

THE UN-HANDBOOK OF CULTURES AND LEARNING PROCESSES

**OR HOW TO INTEGRATE THE CULTURAL DIMENSION AT THE
HEART OF EDUCATIONAL ACTIVITIES**

« I don't think Art is restorative in itself. It is undoubtedly everything that accompanies the artistic project that will produce its effects. It is the quality of the artist's listening and gaze. It is the quality of social *accompagnement*. It is also what ties and is played out between the participants. In other words, it is the social bond. It's not art as magic that triggers all this: it's the whole game of human relationships that is set in motion from an artistic project. »

– Jean-Marie Monfort

KEYWORDS

Here are the keywords to help you browse the anti-manual according to the themes that interest you. Simply click on the chapter number associated with any keyword to read the relevant section!

#*accompagnement*

2

3

#group animation

2

#self-directed learning

1

2

#cultural entry

1

#positioning

2

3

#cultural projects

3

#reliance

1

2

3



CULTURAL ENTRY, A DRIVING FORCE FOR ACCELERATING LEARNING PROCESSES

Cultural entry in training is an innovative pedagogical approach, transversal to all learning actions, making it possible to provide educational responses in a transdisciplinary approach and a global consideration of learners.

Cultural entry into selected activities is based on imagination, sensitivity, listening, expression of oneself and of others. It promotes openness and allows to get in touch with the learner, his story, his experience; that makes it a powerful lever for accelerating learning through de-dramatization which consequently also facilitates the work of trainers.

Cultural entry is particularly suitable for people in a vulnerable situation or in a situation of illiteracy so they can develop knowledge in learning contexts in which the learner will not be referred to his own shortcomings or his academic difficulties.

Cultural entry makes it possible to approach all of society's themes and to discuss them in a peaceful way. It facilitates the development of a cultural openness to the world and its environment and thus contributes to knowing how to live together in social cohesion. It is a booster for the development of relational, social, organizational and creative skills as well as curiosity, self-esteem, confidence building, autonomy for learning to dare and opening up possibilities!

For Cultural Connectors, offering artistic practice workshops or artistic encounters within a training organization, organizing outings to the museum or the theater in the evening with its learners, setting up an exhibition, a breakfast or organizing a concert, setting up thematic activities or setting up cultural projects with a problematic entry, for example discrimination, develops the feeling of contributing to a more inclusive society within the framework of lifelong education.

Provided that the objectives and target audience are clear, the possible thematic activities in the cultural and artistic field are extremely varied and numerous:

- Implementation and animation with craftsmen or artists, sewing workshops, jewelry creation, socio-aesthetic workshops, drawing workshops, graph, engraving, sculpture or visual arts, photo workshops with thematic possibilities such as culinary photography, cooking workshops, video workshops, singing, slam, hip-hop workshops or new magic workshops.
- Setting up and leading writing workshops, reading aloud, film-debates, literary meetings with writers or storytellers.
- Setting up and leading workshops or recording outings of radio programs with professionals.
- Implementation and animation of workshops for the creation of a mobile app for discovering the resources of the territory in the form of a rally with quizzes.
- Organization of cultural outings to the theatre, to the cinema, to listen to stories.
- Organization of cultural projects. The organization of cultural projects makes it possible to go very far in the learning objectives (see also Cultural projects).

Examples of projects coordinated by Corinne Gosset at the FCP

[🔗 A day at the Prato theatre with learners and the team from the Marquette-lez-Lille APP](#)

- Production of a youth album (*Les aventures de SNOO*) which was then used as a support for the animation of reading workshops in the neighborhood schools.
- Creation of a board game (*Les Incollables du Faubourg de Béthune*) based on the names of artists from the places and streets of the district, to discover the artists whose names are part of the daily life of the inhabitants of the district.
- Organization of a fashion show, requiring the setting up of workshops with beauticians and women who will parade, sewing and jewelry creation workshops as well as the construction of a partnership with an integration workshop project who had a small clothing store that had been transforming.
- Organization of a photo-novel project with an audience benefiting from minimum allowances and social workers to facilitate support for social workers, to enable them to create ties with their target audiences and to carry out remobilization work with people in situations of vulnerability.

