

School And Local Identity In The Digital Age

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Abstract:

Background: The article examines the relationship between school, local identity and the digital age, with an emphasis on the ability of the school community to transform the place into a field of research, memory, creation and active participation.

Materials and Methods: The aim is to highlight a pedagogical framework through which students get to know their place critically, without idealization and without exclusions, while utilizing digital media with pedagogical intention and ethical responsibility. The thesis combines bibliographic foundations from international and Greek bibliography, references to European and international organizations, and an indicative teaching application of local history for sixth grade students.

Results: Local history acts as a bridge between school knowledge and lived experience, while digital storytelling, digital maps, timelines, and QR codes can transform the memory of public space into a documented learning experience.

Conclusion: The school can become a laboratory of democratic, cultural and digital learning, when technology serves historical inquiry, pluralism, protection of sources and cooperation with the community.

Key Word: Local identity; local history; school; digital storytelling; cultural heritage; digital literacy; active citizenship.

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I. Introduction

The topic "School and local identity in the digital age" concerns a basic need of modern education. Children need to know the place where they live, but also to be able to think about it critically: to see history, culture, memories, changes, contradictions and its possibilities. The digital age offers new tools for this process, but the pedagogical value does not lie in the technology itself. It lies in how technology connects to queries, sources, collaboration, and responsible publishing.

Place-based education has emerged internationally as an approach that connects school knowledge with the real life of students and with the social, cultural and environmental dimensions of the community¹. Gruenewald emphasizes that place has pedagogical power, because it helps students understand not only where they live, but also how relationships, memories and practices are formed within space². In the same context, Sobel highlights that locally-oriented learning connects the classroom with the community and fosters responsible participation³.

The connection between school, culture and place converses with wider international policies. The UNESCO Framework for Cultural and Artistic Education treats cultural learning as an ecosystem covering formal, non-formal and informal settings, as well as face-to-face, online and blended forms of learning⁴. At the same time, the UN's Sustainable Development Goal 4.7 links education with sustainable development, global citizenship and the appreciation of cultural diversity⁵. The Council of Europe's Faro Convention adds that cultural heritage acquires social significance through the meanings, uses and values that people attribute to it⁶.

With this starting point, the school can become a space for research, creation and participation. It can unite the past with the present and help students understand that local development is not just an economic issue. It is also a matter of education, memory, culture, environment, social cohesion and active citizenship. The present paper is developed on two interrelated levels: first, in a theoretical approach to the relationship between school, place, history and digital learning; second, in an indicative proposal to connect education with the local history of Lechaina using digital media.

II. Theoretical Approach

1. The school as a living part of the place

School is not a place outside society. It's not just rooms, books, paintings, and exams. It is a living part of the place. It is located in a neighborhood, in a village, in a city, in a municipality. It is influenced by the history, culture, language, memories and needs of the people who live around it.

That's why, when we talk about school and local identity in the digital age, we're not just talking about technical tools. We talk about how school can help children get to know their place, understand it, love it without idealizing it, see its value and its problems, and feel that they have a place and responsibility within it.

Education that starts at the place makes learning closer. The place can become an open book, which is not only read with the eyes, but also with experience, observation, conversation and research^{1,3}. In a summer school or school program that links history, culture, and education to local development, this consideration holds special significance. The school is not just called upon to transmit information. It is called upon to help students build a relationship with the place: responsible, humane and open.

2. What does local identity mean?

A local identity is not just the name of a village or a town. It's not just the monuments, the celebrations, the traditions or the old photos. It's all together, but it's also something deeper: the way people feel they belong to a place, their relationships with others, the stories told within families, what we remember and what we forget.

Every place has points that function as points of remembrance: a castle, a port, a school, a square, a church, an old factory, a street or a natural landscape. Nora spoke of "places of memory", i.e. spaces, symbols and objects where collective memory is concentrated⁷. This idea helps school work a lot. Students can start with something they see every day and ask what it means, who remembers it, how it changed and why it is worth studying.

