



# ART-CONNECTION

## European Memorandum and its toolkit

**Making visible the common thread between individual creativity and social innovation to foster sustainable job creation and economic growth**



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## THE ART-CONNECTION MEMORANDUM TOOLKIT

- A State of Play
- A theoretical and methodological framework for Participatory Action Research (PAR)
- A reference framework of the Cultural Connector in Adult Education
- Educational tools for Cultural Connectors in Adult Education
- A Glossary
- A Bibliography

# CHAPTER 1

## INTRODUCTORY NOTE

### 1.1 BRIEF REMINDER OF THE PURPOSE OF THE ART-CONNECTION PROJECT

The Art-Connection project is a continuation of the Erasmus+ project (2015 > 2018) led by the CNAM Paris, called Eure.K for "*Validating the 8 European Key Competences*". This European project had highlighted that among the 8 EKC's, the eighth key competence relating to "cultural sensitivity and expression" was perhaps the most important one. Although it is perhaps the most neglected and most difficult to bring about, it is the competence that could draw us into the heart of the territories to meet the world's human and cultural heritage.

The 8th European Key Competence is defined as follows (European Commission, May 2018):

*"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 questions that have been explored in the framework of the Art-Connection project to promote inclusion and social cohesion in the territories are as follows:

- How to learn to use individual skills and/or creative abilities that promote a positive attitude conducive to openness to others, to the world, to personal, social, professional and economic opportunities?
- How can we value and make visible the tangible economic and social impacts resulting from this diversity of creative expression, appreciation, participation or production of works of art?
- How can this cultural dimension contained in the territories emerge?
- How can participation in cultural life in all its forms be promoted?
- How to build political and educational strategies to promote the development of "learning" cultural territories?

The objectives and intellectual productions of the Art-Connection project:

- ⇒ Shed some light on the impact of the cultural dimension, from a systematic perspective, on a creative process that develops an individual action powers, contributing to job creation, economic growth and social cohesion. These elements are included in the Inventory (IO1) and in this Memorandum (IO6).
- ⇒ Offer a methodological framework to learn to mobilize everyone's creativity to meet the challenges of innovation, the ability to learn and to be open to differences, in a context of globalization and an intensified interconnection of cultures. These elements are provided in the theoretical and methodological framework for Participatory Action Research (IO2) and in this Memorandum (IO6).
- ⇒ Develop educational and pedagogical materials for the professionalization of adult education and educators, making it possible to increase users' participation and to dialogue around the cultural dimension as a means to build a more active and participatory citizenship, ultimately promoting social cohesion in the territories. These elements are brought into the repository of the Cultural Connector accompanied by its pedagogical tools in adult education to enhance the

8th European Key Competence (cultural sensitivity and expression) - Developing individual and collective skills in the service of social cohesion (IO4 and IO5) and in this Memorandum (IO6).

⇒ Propose and promote pedagogical tools to support actors in the field of adult education and training, to the paradigm shift in guidance, evaluation and recognition, validation and/ or certification of acquired experience (RVAE). These elements are the subject of this Memorandum (IO6) accompanied by its toolbox, consisting of all the intellectual productions of the project.

The contents of the Art-Connection Memorandum toolkit:

- A State of Play
- A theoretical and methodological framework for Participatory Action Research (PAR)
- A reference framework of the Cultural Connector in Adult Education to promote the 8th European Key Competence (cultural sensitivity and expression) - Developing individual and collective skills at the service of social cohesion
- Educational tools for Cultural Connectors in Adult Education to enhance the 8th European Key Competence (cultural sensitivity and expression) - Developing individual and collective skills for social cohesion
- A Glossary
- A Bibliography

## **1.2 GENERAL INTRODUCTION**

The work carried out during the Art-Connection project enabled the four European partners to raise questions about the challenges and the role of culture: how does culture contribute to lifelong learning? In what way is it a lever? What problems does 'Culture' also raise, particularly in the training of teachers, trainers, therapists and institutional actors? How to take concrete action?

What is Culture? what are we talking about? What representations do we have of Culture? A culture reserved for an elite? Culture as something important but not essential to all?

Could we do without *cultural sensitivity and expression*?

