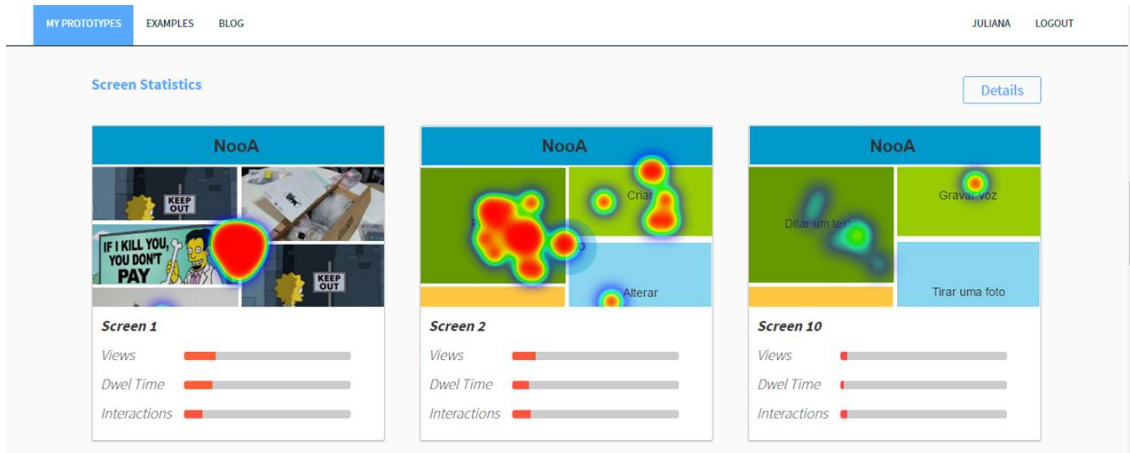
Tarefas de Persona Primária

Tarefas	Cumpre sem dificuldade	Cumpre com hesitação	Não cumpre
Inserir uma história em texto (Publicar)	x		
Partilhar com um amigo (Partilhar)	x		

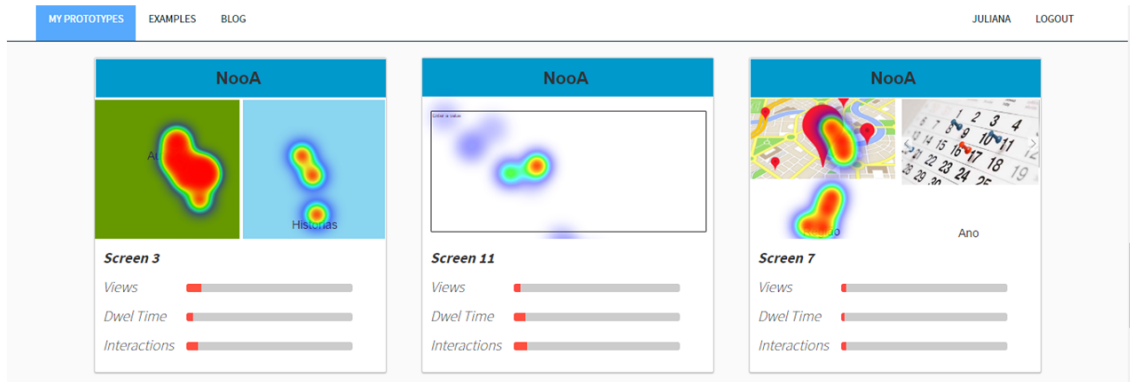
Tarefas de Persona Secundária

Tarefas	Cumpre sem dificuldade	Cumpre com hesitação	Não cumpre
Encontrar um autor por zona geográfica (Pesquisar)	X		
Adicionar o autor aos favoritos (Seguir um autor)		x	
Procurar uma história por zona geográfica (Pesquisar)	X		
Ler a história	X		

