Culture Craft Citizenship

C

Training Manual for CCC Coordinators

Pedagogical Tools

CULTURE, CRAFT & CITIZENSHIP

CULTURE CRAFT CITIZENSHIP, Fostering Professional and Social Inclusion by Means of Cultural Resources, is an **Erasmus+** cooperation partnership in vocational education and training developed and led by a consortium of four partners.

Artemisia, school specializing in painting trades (France, Paris) https://artemisia-formation.com/

Scuola Edile di Siena, Siena's building trades school, specializing in vocational training for the construction sector (Italy, Siena) http://www.scuolaedilesiena.it/

Bursa Buyuksehir Belediyesi, the Municipality of Bursa, which offers a training programme in ceramic painting (Turkey, Bursa) https://www.bursa.bel.tr/

Smiltenes Tehnikums, a secondary-level vocational education centre offering training in service-sector occupations (Latvia, Smiltene) https://www.smiltenestehnikums.lv/

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CCC Manual

This manual has been designed to support CCC facilitators (in this manual, to avoid any confusion, this term is used to refer to the trainer leading the training sessions on the CCC approach) in setting up training courses for future CCC coordinators. It serves as an operational, theoretical and methodological resource for understanding, teaching and implementing the fundamental principles of the CCC approach within educational, social or professional organisations..

Why this manual?

The training of *CCC coordinators* is based on specific teaching tools, activities and approaches used in a range of European contexts. In order to ensure consistency, a uniform level of quality and a shared understanding of CCC practices, it became necessary to bring these elements together in a single, clear and easily usable document. **This manual responds to that need** by providing a comprehensive resource to support trainers in planning, delivering, analysing and evaluating CCC training.

It also helps ensure pedagogical continuity across organisations, while still leaving room for local adaptation and trainers' creativity.

Who is it for?

It is clear that the title coordinator does not correspond to a clearly defined role in all organisations, and that it may vary depending on the tasks involved; these tasks may also be carried out by several people within the same organisation, in which case we refer to CCC coordination.

However, this manual is intended for people working in organisations that support individuals facing vulnerability or unequal access to opportunities — whether they are people in pathways towards social and professional inclusion, young people disconnected from education or training, newly arrived migrants, people with disabilities, or groups living in isolated areas. In order to ensure its European relevance, we identified four broad categories of roles that exist, under different titles, in most national systems:

1 Socio-professional support practitioners, who help build inclusion pathways, remove barriers, and connect individual plans with employment and training.

2 Training and teaching practitioners, who support learning processes and integrate cultural and citizenship dimensions into pedagogy.

3 Social education and mediation practitioners, who work closely with participants to encourage autonomy, confidence and participation.

4 Cultural mediation and cultural action practitioners, who promote access to culture, recognition of participants' talents and artistic expression.

Participants in this training generally come from organisations where social support, transmission of knowledge, citizenship education or cultural mediation play a central role. Their professional experience often already leads them, even if they do not formulate it in these terms, to use practices that are close to the CCC approach.

The two-day CCC training presented in this manual is therefore not intended to start from scratch, but rather to provide a structured methodology that can be transferred to different contexts, and to formalise a genuine CCC coordination process within participants' organisations. It helps give overall coherence to practices that may sometimes be scattered, connect them to a shared framework, and systematise an approach that can then be embedded sustainably.

What does this manual contain?

This manual enables CCC coordinators to :

◆ understand the CCC competency framework;

◆ know how to use the CCC assessment grid;

◆ understand and take ownership of the operation of teaching tools such as the CCC pathway and the CCC learning journey;

◆ be able to position themselves, as well as their practices, on a CCC scale.

This manual is made up of the following four parts:

1/ Explanation of the CCC framework

In this section, the trainer will find content related to the competencies to be acquired by the CCC trainer, as well as tools and resources that can be used. They will also be able to understand the assessment grid for a CCC trainer through practical tools.

2/ A proposal for a complete CCC pathway developed by the organisation delivering the training

This section provides CCC coordinators with a concrete example of a CCC pathway implemented within an organisation.

In addition to the final example of the CCC pathway, all the preliminary steps and the resources that can be used in developing this pathway are explained here.

This section is specific to each organisation delivering the training. It is therefore the only part of this manual that is not shared by all CCC coordinators*.

Artemisia Formation in France, Scuola Edile di Siena in Italy, Bursa Müze in Turkey, and Smiltenes Tehnikums in Latvia

3/ A proposal of CCC activities

This section details each activity carried out during the CCC training. It includes the list of activities, whether icebreakers or the main training activities, as well as an explanation of how each activity works and of its pedagogical value. This section contains theoretical, practical and bibliographical input that helps explain why these activities were chosen as part of CCC training.

4/ A proposed structure for CCC training

This is a proposed training plan made available to the CCC trainer. This plan has been tested over two years in different European organisations. We do not claim that it is the only way to train future CCC coordinators. However, our method has been tested in different contexts and has proved effective.

We therefore encourage trainers to follow this training plan, while still adapting the training to the participants, trainers and organisations involved.

Additional information is provided for each sequence in this plan. These comments are intended for the moderator of the training session. They make all the pedagogical objectives explicit and provide guidance on how to lead these training sequences.

Competency Framework

How should the CCC competency framework be read and used?

The CCC Competency Framework is not a list of criteria to be validated, nor is it a compliance tool. It is not about "ticking all the boxes" or reaching the same level across all competencies.