Everyone agrees that culture is important! Culture is an integral part of our humanity and what differentiates us from machines. No one is willing to project themselves into a world that would be deprived of it: what would a world without culture, without the arts, without artists and craftsmen, a world without a sense of beauty or without emotions look like?

We are all cultural beings; we were all born somewhere, and we are all anchored in cultural territories in connection with collectives, personal, social and professional networks.

The essence of culture - as it is addressed in the framework of the Art-Connection project - is first to meet human beings in their singularity, their identity and their sense of cultural belonging in an approach that is both global and localized, through the prism of the diversity of our local and global historical and human heritage.

Culture is also about meeting the person in their ability to create and innovate, because we are all "*born to learn and to create meaning*"<sup>1</sup> and we all approach this individual and collective journey differently throughout this lifelong learning, which makes us what we become.

In this innate process of lifelong learning, what then is the purpose of school and lifelong education: to enlist and shape us in preformatted moulds, or to teach us to be in charge of our lives and to emancipate ourselves? The answer is not that evident.

We have known for a very long time now how our brain works and especially what it needs to be performant<sup>2</sup>.

Great education experts<sup>3</sup> have long since transmitted to us the main pedagogical and andragogical principles essential for the development of the person, particularly in terms of a global transdisciplinary person-entered approach (pedagogy of the project, logic of pathway, entry by the situations, pedagogical differentiation, personalization, individualization, principles of equity and positive discrimination to capitalize on the strengths and human values of benevolence, empathy, respect for others); active pedagogy centered on action, experimentation, the right to make mistakes, questioning, the search for meaning to develop motivation, self-confidence, autonomy and cooperation. Research shows that showing empathy also improves self-esteem and that learners who invest in helping their peers, increase their own outcomes while developing resilience skills.

We have known for a very long time of the impact of the learning environment on the creative process of learning and that a positive state of mind enhances a person's development and their ability to connect; of the importance of thinking about learning times and how to organise space to promote the development of creativity - as many skills that are essential to prepare the world of tomorrow.

We know very well that manual, sensory and artistic practices, the use and the tactile and emotional sensation of raw materials, have a concrete effect on the learning of traditional subjects such as mathematics. Montessori or Freinet schools operate according to all these major pedagogical principles. We also know that formal academic learning forms only a minority part of the overall construction of an individual, while non-formal spaces of non-academic leisure-pleasure together with the immense informal part made up of the everyday-life situations connect us to sensations, emotions, the sense of beauty, life meaning, and are the real vectors of learning, particularly in the development of cultural competences.

Real models exist of organizations and systems that effectively mobilize arts and culture as tools to develop learning, as in Finland for example. Learning spaces and environments are thought of in the same level as learning contents; pedagogy starts from the idea that the student is an active subject and is not only the subject of teaching. It should be noted that teaching professions in Finland are also highly recognized.

The Waldorf schools, which are organized around the concept of eurythmy, resulting from the work of the Austrian philosopher and pedagogue Rudolf Steiner, author of the book "*Philosophy and Freedom*", offer a multitude of creative and artistic activities to nourish and stimulate the imagination

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<sup>1</sup> See the very remarkable series of documentary films "*Born to learn*" directed by H el ene Trocm e-Fabre - <https://www.canal-u.tv/chaines/cerimes/serie-ne-pour-apprendre/ne-pour-creer-du-sens-avec-francisco-varela>

<sup>2</sup> See the 4 pillars of learning in "*Apprendre ! Les talents du cerveau, le d efi des machines*" from Stanislas Dehaene

<sup>3</sup> Non-exhaustive list of great pedagogues: Condorcet, Freinet, Freire, Galvani, M erieux, Montessori, Piaget, Rogers, Schwartz, Steiner, Tolsto i, Trocm e-Fabre, Vygotsky ...

that are an integral part of school education. In these schools, the arts are present in all activities; in each class there is drawing, singing, musical practices, oral expression with theatre activities.

Although we are so well informed and have concrete and scientific data, something still prevents us from letting this informal part in, as well as from integrating culture and artistic activities into learning paths, to make culture a major pillar of educational actions and a lever for the development of skills, individual and collective, in the personal, professional, social or citizenship domains.

