



**RIGHTS**  
Active citizenship and the seniors' role in the society  
2019-1-IT02-KA204-063346



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# Rights: A bridge between generations



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## PRESENTATION

*Dear reader:*

*You are about to discover a unique experience generated by many people from different places, countries and nationalities who have shared enthusiasm, expertise, passion, dreams and energy in making this manual and all the material behind it.*

*Into the suitcase, you will find puppets and performance scripts based either on some universal stories or other stories rooted in each country's identity and traditions.*

*You will see a whole world contained in a suitcase...far beyond from the puppets characters and the scripts, there is the intention of creating a bridge between generations, facilitating their dialogue on the central theme of rights.*

*A puppet's theatre opens a wide range of possibilities. It is in your hands how to use it, you can reply and transform the proposals, make this manual and its content yours.*

*The suitcase can be transported. It will make you travel to many places...it has already made a great and special trip, since it is a journey through time and life experiences, through the rights and their history in different countries. It is also the journey that senior people made. A journey with the aim of teaching and making aware the younger generations of the depth of the struggles necessary to achieve rights that are nowadays taken for granted.*

*Suitcases also contain the seeds to encourage seniors to share their knowledge and expertise in a field in which many of them were not aware that they had a main role in defending the rights.*

## 1 INTRODUCTION

Rights project is a strategic partnership for adult education co-funded within the Erasmus+ programme, to build a bridge between generations and encourage senior citizens to be active citizens.

This Erasmus+ KA204 RIGHTS Project (2019-1-IT02-KA204-063346) uses creative pedagogical techniques, such as fairy tales in suitcases, to raise awareness of social and human rights as the cornerstone of laws, their respect, their defence, and of their promotion in educational contexts. As a result, through the current experience of the senior people, rights are included in dramatized versions of fairy tales, which are used as a tool for mediating their importance.

Senior people embrace new roles for promoting, narrating, and sharing their first-person witnesses of society's fundamental rights. In addition, they use the ability to introduce their history to schoolchildren through the fairy tales they carry in the suitcases.

The essence of this project is linked with the "shared art" concept. A creative commitment at the service of all, a common good to defend precious things such as freedom, childhood, equality, nondiscrimination... an intangible heritage of history, stories, living, processes... personal and collective struggles in the defence, maintenance or achievement of freedoms and rights in a not-so-distant moment in the time.

Rights project starts with puppets and fairy tales because they are a precious heritage of many countries' tradition and through those elements children often get closer to the most hidden part of themselves; the same happens with adults, the theatre of puppets become a tool that allows us to carefully listen to profound and valuable messages.

It is not only puppets or theatre, but creative activities open to new ways of narrating, new insights into the history of the rights...and all that can fit into a suitcase.

The puppet theatre's entire setting helped in creating the right atmosphere for empathic communication, irony, details, lights and shadows beautiful and hard stories or tales. It made it possible for seniors to effectively communicate between and across generations, making sense of a life of experiences, celebrating the present and creating their legacy for the future.

The project is cross-generational, and the discussion about rights involves everyone: seniors, teachers, and students in a complex relational and emotional dynamic made of confrontation and openness that gives the elderly back their role as guardians of values and rights.

Sharing through the social exchange of young and old nourished the souls of those involved and changed their lives for the better.

Rights project supported senior people in the construction of a new knowledge using their own understanding as protagonists of the history and building with it the world of younger generations' knowledge.

The work together of old and young is articulated in small creative projects designed to promote mutual understanding and appreciation. Of particular importance have been oral histories of seniors. These 'legacy' projects have aimed to promote the elders' sense of their own value in society, to increase their self-esteem.

## 2 PRINCIPLES:

### 2.1 Why rights at school? Talking about rights at school.

*"Where, after all, do universal rights begin? In small places, close to home (...). Yet they are the world of the individual person; the neighborhood we live in; the school or college he attends; the factory, farm or office where he works. Such are the places where every man, woman and child seek equal justice, equal opportunity, equal dignity without discrimination. Unless these rights have meaning there, they have little meaning anywhere. Without concerned citizen action to uphold them close to home, we shall look in vain for progress in the larger world." (Roosevelt, 1958).*

On the eve of the 75th anniversary of the Universal Declaration of Human Rights, it is still crucial to concentrate on safeguarding fundamental rights. This project is grounded in the importance of rights, dignity, courage, universal citizenship, democracy, participation and solidarity. The core of this project centres on the elderly and kids as a "vulnerable" group in society who can speak up by themselves and act as speakers and defenders in turn of those who are denied fundamental rights.