Its main purpose is to serve as a tool for positioning, analysis and reflection on professional practices.

Each competency in the framework describes abilities to be mobilised in concrete situations. These competencies may be present to different degrees depending on contexts, target groups, assigned tasks and the realities of each organisation. It is therefore normal for a CCC coordinator to identify more strongly with some competencies than with others.

The framework should be read according to several fundamental principles:

- The framework is not a normative assessment tool, but rather a support for dialogue and reflection.

- Not all competencies are intended to be mobilised simultaneously: some may be central in a given context, while others may become more important at another stage of the pathway.

- Positioning is evolutionary: it reflects the state of practices at a given moment and may evolve with experience, training and changes in context.

- The aim of analysing practices within an organisation through the lens of the Competency Framework is not exhaustiveness, but coherence between the organisation's needs, the practices implemented and the competencies mobilised.

Used in this way, the CCC framework becomes a strategic tool:

it makes it possible to step back from one's own practices, identify levers for improvement, structure a CCC pathway or journey, and foster a shared culture among the actors involved.

Skill Blocks (SB)	Competency	Actions	Methods
SB 1: Designing and Facilitating CCC Pedagogical Sessions	SB1.1, Elaboration	Organize knowledge progression.	Through practical exercises and periodic evaluations.
	SB1.2: Diversification	Diversify exercises, activities and evaluations.	...to prevent self-censorship mechanisms in the learning process.
	SB1.3: Identification	Take note of what the teaching team has already covered and adapt contents	...to avoid repetition and ensure pedagogical continuity.
	SB1.4: Pedagogical monitoring	Leverage external methodologies and technologies	...leveraging external resources to broaden the range of teaching methodologies.
SB 2: Coordinating an institution's CCC pathways	E42.1: : Sd_a`[lSf[a`	Ensure that the objectives defined for each activity align with the learning goals of the training and integration frameworks, as well as with the students' professional objectives.	...to ensure the cohesion, relevance, and effectiveness of the pedagogical pathways.
	E4S.2, AdYS`[lSf[a`	6WbWab S^aY[ef[US^ d[e] bdWWf[a` b/S`	...cahWf`YUaefd[f[`VWSdWW ShS[^ST'VW[Y[fS^dWagdWW ^S`YgSYWdWagdWW Wg[b_Wfl WUz
	EB2.3: Conception	Develop a plan for project ownership by trainees, teachers, and stakeholders.	...involving active citizenship applied to projects.
	SB2.4: Inventory / Resource Mapping	List the civic and cultural aspects of the activities	...ensuring that the cultural dimensions are clearly identified within the process.
	SB2.5: Clarification	Communicate and explain the logic behind the CCC pathway	...with internal and external stakeholders to ensure clarity and engagement.
	SB2.6: Review	Obtain an overview of the institution's teaching, cultural mediation, and social support activities.	Covering aspects like training centers, integration structures, etc.

SB 2: Coordinating an institution's CCC pathways	SB2.7: Guidance	Facilitate sessions transmitting universal and cultural values.	...while ensuring the involvement of institutional staff in defining and tak ownership of the cultural and civic objectives that structure the organization.
	SB2.8: Fostering	Analyze intercultural situations and provide tailored action guidelines.	...in order to foster intercultural awareness and professional growth within the institution.
	SB2.9: Structuring	Organize collective decision-making processes.	...including elective processes, the establishment of rules, and the selection of delegates.
	SB2.10: Networking	Identify local stakeholders and resources.	...in order to engage associations, alumni 'ambassadors,' and entrepreneurs, who serve as catalysts for cultural empowerment.
SB3: Ensure pedagogical leadership and the management of group dynamics	SB3.1: Analysis	Diagnose group needs and dynamics.	...based on an analysis of readiness, prior knowledge, and the observation of trainees' capabilities
	SB3.2: Customization	Propose grouping solutions tailored to trainees' needs.	...by forming groups based on background, skill level, or other factors to optimize learning outcomes.
	SB3.3: Facilitation	Organize dialogue spaces and exchange rituals.	...to foster communication and interaction within the training pathways.

CCC Assessment

The CCC Competency Framework may, at first reading, seem theoretical or abstract to some trainers. This is why it is complemented by an assessment grid, designed as a tool for translating the framework into concrete professional practices.

This grid makes it possible to link CCC competencies to observable outputs, situations and examples, thereby making them easier to understand and take ownership of. It is not intended to fix practices in place, but rather to provide concrete reference points for analysing real actions.

Objectives of the assessment grid

The CCC assessment grid serves two main purposes:

1.   A tool for the moderator of CCC training

Chronologically, the grid is first used by the moderator of the CCC training session.

At the end of the training, participants produce various visuals and materials (pathways, timelines, networking tools, etc.). By comparing these outputs with the assessment grid, the CCC moderator has concrete elements with which to analyse the competencies mobilized by the participants.

Where appropriate, these elements may serve as a basis for awarding CCC certification.

2.   Strengthening the CCC positioning tool

The assessment grid also reinforces the positioning function of the framework. By relying on concrete examples and observable situations, trainers taking part in CCC training can more easily project themselves into practice, analyse their own methods, and identify their strengths, their existing resources, and their areas for development.

Assessment thus becomes a lever for reflection and self-analysis, rather than simply a validation tool.

In this section, we propose to return to each competency, in each block, in order to make the link between the framework and the practices actually implemented.

