



ART-CONNECTION

State of Play

Enhancing the 8th European Key Competence
(cultural sensitivity and expression)



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CHAPTER 1

DEFINING THE ISSUE

The theme, where we come from, the European framework, Art-Connection ambition

This chapter aims to explain how the Art-Connection project was conceived and highlights the issue it addresses, reflecting on the link between culture and the eight European competences. After outlining how these cultural competences - essential to and present in all social practices but often underestimated - emerged during a former EU project, it sets the framework by retracing the formulation of the eight key competences at EU level following a long process begun in 2006. To highlight the project's goals, it then discusses how the eight key competences aim to strengthen social cohesion in a globalised, fast-changing and interconnected world, and shed some light on increasing educational spaces and learning opportunities to promote lifelong learning.

1.1 WHERE DO WE COME FROM?: A REFLECTION ON CULTURE AND COMPETENCES DEVELOPED IN THE EURE-K PROJECT

A reflection on the specificity of the cultural dimension had been started in a previous project, Eure-K¹ - validate and certify European key competences, which aimed to promote validation and certification models for the eight key competences defined by the European Union as "essential for personal fulfilment, active citizenship, social cohesion and employability in a knowledge society", as well as to facilitate the entry of young people into the world of work. The project focused on the competences of *learning to learn, civic and social competences, initiative-spirit and entrepreneurship, and cultural awareness and expression*, carrying out an inventory of existing practices in the four partner countries, designing and applying an observation and experimentation protocol and producing a final memorandum.

It was particularly during a workshop in Rome, in the heart of a city that was the cradle of Roman civilisation and amidst incomparable artistic and cultural treasures at the Luigi Sturzo Institute for which the enhancement of cultural heritage and lifelong learning are its mission, that the Eure-K project partners and speakers felt the need to question the relationship between culture and the European key competences.

Culture has always played a central and strategic role in Italy and its Constitution includes an important reference to culture in article 9, stating that "The Republic promotes the development of culture and scientific and technical research. It protects the landscape and the historical and artistic heritage of the Nation."

Culture is not defined as only concerning strictly understood cultural activities but also the values and principles of society, its memory and roots, which are essential reference points for a better understanding of reality and future challenges, for acquiring full awareness of one's own identity and being within society, and encouraging active participation.

¹ <http://www.eure-k.eu/wakka.php?wiki=ProductionS>

At a meeting in Rome to discuss their thoughts, partners pointed out that the *"cultural awareness and expression"* key competence was perhaps the most important within the eight key competences for lifelong learning, in that it invites us to go to the heart of communities in order to discover the cultural heritage common to all people.

Culture is, in fact, the subject of a specific competence within the European framework defining eight key competences for lifelong learning, being the eighth one - *"cultural awareness and expression competence"*.

Paradoxically, however, though it is present in all social practices and recognized as essential - even existential - by the European Commission, the eighth key competence is often forgotten in the political and educational considerations of the States.

Perhaps one of the first difficulties in giving it the attention it deserves lies in the very broad definition of it given by the European Union. Its final 2018 definition reads as follows:

*"Having an understanding of and respect for how ideas and meaning are creatively expressed and communicated in different cultures and through a range of arts and other cultural forms. It involves being engaged in understanding, developing and expressing one's own ideas and sense of place or role in society in a variety of ways and contexts"*².

The eighth key competence therefore has several dimensions: it is a complex, multidisciplinary competence that is more closely linked to individual inclination than the others. It needs to be considered in its double meaning: knowing how to use it and knowing how to produce it.

A second question is also related to the difficulty of identifying it as a "competence" as such.

With culture being a fundamental dimension of being human, its meaning in terms of being a "key" competence is difficult to define, especially when operationalizing systems for the recognition and validation of competences. This difficulty is accentuated by the considerations of utilitarian logic, which often opposes economic, sensible and creative plans.

It is often underestimated that culture can be used as a tool for social inclusion and supporting active citizenship; that the growing and frequent mobility of people also represents an intercultural exchange; that art and creativity can in themselves be ideal tools for acquiring the most diverse and boundary-crossing of competences.

In many cases, people may not be aware of the importance and usefulness of transversal skills they are developing through non-formal and informal learning pathways, that over the last decade have been recognised at the centre of the European debate as a key component in achieving the objectives of the lifelong learning process, and how such learning can play an important role in raising their competitiveness in the labour market.

Also forgotten is the impact of culture on personal fulfilment and development and the extent to which a work of art can enrich the individual.

But 'culture' can also be a professional sector in itself. Cultural traditions rooted in a region represent its identity, and preserving and sharing these traditions over time can be undertaken at a professional

²https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=uriserv%3AOJ.C_.2018.189.01.0001.01.ENG&toc=OJ%3AC%3A2018%3A189%3ATOC

level. Specific aspects of the nature of culture are well known: creativity overlaps with cultural awareness, ethical understanding, respect, identity and a sense of belonging, to quote just some of the many key concepts associated with it, and these should not be forgotten.

1.2 THE EIGHT KEY COMPETENCES FOR LIFELONG LEARNING: THE RESULT OF A EUROPEAN REFLECTION TO RESPOND TO THE CHALLENGES OF GLOBALISATION

The formulation of the eighth key competence for lifelong learning is the result of a long process of elaboration carried on from the initial statement of 2006, that defined it as the -

*"Appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts"*³.

From the simple *"appreciation"* to the more complex and complete *"understanding, developing and expressing"*, its evolution is clear and follows society's development, which nowadays relies on people having a basic set of skills supplemented with civic competency, creativity, critical thinking, initiative-taking and problem-solving, all necessary for coping with complexity and change in today's world.

Since the Lisbon Council of 2000, the adaption of education and training systems to meet future competence needs has been a recurring challenge, leading to the definition of *'new basic skills'*.⁴ The Education and Training 2010 work programme, adopted in 2002, included an objective on *"developing skills for a knowledge society"*⁵.

Year after year, the new paradigm evolved into a competence-oriented approach in education instead of a knowledge-oriented one: from a rather static conception of curricular content a learner needs to learn to a more dynamic definition of the knowledge, skills and attitudes a person needs to gain.

This new approach also played an important role in defining new European policies, such as the objectives of the Lifelong Learning Programme (2007-2013), with special regard to the area of school and youth education and their contribution to the acquisition of key competences.

More than ten years after the first Recommendation, a need has been identified, amongst other things, for *"analysing the experiences made in implementing competence-oriented education, training, and learning."* The Commission Staff Working Document⁶, which accompanies the January 2018 document *"Proposal for a Council Recommendation on Key Competences for Lifelong Learning"*, provides us with many useful elements for understanding the evolution of this topic, as do the results of the broad stakeholder consultation started in 2016.

Two-thirds of respondents to the public on-line survey agreed that the current definition of *"cultural awareness and expression competence"* was adequate, but only 55% agreed that the definition adequately reflected the development of different cultural ideas, values and forms, and the diverse range of media.

1.2.1 1996: European Year of Lifelong Learning

1996 - the European Year of Lifelong Learning - was a key moment in reflecting on the vision of

³ <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=celex%3A32006H0962>

⁴ http://www.europarl.europa.eu/summits/lis1_en.htm

⁵ Official Journal of the European Communities 142, 14.6.2002.

⁶ <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A52018SC0014>

education as developed within the European Union.

This was the year in which Jacques Delors submitted the first edition of the report of the International Commission on Education for the Twenty-first Century to UNESCO, titled:

*Education – a treasure is hidden inside*⁷.

The Delors Report is an international reference for reflecting on educational practices aimed at building an integrated and humanistic way of thinking to strengthen social cohesion in an increasingly globalized world. With the concept of lifelong education as a backdrop, taken from Edgar Faure's 1972 report "Learning to be", the Delors Report broadens its scope to four pillars of education:

- **Learning to know**, i.e. acquiring the instruments of understanding in order to develop the pleasure of understanding, knowing, discovering.
- **Learning to do**, with the aim of learning to cope with many situations and to work in a team.
- **Learning to live together, learning to live with others**, to progressively discover others and to engage in common projects.
- **Learning to be**, placing lifelong education as a means for the total development of each individual from birth to the end of life, in a dialectical process that begins with self-knowledge and then opens up to relationships with others.

On 6 May 1996, the White Paper on Education and Training was also published:

*Teaching and learning - towards the learning society*⁸,

centred around five main initiatives aimed at:

- encouraging the acquisition of new knowledge,
- bringing school and businesses closer together,
- fighting against exclusion,
- mastering three European languages,
- treating physical investment and investment in training equally.

1.2.2 Annexe to the Recommendation of the European Parliament and of the Council of 18 December 2006

The Recommendation of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning (2006/962/EC) refers to the concerns of the Lisbon European Council of 23 and 24 March 2000, seeking to define.

new basic skills to be acquired through lifelong learning as a key measure in Europe's response to globalisation and the move towards knowledge-based economies", while emphasising the challenge of human resources as Europe's main asset.

The recommendation proposed by the Commission to the Member States was a turning point for at least two reasons. As underlined by the former European Commissioner for Education, Culture, Youth and Sport, Tibor Navracsics, firstly,

⁷ Delors Report: <https://unesdoc.unesco.org/ark:/48223/pf0000115930>

⁸ White paper on Education and training: https://europa.eu/documents/comm/white_papers/pdf/com95_590_fr.pdf

because it suggested placing the concept of competences at the heart of school curricula. Competence, not as opposed to the concept of knowledge, quite the contrary, but as a requirement to apply the knowledge acquired in a specific context and to go beyond the necessary skills to also inculcate the necessary attitudes. Secondly, because this Recommendation constitutes a common denominator amongst all Member States⁹.

Indeed, the Recommendation presented a wide range of knowledge and attitudes necessary for the professional and social development of everyone, including basic civic and cultural education skills.

The Annexe to the 2006 recommendation, entitled:

Key competences for lifelong learning - a European reference framework,

defines the eight European key competences as

A set of knowledge, skills and attitudes appropriate to the context. Key competences are those necessary for all individuals for personal fulfilment and development, active citizenship, social inclusion, and employment¹⁰.

This appendix also states that

Each is equally important, as each can contribute to the success of the individual living in a knowledge-based society. Many of these competences overlap and are closely interrelated: essential skills in one area will reinforce the necessary competences in another. Mastery of basic skills in languages, literacy, numeracy and information and communication technologies (ICT) is essential for being able to learn and learning to learn is fundamental to any learning activity.

The Annexe highlights the traverse nature of the eight key competences by indicating that they include

A series of themes that are applied throughout the framework and cut across the eight key competences: critical thinking, creativity, initiative, problem solving, risk assessment, decision making and constructive coping with feelings.

1.2.3. The implementation of the 2006 Recommendation: an overview amongst Member States and other international frameworks

The European Framework of Key Competences for lifelong learning has proved to be a 'valuable tool'¹¹ for European cooperation in education and training and has also been recognised as a reference point for reforms of curricula and teaching at a European and national level. However, the efficacy, emphasis and importance given by each country authority to the implementation of these eight competences are still a contested area of debate, as will be understood from evidence gathered from experiences at country level. Countries have different approaches when it comes to lifelong learning, and in particular of the relevance of the eighth competence of the European Framework of Key Competences for lifelong learning: *Cultural awareness and expression competence*.

Looking at the way Member States have implemented the 2006 Recommendation, we find many national competence frameworks, mainly addressing competence development up to secondary

⁹ Preface, European key competences and the cultural dimension, ...

¹⁰ Recommendation 2006: <https://eur-lex.europa.eu/legal-content/FR/TXT/?uri=celex:32006H0962>

¹¹ Committee on Culture, Science, Education and Media 2019, p....p. 239

education level and covering a broad set of key competences relevant to education and training¹².

Focusing on cultural awareness and expression, the cited 2017 comparative analysis states that it is comprehensively covered in all frameworks but the Irish one, although the terminology used varies: Estonian “cultural and value competence”, Finnish “cultural competence, interaction and self-expression”, French “world and human activity”, Portuguese “aesthetic and artistic sensibility”, and many other cases of language in the broader sense (languages of the arts, language, and culture).

Estonia	Cultural and value competence
Finland	Cultural competence, interaction and self-expression
Flanders	Socio-relational development (cultural and artistic manifestations)
France	Languages for thinking and communicating (languages of the arts) Representations of the world and human activity
Ireland	Not explicitly covered
Italy	European citizenship Cultural, artistic and landscape heritage integration and hospitality
Netherlands	Language and culture
Portugal	Languages and texts Aesthetic and artistic sensibility

The same documents also contain an interesting comparison amongst other international frameworks; in general, all of them refer to the need to adapt to change, to deal with complexity and to respond to fast-changing digital and technological environments, although some of them address a limited range of competences and do not aim to form a comprehensive basis for curriculum development in education and training.

The table below contains a comparison of how the eighth competence features in the indicated international frameworks¹³:

OECD Key Competences ¹⁴	Not explicitly covered
OECD Global Competency ¹⁵	Intercultural knowledge and understanding Openness towards people from other cultures

¹² European Commission (2017), Support of the stakeholder Consultation in the context of the Key Competences Review, Report 1: Comparative Analysis of national and international competence frameworks for details on the some national Member States documents: Estonia: National Curriculum for basic skills, amended in 2014; Finland: National Core Curriculum for Basic Education 2014; Belgium (Flanders): Cross-curricular final objectives in mainstream secondary education; France: Décret no. 2015-372 du 31 mars 2015 relatif au socle commun de connaissance, de compétence et de culture; Ireland: Key Skills of Junior Cycle and Senior Cycle Key Skills Framework; Italy: National Operational Programme 2014-2020 'For the school', competences for learning; Netherlands: Ons Onderwijs 2032 (January 2016); Portugal: Perfil dos alunos à saída da escolaridade obrigatória, as stated in.

¹³ Elaboration of data from European Commission (2017), Support of the stakeholder Consultation in the context of the Key Competences Review, Report 1: Comparative Analysis of national and international competence frameworks.

¹⁴ www.oecd.org/pisa/35070367.pdf

¹⁵ OECD, Global competency for an inclusive world, 2016.

	Respect for cultural otherness
Council of Europe Competences for Democratic Culture ¹⁶	Valuing cultural diversity Openness to cultural otherness and other beliefs, world views, and practices Knowledge and critical understanding of the world
WEF 21st Century Skills ¹⁷	Curiosity Social and cultural awareness
P21 Partnership for 21st century learning ¹⁸	Social and cross-cultural skills
UNESCO Intercultural Competence ¹⁹ Conceptual and Operational Framework	Intercultural citizenship Intercultural competences Intercultural dialogue Intercultural literacy Cultural shifting: The cognitive and behavioural capacity of an interculturally competent person to shift or switch language, behaviour, or gestures
UNESCO Global Framework of Learning Domains ²⁰	Culture and the arts

1.2.4 New Council Recommendation of 22 May 2018

The new Council Recommendation of 22 May 2018 on key competences for lifelong learning (2018/C 189/01)²¹ replaces the Recommendation of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning.

This new recommendation broadens the definition of key competences by stating that they are

those necessary for all people for personal fulfilment and development, employability, social inclusion, sustainable living, success in a peaceful society, healthy lifestyle management and active citizenship. They are developed in a lifelong learning perspective, from early childhood to adulthood, through formal, non-formal and informal learning in all contexts (family, school, workplace, neighbourhood, and other environments).

The Recommendation is the result of a consultation process, during which important elements for the prospective 2018 recommendation on key competences were collected. They can be summarised as follows:

- Support has to be given to learners of all ages and in all education and training sectors, including

¹⁶ Council of Europe, Competences for Democratic Culture: Living together as equals in culturally diverse societies, 2016.

¹⁷ World Economic Forum and Boston Consulting Group, New Vision for Education: Unlocking the Potential of Technology, 2015.

¹⁸ www.p21.org/our-work/p21-framework The Partnership for 21st Century Skills is a public-private organisation; amongst its members there are, amongst others, big IT companies such as Apple, CISCO, Microsoft, and Dell. The US Department for Education is a partner of the organisation.

¹⁹ <http://unesdoc.unesco.org/images/0021/002197/219768e.pdf>

²⁰ UNESCO International Bureau of Education, Guiding Principle for Learning in the Twenty-first Century, Guiding Principle for Learning in the Twenty-first Century, Geneva 2014.

²¹ Recommendation 2018 : [https://eur-lex.europa.eu/legal-content/FR/TXT/PDF/?uri=CELEX:32018H0604\(01\)](https://eur-lex.europa.eu/legal-content/FR/TXT/PDF/?uri=CELEX:32018H0604(01))

non-formal and informal learning, to better develop key competences for lifelong learning.

- The Reference Framework has to be updated to current and future needs, so as to make sure that people can develop the competences they need.
- Suitable learning environments and support for teachers and other educational staff are the main measures for promoting competence-oriented education, training and learning in a lifelong learning perspective, as well as assessment and validation of competence development.

Focusing on the *"cultural awareness and expression competence"*, the suggestions dealt with the need to take into account a wider range of contemporary forms of cultural expression, the need to more clearly describe how this competence is a crucial element in understanding, developing and expressing ideas and one's place or role in society and to highlight positive and open-minded attitudes towards other cultures and cultural differences.

In this review work, the contribution of the Open Method of Coordination (OMC) Working Group of EU Member States' Experts on the Development of the Key Competence *'cultural awareness and expression'*²² underlines the desire, across the Member States, to ensure that the competence *"refers not merely to passive appreciation but a more active and engaged participation in cultural development and the sustainability of society"*; in the introduction of its recommendations chapter, the working group states clearly that KC#8 is of the *"utmost relevance both at policy level and in schools and cultural institutions"*, confirming the complexity of its contents and at the same time its transversality.

Amongst the eleven recommendations, complete with detailed action points, the following are particularly linked to the Art-Connection project and its focus on the development of individual and collective skills at the service of social cohesion:

- *#5. Stimulate cultural participation of all citizens, with specific attention to children, starting from an early age, and to citizens from underprivileged socio-economic backgrounds:* this places responsibility on cultural policy to pay attention to design, to implement and evaluate programmes and instruments, and to ensure ongoing efforts to stimulate the cultural participation of all citizens.
- *#6. Raise awareness of the importance of cultural institutions and products by emphasising their connection to societal challenges:* this directs attention to non-formal and informal areas such as cultural learning and acquisition of cultural capital development contexts, underlining the importance of making the public and parents aware of the importance of cultural awareness and expression.
- *#7. Give particular attention to lifelong, intergenerational and intercultural learning of cultural awareness and expression to stimulate social cohesion:* this reinforces the major role that cultural awareness and expression can play in connecting generations and groups from different cultural backgrounds – one of the most significant challenges of the day.

Another interesting input to the new 2018 recommendation is contained in the Conclusions of the Work Plan for Culture (2015-2018)²³ report of the Council and Representatives of the Governments of the Member States. Amongst the guiding principles suggested for the four-year Work Plan is a call *"to take into account the intrinsic value of culture and the arts to enhance cultural diversity"*, while its

²² European Commission, Directorate-General for Education, Youth, Sport and Culture, Cultural awareness and expression handbook, Open method of coordination (OMC) working group of EU Member States' experts on 'cultural awareness and expression' - Study, EUROPEAN AGENDA FOR CULTURE, WORK PLANS FOR CULTURE 2015-2018/2011-2014, December 2015.

²³ Official Journal of the European Union 463, 23.12.2014.

Annexes give target outputs and a timeline for achieving the goal of the new recommendation, recalling the substantial contribution of the cultural and creative sectors to economic, social and regional development, and the importance of these sectors to the Europe 2030 strategy for smart, sustainable and inclusive growth.

In Italy, following the publication of the new European Union Council Recommendation of 22 May 2018, the world of education and training has been enriched with a new tool, the Guidelines "Percorsi per le Competenze Trasversali e per l'Orientamento" (Paths for Transversal Skills and Guidance) (PCTO), under article 1, paragraph 785, of the law of 30 December 2018, n. 145.

The Guidelines aim to create a reference framework for the "construction and strengthening of basic transversal skills, specific guiding skills, essential for the enhancement of the person, and the ability to make informed and appropriate choices throughout their lifespan", considering transversal skills as a goal of the paths that the document is intended to regulate.

The document is addressed to all those who live in the school world or who collaborate with it, such as students involved in courses or their parents, school staff or establishments which host enrolled students or, finally, anyone interested in the learning process and new challenges in the field of training and education.