Along with the right to education, there is also the right to be educated in our rights (Rodino, 2015, p 212) and this is in line with the European aims in the area of human rights promotion and protection, which is also supported by the 2030 agenda's Sustainable Development Goals (UN General Assembly, 2015).

Working on rights in the schools helps pupils acquire the knowledge, attitudes and behaviours needed to promote equality, respect, and dignity in their local communities and societies as well as in the world.

Furthermore, it empowers students to assert and claim their rights and ensures that those in a position of "authority" are conscious of their responsibilities too.

All rights-related educational initiatives shared some basic characteristics (United Nations, 2004):

- Acceptance of the indivisible, universal and interdependence of human rights.
- Awareness of the relationship between rights and individual and collective responsibilities.
- The understanding of rights as an evolving concept is sensitive to a better comprehension of human needs and the role of citizens in bringing their issues to the international community. For instance, in 1948, when the Universal Declaration of Human Rights was adopted, environmental pollution concerned few people while now the cleanliness of air and water is widely considered a human right.

- Encourage students to consider how they can best use their knowledge to promote, protect and defend rights in their local communities.

Younger generations are less conscious of the difficult path that was taken for fundamental rights to be acknowledged. They do not have a wide conscious of the dangers that might result for society as a whole when those rights are violated. When children interact with adults who are aware of and again actively engaged in society, younger will obtain new viewpoints and become more aware when receiving information and examples of civic behaviour.

In this regard, human and other fundamental rights education is essential to addressing the root causes of rights violations and by encouraging a culture of critical thought, we provide pupils with the opportunity to reflect on their own values and views.

## 2.2 Why through fairy-tales?

Rights project links the language of the fairy tales with the most in-depth contemplation of values and rights in order to enhance their understanding and development. It does this by using fables as a teaching tool as an indirect and mediated mode of communication.

Fairy tales nourish children’s souls; they stimulate their fantasy and play a mediating role because they employ a symbolic language that contributes for the youngster to break free from their emotional bonds (Mejía, 2010). Telling a story is also a relaxing activity that favours moments of calm that can engage children’s attention.

Fairy tales come from oral traditions that have passed from generation to generation, which was a good and meaningful starting point. Stories are often the first contact of children to interact with their imagination; children get involved in different worlds thanks to the “magical” transformation of their cognitive structures brought about by fairy tales. (Rousseau, 1994)

The fables and fairy tales show that the struggle against the difficulties of life is inevitable as they are an intrinsic part of human existence. They pose problems and cause anguish from the feeling of loneliness, isolation and sadness.

A fairy tale allows the understanding of the difference between good and bad characters since the characters are not ambivalent: either they are good or they are bad. They show how rewarding it can be to form satisfactory bonds with more people, facilitating their socialization with which they can achieve emotional security and strengthen their social relationships. Fairy tales help the child to find his own solutions by contemplating what the story seems to allude to about himself and his internal conflicts. Thus, it provides you with security and gives you hope for the future (Oñate & Ferrer, 2008).

In a study on the effects of art, Matarrasso (1997) claimed that the greatest social impact of participation in storytelling, theatre and other arts, are those that other programs cannot achieve. In addition, the effects arise from its ability to help people to think critically and question their

experiences and those of others, “not in a discussion group, but with all the emotions, magic, colours, symbolism, feelings, metaphors and creativity that the arts offer”.

Participating in artistic activities can also produce meditative "flow" experiences, which are beneficial for mental and physical health. The "flow" is experienced when we engage in activities that are challenging but for which we have the skills to meet the challenge (Csikszentmihalyi, 1990, p.2; Nakamura & Csikszentmihalyi, 2002, p.94).

'Flow' experiences engage completely and so happened using the language of stories. Older adults flew and enhanced their potential as rights storytellers; children get absorbed by that point at which fantasy and seniors' real-life experiences converged.

### **2.3 The richness of seniors. Rebuilding relationships among generations.**

The participation of the elderly in the activities of the Rights project allowed them to improve their role as active citizens in society.

We know the stigma that surrounds older people as those who are no longer active, where old age is conceptualized in terms of deficit and involution and therefore the stigma supports the idea that they can no longer contribute to the development of society. However, on the contrary, senior people are still full of vitality, resources and skills. All participants were happy to take part in this project, feeling themselves as a very valuable asset to society. Old age is one more stage of life and equally rich in opportunities (Alonso González et al. p.18).