SB1: Elaboration

It is important for a trainer to carry out an assessment of their training context. This diagnostic makes it possible to formulate a plan and adapt to the available time, space, participants and resources.

The trainer must therefore be able to design a roadmap and depart from it depending on needs or available resources.

Example :

A written or visual document summarizing the institution's training context: trainees profiles, prior knowledge, constraints, available resources and expectations (pre-training questionnaire). It demonstrates the trainer's ability to identify the key variables before designing the training.

SB1: Diversification

A CCC trainer must be able to design several exercises with varied objectives, such as:

- Strengthening group cohesion;
- Improving cooperation;
- Sharing good practices;
- Developing self-confidence.

The trainer must be able to adapt and use different types of resources, including:

- Images
- Oral expression / Speech
- Written materials
- Communication tools

As part of the assessment, it will be necessary to check whether the trainer has successfully monitored and evaluated certain exercises, as well as the development of the group. *Examples :*

Each activity (in practical cases) is briefly described with:

- Learning objective;
- Materials / resources used (image, oral, written, movement);
- Estimated duration;
- Ideas for adapting the activity to different target groups.

SB1: Identification

The trainer must be able to communicate horizontally with teaching and administrative teams.

The trainer must support trainees in building their professional identity.

Accordingly, the CCC trainer must be able to extract technical elements and use them as teaching resources.

The assessment will focus on the trainer's ability to develop resources based on content already covered in other training courses.

The CCC trainer ensures that their teaching is structured around the core training programme.

Examples :

- Oral or written explanations of what teachers teach and of the work carried out by other members of the teaching team.
- Presentation of a typical support pathway within their organisation.

SB1: Pedagogical Monitoring

The objective here is to ensure that the CCC trainer knows how to extract or identify pedagogical elements that are not commonly used in vocational training.
As part of the CCC assessment, the aim is to verify whether the trainer has succeeded in identifying a methodology and proposing avenues for an innovative approach. This may involve exploring images, videos, language, spaces or even music as teaching tools.

Examples :
- A paragraph or oral note explaining how the external element encouraged participation, creativity or reflection.
- Possible adaptations for different groups of trainees.

Skills Block 2: Coordinating an institution's CCC pathways

SB2: Harmonization

I know how to use training objectives within a broader organisational framework, such as the CCC pathway.
The activities I propose are aligned with my institution's overall policy.

Examples :
- An alignment table containing the following columns:
Activity – CCC Objective – Institutional Objective – Learning Outcomes
- A paragraph or bullet points explaining why the activity is consistent with CCC principles and with the institution's strategy

SB2: Organization

I am able to set up activities in line with the available resources (financial and spatial) as well as the risks identified.
I can therefore propose a budget, a schedule and manage the logistical organisation.

Examples :
- A map showing the pathway or route
- A visual schedule or a map indicating the activity locations, times and sequences
- I can include notes on risk points

SB2 : Conception

I can make visible the role the project plays within society, as well as the impact of the project and the profession on the everyday life of the community.
The CCC trainer is able to design and lead activities that support this process of reflection.

Example :
- A short paragraph or oral note explaining how the project or activity connects to society or to life within the community.

SB2: Inventory / Resource Mapping

For each activity, I can clearly explain the professional, cultural and citizenship-related objectives for the trainees.
I am able to link CCC objectives to each proposed activity.

Example :
- Based on their pathway, participants add a simple diagram linking each activity to its professional, cultural and citizenship-related impacts.

SB2: Clarification

I am able to engage stakeholders through clear and convincing explanations.

Example :
A visual aid presenting the different stages of the CCC pathway, as well as the role of each stakeholder.

SB2: Review

I am able to present and explain my organisation's overall institutional project, going beyond purely technical dimensions, as well as the ecosystem surrounding it and to which it is connected.

Example :
An oral note explaining the institution's overall mission and the way CCC activities fit within it.

SB2 : Guidance

I am able to recognize the essential values and practices embedded in the profession I teach, beyond its technical dimension, in order to foster autonomy and collective awareness.
I am able to express, translate or adapt the meaning of professions or techniques in relation to the culture associated with them.

Example :
During an activity, answering the question: "What cultural meaning or social relevance does this profession convey, and how can I transmit it to trainees?"

SB2: Fostering

I am able to identify a situation or problem — based on personal experience or external training — when it involves intercultural elements, and I can communicate it in a horizontal way.

Example :
A short description (written or oral) of an intercultural situation that the trainer has encountered or observed. This includes what happened, what the intercultural element was, and why it is important.

SB2: Structuring

I am able to describe ways of putting mechanisms in place that allow the group to take responsibility in order to organise itself collectively (decision-making).

Example :
- A simple diagram explaining how group rules can be defined, validated and revised collectively over time.

- A short list or diagram showing how roles are assigned within a group (delegate, spokesperson, coordinator, timekeeper), including rotation or election methods.

SB2 : Networking

I am able to identify the organisations within a given ecosystem and justify the importance of establishing links with them (criteria, etc.).

Example :
As part of the case study, participants create a simple map of the relevant stakeholders.

SB3 : Analysis

I am able to identify and explain the skills, prior knowledge, cultural references and potential of each individual within the group.

Example :
As part of the case studies and the pre-training questionnaire, participants clearly explain the process used to get to know their trainees.

BC3: Customization

I am able to build a pedagogical proposal based on the diagnostic (there is a logical and coherent link between the elements of the diagnostic and the proposal).