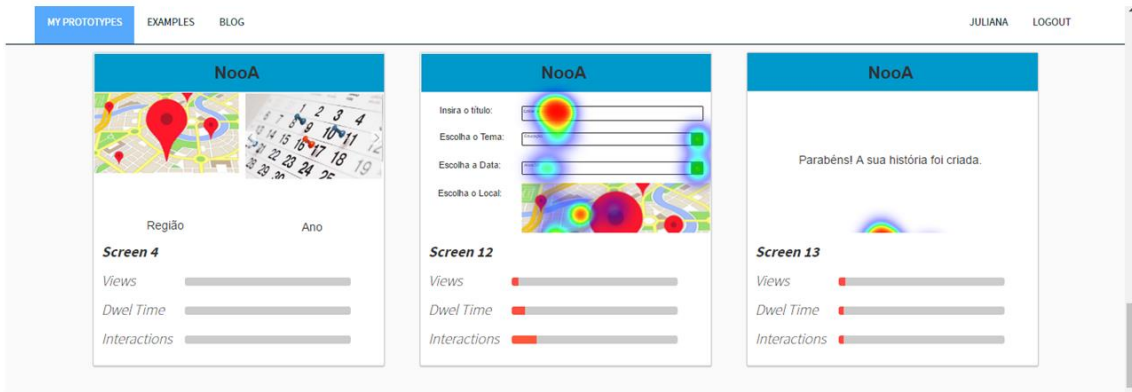
Resultados



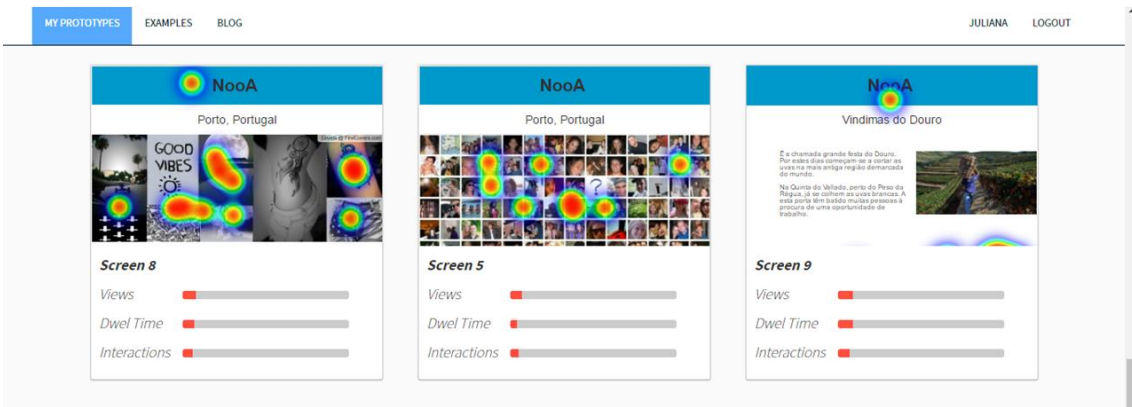
Resultados



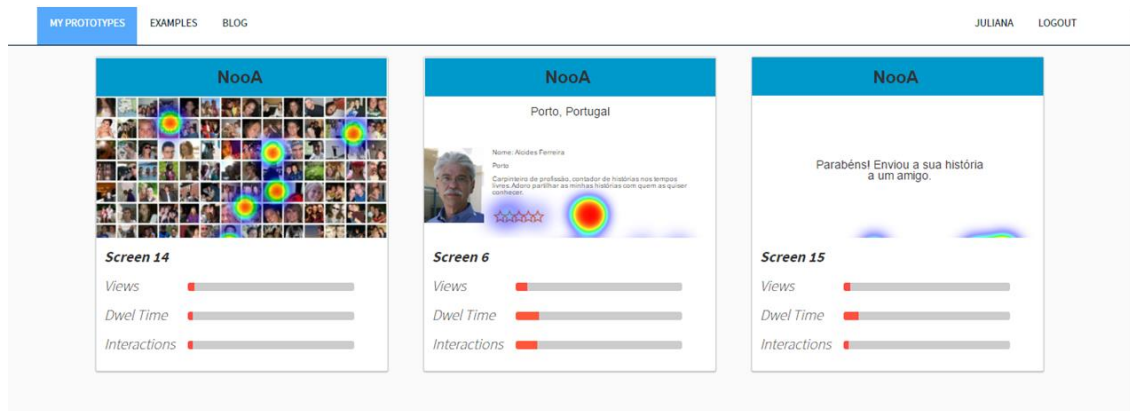
Resultados



Resultados



Resultados



APPENDIX IV – HI-FI LAYOUTS



Contar uma história
Foto

NOOA

Histórias do nosso tempo



Voltar **Guardar**

Contar uma história
Foto


NOOA

Histórias do nosso tempo

Título

Tema

Data

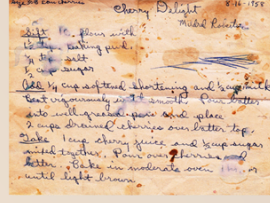
Local 

Voltar **Só para mim** **Para amigos** **Para todos**

Contar uma história
Foto

NOOA

Histórias do nosso tempo



Parabéns! A sua história foi criada.

Voltar **Partilhar**

NOOA

Histórias do nosso tempo

Contar uma história

Histórias que já contei

Sair

Histórias que já contei

NOOA

Histórias do nosso tempo

Croquetes

Receita antiga

Rima dos namorados


Ação de graças

Voltar

Receita Antiga

NOOA

Histórias do nosso tempo



Voltar **Alterar** **Partilhar** **Eliminar**

APPENDIX 4: RESOURCES

1. CONTENT SHEET

Projeto <i>Narratives Of Our Age / Histórias do Nosso Tempo</i>	
<u>Ficha de Conteúdo</u>	
Título	Título do registo
Autores	
Tema ou ideia	Este vídeo vai retratar ... através de ...
Tópico	
Objetivos	<ul style="list-style-type: none"><input type="checkbox"/> Demonstrar como se faz...<input type="checkbox"/> Contar como era a juventude nos anos ...<input type="checkbox"/> Contar as histórias que se ouviam ...<input type="checkbox"/> Ensinar a lenga-lenga...
Como?	Este será um vídeo que retrata ... Começa com uma imagem de... De seguida... No final...
Palavras-chave	

2. LIST OF RECOMMENDED TOOLS AND ONLINE TUTORIALS (2018)

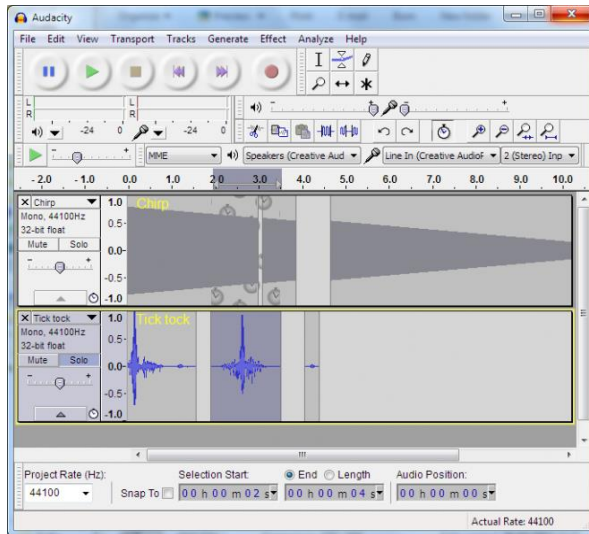
Edição de vídeo

Algumas opções:

