



# ART-CONNECTION

**Guidelines for Cultural Connectors in adult education for enhancing the  
8th European Key Competence (cultural sensitivity and expression)  
Developing individual and collective skills at the service of social cohesion**



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## CHAPTER 1

### General overview on the subject and the way to use this guidelines document

This guidelines document and training material is the result of a collective of partners from France, Italy, Portugal and the United Kingdom, in the framework of the project Art-Connection, funded by the European Programme Erasmus+ 2019-2022.

It is dedicated to those professionals who use or wish to use the “Cultural awareness and expression competence” (8<sup>th</sup> EU Key competence), as part of Lifelong Learning in Adult Education and especially to benefit those who are in vulnerable situations.

It is dedicated to those educators who wish to get trained as facilitators, to members of a community who want to be acting for change, acting and interacting to connect people, acting to achieve an objective in the community and generally speaking to anyone who wants to create, generate and witness change, through awareness of cultural heritage and development of creative expression.

Its ambition is to be supportive, enriching, to develop and supplement knowledge, skills and practices for all stakeholders in the field of Adult Education relying on multiple intelligences (cognitive, creative, collective, emotional, digital or non-human) giving the reader space for reflection on the subject of cultural competences, to be developed to be open to other cultures and to other cultural backgrounds.

It also aims to develop an international perspective in educational practices, which are addressed by the Art-Connection project, with a paradigm shift in guidance, assessment and recognition, validation and / or certification of prior experience, in particular by focusing on the 8<sup>th</sup> European key competence to promote engagement in a self-directed learning process contributing to the construction of social cohesion.

It is based on the literature and practices review, the findings of ethnography and also the rich experience of its contributors, to elaborate a contemporary manual and an effective tool for the further training of trainers to support their activities of accompaniment of adults in the field of social-cultural and professional education.

It has been designed and co-constructed in the frame of a participatory action research methodology with professional educators and learners from different backgrounds. Each partner of the Art-Connection consortium has undertaken a participatory action research on its territory to better understand the role and impacts of this “cultural awareness and expression” dimension and competences needed for cultural connectors:

- at the **micro level**, which range of competence it allows learners to mobilize and value,
- at **the meso level**, what kind of competence it requires from adult educators to become Cultural Connectors,
- at the **macro level**, what it requires from an organization and a territory to set up cultural projects in a learning organization and the necessary conditions for its implementation.

The major intention of this guideline document is that it can be applied at various aspects of not only cultural life but also on social and education, such as cultural institutions (museums, art centers, archives...), NGOs, communities, municipalities, universal civil service, schools, VET institutions and universities, both at national and transnational levels.

The proposed Methodology is a vital part of the Sociocultural model (combining socio-economic, socio-political and cultural aspects) on non-formal and informal learning for interventions in the field of learning development through social Intercultural events among people, which will facilitate the learning of life-relevant knowledge and skills, especially for disadvantaged and marginalized groups of people or adults in lifelong learning.

## CHAPTER 2

### **Basics on philosophy about the Cultural Sensitivity and Expression contribution to human development leading to economic growth and social cohesion**

#### **2.1 Definition and impact of the 8th European Key Competence**

*“Competence in cultural awareness and expression involves understanding, and having 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”.*

The 8th European key competence is arguably the most indispensable of all key competences, in its reference to the human condition as it allows human beings to feel alive and to find their place and their bearings in society. The Art-Connection project therefore seeks to enhance this competence in its holistic particles of stone and blood.

The competence relating to cultural sensitivity and expression is that which relates to the senses. It is that competence that takes into consideration the need for beauty, sounds, colors, smells, touch, in short everything that connects us to life, but also to our cultural heritage, otherness and civil sense.

#### **2.2 Social and educational value of European cultural heritage**

One of the first definitions used in the Council of Europe’s Framework Convention on the Value of Cultural Heritage for Society (Faro, 2006) is at the core of our reflection:

*[Cultural] heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time.*

This definition points to an understanding of cultural heritage as a resource that could be economically quantified. However, research projects such as Art-Connection have pointed out that the cultural heritage sector might even have a greater social and educational impact than an economic one.

For this reason, in the context of the analysis of the value of cultural heritage, this definition might be complemented with a notion of a heritage sector built on specialized activities, including those related to archives or museums, and having an impact on both the social and the economic sectors.

Consequently, two perspectives emerge from field studies:

- cultural heritage as a sector of activities in itself, providing jobs and generating growth (direct impact, mainly economic but which could also include other areas of development);
- spill-over social and economic effects of cultural heritage in other fields, such as agriculture, regional development, environment, science and education, tourism, technology, innovation, social cohesion, intercultural dialogue, etc.

Considering the social and educational impact of cultural heritage, cultural learning derived from most action research paths is of prime importance.

Whenever we talk about cultural heritage, we usually focus our attention on economic growth, instead Art-Connection focused on the importance of the second perspective: seeing cultural institutes (archives and universities) and cultural associations as means of production of culture, social cohesion and intercultural dialogue.

Regarding the Italian ILS, for example, the research on the archives was a way for the young people involved in the project to work on collective memory, to rediscover their historical roots and transform them into a form of cultural learning and training, inside and outside the institutions themselves. This process had great social and educational impact not only because they developed their professional competences but also because of their work with local communities.

From this perspective, a social and educational value is therefore added to the creative value of cultural heritage that is highlighted in the literature when the heritage sector is considered a part of cultural (or creative) industries.

In such cases, the analysis is not limited to the issues of heritage protection but also stresses the creative potential of heritage.

In fact creativity played an important role in each Art-Connection's research paths.

In Italian ILS, creativity was used to trigger the research process, from the very early stages when, for example, students chose the topics that would be explored and the methodological tools or techniques that would be applied throughout the research process.

In the Italian ILS, creativity came especially into play when transforming something apparently static like documentary sources into a creative product such as those that the students produced at the end of the course, demonstrating that creativity could provide means to "shape" and then transfer our cultural heritage. In this case, creativity played the role of being a support and a cohesion tool for the research process, in turn supporting the social and educational purposes driven by the work on cultural heritage within the cultural institutions involved.

### **2.3 The instrumental and intrinsic role of cultural heritage**

Furthermore, some authors speak of cultural heritage in general, while others focus their studies on particular types of heritage, such as built heritage, movable heritage, archaeological heritage, and finally some studies focused on heritage institutions, such as archives, museums, libraries, national parks.

In this meaning, archives and museums hold great potential for encouraging greater participation in learning, and consequently for raising not only educational levels in the active population but also for enhancing the quality of citizens' lives.

Although many case studies focus upon instrumental value, i.e. the importance of heritage for the social and economic development, it should be noted that many authors warn against neglecting the intrinsic value of heritage as society's collective memory.

Thanks to the research paths developed for Art-Connection, the intrinsic value of cultural heritage has come to the fore, while considering the instrumental value, commonly considered in this sector.

The research path developed in Italian ILS certainly consider the importance of cultural heritage especially from this perspective: the action research showed how the archives and cultural institutes involved have been a driving force for a training course aimed at volunteers attending the Universal

Civil Service and provided the basis for a skill-learning path including not only the eighth cultural competence but also corollary competences such as active citizenship.

In Italian ILS, archives and cultural institutes have an interesting impact as transmitters of our cultural heritage, both in terms of national and European identity. Being primarily aimed at young people, like the civil service, they act as a bridge to connect with other realities outside the institutes, becoming forms of narration and self-narration of places and learning experiences.

Through some training projects, these young people had the opportunity to make cultural experiences happen in realities that usually seem closed and static to us, such as cultural institutes and archives.

This highlights the importance of developing *heritage narratives* that include object-related stories facilitating their interpretation, personal stories of community members, but also bigger narratives of places, which may act as a 'cultural glue' holding together heritage institutions working on cultural heritage and communities (local and national ones).

In this sense, the methodological use of in-depth interviews and of storytelling techniques played a key role. Just as the historical memory narrated in the works becomes a way to rediscover the cultural roots and to tell the present or imagine the future.