Example :
As part of the case studies: a short paragraph explaining why each chosen activity responds to specific needs identified in the diagnostic. This demonstrates logical coherence and pedagogical reasoning.

BC3: Facilitation

I am able to identify opportunities to stimulate dialogue between myself and the trainees.
I am also able to create exchanges with other programmes or training courses within the institution and to design mechanisms for this purpose.

Example :
A simple diagram or table indicating:

· Who interacts with whom;
· When and how these interactions take place;
· The expected outcomes.
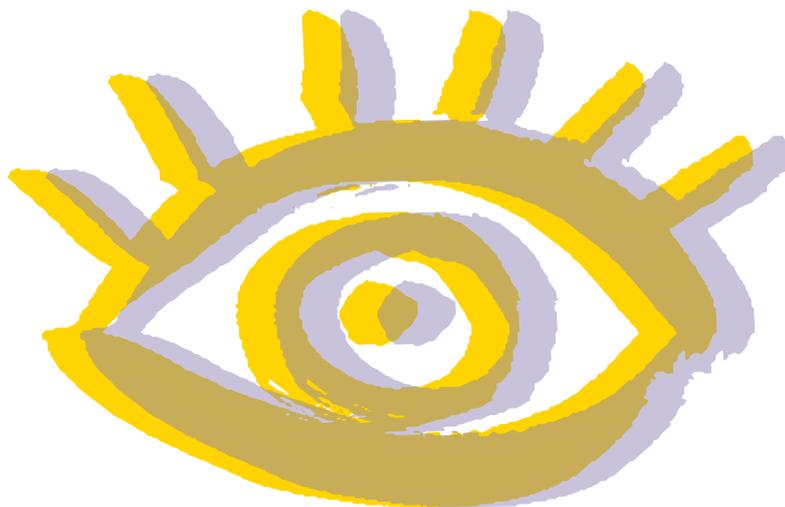
Case study
CCC Pathway and Itinerary

Presentation of the CCC Pathway — Artemisia Example

A brief reminder of the context is necessary in order to fully understand the CCC pathway proposed by Artemisia. Artemisia is a training centre based in Paris that supports future building painters and decorative painters. The group of trainees begins its training pathway in June.

CCC support is integrated from the very start of the training. Its purpose is to introduce trainees to the resources of the city of Paris through its Art Nouveau heritage. The aim is not to limit the beginning of the pathway to purely technical teaching, but to enable trainees, in parallel, to develop a decorative painter's perspective on their territory.

The CCC pathway is structured around the following question:

How can I discover my city / my territory in five stages?

The Artemisia pathway was therefore designed as an exploration of Paris through the eyes of a decorative painter. It offers a sensitive reading of the territory, connected to the profession and to the skills currently being acquired.

An extract from the Art Nouveau guide, the full version of which is available online via the **QR code**, illustrates the work involved in building this pathway as well as its gradual appropriation by the group of trainees. The trainees then took this process even further by offering a guided tour during the European Heritage Days (EHD).

This transmission during the EHD by the trainees, through the Art Nouveau pathway, of their newly acquired artistic and decorative culture to an audience that was sometimes unfamiliar but interested in art, architecture and heritage, constitutes the natural culmination of a process of appropriating the territory, the knowledge and the profession.

Complete version of the Art Nouveau Guide

Petit Palais

122 Avenue Wiston-Churchill – 75008 Paris

Built for the 1900 Universal Exhibition, the Petit Palais is a masterpiece of Beaux-Arts architecture designed by Charles Girault. It embodies the spirit of Art Nouveau, affirming the unity of art, architecture and craftsmanship. Since 1902, it has housed the City of Paris Museum of Fine Arts, with a rich nineteenth-century collection

As a building, the Petit Palais is part of the Art Nouveau movement, which asserts the unity of art and influenced most fields of creation, from the grandest to the most minute.

A wide range of trades came together to bring this achievement to life:

stonecutters, metal carpenters, carpenters, masons, marble workers, plasterworkers, stucco workers, mosaicists, art ironworkers, fresco painters, decorative painters, painters, gilders, sculptors, stained-glass artists and glassmakers, all united on this monumental work to innovate and represent Art Nouveau through bold creations combining baroque classicism, fantasy and exoticism, thereby bringing new life to a creative universe that was running out of momentum.

A painter can find many sources of inspiration here:

Painting techniques: this period abounds in Pre-Raphaelite, Symbolist, Impressionist and Nabi painting movements.

Purely decorative motifs: acanthus leaves (a legacy of the past, curves, plant and animal elements, arabesques, mouldings.

Colour combinations

Wood and marquetry.

A sense of asymmetry and pictorial composition.

Stylistic influences.

Mosaic forms and compositions.