There is still a strong tendency not to take seriously all these alternative educational spaces or the informal part of learning, and to continue to design pedagogical devices, without considering these many experiments and good practices from here and elsewhere and without taking into consideration the work in neuroscience, in connection with learning.

Why is the link between culture and learning so difficult to be integrated into our education systems?

How can we ensure that culture takes its rightful place in our society?

Culture is what should come to clash with us in our preconceptions of learning and in our way of looking at life, therefore culture needs to be embodied to ensure that its full involvement in self-directed learning processes towards collective emancipation.

What could be the impact of wider access to arts and culture in the learning process, in school activities and in continuing or vocational training? How can arts and culture be resources for lifelong learning?

How can education professionals or territories' stakeholders seize culture by fully embodying it in their system of thought? Because it is not just a question of bringing culture back into school but of embodying culture in a process of self-training towards self-determination and emancipation; it is not only a question of seeking to embellish, to create an artificial décor, to add a touch of originality in educational initiatives, since this would be a return to the 17th or 18th century's aristocratic conception of fashionable culture.

How could facilitating and expanding access to culture for all become a priority for governments? This is about the real challenge: to become aware that it is urgent to change the paradigm in the way of carrying out educational actions throughout life, by facilitating access and bridges, in a logic of pathway.

It is indeed a question of giving the means and the power to act to all the Cultural Connectors, of allowing all this reserve of pioneers and avant-garde who want and dare to venture on unbeaten paths, to ensure that the education of tomorrow encompass art and culture (including sports).

How to give a new political impetus and let emerge new ways of conceiving political governance to ensure that everyone can find their IKIGAI and is the bearer of their emancipation; to develop creativity and individual freedom in the service of social cohesion to build a world of which we will be proud!<sup>4</sup> *"Freedom increases responsibility"* Victor Hugo.

The Art-Connection partners sought precisely to understand how to activate this link, this hyphen connecting inside-outside, individual-collective, self-other, imaginary-real. Nurturing this link will enable us to build peace and social cohesion, especially by no longer perceiving the other as an

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<sup>4</sup> Which makes us want to get up in the morning!

enemy radically different from the self, but by integrating difference and diversity as resources and wealth.

The Art-Connection project wishes to contribute to identifying levers to enable

- **all citizen** to understand the importance, the interest of being sensitized and accompanied to become culturally competent and able to value one's cultural competences by recognizing their effects on oneself, on the collective and on society.
- **actors in the field of education** to recognise the interest of becoming Cultural Connectors themselves, to be informed, to get trained and / or to try this role for example in a classroom or within a group of colleagues by introducing arts and culture within educational actions and activities.
- **all stakeholders in the cultural field** to recognise the interest to become Cultural Connectors themselves:
- **the actors of public authorities, ministries, financial service providers, sponsors** to recognise the effects of culture on social cohesion, economic growth, societal innovation and to decide to set up measures, authorise and financially support existing structures, institutions, individuals, facilitate initiatives to facilitate dynamics of partnership co-building.

The action research carried out by the Art-Connection partners in their respective territories has made it possible to gather elements that form a set of resources to learn in a tangible manner how to activate and deploy emancipatory cultural learning processes that promote alterity.



## CHAPTER 2

### THE LESSONS

Some lessons from the Participatory Action Research conducted within the four territories of the Art-Connection partners towards a new adult education paradigm and culture-based training.

#### **2.1 IDENTIFICATION OF OBSTACLES AND DIFFICULTIES OF A CULTURAL ENTRY**

Several factors restrict or prevent the activation and deployment of cultural learning processes that would be emancipatory and vectors of alterity.

Three types of obstacles or difficulties have been identified:

- in relation to representations of culture and lifelong learning, which is reflected in the fact that cultural competences are not perceived as 'useful' in the world of work,
- in connection with the difficulty of accessing funding for cultural actions and the lack of articulation or even coherence of the various existing measures in place in a territory,
- in connection with the bureaucratic paradox associated with a market logic imposed on education that is expressed by quantitative result objectives over shorter and shorter time periods: "fewer means, constrained times and more control".