It is clear that cultural products, documents or historical sources, must not only be considered as tangible objects or material assets in themselves, but also as intangible cultural symbols and markers that can nevertheless be received as heritage for all citizens. Through our cultural heritage we can learn something about our roots, our values, our history and our origins. This can also help us better understand our present and the challenges of complexity in our current world. Historical memory can provide us with tools to better face the future, enabling at the same time a feeling of cohesion around a common history and common roots.

If we look at the European cultural heritage for example, we understand the part of history we have in common and understand the steps we have already taken side-by-side.

This can also become a vehicle for inclusion to accept differences, to understand political divides, to reactivate active citizenship. Another important intrinsic value of heritage can be expressed by the realization that heritage can be used – in museums or in other institutes -, to explore some "difficult" social issues as well as to generate a sense of belonging and integrate individuals within local communities and society.

All this emerges strongly in Art-Connection's research paths.

Within ILS, volunteers involved in the action research have explored cultural heritage in different ways, with different eyes, making this experience an experience that also enhances their self-awareness, not only as a means to learn and to study, but as a way to share their own competences, to collaborate with each other and to grow from a professional and human perspective (for more information, please see the case study "Cultural Education through Cultural Heritage" in Art-Connection's Educational tools for Cultural Connectors in Adult Education).



## **2.4 The importance of digital information for cultural heritage**

Another important element of evaluation concerns the digitization work developed especially in the case of ILS which reveals another aspect of the social and educational function of cultural heritage.

We can consider that, in recent years, the increase in new technologies has also provided ways to enhance the dissemination, promotion and preservation of cultural heritage.

For example, the digital information environment in which digitized content is created has enabled the sharing and re-using of digital data whilst encouraging new advances in the field of transmission and conservation of cultural heritage.

In Italian Istituto Luigi Sturzo's case study, the digitization of historical archives has shown the importance of this path when it comes to the transmission of Italian and European collective memory and identity and the preservation of an archival heritage that would otherwise have remained locked away in cultural institutions.

The digitization of documents implemented by the volunteers of the Universal Civil service has put in place a process of preservation of historical memory and at the same time allowed it to be transmitted and shared outside the institutes themselves, promoting a process of preservation of historical memory and of democratization of European culture.

This has a great social impact especially because the digitization of a material heritage that thus becomes dematerialized allows its transmission over time and space.

The efforts of volunteers in carrying out the work of digitization thus become an impactful action in terms of the dissemination of historical memory outside institutions.

In some ways, it is as if the young people involved have symbolically reclaimed historical memory, translating it with the means and technologies of the future to make it accessible. Further work needs to be done: analyzing the use of existing open cultural and heritage sources in more depth; disseminating and encouraging the adoption of open cultural sources; persuading other institutions to contribute their data to the common goods in an open and accessible way; building aggregation and research structures to link information sources to enable resources discovery and research; and reflecting further on the best use of high-performance computing facilities to analyze and process the large amounts of data now available across the industry.

## **2.5 Creative process to become culturally competent**

### The function of art and art-practitioners

Art is an expression of culture and as such art has a social function. It's not only a question of aesthetics and beauty or creativity. Throughout history, Art is providing us with elements to understand the society in which we are living and of what is going on. Art-practitioners are the mediators of substantial messages of what is happening in the world. Art is a sensitive and expressive media to making the connection to our cultural world heritage. Art is also a tool that allows marginality to get expressed. It is at the margin that we might find the richness attached to the diversity gathered. Any margin contains a part of transgression necessary to express creativity, thus revealing one's identity and one's connection to otherness. Creation lies not in the middle, because the middle is the normality, the mainstream. Creation requires that tension between inclusion and exclusion to develop a dynamic creative process. Such a creative process serves as a trigger of motivation and it involves all senses: it is at the core of our desire to engage with the world. However,

that question of the margin flags up the difficulty of engineering a creative process that promotes empowerment and social inclusion.

### The importance of culture in creative processes

Without art and culture, what would we be? Could we imagine a world without art-practitioners or artists (writers, musicians, singers, painters, sculptors, visual artists, photographers, actors, dancers, artisans) or without the diversity of our cultural living heritage?

We refer here to the UNESCO's definition of culture:

"Culture is the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a community, society or social group. It includes not only arts and literature, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs. Culture encompasses the living or contemporary characteristics and values of a community as well as those that have survived from the past". Mexico City Declaration on Cultural Policies, UNESCO, 1982.

Culture is a tool to facilitate learning processes and self-directed learning. We believe it is paramount to strive to make tangibly visible the way in which it is possible to reinvest these dimensions of art and culture in our education systems and in our social cohesion principles by crossing diverse domains of heritage to explore questions of identity and of relation, interaction and expression of feelings and emotions to respect each other values.

It also invites identifying and having a reflection about which competences you must have as a facilitator to promote the development of cultural competences in order to help others become in turn culturally competent.

## **2.6 Three domains of impact**

### Culture as a means of knowing and recognizing ourselves (Identity, Diversity, Inclusion)

Culture is first and foremost a very important lever towards the search for identity, towards self-knowledge, to get to know and recognize ourselves.

But at this level there is a fundamental tension of openness-closedness, inclusion-exclusion directly related to this quest for identity.

If the question of identity stems from communitarianism and populism, it can become a source of closure and exclusion. Therefore, working on the issue of cultural identity could provide a lever for inclusion and resilience through a greater awareness of cultural diversity.

Getting to know each other better and becoming aware of one's cultural identity automatically leads to an openness to cultural diversity and influences the issue of inclusion because it makes it possible to realize that each of us is different, but at the same time is a citizen of the Earth.

Being able to identify one's individuality and specificities to be proud of one's identity, while becoming aware of the merits of cultural diversity, interculturality and creative expressions, allows one to enter a virtuous circle of inclusion, openness, tolerance and lasting peace in the world.

### Culture as a means of build-up bridges to social diplomacy and social cohesion

Getting to know oneself better and taming one's cultural identity requires confrontation with the other, the alter-ego, in a dialogue and an intercultural journey.

This contributes to moving from the "I-You" to the "We" and it leads to an opening of consciousness on the universal identity: each individual of the earth belongs to the same planet; this rich and varied planet is the "We".

Culture then becomes a means of developing social diplomacy. That is to say, diplomacy that takes its source in social and cultural organizations. Culture becomes the ambassador of such diplomacy; it becomes the rallying point of all peoples, all origins; it becomes the universal language for learning to communicate, learning to listen actively, learning tolerance and considering otherness as a treasure of humanity.

Culture becomes a means to start a dialogue with the other, and the arts are the universal media at the service of culture to reweave the social bond.

Culture is therefore a powerful vector of social cohesion.

### Culture as a learning tool and process for lifelong learning

Culture as a learning environment and a learning process to discover, express and recognize skills and competence.

Choosing projects using art education can be used as an educational model for a variety of target groups and especially those with lack of motivation, to incentivise them to participate more and perhaps to have a voice that can be heard by the local authorities.