But the local identity should not be presented as something closed. He should not tell children "we are just that". Every place has many voices. It has old and new residents, people with different experiences, memories of joy but also difficulty, continuities and ruptures. People's relationship with the place can support participation in the community, when it is not trapped in nostalgia but is transformed into interest, care and action⁸.

The Faro Convention reinforces this vision because it treats heritage not only as an object of expert protection, but also as the right and responsibility of people and communities to participate in cultural life⁶. Thus, the school can present local identity as a living relationship with people, places and stories, not as a showcase or as a mere slogan.

3. Place as a field of learning

Many times students feel that what they learn at school is not directly related to their lives. Local history and culture can change this feeling. When a child studies a monument that he sees every day, an old photo of his neighborhood or a testimony of a resident, then knowledge becomes closer. They are not just pages of a book. It is something that touches his life.

Repousi has linked the local history in the school with the transition from the general past to the past of the place⁹. This transition does not diminish the importance of the great History. On the contrary, it makes it more understandable. Through the local example students can see how general events have affected specific people, families, professions and landscapes.

Astroulakis and Papoulias showed, through experiential educational scenarios of local history, that students' engagement with local culture can contribute to the development of cultural awareness¹⁰. This means that children don't just learn dates or names. They begin to understand how culture exists in everyday life: in a monument, in a custom, in a narrative, in a profession, in a change of landscape.

Local knowledge has another important advantage: it brings the school into contact with the community. Students can chat with residents, visit sites, search for archives, observe the environment and compare today with yesterday. In this way, learning does not remain closed in the classroom. She goes out to the place and returns to school richer.

4. Local history as a path of historical thought

Dealing with the place should not be limited to beautiful stories. Local history needs to lead to historical thinking. This means that students learn to ask questions, look for sources, compare testimonies, and understand that the past is not always simple. It doesn't just have one voice and one interpretation.

Repousi emphasizes the importance of historical understanding: History is not a simple memorization, but an attempt to understand concepts, relationships, causes and consequences¹¹. Apostolidou shows that modern History Teaching is interested in the way in which students form historical thought and historical consciousness inside and outside the school¹². In the same context, Apostolidou highlights the importance of multifacetedness¹³. An event may be remembered differently by people. A monument can have different meanings for different groups. A change in place may have been an opportunity for some and a loss for others. School can help children hear these different voices without confusing polyphony with arbitrariness.

Seixas and Morton propose basic concepts of historical thought, such as historical significance, the use of evidence, continuity and change, causes and consequences, the historical perspective and the moral dimension of historical interpretation¹⁴. Local history offers fertile ground for all these concepts, because students can

connect them to visible parts of their place. Historical investigation is a good way to do this. that historical inquiry can enhance students' interest in History and help develop historical and digital skills¹⁵. Students don't have to be passive listeners. They can become little researchers, work with questions, evidence, and presentations, and learn that historical knowledge is built with effort, control, and responsibility.

5. The digital age: opportunity and responsibility

Today children live in two worlds at the same time. They live in their natural place, but also in a digital world. They communicate, are informed, play, create and express themselves through screens. This changes the way they see the place and themselves. The digital age offers great possibilities. A school can create a digital archive of old photographs, a memory map, recordings of oral testimonies, short videos, podcasts, digital exhibitions or interactive routes. It can link a local monument with a QR code so that the visitor hears their story from the students' voice.

The European Commission, through the Digital Education Action Plan 2021-2027, emphasizes the need for quality, inclusive and accessible digital education⁶. The European Union's DigComp 2.2 framework offers a common language for citizens' digital competences, with a focus on the safe, critical and responsible use of digital technologies¹⁷. These two texts help to see digital work in local history not as a technical exercise, but as a cultivation of digital literacy and citizenship. But technology is not a solution in itself. UNESCO, in its Global Education Monitoring Report 2023, poses the question "technology in education: a tool on whose terms?" and underlines that technology must be evaluated based on relevance, equity, quality, sustainability and inclusion¹⁸. This position is very important for school local history programs: a digital product only has value when it serves clear learning objectives, documentation, collaboration and respect.