- Kdenlive
 - Disponível para download em <https://files.kde.org/kdenlive/release/Kdenlive-18.04.1d-w64.zip>
 - Website: <https://kdenlive.org/en/>
 - Sem versão PT
 - Existem os seguintes tutoriais / recursos online que poderão ser de ajuda:
 - a. <https://www.youtube.com/watch?v=rGYek1wQvEA>
 - b. <https://www.youtube.com/watch?v=9MbndTcZVBs>
 - c. <https://ead.diolinux.com.br/ver/curso/curso-de-edicao-de-video-com-kdenlive/>
- VSDC
 - Disponível para download em <http://www.videosoftdev.com/pt/free-video-editor/download>
 - Website: <http://www.videosoftdev.com/pt>
 - Com versão PT
 - Existem os seguintes tutoriais / recursos online que poderão ser de ajuda:
 - a. <https://www.youtube.com/watch?v=aL1lvJGq0ys>
 - b. <https://www.youtube.com/watch?v=Q4srBu9YRB8>
- HitFilm Express
 - a. Disponível para download em http://installers.hitfilm.com/hitfilm-express/HitFilmExpress_x64_8.0.7627.07201.msi
 - b. Website: <https://fxhome.com/express>
 - c. Sem versão PT
 - d. Existem os seguintes tutoriais / recursos online que poderão ser de ajuda:
 - i. <https://www.youtube.com/watch?v=1s0sgswLkg4>
 - ii. <https://www.youtube.com/user/FXhomeHitFilm> (Inglês)
- Lightworks
 - a. Disponível para download em https://www.lwks.com/index.php?option=com_lwks&view=download&layout=d&dtype=win_public_64&Itemid=206
 - b. Website: <https://www.lwks.com/>
 - c. Sem versão PT
- CapCut
 - a. Disponível para download em https://www.capcut.com/download-guidance?download_url=https://lf16-capcut.faceulv.com/obj/capcutpc-packages-us/installer/capcut_capcutpc_0_1.2.6_installer.exe
 - b. Website: <https://www.capcut.com/pt-br/>
 - c. Com versão PT

Edição de Audio

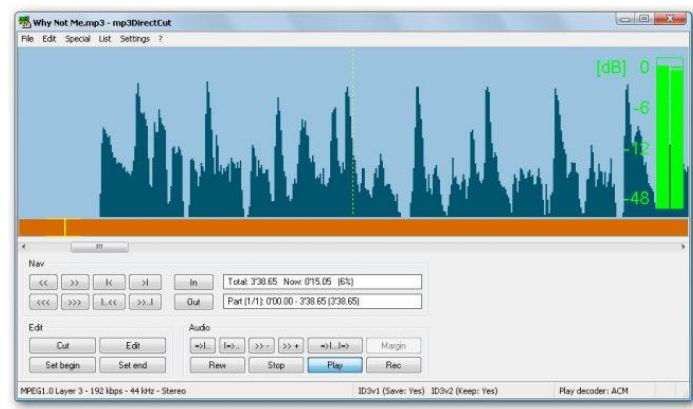
Audacity



Ocenaudio



mp3DirectCut

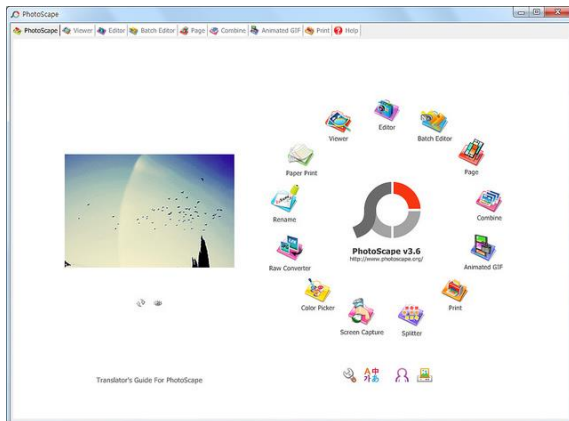


Mais opções e reviews: <https://canaltech.com.br/software/8-editores-de-audio-gratuitos-para-windows/>

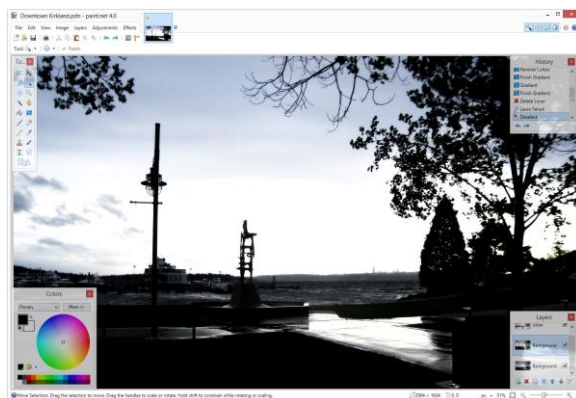
Edição de Imagem

Lista com opções interessantes, com reviews: <https://sambatech.com/blog/insights/editor-de-imagens/>