CULTURAL ENTRY, A PEDAGOGICAL TOOL AT THE SERVICE OF A SELF-TRAINING PROCESS

Starting from a problematic and a proposed activity, it is essential that the Cultural Connector learns to link learning objectives. For example, the theater game is a way to create links through intercultural activities about knowing oneself and others; it will also allow to work differently on communication and promote expression, which will have an impact on personal development and self-confidence.

The cultural entry into the proposed activities is based on the imagination, sensitivity, listening, expression of oneself and of others. It promotes openness and allows to get in touch with the learner, his story, his experience; in this it is a real lever for accelerating learning through de-dramatization and consequently, it also facilitates the work of trainers. As part of the Art-Connection project, Corinne Gosset organized a day at Le Prato, with the team of this theater in Lille.

The Art-Connection partners were able to experiment an incredible day with the entire APP team, including the general manager and the trainers as well as the artists who animated this day, the Prato managers and the APP learners. Everyone gathered to live together an experience around theater and body expression.

On a day like this, learners and trainers meet outside the formal learning environment, and everyone is at the same level. A day like this allows to create a bond, encourage expression, fight against isolation, remove prejudices and overcome fears.

Through cultural entry, it is possible to associate a large number of learning objectives, such as:

- learning vocabulary, learn to read, write, count, learn to use a digital tool, etc.
- learning to think, to identify socially, civic-mindedness
- work on self-image and self-confidence, learn to value oneself
- discovering a job that can fit into the professional project and confirm or invalidate this project,
- stimulating a dynamic, create social ties, remobilize in order to integrate a training or something else, by coming once a week, at such time, learn to warn in case of absence, etc.
- learning to be part of a collective approach, to work in a group and develop transversal skills.

CULTURAL INPUT, IMPACT OF THE TIME FACTOR AND PACE OF LEARNING

A training course takes place over time and requires rituals to establish a rhythm and launch a dynamic.



The importance of learning times

- A condensed time for the remobilization of public dropouts or in great fragility. Cultural entry will be a lever to start a training course from an activity, to relearn how to get up, relearn how to come regularly to appointments and re-establish social ties and learn to enter into a project dynamic.
- A longer time to leave the time for long-lasting learning. The cultural entry will be a lever for the development of a whole range of individual and collective skills.
- Moments in time: certain times of the year are less favorable than others for launching cultural projects, for example in July.

The importance of rituals to establish rhythm and dynamic

- The time of learning must be built on rituals to set a rhythm, create habits, set in motion.
- An audience that has already started training will place themselves in the rhythm and rituals of their training course. The cultural project will be able to be anchored in the rhythm of the training and its duration can be long.
- On the other hand, it is necessary to create enough rhythm for a learning dynamic for people who have dropped out or who are very vulnerable, who will first have to take part in the time of remobilization (condensed time) before potentially continuing on a course of training (longer time).

The importance of not breaking the rhythm of learning

- It is important to succeed in maintaining a link with the public in the activity and not to create too great a break in the rituals, so as to support the dynamics of learning. For example, avoiding the summer break which is often problematic for the promotion of cultural projects "in general, we do the promotion three weeks after the end of the project, the time to make the impressions, or just after summer, for example if the project ends in July, we do its dissemination in September, it's still fresh, they're still in it".



THE TOOLBOX

OF GOOD POSTURE FOR CULTURAL CONNECTORS



Knowledge of learning processes and sense of pedagogy

Pedagogical facilitation and respect for the proximal development zone

- Understanding how we learn, know the main pedagogical currents, learning methods and being in an exchange and able to always adapt.
- Accepting the principles of learning and being aware that it is sometimes a very long process.
- Understanding that it is important to take into consideration that the target audience is an adult audience who should not be infantilized.
- Understanding that it is necessary to take time to listen, to value all the small steps taken by the person in their learning process. Always making sure to value the work provided by the learner.
- Looking for exercises with sensitivity, openness, listening and being in an educational research meant to be adapted to the specificity of the public. Always adapting the exercise to the level of skill and autonomy of the learner (respect of the proximal learning zone).
- Understanding that explaining once is not enough, that it is necessary to come back and re-explain the instructions from one week to the next, to be patient and diplomatic, to re-explain as many times as necessary until what the person gets it! Remembering also that it is not a problem to not understanding everything right from the beginning.