## 2.7 Reference framework to develop the 8th European Key competence and become culturally competent

Domain of competence	Subdomain of competence	Crucial Knowledge	Core Skills	Attitudes
<b>Culture as a means of knowing and recognizing ourselves</b>	Identity; Alterity-Otherness; Inclusion	<p>Awareness of self-identity and of their own developing identity within a world of cultural diversity</p> <p>Awareness of cultural identity as a process intrinsically open to change</p> <p>Awareness of "Culture" as a synonym for "growth", an evolving process (not fixed in time or place)</p>	<p>Self-reflection, self-distancing and self-control, analysis, sharing and receiving feedback</p> <p>Express and interpret figurative and abstract ideas, experiences and emotions with empathy in a range of arts and other cultural forms</p> <p>Identify and realize opportunities for personal, social or commercial value through the arts and other cultural forms</p>	<p>Self-acceptance, self-esteem and confidence</p> <p><i>Apprenance</i>, learning process from your own experience and mistakes</p> <p>Openness, sense of pleasure, sense of beauty</p> <p>Assertiveness (knowing when to be assertive and when not to be), accept criticism from others</p> <p>Resilience, positivity</p>
<b>Culture as a means to develop dialogue and Intercultural path</b>	Self-assurance & self-esteem; Construction of the "other"; Construction of the "we" - socialization	<p>Awareness of intercultural education principles</p> <p>Awareness of dialogue possibilities and interaction rules related with Intercultural social actions:</p>	<p>Engaging in creative processes, both as an individual and collectively: communicating, listening to others; having a group spirit, engaging in group work, learning from each other's experiences, peer learning</p>	<p>Ethical and responsible approach to intellectual and cultural ownership: respect, active listening, sensory awareness, empathy, assertiveness, positivity</p>

		<p>communication, active listening, empathy</p> <p>Awareness of how local, national, European and global cultural expressions, including their languages, heritage and traditions, can influence their own ideas of that of others</p>		
<p><b>Culture and cultural heritage as informal, non-formal learning environment and learning tool for recognition of skills and competence</b></p>	<p>Cultural awareness and self-expression; Awareness of cultural alienation; Cultural recognition and acceptance</p>	<p>Awareness of different ways of communicating ideas between art-practitioner, participant and audience within written, printed and digital texts, theatre, film, dance, games, art and design, music rituals, and architecture, as well as hybrid forms</p> <p>Awareness of the role of arts and culture as a way to both view and shape the world</p> <p>Awareness of the importance of aesthetic factors in daily life</p>	<p>Expressing and participating in life and cultural experiences, being curious about the world</p> <p>Storytelling, using diversity of cultural expression through different media to express, using/improving and developing one's capacities</p> <p>Self-evaluation</p>	<p>Non-violent communication, extroversion</p> <p>Creativity, curiosity, openness: imagining new possibilities, artistic self-expression</p> <p>Collaboration, team cohesion</p> <p>Tolerance, conciliation, flexibility, conflict management</p> <p>Emotional intelligence</p> <p>Motivation, perseverance</p>

## CHAPTER 3

### Basics on thematics around Cultural Sensitivity and Expression

#### **3.1 Culture: learning tool - learning process**

Culture is considered, by the organizations involved, as a trigger for the construction of educational strategies, and the cultural development in non-formal educational set-ups. This can happen thanks to learning activities, especially those produced to promote active citizenship.

The cultural projects allow the implementation of learning activities and change the political context (how learners engage with the world) by triggering a reflection on practical processes, and not only on the content they convey, and allowing for knowledge exchange, with a particular focus on the sharing of practical knowledge.

In the case of the APP network, within the specific APP training methodology based on self-directed learning process, the organization of cultural projects or large-scale cultural events - within the framework of popular education and insertion projects, promote dynamics of co-construction in partnership with institutions, civil associations, artists and the population of a given territory, while raising cultural questions related to socio-economic issues and citizenship (for more information, please see the case study “Cultural Education through APP Methodology and last developments” in Art-Connection’s Educational tools for Cultural Connectors in Adult Education).

Therefore, by promoting active citizenship connected to specific social context and cultural activities, the different training practices enable trainers to work at the same time on culture and cultural products, while connecting to specific social contexts (from children and adolescents to adults).

Training of Trainers projects (ToT) in the cultural field, such as training of Cultural Connectors, also offer the opportunity for cultural experiences to happen within set-ups that might seem fenced-off or static, such as cultural institutes, archives, formal education settings etc.

Being aimed above all at adult learners, as in the case of Civil Service (Italy), or internships for university students in MAAT, in Portugal or students of the Storytelling Academy in Loughborough when they develop storytelling projects among the community and act as bridges to connect contexts outside the institutions, becoming forms of narration of the self or self-reflective narration in relation to places and training experiences - thus becoming promoters of cultural experiences, such as visits and participation to communitarian cultural life, within their specific social groups.

In this way culture, transmitted through training programmes, “makes me freer” and realizes the idea of a better society made up of freer people and consequently triggers processes of political change in the community. The impact is not therefore limited to professionalization and corporatization, but extends to the socio-political domain.

In addition, Art-Connection’s participatory action research offers the possibility of triggering cultural changes. For example, the Art-Connection path gave Cultural Connectors the opportunity to consider some unexpected perspectives in Italy, or the target population’s specific ways to perceive skills in Portugal. Regardless of their local specificities, these features remain important to understand for culture and cultural identity.

Therefore culture reveals itself as an expression of the present and a means to preserve memory: it allows Cultural Connectors to generate and nurture an interest for understanding the historical processes that underpin their activity.

### **3.2 Cultural learning conditions and Training needs assessment**

“Ethics cannot be taught with moral lessons. Should be formed in the minds from the consciousness that the human being has to be at the same time an individual, part of a society and part of a species. Each of us carries this triple reality.

In the same way, all human development must understand the joint development of individual autonomies, community participation and awareness of belonging to the human species.” Edgar Morin, 2002.

A Trainer in Intercultural learning must follow some learning models in coherence with the principles and Mission, and Values that it must express. Development, learning and knowledge are social processes and cooperation or interaction are indispensable to its construction.

However, these processes do not automatically derive from physical proximity. They imply paying attention to equality and difference. There can only be cooperation when curious, confident, informed, motivated, reflecting, listening, and participating individuals with different points of view and experiences are acknowledged as competent in their specificity (personal, social and cultural).

It is only when opportunities are shared on an equal basis, that a 'positive' tension among co-operators can provoke a necessary shift - a destabilization that triggers cognitive and attitudinal evolution. Cooperation and interaction then become cornerstones for building a democratic and plural society.

Emotional intelligence is at the crux of this approach. It is essential because all of us have to work in teams, to be productive, to be flexible, to be adaptable, to deal with incertitude. All these aspects of professional or personal life contain a lot of emotional intelligence. The importance of emotional intelligence makes the development of the 8<sup>th</sup> competence imperative.

### **3.3 Cultural Connectors' Human Rights approach**

Although it is complicated to find a comprehensive definition for Human Rights, researchers such as María Elena Ortiz and Greta Papadimitriou have described them as “[...] a set of ethical requirements and incomplete value systems which are continually evolving due to changing sociocultural conditions, which find expression in international and national legal standards, which place obligations on States and grant rights to individuals, and which aim to recognize human dignity as a value greater than others.” Human rights are outlined in the Universal Declaration of Human Rights (1948) along with a wide range of international instruments that imply pre-requirements for development and fulfilment.

It is also the duty of the State themselves to stimulate, protect and guarantee the democratic life of a country. The combination of Human Rights and Democracy facilitates and promotes the guarantee of fair and equal relationships between all the groups that make up society. Additionally, these principles counteract social exclusion and precarisation that prevent some individuals or groups to benefit from employment, economic, political and cultural opportunities that others have access to.

People's experience and enjoyment of human rights may not always correspond to the laws, programmes or official speeches on the issue. Analyzing the fulfilment of rights from this point helps to measure the democratic level of a society, in other words, a State with fragile institutions and fledgling democracy will

lead parts of its population to be deprived of some or all of their rights, and as a consequence they will experience injustice and unequal treatment.

As time goes by, we, civil society organizations, are gradually recognising the importance of guaranteeing the justiciability of human rights as a way of strengthening the State's institutional fabric and the democratic level of our countries.

**Participation and non-discrimination** are considered as "key rights" because when these are exercised in practice, they open the door to a wide range of rights; denying the right to participation and discriminating against a person or group, has a significant impact on their daily life. This is what makes street work an extremely appropriate method of approach to draw near to socially-excluded groups, in order to foster opportunities for participation and social inclusion that will open the door to the fulfilment of all their rights.