On the internet there is a lot of information about places, people and events. Not all of them are correct. Some are incomplete, others repeat mistakes, others present only one side. The OECD survey of 21st century readers shows that students need skills to navigate, evaluate and compare information in a digital environment¹⁹. Wineburg and McGrew showed that the evaluation of digital information requires scrutiny beyond the first page we see, i.e. "side reading" by searching for other sources²⁰.

The World Bank underlines that educational technology must be guided by a clear educational purpose, reach all students, empower educators and activate collaborative ecosystems²¹. Similarly, the World Economic Forum, in the context of Education 4.0, connects future learning with skills, attitudes and values related to creativity, collaboration, problem-solving, social responsibility and adaptability²². Local history can serve these skills when connected to real-world problems, authentic sources, and community.

6. Digital storytelling and creative participation of students

One of the most fruitful practices on this topic is digital storytelling. Digital storytelling is not just a presentation with images; It is a short story that combines speech, image, sound, text and evidence. It can be the story of a monument, a school, a profession, a family, a celebration or a journey through the place.

Robin argues that digital storytelling can act as a powerful learning tool, because it unites technology with personal expression and content²³. Students need to organize their material, write text, choose images, record, collaborate, and decide what to keep and what to leave out. This process is learning in itself.

In the Greek school reality, Papadopoulou and Vlachos studied the use of digital storytelling in a Greek primary school and showed that students can develop skills in writing, collaboration, digital expression and new literacy²⁴. Peñalba, Samaniego, and Romero showed that the production of digital stories can enhance historical understanding because it helps students connect sources, events, persons, and interpretations²⁵.

Gkoutsioukosta and Apostolidou also show that digital storytelling workshops can support vibrant learning communities²⁶. This is crucial. School doesn't just need tools. It needs relationships: cooperation between students, teachers, families, the municipality, the university, cultural institutions and residents. Digital storytelling can become an occasion for this collaboration.

7. From school to local development

Local development is not just an economic issue. It's not just projects, roads, tourism or infrastructure. It is also knowledge, participation, care for cultural heritage, respect for the environment, cooperation between generations and the ability of a community to know who it is and to think about where it wants to go.

The school can contribute to this process. When students know their place better, they can more easily take an interest in its future. They can observe places that need care, think about how a monument can be used without losing its character and see that culture is not a luxury, but part of everyday life.

The ICOMOS Charter for the Interpretation and Presentation of Heritage Sites underlines the importance of evidence-based presentation, public understanding and community participation in heritage interpretation²⁷. This is directly linked to local history school curricula: students don't just produce a video or poster, they contribute to how the community sees, explains, and shares its memory.

Manzo and Perkins show that people's bond with place can be linked to community participation⁸. However, local development needs to be open and humane. It should not use history only as advertising, nor should it turn culture into a mere image for consumption. McInerney, Smyth and Down emphasize that place-based education needs a critical eye: place is not only an object of admiration, but also a field of questions about who benefited, who was excluded, what was protected and what was lost²⁸.

8. Ethics, pluralism and inclusion

Working with local memory needs attention. When children record people, photographs and stories, they must also learn the ethical side of research. They must ask permission, respect the interlocutor, not publish personal data without consent, not distort people's words and understand that every narrative carries experience and emotion.

Polyphony is also essential. Local identity must not become a tool of exclusion. It should not only present the most well-known or most "convenient" stories. It must accommodate even the quietest voices: the new residents, the women, the workers, the people who have moved, the groups that are not often heard. Diversity in historical education does not mean that all views are the same or that there is no evidence. It means that we listen, check, compare and try to understand¹³.