The guidelines consider the cultural awareness and expression competence as one of four of the eight key competences that are transversal, together with the personal and social competence, learning to learn, citizenship and entrepreneurial; it then sets its strategy around this group.

1.3 THE AIM OF THE EIGHT EUROPEAN KEY COMPETENCES: TO STRENGTHEN SOCIAL COHESION IN A GLOBALISED, FAST-CHANGING AND HIGHLY INTERCONNECTED WORLD

1.3.1 The battle against illiteracy and illectronism and access to qualifications for the most disadvantaged

For many critical education researchers, neo-liberal discourse is 'almost the only discourse within European Education policy making'²⁴, while for others that assessment is biased given that the 'European Framework of Key Competences for lifelong learning' is at the core of an effort to put social justice, solidarity and democracy at the forefront of educational narratives.

Considering the disparity in terms of how national efforts might assess the relevance (or urgency) of some competences over the others, in 2006 the European Commission's Centre for Research on Lifelong Learning (CRELL) proposed that key competences should be one of the eight domains where indicators were needed to monitor national education systems²⁵. According to the Committee on Culture, Science, Education and Media (2009), the proposal suggested five different key competences as indicators: literacy in reading, maths and science; language skills; ICT skills; civic skills; and learning to learn skills²⁶.

An important part of the first three key competences for lifelong learning refer to the fundamental knowledge that each individual needs to act in society.

²⁴ Hoskins, 2008....

²⁵ European Commission, 2006...

²⁶ Education Council, 2007..).

This is the "technical" part of the key competences, referring to the basic knowledge of reading, mathematics or science. They are also what could be called "hard skills", by analogy to computer terminology the "hard" drive???, in the sense of a support or foundation, without which no system can be developed.

In this regard, the recommendation of 22 May 2018 refers to the international surveys conducted by the Organisation for Economic Co-operation and Development (based on the OECD 2016 study)²⁷ as part of its Programme for International Student Assessment (PISA) or its Programme for International Assessment of Adult Competences (PIAAC), according to which a constant number of adolescents and adults have insufficient basic skills.

In 2015, one in five students showed serious difficulty developing sufficient skills in reading, mathematics or science. In some countries, the literacy and numeracy skills of up to one-third of adults do not extend beyond the lowest levels.

In its 2017 study, CEDEFOP²⁸ clearly identified the economic impact of under-qualification on the most disadvantaged. The figures in this study point to the urgent need to put adequate and sustainable structural funding in place to enable access to education for all.

In France, as a response to this call and following its social alert²⁹, APapp has co-ported the Charter initiative³⁰ for "access to key competences everywhere and at all times", alongside three other French reference institutions, COPANEF³¹, CCI France³² and CMA³³. The text of the Charter's commitment was presented by the four co-sponsors to the CNOS³⁴ of the APP network in November 2017. To date, 86 civil society structures and organisations who recognise the Charter's values and wish to help promote access for all to key competences have signed the Charter, including the *Association Nationale pour la Lutte Contre l'Illettrisme* (ANLCI), the *Conservatoire National des Arts et Métiers* (CNAM), personalities such as Professor Philippe Carré for the Paris-Ouest University (team for *Apprenance* Lab), or European universities such as the Universities of Lisbon and Algarve.

The Charter is part of the continuation of the CléA³⁵ project which seeks to provide access to a first professional certification for the most disadvantaged. It has been run by the French social partners since 2014, with the APP network playing a major role.

²⁷ 2016 OCDE study: <http://www.oecd.org/fr/competences/piaac/l-importance-des-competences-9789264259492-fr.htm>

²⁸ 2017 CEDEFOP study: <https://www.cedefop.europa.eu/en/publications-and-resources/publications/5560>

²⁹ Social Alert - Acting for access to lifelong learning for all, everywhere, anytime: <https://www.centre-inffo.fr/content/uploads/2017/04/manifeste-apapp-agir-pour-un-acces-a-la-formation-mars-2017.pdf>

³⁰ La Charter pour l'accès de tous aux compétences clés européennes, mobilisons-nous !: <https://www.defi-metiers.fr/sites/default/files/users/225/app.pdf>

³¹ COPANEF: Comité Paritaire interprofessionnel National became Certif'Pro in December 2018, the national association for joint interprofessional certification. Certif'Pro holds the property rights to CléA and CléA numérique.

³² CCI France: national federating institution and leader of the French Chambers of Commerce and Industry. Spokesman of the consular network, CCI France's vocation is to represent and defend the interests of companies with the French and European public authorities. It acts as an intermediary body with an economic vocation to promote the development of companies and territories.

³³ CMA (Comité Mondial des Apprentissages tout au long de la vie) = The World Committee for Lifelong Learning is an NGO partner of UNESCO.

³⁴ CNOS: National Committee for the Orientation and Monitoring of the APA network.

³⁵ CléA and Digital CléA certification: <https://www.certificat-clea.fr/>

Italy's OECD Skills Strategy Diagnostic Report 2017 states that "Italy's poor skills performance has contributed to its past economic stagnation – improving that performance will be critical to foster inclusive and sustainable growth across the country".

A more recent document - the OECD Skills Strategy 2019 - confirms how poor the situation for foundational skills in adults and the culture of adult education is in Italy, though youth skills are improving 20-to-40% more than the average amongst those countries³⁶ analysed.

The National Institute for the Analysis of Public Policies (INAPP) is the Italian public research body which, since 2016 and beginning with the transformation of the former Institute for the Development of Professional Training of Workers (ISFOL), has been carrying out analysis, monitoring and evaluation of labour and employment service policies, education and training policies, social policies and all those public policies that affect the Italian labour market. Amongst its operational areas there is one dealing with professions and competences. In particular, INAPP actively contributes to labour policies; amongst results that have been predicted in its operative plan 2018-2020 is the improvement of learners' key competences, with specific attention to be given to investigating key competences both in relation to demand - to the levels of competence expressed by the students of initial training and by the population in general – and to what is on offer in relation to courses, to the providers of education and other services and to the didactic methodologies that have been adopted.

In Italy, the topic of adult training is mainly based on guidance in the labour market; there is not, to date, a clear and direct reference to the key competences, nor to the importance of enhancing them as an additional tool to use in finding a job.

For the UK, improving the skills base is critical to increasing prosperity within the country, as well as delivering considerable benefits to society as a whole³⁷. Anne Milton (MP), ex-Minister of State at the Department for Education from 2017 to 2019, suggested in the Foresight Report (2016) commissioned by the Government Office for Science that developing skills is not just an 'inspiration' but essential considering the changing job market: 'This means not just raising the level of qualifications. It's getting the right mix of abilities, technical knowledge demanded by the workplace and skills to use those abilities and knowledge. It's about changing attitudes to learning across our lifetime and realising the positive benefits this brings'³⁸. To connect skills with the demands of the job market has become increasingly relevant for the UK's plans for the future. This is rapidly-changing scenario in which global technological advances are disrupting some jobs and occupations, while at the same time the age structure of the UK population is changing significantly.

An equally important aspect of the "technical" part of the key competences for lifelong learning is contained in the fourth key competence. It concerns basic numeracy skills, which are crucial for every individual in order to be able to interact in our increasingly digital and mobile societies.

In this respect, the recommendation of 22 May 2018 states that (according to the OECD 2016 study)

44% of the EU population has low or no e-skills (19%).

³⁶ OECD (2019), OECD Skills Strategy 2019: Skills to Shape a Better Future, OECD Publishing, Paris, <https://doi.org/10.1787/9789264313835-en>, pag. 75.

³⁷ Foresight, 2016...

³⁸ Foresight, 2016...

The Recommendation of 22 May 2018 agrees that it is more important than ever to

invest in basic skills and to explore new ways of learning adapted to a society that is becoming increasingly mobile and digital.

1.3.2 The importance of transversal competences in the exercise of competence

A final component to ensure that the eight key competences for lifelong learning are indeed those that will enable *"everyone to fulfil and develop, to access employment, to integrate into society, to live a sustainable lifestyle, to succeed in a peaceful society, to have healthy lifestyle management and active citizenship"*, corresponds to what we shall call the "non-technical" part of the key competences, relating to skills and attitudes.

This "non-technical" dimension of key competences for lifelong learning is described as "transversal competences", also referred to as "generic competences", "multi-skills", "human competences", "social competences", etc., and is also commonly referred to as "soft skills" by analogy with computer terminology to determine its "soft" part in the sense of being non-rigid.

It is the intelligence of the system, with reference to the neuronal system, which will allow mobility, the fluidity of information, the performance of the action, efficiency and effectiveness.

A survey on vocational education and training (VET) was made by CEDEFOP in 2016 and completed by members of the public in the 28 EU Member States of the European Union, with results published in 2018. Its conclusion states that the education and vocational training system has, amongst other things, two different operational purposes: (a) to continue the training of young people leaving secondary level education, both through personal choice and to repeat training they have previously failed ('second choice'), and (b) to enable young people to enter the labour market with an adequate range of basic, technical and transversal skills³⁹.

This is still a challenge for many European countries. In Italy, for instance, the enrichment of competences - and above all transversal ones - outside of the formal education system still presents difficulties in comparison to other countries, and the need to give high priority to competences policies is claimed by stakeholders from enterprises, industry and the school system sectors: although they consider the Italian school system inclusive and perceive it to be of good quality, they highlight the need to improve the foundation skills - as well as the transversal, technical, and digital skills - of the younger generation.

1.4 CONCEIVING EDUCATION AS A WHOLE: INCREASING CULTURAL EDUCATIONAL SPACES AND LEARNING OPPORTUNITIES TO PROMOTE LIFELONG LEARNING

1.4.1 Understanding and taking into account non-formal and informal learning

The recommendation of 22 May 2018 highlights concepts such as *"extracurricular activities"* and *"comprehensive approach to skills development"*. It takes up the notions of time, space and learning

³⁹ [2] Fonzo, C. and Tramontano, I. (2018), CEDEFOP opinion survey on vocational education and training in Europe: Italy. CEDEFOP ReferNet thematic perspectives series, http://libserver.cedefop.europa.eu/vetelib/2018/opinion_survey_VET_Italy_Cedefop_ReferNet.pdf, pag. 11.

inherent in the creative process in human development, introduced in the 1996 Delors Report and the 1972 Faure Report.

The recommendation of May 22, 2018, states that

The importance and relevance of non-formal and informal learning is clear from the experience of culture, youth work, volunteering and mass sport. Non-formal and informal learning plays an important role in supporting the development of interpersonal, cognitive and communication skills such as critical thinking, analytical skills, creativity, problem-solving and resilience, which facilitate young people's transition to adulthood, active citizenship and working life. Better cooperation between different learning structures helps to promote a wide range of learning methods and contexts.

The CEDEFOP glossary regarding definitions of formal, informal, and non-formal learning states that:

- Formal learning: learning provided in an organized and structured context and explicitly designated as learning (in terms of objectives, time or resources). Formal learning is intentional on the part of the learner and usually leads to validation and certification.
- Informal learning: learning from activities of daily living. It is neither organized nor structured (in terms of objectives, time or resources). Informal learning is mostly unintentional on the part of the learner.
- Non-formal learning: learning integrated into planned activities that are not explicitly designated as learning activities (in terms of objectives, time, resources). Non-formal learning is intentional on the part of the learner.

Access to non-formal, informal, learning is also a powerful route to strengthening key competences by encouraging and supporting the engagement of individuals in a creative process of individual and collective self-education, encouraging the initiation and development of transversal skills; such skills are initiated and developed in several fields, both formal, non-formal and informal; they are multidimensional, interdisciplinary - in short, they invite reflection on the complexity of reality.

The root cause of error is not in the error of fact (false perception) or logical error (inconsistency) but in the way our knowledge is organized into systems of ideas, theories, ideologies ... These errors have a common character that results from the mutilating mode of organization of knowledge, unable to recognize and apprehend the complexity of reality. E. Morin, Introduction to Complex Thinking, 1991.

1.4.2 Capturing the complexity of reality and changing the paradigm of learning assessment

To respond to the growing importance of validating learning in a changing Europe, and with reference to the council Recommendation of 20 December 2012 on the validation of non-formal and informal learning (2012/C 398/01), it is important to succeed in the challenge of making the validation of "non-formal" and "informal" learning outcomes⁴⁰ a normal and accepted route to qualification, within a diversity of validation processes and arrangements, allowing these to respond to a dual demand.

⁴⁰ **Learning outcomes:** all the knowledge, skills and/or competences that an individual has acquired and/or is able to demonstrate, as a result of a learning process. Excerpt from CEDEFOP glossary.

In Italy, for instance, important steps were made between 2012 and 2015 to establish a national institutional framework of rules for the validation of non-formal and informal learning. Prior to that there had been no national framework for linking education, training and guidance, because of legal and organizational complexity in the distribution of institutional competences on professional guidance between the central and regional level, and between the various education systems and job services involved.

Amongst the main acts:

- The National Law 92/2012 June 2012 "Reform of the Labour Market" reformed the labour market and called for the immediate institution of a national system of competence certification and validation of non-formal and informal learning. Article 51 defines lifelong learning; articles 52 to 54 define formal, non-formal and informal learning.
- Legislative Decree 13/2013 16 January 2013 on the national certification of competence and validation of non-formal and informal learning formulated the national certification and validation system and fixed the deadline for its full implementation.
- Inter-ministerial Decree 30 June 2015 on the National Framework of Regional Qualifications: established standard procedures and an agreed mechanism between the regional qualifications for the process of assessment, evidence-gathering and validation of non-formal and informal learning and the certification of competences.
- Interministerial Decree of 8 January 2018 concerning the establishment of the National Qualifications Framework (NQF) in response to the European Recommendation on the European Qualification Framework (EQF): defined a set of descriptors for the eight levels of qualifications by identifying knowledge, skills and autonomy and responsibility elements attributable to each level. It also structured the procedures for referencing every qualification to the NQF.

The four partners of the Art-Connection project have already participated in European projects with the aim of understanding how to value, validate and also certify key competences for lifelong learning.

These projects have come up against the difficulties inherent in the very nature of these so-called skills, in that they do not involve "technical" know-how that can be objectively and formally measured: namely, how to identify them (where do they fit?), how to quantify them (are they quantifiable?), how to measure them (are they measurable?).

This was the case with the Eure-K project, whose results of the 10 action-research projects carried out have highlighted the need for a paradigm shift in the evaluation of the key competences for lifelong learning.

The Eure-K final memorandum gave the following 6 recommendations:

1. A system for the recognition and validation of competences cannot be decreed; it is a system that is co-constructed.
2. The candidate is the actor first and central to his or her recognition.
3. Competences should be valued. They are not quantifiable.

4. Competency recognition and validation schemes are learning spaces, not benchmarks.
5. The recognition and validation of competences cannot be industrialized. It requires professionals experienced in assessment (and learning?)
6. Cultural and intercultural competences cannot be separated from the other key competences.

1.4.3 The contribution of Cultural Institutions and specific place of Italy to spreading cultural competence

Cultural institutions contribute to the distribution and sharing of culture and the values it conveys, and are the foundation for the development of democracy and civil conscience. They facilitate the participation and practice of identifying the challenges of our times, to strengthen understanding of them and address them in their deepest roots, having rich heritage to draw on that represents the collective memory of the country and beyond and provides physical and virtual places in which to exchange ideas, information and reflections.

In Italy, cultural institutes play an essential role: more than 200 are recognised by the Ministry of Cultural Heritage as "centres for research and cultural promotion" which "represent essential elements of cultural pluralism".

They represent a resource of great value both for the enhancement of memory - making their assets available to the public both physically and digitally - and for the development of research and cultural production by updating the cultural identity of Italy within the European and international scene.

Since 1992 the Association of Italian Cultural Institutions (AICI) has brought together more than one hundred of the country's cultural institutions and associations in order to raise awareness in the country of the strength of Italian cultural heritage and culture so widely recognized internationally.

The institutional mission of AICI, carried out through the associative bodies, is to "protect and enhance the function of the Institutions of Culture, in which the Constitution of the Republic recognizes an essential component of the national community" (art. 2 of the Statute).

As the President of AICI, Valdo Spini, stated in this regard, "We certainly know that the positive values of a civilization, of a coexistence, are not imposed, but are affirmed only in dialectics, the dialectic between principles and values that only culture, the freedom of culture, can ensure. There is no culture without dialectics and free confrontation"⁴¹. Culture today also represents an element of cohesion - a fundamental element in the construction not only of a national identity, but of a European one.

The challenge for all States within a globalized reality is twofold: to safeguard their national identity and at the same time to transmit it to others in order to foster a process of integration and dialogue between different cultures. The process of European integration has made this particularly evident. In this sense, creating a European identity means enhancing one's own identity and values and then projecting them outwards in an effort of mutual knowledge and understanding.

Culture is an essential element of Italian identity in the world and represents a concrete and abstract heritage to be drawn on to face the challenges of the contemporary world. It includes the Italian language, as a legacy of the past and a bridge to the future, and scientific research, a sector in which our country can boast heights of excellence at a global level. Cultural promotion, therefore, plays a

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fundamental role in the foreign policy of our country and is one of the main instruments of external projection.

A specific role, and different from the Cultural Institutes mentioned so far, is played in this field by the Italian Cultural Institutes present all over the world and belonging to the Ministry of Foreign Affairs and International Cooperation, which take care of relations with the cultural institutions of the accreditation countries and promote Italian culture and language in the world through the organization of language courses, shows, exhibitions and concerts in 61 countries around the world. In this sense, we mean cultural diplomacy, and culture is understood not only as the transmission of the values of the past, but also as an instrument of dialogue and integration with other cultures.

Even in the face of the biggest emergency in recent years, that of COVID-19, the Italian Ministry of Cultural Heritage launched a campaign during lockdown called "Culture never stops," asking all the cultural institutes and the entertainment industry to make available and share online their rich heritage, which is a crucial part of the Italian identity. A new website has been created to gather all these digital initiatives, divided into six sections – Museums, Books, Cinema, Music, Education and Theatre - which can be enjoyed from home so that people do not have to forego contact with art and culture in these difficult circumstances.

Istituto Sturzo, together with many other cultural institutes, joined the campaign, displaying its collections on the net, creating digital thematic stories and sharing anecdotes about its archives, art works and artists.

Another specific campaign was launched by the Ministry of Foreign Affairs' #WeAreItaly campaign, to communicate to the world, in the most difficult times of the pandemic, Italy's deep connection to art, culture and creativity, which will be one of its most important platforms for recovery. "We have thus transmitted," said the Deputy Foreign Minister Marina Sereni, "the image of a country that, despite difficulties, does not stop and maintains its vital and creative force thanks to culture."

1.4.4 Valuing the 8th European key competence as a lever for the development of individual and collective skills in the service of social cohesion

The complexity of reality calls for in-depth reflection on cultural competence, firstly to bring it to the fore, and secondly to highlight the need to devise and adapt methods of enhancement and recognition that take account of its specific nature.

The cultural dimension is not only present in all social practices but is also central and transversal in people's lives. Participating in culture fosters an appreciation of a common cultural heritage and the reaffirms human values.

In a global context of growing fundamentalism and populism, taking an interest in cultural competence translates to an ambition to meet individuals where they are culturally in order to set them on the path to social cohesion within their region.

Cultural competence leaves no room for doubt: it is not only a technical question that implies a relational and emotional dimension, it comprises the ability to rework and connect different areas of knowledge. It is composed of all those tacit dimensions that are invisible beneath the iceberg: commitment, social role, self-image, sensitivity to context, metacognitive strategies, awareness and

motivation. It is transversal to the other competences as it implies mastery of the expressive processes, problem setting/solving activities, and management of intra- and inter-personal relationships.

Although it's still too often forgotten in frames of reference, it is the one competence of the eight which could lead to personal fulfilment, social inclusion, active citizenship and employability, just like all the other key competences that act transversally.

Further, in reference to the generic, qualitative, and transformative nature of learning for individuals and social organizations, the *cultural awareness and expression competence* – as both a criterion and an instrument – contributes as part of the lifelong learning process to changes in practice that lead to individual and social development. As such, we can say that in any context of life, individuals continuously implement cultural behaviours.

