



# ADAPTED CULTURE PILOTS CURRICULUM

## SPAIN

[www.culturepilots.eu](http://www.culturepilots.eu)

LLP-LDV-TOI-11-AT-22

## **CULTURE PILOTS**

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Culture Pilots is a Leonardo da Vinci Transfer of Innovation project (LLP-LDV-TOI-11-AT-22).

Culture Pilots is based on an initiative of Berufsförderungsinstitut OÖ (Austria) in cooperation with ISQ (Portugal), Trànsit Projectes (Spain), Eurocultura (Italy), Union des Centres sociaux des Bouches-du-Rhône (France) and Marseille-Provence 2013 (France).  
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## **Disclaimer:**

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## 1 - Project design

### 1.1 - Brief description of the local project

The Culture Pilots Project has its origin in Austria, in the city of Linz: immigrant women organized walking tours in their neighbourhood, to tell their stories and personal experiences and share with neighbours and strangers their realities.

Now there are people and organizations in other European countries (Italy, Portugal, France, Spain) have been inspired about the project, and they are creating and adapting alternative routes in their cities and neighbourhoods. At the end of 2013 all these walks can be found on the web <http://www.culturepilots.eu/>, marked on a Google map, with short explanations, so that others can re-trace them.

Each one of the cities participating have chosen different paths, strategies, objectives and activities according with their background, mission and possibilities. In the case of Trànsit Projectes, there has been also a specific itinerary related to their context that in short is like this:

Trànsit Projectes is an organisation specialized in the field of cultural management in Barcelona city. There is a network of about 40 cultural centres, called “Centres Cívics” providing community, educational and cultural services to a population of about 1.500.000 inhabitants. Trànsit Projectes is in charge of running, that is designing, programming, implementing and evaluation of the activities of 11 centres in the city of Barcelona.

That means that Trànsit Projects is in charge of thinking about and providing cultural services for the population of Barcelona, with however the City Council the main responsible and owner of the before mentioned Centres Cívics.

Consequently, programming is always a process of dialogue amongst different players: Trànsit Projectes staff, Civic Centres staff, citizens and users of the centres, Council officers, community leaders, etc. When the project was written

and presented, Trànsit Projectes was not in conditions to guarantee to completely fulfil the specificities of the training Curriculum of the Culture Pilots projects in connection with Centres Cívics activities. For this reason, in the original project, no training action in Barcelona was foreseen.

However, after the Culture Pilots internal training organized in Barcelona from 11th to 15th of June of 2012 in the Centre Cívic Convent de Sant Agustí (<http://www.bcn.cat/centrecivicsantagusti/castellano/>), it produced a bigger and deeper knowledge of the programme and its possibilities and also a fruitful dialogue with project leaders and the whole partnership.

Under these new conditions, Trànsit Projectes decided and proposed to start some actions, bringing about the exploration of possibilities with projects participating in the Centres Cívics network or, at least, having some of the features previously defined for participants: coming from deprived areas or in social difficulties, with difficult access to culture and education, with real possibilities of creating unconventional city tours and intercultural contact and communication and social understanding between migrants, locals and tourists.

So, from September to December 2012, Trànsit Projectes team started to discuss with different initiatives and projects that matched with these characteristics. Once it was decided who could participate and why, the next step was to define the adapted curriculum for the participants in connection with the different logistic possibilities (schedules, materials, venues), envisaging all the conceptual and practical aspects as a whole.

Finally, there were established partnership agreements with the following institutions and projects:

- [Bayt al Thaqafa Foundation](http://www.bayt-al-thaqafa.org/es/) (<http://www.bayt-al-thaqafa.org/es/>). This is an NGO specialized in the intercultural work, especially with people with Maghrebi and Asian origin.
- [Projecte Jove del Centre Cívic Convent de Sant Agustí with the Col·lectiu Les Pedres](http://www.bcn.cat/centrecivicsantagusti/castellano/jove.html) and educators from the [Casal Infantil Pati Llimona](http://www.bcn.cat/centrecivicsantagusti/castellano/jove.html) (<http://www.bcn.cat/centrecivicsantagusti/castellano/jove.html>). This is a Centre Cívic Pati Llimona service oriented to youngster between 15 and 25 years.

- AVThese Glory Days [www.these glory days.org](http://www.these glory days.org). An audiovisual and educative projects agency

## 1.2 - Target group

Youngsters (above 16) coming from the projects invited Bayt al Thaqafa Foundation and Projecte Jove del Centre Cívic Convent de Sant Agustí and the Casal Infantil Pati Llimona. In general, they are receiving monitoring support for their educational development via the cultural development and psychological assistance.

