

## **Presentations of the experts, Day 3**

### **The Knowledge Society – the role of creativity and innovation**

#### **Brian Holmes**

Head of LLP Unit, Education, Audiovisual and Culture Executive Agency, Brussels

Before touching upon the topics of Lifelong Learning and self development, I should like to look at the importance of creativity and innovation for the knowledge society.

As you know the Member States have highlighted the importance of Europe being a Knowledge Society, with emphasis on knowledge creation, sharing and use as a means of prosperity and social development. My feeling is that in the early days we put a lot of emphasis on information exchange and knowledge transfer. Now, however, we have come to realise that this is not enough if we are to make the most of our valuable human and social capital, and our cultural heritage.

We need every citizen to take an active role and to not just be a passive player. Creativity and innovation have come to the fore as the key goals of the Knowledge Society. It is through creativity and innovation that we can make positive change happen.

Life long learning - what does it mean?

"Any learning activity undertaken throughout life with the aim of improving knowledge, skills and competences within a personal, civic, social and/or employment-related perspective"

This definition was adopted by the Commission in the first Communication on this theme: Making a European Area of Lifelong Learning a Reality, 2001

In 2001 it seemed urgent to recognise that there was a greater need than ever for citizens to acquire the knowledge and competences necessary both to tap into the benefits, and to meet the challenges of the knowledge-based society. It was agreed that LLL was able to fulfil four broad and mutually

supporting objectives: personal fulfilment, active citizenship, social inclusion and employability/adaptability.

The needs of the "knowledge society", the expansion of *l'economie de l'immateriel* and the lifelong learning perspective are all elements which have contributed to blur the distinction between employment-related learning (and skills) and learning/skills for social, personal or other purposes.

LLL has brought to an enlargement of the concept of "basic skills" and of the ways in which these can be acquired. LLL, while encouraging everybody to learn in various ways and for any purpose throughout life, values all forms of learning (formal, non-formal, informal). It also recognises that learning **happens** continuously and even independently from the learners' will. Hence the need to establish mechanisms to recognise such learning (valuing learning) and to encourage the individual to make from time to time a "bilan", to take stock of the skills that he/she may have acquired in a given period in any way.

The recognition and validation of learning outcomes is at the heart of all LLL policies. "Valuing learning" is probably the essential feature in the three Communications developed since 2001: The 2001 Communication, Adult learning: It is never too late to learn (2006) and Action Plan on Adult learning It is always a good time to learn (2007)

"A lifelong learning paradigm values all kinds of learning – formal, non-formal and informal.

Recognition and validation of non-formal and informal learning form a cornerstone in the lifelong learning strategy. The learning outcomes should be recognised and valued, regardless of where and how they are achieved. Such recognition of non-formal and informal learning enables learners to identify their starting point, gain entry to a programme of learning at a particular level, achieve credits towards a qualification and/or achieve a full qualification based on competences. It serves to motivate reluctant participants, add value to prior learning and save time and money by reducing or eliminating the need to relearn what has already been learned. Similarly, it enables society to benefit from skills acquired at no public cost." (Making a European Area of Lifelong Learning a Reality).

### Grundtvig project REACTION

The objective was to make adult learning more accessible, while enabling adults learners to acquire recognition and accreditation of their experiential learning.

The project was led by the University of Vytauto Didziojo, here in Lithuania. It started in 2005 and lasted 24 months.

Is self-development the key success factor in adult education?

Self development is the key success factor in any form of learning, at any age. It is particularly relevant for adult learners for whom the motivation factor is essential

Self development is certainly the main motivation factor and the motor of any kind of learning. It is through self-development that we build self-confidence, increase our self-esteem and reinforce our place in society.

The Action Plan on Adult learning underlines the need to encouraging individuals to invest in their own learning, both for reasons of personal fulfilment and employability. Again, it is worth underline that in our "globalised" post-industrial economy the "service" sectors offer employment opportunities comparable to those once offered only by industry and needs an increasingly wide range of skills.

In this perspective it is recognised that skills of different nature can be acquired in unconventional ways. I am not able to quote the source but it is widely recognised that a range of employability-related skills are acquired, for example, through music education. Playing a musical instrument helps developing, for instance, multi-tasking abilities. I would therefore give a wide definition of self-development and would challenge the question

### Grundtvig project ACIDE

To bolster the potential of "ethnic" music and dance courses given within non-formal adult education as instruments for acquiring intercultural and intergenerational skills based on tolerance, solidarity and respect for cultural diversity.