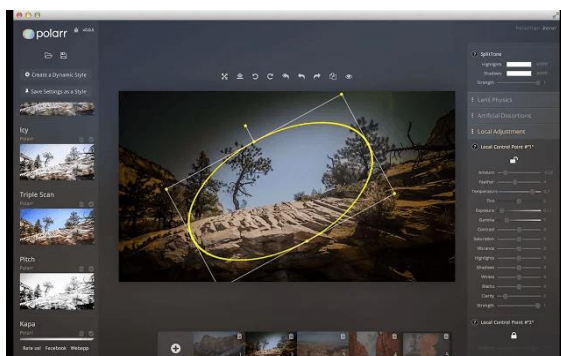
Photoscape – disponível em português



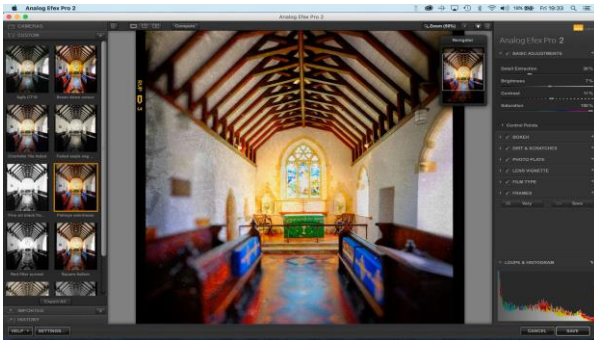
Paint.NET



Polarr



Coleção Nik – disponível em português



Editor de imagens online

Pixlr – disponível em português



Canva – disponível em português



APPENDIX 5: DISSEMINATION

STORIES OF OUR AGE



STORIES OF OUR AGE

EVERYONE HAS A STORY.

A film by **Juliana Monteiro**
Starring **Odilia Andrade** | Music by **Bensound**.
Produced and Directed by **Juliana Monteiro**.

CLIPPING

Daniel de Sá

O Pastor das Casas Mortas



Telmo Nunes

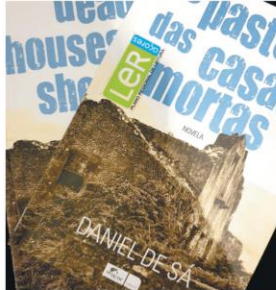
«Sim, pode amar-se uma casa como se ama uma pessoa»
Joel Neto,
in *Arquipélago*

Nestes dias de maior calma laboral, providenciada pelo fio que tarda em assumir-se, revisitei *O Pastor das Casas Mortas*, novela última escrita pela mão do professor Daniel de Sá. Devo, aliás, confessar que foi a primeira leitura em português, dado que anteriormente apenas lera a tradução em inglês.

A obra, revestida de uma opulência textual, retrata de forma ímpar o abandono de um "Portugal ultrapassado" que muitos desconhecem e que outros tantos tudo fazem por esquecer, assim como contrapõe a desertificação desse interior continental, com a crescente centralidade litoral. Para tal, Daniel de Sá recria a quietude de uma pequena povoação serrana afetada pelo progressivo êxodo dos seus habitantes, erigindo-a na segunda metade do século passado.

Recorrendo a uma *dolorosa enumeração* que se estende ao longo de todo o texto, Daniel de Sá dá conta da partida das pessoas da Aldeia Nova da Serra. Uma após outra, é relatada a viagem de cada habitante desta pequena povoação, erguida nos *pináculos do mundo*: não só daqueles que buscarão, longe, melhores condições económicas, como também dos outros que fizeram a travessia última de toda uma vida. Com o tempo, restou apenas Manuel, o pastor que chamou a si a responsabilidade de manter dignas todas as casas da aldeia, preservando a lembrança daqueles que nela viveram; perpetuando a memória de um tempo ido, de um tempo feliz! "Foi pela casa da Rita que Manuel Cordovão começou a tentar manter a aldeia com ar de estar ainda viva, ou pelo menos em condições de receber a vida, se a vida voltasse algum dia a precisar de abrigar-se nela."

Na novela há também espaço aos sentimentos, concedendo-se especial enfoque à saúde e ao amor. Este é, aliás, o sentimento dominante e que instiga toda a trama. Ele existe não apenas entre homem e mulher



mas, sobretudo, entre o pastor e a sua própria origem. Se por um lado há uma relação afetiva, ainda que contemplativa, entre Manuel e Graça, por outro é notório o sentimento que Manuel nutre pela sua aldeia de sempre! Ele que não ousou partir; ele não quis alancar e decidiu, por amores, ficar a "guardar-lhe as memórias". Não será a abnegação de Manuel uma forma sã de amar?

Os capítulos que alinham a novela - trinta e um, no total - são de uma riqueza eminente! Pequenas histórias revestidas por uma mescla temática, ainda que todas assentem numa ruralidade beirã que tão bem as une e distingue. Nelas são descritos objetos, lançados cheiros e criados ambientes, vive-se uma sucessão de personagens e espaços, numa fusão exímia de perspectivas que colocam em confronto, ainda que ténue, a quietude da ruralidade e a azáfama da urbanidade, almeja-se o «(...)» câmbio entre o Purgatório e o Paraíso. «Se por um lado a vivência no alto da serra, pejada pela rudeza do pastoreio, com «(...)» chuva grossa, basta, anunciada por relâmpagos e trovões (...)» é tida como aspeto telúrico fundamental na criação da personagem protagonista, Manuel Cordovão, por outro, a "incerteza" de uma vida melhor reside numa emigração bem sucedida para a França, Suíça, Luxemburgo, ou, pelo menos, numa partida mais ou menos definitiva para a capital da metrópole.