The approach we have used throughout the Rights project defends harmony between generations and offered security to the elderly, in this sense, throughout the project the elderly were able to improve their practical and theoretical knowledge, acquire new skills and carry out educational activities with children.

Educating the younger generations about the fight for rights has been one of the strategies of the project that has been carried out to turn their fight (that of the older people) into a personal legacy, motivating children to promote and defend themselves the rights of others.

Valuing the elderly and their role in society has contributed to increasing their self-esteem. Intergenerational programs involving art and creativity inspire and unite; the elderly improve in social interactions and in health and the younger lead to a greater understanding of ageing and the value of life experience. There were many untold stories in all countries, it has been important to bring to the classroom the memory of the events experienced, the narration of the past, seen through the eyes of our seniors with an active and constructive role towards the children; the senior have acted as mediators of values that are too often forgotten.

All participants increased their awareness of the roles they can play in society, becoming protagonists of a cultural change in the school. The participating seniors become mediators of a culture of values and rights and bearers of the direct memory of events of the past. In that role, they were able to contribute to the development of a cultural change in the school, in which the collaboration between school and Civil Society Organizations is strengthened both to improve the future of children and of society in general.

Seniors had the chance to actively engage in artistic endeavours, participate in social activities, increase their sense of self-worth, enhance their quality of life, and impart the lessons learned from their lives, which are so important and very often missed.

The project's topic created a significant legacy on rights as a result of a senior's lifetime of events lived.

The participation in this project opened up for both seniors and children a landscape of emotions that are difficult to express in words.

The attention, enthusiasm and surprise of the little spectators were reported as a marvellous life experience for the elderly; and children perceive the fairy tale with characters they can touch with their hands. Children had also the opportunity to see adults from another point of view. Puppets, which move and speak "live" through the voice of a senior interacted with children creating an atmosphere around the event that is beyond being a spectator as the show and the wisdom shared afterwards involved everybody: young and old.

Regarding the intergenerational bridges, an intergenerational bridge can be understood as a social construct that enabled to establish channels of communication and understanding between groups of people that were born at various times. Those bridges belong to different generations.

United Nations Organization (UN) has highlighted the importance of intergenerational dialogue as a way of mutual understanding among cultures and of promoting world peace. Intergenerational bridges are crucial because they serve as a type of architecture for reestablishing human solidarity, which is essential for battling poverty, inequality, hunger, and corruption as well as for "reshaping" society. Moreover, older people do not often spend time with young people; this project contributed to reversing it.

### 3 PROJECT DEVELOPMENT

A model of planning, creating and enacting real fairy tales while migrating as itinerant cultural migrant supports the project's proposal of active citizenship. This innovation is linked to the project's promotion of the defence of rights and the intergenerational transmission of unalienable values, which form the basis of its model of being and living in society.



The main innovation of the Rights project lies in the use of fairy tales as metaphors to teach young children about the history of rights. It is a practical way to capture pupils' imagination and engage them, as they will come into contact not only with educational stories of rights but also with narratives and identities that allowed them to recognize and understand rights and what they represent.

Senior people learnt how to build a puppet theatre and they also worked on the adaptation of the tale to a script feasible to be performed.

The fairy tales or the passages of them each country selected explore 19 rights and freedoms while also proposing to engage children and adults in a shared discussion of the topics. These puppet theatre plays have been performed in town halls, museums, cultural centres, and schools.

A puppet story invited us to view the world through different lenses, to discover our own smiles and, at the same time, to reflect on the rights that once were so naturally violated in the everyday life.

Adults were interested in the message of the play, and children were surprised by the resources of the puppets. After the intergenerational dialogue, the message reached everyone.

The theatre as a tool contributed to something wonderful: to be able to meet, that the gaze appears; the mutual listening... As for the debate, it offered the moment to reflect with the children on what it means to be able to have a better life condition if there is something that seniors could contribute. By using a theatre of puppets as a tool, it was a different look at everyday reality in which everyone finds oneself.

### 3.1 Objectives

This project had multiple objectives:

- Create a bridge between the generations on the central theme of fundamental rights.
- To stimulate senior people to take an active role in society as promoters and defenders of fundamental rights.
- Train the elderly in the areas of human rights defence, crafts and education.
- To increase the awareness in new generations on the importance of defending their own rights and those of the whole society.
- Promote the value of active citizenship through concrete actions.
- Train the elderly to practically realize and elaborate fairy tales in real suitcases to be exchanged and passed on to schoolchildren.