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The project is led by the Commune of Senigallia, in Italy. It started in 2006 and lasts 24 months.

What function do arts have in connection with increasing social participation in life long learning?

Arts have traditionally been among the favourite subjects in traditional liberal adult education, whose main purpose was, traditionally, individual personal improvement, with no reference to employment perspectives.

Arts have however an impact on human development as such and therefore on the development of "social" as well as on "employability" skills.

Grundtvig project The will to dream

The 'Will to Dream' project focuses on the practical use of theatre and video in adult prison education, particularly in countries in eastern and central Europe with limited experience of these areas.

It is led by City College Manchester, in the UK. It started in 2006 and is for 36 months.

Grundtvig project PAN European

European network focusing on prison arts education. Issues of special concern related to the context, support, strategies and practice of delivering arts education for adult offenders and ex-offenders in a European context

Also led by City College Manchester, it started in 2006 and lasts 36 months.

The impact of arts education on social integration is very relevant

Grundtvig project Collect and Share

Collect and Share promoted innovative good practice to benefit lifelong learners in museums and galleries across Europe., through informal and autonomous learning, developing intercultural awareness, and stimulating ability to enter or re-enter formal education.



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The project was led by the Engage National Association for Gallery Education in the UK. It started in 2002 and lasted 36 months

#### Grundtvig project Lifelong Museum Learning

The project "Lifelong museum learning" addresses museum educators/cultural mediators in charge of adult education in museums or wanting to develop programmes addressed to adults in and with museums.

It was led by an artistic and cultural centre in Bologna, Italy. It started in 2004 and lasted 24 months.

#### Closing thoughts

Finally I return to my opening thoughts. Art, as a form of creative expression, helps us to develop our thoughts, to share our feelings and to create new social connections. It reinforces our identity in society and our relationships with others.

As an integral part of learning, art helps to develop our key competencies in creativity and communication, whilst developing the all important social bonds with our fellow learners, which make learning so enriching and so enjoyable.

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Information on Grundtvig projects is available via the project compendia at:

<http://eacea.ec.europa.eu/static/en/Bots/condocs.htm#compendia>

**The use of Theatre of the Oppressed method for empowering adult learners and enhancing their intercultural competence: theatrical and pedagogical tools**



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**Christina Zoniou, Greece**

(Theatre Educator, Member of the Teaching Staff of the Department of Theatre Studies, School of Fine Arts, University of Peloponnese and founding member of Osmosis –Centre for the Arts and Intercultural Education)

**Abstract**

The process, the principles and the outcome of Theatre of the Oppressed, a social theatre method, coincide with student-centered and participatory pedagogy, which makes it a major tool in pedagogue's hands for adult education and especially in cases of conflicts and lack of communication, common phenomena in contemporary Greek society . Theatre of the Oppressed (TO) is inspired by Paulo Freire's Education of the Oppressed and was codified by the Brazilian director Augusto Boal in the 70's. It is applied worldwide in a big range of social, political, educational and therapeutical actions. TO uses inherent human theatricality to question certainties, to achieve dialogue and to expand personal limits. Theatre thus becomes a space where strategies for interculturality, empowerment, fight against oppression and dialogue can be rehearsed, in order to be applied eventually in real life.

To illustrate this method, the example of the intercultural theatre workshop that took place this summer in Greece ( May – September 2008) will be used. In this workshop an Italian and a Greek group of 25 young people and youth educators met in a residential workshop in the countryside of Nafplio, Greece, for one week and prepared a Forum Theatre performance. Before this meeting, both groups received in their country a preparatory workshop of 25 hours from June to August 2008, which aimed at acquiring confidence with TO techniques, at self-knowledge and at raising intercultural competence. This preparatory workshop was a synthesis of TO techniques, aiming at a first encounter with the energy that they can release and was consisted of theatrical exercises and games for getting to know the self and the other and for the construction of the group, theatrical activities and games for the preparation of the "actor" for the Forum Theatre performance, development of the improvisations to potential Forum Theatre's scenes.