**Right to participation.** For this right to become a reality, it must be exercised together with other rights. In order to participate, all individuals need to be guaranteed the right to receive information, the right to form their own opinions, the right to freedom of expression, the right to freedom of belief, the right to a private life free from interference. Street work enables the observation of socially-excluded groups that come up against the denial of this series of rights that punishes them, considering them to be dangerous or abnormal. In addition to having their human rights violated, people living in social exclusion generally experience constant revictimization. For example, a migrant adolescent that cannot read could be the victim of trafficking or be driven out of the country without the comprehensive protection they deserve.

**Right to non-discrimination.** Discrimination is a daily practice that involves unfavourable treatment or undeserved contempt for an individual or group; sometimes it goes unnoticed, but at some stage we have either caused it or been on the receiving end of it.

There are victims of discrimination on a daily basis because of their physical characteristics or lifestyle. Ethnic origin or nationality, gender, age, disability, social or economic status, health, pregnancy, language, religion, opinions, sexual orientation, civil status and other differences can be grounds for distinction, exclusion or restriction of rights.

In order to make the move from a needs-based approach to a human rights-based approach in our work with highly-excluded populations, it is important to bear in mind the following aspects:

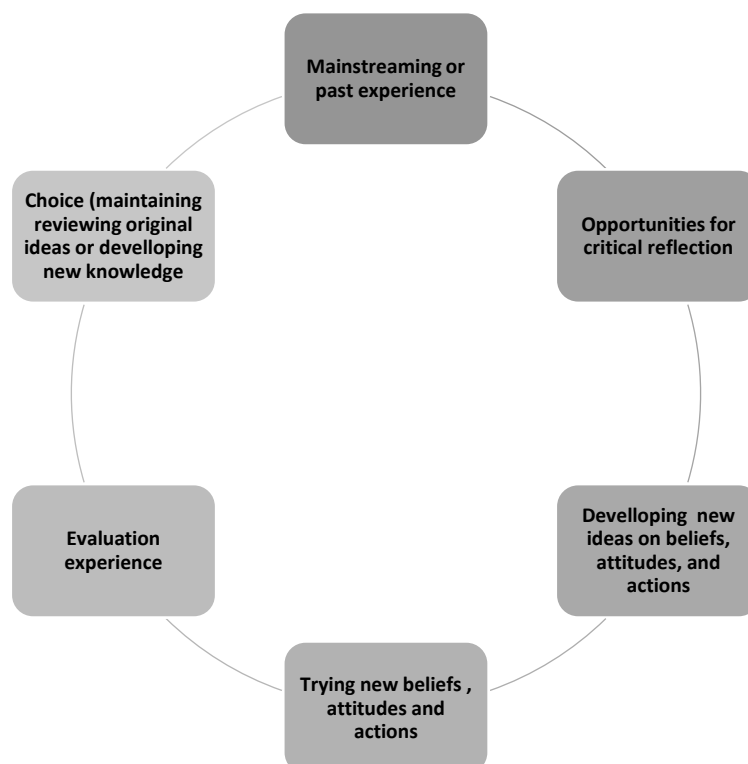
- The challenges begin with the need to reconceptualize our perspective on human rights. In other words, dialectically challenge social thinking (social representations) on the issue and make institutional or methodological adjustments.
- The complexity of the Human Rights-based approach means we must adopt a broader perspective, which is why it is necessary to include highly-excluded groups and Cultural Connectors on the ground in this rethinking through participatory processes.
- Identify problems and operate a paradigm shift through various concepts from obsolete practices to address newly emerging issues in human rights - a gradual shift from a "Vision of Needs" towards the "Human Rights-based approach".



CHANGE IN PARADIGMS	VISION OF NEEDS	HUMAN RIGHTS-BASED APPROACH
<b>Social representation</b>	<ul style="list-style-type: none"> <li>• Victims or perpetrators</li> <li>• Weak / Incapable</li> <li>• "Rotten apple"</li> </ul>	<ul style="list-style-type: none"> <li>• Recognition of diversity</li> <li>• Recognition of complexity</li> </ul>
<b>Mental image</b>	<ul style="list-style-type: none"> <li>• Result of economic poverty that leads to exclusion</li> </ul>	<ul style="list-style-type: none"> <li>• Inclusion and non-discrimination</li> </ul>
<b>Type of Relationship</b>	<ul style="list-style-type: none"> <li>• Supervisory Discrimination</li> </ul>	<ul style="list-style-type: none"> <li>• Recognition of their own knowledge</li> </ul>
<b>Discursive field</b>	<ul style="list-style-type: none"> <li>• Doctrine of irregular situation</li> <li>• Needs</li> <li>• Objects to be protected</li> </ul>	<ul style="list-style-type: none"> <li>• Approach which guarantees rights</li> <li>• Human-rights based approach</li> <li>• Rights holders</li> </ul>
<b>Social practice</b>	<ul style="list-style-type: none"> <li>• Private issue</li> <li>• Institutionalization (seclusion)</li> <li>• Easily manipulated</li> <li>• Social death</li> <li>• Control actions</li> </ul>	<ul style="list-style-type: none"> <li>• Public issue</li> <li>• Community social networks</li> <li>• Participatory citizenship</li> <li>• Recovery of rights</li> <li>• Public policies</li> </ul>

Therefore, the main objectives for Cultural Connectors should be the promotion and dissemination of the right to learn through culture in education and the collaboration with existing initiatives promoting universal access to education, and culture.

Education generates opportunities for development and individual and collective capacity building. It is therefore important to put forward innovative strategies that guarantee inclusion, identify obstacles and promote participatory processes. It is only then that culture will consolidate active citizenship.



### **3.4 Cultural Connectors' perspective on gender equality**

Research shows that gender equality and girls' education has a dramatic and positive impact not only on the girls themselves, but on their families, communities and society more broadly. Understanding and addressing gender issues in all areas of education and culture—from the quality of learning experiences to achievement and aspiration for the future—is key to achieving the global commitment to “ensure inclusive and equitable quality education and access and participation on Cultural awareness and expression competence as the base on lifelong learning opportunities for all.

From the perspectives of Cultural Connectors on the ground, addressing gender inequalities seems more complicated than just restoring a balance between genders. We suggest using the term harmony rather than equality or equity, but these are notions that still need to be unpacked here. Gender equality means an equal visibility, empowerment, responsibility and participation of women and men and no-binarian in all spheres of public and private life. It also means equal access to and distribution of resources between women and men and valuing them equally as individuals and groups.

- Cultural Connectors promoting gender equality aim to change existing social structures that contribute to maintaining unequal power relationships between genders. Achieving this aim is central to the protection of human rights, democratic debate, respect for the rule of law, and economic growth.
- However, despite some recent improvement, effective equality is far from being a reality in Europe. Violence and discrimination persist in many areas, maintaining women and men in their traditional roles and preventing some marginalised individuals and groups because of their gender from fulfilling their Human Rights. Cultural Connectors have a role to play in promoting constructive debates about gender.

Gender equality is a critical piece of the broader Picture of equity and inclusion in education and culture as well as in society at large, and will be achieved most effectively when combined into a comprehensive and unified commitment to leave no one behind. When we can successfully provide quality education to the girls and boys that have been excluded, the payoffs are considerable, bearing in mind that transactionality is paramount here.

### **3.5 Balance between vertical and horizontal approaches**

Regardless of the contexts or the target populations, the approach remains the same: the most important is the nature of the relationship which is being developed between Cultural Connectors and target groups.

However, establishing such exchanges or connections ineluctably creates a tension in terms of power sharing or authority postures. Educator-facilitators or according to our preferred terminology, cultural connectors must ensure to set up the right balance between top down and bottom up pedagogical approaches. However, this is not only a question of flexibility or adaptation. This pertains to a sensitivity also related to the capacity of listening, that cultural connectors must work on to become aware of whenever is the right moment to intervene and the way they can embrace the challenge of empowering the target group and then help it manifest this empowerment through expression and action.