Como em *Ilha Grande Fechada*, por exemplo, também nesta obra Daniel de Sá consegue

matizar todo um retrato nacional de época partindo de um conjunto de textos que, encadeados, não só conferem uma singular robustez à novela, como também adquirem uma capacidade ilustrativa muito pouco usual. Facilmente se visualiza nestas linhas a fuga dos milhares de portugueses, em meados do século passado, desde o medo na raia fronteiriça, até ao alívio nos países europeus mais desenvolvidos da época. Saliente-se também a crítica de costumes, assim como a sátira refinada à mesquinhez e à maledicência humanas, presente por todo o texto e materializada, sobretudo, na voz do povo, *tribunal temível que brada em surdina*: «A pesar (...) não haver provas de ter sido posta à prova a resistência das muralhas do seu pudor, a fama era ruim, tão ruim como a sua beleza. E, se alguma voz (...) se dispunha a defendê-la, logo havia uma boca a garantir que se Laura era honesta não o seria por vontade própria mas porque os homens da serra tinham o juízo no seu perfeito lugar.»

Doponto de vista do leitor tradicional, com esta novela, dedicada «As mulheres e aos homens que ainda acendem o lume nas últimas aldeias de Portugal», Daniel de Sá demonstrou, uma vez mais, a sua efetiva mundividência, a sua enorme capacidade de absorver e assumir realidades que habitualmente não eram próximas, de as filtrar através de uma enorme sensibilidade e humanismo, e de as reinventar, valendo-se, para tal, de uma invejável e escurrita capacidade discursiva. Por outro lado, e segundo a opinião de um restrito número de estudiosos da obra de Daniel de Sá, esta terá sido uma narrativa desenrolada geograficamente bem longe da Beira Alta. Para estes, *O Pastor das Casas Mortas*, terá sido, sobretudo, uma viagem à infância e memórias do autor, uma navegação rumo à sua "Ilha-Mãe", a ilha de Santa Maria, à qual Daniel de Sá declarou o seu amor: «Foi meu pai São Miguel, minha mãe, Santa Maria, esse se pode ter dupla nacionalidade, por certo poderá ter-se dupla "insularidade"». Por tudo quanto fica supramencionado, e tal como afirmou Francisco Cota Fagundes, e tantos outros, Daniel de Sá foi «um dos grandes escritores portugueses dos últimos 50 anos e um dos maiores da literatura açoriana de sempre. A todos, um abraço dos maiores!

Exposição

Miniaturas em madeira

Continua patente ao público, na Tribuna d'Arte, à Avenida dos Templários, 318, na Cidade de Paços de Ferreira, a Exposição "Miniaturas em Madeira", que inclui uma seleção de centenas de peças concebidas por artesãos de várias tendências e expressões, como sejam móveis, brinquedos, ferramentas, alfaias agrícolas, figuras e motivos religiosos, estatuetas e outros trabalhos indiferenciados, de cariz popular genuíno.

De entre o material exposto, destacam-se exemplares únicos de esculturas, espigueiros, mobiliário, carros de bois e a motor, barcos, casas, santos, aviões, animais, entre outros.

Para ver e rever, até 31 de Dezembro, de Segunda a Sexta, das 10 às 12,30 horas e das 15 às 17,30 horas.

A mostra obedece às normas de segurança dimanadas pela DGS.



Histórias do Nosso Tempo

Um projeto de Juliana Monteiro

Histórias do Nosso Tempo é um projeto desenvolvido por Joana Monteiro, uma jovem investigadora universitária, natural de Eiriz, que visa colocar as várias gerações de pacenses e da região do Vale do Sousa a contar as histórias dos seus respetivos tempos, procurando reforçar, assim, a identidade cultural das gentes deste concelho e da região, pela colocação em comum das suas experiências e vivências, normalmente desconhecidas de uns e de outros.

Os "mais velhos" de hoje, que ouviam, à lareira, enquanto se aqueciam, envoltos no fumo que "curava" os presuntos e os chouriços pendurados no teto, as dificuldades dos tempos da guerra com uma sardinha a ser o único alimento para três pessoas, poderão contar agora aos seus

netos, outras histórias de guerra, de paz e de amores clandestinos numa sociedade fechada, que um dia iria abrir as portas à claridade do futuro.

Por seu turno, os mais novos, os juniores, poderão dar nota aos "seniores" das suas histórias e mundividências num tempo de aberturas e incertezas apaixonantes, como o que vivemos.

Só que essas conversas já não terão como pano de fundo a lareira nem o fumo a mesticar chouriços e presuntos, mas empregarão a mais moderna tecnologia da comunicação - a internet.

Resta acrescentar que este trabalho de Joana Monteiro é uma parceria entre a Universidade do Porto e a Universidade do Texas e que, para ficar já a saber algumas histórias, e começar a contar as suas,



pode e deve visitar estes endereços: www.historiasdonossotempo.eu e o Facebook em www.facebook.com/historiasdonossotempo.

PC PAPELARIA CONTINENTAL

NOVIDADES

“P’ra cima de Puta”



Na Internet e nas redes sociais, a maldade grassa, o fel destila.

Este livro é sobre a violência e sobre a necessidade urgente de mudar. Este livro é uma provocação, uma chamada de atenção.

“Sentir & Saber”



«Como é que o cérebro constrói experiências mentais que associamos. Espero que as soluções adiantadas no presente livro nos aproximem de uma resposta adequada e que sejam entendidas como um Manifesto sobre o Problema da Consciência.» António Damásio

“Durante a Queda Aprendi a Voar”



O autor do livro mais vendido em Portugal no ano de 2019 está de regresso com mais uma história de amor e superação pessoal que promete dar-te



Meixomil

Nossa Senhora da Conceição

No passado dia 8, os festejos à Padroeira de Portugal resumiram-se a missa solenizada com a participação de muitos paroquianos, onde se salientou a homilia do P. José Augusto alusiva à efeméride. De enaltecer o não ter deixado passar em branco este dia tão querido às gentes de Meixomil que desde tempos remotos gostam de celebrar os festejos a Nossa Senhora da Conceição.