- Not staying on preconceived ideas "everyone knows how to color/draw!" Not everyone knows! You have to be aware and accept that things that may seem simple to some may not necessarily be so to others.
- If a person refuses help, always stay within a framework of benevolence, do not be confrontational. Let the person realize and recognize for themselves what their difficulties are and ask for help.
- Listening to the group to identify quickly in the group what is difficult and what is easy and for whom, and then highlight and build on what has been learned and adapt the exercises to what is harder. "In a reading group, if we notice that someone has facilities, we will give them a more complicated reading. For another, we won't hesitate to tell them, except, we have to be careful here because we are embarking on something difficult, the goal is not to put anyone in difficulty. But if the person wants to continue, if they fell in love with a difficult text for example, then we see how we can do to lighten it, by removing text for example".
- Placing yourself at the same level as your learners.

A few guidelines for learning to adapt your language level to that of the target audience, especially for an audience who is illiterate or whose vocabulary is more limited

- Taking into consideration the linguistic difficulties of the members of the group.
- Identifying terms, expressions, turns of phrase that may be complicated or somewhat specific vocabulary and give keys and a minimum of codes, with a simple vocabulary.
- Being vigilant and anticipating the reformulation of words, expressions or instructions that might seem complicated "Careful, that's complicated, do you understand? "
- Developing your observation to identify the codes, the feeling of unease that emerges in people in difficulty, in the way of looking, of behaving, in the gestures and attitudes of people who do not understand but who do not dare to say it, because it's not always easy or simple to say that you don't understand!
- Always making sure everyone understands and taking the time to re-explain.
- Rephrasing by speaking more gently and addressing the people in the group for whom it is necessary to clarify again.
- Not being judgmental and wanting to listen and meet this public without judgment.
- Not prejudging the ill will of learners who do not understand. It is not because they are not listening. It is not because they do not put a lot of good will into it. It is because it's complicated for them! So, always reformulate well, do not hesitate to call back twice, or even three times, reformulation is essential.

How to lead a group workshop and create group dynamics and synergy

- Creating a learning environment imbued with benevolence, non-judgment, respect for others, their difficulties and their own learning time.
- Being the guarantor of the smooth running of the communication sessions. Making sure that each participant expresses themselves on the subject and is listened to attentively and without judgment from the rest of the group. Do not tolerate a lack of respect towards one of the participants, arbitrate strong personalities, animate the debate, the confrontation of ideas, the negotiation, the argumentation of the choices to reach a consensus.
- Starting from the collective and building a definition together because there is always someone who will know something. Asking who in the group can answer the question "Do you know what that means? Who knows ? And who else? Yes that's it, and what else ? It's not quite that! Who has another idea?".
- Always going back to what has been said and validated by the group, being always clear on what we collectively agree on: "We said that..., so ok, what are the forms of discrimination? Do we agree? So we choose four forms of discrimination? ".
- Not hesitating to make interruptions to ask "Do you know what that means? ".
- Re-explaining individually to people who have not yet understood, if necessary, stand next to the person and accompany them individually.
- Being creative, find solutions to make people understand, adapt support, not hesitating to help, show, guide, stay with the person in difficulty until they gain autonomy.
- Letting the group take the initiative to seek solutions together, to help each other and to cooperate among peers. In cultural projects, this posture develops quite spontaneously due to the educational environment built on values of benevolence and non-judgment. The whole group will help each other on vocabulary, pronunciation difficulties. The facilitator actually becomes a resource person who regulates the functioning of the group.



THE TOOLBOX FOR CULTURAL PROJECTS

The birth of a cultural project

[« Déclic pour une vocation – une lutte pour la tolérance » as part of Art-Connection action research.](#)

A project generally lasts from 3 to 8 months, including a public promotion event organized at the end of the project.

Participants in cultural projects at the Marquette-lez-Lille APP are generally people with low literacy skills, who do not always understand French well and who require a great deal of pedagogical work in oral reformulation and adaptation of communication to get messages across.