There are many testimonies about the nature of art, its role, its status:

- *Man knew how to paint and dance a very long time before he learned to write and build.* Paul Klee.
- *Art is a questioning.* G. Brunon.
- *Only art has the power to lift suffering out of the abyss.* A. Appelfeld.
- *Being together allows art.* B. Cyrulnik.
- *Art erases distance.* J.C. Ameisen.
- *Art is part of a world of difference.* Paul Klee

Keeping in mind the growing and broadened contents of the cultural awareness and expression competence, it's now important to work on its connections with the other key competences and on opportunities to recognize and validate it.

The last definition of the European recommendation contains complex and multiple meanings: to recognize culture, to know how to use it, and to be able to produce it; it means having a voice, tools, and processes to view, understand, shape, and, hopefully, share one's own living context.

Being culturally competent means being able to appreciate the creative importance of ideas, experiences and emotions, expressed through a variety of means such as music, literature, and visual and performing arts; but it also requires the conscious and deliberate ability to express judgments on the basis of choices and actions made.

The challenge of the project Art-Connection therefore lays in human cultural complexity, making visible this thread between individual creativity and societal innovation.

CHAPTER 2

SPECIFICITY OF OUR PARTNERSHIP

**Innovative educational practices:
enabling people to be culturally competent by conceiving education as a whole**

This chapter focuses on what needs to be put in place to enable individuals to be culturally competent: from a pedagogical perspective, centred on people, to reflexive practices such as digital storytelling. It continues the educational concepts developed by the partners of the Art-Connection Project within their innovative practices to support creation and access to pathways for strengthening individual and collective competences through non-formal and informal learning, echoing the European recommendation of May 22, 2018.

2.1 PRELIMINARY INTRODUCTION

For more than thirty years, the need for change in the foundations of lifelong learning has been steadily reaffirmed. This trend has accelerated in recent years.

Many research reports, both in Europe and internationally, have highlighted the need in the 21st century:

- **to develop**, through education and training, the willingness to learn, the ability to explore, to adapt, to collaborate, and
- **to put in place inductive pedagogical support** based on what we know today about the learning process, namely that it is a social process, strongly linked to the situations in which it is taking place.

In addition to the acquisition of knowledge, technical and basic skills, such pedagogies allow the development of creativity, modelling skills, communication and expression skills and teamwork skills - in short, what are called "soft skills".

The requirement for these new skills arises from the need to respond to the innovation demands of economic systems and the necessity for whole educational systems to adopt strategies that improve practices and facilitate change.

The development and enhancement of soft or transversal skills and, amongst these, cultural awareness and expression, is essentially entrusted to structured experiential paths, aimed at enhancing learning interests and styles and facilitating active, autonomous and responsible participation for adults, in collaboration with the professional and economic world.

This is particularly crucial in social street work training situations as it concerns practices that must respect the principle of relative similarity: they must be congruent with the social practices used, particularly in the type of social interactions that are applied (cooperation, reciprocity, respect for diversity) and at the level of the values adopted (such as critical autonomy).

A series of methodologies are useful for this purpose, some with a didactic action such as *learning-by-doing* or *situated-learning*, that enhance the connection between learning in formal, informal and non-formal contexts.

As can already be seen, this reflection can have a strong impact on vocational training policy and in terms of building civic and cultural fabric and citizenship, interpreted as the ability to live democratically in a conscious and active way.

Sum up of Art-Connection partners' innovative educational practices

Pedagogical <i>accompagnement</i>	<ul style="list-style-type: none"> ▪ Practices of a Person-Centred Approach (humanist current) in a logic of course. ▪ Practices of Accompagnement of self-directed learning as a concept to develop the creative power, autonomy, and empowerment of each individual. ▪ Practices of mentoring. ▪ Practices to reconnect audiences away from training facilities (street social work). (ground-level work?)
Reflexive practices (individual & collective)	<ul style="list-style-type: none"> ▪ Active listening practices and explanation techniques. ▪ The concept of entering situations. ▪ The Kairos methodology. ▪ The Digital Story-Telling methodology. ▪ Practices of evaluation-formalization of experience in a cross-disciplinary and holistic research and training approach.

2.2 THE ART OF GUIDING PEOPLE TOWARDS THEIR CULTURAL DEVELOPMENT

Guiding people through their cultural development is an art that requires knowing and respecting some of the educational foundational principles consistent to the latest developments in neuroscience.

2.2.1 Pedagogical engineering centred on the person

Nicolas Caritat de Condorcet, in his Sketch of a Historical Picture of the Progress of the Human Mind (1793-94), had the vision of a school that would concentrate on the learning potential of any learner.

Leo Tolstoï, the giant of Russian literature, advocated as early as 1859 a pedagogy of freedom, allowing for free communication between the one who knows and the one who wants to learn, without hierarchy between teacher and student.

In 1940, the American psychologist Carl Rogers discovered the importance of the act of listening to the pedagogical relationship and developed the Approach Centred on the Person (ACP) concept. This constitutes the basis of what is known as the 'humanistic' approach, establishing that the role of the master is no longer to impose knowledge, but to accompany the learning of the one who wants to acquire knowledge.

The Person-Centred Approach, whose pedagogical perspective is moral and intellectual freedom in a global conception of the individual, is based on three beliefs:

- Every person has inner resources.
- Every person can use those inner resources.
- Every person can develop their inner resources.

In fact, this humanistic trend comes as a reaction against a traditional educational model that has increasingly been criticised:

It was on the advice of the demon that school was invented. The child loves nature, they put him in closed rooms. The child likes to see his activity being useful, they make that activity meaningless. He likes to move; they force him to stand still. He likes to handle objects; he works only with abstract ideas. He likes to talk, they force him to be silent. He likes to express his enthusiasm, they punish him when he does. So the child learns what he would never have learned without school - he learns how to hide, he learns how to cheat, he learns how to lie. (1921, statement by A. S. Neill⁴², at the gathering for new education in Calais).

2.2.2 A differentiated pedagogy

To implement the Approach Centred on the Person (ACP) concept, it is important to use the teaching methodology of differentiation.

It was Louis Legrand, head of pedagogical research at the INRP (National Institute for Educational Research) who invented the term "differentiated pedagogy" in 1970: differentiation is a method of varying teaching techniques to respond to the diversity of students. (Legrand, 1984). This notion has been taken up by educators such as Astolfi, Meirieu, Przesmycki and Zakhartchouk in France.

Applying the teaching methodology of differentiation requires an interest in the experience of the person (what is already there).

You don't build a building without having previously cleared the land, dug the foundations, and then brought the materials suitable for the land and the plan of the building. To connect in education, therefore, means to make a state of places (proactive connection) whose immense interest is to raise awareness of the resources available, a precious moment between all to establish the indispensable links with the environment, with others, and with oneself. (2006, Trocmé-Fabre in the article Connect, this living word).

In planning training, this can be translated into periods of self-assessment followed by periods of information exchange and cooperation, resulting in a cross-synthesis between teacher and learner and the co-creation of a training plan that will enable the learner to carry out a meaningful project.

Differentiated pedagogy also requires the act of giving the learner access to the exploration of his learning profile and the development of his own learning abilities.

It is about shaping teaching methods, building and inventing a learning environment adapted to the variety of expectations and intelligences⁴³ of one or more learners in the face of a targeted learning objective.

If pedagogy is ever to artificially trigger a learning process, it must create safe spaces in which a learner can dare to do something he does not know how to do, in order to learn how to do it. (Meirieu, 2015).

⁴² Alexander Sutherland Neill (1883-1973), Scottish teacher, founder in 1921 of the Summerhill School, which he ran until his death and is still in existence today.

⁴³ In reference to the **multiple intelligences** from H. Gardner.

This humanistic approach also requires knowing - or at a minimum, becoming acquainted with - the art of questioning, supported with active listening. In order to understand and guide the learner to fulfil their true needs, it must be practiced in a climate of caring, honesty and creativity.

Questioning and, above all, questioning oneself, is fruitful when the questioning is alive and relates to our motivations, our knowledge, our resources, our aims. ... True questioning is essential for learning, for life, because it creates and addresses an inner matrix space - the only condition for resonance, echo, recognition, research, creation and reciprocity. At each stage of the "know to learn" process, three types of questions can be asked:

- *What resources do I have at my disposal to observe/discover, recognize the laws of nature, organize, make sense of, decide, create, express myself, understand, integrate, communicate? (It is no longer a question of assessing efficacy, but efficiency).*
- *What is my usual way of using these resources? (It's about checking our consistency).*
- *What can I do to make better use of these resources and achieve my goal? Working together allows us to pool answers, with one condition: we must avoid making value judgments and labelling reactions, but welcome diversity instead. (It is about assessing the relevance of our actions).*

(Trocmé-Fabre, 2013)

2.2.3 A task-oriented pedagogy

Learning is part of a systemic process in which it is important for the learner to be given opportunities to experience working with others, as well as for accidental or self-directed learning through cycles of action and reflection.

The word (process) evokes a transformation, a dynamic state. It involves the evolution of a structure. The thinking, the language, the learning ... should be seen first and foremost as living structures, subject to a process of evolution, transformation and change. How many analyses are still marked by what Grégory Bateson considers to be the fault against life, what he calls "the denial of structure": ignorance of the interaction of the parties, ignorance of the belonging of the parties to a bigger set, that is in evolution, that is in becoming. To envisage data – whatever they may be - in a structured, larger package, and, above all, in the process of structure, is a way to escape the trap of reductionism. (Trocmé-Fabre, 2013, p: 106-107).

Such a learning process requires a meaningful task for the learner.

Our brain is particularly task-oriented because we now know that its most recent frontal part is specially equipped to anticipate, predict, memorize, associate with other brain areas, and, in particular, with the "limbic system", our emotional brain of which Henri Laborit was one of the first to describe the role. Project pedagogy is therefore not an invention or a fad of modern pedagogy, but a vital necessity. Nothing is more destructive than the absence of a project, resignation, solitarism. (Trocmé-Fabre, 2013).

The need for a task is also part of the first pillar of self-directed-learning⁴⁴, whether in a professional, personal or educational project, so as to respond to this fundamental principle of self-directed-learning "no self-directed-learning without motivation" (quote P. Carré).

(...) on a strictly psychological level, we can say that recent developments in research on the role of motivation in adult education, in France as in America (Carré, 1999), reinforce the conviction that there can be no self-directed-learning, even if accompanied, with no project. Self-determination, a central feature of motivated behaviour, is probably one of the two facets of self-direction in learning (Carré, 2002). Through it manifest choice, proactivity, free will - in short all the elements that allow the subject to feel truly author of his own learning. (Carré, Tetart, 2003, p: 131).

2.2.4 An open system conducive to the setting up of an individualised learning path

Planning for individualised-learning requires the setting up of an open and multimodal educational system, offering a variety of tools, techniques, materials and pedagogical resources.

Openness in the educational process refers to a set of flexible and empowering devices whose main objective is to enable freedom of choice for the learner, so that he can exercise socio-organizational and pedagogical control over his education and learning. (Jezégou, 2005, p. 101).

These flexible devices are empowering if they respect the singularity of the subject in its psychological, emotional, cultural and social dimension, promoting self-determination and identity-building.

Therefore, planning for individualisation requires integrating the fundamental questions of Neuropedagogy⁴⁵ on how one learns and the pedagogical strategies to be deployed by the trainer within an ethical framework, facilitating the relationship to and towards learning.

Giving everyone the opportunity to learn appropriate knowledge requires, above all, a good understanding of the mechanisms of learning and the conditions that facilitate that education.

To make a man, you need men. It is not excessive to say that the goal of everyone's life is to build oneself by participating in the construction of others. This is what education is: both give a young person the desire to create himself - by looking at himself from the outside and by becoming aware of the possibility of choosing a path (educere) which provides him with all the intellectual food necessary for him to realize himself (educare). The primary role of any group of men, ethnicity, nation, humanity, is to make men, or rather to create conditions for men to make themselves. (A. Jacquart, in Trocmé-Fabre, 1987, 14).

2.2.5 An ethical pedagogical positioning to accompanying the learning process

The job of the educator is to successfully identify the positive elements in a learner, recognise his values, encourage him systematically to improve and to value his achievements, to prompt self-reflection and to take action, (Schön, 1994) to develop his full potential.

⁴⁴ The **seven pillars of self-training** defined by P. Carré are: 1. Individual project, 2. Pedagogical contract, 3. Pre-training, 4. Facilitator trainer, 5. Open environment for training, 6. Individual/collective alternation, 7. Three levels of follow-up. (Carré, 1992, p. 139-145).

⁴⁵ **Neuropedagogy** is a concept developed by Hélène Trocmé-Fabre in her book « *J'apprends, donc je suis* » = "I learn, so I am". (Trocmé-Fabre, 1987).

These effective supportive practices are complex and require, from professional educators, the mastery of relational skills aimed at a comprehensive and systemic understanding of the person. This generally requires a profound transformation of the personal conception of learning on the part of the educator.

An additional attitude that sits at the heart of being human, relationships, life, is the fact that everything is always in motion, in perpetual change, this facet needing to be navigated and a balance found. This is also why it is important to focus on the present moment, the here and now and the question of presence, "being there - Da sein". The *accompagnement* will be even more effective if it is conducted and respected ethically at all levels of the organization.

2.3 NON-FORMAL, INFORMAL LEARNING AT THE CORE OF CULTURAL DEVELOPMENT

Informal learning is not conscious, not intentional. Informal learning doesn't manifest itself openly, formally, but remains silent; it doesn't let itself be seen but remains invisible. Yet it is real and even fundamental to learning. It is at the heart of the informal that the motivation, the interest, the desire to learn lay.

The act of learning originates in the informal and it is built from within: it is the black box!

Informal learning demands unrestricted and undefined spaces and times.

Informal learning is necessary to allowing each person to discover themselves and develop valid interests.

"If I'm not me, who will be?" Quote from H.D. Thoreau.

2.3.1 The concept of self-education as a systemic learning process

Any pedagogy based on the concept of self-directed-learning needs to respect educational foundations - as described in chapter 2.2 - which support people through their cultural development, namely: a person-centred pedagogical approach, differentiated pedagogy, task-oriented pedagogy, an open system conducive to the setting up of an individualised training path and an ethical pedagogical attitude.

Because life situations tend towards the informal, just like the iceberg, used to symbolize the greater but hidden part of the informal in the learning process, any open device constructed according to a self-directed-learning concept will value all situations of life and invite all forms of learning. Such an open device is analogous to a transdisciplinary research laboratory with walls that are invisible.

In this life-related laboratory, an ethical pedagogical framework to accompany the learning process is crucial: learners are permitted to make errors; they can succeed by trying several times and by experimenting in different ways; at no time are their initiatives penalised but, on the contrary, are encouraged; all efforts made by the learner on his learning path are supported and valued, both by the pedagogical teams and by other learners, their peers.

Informal learning is at the heart of the concept of self-directed-learning, which is akin to a life-size didactic situation⁴⁶.

⁴⁶ A **didactic situation** is a truthful or plausible situation that anchors in a social or cultural reality and places the learner in a position to accomplish tasks, solve problems, carry out a project, make decisions ...

The self-directed-learning concept provides the pedagogical breeding ground for the development of a systemic mechanism for the eight European Key Competences which are considered necessary for every individual to develop a social, cultural, professional life and fully exercise his or her power to act.

In terms of effects for the learners, such development increases self-confidence, develops autonomy, a sense of initiative and the energy to plan.

Amongst the eight European Key Competences, the fifth - "personal and social competences and the ability to learn to learn" - is central to the self-directed-learning concept.

The implementation of the Person-Centred Pedagogical Approach (ACP) allows each learner to develop their abilities to self-assess, self-correct, manage time effectively, solve problems and acquire and apply new knowledge in the various contexts of their personal and professional life. It also allows the learner to gradually adopt a reflexive approach, giving him the opportunity to get to know himself better, develop self-esteem, the desire to learn, to take initiative and to open up better to others and improve relationships.

A supportive self-directed-learning space or device⁴⁷ offers the opportunity for the learner - as soon as he starts studying - to learn to locate himself in space, to look for benchmarks, to find the resources and tools he will need and to adapt and interact in a complex environment.

The digital environment and the use of e-learning platforms raise awareness and bring the acculturation conducive to the development of digital identity and the critical spirit associated with this competence which is essential to living in our interconnected societies.

Key competences relating to intercultural communication, the ability to relate to others and civic and social responsibility are particularly activated because of the spaces of socialization, organized within a self-directed-learning-constructed pedagogical structure.

A self-directed-learning concept-based pedagogical process involves pedagogical environments with a great assortment of learners to promote opportunities for intercultural encounters and exchange between peers and represents a fertile ground for informal and transdisciplinary learning.

2.3.2 Entering situations - knowing how to use the potential of situations

Non-formal and informal education and action is centered on the environment in which children, young people and adults live.

It is experienced as a process without any predefined model. This process develops by making use of the potential in each situation, and in that context the aims and objectives play a secondary role.

Making use of a method based on the potential (of a young person for example), the educator will refrain from applying his own solution, but simply wait for some elements to come together and finally support a process that is expected. The context and environment cannot be separated from this support; pedagogic work rests on what is experienced by people on a daily basis. Calculating, supporting and consolidating outcomes that have been achieved constitute the pedagogic framework. This way of tackling intervention by acting on the possibilities and circumstances of the situation rather

⁴⁷ We mean **device** a coherent set of resources, strategies, methods and actors interacting in a given context to achieve a goal. The purpose of the educational device is get from a learner that he learns something or better (can one get from someone else's he learns?) allow someone to learn something. (Lebrun, 2011).

than on the application of a predefined solution falls under the umbrella of inclination which is different from the instrumental way of doing things.

Learning how to value potential in situations permits the development of one's own knowledge disseminated in experience.

Making links between knowledge and practices is similar to society's production industry; it can allow it to develop, not only autonomously, but also by linking its production to the production of society as a whole to the extent that this production has now taken on a globalized dimension (i.e. where the dominant model draws its strength from its geographical extension and its capacity for integration - Felix Guattari spoke of "integrated global capitalism"), this dimension must also be constitutive of research and training.

Developing pedagogic actions using informal learning make it possible to identify the political issues and alternatives that are currently being debated: the sense of the State, the roles of the associative sector, the reference paradigm (such as integration, social cohesion, etc).

Varying according to the target audience and the missions around whom the singular mandate of each pedagogue is formed, some professionals sometimes use a 'carrot-and-stick' subterfuge corresponding to the culture and needs of the targeted people. A meal ticket, something to chew on, a balloon or other sports equipment, show tickets, a transport ticket, a room and technical kit to set up a radio station or musical or video recording, or even condoms and syringes are all examples of tools used as a way of undertaking an educational relationship with people. It goes without saying that these tools take on even more relevance when they are given as a token of support for a more meaningful relationship, whereas they lose their reach if they represent the end of something.

2.3.3 Cultural development as territorial policy

Evidence shows that studying the arts fosters creativity, innovation, empathy and resilience; therefore the arts have to be recognised as crucial for economic prosperity.

With the belief that participation in the arts fuels social mobility, departmental or government bodies should be intervening to promote the arts within all fields of education.

The idea of collaboration between cultural and other organisations to provide cultural, creative and/or arts education is not new. However, this reflects that the links between cultural, creative and arts education are not embedded within government policies on a strong and steady basis.

An example is the Cultural Learning Alliance (CLA)⁴⁸ in the UK, a collective of stakeholders – including museums, film, libraries, heritage, dance, literature, new media arts, theatre, visual arts and music – working to ensure that all children and young people have meaningful access to culture. The Alliance brings the diverse actors within the cultural sector together to work with the education sector, with parents and with young people. It is supported by a membership of organisations and individuals who advocate for the right to arts and culture for every child, by demonstrating why cultural learning is so important. To do so, the CLA supports projects, builds strategic relationships across arts, culture, education and policy, disseminates policy analysis and advocacy materials, and provides curriculum support.

⁴⁸ <https://www.culturalyork.org/>

Currently, 2,500 organisational members and more than 5,000 individual members are part of the Cultural Learning Alliance, and like them, there are many other organisations working at a more local level to raise the profile of arts and culture within the education sector. Despite differences, there seems to be a shared conviction, that this is a social justice issue: 'research shows that children with an arts deficit are disadvantaged educationally and economically while their more fortunate peers who do participate in the arts are more resilient, healthier, do better in school, are more likely to vote, to go to university, to get a job and to keep it.'

Furthermore, for many children and young people, educational institutions are the main source of arts access for them, and for less privileged young people this is often the only avenue to access relevant information and opportunities.