### 1.2.1 - Selection of participants

Culture Pilots is an attractive project, with a lot of possibilities of development. Nonetheless, working with young people (specially when they are members of non formal groups) means an extra effort of motivation and “luring” them in order to participate in training activities like this: this is a new project, it is international, it has never been implemented before and there are a lot of resistances amongst the different stakeholders basically because of the ignorance of the procedures and activities of the European projects. Better than selection, the words are “awakening of attraction” during the period November 2012-January 2013 in order to find people motivated and identified with the idea of the project and able to complete the proposed curriculum

## 1.3 - Training objectives

Training objectives are as follows:

- to create own and vivid walking paths and stories of Barcelona by the participants
- to introduce audiovisual elements in order to reinforce the innovation of the course and the possibilities of communication and dissemination
- to locate the walking paths and stories in concrete places in Barcelona

- to generate dialogue and interaction amongst the different participants and their institutions
- to explore new possibilities of education and training in the view of the future professionalization of participants

## 1.4 - Training approach

### Training period:

- Training period is concentrated in 30 units of 45 minutes approximate per unit.
- Training period is February 2013 - April 2013.

### Scope:

- 9 modules, 13 training days, 40 h. of training
- External coaching for experts
- Work with audiovisual tools
- Networking
- Development of 2 guided tour

### Contents of the training:

- Codesign and networking for projects and training
- City tour and daily life: how we see each other
- Telling stories with a video
- Narrative aspects and storyboards
- Imagining stories/routes
- Editing stories/routes
- Dialogue on results
- Personal and collective implications in education and training
- One-to-one coaching

## 1.5 - Description of training modules and module contents

- Codesign and networking for projects and training

Preparation of the action via the detection of needs, analysis of logistic possibilities of organisations and people intervening and approval of the final curriculum. Addressed to tutors and coaches.

- City tour and daily life: how we see each other

Exploration of the spaces where participants live with special attention of the public ones. Reflection of the view of each one by members of his/her own community.

- Telling stories with a video

Introduction about the main principles to explain a story with audiovisual means.

- Narrative aspects and storyboards

Basics on the needs for making interesting a story for the participants and for the viewers.

- Imagining stories/routes

Introduction to classical elements: introduction, narrative, climax in relationship with physical space.

- Editing stories/routes

Combination of technical advises with the reflection on the own routes.

- Dialogue on results

Interindividual presentation of the results achieved. Refining, exchange and mix amongst the participants.

- Personal and collective implications in education and training

Interaction on personal action plan on how to develop and use the routes and its achievement.



## Internship

There is not internship foreseen

## One-to-one coaching / Competence record (4 h for each participant)

In addition to the general unit, there are one-to-one coaching sessions available for each participant.

## 1.6 - Purpose of the training

The training wants to be the point of departure for creating, implementing and improving new educational and training projects aiming at changing the current ways of working with youngster of the before mentioned features. They will see not only a change in the relationship with their environment, making their competences visible, showing without complexes their rich reality and context. On the other hand, the combination empowerment for participants and empowerment for organisations participating is one of the key issues of the whole activity linking in an active way the two dimensions.

## 1.7 - Learning outcomes

### 1.7.1 - Knowledge

- Projects design
- Project management
- Time management
- Knowledge about the spatial environment specific for the action
- Awareness of cultural differences
- Basics on audiovisual narration (interpretation and performance)

### 1.7.2 - Skills

- Intercultural competence
- Use of camera and editing software
- Team working
- Ability of using the experience of the own life
- Strengthened self-confidence and awareness of individual abilities
- Improved individual time management
- Use of imagination and disruptive thinking
- Acceptance of individual biographies
- Presentation skills

### 1.7.3 - Competences

- Practical implementation of the guided tours

## 1.8 - Benefits to the participants

- Empowerment through own biography and analysis of the own context
- Practical knowledge for mini audiovisual creation
- Interaction with other participants (individual and organisations) of their own district.
- Presentation of experiences in a local event in a cultural centre in the area

## 1.9 - Trainers

There is a combination of training profiles depending on the module to be developed. In module 1,2, 7 and 8 they will be normally current teachers of tutors of the participants. For the rest of the modules there is a combination with audiovisual and routes experts.

## 1.10 - Process-oriented structure / systemic approach to the training

The training and the imparting of the modules within the culture pilots training were planned and held in a process-oriented way. This means that it was up to the main trainer to prepare the contents according to the participants' needs. By doing so, there is less importance attached to imparting of all the contents in the same way as they are contained in the curriculum, but the emphasis is placed on the current requirements of the participants.