A focus on mentoring methodology (which is part of the “accompagnement” concept, see also Glossary)

Cultural Connectors can apply mentoring methodology. Mentoring is a two-way learning process between a mentor and an adult learner, such as a one-to-one relationship based on a learning exchange, in which mentors do not rise to a higher position compared to their mentees but establish a relationship of mutual

trust to guide mentees to deal with new contents to shape their learning towards potential changes in attitudes, positionings or behaviours. They can do it by listening, with patience and with a strong empathy.

It is noted how the mentor in fact:

- Creates a one-to-one relationship with adult learners
- Bases the exchange on mutual esteem and mutual learning
- Sets growth objectives for the adult learners integration into the world of work or education
- Listens and embraces the experiences of mentees

When it comes to mentoring, we often have in mind a top-down approach being applied to learning processes. However, in some cases we could experiment with a hybrid situation where the top-down approach often associated with mentoring was balanced with a participatory action research process, thus enabling learners to benefit from both approaches.

It is noticeable - including in the case of some Art-Connection's experiences - that the qualities of the participatory approach and the relationship between Cultural Connectors and peer groups can be enhanced by mentoring methodology and peer educational tools.

Thanks to mentoring, Cultural Connectors' experience and knowledge combined with learners' need for acquiring know-how of the young people led to the development of skills and competences of both parties.

This implies that mentoring practices allow for the implementation of participatory approaches in any non-formal education contexts (archives, cultural institutes and associations, museums, mediatheques, etc...) based on the circularity of learning. In this way the relationship between Cultural Connectors and target groups can be seen as an integral part of the research cycle: both mentors and mentees are protagonists at the same level and the research is not aimed at the transfer of knowledge but at the sharing and circular creation of skills developed from the joint research experience.

The relationship between mentees and mentors can be seen as support for or *accompagnement* of the learning processes. Facilitators help and assist the research process by accompanying learners' self-directed learning through different research steps and their formalization of the research outcomes.

Mentors also play a moderating role in learning processes combining bottom-up and top-down approaches.

### The peer education case

In Art-Connection's case studies, it was possible to experience a participatory approach drawing from peer educational methodologies as this was considered "a spontaneous process of passing on knowledge, emotions and experiences by some members of a group with other members of equal status and age".

In these cases, the specificities of peer education were for example evident in the learners' thorough learning experience that enabled a network of relationships and a sharing of learning and skills.

What was also evident in the learners' attitude was a search for authenticity and harmony between all parties involved.

This demonstrated that participatory approaches promote practices that go beyond the usual educational practices to become tangible opportunities for individuals within peer groups to freely discuss and develop acute moments of cultural and collective growth.

In the Italian research, the volunteers followed peer education principles to exchange knowledge and competences. Social Street workers (CAI case) and APP' facilitators also use peer education as the basis for the learners' emancipatory process and a path towards deeper participation in community projects. The same applies in the Storytelling methodology.

This type of methodology substantially emphasises the construction of networks through peer educational channels that we could also comprehend as communities of practice based on two learning opportunities: acquiring knowledge at the *core* of these learning communities, but also through interactions at their *periphery*. This means that even a small group of individuals is able to create a network characterised both by knowledge sharing and shared identities, values and goals.

### **3.6 Culture of recognition to recognize culture: the Badges approach**

The process of learning recognition is about making visible and valuing knowledge, skills, and competences that are still largely invisible. In the context of non-formal and informal learning, the term recognition has several different meanings. It can mean the process of giving official status to competences (or learning outcomes). It can also refer to social recognition in terms of the acknowledgement of the value of skills and competences. It refers to the acceptance of the principle of recognition of non-formal and informal learning by national education, training, and employment stakeholders. Ultimately, it underlines the recognition that learning is a social activity and depends for its value on its embeddedness within a social framework.

In that respect, the open badge provides an open source technology to support the recognition of talents, skills and aspirations of individuals, communities and territories in order to build an open and learning society and encourage, promote, support and federate any open initiatives and innovations that contribute to it. In that sense this contributes to the development of a Culture of recognition within a recognition ecosystem based on endorsement principles.

These endorsements amount to an informal recognition by peers or third parties of what is recognized by a badge, as part of a trust ecosystem. Included in the badge bearer's records, these endorsements attest to the bearer's actions and are meaningful within a validation process.

The badge is a catalyst for social transformation: its purpose is to restore the power to act of badge bearers, by building their identities within an open recognition process and valuing these individuals' know-hows and unique ways of operating, according to evidence-based principles (proof of activity) within a trust ecosystem.

Badges are communication tools that can be shared without limitation and adapted to a wide variety of use: URL link on a website or on social networks, PDF or printed document.

### **3.7 Social Street Work methodology for increase cultural sensitivity and expression**

More than a systematic methodology, here we discuss features present in most stories told by street educators from many countries. These include the key points that make street work unique and difficult, yet a vital practice that always involves being on the frontline and constantly calls for revision and self-evaluation.

It is important to remark that there are specific street education programmes for children and teenagers that are different for adults; that some develop in marginal and peripheral areas while others take place in more central and wealthy surroundings; that some focus on offering basic needs to people on the streets while others concentrate on building relationships. In other words, street education programmes

are tailored according to an analysis of the specific space and time they occur, but in all cases, the actions that we discuss are clearly taking place within a mixture of contexts and traditions.

The main challenge faced by Social Street Workers is to be as easily accessible as possible to children, young people and to adults who live in precarious conditions and who suffer multiple forms of exclusion. Through their proximity and integration in the most excluded areas, they are the first and last link in the chain of education and social assistance, when all else has failed.

Social street work preferably calls for an innovative proximity approach where the people “on the receiving end” play a predominant role in any action undertaken, from its beginnings (the request) throughout its development (accompaniment). It is this trust-based relationship, built up in collaboration with the subject, which will help break the silence and enable the support to be given to the person.

In respecting people’s fundamental rights, street work aims to protect the most vulnerable people and to give them the means to protect themselves.

Social Street Workers use art as a tool that enables individuals to start trust-based relationships. On the other hand, these tools help individuals to express themselves, their emotions and beliefs, dreams and goals. With that information, Social Street Workers can begin to understand each individual’s cultural background.

Using that information, they start to be part of a group or community of Cultural Connectors.

At the same time, Social Street Workers assemble focus groups of their own target population to ask them which skills a Social Street Worker must have to be an efficient Cultural Connector? They use art and culture as tools but also as learning processes because both enhance self-reflection about individual learning processes, reinforce the use of innovative expressions and active participation in the making of a Cultural Connector, produce knowledge that enables a better interaction with their Social street workers (for more information, please see the case study “Cultural Education through Social Street Work Practices” in Art-Connection’s Educational tools for Cultural Connectors in Adult Education).

### **3.8 Storytelling approach to support creative expression**

There are three keywords that resonate with storytelling practices. The first one is holistic: storytelling is a participatory methodology that allows learners to actually embrace and embody learning experiences and enables thinking of education as inclusive and holistic. The second keyword is accessibility: using creative practices such as the creation of soundscape or digital storytelling in a way that transforms these practices into user-friendly tools empowers workshops or education programmes participants as makers rather than consumers of art or culture. The last keyword is solidarity: this is at the core of digital storytelling’s public engagement and became paramount during the pandemic as new ways to be together, to share artistic and cultural practices were shared and experienced. Storytelling is by nature a social experience and a continuous process to better connect with people from different backgrounds and origins through the combined forces of solidarity and creativity.

‘Storytelling’ relates to a form of teaching where narratives and experiences are shared to develop knowledge. It enables learners to share different perspectives, and collectively create new knowledge. Digital storytelling has the potential to bring new voices into the public debate as sharing stories facilitates the sharing of experiences and knowledge in order to directly impact a particular life, or implement change within a community. In its different forms - including the creation of digital soundscapes, digital storytelling can be applied as a method to enhance the defined 8th European key competence alongside

communication, collaboration, creativity and critical thinking skills. As suggested by Bernajean Porter (2015), 'the digital storytelling process helps us transform isolated facts into illuminated, enduring understandings'. 'Storying' interactions with art and culture provides a means to emotionally rather than intellectually channel the understanding of and sense of belonging to a given cultural context through a learning process aimed at improving skills related to the 8th competence. Digital storytelling enables the transformation from data to information, and then to a form of knowledge that focuses on the 'sharing' phase: a moment when participants' voices, especially the voices of 'quieter students who do not speak up so readily in class' may be amplified (Lowenthal 2009).