### 3.2 Partners

The partnership is composed of a wide variety of organizations representing educational and cultural institutions as well as associations, all with a common interest in the field of education:

**Istituto Comprensivo di Bosco Chiesanuova – Polo Europeo della Conoscenza (Italy)** is a public body, a no-profit – network of educational Institutions among them: schools of every order and degree at the national level, universities, adult education organizations, Regional Administrations, VET schools, NGOs, cooperatives; a total of more than 4000 institutions. Europole Works for the European social and educational integration and coordinates “umbrella activities” involving every time the greatest possible number of institutions of the consortium. Europole network works in every field of education, from ITC to in-service training courses for teachers, from kindergarten sectors to adult education in prison and in rural areas. One of the main fields of activity of the network in the last years is focused on prosocial values and human rights.

**Consejería de Educación. Junta de Castilla y León (Spain).** Through the General Directorate of Vocational schools, Special Regime and Educational Equity which is a principal unit of the Department of Education of the Autonomous Government of Castilla y León. Among the tasks, attributions and competencies of the General Directorate are the planning of the academic organization, the design curriculum and the preparation of pedagogical guidelines. It is also among its competencies the preparation of curricular materials for the development of the teaching function, the organization of the needs of the school units and the positions of training in centres financed with public funds. The planning and management of teachers in training service is also a clue function and the Directorate is also responsible for the planning and management of resources for attention to students with specific educational needs and educational and psycho-pedagogical orientation.

**Panevezys District Education Centre (Lithuania)** is a public and non-profit organization established by the Council of Panevezys District Municipality in 1995. The purposes of the Centre are to develop the professional competence of the members of schools’ communities and promote the dissemination of perspective pedagogical innovations. The Centre provides in-service training for 22 educational communities situated mainly in Panevezys District. The Centre strives to develop the professional competence of different community groups (youth, members of school communities, seniors) and promote the dissemination of innovations in education. The activities of the Centre respond to the priorities of national education, school needs and individual trainees’ and the vision of a lifelong learning society.

**Make it Better (Portugal)** is a recent organization (private NGO, non-profit) settled in one of the most depressed regions in Europe (South Alentejo). The organization capitalizes the experience of its promoters and team of more than 18 years of joint work and cooperation with public and private organizations in Portugal, Europe and as well in several other parts of the world (South America, Africa and Asia). In its action, miB intends to: create, develop, adapt and apply sustainable and responsible work models and tools, cooperating and supporting the most disadvantaged groups. Its mission is the

development of human society, in all its dimensions, namely, economic, social, environmental and cultural, linked to moral duties of solidarity and justice and all the other values registered in its charter of principles.

**ARID- Association for the Regional Initiatives Development (Poland)** is a private non-governmental organization oriented toward the promotion and development of the idea of lifelong learning. The Association specializes in vocational training (VET) but also, in accordance with the idea of lifelong learning, conducts training for adults. The Association cooperates with numerous professionals (eg beekeepers, teachers, farmers, agricultural advisers, social workers, prison employees, tutors of disabled people, etc.) as well as public and private institutions from various branches (eg universities, research institutes, prison inspectorate, agricultural advisory centres, schools for disabled children, etc.).

**SINAPTICA Association (Romania)** was established in 2015, upon the initiative of a group of experts from education, culture, professional training, development and implementation of projects and organizational management. SINAPTICA aims to support organizations and individuals for their development and reach of their maxim potential, by drafting, organizing, implementing and promoting activities in the following fields: education and professional training for children, teenagers, adults and seniors, arts & culture, environment, tourism & rural development, fundamental and applicative research. Sinaptica association has a very significant experience with activities in the fields of organizational development, cultural heritage, supporting disabled people, performing arts, social economy, architecture, museum activities and professional training.

### 3.3 Methodology

The methodological approach of this manual is consistent with the project purposes on which the elderly assume a proactive role oriented to the promotion and defence of fundamental rights among younger generations.

In this regard, the development of active and participatory pedagogical techniques is proposed, centred on the group and working from the motivational components while enhancing the main role that each senior will have in the activities developed with children aged 8 to 12.