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Leading organizer of the whole project was Osmosis-Centre for the Arts and Intercultural Education, a Greek NGO, with the collaboration of the Department of Theatre Studies, School of Fine Arts, University of Peloponnese. Co-organizers were the theatrical groups Tri-boo and Sottoteatro from Florence, Italy. The action was supported by the Greek Ministry of Occupation and Social Security and local sponsors.

### **Creative learning in Portugal**

#### **Catarina Pydzinska, Portugal**

##### *Brief description of the presentation*

The presentation intends to present Portuguese reality in terms of creative adult learning. Besides offering a general overview of the current situation in Portugal, also some concrete activities relating to arts-based learning will be presented. Those examples will include both actions implemented for general adult learners, as well as some targeted especially at disadvantaged adult groups (e.g. activities carried out by “Espaço T - Associação para Apoio à Integração Social e Comunitária”).

##### *Short Personal Profile*

Katarzyna/Catarina Pydzinska is consultant and trainer working in several fields. She has been involved in numerous community projects related to life-long learning and research, coordinating some of them. Ms. Pydzinska has experience in international relations and intercultural cooperation.

### **Storytelling**

#### **Inno Sorsy, Great Britain**

##### **What are stories?**

Stories present simple, global truths that can be grasped by all ages and echoed in all cultures.

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Stories can invite the audience to contemplate profound or complex problems, issues and situations. Stories contain little nuggets of truth – coated with details and diversions, which tempt, fascinate and draw in the listener. Using stories and the storytelling techniques and structures, any subject can be taught in a way which develops the memory to retain facts, which teaches the art of thinking and discrimination and makes links to sound human values to make of the student not only someone who can regurgitate facts but a reflective and more conscious human being.

***Inno Sorsy, Storyteller***

1. My experience of storytelling with children and teachers in schools from simple entertainment to part of the National Curriculum.
2. The National Oracy Project

**Why are they told?**

A woman called Truth goes out into the World. Unclothed yet unashamed she travels from village to village sharing all her knowledge and wisdom. To her utter surprise, the people she encounters offer her no hospitality. Unable to digest her often sharp and uncompassionate words, they run from her, avoiding her at every turn. Finally, weary and exhausted from her travels, Truth finds herself in the forest and comes to a gathering of people listening to someone who looks identical to her. However, this woman, called Story is dressed in beautiful, colourful clothes and the people are listening, transfixed even though *she* appears to be is telling the very same truths.

Once the people had left, Truth approached Story and asked, “Why, when you tell them exactly the same truths that I would have told them, do they run from me and flock to you?” Because, says Story, people cannot always accept the naked truth”

***Source unknown, retold by Jan Blake***

Inno Sorsy is a leading international storyteller, born on the border of Ghana and Togo, who began her career in theatre in the early 1970s with the groundbreaking French group Le Grand Magic Circus. She teaches and performs in schools across the UK, including the Guildhall School of Music and Drama. In addition, Sorsy has produced and directed a number of workshops, plays and events for the English National Opera, the Arts Council, the South Bank Education Department, and the British Museum. She was a storytelling consultant in the National Oracy Project, which led to the introduction of the Speaking and Listening component of the National Curriculum for England.





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**Exploring the ways how music practice can be made more inclusive, creative, social and developmental**

**Robert Wells, Great Britain**

Connect, is a project focussing on creative collaboration. Developed at the Guildhall School of Music & Drama, in London England, it has forged its own unique artistic practice over the last 25 years. Working across musical languages, art forms, ethnic and social groups it encourages production over consumption, placing the emphasis on the individual as a member of a learning community. Connect has been internationally recognized as a model of next practice within music education, gaining the The Queen's Anniversary Prize for Higher and Further Education in 2005.

The presentation will explore how music practice can be made more inclusive, creative, social and developmental. Questioning why music has been taught in particular ways, the 'value' of music and the creative arts will be evaluated in the light of Connect's work.

Robert Wells is a composer, workshop leader, electronic musician, producer and teacher. He has led arts projects for many leading ensembles including the English National Opera, London Symphony Orchestra, Brodsky Quartet and London Philharmonic Orchestra. His interested in community work has led to him to create a number of unique, high profile community pieces, including a five project at the Royal Festival Hall. Robert is widely regarded for his cutting edge approach to music education. He has taught in various contexts including schools, colleges, universities and prisons. Robert is currently Deputy Head of Professional Development at the Guildhall School of Music & Drama and is responsible for managing the department's undergraduate programme and aspects of the schools 'Connect' activity.