Audio and visual materials play a significant role in cultural education by conveying experiences, rather than just knowledge. In this context, digital tools offer new opportunities to present materials and adopt different approaches to enhance experiential knowledge. In the case of young adult education, participants are likely to be digital natives (Marc Prensky 2001). The use of digital tools places the learners in a position to share knowledge and occupy the role of experts. The co-creation principles at the core of digital storytelling enable learners to acknowledge their existing skills before sharing them with their learner group. This leads to horizontal, inclusive and empowering teaching and learning experiences. While most learners have access to digital technologies and often have used digital tools for their social media interaction, these practices are not embedded in a recognized learning process where other skills, such as critical thinking skills and verbal communication skills are also developed besides technical know-how. On the contrary, digital storytelling practices emphasise the importance of verbal communication and critical thinking. Starting from and relying upon learners' existing technical skills to produce digital storytelling experiences transform learning into an incremental process where learners do not have the daunting impression of having to start from scratch - especially as confidence is a key factor in the success of the learning process - but can acknowledge and build from what they already know.

In the case of the creation of digital soundscapes, teaching and learning approaches not only focus on learners' existing skills but also on the importance of manipulating sounds and voices as existing material that can be orchestrated to find and deliver new meaning within a given socio-economic and cultural context. The learners feel empowered by this approach to creativity as adaptation rather than ex-nihilo creation. 'Storying' what there is, what they hear within specific surroundings help learners focus on the meaning of the soundscapes they produce and the ethical questions recording and sharing other people's stories or their own might imply. In brief, relying upon existing know-hows and materials shift the teaching and learning process' focus from tools to methodologies (for more information. please see the case study "Cultural Education through Digital Storytelling Methodology" in Art-Connection's Educational tools for Cultural Connectors in Adult Education).

## CHAPTER 4

### **How to become a Cultural Connector and be able to engage individuals in a creative recognition process of individual and collective self-directed-learning skills to become culturally competent?**

Becoming a Cultural Connector requires *accompagnement* skills that calls for a mastery of relational skills enabling adult educators to develop a comprehensive and systemic approach to learners. This generally requires from these professionals a profound transformation of their conceptions of the learning process and educational practices.

Broadly speaking, a Cultural Connector should have some knowledge and experience of:

- invisible learning in non-formal and informal intercultural education from experience and the sharing of practices within a community,
- learning processes as understood by neurosciences,
- mutual learning, cooperative learning, peer education or reverse learning,
- critical pedagogy, self-directed-learning and how to use self-reflection and reflective practices,
- soft skills and especially communication, collaboration, critical thinking and creativity skills and how someone could gain them,
- inspiring self-confidence and learners' willingness to learn and take initiatives,
- how to reframe conflicts and difficulties in a positive light.

#### **4.1 At the level of fundamental concepts**

##### Accompagnement

In French, the term "accompagnement" refers to a very complex notion which integrates specific training pedagogic methodologies, often translated by coaching or mentoring methodologies although the concept of *accompagnement* is broader.

*Accompagnement* tends towards an ideal that ensures learners act and decide by themselves in order to develop their own autonomy and self-empowerment. This concept is therefore closely linked to the concept of self-directed-learning.

The notion of *posture* (positioning) is underlying the concept of *accompagnement*. Taking the metaphor of walking, I can walk with, I can walk behind, in front, or next to the other. I can walk very close or a little bit further. I can also lend support to someone walking in case of a disability.

The concept of *accompagnement* also implies a sense of parity. The accompanying person and the accompanied person are accompanying each other.

##### Apprenance

The concept of *apprenance* is a French neologism for defining the process of learning as any individual's lifelong inherent capability.

"The status of *Apprenance* is twofold: both cause and consequence of the transformation generated and observed, both cause and consequence of interacting with our environment, with others and with ourselves. The actualization of learning will therefore depend on posture, positioning, attitude, intention, the conditions in which a learning body acknowledges itself and how it is connected to its environment, to others and to itself" (Trocmé-Fabre, 1999).

Becoming a Cultural Connector therefore requires an understanding of how a learning process can enable individuals in expanding their own knowledge and skills.

### Hermeneutics

The concept of Hermeneutics as used in the Art-Connection project refers to the interpretation and understanding of the human experience from a philosophical standpoint.

Becoming a Cultural Connector requires a desire and a capacity to listen and translate what is expressed by an individual and/or a group.

This concept is also closely linked to the concept of *accompagnement*.

### Self-directed learning and self-determination process

The concept of self-directed-learning must be understood in a holistic and ontological sense. It is the idea of considering individuals in their globality in an existential sense for the duration of their lives in all formal, non-formal and informal education contexts.

This concept is linked to the process of self-determination and empowerment.

Personal, social and learning to learn competences are required to help develop such empowerment processes. These competences are actually those defined in the 5<sup>th</sup> European key competence "personal, social and learning to learn".

This concept is of course also linked to the concept of *apprenance*.

A toolbox for learning to learn (to help understand one's learner typology, discovering methodologies to improve one's specific learning mode) can be very useful to any Cultural Connector. Moreover, Cultural Connectors can accompany learners using this toolbox as a resource to better learn within any desirable knowledge area. Learning to learn amounts therefore to an openness towards methodologies for developing self-knowledge and learning better, so that learners can deploy and implement their personal learning modes in adequate conditions and in varied contexts. This helps build self-esteem and self-confidence, giving learners the means to explore the world in all its dimensions and according to what they wish to achieve personally or professionally in this world.

### Reflective practices

The development of autonomy requires the self-learning and self-management of the educational process allowing one to decide autonomously one's objectives, methods and means of action.

The purpose of reflexivity and reflective practices is to learn to think critically starting from analysing the different components of any life situation or experience, alternating experiences with moments of reflection about a particular action for a better social and cultural adaptation.

It is important that Cultural Connectors exercise first for themselves the practice of reflexivity because it is a crucial activity for developing inner and deep understanding on how to accompany individuals in their own creative process.

- To gain genuine knowledge from an experience, certain abilities are required:
  - The learner must be able to reflect on the experience.
  - The learner must use analytical skills to conceptualize the experience.
  - The learner must develop decision-making and problem-solving skills in order to use the new ideas gained from the experience.



- Certain conditions are required to make experiential learning meaningful:
  - Learners need to get involved in a reflective experience which enables them to relate current learning to past, present and future, even if these relationships are felt rather than thought.
  - The experience and content needs to be personally significant: what is being learned and how it is being learned have special importance for the person.
  - There must be an involvement of the whole self: body, thoughts, feelings and actions, not just of the mind; in other words, the learner is engaged as a whole person.

#### **4.2 At the level of pedagogical relation, communication and empathy according to target groups**

The andragogical relationship leads us to question the *accompagnement* positioning to emancipate the learner; which implies from all stakeholders of the educative sphere in a broad sense, to work in partnership with learners to lead them to be agents of their own training.

##### Openness

- Transdisciplinary approach.
- Polyvalence.
- Knowledge sharing.

##### Intercultural and differentiated education

- Individualized, personalized and cultural adaptation in the animation of groups with the target audience (vocabulary, experience, identity, traumas).

##### Benevolence and active listening

- Empathy, respect, positivity.