How culture is represented is often a major issue when trying to enable the articulation of the world of education and that of culture: numerous learners who either feel infantilized or who do not feel legitimate about a cultural world perceived as elitist, numerous educational teams who consider cultural activities as outside of their field of education, numerous cultural professionals who wish to keep their activity as strictly "cultural", numerous institutions who do not take alternative cultural places seriously.

In the field of continuing training for adults, there is a current tendency on the part of public institutions within the framework of regional funding, to make savings or to impose time and duration of training courses often out of step with the problems of certain target audiences in vulnerable situations, in a situation of illiteracy, or in a migratory situation for example.

The administrative part has also developed considerably globally in our societies without offering any financial counterpart to structures forced to find solutions internally to satisfy this bureaucratic overload: educators spend their time responding to administrative burdens and increasingly demanding financial constraints.

As a result, these bureaucratic constraints weigh more and more on the agendas of teaching teams, reducing the time they can devote to their educational work; they induce increasingly constrained and difficult working conditions, in which these pedagogical teams have less and less opportunity to exercise their pedagogical creativity, which is often accompanied by frustration and demotivation due to the feeling of no longer being able to truly fulfil their educational commitments satisfactorily.

They also have a negative impact on the internal organization of educational structures in their ability to set up debrief times essential for the optimization of learners' learning paths, because these debrief times take time that teams can no longer find.

In short, these bureaucratic constraints no longer give the necessary time for learning; they force educational structures to strengthen administrative teams to the detriment of pedagogical creativity and innovation; they condition them to achieve learning objectives in counter-intuitive conditions.

These constraints mean that training providers strive to use all their creativity to find solutions to adapt to bureaucratic constraints instead of placing this creativity in their educational responsibility.

## **2.2 THE LEVERS TOWARDS CULTURAL ENTRY**

What allows or facilitates participation in cultural life in all its forms to promote a positive attitude conducive to openness to others, to the world, and personal, social, professional and economic development.

### **Mediate towards cultural openness towards the target audience to open doors**

Organize cultural outings on training times. While remaining on a logic of volunteering, do a real work of awareness and incentive, starting from the principle that we have the right not to love cultural outings as soon as we know how to explain why, but first try. Cultural outings make it possible to get out of everyday life, to decentre oneself from problems and to reopen doors to see the world differently, in a poetic, philosophical and holistic consideration.

Organize times to stimulate reflection and critical and ethical thinking by going to see things that shake up: cultural openness allows you to learn to think, to develop capacities for abstraction, hindsight and analysis, to develop the skills to argue to regain possession of one's own thought and become a free individual.

### **Do a new kind of pedagogical engineering work to structure and support cultural openness**

Systematically propose, from the beginning of the training, a cultural discovery to the learners, to be included in their training program and on the training times. Informing learners well in advance that cultural outings will be offered to them and working on their representations of culture.

Organize immersive educational activities and actions to propose a training pathway otherwise than by explaining: to show, to touch, to listen through live processes.

### **Organize cultural actions and activities through emotional intelligence**

Organize thematic workshops in connection with artists who aim to work on compassion by working on communication, by freeing speech, by expressing themselves on feelings (example of a workshop "the animal that sleeps in us"). Compassion is learned at any age by being invited to listen to one's emotions and those of others, to hear experiential narrations, to understand the needs of the other and to help the other, others, our planet.

**Identify the people of the territory engaged.** Sometimes it only takes one person to block everything but also to unlock everything. This is true at all levels, local, national, European. Committed people are people who will give everything for a cause and sometimes it is enough that they arrive, in the right place on the political level and have the power to decide, to lead others behind them and make things happen. People involved in cultural services are generally engaged. They often have a great ability to listen and to impulse a certain constructive dynamic.

**Celebrate the victory of small steps!** A change cannot be decreed, it is accompanied gradually, little by little. It is up to everyone, at their level, to do everything possible to accompany the change.

## 2.3 KEY SUCCESS FACTORS

Some conditions identified below to deploy cultural entry within learning activities.