Thus, love for the place does not become narrow nostalgia. It becomes a mature relationship. Children learn to respect tradition, but also to see the changes. They learn to recognize the value of monuments, but also the value of the people who live in the same place today.

9. Conditions of application

In order for all this to become a reality, certain conditions are needed. The first is time. Local history and digital creation programs cannot be done in a hurry. They need preparation, organization, a visit to the site, a search for sources, cooperation and reflection.

The second condition is the training of teachers. Andrikou and Matskalidis point out that, while many teachers view modern approaches to the teaching of History positively, in practice they often remain more traditional forms of teaching²⁹. This should not be read as a weakness of teachers. It mainly shows that they need support, material, training and time.

The third condition is cooperation. The school does not have to do everything alone. The university can offer scientific guidance. The municipality can assist in accessing spaces, archives, and institutions. Teachers can turn research into a pedagogical act. Students can bring their own perspective. Residents can offer memories, experiences, and material. The Council of the European Union's Recommendation on Key Competences links learning to literacy, digital competence, social and civic competence, cultural awareness and expression³⁰.

The fourth condition is security and responsibility in the digital space. Students need to learn what copyright, personal data, image license, and responsible publishing mean. The European Union's General Data Protection Regulation sets the general framework for the protection of personal data³¹, while the European Commission's guidelines on the ethical use of AI and data in education help teachers discuss issues of transparency, risks, privacy and responsible use with students³². Thus, digital creation becomes part of civic education and not just a technical skill.

III. An Illustrative Educational Path

"From a street and a statue in the history of a place: Christos Prantounas / Brandounas, Captain Kapsalis of Lechaina"

1. Brief pedagogical concept

The action starts with something that children can see in their place: a statue, a bust, a street. These elements are visible in everyday life, but often remain "silent". The students pass in front of them without always knowing who was the man who was being honored and why the community chose to keep his name alive.

The proposal has as its main question: why does a place give the name of a person to a street and erect his bust in a public place? Through this question, students don't just learn a biography; They learn to research, observe their place, search for sources, compare information and create a digital product that will present the personality of Christos Prantounas / Brandounas as part of the local history of Lechaina. In most sources the person is referred to as Christos Prantounas. In local uses or references it can also appear as Brandounas. This differentiation can be used pedagogically, so that students can see that in historical research attention is needed even in the name of a person.

2. Historical starting point for the teacher

Christos Prantounas was born in Lechaina, Ilia, Greece in 1873, and was associated with the Macedonian Struggle. Ekdotike Athinon, in the World Biographical Dictionary, presents him as a military and Macedonian

fighter, known by the pseudonym Captain Kapsalis, and mentions the place of his death as the lake of Giannitsa in 190634. The Pandect of the National Hellenic Research Foundation records Christos Prantounas as a Macedonian fighter, with Lechaina as his birthplace and the place of death as Lake Giannitsa, giving the date of death as April 21, 190635. The Museum of the Macedonian Struggle has a portrait of him and refers to him as "Christos Prantounas or Captain Kapsalis", a second lieutenant who was killed in the lake of Giannitsa on 21-4-190636.

Other available sources, such as AgrinioNews, Antivaro, Wikipedia, and the Skalistiri website, provide additional material or present individual differences, including a differentiation in the date of death^{37, 40}. This small discrepancy does not need to be hidden from students. It can become an opportunity for them to learn that historical sources do not always agree with each other and that historical checking is part of learning.

The connection with the sixth grade is direct, because in the History textbook there is a section entitled "From the Greco-Turkish War of 1897 to the Macedonian Struggle". The digital textbook also refers to the clashes in the lake of Giannitsa during the Macedonian Struggle⁴¹. In addition, the material of the "Active Citizenship Actions" on local history emphasizes the connection of local history with national, European and world history, as well as the cultivation of critical thinking⁴².