Cantinho dos Assinantes

ANIVERSÁRIOS:
Em 16 de dezembro faz anos a sr.ª D. Maria Margarida Sousa Campos, de Meixomil.
As nossas felicitações.

Amigos da Gazeta

ASSINATURAS PAGAS DIRETAMENTE
D. Rosa do Rosário Carneiro de Andrade, Reguenga; Augusto Moreira, Lda, Santa Cristina do Couto; Artnovion, Lda e Erva Design, Lda, Paços de Ferreira; Adlino da Costa Dias e Joaquim de Sousa Teixeira, França.
Os nossos agradecimentos.

Adivinha

Sua missão é barulhar
Não barulha sem entrar
Por ele ague a ralhar
Não como para se sustentar
Mas vai onde alguém come.

J.R.

Solução no próximo número.
Solução do n.º anterior: As noites.

Ria

O médico ao sinistrado acamado:
- O senhor foi atropelado por um carro e agora encontra-se em casa de sua sogra. É um homem de sorte.
E diz a vítima:
- Porquê? Ela não está cá?!

Investigadora de Paços de Ferreira cria projeto que promove partilha de histórias intergeracionais

ANA REGINA RAMOS 01-12-2020

Projeto convida a comunidade a participar com mais histórias e perspetivas.

investigadora Juliana Monteiro, natural da freguesia de Eiriz, Paços de Ferreira, está a desenvolver o projeto "Histórias do Nosso Tempo", que reúne a partilha de histórias intergeracionais de forma a promover a identidade cultural da região.

O projeto surgiu por volta de 2015, no âmbito do Doutoramento que está a frequentar, do Programa Doutoral em Media Digitais da Universidade do Porto, em parceria com a Universidade do Texas, em Austin. Juliana Monteiro desenvolve investigação nas áreas da Narrativa, da Identidade Cultural e do papel dos Media Digitais.

"A ideia do projeto acabou por surgir um bocadinho de inquietações pessoais em torno do conhecimento que temos da nossa identidade cultural. Portanto, depois, começámos a refletir um bocadinho sobre isso, percebemos que salvaguardar a disponibilidade das nossas histórias, das nossas pessoas, da nossa gente acaba por ser salvaguardar uma fonte de grande riqueza de toda a identidade como comunidade e isso acabou por dar o impulso para o projeto que hoje temos em curso e dar também impulso ao meu projeto de doutoramento e mesmo ao início do doutoramento", conta ao Jornal A VERDADE.

O "Histórias do Nosso Tempo" reúne gerações em partilha de histórias para trabalhar a continuidade da identidade cultural da região do Vale do Sousa, recorrendo ao potencial dos meios digitais. Até agora, o núcleo dos cerca de 30 testemunhos, de jovens e seniores, já recolhidos tem sido em Paços de Ferreira e Lousada.

O projeto, que conta com o apoio dos seus dois orientadores da tese, Carla Morais e Miguel Carvalhais, procura promover oportunidades de diálogo intergeracional através da partilha de memórias, saberes, mitos e tradições da região, dando voz a histórias locais. Faz uso dos meios digitais, **"que estão agora ao dispor de todos e de uma forma muito democratizada"**, mas que, no início do projeto **"não estavam, se calhar, a ser direcionados, pelo menos de forma tão focada, para esta temática"**.

Depois de uma recolha de literatura e do que existia dentro da área, em 2018, a investigadora começou a desenvolver o trabalho empírico com os grupos e a recolher algumas histórias com grupos intergeracionais. Realizou workshops de storytelling e surgiram algumas histórias multimédia que foram feitas pelos participantes: **"ou seja, temos aqui um foco em histórias que são criadas pela comunidade para a comunidade, para dar a continuidade dos seus saberes de forma muito autónoma, muito participativa"**.

"Isto permite também trazer à vida e ao olhar público algumas histórias que não estavam contadas", explica, referindo que **"também é muito interessante perceber"** que, apesar do que aprendem na escola, **"os jovens acabam por não ter, se calhar, aquela visão tão íntima do que é que aquilo realmente foi como quando é contado ou narrado por estes participantes mais seniores"**.



A fase atual do projeto é a de **"divulgar este trabalho todo que já tem sido feito e convidar à participação de todos que não estavam incluídos neste grupo"**, cujas histórias tem **"todo o interesse em conhecer"** e **"vão enriquecer, de certa forma, e, de certeza, todo este espólio que já foi iniciado"**. Desta forma, Juliana Monteiro sublinha que **"todas estas histórias são muito bem-vindas e importantes para, realmente, enriquecer este diálogo"** e acredita **"que vão surgir novas histórias muito interessantes, que vão dar aso a uma discussão participativa"** para que possa existir **"uma visão mais geral, mais alargada"** do que foi um determinado marco histórico.

A participação, através do envio de histórias sobre determinada época ou de qualquer tipo de material que possa contribuir para o conhecimento neste sentido aqui descrito, pode ser feita através do site do projeto ou da página do Facebook. **"Mesmo que não produza conteúdos, pode juntar-se à discussão ou vir e aprender, porque é para isso que lá estamos todos, até eu"**, acrescenta.

O projeto está, por isso, em constante atualização e a investigadora espera que continue mesmo depois do espectro do seu doutoramento, que terminará em breve, e que se venha a alargar a mais zonas do país.

“Histórias do Nosso Tempo”. O projecto de uma pacense que quer pôr gerações diferentes a falar das tradições do Vale do Sousa

Meta é dar continuidade à identidade cultural da região com uma aposta nos meios digitais. Qualquer um pode registar-se e partilhar a sua história

Por **Fernanda Pinto** - Nov 27, 2020



Foto: DR

Reunir gerações em torno da partilha de histórias para trabalhar a continuidade da identidade cultural da região do Vale do Sousa, através dos meios digitais, é o grande objectivo do projecto de investigação Histórias do Nosso Tempo (Narratives of Our Age – NOOA), criado por Juliana Monteiro, natural de Eiriz, Paços de Ferreira.