The combination of several materials.
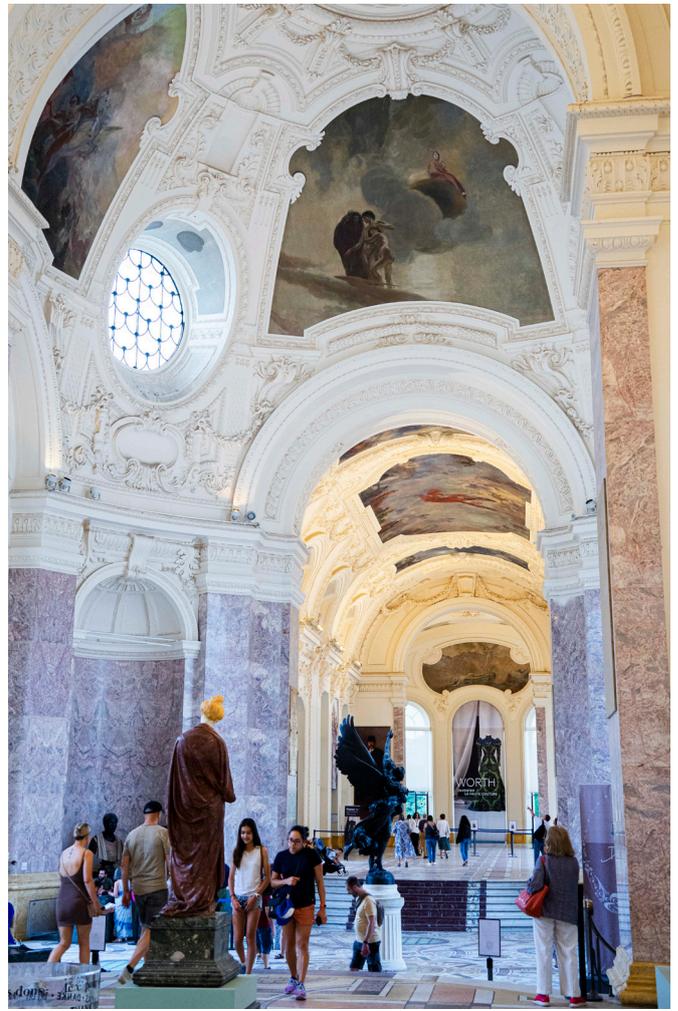
Hôtel Lalique

40 Cours Albert 1er – 75008 Paris

Built by Louis Feine for René Lalique, master glassmaker and jeweller, this building served both as a residence, a workshop and an exhibition space. Lalique, brought to prominence by Émile Gallé and the 1900 Universal Exhibition, drew inspiration from nature for his creations in glass, mother-of-pearl, horn and enamels. The narrow, soaring Gothic façade contrasts with Art Nouveau decorative elements.

Unlike the architectural asymmetry of Art Nouveau, this building displays rigour and rigidity in its architecture, respecting each floor with identical, numerous, parallel and tall openings, giving the façade its strongly vertical character, further emphasised by the roof windows, themselves framed on either side by stone gables.

The Art Nouveau influence lies in the ornaments of the railings and the solid stone balustrade: these elements are decorated with intertwined floral motifs, more precisely pine branches with clusters of needles, just like the building's entrance door designed by Lalique himself.

The doorway is framed on each side by a pine tree (trunks and branches), whose boughs extend above the door and up to the first floor.

Immeuble Lavirotte

29 avenue Rapp – 75007 Paris

The building stands just a short walk from the Eiffel Tower, built for the Universal Exhibition eleven years earlier, in 1889, to celebrate the centenary of the French Revolution; it was constructed in the area where the 1900 Universal Exhibition took place, a highly sought-after district at the time.

At first glance, the building blends in with the surrounding buildings and rooftops, maintaining the same height and following the model of Haussmannian buildings in terms of number of floors (six storeys).

In this respect, *Lavirotte preserved the legacy of the past,* also concerned with maintaining an aesthetic unity, as Haussmann had wished a few years earlier. Likewise, he retained the dressed stone facing from the Île-de-France region for the ground floor and the first floor, materials typical of Haussmannian buildings. The second and third floors, as well as the roof, are clad in ceramics; the colors create a soft blend between stone tones and brick, two materials widely used at that time. *These upper floors display an irregular and asymmetrical architecture typical of this new movement:* The windows may be rectangular, arched, oval and more or less wide / The architectural arch spans two floors / The roof is asymmetrical and fanciful / The fifth floor forms part of the roof / Strange dormer windows at roof level / The balustrades are made of stone, wrought iron, concrete or ceramic / The balconies vary in shape and depth / The projecting architecture is more or less pronounced.

The façade is covered with ceramic tiles marked by plays of curves (half-circle effects). Ceramic squares decorate the ceilings of the loggias, with a flower at their centre recalling the classical acanthus flower that adorned ceilings in the temples of ancient Greece and Rome; only here, its interpretation appears more stylized and once again plays on curves, an element dear to Art Nouveau. Likewise, the ceramic acanthus leaves have a freer style and the curves are more pronounced. Certain lines emphasize the architecture by highlighting the curves, including the wrought-iron railings, ending in S-shapes. Nothing is overlooked in order to showcase the ceramicist's dexterity; he uses *a very free, highly imaginative and creative style, at times even exuberant.*

You will find there :

Dragons, léviathans (doors), insects birds (family), fox, feasans, cat, lizard (door), oxen, flowers and acanthus leaves, plants ressembling seaweed, adolescent boy and girl figures, grotesques, a woman's head. Cartouches. Columns decorated with Egyptian-inspired motifs.

Hôtel Guimard

122 Avenue Mozart – 75016 Paris

Located in Auteuil, this townhouse was given in 1909 by Hector Guimard to his wife, the artist Adeline Oppenheim. In a more restrained and bourgeois Art Nouveau style, its façade forms part of a series of comfortable and light-filled buildings. Built ten years after Castel Béranger, it marks Guimard's evolution towards a more classical style.