## **Art as a chance in the perspective of intercultural misunderstanding**

### **Liutauras Degėsys, Lithuania**

All the artistic elements present in the activity are the creating stories and elaborating different variations, based on the cultural diversity of storytellers. According to the idea of activity - any *\*action\** may be interpreted as Wrong or Right - depending on different cultural - social experience and background (prejudices, education, traditions, religion, politics etc.); any *\*intention\** may be interpreted as Wrong or Right - depending on different cultural - social experience and background (prejudices, education, traditions, religion, politics etc.); any *\*outcome\** may be interpreted as Wrong or Right - it depends on different cultural - social background (prejudices, education, traditions, religion, politics etc.).

No matter what exactly piece of art was used in concrete activity.

Trainers should not be imprisoned by any good and right example of art.

As an example You may use the painting of Matejko Battle of Grunwald, that is called Tannenberg Battle or Battle of Zalgiris in Lithuanian.

Is this war or any war right or wrong, was it based on wrong or right intentions and what about wrong and right outcomes in different interpretations: Polish, Lithuanian, German and Russian?

Liutauras Degėsys is a philosopher, poet and workshop leader. He works a senior lecturer at the Vilnius Pedagogical University and has written many books and articles on philosophy and culture. He is widely regarded for his innovative approach to teaching philosophy. He ran some educational classes during the CVE pilot workshops in Vilnius.



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### **The subjective conditions in the process of learning with the use of artistic and cultural means**

#### **Jacek Bielas, Poland**

Let me start with a personal remark, that may however become one of the points for our panel discussion after the break. When I first heard about the Cultural Vehicles in Education project, I found it difficult to grasp, difficult to follow and capture a variety of ideas that the project seemed and still seems to be to me. This is something that you, in turn, may find surprising, or even strange, since it is probably quite easy and clear to you, isn't it? Otherwise you wouldn't have constructed it this way, would you?

But if the truth is to be said, I am not very familiar with all those cultural issues, nor I am with vehicles. I haven't even got a car. So struggling to put some order in this richness, I had a chat with one of the project partners, during which I realized that if I was to describe the project with the use of a single phrase, it would be, correct me if I'm wrong, "learning through experience" or "experience to learn."

When I think about English term *experience*, I immediately start thinking about its German, to some extent, equivalent, namely *durchleben*, which, putting again in English, would be translated as *to live through*. The preposition *through*, or prefix *durch* in German *durchleben*, points to some distance. But what is this distance between? Well, it is of course a distance to be "travelled" to reach a certain destination. As far as our project is concerned, this destination is a certain object of learning: another person or a culture this person represents or is an example of. And what is there that is supposed to travel?

In my opinion, the best, the most fruitful way to address this question is to use a philosophical and psychological term *subject*. The term itself comes from Latin *subjectum* and, in its most common meaning, is translated as something that lays underneath of anything else in structure of the person. To be more specific, it is the center of the person's all psychological acts and the source of them. This conceptual tool allows us not only to open our perspective on a whole realm of the person's inner world as well as its outer environment and to follow the subject's cognitive journey, during which *I* learn about myself in the world around me. It gives us an opportunity to do so, taking into consideration the learner's point of view and the decision making centre, which is so crucial for the stimulating the learning process. What is it like to be oppressed? What is it like to be



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a Roma living in excluding neighborhood? What is it like to descent into a realm of fables, fairy tales and myths that construct the deepest levels of our common and individual consciousness?

What is happening in the process of life-learning and how to stimulate and support it?

I understood the cve project as the one that was going to be of help to develop the vehicles for the subject in its life-long learning journey in order to experience, what it is like ...

In this part of our conference, you will be presented with some of such vehicles. So, get in them and have a good journey.

Jacek Bielas is a psychologist, personal development coach, workshop leader and literary translator. He co-operates with a variety of educational centres and cultural institutions in Poland for individual and group training sessions. He runs international seminars and workshops in the area of self-development, psychology and the process of learning.