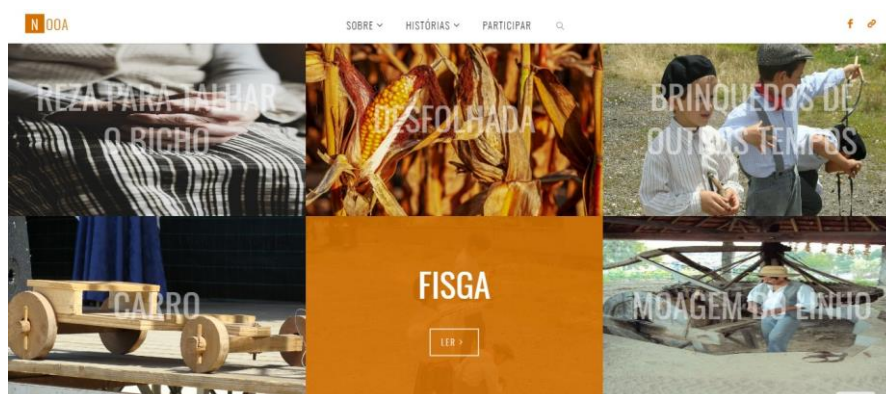
Segundo a doutoranda do programa doutoral em Media Digitais da Universidade do Porto, em parceria com a Universidade do Texas, em Austin, o projecto “procura promover oportunidades de diálogo intergeracional sobre temáticas como memórias, saberes, mitos e tradições da região do Vale do Sousa, permitindo dar voz a histórias locais que de outra forma pereceriam com o passar do tempo e das gerações”.

Os seniores, defende, são “detentores privilegiados de grande riqueza cultural” pelo que é preciso “criar formas de salvaguardar esse conhecimento intangível”.

O projecto começou com o convite a grupos intergeracionais da região geográfica do Vale do Sousa à participação em workshops de Storytelling em que as histórias e saberes dos seniores foram partilhados e discutidos com os juniores. Essas trocas já foram transformadas num conjunto de histórias multimédia, disponibilizadas no site historiasdonossotempo.eu, e nas páginas do [Facebook](#) e [Youtube](#) do projecto

A meta é expandir essa recolha e enriquecer o diálogo e o espólio da identidade cultural. Pelo que o apelo é que mais elementos da comunidade vão partilhar as suas histórias nessas plataformas ou simplesmente comentar as já existentes.

Esta sexta-feira, dia 27, acontece, pelas 21h00, online, [um evento de apresentação do projecto](#).



Fernanda Pinto

<http://www.verdadeiroolhar.pt>

Jornalista

<https://verdadeiroolhar.pt/2020/11/27/historias-do-tempo-projecto-pacense-quer-geracoes-diferentes-falar-das-tradicoes-do-vale-do-sousa>



Município Paços de Ferreira
há cerca de 3 anos



HISTÓRIAS DO NOSSO TEMPO | PROJETO DE JULIANA MONTEIRO

A nossa conterrânea Juliana Monteiro, natural da freguesia de Eiriz, está a desenvolver o Projeto Histórias do Nosso Tempo, projeto inserido no Doutoramento em Media Digitais da Universidade do Porto, parte do Programa UT Austin / Portugal.

Doutoranda do Programa Doutoral em Media Digitais da Universidade do Porto, em parceria com a Universidade do Texas em Austin, Juliana Monteiro desenvolve investigação nas áreas da N... [Ver mais](#)

The screenshot displays a Facebook post from the 'Município Paços de Ferreira' page. The post features a grid of six story cards, each with a title, date, and a small image. The titles are: 'O PÃO DA SRA. JOAQUINA', 'GARFO E PAPAROTO', 'BUFA-GATOS', 'COMO ERA FEITO O', and 'TOCAR O CORNO'. To the right of the grid is a vertical list of tags. Below the grid is a video player showing a collage of historical images and a large graphic that reads 'STORIES OF OUR AGE' with the subtitle 'EVERYONE HAS A STORY.' and 'A film by Juliana Monteiro'.

SOBRE ▾ HISTÓRIAS ▾

This block shows the Facebook Watch interface for a video. At the top left is the 'Município Paços de Ferreira' logo and the text 'BOLETIM INFORMATIVO MUNICIPAL | 01.12.2020'. To the right is a 'Partilhar' button. The main area is a large play button icon on a dark background. At the bottom right is the 'Facebook Watch' logo.

[Press Kit Materials](#)















NOVA

SOBRE HISTÓRIAS PARTICIPAR



CONHEÇA HISTÓRIAS CUNHADAS COM A ALMA DE UMA REGIÃO.
Participe deixando uma resposta às histórias existentes, ou contribua para o projeto com a sua história

CONHECER E PARTILHAR

HISTÓRIAS



FCT POCH REPÚBLICA PORTUGUESA PORTO UT Austin Portugal

APPENDIX 6: INTERVIEWS

SEMI-STRUCTURED INTERVIEW

CONSENTIMENTO PARA PARTICIPAÇÃO EM INVESTIGAÇÃO

Histórias Do Nosso Tempo

A Narrativa Intergeracional Para A Manutenção De Identidade Cultural Em Espaços De Afinidade

Este trabalho de investigação é desenvolvido por Juliana Monteiro (Faculdade de Engenharia da Universidade do Porto) no âmbito do Doutoramento em Media Digitais e tem como principal objetivo reunir gerações em partilha de histórias para trabalhar a continuidade da identidade cultural da região do Vale do Sousa. Pretendemos contribuir para um melhor conhecimento sobre este tema e para tal a sua colaboração é fundamental.