The choice of the artist with whom to work and who will accompany the technical realization of the project is essential in the success of a cultural project as well as the relationship that is maintained with them. It is important for the artist to be able to develop a strong relationship with the team of educational supervisors and the target audience.

The posture of the artist vis-à-vis the target public, their pedagogical sense and their social fiber in the animation of the creative workshops are 3 important criteria "in a project with the FLE [French as foreign language], Damien prepared himself educationally in his theatrical preparation exercises, he took into account the fact that they were working on the language and on the sounds, he designed exercises that allowed them to improve on the phonetic level".

For it to work, the artist will have to know how to adapt their vocabulary (avoid elitist terms), and their level of requirement on the final result, i.e. they will have to know how to differentiate their work and the result which will be obtained at the end of the cultural project, which is not their work but that which a project group has co-produced, and it is not always easy for an artist to exclude their share of egocentrism.

Confidence and successful experiences on other projects with artists greatly facilitate the preparation of this type of project. When you do not know an artist with a given specialty, you have to get started and develop your professional relationship network.

Participants in a cultural project should always enroll on a voluntary basis.

For learners who have never experienced this type of project, they will first want to look from afar, without committing themselves. We can leave the door of the workshops open, to allow the curious to come and see, without obligation to participate, or let the person come and see once and give the possibility of the test, to participate once without being obliged to include in the project "come and see, and if you like it, you are welcome to do, but come and see!" It's reassuring for the person, because she knows they can say no and they have no obligation.

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On the other hand, as soon as the person decides to register, they must commit to going all the way!

Free will, volunteering and co-construction are essential conditions for a successful cultural project.

Do not try to organize everything in advance, to shield everything! The recipe is in co-construction, with the target audience, with the teaching team. We can start from an idea, from a personal desire, but the important thing will be to bring all the participants and stakeholders of the project to also give their point of view. Sometimes projects can come directly from target audiences in response to their personal goals.

Of course, when you have a good knowledge of your audience, you generally know what you will have to work on, but it is important to remain open, to leave the possibility of rectifying, adjusting, taking another path.

The Cultural Connector is a companion and a resource within the framework of project pedagogy, to support the creative process of people.

For this reason, it is important to have a good knowledge of learning processes and a sense of pedagogy to understand and respect towards the fact that not everyone invests in the same way in this type of project and that everyone invests as much as they can, according to what they discover "for example Lamia or Faziah today have a high level because they have already participated in many projects, this motivates them to reach the end and they are even able to lead the group! ".



Articulating cultural project and learning objectives

The implementation of a cultural project requires above all to be clear about the learning objectives and the target audience. It is not enough wanting to set up a cultural project, you also have to know why you want to do it “The question I always ask myself is: what will it bring to people? Why are we doing this? What will it bring to the course?”. To create the project, it is therefore important to start from the learning objectives and not from an artistic discipline.

A cultural project is a collective project in which each of the participants plays a role and ensures production both individually and collectively, by mobilizing their transversal skills (communicating, cooperating, acting methodically, reasoning logically, exercising their creativity, exercising their critical and ethical sense).

The challenge of a cultural project does not lie in a technical performance, its ambition is not the art to be produced. The project itself is just a pretext. The cultural activities offered are an excuse to go and look at something else, namely, the awareness of what is mobilized by people with a view to emancipation. Beyond the technical result, what is essentially targeted is therefore the learning process in a group dynamic.

This type of project is therefore by nature quite complex and demanding.

It all depends on how the project is born, what audience we are going to target, with whom we are going to work, and on determining the project and the objectives together.

With experience, the objectives, the choice of one art rather than another and of an artist become intuitive.

Valuing each person involved in the project

Cultural projects will allow all the people who participate in the project to succeed in producing a collective work.

It is very important that everyone, individually and collectively, feels valued by the result achieved and what has been produced.

For this reason, it is a question of establishing moments of debriefing, allowing everyone to become aware of their learning and the skills mobilized during the activities, in particular in terms of building autonomy and transversal skills.

A time to promote the project is organized with the group at the end of the project to present the results. This gives the opportunity to value all the formal and informal learning outcomes of the participants.