CHAPTER 3

FROM THE THEORETICAL FRAMEWORK TO EMPIRICAL RESEARCH

Innovative participative applied research in the territories: strengthening individual and collective cultural competences by conceiving education as a whole

This chapter describes the actions and developments undertaken by the partners to support the creation of and access to pathways for strengthening individual and collective competences and to promote social cohesion in the territories. The French case study represented by APP network focuses on the development of a new certification process using digital badge technology, based on an educational innovation for developing reflexive practice and the strengthening of self-esteem and self-reliance of learners. The Italian case study represented by Istituto Luigi Sturzo focuses on the significance of cultural heritage and its valorisation/dissemination to use culture as a tool to promote active and global citizenship, to connect memories, territories and personal growth, and to strengthen cultural competences. The Portuguese case study represented by CAI focuses on social street work and training aiming at promoting the social inclusion of marginalised groups. The English case study represented by Loughborough University and its Storytelling Academy focuses on the digital storytelling process, as a tool to allow the creative expression of ideas, experiences and emotions that can be effectively used as a participatory approach for action research and community-led projects.

3.1 CASE STUDY IN FRANCE WITH THE NATIONAL APP NETWORK⁴⁹

Official website: 

3.1.1 APP network: an historic national laboratory for educational innovation

The APP training model was born as a response to the challenges raised in the 1980's regarding integration and social inclusion in territories, concerning access to knowledge, training, qualifications, employment for all, youth and aging.

The first specification officially began on 21 June 1985, from a consensual formulation between the French state and the actors involved in the first APP experiences, to develop an innovative pedagogical approach based on *accompagnement* of a self-directed-learning.

The brand and specification were officially registered with INPI⁵⁰ in 2005 by the French state. Much more than a brand, the APP label is a vision of training, imbued with the humanist beliefs and values stemming from lifelong learning.

From 2009, the management of the label was assigned to the APapp (Association for the Promotion of the APP label)⁵¹. The latter was then responsible for the facilitation of a unique network, dedicated to

⁴⁹ Réseau des Ateliers de Pédagogie Personnalisée (APP) = Network of personalised pedagogy workshops

⁵⁰ INPI is the acronym of the National Institute of Industrial Property, a public institution of an administrative nature, under the tutelage of the French Ministry of Economy, Industry and Digital, based in Courbevoie, Hauts-de-Seine, France.

⁵¹ APapp (Association for the Promotion of the APP label): association of the 1901 law whose statutes were adopted by the General Assembly of March 12, 2007. APapp is owner of the label APP since March 2009.

grouping any training activities, whatever their status⁵², around the label both organizationally and by the quality of their educational approach.

Therefore, a structure that decides to carry the APP label is committed to implementing and respecting seven fundamental principles.

The APP training model addresses issues of mobility, qualification, employability in the knowledge society and the growing rise of digital technologies at both French and European level.

To date, more than three million men and women in France have completed training paths in structures bearing the APP label⁵³, of a composition which shows great diversity, predominantly female.

3.1.2 The APP mechanism for the development of the eight European key competences

The APP network is, above all, located in cultural territories where APP professionals act and intervene in accordance with the third fundamental principle, namely dedicated to *Territorial Anchorage*. Every day, APP professionals think local, act local and are diving into the heart of their territories to be in touch with the cultural heritage common to all men.

As a result, APP training models are steeped in the development of an open training environment⁵⁴, conducive to promoting the *Apprenance* defined by P. Carré⁵⁵ as:

A durable set of pro-learning provisions in all formal and informal situations, experiential or didactic, self-directed or not, intentional or fortuitous. (Carré, 2005).

The innovative nature of this training model lies in that it contains the inherent ingredients of a learning organisation for the developing of the eight European Key Competences, at the service of individuals, and by extension, at the service of companies and the territory.

Operationally, the reality of implementing the seven principles from the APP specification is constantly supported by humanistic values, is conducive to the development of the person, to the engagement of citizens and to collective responsibility.

For more than 35 years, the APP network has taken as its educational and social mission to encourage a person to become self-aware, to develop that sense of self and find ways to move forward in their personal, social and professional life.

Nevertheless, although the social impact from the APP approach is very real, the lack of elements of evidence meant it had never previously been measured.

Effects resulting from the APP mechanism for developing the European key competences by learners can be formalised as follows:

⁵² The organizations bearing the APP label fall under multiple statutes (associations, companies, structures under the national education, training centres for apprentices, etc.).

⁵³ Nearly 200 access points to accompaniment and training in Metropolitan France and DOM-TOM.

⁵⁴ **Open training environment:** see Annex APP educational environment assessment according to the 13 GENIP grid components.

⁵⁵ **Philippe Carré** is a French academic, professor in sciences of education at the University of Paris West - Nanterre La Défense, and head of the team "Apprenance and training of adults" at the Cref (Centre for Research Education Training) at this university. He is the author of the book "Apprenance: vers un nouveau rapport au savoir." (Carré, 2005).

- Strengthening of self-esteem and the motivation to learn.
- Development and/or reinforcement of empowerment.
- Strengthening of the capacity to act, the dynamism, the accountability, the capacity to undertake and to adapt.
- Development of curiosity and critical thinking.
- Development of communication and of the relationship with others.
- Inclination for social reintegration.

3.1.3 Development of an APP validation device to learn how to recognize, value and validate experience within the European framework of the eight key competences

In January 2015, APapp embarked on an ambitious project called "*the CCE project*", CCE (Compétences Clés Européennes) for European Key Competences, which aimed to develop an APP validation device, bearing the signature of the APP training model.

The CCE project started with an analysis of APP activity, in order to understand what was leading learners to "mechanically" develop the eight European key competences during a training path in APP.

The ambition of *the CCE project* was to design and develop an original APP validation device, which would "reveal" - in the photographic sense - transformations such as the strengthening of the power to act, a new dynamism, strengthening the capacity to adapt, and the development of a social and cultural life marked by tolerance and openness to oneself and to others; transformations that were observed amongst learners but that had remained until then "silent" (Jullien, 2009).

The Eure-K action-research, called RA-APP⁵⁶ was conducted within *the CCE project*, together with APP network professionals and willing learners, with the aim of experimenting with new pedagogical modalities, as vectors of that "revelation".

In other words, it was to make visible the *transfer* of formal, non-formal and informal learning outcomes:

Install the concern of the transfer at the very heart of the learning process, as an emancipatory force of the learning process and a desire to enable the one who knows, to know that he knows, to know what he knows is for, to know what he can do with what he knows, and where he can use it, to what questions it answers, how he can in turn take it, distort it and create new solutions. (Meirieu, 2015).

Experiments have allowed the project to

- **Make this state of development** visible, through the search for transformative moments for the learner.
- **Strengthen the practices of *accompagnement* in self-directed-learning** by raising awareness by all professionals of the APP network of factors that promote the emergence of the profound transformation of the activity habits of learners.
- **Make APP teams aware of innovative practices for formalizing outcomes of the experience** and give learners the opportunity to gain evidence of their own transformation.

The CCE project sketched the lines of a new evaluation paradigm, and of a certification of a new kind.

⁵⁶ For more information, see document about the 10 AR conducted in the frame of the **Eure-K** project: <http://www.eure-k.eu>

3.1.4 Development of a system of certification of a new kind focused on the 5th European Key Competence to strengthen the empowerment of individuals

The CCE project has led to the development of an APP validation device focused on the experience of learners in a reflexive approach, designed according to the principles and values of the APP training device (often summarized as the "the APP approach").

Thanks to these developments, in 2018 APapp added a first APP certification Apprenant Agile to the inventory of French certifications. The APapp is the national institution that owns this certification and guarantees its quality.

The certification Apprenant Agile is based on the 5th European Key Competence dedicated to "*personal and social skills and the ability to learn*," which is at the core of the APP's *accompagnement* in self-directed-learning practices.

This certification of the APP network covers two areas of competence referring to the ability to learn and the ability to adopt a reflective approach; it specifically addresses six transversal skills⁵⁷ essential to the treatment of all personal, social or professional situations.

The certification recognizes the development and enhancement of a learner's abilities to adopt new tools and new methods or techniques to enable him to learn better throughout an APP path. Most of all it recognizes his ability to take a step back from real-life experienced situations, making him aware of moments leading to meaningful learnings.

As a result, the certification Apprenant Agile recognises and values the learner's ability to acquire new knowledge but also recognises and values the strengthening of their self-esteem and self-reliance through development of a reflexive practice.

These abilities reflect his understanding of his way of being, thinking, learning and interacting. In short, they reveal his ability to cope better with change and to evolve better within societies of knowledge, acceleration and cross-breeding of cultures.

The Apprenant Agile certification is organized as part of the APP validation device, which is based on a formative evaluation throughout the training path in APP. It is punctuated by the validation of APP badges during three stages of a learning process (see appendix on the three stages of the certifying path Apprenant Agile (see Annex of the 3 stages).

The certification Apprenant Agile is given in the form of the badge Apprenant Agile.

3.1.5 Eight APP digital badges have been developed to date (Dec 2020)

For learners:

- The "Exploring My Route" and "My Compass to Learning" badges, which recognize commitment to a process of self-determination.
- The "Building my skills" badge recognizes the ability to identify and value the six multi-purpose skills mobilized during experienced situations.

⁵⁷ Cf 6 Masciotra' multi-purpose skills

- The "My Learning to Learn Toolbox" badge recognizes the ability to take a reflexive approach to identifying one's learning profile and develop methods, tools and techniques to learn and cope better with change.
- The "Architect of My Projects" badge, which recognizes the ability to carry out a project that makes sense to the person.
- The "Agile Learner" badge is a certification badge that recognizes the ability to value one's ability to learn and adapt⁵⁸.

For APP teams⁵⁹:

- The "Competence Valuer" badge, which recognizes commitment to a professionalisation process, in order to develop innovative supportive practices in the framework of the APP validation device *Apprenant Agile* which will "make visible the invisible, by evidence and not exam".
- The "Task Valuer" badge, which recognises professionalisation of the capacity to accompanying one or more learners to get *Apprenant Agile* certification, as part of a learners' experience-centred APP validation device, in an individual and collective reflexive approach.

The APP digital badge is therefore used as a motivational tool, an educational support and a tool to promote the recognition of people in an ecosystem of trust inherent in the philosophy of digital badges.

3.2 CASE STUDY IN ITALY WITH THE ISTITUTO LUIGI STURZO IN ROMA

Official website: <https://www.sturzo.it/en/>

3.2.1 Istituto Sturzo and the role of a modern cultural institute in Italy

The Luigi Sturzo Institute is one of the most important and prestigious cultural institutes in Italy, founded in 1951 by Luigi Sturzo, who contributed to spreading culture in Italy, Europe and internationally.

The protection and enhancement of its rich cultural heritage is one of the main objectives of its activities. The conviction that culture is an asset for all, and that it has a value which citizens should enjoy and to which they can contribute, is deeply rooted in the identity of the Institute.

The Institute possesses a considerable documentary heritage consisting primarily of Luigi Sturzo's papers and numerous other collections by Catholic politicians who have been of decisive importance to the politics of Italian governments from World War II to the present day.

These assets currently amount to 117 collections equal to more than 20,000 document envelopes, 1,300 posters, 100,000 photographs, 1,450 audio documents and about 650 films. These are historical collections, all of which have been declared of considerable historical interest by the Archival Superintendent for Lazio and are renowned amongst private collectors, whether individuals or parties and organizations.

In addition to this there is a unique, rare book collection, difficult to gather and of irreplaceable importance, both for the history of the birth and development of social sciences in Italy and the history

⁵⁸ Video of a certified « Apprenante Agile » on 4 March 2020 : Youtube https://youtu.be/Tb3R4_8ZTvk/ / Facebook <https://www.facebook.com/reseauapp/videos/304505660505633/>

⁵⁹ Video of an APP trainer: Youtube <https://youtu.be/l7nVz-wkXWs/> / Facebook <https://www.facebook.com/reseauapp/videos/211594400017369/>

of political thought from the last century to today. To date, the library holds a legacy of over 140,000 monographic volumes and is responsible for the updating of 60 periodicals.

This heritage, which tells the story of Italy but also of Europe and international relations in the 20th century, is kept inside a splendid palace, Palazzo Baldassini, built by Antonio da San Gallo the Young between 1515 and 1518. The palace was constructed during the Renaissance, a period in which Italy was at the centre of an intellectual revolution that brought great innovations in the artistic as well as the architectural fields. Frescoes by painters from the school of the famous Raphael are still preserved there. Inside this 16th century palace, the history of the 20th century is preserved.

In recent years the Institute has been engaged in a process of profound renewal by carrying out multiple initiatives of promotion, presentation and cultural production, with the intent of being in tune with the radical transformations that characterize major Western democracies while maintaining its historical and cultural identity.

The Institute has, on the one hand, continued to pursue those general objectives that have characterised it since its origin as a cultural institution able to offer a point of reference for understanding the process of development and democratization that has taken place in the country since the post-war period. In this perspective it has continued its activities of conservation and enhancement of cultural heritage, and has designed and implemented research projects and training initiatives.

At the same time, it has promoted an intense program of cultural activities that make use of the collaboration of public and private institutions, both national and international, to promote wider dissemination. To do this it has expanded its target groups, facilitated virtual access to knowledge and the digitization of heritage and used creative and innovative methodologies for the dissemination of tangible and intangible heritage material.

The Institute has continued its work of enrichment of the archival and library heritage and presenting activities aimed at offering this cultural richness to an increasingly wider public. In this sense, the programme of digitization of heritage has continued an operation launched a few years ago aimed at "moving" cultural heritage from the printed or manuscript sphere to the digital one: these activities aim to relaunch a critical analysis of documents (paper, iconographic and sound) essential for the understanding of national and European history, making them more interesting and accessible, even to the younger generation.

In a situation of crisis for cultural institutions that has lasted for years, the Institute has invested its energies in the idea that cultural activity - understood in the broadest sense both as a historical awareness of its own identity and its relationship with other cultural and political subjects in the country, as an attempt to identify, through research initiatives, the prospects and possibilities for the development of democracy, and as an offer of civil and political training - can be a fundamental resource for overcoming moments of difficulty.

In this dimension, a central role is played by the training activities that the Institute carries out to provide all citizens with new paths of in-depth study on social and political issues, as a result of the enhancement of the documentary heritage and the research carried out, also proposing innovative activities and services, such as thematic journeys, digital narratives, guided tours, educational workshops, multidisciplinary seminars that contribute to strengthening the cultural offer to enhance

and make the most of the heritage in an increasingly broad and integrated way. The consolidation of the European and international dimension of the Institute, on the other hand, has fostered comparison and constant dialogue with other realities.

The theme of cultural skills and culture as a vehicle for social inclusion and active citizenship, and a tool for acquiring new skills, has played a central role in the Institute's activities in recent years, along various lines.

3.2.2 Culture as a tool to promote active and global citizenship and civic consciousness: the Universal Civil Service for Culture and Film Festival

Throughout the years, Istituto Luigi Sturzo has developed numerous projects that use culture, in its various expressions, to promote active citizenship, promote global citizenship and civic consciousness, and communicate the values and principles of the Italian and European identity, starting with its own heritage.

For instance, since 2015 Istituto Luigi Sturzo has hosted, volunteers from within the Universal Civil Service (formerly National Civil Service), engaged in specific projects for cultural heritage.

The Universal Civil Service is a social commitment and active citizenship experience, with a high educational value within Italian non-profit organizations and public institutions, for young people aged 18 to 29.

It grew from the conscientious objection to compulsory military service movement, becoming a National Civil Service with law 64/2001 and now a Universal Civil Service with legislative decree 40/2017, one of the pillars of the Italian Third Sector Reform.

Young volunteers dedicate a year to carrying out services and activities of public interest as a form of nonviolent defence of the homeland. This is a learning experience because at the same time they acquire skills such as problem solving, teamwork, relational skills or specific skills related to the area of their chosen project.

Amongst the areas in which the projects are designed and carried out, there is artistic and cultural heritage as well the historical, which in Italy is of particular importance because of the wide importance of our cultural heritage. Figures in a report from the National Department of Youth and Civil Service for 2017⁶⁰ show 27 projects (15%) in the area of Education and Cultural Promotion and 10 projects (98%) in the area of Cultural and Artistic Heritage.

In the same period, more than 25,000 volunteers were involved in the project on a national level, with more than 9,500 young people actively participating in cultural projects, with figures for the two mentioned areas easy to calculate. This clearly shows how culture and the preservation of the cultural heritage of the country is perceived as an activity of public interest and engaging the next generation in this activity is invaluable.

Istituto Luigi Sturzo participates by involving the volunteers in a project called "Digital library: giving memories a future", with the aim of continuing the conservation and enhancement of the documents

⁶⁰ Presidenza del Consiglio dei Ministri, Dipartimento della Gioventù e del Servizio Civile Nazionale, Relazione sulla organizzazione, sulla gestione e sullo svolgimento del servizio civile nazionale e universale, anno 2017, https://www.serviziocivile.gov.it/media/756977/relazione_parlamento_2017_stampa.pdf

and book heritage preserved by the Institute. The most meaningful part of the project is the involvement of young volunteers which achieves a dual result: the continued increase of catalogued and inventoried documentation, with an improved preservation of paper material through digitization and making it available to a wider public, and at the same time improving their cultural and citizenship skills as they become more familiar with an important piece of Italian and European history. The volunteers are guided in their experience by an assigned tutor (Local Project Operator) who becomes also a sort of mentor, sharing his/her professional experience and trying to enhance and value the skills acquired during the one-year project.

Throughout the years, the Institute has also engaged in numerous other projects using culture and its cultural heritage to promote active global citizenship. A series of audio-visual screenings, exhibitions of historical material, pictures and election manifestos as well as movies and theatre shows have been the means of sharing the values of our society using an easy, more direct language which can be better understood by everybody and prompts personal feelings and emotions. They are usually supported by a debate or a joint reflection, which follows on from the screening and helps facilitate the sharing of feelings, impressions and knowledge.

Amongst more recent initiatives, a film festival aimed at educating young people about global citizenship, called "Controlemalebestie: educare alla cittadinanza attraverso la cultura", has become a very popular one, involving many associations, artists and high schools. Groups of around 50 to 80 young people between 16 and 18 years old are supported through a learning experience which stimulates critical thinking and a deeper understanding of social behaviour and the challenges of society through film and theatre. After six months of the project, the participants themselves are asked to use any art form they choose to express their feelings on a specific topic addressed within the project (e.g. the law, the challenges of migration, the under-representation of women, etc) and to share these with the wider public in an open event. Through this experience, the young people engage more closely with values and topics, but also with culture and art. They learn to feel part of a group and deepen their understanding of the world, whilst at the same time improving their creative thinking and critical skills and enhancing specific competences such as communication and artistic expression.

3.2.3 Social innovation projects: enhancing the cultural offer and connecting culture, memory, territories and personal growth. Memory gate project.

For many years the Institute has been developing social innovation projects which have a fundamental characteristic that unites them: a deep connection between training activities, the goal of expanding knowledge and the cultural offer, a focus on personal growth and a strong link with territories and memories.

Numerous innovative initiatives have been undertaken in order to promote and share cultural production, as well as enable access to knowledge. These are activities and services (thematic routes, digital narratives and new paths for knowledge, guided visits, exhibitions, educational workshops, film festivals, the creation of App and E-books) which contribute to strengthening the offer of cultural institutions through the valuing and implementing of a wider and more integrated cultural heritage.

In other words, initiatives aimed at making a contribution to change and the transformation of our country take into account the identity profile of cultural areas that have traced Italian history. These initiatives have the common objective of experimenting with innovative models of endorsing and

implementing cultural contents as well as heritage through the use of multimedia technologies, which value the places and memories of a given territory.

One of the most recent projects, called *"Memory gate"*, co-financed by the EU Programme for social development's Lazio Region, aims to create an integrated system of development and supply of cultural products and services to enhance memories of the Cassino area and of the other municipalities which shape "The Great Path of Memory". This innovative enhancement model has its centrepiece in a multimedia journey which visitors experience as a journey into memory, whose narrative is constructed of images and sounds that transform the countless stories and testimonies of events that occurred during the Second World War into a story. This multimedia installation has a powerful effect on visitors who are able to immerse themselves in a historical commemoration of great emotional impact.