Exterior architecture: the building is constructed on a small triangular plot with a very narrow angle; its shape is therefore unusual, but Guimard made full use of the space.

It can be seen that the façades are made of brick, sober in appearance, and that the openings are highlighted by another material: stone. These openings vary in shape, are numerous and of different sizes; they animate the surface of the façade and carry its ornamentation. Elements representing sea foam are sculpted in the stone around or above the windows. This work is rendered with *great delicacy.*

The stone surround of the entrance door depicts garlands of foam on either side of a kind of coat of arms *bearing the architect's monogram,* thereby drawing attention to him. The wrought-iron railings are also highly decorative.

The entire ornamental section is typical of the Art Nouveau movement, with large curving lines around the doors and windows (sea foam, monogram, railings), but also projecting façades and irregular windows according to their function inside the townhouse.
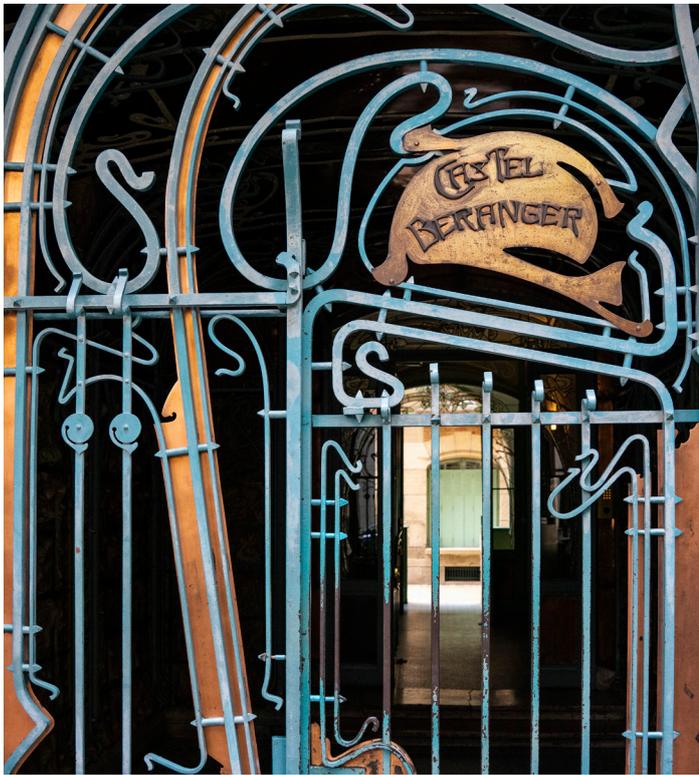
Castel Béranger

14 rue Jean de La Fontaine – 75016 Paris

Designed by Hector Guimard, the Castel Béranger was the first low-rent apartment building. Located in the working-class district of Auteuil, it was inspired by Viollet-le-Duc and Victor Horta. This building made Guimard famous and won him first prize in the Paris façades competition.

The architecture itself is restrained, but the openings and the metal decoration are highly significant. The façades of this building are asymmetrical (recesses and projections) and are composed of different materials (brick, stone, ceramics, wrought iron, glass), different colors and different shapes.

A hybrid building:

The building has a structure in which straight lines remain very prominent despite the projections, recesses and overhangs. Its style shows Neo-Gothic influences through its verticality and its very steep gabled walls. At the same time, the building displays great creativity in its ornamentation.

A great deal of fantasy typical of Art Nouveau:

Many asymmetrical windows, at different heights / Curvilinear ornaments, grotesques, monsters, real or fantastical animals / Arabesques, reinterpreted acanthus leaves

The metal ornaments, in antique bronze, seem to emerge from the walls like sudden apparitions, imaginary animals resembling dragons / Windows facing the street are sometimes rectangular, sometimes topped with arches, with ceramics accentuating the tops of certain windows, framed in metal / The railings and balustrades are decorated with metal ornaments, sometimes simple, sometimes sophisticated. The entrance door, framed by two columns with bases and capitals full of *decorative fantasy,* is set within a large semicircular arch. The door itself is a play of interwoven curves resembling long plants bent by the wind; it supports a plaque bearing the name of the building.

The CCC pathway – the Artemisia example

The route presented here is the final version. But to reach this point, there are essential stages that make it possible to grasp the full extent of a group of trainees' involvement.

The choice to create this route at that particular moment coincided with internal factors (the start of the training in June) and external ones (the approaching European Heritage Days in September).

In this context, we wanted our trainees to take part in the European Heritage Days, a popular event that involves appropriating the local territory as well as genuine work on public speaking and self-confidence. Over the course of three months, this was the process through which our CCC pathway took shape:

1- Selecting the group and the project – Week 1

A group of trainees is chosen to co-construct a pathway. The choice of group depends on their specialisation (Decorative Painting / Building Painting). They follow a 12-month programme. The group begins in June. We plan to take part in the European Heritage Days and present an **"Art Nouveau"** pathway to several participants. The selected date for this event is 19 September. This therefore leaves three months to prepare for the event.

2- Presenting the project to the group – Week 2

The project is presented to the group. The key dates and the working methodology are communicated. The entire CCC team introduces itself to the group.

3- Workshop: selecting the sites / stages – Week 33

A two-hour workshop is organized to select the sites to be included in the pathway. In connection with the theme of "Art Nouveau", we discuss the history of Art Nouveau and the places in Paris that represent it. Through the work carried out between the trainees and the trainer, a list of three sites is selected: Hôtel Guimard – Castel Béranger – Lavirotte Building.
This selection becomes final, and the group is divided into three sub-groups, each working on one of the buildings.