3. Class, duration, and connection to classes

The action is aimed at sixth grade students. It can be implemented in 6 to 8 teaching hours, along with a short educational outing in Lechaina. It is associated with History, Language, Geography, Social and Political Education, ICT and Visual Arts.

History: Macedonian Struggle, local history, historical sources, historical investigation.

Language: production, interview, narration, presentation.

Geography: map of Lechaina, connection of place of birth and place of action.

Social and Political Education: public memory, monuments, naming of streets, active citizenship.

ICT: digital map, timeline, digital storytelling, QR code, responsible publishing.

Visual arts: bust observation, symbolism, poster or digital exhibition design.

4. Learning objectives

At the end of the activity, students will be able to: to recognize Christos Prantounas / Brandounas as a historical figure associated with Lechaina and the Macedonian Struggle, explain why a statue, bust or street are elements of local memory; distinguish the difference between simple information and documented historical information, compare two or more digital sources and identify similarities or differences; use digital tools to create a map, timeline, short video or digital narrative; present a person's story with respect, simplicity and clarity.

5. Indicative steps of the educational path

Step 1: Classroom Prompt - "What do we see every day and don't notice?"

The teacher projects a photo of the bust and a photo of the street sign on the interactive whiteboard or projector. If there are no ready-made photos, he can take them himself before the action. The students answer simple questions: which person is honored, where is the bust, where is the street, if they have passed through it, what do they know and why the place remembers him?

Digital medium: Padlet, e-me content, e-class, Mentimeter or simple shared document. The students write short answers in three columns: "What do I know?", "What do I think?", "What do I want to know?". This creates an initial digital question board.

Step 2: Digital location on the map - "From Lechaina to Lake Giannitsa"

Students open a digital map. The teacher has already created a simple map with key points: Lechaina, Christou Pratouna / Brandouna Street, where the bust is located, Naxos due to possible references to family origin, Athens due to studies and military career, Lake Giannitsa due to the connection with his death.

Digital medium: Google My Maps, uMap / OpenStreetMap or other secure mapping tool. The students place digital "pins" on the map and write a simple sentence for each point. In this way, they understand that local history does not remain closed within the boundaries of a village or a city. It is connected to wider historical routes.

Step 3: On-site observation - "We read the monument as a historical source"

The class visits the bust and the street. The visit is not like a simple walk. It has a specific purpose: for students to observe the monument as historical evidence. They are divided into small groups: observers, photographers, cartographers, question group and symbolism group. The photos are limited to the monument and the space, with no student faces for public posting.

Digital medium: Google Forms or Microsoft Forms as a digital observation sheet. Indicative questions: what name is listed? Are there dates? Where is the monument located? Is it in a central or isolated place? looks well-groomed? What message does he give to the passer-by? What would we like to know from someone who knows nothing about this person?

Step 4: Search and check sources - "We don't immediately believe the first information"

Table no 1: Indicative table of comparison of sources for Christos Prantounas/Brandounas. In class, students work with selected sources. The teacher does not allow them to search uncontrollably on the internet. He gives specific sources, adapted to their age: the article of Ekdotike Athinon, the Pandekt of the National Hellenic Research Foundation, the digital collection of the Museum of the Macedonian Struggle, articles of local interest and the Wikipedia entry only as comparison material^{34, 40}.

The students see that the sources agree on basic elements, such as Lechaina, the Macedonian Struggle, the nickname Captain Kapsalis and Lake Giannitsa. However, they also see differences, such as the date of death. The aim is not to get tired of details, but to learn that History needs sources, control and comparison. The activity is linked to digital critical thinking and lateral reading^{19, 20}.

Table no 1: Indicative table of comparison of sources for Christos Prantounas / Brandounas.