The project represents an innovative method of multimedia technologies, digital products, and storytelling which attract large and diverse audiences and values the area. Its strength lies in being of strong emotional impact, unique to the context in which it is installed, supporting visitors in a journey through their own roots and history, developing a sense of belonging to the area by enhancing their knowledge and understanding of it, and personal growth. Moreover, thematic journeys are also of interest to tourists, physically leading such visitors through the historical places of Cassino and its surrounds. A unique cultural system has therefore been developed which is able to achieve its ambitious goal thanks to narration.

3.2.4 Strengthening and recognizing cultural skills: K-Values and Eure-K

The Institute has also developed numerous projects focused on the enhancement and recognition of transversal skills, in particular cultural skills, through reflective methodologies. Cultural competences are considered essential as they could lead to personal fulfilment, social inclusion, active citizenship and employability.

Because of being transversal and fluid, it's important to ensure that cultural competence - especially in informal and non-formal contexts - is recognized, identified, analysed, and brought to the awareness and consciousness of those who possesses it, who for much of the time are not aware of it.

Amongst the most important projects addressing this issue, the European project KVALUES - Validating Adult Learners' edUcational ExperienceS - aimed at validating informal and non-formal learning of key competences throughout life, encouraging adults and young people in difficult conditions (usually unemployed) to transform the work environment into a lifelong learning environment through use of the digital storytelling methodology. Specifically, an action-research project in the participating countries focused not only on official procedures for the certification of work or professional skills but also on the assessment of the individual growth of participants in digital storytelling activities, in order to assess the increase in awareness of their expertise in combining narrative skills with their capacity to use technology. This has proved to be useful both for overcoming disadvantage and marginalization and for supporting the creation of connections between candidates and the labour market. At the end of the project, pilot digital curricula stories were developed as an evidence-based tool to raise self-awareness of skills and competences. With a focus on professional and personal achievements, these could be an additional tool to complement a traditional CV. A handbook - "Storie digitali curriculari per tutti" - was published highlighting the methodologies applied.

3.2.5 Specific competences for the cultural sector: CREA.M. - Creative blended mentoring for cultural managers

Finally, the Institute has promoted a number of different projects addressing the development and recognition of competences needed for working in the cultural and creative/artistic sector, reflecting on how to adapt skills to a sector with evolving professional skills and improve the transversal competences needed.

This particular sector is distinctive in that recruitment processes are usually less structured, and important and necessary key competences are often acquired over longer periods of time, often outside the formal education system,.

The European project CREA.M. - Creative blended mentoring for cultural managers - aimed to develop an innovative training curriculum to help cultural professionals improve their employability and support the mentee's understanding of the complexity of the cultural sector. The project aimed to support cultural managers in taking responsibility for their career, personal development and job-seeking by fostering entrepreneurial skills and creative thinking. Amongst the main activities was the development and testing of a kit of training procedures based on the blended mentoring methodology, i.e. on-site and remote activities conducted in a professional coaching relationship between a mentor (expert in the sector) and a mentee (direct beneficiary). Mentoring, as a process of informal transmission not only of knowledge but also of values, represents an informal learning approach relevant to work, career and professional development in the cultural and creative sector. Amongst the most relevant characteristics of the CREA.M mentoring programme are the developmental and empowering approach related to the identification and nurturing of the potential of the person as a whole, focusing on enhancing the traits a person possesses and not on what they are lacking. It aims to foster the knowledge, skills and attributes linked to the entrepreneurial competence, and the creativity which will give the mentee an advantage in a very competitive market such as the cultural labour market.

3.3 CASE STUDY IN PORTUGAL WITH CAI AND ITS INTERNATIONAL NETWORK SWTI

Official website: www.cai.org.pt

3.3.1 Context: History of Social Street Work in Portugal

The concept of Social Street work - without giving in to socialism - aims to engage the target population and communities in finding solutions. It was introduced in Portugal in the late 1990s when the Psychosocial Social school of Lisbon invited professionals from "*Club de Prévention*" (Prevention Clubs) in Paris, France and from organisations working with young homeless people in London, UK to visit them.

Before that the concept of street work was based in action against issues experienced since the beginning of the 20-century, where parish social services, charitable people or institutions or volunteers and social assistants ran services for poor people, amongst them children who lived or spent the day on the streets. These services provided meals or clothes, or placed children in homes.

This concept of street work was based on giving assistance to the poor linked to the charity of the Portuguese Catholic Church. In the 1930's, it was declared illegal to be a vagrant and charities turned their attention to providing the same services as before, but indoors. Poor children were put in hostels,

and hostels for young adults with mental health issues also appeared. This type of support continued until the revolution in 1974.

Despite the democratization of the state and the recognition by the Social Security sector of the Social Street work methodology as a tool for social intervention, only projects still based on the assistance model were granted support by local or national authorities. The main work on the streets was based in outreach centres targeting mainly children and youngsters and offering programs for leisure times.

At the beginning of the 80's teams of educators started to work with street children in their own environment. A Portuguese NGO called IAC (Children Support Institute) began a program in Lisbon city centre which immediately spread to neighbourhoods outside and into the areas where the children had come from. With the appearance of social problems that increased the need for street work such as homelessness, drug abuse and AIDS, teams started to work on the street targeting particular groups with the same problem and using the same approach to preventing a behaviour or attitude, but without a complete idea of a solution.

At the end 1997 Conversas de Rua launched a program of street-based youth work supported by drug prevention and social exclusion funds. These programs ran until the crisis of 2011, when funds were restricted again to indoor-based assistance projects only. Since that time some projects and youth centres have launched outreach strategies but not really street-based youth work.

3.3.2 CAI - Conversas Associação Internacional

CAI - created in 2013 and based in Lisbon, Portugal - is an association involved in social intervention in the field of youth, non-formal education and adult education.

It is aimed at social intervention, cooperation and education for human and social development in the areas of prevention, treatment, social inclusion of social issues, research, publications, training and cultural events.

To achieve its aims CAI offers three types of activities:

1. Training for both social street workers and vulnerable groups, such as NEET youth (Not in Education, Employment, or Training), migrants or refugees. Amongst them, some are related to the art-connection and the eight competences, such as "art education with vulnerable groups" or "social inclusion by intercultural education.
2. Participatory action research projects on the social street work methodology and related topics.
3. National and international organizations' support on training.

It develops activities in the following domains:

- Education, both formal and non-formal
- Individual, group and community intervention
- Youth work and youth workers' training
- Health and drug addiction prevention programs
- Human rights and children rights
- Social street work
- Theatre of the Oppressed in cooperation with Theatre Group - Holophote
- Drug prevention focused in nightlife settings, working both with the target population and with stakeholders (industry, staff, other actors)

- Youth activation and intervention with NEETs and the prevention of drop-outs
- Entrepreneurship and social economy
- Social diplomacy
- Art education, both visual arts and the performing arts, with children, youth and adults

For CAI art education activities are a very important tool for developing soft skills and technical skills amongst its target groups. CAI run a theatre group based on intervention and oppressed theatre, which is used as an open minded setting to raise target group participation and support them to reach solutions for their own problems. CAI run workshops on visual art (photography, drawing, sculpture etc) to improve learning skills amongst youngsters and young adults in order to prevent drop out or other issues.

Since 2013 CAI has worked in the field of youth activation to empower youngsters and prevent potential vulnerabilities and NEET situations. They provide training on soft skills to groups such as youngsters and youth workers in order to help support youth integration into the labour market.

CAI are specialized in the social street work methodology which they deliver as outreach with the target population and stakeholders. They have two local networks of organizations who provide field research into new strategies and tools and practice innovation.

At an international level, CAI has been the legal supporter and manager of the *SwTI, Street Work Training Institute* since January 2017. SWTI is part of the DISWN (Dynamo International – Street Workers Network), which is composed of 51 national platforms from Africa, America, Asia and Europe. The Network promotes Social Street Work services and advocates for the recognition of social street workers in each country in order to generate international solidarity between key stakeholders and promote equality, empowerment and human rights for people living on the street. It is acknowledged as a European network fighting against poverty and social exclusion.

3.3.3 The international level: Street Work Training Institute

The Street Work Training Institute (SwTI) is an offshoot of Dynamo International - Street Workers Network. This International Network of Street Social Workers, which brings together professionals from all over the world organized into national platforms, promotes and supports street social work in 48 countries in both the North and the South through collective reflection, exchanges and solidarity. The Network promotes social justice, empowerment and respect for the human rights of people living on the streets. It organizes itself to develop all common actions that can strengthen the action, recognition and visibility of street work and advocacy on behalf of the most vulnerable populations. It has its own Charter and secretariat and has collectively developed various methodological reference works.

As one of the priorities of Dynamo International - Street Workers Network is the training of street social workers, an International Training Institute was created in March 2012 to meet the training and exchange needs of practitioners around the world. Lisbon, the capital of a European country, a geographical crossroads and a historic gateway to the African, American and Asian continents, has been chosen to establish this international institute for street work training.

The basics of SwTI were built by an international think tank of experts. They declared the SwTI vision to be to “Contribute to the empowerment and professionalization of street social workers” and defined its mission to build and develop social street work skills and train social street workers. To achieve this,

they launched Basic, Ongoing and tailored training on the street social work methodology and promote open educational resources about social street work and related topics.

Social street workers, learners and trainers are involved in the construction of SwTI, its pedagogical content and strategic decisions. The training is intended to be cooperative and interactive. It is a question of building this participation in the widest possible way, a principle that is also applicable in the field, thus aiming at a greater emancipation and responsibility of the actors (social participation).

The general objective of the SwTI is to:

- Build and develop social street work skills and empower social street workers with the necessary skills to be effective in their practice.

Its specific objectives are to:

- Build pedagogical tools for social street workers
- Provide training to about 200 people per year in the medium term
- Deliver certified training (accreditation)
- Participate in the Network's advocacy effort.

3.3.4 Social street work - Principles

There is no real universal theoretical framework on this matter, but we can say that here and there social actors have, at a given point in time, favoured an “extra muros”⁶¹ approach, with a strong ethical drive formed of respect and tolerance for the most excluded populations.

For these people the challenge is to be as easily accessible as possible to children, young people and adults who live in precarious conditions and who suffer multiple forms of exclusion.

Through their proximity and integration in the most excluded areas, social street workers are the first and last link in the chain of education and social assistance, when all else has failed.

The underlying idea in social street work is not to take a person away from the streets or their surroundings “at all costs”, especially if it consists of compartmentalizing them in a new social context where they will feel uncomfortable. Whatever the context, be it a child, a young person or an adult, the work of support means building self-esteem and developing personal skills independent of the degree of exclusion, and enabling participation in social life. In respecting people’s fundamental rights, street work aims to protect the most vulnerable people and to give them the means to protect themselves.

3.3.5 Looking for a training policy for SwTI?

According to J. Blairon (2010), “any training policy is also a policy formation. With this formula, we wish to draw all the conclusions from the observation that in contemporary economies, cultural capital occupies a central place. The same applies to everything related to the formation of this capital; training and social street work are concerned, as well as the relationship between these two fields of activity”.

Thus, the ability to make visible what an unequal society tends to hide affects the formation of policies; the way in which this reality is explained depends on the training policy that will be implemented. The reciprocal link between education and politics is played out at several levels, including the very unequal legitimacy of the voice.

⁶¹ ‘outside the (city) walls’

Finally, an assimilationist tendency (producers of cultural capital, forms of knowledge) makes it difficult to build a training policy appropriate to the challenges of the reality concerned, which is always likely to have to "mould" it into neighbouring but opposite forms.

This seems to us to reside in the recognition of this named "capital" specific to workers' collectives. We mean, amongst other things, "contract capital" (which we oppose to "land capital" and "financial capital" in the context of this reflection):

- Autonomous ways of giving meaning and value to work, both in its human and technical dimensions;
- Forms of work that are invented and constructed by collectives in the experience.

These two dimensions affirm the ownership of collectives over the creation of their cultural resources and, by the same token, highlight the contribution of these collectives to the production of society; more precisely, the contribution of collectives to the construction of everything that is necessary for a production to exist: knowledge, creativity, social relations such as trust, reciprocity, even the consciousness of the collective.

Particular attention must be paid in this context to collectives that take the form of a network; they have to face a difficulty of their own, namely the dialectic between belonging and singularity. This difficulty can lead the network to resort to excessive "smoothing" of singular realities.

3.3.6 8th competence as a mean to develop other skills

Methodology remains in the academic field and in few field projects.

CAI have been involved in different projects which are based on cultural competence (the eighth competence) as a mean to develop life skills for those who participate in them. This strategy includes the qualification and validation of the learning outcomes that different participants have experienced. Both contribute to increasing the inclusion of participants in their social environment and to improving their self-confidence.

Three different projects presented the same concept but for three different target populations and with three different aims.

3.3.7 SLYMS project

This project aimed to empower migrants and refugees and enhance their social inclusion in their host societies through the expression of their culture. The idea was to give a space where different cultural groups living in the same community could each show their cultural background. This might be language, cultural heritage, music and folklore, handicrafts or cookery, using intercultural festivals organized in each partner country as the context for this exchange. Members of these groups could also be engaged as workers during the festival, gaining not only a salary but also a certificate that could help them integrate in the community. This dynamic aimed to boost knowledge of cultural backgrounds and at the same time contribute to participants' inclusion through the recognition of their cultural skills.

The SLYMS project not only contributed to members of the community's knowledge about others, but to the recognition of their skills, with the potential to improve their integration into the labour market. <http://slyms.uth.gr/>

3.3.8 Azulejos (Portuguese Tiles) Workshop

This project aimed to integrate adults with low qualifications into the labour market through attending workshops where they hand-painted *azulejos*, or Portuguese tiles.

Azulejos date as far back the 13th century, when the Moors invaded the land that now belongs to Spain and Portugal, but they secured their foothold in Portuguese culture between the 16th and 17th centuries. The word *azulejo* stems from Arabic roots, meaning 'small polished stone'. Originally they were fairly simple structures in neutral tones cut into geometric shapes.

It wasn't until Portugal's King Manuel I visited Seville and brought the idea back that Portugal truly adopted this artwork into its culture. The tiles were used to cover the large areas of blank wall that were common inside buildings during the Gothic period.

Antique *azulejos* were decorated in a simple colour palate, dominated by blues and whites. It is believed that these colours influenced the Age of Discoveries (15th – 18th centuries) and were considered fashionable at the time. The other colours that appeared were yellow (sometimes looking like gold) and green.

During the last couple of centuries, the use of *azulejos* expanded. Today, it is common to see them decorating churches, monasteries, restaurants, bars, railway and subway stations, palaces and regular homes. They are also used extensively used in interior decoration.

The production of handmade *azulejos* requires a lot of artisans specialized in the technique but is also open to developing skills such as creativity, social and soft skills.

Organizations from civil society use these workshops as a therapeutic or occupational space where their customers can develop their soft skills or as the instigation for a future job in the artisan sector. Our experience is with drug addicts, where we aim both to promote skill development and to include them in the labour market given that jobs in this sector are easily attainable.

3.3.9 Heritage handmade techniques Projects

This projects aims to integrate dropouts into the community, particularly targeting NEET youth.

Portugal is a country with a very old heritage and a huge need in the labour market for those skilled in heritage craft techniques. The dropout rate from compulsory schooling is very high in some regions of Portugal and associations and national government organisations make use of this type of career to complement formal education to try and lower these rates. Social street workers supporting young adults use these projects as youth activation, developing soft skills and given participants diplomas they can use to get into the labour market.

3.4 CASE STUDY IN THE UK WITH LOUGHBOROUGH UNIVERSITY

Official Storytelling Academy website: <https://storytellingacademy.education/>

3.4.1 UK wider picture: Adult lifelong learning and skills

According to Foresight (2016), UK efforts in terms of skills and lifelong learning are focused on enabling freedom of opportunity, providing people with the tools to adapt to a changing world and promote social mobility, inclusion and wellbeing. The same report states that skills for employment will be crucial in improving the UK's productivity, resilience and ability to thrive in an uncertain future. The emphasis

of the UK promotion of lifelong learning skills seems to be centred on improving job opportunities at an individual level, which would 'pave the way to a future where continued learning would be a new way of life'; driving inclusive growth and enabling higher living standards. When it comes to skills at an adult level, UK efforts are driven by the goal of making further training and learning opportunities accessible to individuals who are seeking job opportunities, who have entrepreneurial aspirations or who are looking for business opportunities within the industrial strategy sector. Policies and discourses in place lean towards promoting individual efforts from which inclusivity could emerge, but with not enough recognition of the relevance of culture-related skills, crucial for individual development within a multicultural society.

Many have reiterated an appeal to European governments to allocate the same level of sustained investment in education and cultural activities as other areas crucial to Europe's global economic competitiveness and stability (Committee on Culture, Science, Education and Media, 2019). The recent Resolution 2270 (2019) on the value of cultural heritage in a democratic society further recommends European governments to direct culture and heritage into education in more effective ways, and to revise education curricula and vocational training in order to create better synergies between arts, economy, technology and science, and to stimulate interaction between technologies, creative arts and entrepreneurship (Committee on Culture, Science, Education and Media, 2019).

For years, many researchers in educational policy research have argued that policies behind education are 'under the spell' (Biesta, 2006) of markets and its agendas. Harris (2007, in Hoskins 2008) explains that the discourse of education policy has entirely been taken over by the discourse on the economic imperative and even a discussion of inclusion or lifelong learning has become part of this narrative. Harris (2007) claims there is no longer any space for a dialogue on the values of human life and meaning and there is no discussion on solidarity and acting together.

3.4.2 The Storytelling Academy at Loughborough University

The Storytelling Academy at Loughborough University is an interdisciplinary research team based at the School of Design and Creative Arts.

Applied Storytelling has become a key research strength at Loughborough over the past five years and one where they have an international reputation for excellence. They have been involved in over 25 projects of various sizes, funded by organisations as diverse as AHRC, NERC, ESRC, MRC, EPSRC, the British Academy and the European Commission.

The work is invariably interdisciplinary, involving collaborations with the health, social and environmental sciences and both academic and non-academic partners, from local community organisations to large NGOs. They have worked throughout the UK, but also across Europe (with partners in France, Spain, Italy, Malta, Greece, Austria, Germany, Belgium, Netherlands, Lithuania, Poland, Turkey and Norway), and in low-to-middle income countries across the world (Kenya, Uganda, India and Colombia). They are also developing a programme of work in collaboration with the Smithsonian Institution in Washington DC.

How it all began: the Digital Storytelling Process Explained⁶²

It all began in California in the late 1990s, when a group of artists and media professionals started exploring the idea of using technologies to empower lay practitioners and everyday people to share their personal stories. Gravitating to the San Francisco Digital Media Center - funded in 1994 by Joe Lambert, Dana Atchley and Nina Mullen - they developed the basis for a community workshop called "digital storytelling".

In 1998 they moved to Berkeley and the Digital Media Center became the Center for Digital Storytelling, and in 2015, the organization became, simply, StoryCenter.

The Digital Storytelling methodology started spreading in Europe in 2003, when the BBC organized the first international conference on digital storytelling in Cardiff, Wales. Since then its popularity and applications have been constantly growing worldwide.

In the following paragraphs, three projects developed by Loughborough University's Storytelling Academy are described to illustrate how digital storytelling can be applied in a variety of formal and non-formal educational contexts to enhance transversal skills and to demonstrate its potential as an innovative way to foster the eighth key competence.

These examples have been selected in particular to prove the flexibility of the digital storytelling process as a tool for allowing the creative expression of ideas, experiences and emotions in a wide range of media. Furthermore, as described in these three examples, Digital Storytelling has been effectively used as a participatory approach for action research and community-led projects.

3.4.3 CErTiFY project – Crisis and Employment: Tools and Methodologies For Your Future⁶³

Over the last decade, open, non-formal and informal learning pathways have been recognised at the centre of the European debate as a key component in achieving the objectives of the lifelong learning program. However, in many cases people themselves may not be aware of the transversal and basic skills they are developing through such learning and the important role these can play in their competitiveness in the labour market.

The CErTiFY project⁶⁴ seeks to help individuals wanting to work in the Cultural and Creative sectors, considered to be a sector for investment by the European Commission, by developing and testing a new methodology based on digital tools for people to identify and recognise their transversal skills, as identified in the 2020 strategy. Indeed, the characteristics of the Cultural and Creative sectors, with less-structured recruitment processes and key competencies often acquired over longer periods of time and outside the formal education system, mean that recognising such skills is essential both for candidates embarking on their early careers and the adult population seeking to work in this sector but not able to find an appropriate position.