Com esta sessão pretendemos entender melhor o impacto do projeto Histórias do Nosso Tempo nas dinâmicas intergeracionais de partilha de histórias para a manutenção de identidade cultural em espaços de afinidade.

Propomos a sua participação numa entrevista, que, com a sua permissão, será gravada para posterior transcrição e análise. Serão também recolhidos, para contextualização, alguns dados demográficos, como idade, sexo, localidade e habilitações literárias.

Todos os dados recolhidos são confidenciais e serão tomadas todas as medidas necessárias à salvaguarda e proteção dos dados recolhidos por forma a evitar que venham a ser acedidos por terceiros não autorizados.

A sua participação é voluntária e não envolve qualquer despesa ou risco, bem como não haverá lugar a qualquer pagamento. Pode decidir cessar a sua participação em qualquer altura sem que tal facto tenha consequências para si. Também poderá, a qualquer momento, pedir a retificação ou destruição da informação pessoal recolhida.

Agradecemos o seu contributo, fundamental para a nossa investigação!

O participante:

Declaro ter lido e compreendido este documento, bem como as informações verbais fornecidas e aceito participar nesta investigação. Permito a utilização dos dados que forneço de forma voluntária, para os fins descritos. Declaro ainda que autorizo a publicação das imagens nos diversos meios de comunicação social e em publicações científicas e conferências ou outro tipo de evento científico ou de divulgação do projeto.

Nome do participante:

Assinatura do participante:

Data ___ / ___ / _____

Caso sinta necessidade de algum esclarecimento adicional, não hesite em contactar os investigadores através dos contactos fornecidos.

GUIÃO DE ENTREVISTA SEMI-ESTRUTURADA

A) Qual a sua opinião sobre a utilização de meios digitais para ajudar a contar e divulgar conhecimento cultural da região?

B) Porque decidiu participar no projeto?

Relativamente ao impacto do projeto nas relações intergeracionais,

A) Considera que o projeto possa ter afetado as dinâmicas entre Séniores e Júniores? Consegue apontar um exemplo?

B) E em termos de abertura para partilha de conhecimentos entre gerações, que impacto conseguiu identificar? Consegue apontar um exemplo?

Relativamente às parcerias intergeracionais,

A) Na sua opinião as parcerias intergeracionais levaram à partilha de conhecimentos? De que forma?

B) Houve partilha de competências? Pode dar um exemplo?

C) E em termos de experiências, como foi trabalhar em conjunto? Conte-nos um episódio que lhe mereça destaque.

D) Durante a produção das histórias, houve conhecimentos ou valências que foram mais protagonizadas pelos júniores?

E pelos séniores?

E) Produzir as histórias digitais em colaboração intergeracional trouxe mais-valias? Por exemplo?

E desafios?

Em relação aos temas das histórias:

- A) Como foi feita a seleção do tema a trabalhar?
- B) Consegue indicar um tema que para si reflete melhor a identidade cultural da sua família?
- C) Consegue indicar um tema que para si reflete melhor a identidade cultural da sua terra?
- D) Qual o tema que mais interesse lhe suscitou durante as suas leituras? Porquê?
- E) Das histórias em que participou, consegue escolher uma história que o entusiasmou mais? Porquê?
- F) Consegue eleger uma história que lhe tenha captado mais o interesse como leitor? Porquê?

Em relação à criação das histórias digitais:

- A) Como decorreu a criação das vossas histórias? Consegue descrever as principais etapas no processo de desenvolvimento das histórias em que participou?
 - B) Consegue destacar uma das etapas que tenha gerado mais entusiasmo?
- Por outro lado, houve alguma etapa mais desafiante? Porquê ou exemplo.
- C) Tenciona continuar a desenvolver novas histórias digitais para além deste projeto?
 - D) Quando / se voltar a desenvolver mais histórias digitais, o que gostaria de fazer de forma diferente durante o processo?

A nível mais técnico:

- A) Qual o formato digital (vídeo, texto, áudio, imagem) que prefere ou privilegiou para criar as suas histórias? Porquê?
- B) E para assistir histórias de outros participantes, há algum formato que lhe chame mais a atenção?

C) Que fatores teve em conta na escolha das ferramentas digitais de produção das histórias?

Agora relativamente à vertente de partilha e divulgação virtual das histórias criadas:

A) Participou ou pretende participar no espaço digital do Projeto, como o site ou a página de Facebook? De que forma?

B) Divulgou o projeto pelos seus contactos? Se sim, através de que meios?

C) Na sua opinião, existe alguma mais-valia em disponibilizar este conhecimento cultural online? Exemplos?

D) E desvantagens ou inconvenientes?

E) Houve histórias que não contou por virem a ficar públicas nas redes sociais? Indique exemplos ou motivos.

F) Já aplicou ou tenciona aplicar no futuro algum dos saberes partilhados nos espaços digitais do projeto? (conte-nos a sua experiência).

Para concluir:

Quanto ao impacto da sua participação no projeto,

A) De que forma este projeto alterou o seu conhecimento e entendimento acerca da cultura da sua terra? (consegue apontar algum exemplo?)

B) No geral, qual o aspeto deste projeto que achou mais relevante para si?

C) Se estivéssemos a começar agora, o que sugeria que fizessemos de forma diferente?

D) E Sugestões para o futuro?

E) Questões?

INTERVIEWS TRANSCRIPTIONS