**Valuing and promoting cultural entry into work.** Understand the interest and agree to give time to all professionals engaged in educational actions, to participate in cultural activities, as part of their work and on their working time in order to help their own cultural openness.

**Artists Educators.** Be vigilant about the factors of failure related to the personality and sensitivity of an artist: propensity to be in his art with a form of elitism or too much requirement, propensity to highlight his talent as an artist instead of putting his work at the service of the learning objectives of the project, having difficulty managing his stress and emotions.

**Cultural entry at the service of learning objectives.** Always be aware of the learning objectives in relation to the target audience.

**Systematic organization of debriefing times in teams** to understand the learning process that allowed the development of skills for each cultural action carried out. This implies allocating this time to the teams.

### **As part of a cultural project:**

- be familiar with the specificities in setting up a cultural project with non-captive or struggling audiences,
- trust and leave room for manoeuvre so that the promoters of cultural projects can develop their creativity, their inventiveness, accept that they can bring originality or eventual non-conformist views,
- involve the teams and make sure to collectively agree so that all stakeholders feel concerned and actively engage in the project.

**Development of a network with the cultural actors and institutions of a territory,** to facilitate links and the connection, by word of mouth, with artists or professionals ready and able to get invested in this type of cultural actions and activities in the field of lifelong learning.

**Facilitating access to specific funding** or mechanisms to involve and work with professionals and/or cultural structures.

## 2.4 ROLE AND CHALLENGES OF CULTURAL ENTRY

Cultural entry fosters a diversity of creative expression, appreciation, participation and realization of works of art; it leads to an opening to informal learning and positively influences the transformation of the participants' perspective to meet the global challenges of sustainable development, social cohesion and active citizenship.

Cultural entry is therefore a lever for

### **Facilitating a holistic approach to learning pathways**

Enables a logic of pathway by allowing actors in the field to meet differently, to see concretely and better understand the work of each other, to learn to trust each other and to jointly improve the relevance of educational, cultural and social orientations and strategies.

Develops or strengthens a team dynamic by enabling trainers to work together in a transversal way in a project approach and a logic of pathway.

Allows education professionals to change their positioning of *accompagnement*. It should nevertheless be noted that this change of positioning is delicate and often the subject of a long process of transformation.

Facilitates and accelerates learning for learners who feel valued and spontaneously reveal their skills.

This leads all those involved in cultural actions towards a global well-being, which reflects on family life and on children who are adults in the making.

### **Bringing down education silos**

Makes it possible to reach "invisible" audiences through actions outside formal education frameworks.

Helps make the carried-out actions visible to the partners by inviting them to participate or by directly involving them.

Allows all stakeholders (pedagogical teams and target audience) to go beyond strictly formal education frameworks often confined within the walls of training institutes.

Allows to create informal link between target audiences and Cultural Connectors and to open one's eyes to the other to learn to discover themselves differently. The fact of experiencing informal situations, outside the training framework, and in which educators find themselves at the same level as their learners, leads them to meet the latter differently and sometimes be amazed at what they are able to do.

Opens the doors to artists, which is a way to bring to the training centre new skills and new perspectives propelling pedagogical innovation.

### **Take height and have a more global vision**

A large-scale cultural project on a territory, built on a partnership and co-construction dynamic as part of a concrete action to build coherent integration pathways, for a wide variety of audiences, promotes a change of image on the issues of integration and opens a whole field of possibilities.

Allows you to learn to identify and map the structures that exist locally to stimulate a certain cultural dynamic on a neighbourhood, a city, a region ....

Allows you to learn to build on what exists locally, to work on networking and to develop partnerships to enrich learning actions and training offers.

Allows access to funding outside of traditional training schemes.

### **Building political and educational strategies to develop learning cultural territories**

Because it will encourage all the actors of a socio-cultural territory to meet, to create links, to communicate, to know each other better, to better understand how they can work together, and consequently, to create lasting partnerships, to share their skills, cultural entry, through a cultural project, will make it possible to address major societal themes in a learning organization.

## **Acting on civic engagement and social cohesion**

Cultural openness, because it takes on transversal lines, because it profoundly influences the development of empathy, cultural sensitivity, ecological awareness, makes it possible to act in a committed way on social issues such as discrimination, racism, to develop the field of tolerance, civic engagement and social cohesion.