## 4- Publishing the event on the Ministry of Culture website – Week 3

The pathway is published on the official website. A maximum number of participants is indicated. The details of the activity scheduled for 19 September are communicated, and we begin to receive registrations.

5- Forming the groups and giving instructions – Week 4

Three teams are created, each working on a specific building. The way the teams are formed is particular: given Artemisia's target groups, it is necessary for each team to include at least one native French speaker to help those who are not fully comfortable in French. We then create WhatsApp groups for each visit site.

The instructions given to all teams are as follows: they must collect as much information as possible on each building and write it up. They may look for information online, but we encourage them to visit the sites themselves and take notes.
The short-term timetable is communicated to them. They have four weeks to gather all the information before beginning to prepare the visit.
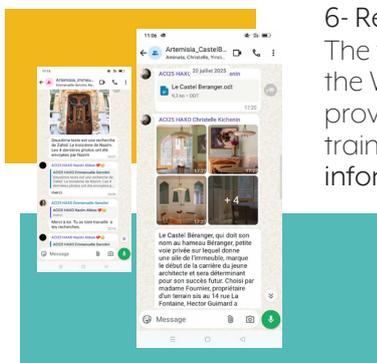
6- Research work – Weeks 5 to 8

The trainees have four weeks to carry out their research and send their work to the WhatsApp group to which they belong. The trainer supervising the project provides a framework to guide the presentation of notes and work. The trainees know what to look for and how to present the sites. **Which information is important?**

7-Processing the information collected – Week 9

All the trainees take turns presenting the sites they have visited. The aim of this stage is to identify what has been achieved by the trainees and to supplement it with any missing information.
Based on all the information collected, a presentation framework is created for use in different contexts. It will of course be used for the presentation during the Heritage Days, but the methodology can also be useful for their future work. Guidance is provided on how to present a painting, a building or a wall.

8-Site visits – Week 10

A full day is devoted to visiting the three sites. The trainees must present their work as well as possible. This activity is essential, because the trainer in charge can emphasise the most important elements to mention.

9- Public speaking workshop – Week 11

After the visit and the theoretical input, a public speaking workshop is organized. Our trainees are not trained in oral presentation, and some may find it difficult to speak in front of an audience, especially in front of unfamiliar participants, as will be the case during the Heritage Days.

This workshop, led by the trainer, aims to provide tools for speaking in public. After receiving advice and a clear methodology for presenting the buildings, each participant presents in turn.

10- Trial visit – Week 12

This is the final visit, during the week preceding the event. It is a simulated visit, respecting the time allocated and all constraints.

It allows the trainees to experience the visit under real conditions so that, on the day of the event, no one is caught off guard by any lack of time.

11. On the appointed day, at the appointed time, the visit takes place.

The pathway is thus delivered twice: once in the morning and once in the afternoon, with two different groups of visitors.

The painters-to-be, transformed for a day into guides and ambassadors of their city and their profession, take turns speaking. The trainer steps in to support them whenever necessary. The audience spontaneously gives highly positive feedback to the whole group.

Mission (or rather, itinerary) accomplished!

Partner Network Chart

Europe

Craft

Culture

Schools European Institutions

Vocational Workshops and Experts Abroad

Theaters Museums

Erasmus

Building Sector Companies

Social and Cultural Inclusion Associations

French Confederation of Craftsmen and Small Construction Companies

Workshops

Intercultural Encounters: Yes We Camp

European Funding

Trainers

ESF

Paris Employment and Skills Alliance

Les Amarres

Local plan for Inclusion and Employment

Community Hubs

City of Paris

ARTEMISIA

On-site training spaces

French National Employment Agency

Paris Habitat Housing Providers

Logistics

Training construction site Île-de-France

Neighborhood Management Boards

Municipalities Local Representatives

Insertion

Network of associations working in social and professional inclusion

Institutional Venues: Senate - National Assembly

Civic Institution

Proposed CCC Activities

In this section, we propose a core set of activities on which the moderator of a CCC training session can rely.

Two types of activities are identified:

Icebreaker activities:

Several icebreaker activities are proposed and described in detail. The moderator has a certain degree of freedom to choose which ones to use, depending on their perception of the group, the context of the session and the resources available.

Main training activities:

This section presents two main activities that play a central role in the training process. To help moderators fully understand and take ownership of the content of these activities, this section includes theoretical and practical elements related to the proposed activities.

ICE BREAKER ACTIVITIES

"The Spider's Web and the Pencil"

This activity **uses a ball of yarn and a pencil attached** to its end to create a collaborative "spider's web" among the participants.

The participants stand in a circle. The first participant holds the end of the yarn, with the pencil hanging in the center, introduces themselves, and then throws the ball to another member of the group. Each new participant catches the ball, holds a section of the yarn, briefly shares something about themselves, and then throws the ball to another person. As the yarn is passed around, a web of interconnections gradually forms between everyone.

Once the web is complete, the group must work together to guide the suspended pencil toward a target at the center—usually a small gap in the web—using only the tension of the yarn. No one is allowed to let go of their string or touch the pencil directly.

This activity requires *coordination, communication and collective concentration*, illustrating how individual actions influence the group as a whole.