Source	Place of birth	Nickname	Death	Reliability / observation
Ekdotike Athinon	Lechaina	Captain Kapsalis	Lake Giannitsa, 1906	Biography
NHRF Pandekt	Lechaina	Macedonian fighter	21 April 1906	Documented database
Other digital sources	Add to Compare	Add to Compare	Possible differentiations	Second-source control

Step 5: Life and Historical Context Timeline - "Putting the Facts in Order"

The students create a simple timeline with key points: 1873, birth in Lechaina; 1897, participation in the Greco-Turkish War according to some sources; 1898, entry into the Hellenic Army Academy according to available biographical reports; 1904-1908, Macedonian Struggle; 1906, death in the lake of Giannitsa; today, bust and street in Lechaina as evidence of public memory.

Digital medium: TimelineJS, Canva, PowerPoint, Genially or Book Creator. Each event is accompanied by a small sentence, an image or symbol and a source. Example of student formulation: "1873 - Lechaina: Christos Prantounas was born in Lechaina. Today the place remembers him with a bust and a street."

Step 6: From biography to public memory - "Why do we honor people in the public space?"

The discussion does not remain only in the life of Christos Pradounas. It moves on to the question of memory. The teacher asks: what does it mean to give a person's name to a street? Who decides which people are honored? What does a passer-by learn from a road sign? Is a bust enough to know a person's history? How can school help to turn memory into knowledge?

Digital medium: AnswerGarden, Mentimeter or WordArt to create a "word cloud". The students write words that connect with the action: memory, place, sacrifice, history, Lechaina, Macedonian Struggle, bust, road, source, responsibility. The word cloud can be incorporated into the final digital product.

Step 7: Digital Storytelling - "The Bust Speaks to the Students"

The students create a short digital narrative titled such as "The bust that spoke to us", "The road that hides a story" or "Christos Prantounas: from Lechaina to the memory of the place". Digital storytelling can last 2-3 minutes. It doesn't have to be big. But it must be clean, simple and documented.

Suggested structure: we see a bust in Lechaina; we wonder who this man was; we look for sources; we learn that he is connected to the Macedonian Struggle; we see that the sources do not always agree on everything; we understand why the place keeps its name; we suggest that other students get to know its history. Digital media: Canva or Adobe Express for video, Book Creator for digital book, Audacity or simple audio recording for narration, PowerPoint with recording for a simpler solution.

Step 8: Digital Memory Map - "We Make a Map That Narrates"

The students create a small digital map entitled "Christos Prantounas / Brandounas in Lechaina and History". The map includes the school, the street, the bust, Lechaina, the lake of Giannitsa and, optionally, Naxos and Athens. At each point students add small text, a photo or symbol, a source, an audio clip or a link to the timeline. Digital media: Google My Maps, uMap, ThingLink or Genially.

Step 9: Generate QR code - "Memory becomes accessible"

Students create a QR code that leads to their digital product: map, video, digital book, or presentation. The QR code can be placed on a school poster, on an in-school display, on a printed local history booklet, or on a presentation to parents and the community. It is not proposed to place it in a public place without permission from the Municipality. This is a good occasion for students to learn that public space has rules and needs respect.

Step 10: Presentation to the community - "Students become little guides of their place"

The action concludes with a short presentation. It can be done in the classroom, at a school event, at a local history event, in the school library or in collaboration with the Municipality and a cultural institution. The students present the digital map, the timeline, the short film or narration, what they learned about the sources and what they learned about the memory of the place. The presentation doesn't have to be celebratory. It needs to be clean, humane and documented.

6. Indicative final digital product

The final product may be titled "Christos Prantounas / Brandounas: a local history of Lechaina on the digital map". It will include a digital map, timeline, photos of the bust and the street, a short student narrative, sources, and QR code. Thus, students are not limited to hearing a story. They explore, compose and present it.

7. Attention to personal data and historical sensitivity

Action needs simple rules: no photographs of students' faces for public posting without permission, no personal information of children is posted, students use sources checked by the teacher, information is presented with respect, exaggerations and heavy expressions are avoided, and emphasis is placed on knowledge, memory and critical thinking^{31,32}.