*"I am convinced that the justification of art lies in the inner burning of what it ignites in the hearts of men, and not in its public, external and hollow manifestations. The goal of art is not the triggering of a momentary secretion of adrenaline, but the progressive construction, over the duration of a lifetime, of a state of wonder and serenity." Glenn Gould*

## **CHAPTER 3**

### **RECOMMENDATIONS**

#### **3.1 LINKS BETWEEN CULTURE AND ÉDUCATION VERSUS SUSTAINABLE DEVELOPMENT ISSUES**

Art-Connection's mission is to reflect on how it would be possible to build societies capable of responding to the global challenges of sustainable development, social cohesion and active citizenship and the means to be implemented to change the paradigm of learning, making culture one of the pillars of educational actions and a lever for the development of individual and collective skills on learning territories.

In 1982, UNESCO introduced the concept of intangible heritage and creative economy, based on the premise that culture is dynamic, evolving and that the transmission of tangible and intangible heritage will evolve between generations.

“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.

In her opening speech at our dissemination event on 29 June 2022 in Paris, on the *role of culture and lifelong learning in relation to the global challenges of sustainable development, social cohesion and economic growth* (see video on the Art-Connection website), Mrs. Paola Leoncini Bartoli, Director of Cultural Policies and Sustainable Development, of UNESCO's culture sector, underlined the resonance of the objectives pursued by the Art-Connection project with the work carried out by UNESCO on the revision of the framework on arts education and the links between cultural policies and the Sustainable Development Goals, one of which relates precisely to education quality all lifelong (formal, non-formal and informal).

The possible synergies between culture, in its anthropological sense, and education, in a dimension of holistic development of the individual, are indeed gaining momentum. The impact of these synergies at the country level is a growing topic and UNESCO is currently working on the development of policy guidelines on this theme.

#### **3.2 THE DEPLOYMENT OF CULTURAL LEARNING TERRITORIES**

Weaving the links between culture and education is indeed a powerful lever for developing personal and collective fulfillment, social cohesion, active citizenship, innovation and economic growth on learning territories.

## The prerequisites to contribute to the development of this new ecosystem of cultural education

- Self-determination of learners in projects that make sense for them.
- Respect for the rules of learning as a systemic process that takes place over time, every day and throughout life.
- Place to the informal and recognition of experience in a hermeneutic ethics.
- Cultural Connectors to work on Reliance and support self-directed learning in the context of innovative, reflective and dialogical practices.
- Political governance capable of promoting learning territories.

## Below are 9 recommendations in the form of wishes that we transmit for the future with a view to building together a world of and for peace

- 1. Moving from the paradigm of heteronomy** - traditional educational systems of transmission - to **the paradigm of autonomy** - recognition of individuals in their holistic dimension: approaching educational action differently, building on what individuals know or think they know in a pedagogical approach centered on the person (individualization, personalization) and differentiated (practices of continuous adaptation); boost the project approach to start the engine of the learning process by building from what the person wants to do.
- 2. Recognize individuals as builders and actors of their projects:** instead of political, religious and professional discourses imposing their way of doing things, start from the expression of the paths, the concrete experience of people and their "*putting into words, dialogue and culture*" (Pineau, G.): understanding, consideration and co-constructive expression of lived experiences, personal, cultural, social, professional.
- 3. Design educational action in a systemic approach:** pathway engineering in a global (before, during, after training) and transdisciplinary approach; open and flexible educational systems in a logic of partnerships, agreements on a territory or with other regions/countries, to promote mobility, shared responsibility and social and collective intelligence (reverse learning = learning between peers, design thinking = co-creation process); pedagogy of competence in an ecosystem of trust built according to the principles of an environment favorable to the exercise of the empowerment of individuals at all levels of the organization (positive context, empowerment, confidence, right to error without fearing sanction, assess with intention to value and not to control).
- 4. Bringing down silos** to contribute to the development of the recognition of non-formal and informal learning in line with the UNESCO Guidelines and the 2012 European Recommendation for the Recognition, Validation and Accreditation (RVA) of Non-Formal and Informal Learning Outcomes: we know that if learning often takes place in a formal setting and in an environment specifically dedicated to this activity, we also learn a lot of essential things outside of formal education, in everyday life and this in a deliberate or informal way.
- 5. Use the participatory action research methodology** as a means of accompanying change in the development of educational practices.