Providing the means for professional technical achievement

It is not a question of making beauty for the sake of making beauty, which would not make sense. On the other hand, it is important to give yourself the means to achieve beautiful things that are as close as possible to a professional production: this contributes to the valuation of the project, the work produced and especially the people.



EXAMPLES OF CULTURAL PROJECTS CARRIED OUT AT THE MARQUETTE-LEZ-LILLE APP

We offer you three project sheets produced by Corinne Gosset on the basis of concrete projects that she set up at the APP of Marquette-lez-Lille, in the Hauts-de-France region.

These sheets can give you ideas, benchmarks, help you better understand the wide variety and diversity of possible projects and above all make you want to get started!

JOURNEY TO THE LAND OF THE FLE

Purpose: Production of an illustrated atlas with a group of FLE (public who learns French as a Foreign Language).

Targeted learning objectives:

- To approach the learning of French, vocabulary, oral communication and argumentation differently by producing a writing in French for others.
- To make people discover their country of origin and its culture by doing work upstream of the discovery of an atlas on their country.
- To discover a new artistic practice, learn to work in a team, to value yourself and gain self-confidence.
- To take part in a collective creation based on the pedagogy of the project.

Theme: Interculturality, cultural diversities

Media used: Writing and plastic arts

Target audience, type of audience: People in training on the FLE action of the APP. The FLE action is offered to people of immigrant origin, educated in their country of origin wishing to learn or improve their skills in French.

Calendar, procedure, number of sessions

- 12 weekly workshops of 3 hours over 3 months.
- Writing workshops led by the cultural mediator and the trainer of the group made it possible to work on what everyone wanted to convey from their country. The group then collectively agreed on the categories to be highlighted in this atlas (historical or cultural sites, culinary specialties, animals, vegetation, natural sites, crafts, traditional costumes). A small identity card of the country was drawn up (capital, languages spoken, number of inhabitants, area, climate) based on internet research. Then everyone wrote a short text about their favorite dish and place.
- Plastic arts workshops with an illustrator then made it possible to work on the illustrations. Everyone drew their country, colored it and then drew what represented it for them (monuments, animals, specialties, cities, rivers, etc.).

Difficulties encountered:

We did not encounter any difficulties in the implementation of this project. The group had participated in several cultural micro-projects and was requesting a collective project. They therefore very quickly adhered to this new proposal. In addition, the artist involved in the plastic arts workshops has worked with us for many years and has a good knowledge of the audiences received as well as our way of working.

Conditions for success: One of the conditions for the success of the project lies in its co-construction with the FLE trainer so that it is fully integrated into the training process and learning. The trainer thus worked on the vocabulary useful to the project before the start of the writing workshops. A good knowledge of the FLE public and the different levels of the Common European Framework of Reference for Languages facilitates the preparation of writing workshops in order to adapt them to the levels of the learners. The choice of the artist, as for each project, is essential. It is essential that they have a good knowledge of the public, its difficulties, its abilities as well as the educational objectives of the project. A working time is therefore to be planned upstream of the project.

Impacts and results on the public: The participants took this project very seriously. We could note a significant involvement from everyone. During the illustration sessions, they did not take a break. They wanted to move on, to finish the job he had started. When we gave them the finished book, we felt a lot of emotions and a lot of pride. The feedback from the partners on the group's achievement was very positive, which reinforced the feeling of pride. The participants were happy to talk about their country through the drawing but also the writings made in French. For this project, we won the “culture and basic knowledge” challenge organized by AROFESEP and AR2L.

Partnership: Intervention of an illustrator for the plastic arts workshops to create the computer graphics for the booklet.

Funding: Cost of the project: €4,976 from the cultural integration envelope.

CINEMA WORKSHOP

Purpose: To write a film review

Targeted learning objectives: To work on argumentation, decision-making and conciliation.

Theme: Cinema

Media used: Featured film

Target audience, type of audience: All APP audiences, young people and adults, fluent in oral communication in French and able to read.