#### **4.3 In terms of pedagogical practices**

##### Participatory design and *accompagnement* process based on individual and bespoke characteristics

- Practices of a person-centered approach (humanist movement) in a logic of path progression.
- Practices of self-directed-learning andragogical *accompagnement* as a concept to develop the creative ability, autonomy, and empowerment of each individual.
- Practices of mentoring and coaching.
- Practices of reconnecting audiences that are away from training facilities (street social work).
- Practices of peer to peer education and reverse learning.
- Practices of teamwork and group working experiences.

Reflexive practices - individual & collective (please also read case studies in the Art-Connection state of play and also concrete examples in the educational tools for Cultural Connectors)

- Active listening practices and hermeneutics techniques.
- *Entrées par situations de vie (ESV)*, use of experimentation and learning from life experience.
- The Kairos methodology.
- The Digital Storytelling methodology.
- Practices of evaluation-formalization of experience in cross-disciplinary and holistic research and training approach.

#### 4.4 The role of a Cultural Connector

##### Make the relation really happen, with an individual and/or within a group

This is about the concept of *reliance* or how you make connections, this concept was mainly developed by Edgar Morin. *Reliance* is probably the most important tool to nurture motivation. It is based on the interpersonal relationships and environments the Cultural Connector will develop with learners, and linked with the question of how to relate to otherness. No-judgment is the basis of any andragogical educational interpersonal relationship.

According to the focus group, it is not always a successful experience, especially with groups of individuals in a situation of vulnerability. Sometimes you succeed and another time you try to repeat the same and it's completely different and it doesn't work: energy is not present, no dynamic is there. One should bear in mind that the working material here is human, and although we can try to understand as much as possible the process, in the end, the decision comes from the individual. And this is an ethical consideration of taking into account the liberty of any individual. It needs to be accepted and respected that one individual is free to decide not to participate in their own learning process.

- Being creative, open, flexible and practicing self-reflexivity.
- Being benevolent, empathic, respectful and tolerant.
- Animating and creating synergy by stimulating exchanges in a positive and constructive atmosphere.
- Managing critical situations.
- Promoting team cohesion.

##### Creating a learning environment and favourable conditions to learn

During the learning process, Cultural Connectors will create, support, and model a safe environment where learners feel valued, trusted, and respected.

They will verbally remind learners that they are in control of their learning experiences, give them the power to make meaningful choices, and make sure the concepts are fully understood and absorbed.

- Create openness and informal intercultural learning environment
- Develop a sense of beauty within the learning environment
- Value individual and collective skills and allow them to be shared

##### Respect the learning process (according to neurosciences and holistic approach of the learner)

- Make creativity a part of the process of learning.
- Leave a big part to experimentation.
- Promote learning from experience and mistakes.

##### Make culture a concrete part of life

Give a tangible idea of culture by creating activities and projects making culture and art pillars of educative actions and levers for the development of individual and collective skills at the service of social cohesion.

Examples (see concrete examples in the Art-Connection educational tools for Cultural Connectors):

- Cultural outings: visit a museum, go to the theatre or cinema, opera, visit a park.
- Cultural and artistic workshops on several thematic.
- Cultural projects involving several local stakeholders and communities.

**4.5 Reference framework to become a Cultural Connector engaged with innovative practices making culture one of the pillars of educative actions and a lever for the development of individual and collective skills**

Domain of competence	Subdomain of competence	Essential Knowledge	Core Skills	Attitudes
<b>Participatory design and <i>accompagnement</i></b> process based on individual and tailored characteristics	<i>Accompagnement</i> for self-directed learning  Critical pedagogy /andragogy  Person-centred approach  Reverse learning	Differentiation: personalization and individualization  Hermeneutics  Pedagogical engineering  Pedagogy of the project  Reflexive practice	Active listening and experience translation  Animation of intercultural groups: creating group Synergy and social bond	Benevolence  Creativity  Curiosity  Empathy  Facilitator  Flexibility  Non-judgment  Positivity  Respect  Sense of beauty  Sense of human encounter
	Knowledge sharing  Soft-skills: communication, collaboration, creativity, critical thinking, act methodically, reason logically		Cognitive and cultural adaptation  Conflicts management  Connection of educational objectives with cultural projects	
<b>Cultural and artistic openness</b>	<i>Reliance</i> – intercultural link  Creation of a cultural network		Management of cultural projects  Mentoring-coaching methodology  Polyvalence	

## CHAPTER 5

### Using European models for recognizing, developing, validating, certifying cultural competences

#### **5.1 The 2012 Council Recommendation model on the validation of non-formal and informal learning (2012/C 398/01)**

All non-formal and informal education tools are active and participative. Knowledge is not the possession of one person but it is among us. To get knowledge to be revealed, we need to use tools that enable the experience of the skills. We know it is not possible to evaluate competence as we evaluate skills or knowledge. Competence is based on attitudes, and attitudes are something that we reveal in the future!

Learning outcomes means statements of what a learner knows, understands and is able to do on completion of a learning process ; they are defined in terms of knowledge, skills and competences.

Validation means a process of confirmation by an authorized body that an individual has acquired learning outcomes measured against a relevant standard and consists of the following four distinct phases: 1. IDENTIFICATION through dialogue of particular experiences of an individual; 2. DOCUMENTATION to make visible the individual's experiences; 3. a formal ASSESSMENT of these experiences; and 4. CERTIFICATION of the results of the assessment which may lead to a partial or full qualification.

- Identification of non-formal and informal learning outcomes. It is undertaken with a view to assessing those outcomes and it may involve self-assessment or third-party assessment.
- Production of evidence of non-formal and informal learning outcomes on the basis of reference documents. The predefined standard must be introduced so: participants can have the necessary frame of reference to document their outcomes correctly or to analyse them so that the process of validation/certification can genuinely be one of building up knowledge, skills, and competences through an understanding of those outcomes.
- Validation of non-formal and informal learning outcomes. This is an essential stage aimed at verifying that the documents produced or any other form of assessment (simulation, real situation, written tests, etc.) have value in relation to a given standard.
- Certification of non-formal and informal learning outcomes, in the form of qualification, or credits leading to a qualification, or in another form, as appropriate to the veracity, validity, and authenticity of these outcomes.

#### Identification

Validation necessarily starts with social partners' support to identify skills, in particular, 'soft' skills, and competences acquired through their participation in social events. This stage is crucial as the learning process differs from person to person and skills will have been acquired in a non-structure context which did not allow easily the identification of gained competences. The most important and valuable outcome of this process is to find ways for encouraging learners to reflect on their own learning. This lies in the discovery and increased awareness of each own capabilities. The main issue for youth workers is the understanding of soft skills and how they are related to personal achievements and learning outcomes.

To realize the identification phase, we need to:

- adapt the relevant procedures and tools for supporting identification
- develop a mixed and balanced scheme of standardized and dialogue-based identification

### Documentation

Documentation involves the provision of evidence of the learning outcomes and skills acquired, especially in learning situations through the involvement and participation in social events. The kinds of documentation and data of value are not limited to those that document individual learning. Individual learning is not simply a matter of knowledge to a specific domain. As an aspect of human development at the individual, group, or organizational level—the learning that matters is the one that is used in situations to perform activities and actions which have required interaction and collaboration with other people. Soft-skills are as important as know-how in getting things done. Social networking and coming to understand who is good at what, and how a group of particular people can work together effectively, is an essential outcome of learning.

Documentation can be accomplished through the ‘building’ of a portfolio that tends to include a history of an individual’s accomplishments during specific learning processes, with appropriate samples that attest to their learning achievements. It needs to be open to various evidence types, ranging from written documents to demonstrations of practice and self-reflexive analysis under audio or video format. This evidence must provide sufficient insight into the learning outcomes acquired: simply listing job-titles or positions will not be enough. The portability of evidence is crucial, since every validation provider operating with different documentation formats will inevitably make it difficult for individual citizens to present and get acceptance for their acquired skills and competences.

The gradual shift to learning outcomes currently taking place across Europe may support overall transparency and comparability as it promotes a common way of expressing knowledge, skills, and competences across different economic sectors and education and training qualifications.