6. **Promote measures that offer time, space and support conducive to the development of reflexivity and awareness of the moments of self-directed-learning:** integrate that the keys to evolution are within the being; be interested in what the person implements to learn, accompany their ability to reflect on their experience to build and / or develop their personal identity, cultural and socio-professional.
7. **Redefine, enhance and support the evolution of the professional identity of the Cultural Connectors:** arouse the desire to transform educational practices with a cultural entry by accepting to change oneself first and becoming discoverers of acquired experience; accompany them in the development of a positioning of facilitator-accompanist; value and promote the pedagogical tools inviting them to develop their pedagogical creativity and to promote the dissemination and enhancement of culture in all its forms, so that culture is no longer reserved for an elite or specialists in the sector.
8. **Contribute to removing institutional obstacles by reconsidering the notion of time and the cost of learning:** building political strategies focused on the development of individual empowerment; get out of short-term strategies and work in the long term; change funding priorities; facilitate and sustain access to the funding necessary for the implementation of learning territories.
9. **Taking the step of intelligent valorization-validation-certification of acquired experience:** encourage and enhance approaches, supports, tools, technologies, adapted to the recognition of all learning and experience outcomes in connection with the recognition of non-formal and informal learning.

### 3.3 THE PITFALLS OF A LEARNING SOCIETY'S SUCCESS

It is essential to remain vigilant against what is often at stake today regarding the use of skills in connection with the notion of employability or the cult of employment at all odds: paradoxical injunctions of adaptability, empowerment, responsibility without power of action which, instead of promoting the development of individuals' skills, accentuate the social divide, psychological tensions and prevent the exercise of competence!



## CHAPTER 4

### CONCLUSION

Cultural entry is a concrete solution to make *education a treasure*<sup>5</sup> in a systemic and holistic consideration; it can be a managerial tool to design and organize spaces dedicated to art and culture that bring out new communication strategies to accompany change; it is a lever to co-build innovative devices capable of recognizing, value, validate and certify all learning outcomes (formal, non-formal and informal) in an ethical respect for, individual and collective socio-cultural, values and experience.

Cultural entry also plays a decisive role in responding to global sustainable development challenges by promoting the emergence of organizations that focus on the quality of the socio-professional environment and human development as strategic levers for economic, technological and social progress and the dissemination of innovations.

#### **Cultural competence to meet the challenges ahead by 2030**

Some recent studies confirm that the demand for physical and manual skills is expected to fall by 16% by 2030 in Europe due to the rise of artificial intelligence, machine learning, big data, virtual reality, hyper-connected environments and other technologies such as 5G.

The skills for tomorrow are therefore a matter of Learning, human intelligence, the collective and individual capacities to assess a situation and react in the most appropriate way. Teamwork, collaborative problem solving, the ability to manage complex situations, reasoning and conceptualization, leadership, initiative, critical thinking, thinking and analytical reasoning skills, creativity, are some of the most important soft skills outside the field of technical skills.

They themselves require the development, or shall we say more precisely the flourishing, of cultural competences to strengthen a cultural openness, essential to the real development of individual and collective skills promoting the ability to innovate together, non-violent communication, commitment, humility, a better resilience of the ecosystem and all its members, as well as the increase of serenity, economic peace and harmonious and innovative partnerships on learning territories.

There is no longer any doubt of the importance of working for virtuous practices based on a transversal vision of individual and collective performance, giving more autonomy and freedom to individuals and communities for a broader contribution to the performance of the organization and territories.

**To approach the forgotten of culture or those who forget culture DARE the dream-evolution: dare to re-imagine, get out of destiny to build history, dust off our representations, question our gaze and reappropriate the means of production of our imagination!**

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<sup>5</sup> In reference to Jacques Delors' report "*Education: a treasure is hidden in it*"

# ART-CONNECTION \_ HEART-CONNECTION