From this perspective, the methodological approach suggested the use of a variety of resources to improve the three dimensions of learning:

- The cognitive dimension: the methodology is bidirectional and dialogical.
- The emotional dimension: seniors were encouraged to build their own points of view, and to insert their experiences in relation to the rights in each passage of the tales.

- The behavioural dimension: co-responsibility is sought in the preparation and implementation of proposals to move towards a fairer, supportive and inclusive society.

The activities for this project were developed using inclusive, democratic, participatory learning approaches that foster critical thinking and freedom of expression. These participatory approaches encourage, involve and make students use the ability to act as change agents in both individual and collective actions.

But then... the atmosphere created at the confluence of elderly wisdom (with roots in their childhood and youth reminds brought to present already metabolized over the years) and the wise of the children that were listening, went greatly beyond the attraction the theatre of puppets already had and exceeded for the best any kind of expectation on the development of the project among generations.

### **3.3.1 Non formal education activities in the classroom**

Senior citizens can be actively involved in educational processes through non-formal education. Non-formal education is more flexible, it is aimed at meeting their life expectations, since personal experiences and the skills or abilities they possess facilitate their learning, driving them through motivation and the desire to share new ideas that provide children with new approaches to the defence and maintenance of rights.

The process of personal development is facilitated by non-formal education. It also improves self-esteem, interpersonal and social interaction abilities, leisure time enjoyment and the development of skills like creativity, expression and solidarity.

According to international treaties, the goals of education include the full development of the human personality and of a sense of its dignity and enabling all people to participate effectively in a free society. Senior's education contributes to facilitating their active citizenship

Another benefit of non-formal education is that, being less rigid, it favours tolerance, teamwork and cooperation.

Assets of senior people include a wide range of life experiences, the capacity to discern what is significant and enduring, fewer barriers, equilibrium of temperament and more time to dedicate to civic engagement (Boyer, 2007, p.4). The non-formal process linked with arts in older adults contributes to building a sense of identity, preserving (or restoring) their history and legacy and strengthening social networks in the local communities.

Adult learning is a component of non-formal education. Since adults are autonomous and self-directed, the role of educators is mostly as facilitators for seniors, letting them take on activities that represent or reflect their interests. Older adults find they have leadership opportunities either in their learning,

where they can find a relevancy-oriented reason to get involved in the challenge we proposed through Rights project

### 3.3.2 Active participation techniques for the senior people in the classroom

Rights project suggests in its output 3 “How to manage non-formal educational activities in class” three key strategies for supporting seniors in engaging children in the educational process: children are used to listening to tales, we used a theatre with puppets which might be perceived as an enjoyable experience and finally and the content is supported by seniors personal experiences.

When the events are planned in schools, teachers or experts from other professions (when the activities are organized in other cultural places) may be involved.

These participants might serve in a supporting capacity by facilitating contact between elderly people and young people.

The techniques proposed below and their application to activities are examples of how seniors can encourage students’ empathy and imagination, challenge their preconceived ideas and incorporate concepts like human dignity and equality in their relationships with others. These techniques have proven to be effective and suitable for working with children about rights because they encourage critical thinking, emotional and cognitive learning, respect for others’ diverse experiences and opinions and active participation of everybody:

- Free discussion of ideas: this technique can be used for analyzing the situation since it fosters active engagement and participation and encourages children to find the maximum of creative ideas.
- Creative expression: storytelling, poetry, graphic expression, and theatre can be used to concretize concepts and change mindsets by allowing emotional and intellectual aspects of life to be expressed.
- Debate: Seniors can employ strategies like the question-and-answer wheel to engage the entire class in a topic of discussion. In this method, each student responds to a generic question like, "What does dignity mean to you?". A technique children love and that represents a debate graphically is the “dialogue plot”, everybody sits in a circle (if possible) and takes turns to speak, when someone’s turn comes it delivers a ball of wool that get unwinds as it passed from one to another person. After a while, the group is interconnected by a wire net of communication and dialogue.
- Senior citizens’ oral histories: oral histories can be used to document and understand human rights in one’s own community

### 3.3.3 The suitcase as a pedagogical tool and as metaphor

A suitcase is an object, a mean that can contain something precious that belongs to us, and which can remain over time, to mark a story, or to be a readable, or a simple message, connecting to a ritual that is getting harder to find in today's world: locate that we would like to preserve as part of the community identity.