The two digital tools which will be developed and tested as part of the project are: a smartphone application to create digital 'curricular' stories and an e-learning platform to support and guide job seekers in applying for jobs. Together these tools will help adults better align their competences with

⁶² [Watch a video introduction by Joe Lambert: <https://vimeo.com/33556414>]

⁶³ Project's results will be published on the on the Erasmus+ Project Results Platform at the following address: Project Card

⁶⁴ CErTiFY EU funded project website: <https://certifyproject.com/>

those in job descriptions, so that they become more confident and better placed to promote their professionalism.

3.4.4 The Museum for the United Nations: My Mark My City⁶⁵

Community storytelling has always helped communities reflect on shared values and differences. But it can also be a powerful way to engage communities with the issues of sustainability and climate change.

For My Mark: My City, UN Live – The Museum for the United Nations paired the Kenyan creative community organisation Hoperaisers with Dr. Antonia Liguori from Loughborough University in the United Kingdom. Together they have piloted a project that was inspired by “The Reasons”, an adaptation of a traditional form of conflict resolution from Sardinia, Italy. It uses storytelling to bring people together in a public “mock court” to explore community environmental dilemmas.

Over three days, they worked with 10 community leaders, mostly women, from varied communities close to the Dandora dumpsite in Nairobi. Dandora has a debated legacy, both as a cause of unsanitary living conditions and as a provider of economic employment for rubbish-pickers.

The aim was to engage community members with ideas for the site’s future, from turning it into a recycling centre to creating sports or arts facilities for local children. Each participant created a story with key messages about their proposed solution, with their ideas then woven into a single song by the Kenyan musician Daniel Onyango. During the public event, 10 members of the audience were invited to reconcile the conflicting views emerging from the stories with additional opinions gathered during an open discussion, and then deliver a “verdict” on behalf of the whole community.

Imagine if we could create community storytelling initiatives like this one across the world, using conversation and music as a driver towards action and to create lasting environmental change.

3.4.5 Storying the Cultural Heritage: international projects in collaboration with the Smithsonian Institution

“The digital storytelling process helps us transform isolated facts into illuminated, enduring understandings” (Porter 2015).

The research project ‘Storying the Cultural Heritage’ investigates how “storying” a cultural heritage topic (namely creating digital stories inspired by museum objects from the Smithsonian collections) can represent a way of making information come emotionally alive in a learning process aimed at improving 21st-century skills.

Founded in 1846, the Smithsonian is the world's largest museum, education and research complex, including 19 museums and galleries, the National Zoological Park, and nine research facilities. The Smithsonian Center for Learning and Digital Access (SCLDA) is the Smithsonian’s central education office, offering learning experiences and resources across disciplines, and for learners in both formal and informal settings. SCLDA’s outreach encompasses the digital arena, which enables educators and learners to connect with museums and research centres through the Smithsonian Learning Lab (<https://learninglab.si.edu/>), an online platform that facilitates access to millions of Smithsonian resources, which include images, recordings, texts, websites, and more.

⁶⁵ International projects in the global South in collaboration with UN Live: more information on other initiatives led by UN Live on the website: <https://museumfortheun.org/>

Collaborating with the Smithsonian offered a unique opportunity to test, both face-to-face and virtually, the effectiveness of digital storytelling to enhance the 4Cs (Creativity, Critical thinking, Collaboration, Communication) in both formal and informal learning. The researchers had access to the Smithsonian digital collections within the context of SCLDA's ongoing development of new heritage-related learning resources, and involvement in public engagement programmes that support different types of learning.

This project explored in particular the integration of the Digital Storytelling (DS) methodology into the Smithsonian Learning Lab; the adaptation of the five-step DS process during pilot workshops; the impact of the DS approach on participants; and the potential of integrating this methodology into online learning resources and for community engagement.

All of the pilot programmes took place in spring 2018 in the Washington, D.C., area, with multiple audiences: secondary school educators, and pairs of parents and their middle-school children. These audiences came from SCLDA's ongoing public engagement programmes: a professional development series for community college educators (Montgomery College-Smithsonian Fellowships, in suburban Maryland), and a community literacy programme (Fairfax County Public Schools Family Literacy Program, in suburban Virginia). The pilot programmes were designed and developed by the researchers in collaboration with educators in several museums and partner organisations together with DS experts, and were presented in both formal and informal learning settings.

Workshop participants engaged in a self-reflective process whose goals were to understand if and how Digital Storytelling can enhance the 4Cs; to identify which step/s of the creative process has/have had an impact on a particular skill; and to highlight any moments in which their emotional responses and feelings supported the learning process. The researchers also intend to recognise any limitations and challenges of the DS methodology when applied to explore how individuals connect personal memories to museum objects.

Four months at the Smithsonian Center for Learning and Digital Access gave Dr Liguori the opportunity to rethink and challenge Digital Storytelling as a practice and explore the potential of using this method to enhance 21st-century skills. In particular, incorporating Digital Storytelling as a teaching strategy in the Learning Lab supported a new workshop structure, one designed to facilitate effective intergenerational dialogue, overcome language and digital barriers, and enhance participants' learning.

This project demonstrated an ideal fit to marry the use of the Learning Lab with DS, especially for object-based learning. In addition, the collections produced for the two workshops offer models to support replication.

For the general public involved in informal learning, applying DS in the Learning Lab was very rewarding because they had the perception of being knowledge producers, as if their intellectual production was as meaningful as an artifact in the museum. Seeing their digital story uploaded in the same place gave validation to the participants who could share their product through the web link, and it also enabled creativity since the Learning Lab collection can now be copied and adapted by other users. For the participants involved in formal learning, the combined use of the Learning Lab and DS during the training process effectively modelled the use of the Learning Lab and represented a new entree for digital users to the platform itself.

[What we learned] - From a Digital Storytelling and workshop facilitation perspective, the main takeaways are that:

- co-designing the structure and aims of the workshop is essential especially when learning and social interaction are paramount to the experience and the process;
- facilitating a meta-workshop with educators involved in formal learning represented an enriching process for all the people involved (including the facilitators), and dismantled those potential barriers that teachers can build up when they assume the role of learners;
- removing the focus on the production of the stories and emphasising the importance of the process can appear controversial, but it enhances learning outcomes: even if the screening session did not include all the videos produced by the participants, or even if it involved only the sharing of some draft edits, the process did not lose its effectiveness. Further, the sharing phase was extended online as participants continued to complete and submit their digital stories after the end of the workshop for inclusion in the online Learning Lab collection.

Reflecting from a 21st-century learning perspective, this research project exemplifies how using both Digital Storytelling and the Learning Lab together unlocks creativity and demystifies the use of cultural artifacts for teaching. It also shows how the combination of the two increases accessibility in different ways for different stakeholders. Regarding the 4Cs (Creativity, Critical thinking, Communication, and Collaboration) researchers learned that these skills are often combined, and it is difficult to separate them. Skills are developed through different stages of the Digital Storytelling process, and the primary challenge – still to be explored in future research – is how to assess these skills through Digital Storytelling. The majority of the educators involved in this project acknowledged that “Crea-tical thinking” (meaning a combination of Creativity and Critical thinking) is the essential skill to be enhanced in the younger generation, to help them cope with complexity and change in today's digital world (Trilling & Fadel 2009). As a remedy to this lack of abilities and dispositions in identifying, understanding and creating multiple perspectives, this research suggests bringing multiple voices to the fore and using storytelling as a way to do so.

CHAPTER 4

WHERE ARE WE GOING?

Art-Connection potential, ambition and goals

This chapter describes the ambition and goals of the action-research projects developed within the project, starting from the partnership specificities. It defines innovations brought by the partners of the Art-Connection Project to support the creation of and access to pathways for strengthening individual and collective competences.

4.1 ART-CONNECTION POTENTIAL OVERVIEW ON ART-CONNECTION PARTNERS' INNOVATIVE CONCEPTS AND METHODOLOGIES TO RECOGNIZE/VALIDATE EXPERIENCE OUTCOMES

Summary of Art-Connection partners' innovative potential

Pedagogical model favouring a proximity approach to talk to individuals, groups of children, young people or adults who need support or cannot be reached by existing organizations and institutions.	<ul style="list-style-type: none">- The SwTI pedagogical model advocated by Dynamo International Street Workers Network, focused on the constant articulation between practical, theoretical and political axes.
Pedagogical devices to recognize, let emerge, assess, validate and/or certify experience outcomes	<ul style="list-style-type: none">- The APP Validation-certification device <i>Apprenant Agile</i> to validate/certify experience (according to life experience and not through exams) with digital open-badge technology.- The Kairos methodology.- The Digital Storytelling methodology.- The mentoring methodology.
The reading grids of individual and collective skills to translate one's experience into the 8 European key competences of the European framework	<ul style="list-style-type: none">- The 6 multi-purpose skills (Masciotra, 2006) Communicating = understand and being understood / Cooperating = participate in a common goal / Acting methodically = ensure efficiency / Exercising one's creativity = innovating / Reasoning logically = ensure consistency / Exercising one's critical and ethical sense = respecting one's values and personality- The 4Cs Creativity / Critical thinking / Collaboration / Communication

4.1.1 Innovations brought by the French APP network into the field of lifelong learning

A validation device designed as a systemic process through life course

The APP validation device *Apprenant Agile* is based on three validation principles, coming from research work in the human sciences and in Neuropedagogy, which are activated concurrently, throughout the training path (duration: space-time), to translate experience into skills.

Summary of the three APP principles of validation:

- The project pedagogy, where project symbolizes the dimension of commitment and self-determination of the person in a learning process; the learner must have found the interest, the meaning of that commitment (Carré and Tétart, 2003; B. Schwartz; Trocmé-Fabre, 2013).
- Entering situations (Masciotra, 2006, 2013), consistent with the concept of inaction that emphasizes the existence of a dynamic relationship between action or activity and the particular way in which the person will act and react in a situation (Varela, Thompson and Rosch, 1993).
- A reflexive and dialogical practice as the basis of evaluation to reveal (in the photographic sense) and transfer one's learning outcomes (Galvani, 2004, 2020).

The first fundamental principle, that of project pedagogy, is the driving force behind the process of self-determination.

The second principle of entering situations, combined with the third principle of reflexive approach, gives access to informal learning: the learner draws on his experiences to understand what is at work for him.

The three principles are necessarily activated as part of appropriate *accompagnement* practices and in accordance with the ethical principles of the APP approach. This requires APP professionals to learn to observe and exploit the full potential of learning situations that are experienced on a daily basis in the APP environment, in terms of developing European key competences.

A practice to assessing experience in a research-learning approach.

The process of learning through research (self-directed-learning) stems from reflexivity into experience; it allows the learner to build links between formal knowledge, action knowledge and existential knowledge, in accordance with the principle of living (systemic).

To respect this principle of life, the challenge of evaluation is to find a way, through an approach to let things *happen*, *to let things emerge*, to respect the informal part of the experience, which by definition contains no strict intention of learning, so as to draw from it all the lived feelings it contains.

The APP validation device allows the learner to be supported through the methodology called *kairos*⁶⁶. This methodology facilitates awareness and transfer of the acquired experience in its intimate, social and professional reality, resulting from formal, non-formal and informal learning.

⁶⁶ **Kairos** is the third type of temporality that existed amongst the Greeks to define the right measure, the favorable moment. Kairos connects Chronos to Eon (measurable time to indivisible time) to allow the work of interiority which is essential to the expression of ourselves. (Trocmé-Fabre, 2013, p:120).

The methodology of Kairos is derived from Pascal Galvani's works on a *kaïros* exploration into the self-directed-learning process (Galvani, 2004, 2020).

Kairos is meant as a concept that at the same time is:

- a ritual to establish a rhythm, a tempo, to structure and secure the time for learning (time recorded in the learning process, as a "moment for oneself");
- a tool (a personal diary in which the learner is invited to freely note his significant and positive moments) and
- a set of collective workshops and individual interviews in a research-training process.

Methodologically and gradually, through introspection and verbalization, in an ethical pedagogical framework, the learner thus learns to let emerge the "traces" or "evidence" of his own process of transformation, "silent" to "*reveal*" them (in the photographic sense).

Designing a frame of reference as a competency identification support grid

A validation device designed as a systemic process in a logical route, inherently invites a paradigm reversal of evaluation and the questioning of a repository for calibration of skills (ref. Eure-K Memorandum).

In addition, the purpose of validation in relation to European Key Competences also implies the paradigm shift in the way "non-technical" skills are assessed.

In itself, the European reference framework offers a very broad scope and invites reflection on complexity.

Masciotra's six multi-purpose skills have helped to translate the reality of the skills mobilized and developed by learners, in liaison with the 8 European Key Competences framework.

A frame of reference that is combining the 8 European key competences and the 6 multi-purpose skills, has allowed the formulation of words to help identify and value the skills sought.

Development of an APP digital badge platform to promote a philosophy of re-knowledge in a trusted ecosystem (2018-2020)

The badge is a vector of social transformation: its purpose is to restore the power to act to the person by building his identity in a process of open recognition (thanks to *open source technology*) and valuing everything that the person knows how to do and his unique way of proceeding, according to a principle based on evidence (traces of activity) in an ecosystem of trust.

Evidence is scanned files hosted in a learner's badge. As such, they can take the form of any multimedia document deemed feasible and relevant by the learner. This includes written evidence (writings, descriptions, etc.), visual (photos, mental maps, diagram), audio, (recordings) or multimedia (explanatory video, staging, etc).

This evidence or "traces" attest to what is validated by a particular badge (mobilization of skills). A third form of evidence, not carried out directly by the learner but by a third party, is called "endorsement."

The purpose of APP digital badges is to highlight the diversity of skills mobilized and developed by learners in the frame of an APP training path, thanks to *open-source technology*; thanks to the latter,

the APP badges become communication tools that can be shared without limitation and adapted to a wide variety of uses: URL links on a site or on social networks, PDF format or paper print.

The APP digital badges, linked to the person and his personal learning journey, have been designed to pace and validate the steps of the learners' journey as part of the APP validation device (see platform *Apprenant Agile*)⁶⁷.

Innovations driven by the certification Apprenant Agile

The originality of this certification is that it identifies transversal skills⁶⁸ essential for the practice of any trade, regardless of the sector of activity.

It is also part of a new kind of certifying which is governed by a reflexive approach, that permits the ability to recognize and value any learning outcomes: formal, non-formal and informal.

Such certification enables the ability to identify and value unrecognized skills in many people who are not graduates or who are in particular situations (eg formerly illiterate).

This certification, based on a principle of evidence and not examination and supplemented by the philosophy of endorsements, undoubtedly introduces a reversal of the paradigm of evaluation, heralding a new path of certification.

The concept of endorsement is based on informal recognition by peers or third parties of what is recognized by a badge as part of a trust ecosystem. These endorsements - included in the file of the candidate - come as witnesses to the candidate's actions and contribute to the assessment of the level of certification achieved by the candidate. As such, they give a lot of sense to the validation process.

4.1.2 Innovations brought by the Italian Luigi Sturzo cultural institute into the field of lifelong learning

The theme of cultural skills and culture as a vehicle for social inclusion and active citizenship and a tool for acquiring new skills, has played a central role in the Institute's activities in recent years, along various lines:

- the development of projects that use culture, in its various expressions, to promote active citizenship, educate global citizenship and civic consciousness, transmit values and principles of our Italian and European identity.
- the development of social innovation projects that have a fundamental characteristic that unites them: the deep interaction between training, knowledge expansion, personal growth, territories, memories and the cultural offer.
- the development of projects focused on the enhancement and recognition of transversal skills, in particular cultural skills, through reflective methodologies.
- the development of projects addressing the development and recognition of the competences needed to work in the specific professional sector of the cultural and artistic world.

⁶⁷ Apprenant Agile platform: <https://apprenantagile.eu>

⁶⁸ **Transversal skills** are intra-interpersonal and relational skills (also called soft-skills or generic or multi-purpose skills or social skills or human skills...) that play an essential role in strengthening an individual's empowerment.

In its projects, the Instituto has made good use of the mentoring process and the digital storytelling methodology, which aims to show and recognize the skills acquired in a learning process, putting people at the centre of this process, and which can be particularly useful for making transversal competences - such as cultural ones - visible.

Narrative and biographical practices and tools are useful for giving voice to people, putting them in the condition of being able to tell and reflect on, in a transformative sense, their own life experiences. On the one hand, they allow the individual to gain awareness of their entire portfolio of knowledge and skills, not limited to the strictly technical ones; and on the other hand, they have a second level value, a meta-value, because by using narrative tools that make extensive use of reflection, the same individual acquires, improves and learns reflective skills, which move within the sphere of cultural, key and transversal skills.

4.1.3 Innovations brought by the Portuguese CAI into the field of lifelong learning

Social street work favors an innovative proximity approach where the client themselves play a predominant role in any action undertaken, from its beginning (the request) throughout its development (support). It is this trust-based relationship, built along with the subject, which will help break the silence and enable support to be given to that person.

The relationship uniting social street workers with their public is the result of a fine balance between formal intentions and informal appearances.

- To reach the unreachable – The objective of social street work is to talk to individuals, groups of children, young people or adults who need support or help but who seem out of reach, or who cannot be reached by existing organizations and institutions.
- Motivation and support – Working together with the target audience to help them make choices and potentially undertake alternative activities (school, work, hobbies), and when necessary, to seek other forms of support or treatment.
- Social Education – Teaching a target audience to use the established remedial system and being predisposed to making sure that the resources of the area supply said audience with the most appropriate services and tools.
- A 'bottom-up' approach – To improve the difficult adaptation process and reduce exclusion, which certain bodies subscribe to, whether indirectly through action on people's environments, or directly by working within groups of children, young people or adults.
- Political and Social Awareness – The social street worker must bear witness to the living conditions of children and young people in order to call for the implementation of measures that can bring about improvement to them. He must systematically hold the political authorities accountable regarding the situation and needs of people on the streets.

The margins for manoeuvrability in this field of work and in achieving the objectives mentioned here vary from one country to another. These variations depend on whether social street workers are linked to a public or a private organization, a local association (secular or religious), the degree of recognition of social street work and whether it features in legal texts. In truth, people from broken homes or in difficult situations, for whom the mechanisms organized to deal with social problems and their symptoms do not present a viable alternative, need relationship-based support which allows them to grow personally, as well as offering integration and participation in social life.

SwTI, in accordance with the Network's values and methodological principles, has defined the following pedagogical principles:

- Principle of self-construction: knowledge and skills acquired through professional experience;
- Principle of co-construction: knowledge and skills acquired through interaction between participants within training activities;
- Principle of participation: acquisition of the notions of social participation, solidarity, cooperation, allowing the optimization of the collaborative approach between the participants;
- Principle of reflective work: appointing the participant being actor of his practice, allowing awareness, consideration and questioning of his practices as to the motives, modalities, values and effects of his action.

Pedagogical Model

The SwTI pedagogical model advocated by Dynamo International Street Workers Network are focused on the constant articulation between three axes: practical, theoretical and political.

Three types of effects are sought in the context of social street work training:

- An improvement in the intelligibility of practices: practical axis
- The construction of founding references and strategic skills: theoretical axis
- The ability to compare situations, practices, programs, and policies: political axis.

- Practical Axis

We have seen that the modes of action of social street work can be very varied: so-called individual/relational approaches, collective or community approaches, offering a wide range of interventions (facilitation, awareness-raising, amongst others). The objective here is to build case studies aimed at empowering participants:

- To differentiate these three action logics specific to social street work.
- To confront them with their objectives and purposes, to study their expected and unexpected effects;
- To choose priorities between these modes of action with regard to the singularities of a situation;
- To consider a multiplicity of possible articulations between these dimensions (without necessarily posing that everything is possible in all imaginable forms).

- Theoretical axis

What is at issue here is to experiment with how to improve a theory specific to practices, to describe its source, constituent lines, the slopes they produce, the conditions of coherence and the points of flight. This exercise is intermittent and difficult. It should therefore be experienced as such as it requires skills that should be available throughout the module.

Approaching a multidisciplinary reading as a priority, it will be a question of addressing the problem of intervention techniques (in particular by sequencing them) and the different forms that this work can take. The idea is both to differentiate the action logics involved and to consider how they can constitute a kind of continuum. From the logic of action, we can study "experience stories"; these are an opportunity to deal with the question of the worker in the social space.