For the implementation of a process-oriented training, rolling wave planning is required. The training contents were defined at the beginning, just as the single modules, but the exact implementation was modified again and again in the course of the training. By doing so, the focal points within the planned contents as well as the timetable could be changed. The overarching goal was the participants' empowerment. Starting out from their previous knowledge and learning experience, they should benefit to the largest possible extent from the training and therefore also have the best possible chances on the labour market.

The theoretical framework for this structure is a systemic approach to the training. The trainer should be familiar with this approach.

For transfer of the training and the underlying approach – which has contributed decisively to its great success – a train-the-trainer course will be held, where the model and the training approaches shall be explained into detail. It will less be about theory and knowledge but being familiarised with a systemic approach.

The basic principles of the systemic-constructivist approach are the following:

- Systemic thinking is observer-centred: Whenever reality is described, what counts is who is doing it. Systemic thinking breaks with the assumption that the question what is “true” and “real” can be answered objectively.
- Systemic thinking is inspired by the functioning of living systems as opposed to views of the world and the human beings which define people and social systems as simple input-output machines.
- Systemic thinking is context-oriented. Only the reference to a specific context makes “sense”, i.e. gives meaning to observations. Systemic

thinking therefore distinguishes itself from banal and linear descriptions of complex systems.

All this implies for learning processes that:

- learning is a form of perception, a process of constructing or reconstructing reality;
- the outcomes of learning processes are new or modified maps. These maps cannot be perceived from outside. They become visible when they reveal themselves as a behaviour and therefore enter the sphere of communication;
- learning processes are individual and autonomous and cannot be steered directly from outside: each single system decides on the basis of its structural conditions and experience whether something is learned or not, or what is learned (cf. Ruth Seliger: Theoriegrundlagen Systemisches Training, in: In Aktion – Systemische Organisationsentwicklung und Supervision, ibs Verlag 2000).

As ex-cathedra teaching appears impossible in the framework of this way of thinking, this implies other forms of teaching as well.

In this context, teaching is a targeted form of communication working on particular contents and having the intention that these contents be integrated into the other person's own map and activated for new actions. Learning processes cannot be "generated", they can only be stimulated.

Therefore, teaching means:

- encouraging by irritating habitual patterns of thinking and behaviour,
- giving room for observation and reflection,
- creating adequate framework conditions for knowledge building and transfer.

As far as the trainer's attitude is concerned, Ruth Seliger suggests the following:

- Modesty: Bid farewell to the desire for direct control of your participants' learning processes. Accept that your participants learn what they want and at the same time may learn what you teach.
- Respect: Bid farewell to the old-fashioned fundamental differentiation made by outdated learning and teaching models saying that expertise is incumbent on the teacher, ignorance on the learner. Acknowledge that the participants are experts for their own learning.
- Curiosity: Be curious to find out what effects your efforts have on learning processes and allow yourself to be surprised by what you yourself may have learned.
- Neutrality: The teacher is always on the side of "new knowledge". Learning also means that things that have already been learned must be unlearned and that each learning process may imply hurt. Neutrality as an attitude implies for the trainers to be unbiased towards old and new knowledge and to recognise the hurt brought about by learning.

For the training itself, it is therefore less important which methods are used; a systemic approach to the training rather attaches importance to the way a method is used and further developed.

This approach, which was pursued in the training as well as the coaching, was essential for the participants finding their own way and (re)discover and broaden their competences. The great success of the project (from the visitors' and general public's viewpoint) as well as its sustainability (with regard to the participants' development, the later resumption of guided tours and the training as well as the independent establishment of an association) proves the original approach right.

## 2 - Training curriculum

The training is composed of 8 modules. Additional support monitoring actions can be added during the whole process depending on the individual characteristics and needs of the participants.

### Module 1 : Codesign and training for projects and training

This is a module addressed to tutors and coaches.

The main objective is to codesign the whole programme of intervention by the different professionals in charge in a participatory way.

Content : Transferring of main contents and procedures of the training curriculum of culture pilots.

Methods : discussion and project planning

### Module 2 : City tour and daily life : how we see each other

This is a module(as the following) addressed to youngsters.

Main objective is to reflect upon the possibilities of city tours as a way of presenting the life experience of the participants and also about how members of our community and of other communities can perceive us.

Content :Community, identity and reflection on the way where youngsters live. Exploration of the spaces where participants live with special attention of the public ones. Reflection of the view of each one by members of his/her own community.