To realize the documentation phase, we need to

- Establish a framework of criteria for admitting evidence into the process
- Adapt a compatible format for documenting non-formal and informal learning

### Validation

Validation focuses on what someone has learned and is about capturing diverse individual learning experiences. Assessment tools need to be designed to capture and assess the learning specific to everyone, and the context in which this learning took place.

To realize the validation phase, we need to:

- develop standards which will be used on how suitable the valued outcomes are for capturing the individual variation characterizing non-formal and informal learning.
- clear define the conditions for assessment and communicate them in terms of procedure, tools and evaluation/assessment standards:
  - to candidates
  - to employers and educational institutions

## Certification

Certification provides recognition and accreditation to learning, skills, and achievements. This could be realized by providing a recognized document (portfolio of competences, competence passport, badges) This activity makes the case that individuals engaging in a recognition process for their non-formal and informal learning outcomes must be awarded a document that has social value and is widely recognized so that they can benefit from it, now or later in life, when returning to the formal lifelong learning system or to the labour market.

Youthpass is a tool to document and recognize learning outcomes from youth in work and solidarity activities. It is available for projects funded by Erasmus+.

Open Badges are a way of accrediting learning, skills, and achievements. Can be used to recognize many different things like attendance and contribution to an event, acquisition of competencies and more.

The Credit System for Vocational Education and Training (ECVET) is a European instrument to support lifelong learning, the mobility of European learners and the flexibility of learning pathways to achieve qualifications. Moreover, it allows VET providers to recognize the qualifications acquired, give ECVET credits and transform that is ECTS credits by Universities.

### **5.2 ECVET model**

The European Credit System for Vocational Education and Training (ECVET) is a European system of accumulation (capitalization) and credit transfer for vocational education and training in Europe. It is used to certify and record the learning outcomes of an individual engaged in a learning path leading to a qualification, professional diploma or certificate. It enables the documentation, validation and recognition of learning outcomes obtained abroad, in formal vocational training schools or in non-formal contexts. It focuses on individuals, based on the validation and accumulation of their learning outcomes, defined in terms of the knowledge, skills and competences required to obtain a qualification.

The European Credit System for Vocational Education and Training (ECVET) is intended to facilitate the transfer, recognition and capitalization of learning outcomes subject to an assessment of persons wishing to obtain certification.

The ECVET system is based on very concrete concepts that must be shown in design and clearly applied during all steps of a Training process.

In order to have a training that fits on the ECVET system, it needs to take into account these topics:

The training is based on Learning outcomes that the trainee must achieve. The Learning outcomes are statements of what a learner knows, understands and is able to do on completion of a learning process (see the 2017 Recommendation on the European Qualifications Framework - EQF). These Learning outcomes may be acquired through a variety of learning pathways, modes of delivery in different learning contexts (formal, non-formal and informal) or settings (i.e. country, education and training system).

Learning outcomes are described using the terminology of knowledge, skills and competence is the common denominator that fits with the diversity of existing approaches to describing learning outcomes. It is essential in implementing ECVET to ensure that learning outcomes for qualifications and units are clearly identified and described to enable mutual understanding of qualifications.

- Knowledge includes: facts, theories and concepts, sensations or experiences are known to a person or group.
- Skills include: the knowledge acquired through experience required to perform a task or job.
- Competence includes: the cognitive competence involved in the use of theories and concepts, as well as the tacit and informal knowledge acquired through experience; the functional competence (know-how), that is, what a person must be able to achieve when involved in a given work, learning or social space; the personal competence to know how to behave in a specific situation; and the ethical competence that confers a certain personal and professional value.

To implement ECVET it is necessary that qualifications be described using learning outcomes. Assessed learning outcomes constitute credit. Credit is the basis for enabling the transfer between learning contexts and for the accumulation of learning outcomes. In ECVET, learning outcomes are used as a basis for credit transfer and accumulation. Learning outcomes are not dependent on the learning process, the content of teaching or the learning context in which they have been achieved and therefore it is possible to use them to identify whether what the learner has achieved in one learning setting or context is comparable to what the trainee is expected to have achieved in another setting or context.

Learning outcomes are grouped to create units. A unit is a component of a qualification, consisting of a coherent set of knowledge, skills and competence that can be assessed and validated. In conclusion, in the end of a unit assessed (set of learning outcomes) the trainee shows that acquired a qualification.

ECVET qualifications can contain learning outcomes that are clearly linked to the capacity of a person to carry out a specific activity in the workplace, but they often also contain learning outcomes referring to the key competences.

The ECVET facilitates the development of flexible and individualized pathways and also the recognition of those learning outcomes, which are acquired through non-formal and informal learning. For applying ECVET to learning outcomes achieved in a non-formal and informal learning context the competent institution which is empowered to award qualifications or units or to give credit should establish procedures and mechanisms for the identification, validation and recognition of these learning outcomes through the award of the corresponding units and the associated ECVET points.

### 5.3 ECVET framework model

Case studies	Learning outcomes		
	Knowledge	Skills	Competence

The table below is an example proposed by CAI of how it could work if our case studies operated within the ECVET system, with a related set of Educational Tools. Some more examples are available in CAI UNhandbook.

Case studies	Learning outcomes		
	Knowledge	Skills	Competence
<b>The ethics, logics and pedagogy of the “commons”.</b> In this case study the Adult Educators will be practically engaged with innovative activities, which aim to realize the values and the general ethics of the commons. In other words, the aim of these activities is to flesh out the theoretical framework for Cultural Connectors	To know about role-playing games (RPG)	To exercise Creative Thinking and Fantasy	Cooperate and work well with other members of the team to reach common goal(s)
	To learn about reflexivity when there is a pressure of time	Sharing & Collaboration	Ability to adjust your own behaviour to reach the goals of the team
	To learn about how to recede in order to leave space for the participants to create	Enhancing of Interpersonal skills	Treat members of the community with respect

### Associated educational Tools - The Bazaar of Common Goods

**Subject(s): Arts & Civic, Social and Political Education**

Duration: 90-120 minutes.

Suggested number of Participants: 10-40 participants

Aim: Skills and attitudes: Interpersonal skill, Sharing, Exercise Creative Thinking and Fantasy, Collaboration.

Selecting and organising the material:

Every participant should bring two - three clothes or accessories for the workshop ; also, papers and pens are needed.

Methods - Techniques Promoted: Team building, collectively.

Description of the activity steps:

1. The participants meet in a big space (outdoor or indoor) and they stand around a table.
2. The participants have already been asked to bring 1-3 pieces of clothes or accessories and to place them on a bench at the centre of the room - giving a sensation of public market or store’s bench. One piece of paper and a pen is given to each participant. It is worth mentioning the importance of sharing here. The material of this activity organized mainly by the participants.



TIP: make sure that each item can be seen, and no clothes/accessories are on top of each other.

3. Everyone can walk around the bench and observe the items. Participants are allowed to walk or touch some items if they wish to.
4. In the piece of paper each one writes a word (feeling, thought, origin, belonging, etc) about clothes or a piece of cloth that he or she noticed. People walk around the room and try to find another person that has something in common to their word. In this way they split in groups of (4-6 each group). The objective of the groups is to briefly and collectively discuss the words on the papers.
5. In this step, groups try to find a strong conceptual approach such as a statement or a social message. The statement/social message is appropriate to be composed from the words of the participants. It is worth to mention that a word can bear several meanings. For example, the word "apple" can have a wider metaphorical or/and metonymical meaning such as "nature", "Adam and Eve", "red colour" etc.
6. The value of sharing is equally important in this part of the workshop, because participants will be trained on how to share their thoughts (and compose their written words) and also to accept the "words" of the others. When they will reach to a particular common view, the participants should find a way to present creatively their ideas. The ways of presentation are unlimited (theatre, acting, video, photograph, poem, still frames etc). They can use as many clothes as they want -of those they already possess- in order to present their idea(s).
7. Every group presents its outcome/project to the others.
8. General discussion/ Reflection.