Finally, all the data presented here are confronted with the global socio-political context and in particular with the evolution of this nebula called "the" social".

- Political Axis

First, we place the political framework organizing the practices in a historical perspective. Then we study the possible evolutions of the legal framework, based on the contradictory perspectives of evolution: identification, security or on the contrary accentuated revalidation of the resources of families and young people.

In a second step, a model for the political evaluation of practices is constructed. The level of "public questions" is thus addressed, either as societal questions on the political agenda; the level of legitimate policies, or the legal frameworks that establish and legitimize the answers to be given to the questions on the agenda; the level of effective practices, or the concrete implementation of the decided answers.

The trainer will rely on these three axes, recognized as basic foundations, to elaborate and build any pedagogical and methodological system. We reaffirm below the pedagogical principles reflecting these three founding axes.

- Principle of "self-construction" of knowledge and skills by peers - The social street worker is considered an actor in his/her training. His professional experience refers to action and knowledge based on experience. It is therefore a question of valuing the professional experience of social street workers and of considering this experience as a training ground. The work will focus on the analysis of practices and the appropriation of the related theoretical frameworks.
- The principle of peer learning in the co-construction of knowledge - The aim is to set up training systems that will integrate, support and encourage interactions between the trainees and to work on the collective dimension using appropriate and unique methodologies.
- The principle of social participation, solidarity, cooperation, ethics - The aim is to optimise the collaborative and partnership approach by integrating the dimensions and facets of the professional and personal development of the actors.
- The principle of "reflexive" work - More than taking a step back, reflective practice is rooted in the fact that the actor is supposed to know what he is doing, that by naming his practice, he can question himself on the motives, modalities, values and effects of his action.

Challenges for Pedagogical model

In the early stages of social street work, training was seen as a transmission of experiences in the field between experienced social street workers and their junior peers. To acquire skills in this work, it was necessary to learn in practice and in direct contact with the target population with whom one was working and there was no appropriate education. As it evolved, field practices revealed both similarities and singularities in the approaches and methods applied in different circumstances of social street work. This gradually made it possible to abstract them and generalize them in terms of training in order to develop the skills and professionalism of social street workers.

Whenever we speak of "training", we still think of society's recognition of social street work as a specific profession, with singular practices and a demand for a legal social status. Therefore, training responds not only to the need to develop professional skills but also to the need to affirm a specific identity. In several countries, social street work has developed without any accredited or certified training, without

any diploma to practice this way of doing things, as we said several years ago, without any diploma to practice this profession. In some regions, between the pedagogy of the craftsman/craftswomen and that of the companion, social street work has been learned "on the job", in action, in an oral rather than literature-based transmission, through a more or less formalized social learning process.

Identifying oneself with the term "social street worker" is the first sign of recognition. Recognition first of a shared "philosophical" identity, then of an increasingly assertive and, let us say, increasingly recognized professional identity in the broader social and educational field. But the social recognition of this identity by ordinary citizens and some donors is not yet established, the meaning and nature of social street work is not always well understood. Much work therefore remains to be done to raise awareness of its definition, approach and atypical practice, which is gradually broadening its influence and speaking out.

Co-construction of a training model

What should be the training of such a person who performs his or her extramural functions?

By listening to social street workers express their desire for training, we have the impression that they are talking about a whole body of knowledge. Facing complex and diversified situations, they need to acquire knowledge and know-how at the social, medical, psychological, pedagogical, anthropological or political level. Social street work training should respond to the specificities of the field and the content should reflect the developments and concerns of this social work.

Social street work training must meet the specific needs of social street workers in the field, who are confronted with the specific problems of the target population with whom they work, which requires an analysis of projects and the needs of regional teams in their country or in the Network's member countries. In international exchanges, the study of training needs and methods deployed in the countries allows the development of appropriate projects for local social street workers.

Connecting the different transnational Networks and partnerships would therefore be necessary and important because from north to south, east to west, workers have the same concerns and ask the same questions. The exchange meetings and the understanding of the strategies adopted in different countries allow them to better integrate the strategies as well as to understand the effects globalization has had on solidarity, sharing knowledge, defending the most basic of rights, struggles and resistance.

Several training models were presented during the Forum, depending on the purpose of the qualification and the level of training: thematic training, field training and internships, time-limited mini-programmes or training sessions, short-term continuing training, longer-term training, in most cases alternating training, both at higher and university level.

Training should be based on the competency profile of social street workers. Although specific by the nature of the central problem to be solved, their work conforms to the framework of social intervention, which includes in particular establishing contact with people in difficult situations and knowing their problems and potential. Social street workers must therefore be compassionate, morally competent, participatory and able to involve people who are broken in solving their own problems ... and what else? All these skills and qualities therefore require adequate training.

The contribution of research to social street work should be considered because it will be one of the major challenges of the coming decades. It will allow us to explain the social phenomena we face, to

study the causes and effects of some of our practices and the effectiveness of our methodologies, the results of which will inform the content of our training. The analysis of needs and documentation resulting from social street work practice, with a rigorous methodology, would be involved in improving the quality of it.

Building a training curriculum and competency profile is a dynamic process. This proposal was initially intended to be relatively exhaustive in order to be visited and reviewed by training professionals and adapted and readjusted to the training contexts and needs of the group of trainees and the field.

Training policy and "network actor".

In concrete terms, a street work training policy that would refer to previous analyses could be based on four pillars:

A "certifying" pillar - The challenge of specific training that is recognised and gives rise to an approved title is obviously central; in the current state of education systems, it is difficult to see how we could transcend national logics. The objective could be to network several certification centres to allow comparisons of programmes and processes. A proactive mobility policy for students could be organised.

A "research" pillar - We are not talking here about traditional academic research, but about a research policy defined by the International Network and conducted in a diversity of countries. We are thinking here of a kind of itinerant international college, which would work annually in the form of "seminars", in the logic of Michel de Certeau, to study the "arts of doing" specific to a local reality, in its articulation with development issues and relationships across the cultural, social, economic and political fields concerned.

A pillar on "continuing training of managers" – Knowledge transmission is a major challenge for a network that has an international training policy. In this context, we are thinking of a curriculum for the network's managers and facilitators in the form of an "open university". Modular programmes could be designed and delivered by associations with recognized specialization in this area. A significant part of the modules would be delivered "remotely". DISWN pilot group would define the curriculum and module assignments.

A "meetings" pillar - Finally, it seems to us that the SwTI should identify diversified places and themes for internships for its members, in line with the three previous pillars.

These pillars should be defined taking into account that the struggle for existence (of a training policy, its protagonists, its values) is often a struggle with and against the existing. A differentiated analysis (according to the different realities) of similar and opposite relationships, as well as relationships interconnected with existing practices and protagonists, should be carried out.

4.1.4 Innovations brought by the British Loughborough University into the field of lifelong learning

Loughborough University is internationally recognised for its Applied Storytelling, which has become a key research strength over the past five years.

The hybrid nature of Digital Storytelling, combining narrative/creative processes and the use of technology to develop the final output, makes it a powerful and flexible didactic tool that can find application in several fields.

There is a variety of ways in which the DS method has been put into practice worldwide, but generally speaking the DS process follows 5 steps as illustrated below:

1) Briefing and Story-circle

In this phase participants are introduced to the elements of a Digital Story and receive a clear explanation of the process and timescale involved.

It is generally recommended to send some preparation notes in advance, so as to enable participants to maximize their experience during the workshop.

After the briefing, the actual storytelling process starts with a story-circle, during which participants come together (ideally in groups of 8-10 for each facilitator) to start sharing verbally their first concept of a story.

2) Writing

The transition from a story told during the story-circle to an actual script happens in this step.

The duration of this session can vary depending on how prepared participants are when they come to the workshop – i.e. if they have or haven't already drafted a script (this might be asked for in the preparation notes).

The ultimate goal of this phase is to get scripts finalized ready for voice recording. Generally we suggest writing stories with no more than 250 words, so as to generate a voice-over of around 2 minutes.

3) Recording

This is the point at which the technical elements of DS begin. Participants are helped by the facilitator to record their voice-over (while reading the script) and edit the audio file.

Both the technical quality of the audio and the 'feel' of the voice are crucial in the "making" process.

4) Editing

During this phase, participants are guided through using video-editing software to combine the edited soundtrack with other sounds effects, personal photographs, other visual materials, titles, etc.

This is predominantly a technical process but the creative aspects and collaboration amongst the participants are fundamental.

5) Sharing

Generally, each DS workshop ends with a screening session, during which participants present the video they have made and share reflections on the process, giving each other feedback.

As we are talking about a "digital object" it is important to reflect also on the implications of sharing the story with a larger audience, if/when the video is published on the web.

In fact, trans-media storytelling opens up another chapter.

4.2 ART-CONNECTION AMBITION & GOALS CO-CONSTRUCTION OF TOOLS FOR THE PROFESSIONALIZATION OF EDUCATIONAL ACTORS FOR PEDAGOGICAL ACCOMPAGNEMENT

The ambition of the Art-Connection project is to help build a new paradigm of education and training and to support a change towards the construction of new active and mobile organizations in learning territories that will allow us to live in harmony in a digitalized and technological world, with complex space-time.

It aims to develop a collective body of knowledge in learning territories, of an immersive and reflective approach, by building partnerships to promote mobility and sustainable employment.

It also seeks to promote a certification system - organized within the framework of validation-certification devices - for valuing experiences which are consistent with global training paths, in a systemic research-action-training approach that is transdisciplinary and fluid.

In short, the Art-Connection project aims to promote a system of employability through a holistic approach in accordance with the philosophy of learning by providing a framework and pedagogical tools to support getting rid of the technical and utilitarian logics of "traditional" systems.

4.2.1 Three axis of research of the Art-Connection PAR

To address such an ambition, the central focus of the Art-Connection project will be to implement a participatory action research (PAR) in the Art-Connection partners' four territories to transpose their innovative educational practices with a cultural entering.

Innovative educational practices that constitute the core activity of the four partners can be defined as multimodal-transdisciplinary-based educational practices, articulating action, research and training, with support for reflexive and eco-dialogical practice, following a systemic process of co-creativity, encouraging social and collective responsibility and the development of partnerships and agreements in territories.

The results of the variety of activities that will be conducted by the 4 partners during the PAR will be assessed and analysed on 3 axes of research and 3 impact levels; micro, meso, macro.

Micro level – Learners engaged in participatory action research (target population)

- How does cultural entering can allow for the emergence of individual creative skills that foster a positive attitude conducive to openness to others, to the world, and personal, social, professional and economic development?

The purpose will be to formalize with the experimental learners, the individual and collective skills they have identified, mobilized and developed, but also what skills they think their accompanists should have to accompany them in this process of self-training, and how they themselves could accompany their peers to develop individual and collective skills in their social and cultural environment.

Meso level – Professionals engaged in participatory action research

- How does cultural entering allow the transition to a new paradigm of adult education and training to encourage participation in cultural life in all its forms?

The aim will be to identify, together with the experimental professionals, the skills and pedagogical tools to be developed to accompany people in a process of self-training: what principles to respect, what appropriate educational tools, what knowledge-capabilities and competences to be acquired or developed by the accompanying professionals, for the implementation of educational practices in the field with target populations.

Macro level – Local stakeholders

- How does cultural entering enable the construction of political and educational strategies to develop cultural territories and to enhance and make visible the economic and social impacts resulting from this diversity of creative expression, appreciation, participation and realization of works of art?

We will try to find out how organizations, whatever they may be, are seizing the educational tools of the project, to build within their territories an educational system capable of encouraging each person to participate in the common life by recognizing their talents and creative abilities.

4.2.2 Focus on MESO level to build a pedagogical toolbox

The four partners will focus on the meso level for producing two deliverables (IO4 and IO5).

During the period of experimentation and research, specific attention will be given to the following European recommendations and tools:

- Council Recommendation of 20 December 2012 on the validation of non-formal and informal learning.
- New recommendation for the European Qualifications Framework.
- ECVET framework for the validation of learning outcomes/Granting of credits/Recording of learning outcomes/Validation of credits/Recognition of prior learning (units, points)/Granting of certification.
- Europass and Youthpass.

ANNEXES

- Openness of the APP training model
- The 3 stages of the certifying path *Apprenant Agile*
- Use of the Youthpass in Italy
- The 5 non-linear stages of social street work
- Case study in England to demonstrate the need to develop cultural territorial policies.

OPENNESS OF THE APP TRAINING MODEL

APP educational environment assessment according to the 13 GENIP grid components⁶⁹

Evaluation of the openness of the APP training model, built according to the supported self-education concept, conducive to the individualization of training paths for an adult audience.

GENIP	Level of self-determination left to learner in self-directed-learning education environment
1. The place	<p>Does the learner have the opportunity to choose and negotiate the different places of his training?</p> <p>The early stages of the pedagogical engineering of the APP training model are devoted to connecting and actively listening to the people welcomed in the APP. A first face-to-face interview allows for the taking into account of the whole socio-cultural reality of the person. This is a key moment in APP pedagogical engineering, allowing the learner to determine for himself the conditions most conducive to his learning, including the place of his training.</p> <p>All of the APP's educational activities are organized around a resource centre, including e-learning platforms. The integration of digital technologies into the courses allows the learner to construct his training program at the time and place (synchronous/asynchronous - present/at a distance) most suited to his constraints.</p>
2. The time	<p>Is the training time negotiated with the person?</p> <p>The first individual and personalised interview, which occurs at the beginning of the training path, gives the individual the opportunity to determine his training schedules according to his availability and socio-cultural and professional constraints.</p> <p>The implementation of APP <i>accompagnement</i> in self-directed-learning offers:</p> <ul style="list-style-type: none"> - training times in person or via distance learning through the use of e-learning platforms; - working time in groups with participation in collective workshops on various topics; - Individual working times in the resource centre - Individual interview times organized according to the learner's needs to regulate his training path; these personalized moments allow him to accelerate, slow down and adapt the original planned programme.

⁶⁹ In 1988, a group of Quebec researchers produced a grid called **GENIP (Grille d'Evaluation du Niveau d'Individualisation d'un Programme** = grid for the assessment of a device' level of Individualization). The 13 GENIP components can be reconciled to 9 transaction categories of the Personal Responsibility Orientation (PRO) model: (1), goal formulation (2), definition of learning goals and content (3), learning rhythm (4), choice of methods, techniques and modes of training (5), control of the pedagogical environment (6), promotion of introspection (7), reflection and critical thinking (8), evaluation of learning (9). (Hiemstra, 2000). Roger Hiemstra agrees that all adults are perfectly capable of engaging in self-directed learning, making individual choices and taking charge of individual responsibility for their own learning, when opportunities are given to them. (Hiemstra, 2015).

3. Access

Is access to training flexible enough to accept a person who wishes to commence at any time, to recognize individual achievements, to offer remedial sessions?

The APP *accompagnement* in self-directed-learning device is designed according to a permanent entry-exit mode; each learner registers individually with the possibility of starting and completing their training according to their own personal and/or professional constraints.

The early stages of the pedagogical engineering of the APP training model are devoted to connecting and actively listening to the people welcomed in the APP centre and preparing for *accompagnement* in self-directed-learning:

- A first individual and personalized interview with an APP referent is a time of exchange and constructive dialogue between two adults. The techniques of the telling make it possible to clarify with the learner the project in which he wishes to engage and to define the experience and outcomes that emerge.
- Periods of self-evaluation and re-evaluation complete the personalized interview and are integral parts of pedagogical engineering. They lead to a preliminary identification of the basic skills acquired.

It is on the basis of all the information gathered and in partnership with the learner that a training plan is co-constructed as accurate as possible to his needs and which will allow him to carry out his project.

Does the learner have the opportunity to choose several possible pathways in his overall training path? Do options depending on each other's goals and profiles?

APP pedagogical engineering has all the components of differentiated pedagogy, in correspondence with the Person-Centred Approach (PCA) (see also Chapter 3.2.2).

4. The path

Learning situations proposed in APP, in the frame of the *accompagnement* in self-directed-learning, act as pedagogical devices put in place to promote the empowerment of the learner.

The learner is invited to choose his menu and draw from the resources available to him, the ones that suit him best.

The ambition of the APP teaching teams is to accompany the learner towards discovering his own pedagogical pathway and taking charge of his learning.

5. The rhythm

Does the proposed training allow everyone to progress at their own pace? Flexible time, pace suitable for each?

The *accompagnement* in self-directed-learning APP device, which is a systemic learning process, incorporates the notion of duration in learning and by definition offers the learner all latitude to choose his own pace of training, taking into account his cultural and socio-professional constraints but also, on a psycho-pedagogical level, his Proximal Zone of Development⁷⁰.

6. The sequence

Can the learner determine for himself the succession of his learning sequences? Is it possible to follow the activities in order? Or not?

The *accompagnement* in self-directed-learning APP device by definition offers the learner the freedom to choose his learning sequences within the variety of pedagogical modalities proposed to him during his training course (individual/collective – synchronous/asynchronous – present/at a distance).

The different phases of co-construction of his training plan with the APP referent (personalised interview, self-evaluation followed by re-evaluation, signing of the pedagogical contract), allows the learner to take control of his learning.

7. The objectives

Is the learner involved, for all or part of the process, in defining his or her own learning goals? Can the structure of the program fit everyone's goals?

The individual project is the cornerstone of self-directed-learning. It is the first pillar of self-directed-learning to emphasize the strategic importance of adult engagement in training.

This reality is illustrated by the following quotes:

- *No self-directed-learning without motivation!* (P. Carré)
- *An adult is only ready to learn if he can find an answer to the problems of his own situation. (B. Schwartz, who advocated a "pedagogy of creativity, socialization and personal development").*

The pedagogical objectives adjust around this project, as close as possible to the needs of the learner, in a principle of co-construction and co-determination with the APP referent.

⁷⁰ The **Proximal Zone of Development** concept was developed by the Russian psychologist Lev Vygotsky (1896-1934). Vygotsky is at the origin of the socio-constructivist current based on a historical-cultural conception-of human development. Vygotsky asserts that the social precedes the individual. The major theme of a theory relates to social interaction, playing a fundamental role in the process of cognitive development: we learn through others and this learning contributes to our human development (which P. Carré also translated by his quote "we always learn *alone, but never without others*"). The PZD assesses the ratio between the level of problem-solving that a learner is able to perform with the help of others and the level he reaches alone, unaccompanied, according to 3 zones of cognitive conflict: 1. comfort zone: I know how to do - 2. learning zone: I know how to do if I am accompanied, 3. anxiety zone: I do not know how to do.

8. The contents

Are the necessary conditions created for the learner to choose contents that fit best for him? Can the learner define which ones are best for him?

The pedagogical contract is the second pillar of self-directed-learning, being heart of the negotiation. The contract is a key moment in the articulation of the training objectives and the aims of the personal project.

The pedagogical contract is an essential element in the APP training path, to signify the learner's commitment to the learning process, of which he is the driving force.

It symbolizes the self-determination of the learner, author of his own training process.

The contract summarizes and covers all the preliminary steps that have supported the learner in identifying, clarifying, formulating his project, translated into educational objectives as part of a training plan.

The APP training system offers the learner freedom to carry out his project using the variety of pedagogical modalities proposed during the training path (individual/collective – synchronous/asynchronous – present/at a distance).

Does the learner have the choice to learn alone, in a group or both at the same time?

The alternates of individual/collective are the sixth pillar of *accompagnement* in self-directed-learning in APP. It comes in response to this pedagogical fundamental: one always learns alone but never without others. (Quote of P. Carré).

Whether alone with documents and/or computer, in a small autonomous group, in mini-workshops or in larger groups with trainers, the learner in APP engages in a variety of social situations favourable to learning, experienced as a pattern of learning. This variety is asserted as a "structural" necessity for the *accompagnement* in self-directed-learning.

Indeed, a pedagogical device based on the principles of self-directed-learning must not be reduced to a computer-assisted "solo-training". In the APP training system, the learner always has the freedom to choose to work alone and/or in a group.

The multiplicity of pedagogical situations offered to the learner gradually leads him to develop formal social relations (when working in APP) and informal ones (at its margins).

Can pedagogical methods be implemented at the request of the learner? Can he choose the methods that are best for him? Does the learner have a choice?