Methods : Open Space Learning techniques, debate and dialogue.

## Module 3 : Telling stories with a video

Main objective is to show the possibilities of the video to tell stories, putting it in relationship with the creation of personal routes.

Content : Typologies of stories.

Methods : What do we have? What material is available? Searching and finding our story. We will see examples of very short stories and see how they have been created.

## Module 4 : Narrative aspects and storyboard

Main objective is to show what is narrative and how it works.

Content Strategies for telling short stories using existing or easy to achieve materials.

Methods : Students have to bring pictures of everything recorded for the first practice. These are some keys to organize your small production, and define individual visual and audio needs. Definition of main trades, creation of the Storyboard and quick introduction to the use of sound. Practice is live and direct.

## Module 5 : Imagining stories/routes

Main objective is to stimulate the creativity of the participants crossing personal stories with the future routes.

Content : Looking AV examples online and the Culture Pilot web site, with sample walks.

Methods : Focus will be on the implementation of classical narrative aspects (introduction, development, climax and ending).

## Module 6 : Editing stories/routes

Main objective is to start to use the most practical tools (software) for the edition of stories and routes.

Content : Basics on use of AV software

Methods : Focus will be on the implementation of classical narrative aspects (introduction, development, climax and ending).

## Module 7 : Dialogue on results

Main objective is to enrich each one of the created stories/routes with the interindividual communication and empowerment.

Content : Look at the work produced so far and share ideas and thoughts

Methods : Open Space Learning techniques, debate and dialogue.

## Module 8 : Personal and collective implications in education and training

Main objective is to design individual reflection and actions to be done in the daily education and training paths of each one of the participants.

Content : Contextualisation of the work done.

Methods : Open Space Learning techniques, debate and dialogue.



## Module 9 : Personal and collective implications in education and training

Main objective is to design individual reflection and actions to be done in the daily education and training paths of each one of the participants.

Content : Contextualisation of the work done.

Methods : Open Space Learning techniques, debate and dialogue

### Excursions, internships and “projects within the project”

**The Barcelona Culture Pilots walk 1:** Local Cultural Centres and more in the old Town, was really the starting point to the Barcelona project, and based on existing collaborations of staff from youths, civic and cultural centres and a foundation with Trànsit Projectes. Cultural Managers, youth workers and volunteers coincided for different reasons at the time of the Train the Trainers workshop. The workshops were held in one of the civic centres, and employees from the other entities took part. Staff met over coffee during the workshop and discussed how the Culture Pilot project engages with their daily concerns and issues they deal with, and how easy it would be to translate to their daily work and life.

The Culture Pilot project and proposed methodology inspired employees and volunteers to mark their movements from one entity to another, guided by their collaborations. As a consequence, the first walk that was marked on the google map, even before the AV workshops started, was the way from one work place, centre, foundation to another. The spaces that can be found by other people retracing this walk, are (with the exception of the Transit Projectes offices) local centres, open to the public, but not usually included in the most popular tourist maps. They are spaces used and frequented by local people, and to a large degree migrants and immigrants, who use the free or very cheap civic and cultural services offered to citizens. They are at the same time located in a historically rich part of Barcelona, where immigration and migration has and still does shape the social and cultural fabric of the town.

**The Barcelona Culture Pilots walk 1:** Local Cultural Centres and more in the old Town, was used as an example for the tutor of the AV course, when explaining the Culture Pilots methodology, aims and possibilities.

## 3 - The guided tours

### 3.1 - Developing the guided tours

One of the aims of the AV course offered in Barcelona within the Culture Pilot methodology was to provide participants a simple and easy way of telling their stories. For this reason some time was spent prior to the AV course, and during the sessions, to find out what personal projects participants were already involved in, and encourage them to develop them into a walk.

One good example is the walk developed by the youth workers of the Casal del Centre Civic Pati Llimona. They co-organize every year the local Carnival route through the small streets of the Barcelona Gothic area, together with local associations and the parents of the youngsters and children they work with. During 6 month prior to the Carnival, they develop in the youth centre activities and make masks and costumes that will be showcased during the walk.

One of the activities that has grown over the last years, is the ‘zancos’ (stilts) group. Youngsters are invited to learn how to walk and dance on stilts, develop new personal and group skills. The activity has brought together over the years youngsters of different age, social, cultural and interest groups. **The *Barcelona Culture Pilots walk 2: Carnival, Stilts and Cultural Remix*** captures some of the rich social and culture fabric that makes up the local community of the Gothic Area of Barcelona, usually only known by outsiders for its historic and touristic interest.