Calendar, procedure, number of sessions 1 workshop per quarter:
3 sessions of 2.5 hours over 3 weeks

- During a first session, we work with people on the choice of a film from the cinema program based on trailers, reviews collected in the press and on the Internet. We offer them a synopsis of the different scenarios. The participants choose a film and from an educational sheet analyze the trailers. According to their sensitivity, everyone finds out about the film of their choice, the objective being to find arguments to convince the rest of the group to choose this film.
- Once the choice has been made, we organize a collective outing to the cinema.
- Thirdly, we meet to develop a personal or collective criticism of the film. Writing help sheets are available to participants.

Difficulties encountered: The number of participants can sometimes complicate the implementation of the workshop. This workshop has been very successful. However, you have to limit yourself to 10 people if you want to conduct this workshop in the best conditions.

Conditions for success: Good knowledge of film programming. The screenings require quite a lot of preparation time: find out beforehand about the films showing, see if the film is adapted to the areas of interest of the public, as well as to their language level. If people have difficulty reading, it is best to avoid films with subtitles. The duration of the film is also a criterion to be taken into account. Also make sure to offer films that are not necessarily mainstream, so as to encourage them to discover new things.

Impacts and results on the public: Through these workshops, we have seen an improvement in communication. The work can be done in pairs. This makes it possible to form pairs with people of different levels in written communication. The mutual support between the participants was noted. Benevolence, an essential rule, facilitates speaking out and taking a stand. This workshop is very popular and is in high demand by learners and trainers/educators who see an interest in it in the learning process of people or in their support: work on argumentation, group cohesion, oral communication, listening, knowing how to make choices....

Partnership: No need for a specific partnership.

Financing: Cost: The price of a cinema ticket multiplied by the number of participants (between 110 and 150 €). Funded from the culture insertion envelope.

LITTLE LITERARY MEETING

Purpose: To prepare readings and songs in order to offer a public animation around the theme of Christmas.

Targeted learning objectives:

- Learn to choose texts.
- Read aloud for others.
- Dare to perform in public.
- Participate in a collective creation.

Theme: Readings and songs.

Media used: Songs, readings, cooking.

Target audience, type of audience: All APP audiences.

Calendar, procedure, number of sessions: For several years, we have been offering literary breakfasts twice a year with the aim of desacralizing the word “literary” and showing that each of us can find ourselves behind the word “scholar”.

These meetings are a moment of sharing around a breakfast and various texts (poetry, youth album, extract from a novel, proverb, song) related to a theme. These breakfasts are hosted by a reader of *Lis avec Moi* and the cultural mediator.

These meetings were very successful and the public did not hesitate to participate in the proposed readings, songs and games. The active participation of the public led us to develop this concept by bringing a group of people to build it by offering songs and readings.

To prepare for this new formula, reading workshops have been set up to encourage participants to choose texts themselves (from a selection of works proposed by the reader) and to prepare them for reading during a public presentation. At the same time, a choir had set up to prepare three Christmas carols. A kitchen group has also been formed to organize and prepare breakfast.

The new project took place over a period of 2 months. Weekly meetings were organized for 3 different groups.

- 6 sessions of 2 hours for the reading workshop.
- 6 workshops of 2 hours for the choir.
- 1 rehearsal session of 3 hours for the 2 groups.
- 1 p.m. for the cooking workshop.
- A public restitution time of 3 hours.

Difficulties encountered: No difficulties encountered.

Conditions for success: Significant coordination work is required. Have a good knowledge of the public and their reading level to guide participants in their choice.

Impacts and results on the public: We could once again note the strong involvement of the participants. Readers did not hesitate to work on their reading outside the workshops. Despite the fear of reading or singing in public, all the participants played the game. They were very proud to read, sing in front of their friends, their children, their families, their referents. During the collective return after the public presentation emerged the pleasure of having participated in this project but also a lot of pride to have dared to perform in public.

The public presentation time was convivial. It was a great meeting with the public who did not hesitate to participate in the requests of the speakers to read, sing and answer riddles.

Partnership: The reading workshop is led by a professional reader from an association promoting reading *Lis avec Moi*. The choir is animated by an artistic speaker in music. Two trainers, amateur musicians, were also involved in the project to accompany the choir on the guitar.

Funding: Cost of the project €1,681 financed from the cultural integration envelope.



Cofinancé par le
programme Erasmus+
de l'Union européenne

This project has been funded with support from the European Commission.

This publication (communication) reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.