The personal approach to learning developed in APP is based on the variety of educational situations proposed (individual/collective – synchronous/asynchronous – present/at a distance).

The APP training system is characterized by implementation of differentiated pedagogy (see Chapter 3.2.2). The APP teams are the travel companions of the learner; they personally accompany him in the context of individual and/or collective modalities.

The educator/facilitator pushes and encourages personal initiative.

9. The format

10. The methods

11. The means

Does the learner have freedom of choice in determining these means in a specific and sufficiently varied panel? Are resources adapted to learners' demands?

The structures bearing the APP label, in response to APP specifications, must organise environments conducive to formal, non-formal and informal learning (logistics, technique, spatial, pedagogical) to support a group of learners working individually on a variety of learning projects.

The APP formula is organized around a resource centre, described as a supported self-education workshop, open access, multimodal and multidisciplinary, allowing each to choose the most appropriate means for his learning purpose and adapted to its pedagogical situation.

The values attached and pedagogical practices deployed by the APP teams in response to supported self-education transform the APP space into a field of possibilities, a place of experimentation within the framework of real life, a research laboratory, in which each learner can try, make mistakes, start again and be surprised, without ever fearing failure.

Can the learner identify and solicit persons on his own – seek resources - to support him in his learning? Can he obtain answers from people other than the trainer?

12. The human resources

One of the foundations of the APP training model lies in its dimension of support, underlined by one of the seven fundamental principles of the APP specifications relating to support of the learner.

The entire APP device helps to encourage the development of the learner's autonomy in a Person-Centred Approach (see Chapter 3.2.2).

The variety of educational situations proposed (individual/collective – synchronous/asynchronous – present/at a distance) also generate a variety of resources made available to learners. These resources can be material, technical, audio-visual and digital but also human. Amongst human resources, all the actors involved in the activities of the APP environment (APP teams, learners, third-party partners) participate in developing collective intelligence through the potential to become resources for each other as part of an interactive dynamic.

13. The evaluation

Can the learner determine how to evaluate his learning outcomes? Is self-assessment possible? Is a third party intervening?

The APP training model advocates the principles of formative evaluation in a process of recognition and valuation governed by a Person-Centred Approach (see Chapter 3.2.2).

At any time the learner is required to self-assess and self-correct in a coherent process of re-evaluation during his APP training path.

Terminology has changed and the term failure is never to be used; rather, we talk about challenges or goals (for ourselves). Evaluation becomes an adventure experienced as a rewarding and valuing event.

The APP trainer supports, without controlling, the process of the learner acquiring knowledge.

The learner learns, through training, to take progressive steps in his development; he acts as the author of his own progression, achieving goals that he sets himself and recognises as having come from himself at the moment that he reaches them.

Learner follow-up files are pedagogical tools to support the collective functions of the training team of a learner who is welcomed into an APP.

THE THREE STAGES OF THE CERTIFYING PATH *APPRENANT AGILE*



USE OF THE YOUTHPASS IN ITALY

In the Italian context, volunteering takes on a particular value within the so-called Third Sector, where there is a dynamic sense of innovation and a strong interest in the validation on non-formal and informal learning for workers and volunteers; more and more often in recent years, especially in the organized volunteering world (associations, their representative and service bodies), projects have been implemented to reflect on the competences that volunteers can acquire and on their potential as a tool to enter or re-enter the labour market.

In this scenario, the centres for volunteer services⁷¹ have been quite active in carrying out pilot projects that can be considered best practices at national level⁷².

Italian volunteer organizations, too, have been quite active in linking European policies on the development and recognition of competences to those at a national level; as well as the use of Youthpass since its establishment, great efforts have been made to raise awareness of adult competences, bringing the attention of the labour market to what it is possible to learn in informal and non-formal contexts.

Amongst the projects focusing on adult learning, the following are noteworthy as they piloted tests within the Italian volunteer associations:

- 2015, VALIDVOL - Validation of Volunteer Project, a project by North West Regional College in Derry (UK), with UniTS Università del Terzo Settore as national partner⁷³: the project aimed to create a model of validation of key competences acquired during senior volunteering, and to test it and in general promote the acquisition of key competences through senior volunteering. It was addressed to volunteers aged over 50 who were involved in voluntary services and wished to reinforce their employability, either because they were retired, underemployed or unemployed.
- 2019, LEVER UP - a project by Fondazione Politecnico di Milano⁷⁴ valuing informal learning and transversal competences acquired through volunteering in order to increase employability, social responsibility and mobility: the project continues the work started by a previous project which primarily designed and then tested the Lever Up Model, created to assist people in valuing skills and transversal competences acquired through non-formal and informal learning experiences such as volunteering, with an aim to help them to increase their employability, social responsibility and mobility.

⁷¹ In Italy, Volunteer Service Centers (CSV) were created to service of voluntary organizations and, at the same time, are managed by them, according to the principle of autonomy stated in the Framework Law on Volunteering no. 266/1991 (now repealed). Based on the Third Sector Code (Legislative Decree 117/17), issued following the 2016 reform (Law 106), the Centers have the task of organizing, managing and providing technical, training and information support services to promote and strengthen the presence and role of volunteers (5.5 million according to Istat data as of 2017) in all third sector entities.

⁷² Amongst them: A research carried by Cevot in 2011: Centro di Servizi per il Volontariato della regione Toscana (2011), *Le competenze del volontariato: un modello di analisi dei fabbisogni formative*, I Quaderni Cevot, n.51 – aprile 2011 http://www.cesvot.it/repository/cont_schedemm/6721_documento.pdf; ATTITUDE, a project developed by Ciessevi in 2017, the volunteer service centre of Milan Province: Centro di Servizi per il Volontariato della provincia di Milano (2017), *Progetto ATTITUDE*, <https://www.csvlombardia.it/milano/post/attitude/>

⁷³ <https://www.validvol.eu/index.php/> funded by the LLP-Grundtvig Programme

⁷⁴ <http://www.leverproject.eu/> funded by the Erasmus+ Programme

If we focus specifically on volunteering and competences in the cultural arena, the Italian experience has a long-lasting history from the time of the “angels of mud” in the flood of Florence in 1966: a survey⁷⁵ states that six volunteers out of ten state that volunteering gave them the opportunity to gain new competences. Since 2012, an important project has been implemented in Tuscany, thanks to a partnership involving CESVOT (the regional volunteer centre) and the Tuscan Regional Authority, with the collaboration of the Regional Office for Cultural and Landscape Heritage, the Regional Federation of Volunteers for Cultural Heritage and other partners:

- 2012, MAGNA CHARTA DEL VOLONTARIATO PER I BENI CULTURALI (Magna Carta of volunteering for cultural heritage): the project aimed at encouraging recognition, programming and the organization of cultural heritage volunteering and integrating its action with national and local institutions, as a pilot project that could be a replicable and exportable model. The idea behind the project was that a stronger and more organized cultural volunteering system results in citizens and institutions becoming more aware of and careful with national cultural heritage, as well as providing a framework for skills development, particularly cultural skills, and for making these skills available to others from those who already have them because of their work or personal development experience.

From an official point of view, starting in 2015, the national programme of competence validation for volunteers in the civil service under the Youth Guarantee was the first concrete national application of the new validation framework outlined in the Decree on the National Framework of Regional Qualifications. More than 5000 volunteers, involved in more than 1100 Civil Service projects in 11 regions, have been involved in the validation of their competences, following a three-phase process:

1. Definition of the project’s profile for certification or the analysis of the project and the activities planned for the volunteer with reference to the National Framework of Regional Qualifications.
2. Commencement of the volunteer’s individual dossier. Its organisation, continuing through the duration of the project, consists of a collection of documents and evidence and involves both the volunteer and his/her tutor (Project Local Operator).
3. The process ends with the validation, carried out by an authorised body, which performs a final assessment through technical examination of the dossier or an interview with the volunteer, and releases a Validation Document.

In June 2016 a structural legislative reform of the Italian Third Sector was put in force in National Law 106/2016 and amongst the provisions was the right for volunteers to have ‘recognition and enhancement of the competences acquired during the completion of the universal civil service aimed at their further use in education and work pathways’.

⁷⁵ see: De Luca M., Gallani V. (a cura di), Volontariato e patrimonio culturale in Italia: strategie ed esperienze, La Mandragora

THE 5 NON-LINEAR STAGES OF SOCIAL STREET WORK

There are many similarities in all of the examples received from different countries. We can clearly identify a sequence of working stages characteristic of a methodology. However, before we think about the central theme which many street workers throughout the world use to implement their practices, we must insist on the non-linear nature of this process.

Indeed, although there is some logic to the way these stages are laid out here, the reader will understand that they fit together, overlap and make most sense when used in circular conjunction with each other.

Having stated this warning, it is useful to establish the important stages in implementing street work so that when setting up the intervention, the quality of its integration into its environment allows the workers to offer significant individual and group support. Thus the time and energy spent in the early stages constitute an investment for the following stages, and a regular, cyclical return to these sequences supports a constant renewing of the embedding of the practice.

- The first step consists of studying the setting both theoretically (historical, social and cultural context) and practically (meeting people in the neighborhood);
- The second step requires a presence on the ground belonging to the young people; it is the “zoning” or the “neighborhood round”. This requires direct observation without necessarily intervening. This stage allows for absorption of the culture of the area, as well as encouraging the pinpointing of spots to be investigated. This has to be done regularly so as to become a familiar face to the target audience, and to be identified as a natural part of the landscape;
- The third step is that of identification: it requires saying who you are and why you are there. This is a chance for the street worker to begin to build their role by negotiating the place they will hold amongst the people in the neighborhood concerned;
- The fourth step involves forming a relationship with the target audience; it involves establishing contacts with people and offering company and guidance. From the first contact established with an individual through to the exchange of more or less confidential ideas, the process is a gradual one, moving from suspicion to a relationship based on trust. When the street worker is well known in the community, contacts flow easily and the worker is able to move towards young people more easily. However, in many cases, the street worker waits until he reaches a certain “threshold” to make his first moves: this is often some form of feedback from the community or one particular individual that proves the start of a trust-based relationship;
- The fifth step is that of support and intervention. This may occur through the creation of a place to interact with young people and that can lead to the development of activities (which also help with meeting more young people), or it can be limited to individual interactions. It may also gradually result in bigger group or community activities, involving negotiation between the people being helped and other people in the area (traders, local authorities, etc).

As mentioned earlier, these different steps are not static or linear but may overlap each other and are continuously renewed. An essential element is that the passive and active presence of the street worker allows him “to be recognized as a fact,” which means that they can effectively become a sort of landmark or reference point for the person in need of help. These steps form a loop because the street worker is required to start over again on the same path, to go elsewhere, to meet other young people,

to discover new dynamics. But on every step of the way there is a moment of qualitative leap-taking, even if the street worker doesn't ever fully reach a perfect knowledge concerning a specific situation, a community, or the solutions he should propose.

Some people insist on the idea that an extra step should be added to those already put forward; the closure and sustainability of the action on the ground. Indeed, considering the importance of links set up with individuals and the role played by a street worker during the relevant period, many people believe it important that they take the time to close the links before leaving a particular job or sector. This procedure partly contributes to avoiding another social breakdown, which is often a problem for the people who need the street worker's help, and on the other hand it may facilitate the introduction of another worker on the ground. To this end, when resources allow, some people would encourage the former street worker to take the time to introduce the new one, in order to ensure continuity in the area.

This sponsorship system is vital. As well as direct links between the new street worker and their future audience, it is primarily a transfer of the trust link and the transmission of the symbolic and cultural capital which will be made through this support. The sponsorship may take several months if necessary.

CASE STUDY IN ENGLAND TO DEMONSTRATE THE NEED TO DEVELOP CULTURAL TERRITORIAL POLICIES

The Cultural Education Challenge is the Arts Council England call for the art, culture and education sectors to work together in order to offer a 'consistent' and 'high quality' art and cultural education for all children and young people. They aim to do so by ensuring that younger generations have access to 'excellent' art, museums and libraries, to make sure that more children and young people can create, compose, and perform.

According to the Cultural Learning Alliance, children's access to arts and culture is declining. As an example, in England's secondary schools there were 20% less arts teachers and 21% less arts hours taught in 2017 compared to 2010.

On its 2015 report, the Warwick Commission highlighted: 'that the government and the Cultural and Creative Industries need to take a united and coherent approach that guarantees equal access for everyone to a rich cultural education and the opportunity to live a creative life. There are barriers and inequalities in Britain today that prevent this from being a universal human right.' (Warwick Commission 2015, p 8.).

Within the last decades several government initiatives have encouraged collaboration between the cultural and education sectors, such as Creative Partnerships, Find Your Talent, and an Arts Council England initiative to fund Music Education Hubs for children – a scheme that was later expanded to museums and libraries to create a broader cultural footprint.

However, according to 'Young People and Arts Engagement: what we need' - a report commissioned from ART31 by Arts Council England in 2017 - many schools are not offering adequate arts provision. This becomes even more significant when understanding that 71.5% of the participants of the study identified 'School, College, or University' as places where young people access the arts, and young people from less privileged backgrounds having only visited arts and cultural venues through school trips (ART31, 2017).

Despite the variety of initiatives, these efforts are seen by many as inadequate.

In 2012, an independent review of cultural education led by Darren Henley (2012) for the Department for Culture, Media and Sport and the Department for Education argued that all children can and should benefit from receiving a wide-ranging, adventurous and creative Cultural Education, as 'for many young people, cultural activities form a vital part of their everyday lives' (Henley 2012, pp. 3). Furthermore, the review drew attention to the problem of patchiness – an unevenness of provision - for children and young people across England and recommended that a small number of 'arms-length' bodies should work in partnership to align their strategies (Harland and Sharp, 2015), including Arts Council England, the Heritage Lottery Fund, the British Film Institute, the Big Lottery Fund and English Heritage.

Many critics believe that this 'patchiness' is still a visible feature today; the Cultural Education Challenge, however, is now one of the most ambitious programs in its scope and reach. It asks 'art and cultural organisations, educational institutions and local authorities to come together to drive a joined-up art and cultural offer locally, to share resources and bring about a more coherent and visible delivery of cultural education through Cultural Education Partnerships' (ArtsCouncil.org.uk website). This is a joint effort between Arts Council England and the Department for Education to improve the alignment of

cultural education for young people through what has been called 'Local Cultural Education Partnerships (LCEPs)'.

Central to the work of LCEPs are organisations known as 'bridges', who work with local community groups, authorities, schools and education hubs, amongst others, to co-design and deliver a local artistic and cultural offer, share resources and facilitate a coherent and visible delivery of cultural education. Currently, there are 10 bridge organisations working in at least 100 places across the country to galvanize Local Cultural Education Partnerships. Bridge organisations are co-funded by the Department for Education and include: We are IVE (covering Yorkshire and the Humber region), Curious Minds (the North West), Arts Connect (the West Midlands), The Mighty Creatives (East Midlands), as well as others.

Initially, three LCEP programmes were piloted in Great Yarmouth, Bristol, and Barking & Dagenham, delivered by the Arts Council in partnership with the British Film Institute, the Heritage Lottery Fund (HLF) and English Heritage. In 2014, the National Foundation for Educational Research (NFER) was commissioned by the Cultural Education Partnership Group to evaluate the impact of local Cultural Education Partnerships (LCEPs) at the three pilot locations. These models of partnerships have now been replicated across the country.

Each of the pilot locations created their own cultural-intervention-plan, which were designed according to local needs and characteristics. Some of them concentrated on connecting educational stakeholders with already active cultural actors across the region, whilst others focused on creating cultural opportunities in scenarios where culture was scattered or patchy.

In the case of Barking and Dagenham, the focus was to create and promote sustained participation and engagement with cultural education, in contrast to the previous scenario characterised as 'patchy with pockets of significant interest and innovative practice, contrasted with poor engagement in some schools and areas of the borough' (Harland and Sharp, 2015). The report evaluation also suggested that only a few cultural organisations had existing relationships prior to the CEP, with little collaboration and sharing of practice amongst a broader range of partners.

The CEP in Barking and Dagenham was led by a steering group of partners comprising representatives from seven organisations: the local authority's education directorate, representatives from the local authority's culture, heritage, leisure, music and library services; the bridge organisation; Arts Council England; the British Film Institute; a HLF London development team representative; two schools; and the area's combined arts National Portfolio Organisations.

The CEP steering group produced a 'Cultural Entitlement' document which it shared with local schools and which outlined a minimum entitlement of access to the arts for children of different ages. Some of the main activities implemented by this CEP were:

- Cultural passports: The CEP developed a cultural portfolio for all children in the borough to document and celebrate their cultural achievements. The CEP encouraged 21 school staff to become trained Arts Award advisors, with the role of supporting and developing the administration of Arts Award and the cultural passport. They are also a point of contact for raising awareness of cultural opportunities for children and young people.

- Pathways into creative and cultural industries: CEP partners realised that few young people aspired to working in the creative industries. Consequently, they explored how to provide better access and pathways into higher education and employment in the arts, culture and heritage. These initiatives included providing film-related courses to local post-16 students and introducing alternative post-16 education provision with creative qualifications, training and apprenticeships, amongst other things. CEP partners also aimed to link with the existing Creative Employment Programme.
- First World War Centenary (local heritage): A number of partners aligned their programmes with a particular focus on the Centenary of the First World War, in order to integrate local culture and heritage into children's learning. The CEP partners put together a successful collaborative proposal to Grants for the Arts to pilot a programme involving arts, cultural and heritage activities with schools, which culminated in a cultural festival. This initiative involved 24 Heritage Schools in Barking and Dagenham.
- Identifying and recruiting school 'Cultural Champions': Twenty-nine people were recruited, with the purpose of helping raise the profile of cultural engagement in schools. This number represents over half of the schools in the borough. In addition, the CEP organised a new annual conference for head teachers and governors to promote the value of cultural education and raise awareness of cultural education opportunities. The conference brought together cultural providers and funders with schools to share learning and ideas.

The report assessed the impact on partners, provision, and children and young people, suggesting that 'partners anticipate long-term impacts on young people's achievement, aspirations and ambition through experiencing a diverse cultural offer, as one school partner explained: Cross-curricular projects which allow children to dance, produce artwork, sculptures or film, encompass a lot of children who can showcase their talent and learning in different ways.' (Harland and Sharp 2015, pp. 16).

Despite the fact the partnerships were at an early stage of development at the time of the study and their long term effectiveness and sustainability could not therefore be established, the report contains many interesting insights.

Firstly, partners were successful in working together as LCEPs on the design, funding and delivery of collaborative cultural education projects, on advocating the value of cultural education, and in encouraging schools to increase their engagement with cultural provision. According to the study, the LCEPs demonstrated an enhanced capacity to provide cultural education, increasing not only the number but also the variety of cultural provision, enriching and diversifying cultural expertise and experiences. Amongst the early impacts of the LCEPs for children and young people, the study found: increased engagement in culture; engagement in a broader range of cultural activities; increased confidence, engagement and aspirations; opportunities for employment and training; and enhanced understanding of local culture, history and pride in the local area.

In addition, the report suggests the potential for the wider adoption of cultural education partnership working, though recognising that this may require greater investment and the inclusion of a longer-term strategy, not confined to the work of LCEPs alone.

The report points out some critical factors for effective LCEPs as suggested by partners and stakeholders, for example that there is no single blueprint for a successful LCEP and that they 'need to be locally owned and responsive to local needs, assets and circumstances'. This autonomy enables

partners to operate with the features and characteristics of their communities at the forefront of their work, a central element when designing a local and culturally-sensitive type of intervention.

On the other hand, however, partners also suggested that CEPs should expand to other potential partners such as a wide range of cultural and heritage providers, schools, universities and other educational settings, the local authority, the bridge organisation and possibly also employers. In this way, it was felt that the partnership would reflect the local cultural landscape and they should be able to take part in the decision-making process following a defined and clear structure, with the idea of taking collaborative action in order to achieve a shared purpose.

Finally, the report recommends the need to leverage resources successfully in order to develop partnership activities to address identified needs. At the very least, LCEPs need to identify some modest resources to support project coordination and basic partnership administration. Furthermore, the study highlights the fact that developing and embedding new approaches to working in the form of CEPs takes time, and also requires realistic expectations for what they can achieve in the short, medium and long term. This recommendation highlights the need for sustainable and coherent efforts across time (in terms of resources and long-term planning and vision) which would contribute to leaving behind the 'patchiness' of provision for children and young people.