The face of Christos Prantounas / Brandounas can be highlighted without turning the lesson into mere praise. For sixth grade children, it is more essential to understand how a person was connected to history and how a place chooses to remember him.

8. Indicative assessment

Table no 2: Summary of the educational path. The assessment can be done with a simple self-assessment sheet. The students answer questions such as: did I find out who Christos Prantounas / Brandounas was? can I explain why there is a bust and a street with his name? did I use at least two sources? did I check if the sources agree with each other? Did I collaborate with my team? Did I contribute to the digital product? What else would I like to know about the history of Lechaina?

The teacher mainly evaluates participation, cooperation, the correct use of sources, the clarity of the narrative and the correct and safe use of digital media. Evaluation is therefore not only about the final product, but also about the research, documentation and cooperation process.

Table no 2: Summary of the educational path.

Phase	Activity	Digital medium	Produced material
1	Occasion with photos of bust and street	Padlet / e-me / Mentimeter	Question Table
2	Locate on map	Google My Maps / uMap	Digital map
3	Visit to the bust and the street	Google Forms / Microsoft Forms	Observation sheet
4	Check sources	Google Docs / e-class	Source Comparison Table
5	Timeline	TimelineJS / Canva	Digital timeline
6	Discussion on public memory	Mentimeter / WordArt	Word Cloud
7	Digital storytelling	Canva / Book Creator / PowerPoint	Video or digital book
8	Digital Memory Map	Google My Maps / ThingLink / Genially	Interactive map
9	QR code	Canva QR / QR Code Monkey	QR to the project
10	Presentation	Projector / e-class	School presentation

IV. Discussion

The educational path helps students to see their place with a new look. The bust and the street are no longer just points on the map. They become an occasion for historical research. Christos Prantounas / Brandounas is presented not only as a person of the Macedonian Struggle, but also as part of the memory of Lechaina. Students learn that local history is not only found in books. It is found in the streets, in the monuments, in the signs, in the narratives and in the traces that a community leaves in the public space.

With the use of digital media, this knowledge becomes more alive. Students map, research, compare, narrate and present. Thus, local history passes from memory to knowledge and from knowledge to creation. But technology functions as a means and not as an end in itself. The value lies in questioning, evidence, collaboration, pluralism and responsible publishing 16, 22.

The proposal can be adapted to different places and ages. Every school can start from a monument, a street, a school record, an oral testimony, a natural landscape, or a profession that has been lost. The crucial thing is to maintain the core principles: connection to the community, historical investigation, source control, inclusion, respect for personal data, and creative production.

Local development, in this context, is not an abstract concept. It is the ability of a community to know its traces, to discuss them, to transmit them and to transform them without uncritically commercializing them. The school can contribute to this process because it brings children, teachers, families, institutions, historical sources and digital tools to the same place. Cultural heritage for sustainable education and digital transformation needs precisely this bridge between pedagogy, community and technology 33.

V. Conclusions

The theme "School and local identity in the digital age" invites us to think about school in a new way. Not as a space that simply transmits ready-made knowledge, but as a space that creates bonds: with the place, with the history, with the people, with the sources and with the future.

Local identity is not something we hold still. It is not a picture from the past. It's a living relationship. It changes, is enriched and reread. School can help children get to know it without fear and without exaggeration. To see it with love, but also with thought.

The digital age gives tools: recording, mapping, storytelling, sharing. But the meaning is not given by the screen. The meaning is given by the pedagogical relationship, the children's questions, the meeting with the community and the effort to turn information into knowledge and knowledge into participation.

The point is not to make students just connoisseurs of local history. The point is to help them establish a relationship with the place: responsible, open and creative. To be able to say: I know where I come from, but I don't close myself there. I respect tradition, but I can create something new. I learn from the past, but I also think about the future. School gives meaning, place gives roots, the digital age gives tools, and education can unite these three.

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