Paraphrasing the words of Marco Scacchetti (Favolavà, 2019), the suitcase gives the opportunity to express and freeze values over time. It witnesses a presence, activates channels for communication with others, enhances all the tools of expressive freedom that come to us from art, theatre; from tradition to vanguard, and captures and creates own characters: the historical memory, the presence in one's social and cultural context, the face-to-face relationship, and the human voice.

There is also a need to talk about childhood, providing educators, parents, and teachers with resources to support an approach to a child's world, so that everything is not always left up to an ever-suffocating market, improving children's messages, and supporting them in challenging circumstances.

It is a way to create one's own inner world so that one is not forced to watch helplessly while a powerful manipulative force compels everyone to adopt the same model, language, and way of thinking.

Suitcases will store something valuable that has been authentic due to its sedimentation (, but unlike a "museum," these suitcases can "fly" in order to serve as vehicles for knowledge, dialogue, conversation, gathering and documenting events while also sharing didactic experiences.

The suitcase is therefore a real, tangible element that stands in stark contrast to the virtuality of digital learning reintroducing kids to the joy of building play and to contact with things and people.

It is also a metaphor for travel and memory, a symbol, an attitude, a new place to go, a destination; a luggage full of memories, feelings and emotions, an object that represents uprooting and exile, the luggage that is taken on the journey to a better word.

A suitcase is an item that allows moving around in a world without borders and made up of rights.

### 3.3.4 How to build the “stories in the suitcase”

Exploration, creativity and delight are the hallmarks; all the “actors” are participants in a learning adventure. Senior played key roles in the process of uncovering rights, they were motivators,

interpreters and children benefit from their life experience in understanding not only what rights are but also how crucial is to protect them.

The core of Rights project is teaching children about the evolution of rights through the use of fairy tales as metaphors.

Behind the puppet theatre, there is a didactic unit that facilitates the gear between education, rights and senior people.

Teachers, librarians, educators, and professionals of cultural organizations...support seniors to identify the main steps for practical implementation.

Those steps were:

- Thorough knowledge and understanding of the tale
- Identify the parts or the passages that could be connected with one or more right
- Select the characters of the story and made the script to turn the story into a puppet theatre dramaturgy.
- Consider the target groups ages (that affects the length of the story, the number of scenes, the duration of the performance and later the way of establishing the dialogue with children)

#### **4 OTHER PROPOSALS RAISED DURING THE PROJECT LIFE**

The performance of puppet theatre plays in classrooms, libraries, and museums frequently inspired the development of other intergenerational initiatives, with the same aim of the promotion and defence of human and fundamental rights.

Some examples regard the cooperation with a local publisher that enhanced children to develop new characters and a new plot so children created their own tale or story of rights. These workshops have led to the creation of an actual book that is going to be published.

In other cases, the performance that was initially played for children was adapted to be played in penitentiary institutions. When played in prisons the story and history of rights went deeper. The intergenerational dialogue mixed the respect and promotion of the rights and personal histories of the prisoners which often reflected a situation of desperation. The intergenerational dialogue in prisons was like a shout of hope and compromise for a better future.

Seniors and teachers offered workshops on how to make puppets and invited families to get involved with them. These workshops were open to all: children, parents, grandparents...so they worked together on creating puppets. That working time was itself an intergenerational activity on which

children learnt from adults and seniors and all of them shared their creativity, skills... Schools reported that these workshops contributed to strengthen familiar and intergenerational ties.

Librarians prepared extra-material targeted at children from 6 to 8 years and others for children from 11-14 years old on the topic of rights. The material forwarded to the youngest children was run without teacher participation, but with children and senior participation. The material for the older children was shared with schools so teachers could work on the topic of rights before the performance so children would have made a deeper reflection.

There was also the involvement of professional schools in building the puppets while this hands-on work together with their trainers allowed students to become more aware of the importance of rights. The same younger prepared the dramatization and were in charge of representing it to children.

Vocational training centres were also involved. As a result of the puppets plays, a group of students from the tourism branch, together with senior centres made a city tour combining rights, art and culture. The tour guides were senior people supported by puppets so that the activity reached the entire population and all ages. The initiative got the support of the city hall and it's already part of the activities in the town so it guarantees this project spirit on the role of seniors as active citizens that will permanence after the end of the project.

Beyond rights openly worked on each performance, most of the times senior were far beyond and they shared their memories during hard periods (communism in Romania, civil war in Spain, fascism in Italy...) of the recent history when several rights were not granted.

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