Required materials

- 1 ball of yarn or thick string
- 1 pencil or pe[łattached to the end of the yarnł
- Enough space to form a circle

"The Human Knot"

In this activity, all participants stand in a circle and extend their arms forward. They close their eyes and try to grab the hands of other participants. Once both of their hands are holding those of other participants, they can open their eyes.
The next step is to free themselves from this position in order to recreate the initial circle.

Challenge: the participants must untangle themselves without letting go of each other's hands.
No specific materials are required.

"I Agree"

In this activity, each participant expresses one thing that is important to them, phrased pedagogically in the form of a statement. If the other participants agree with what has just been said, they stand up and say, "I agree," and may explain their response.

Another version of the activity also exists: the moderator prepares a few statements before the session. They read them out, and the participants may agree or disagree.

This activity is also useful for forming working groups during the two-day training. Groups can be formed according to similarities in the responses.

No specific materials are required.
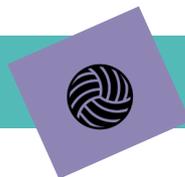
"The Time Rope"

In this activity, all participants stand on a rope (real or imaginary), but in a particular way. The youngest person stands at one end of the rope, and the oldest person at the other end.

This activity allows all participants to begin talking to one another in order to determine each person's age.
.

Required materials

Long rope (or tape / a line marked on the floor) to define the space

Optional: markers for the ends of the rope

Enough space for all participants to stand on the rope, in a circle or in a line

This activity can be used either at the beginning of the training, as an icebreaker, or at the end, as a way of gathering feedback.

If it is used as an icebreaker, the moderator asks all participants to write down a few words explaining what they expect from the training and which tools they hope to take away from it. They may also write words indicating the topics they would like to address. This activity allows the moderator to understand why participants have joined the session and provides time at the beginning to explain what will be covered during the training.

At the end of the session, all participants write down a few words explaining what the most significant aspects of the two days of training were.

Required materials

Sheets of paper or Post-it notes

Pens or markers

Optional: a board or wall space to display the words

MAIN ACTIVITIES

The 6 thinking hats

History of the method
The Six Thinking Hats method is a creative thinking and problem-solving approach developed by Edward de Bono, one of the leading figures in lateral thinking. De Bono had been exploring the concept of lateral thinking since the 1960s and formally presented the method in his book Six Thinking Hats (1985). This approach aims to make individual and collective thinking processes more systematic, organised and effective.

Implementation of the method
The core idea of the method is that human thinking is often fragmented and simultaneous. Individuals generally try to gather information, express emotions, and analyse risks or possibilities at the same time. According to de Bono, this multitasking approach is inefficient. Thinking should instead be organised into distinct blocks, each representing a particular type of reflection. Each block is symbolised by a coloured hat:

- *White hat: objective information and data*
- *Red hat: emotions, intuitions, subjective feelings*
- *Black hat: critical thinking, risks and caution*
- *Yellow hat: optimism, opportunities, benefits*
- *Green hat: creativity, idea generation*
- *Blue hat: management and organisation of the process*

The use of these hats enables parallel thinking, in which all participants focus on the same type of reflection at the same time. This reduces conflict and makes group decision-making more productive (de Bono, 1999).

In practice, the Six Thinking Hats method can be used individually, in small groups or in large groups. For example, in an educational context, trainers and trainees can examine a topic or problem by successively "wearing" each hat. The white hat is used to examine objective data, the red hat to express emotions, the black and yellow hats to assess risks and opportunities, the green hat to generate alternative solutions, and the blue hat to manage the process and evaluate the outcomes. This structured approach is particularly effective for solving complex problems, strategic planning, innovation, and theatre or creativity-based activities (Royle & Triggs, 2000; White, 2011).

The method has also been adopted by organisations such as IBM and NASA, as well as by many educational institutions, in order to facilitate organised and creative reflection within teams. It is also used in teacher training and in creative theatre contexts, enabling participants to discover different perspectives and strengthen learning through structured exercises (de Bono, 1999; White, 2011).

Rationale for Using the Six Thinking Hats Method in CCC Training

Within the CCC framework, training educators who work with vulnerable groups such as migrants, women seeking employment, or people facing language barriers require approaches that are both flexible and structured. One method particularly well suited to this purpose is Edward de Bono's Six Thinking Hats. This method provides a systematic framework for creative and collaborative thinking, in line with the project's objectives, namely strengthening social and professional inclusion through cultural engagement.

Several considerations guided the choice of this method for educator training. First, educators working with vulnerable groups often face complex classroom dynamics. Trainees may come from very diverse cultural and educational backgrounds and may have varying levels of language proficiency. Traditional methods of problem-solving or discussion may fail to involve all participants, especially when language or cultural barriers exist. The Six Thinking Hats method, with its clear and visual structure, makes it possible to organise thinking processes and encourage everyone's participation. Each hat represents a different mode of thinking—data, emotion, caution, optimism, creativity and management—allowing educators to explore educational challenges from different angles in a controlled and non-threatening way (de Bono, 1985; de Bono, 1999).

Second, the method encourages inclusive and reflective practice. By deliberately separating emotional, critical and creative thinking, the method helps educators identify trainees' needs, obstacles and potential without bias. For example, the red hat encourages the recognition of emotions and intuitions, which is particularly relevant for trainees who may have experienced marginalisation or trauma. The white hat, focused on facts and information, ensures that discussions remain grounded in observable reality, such as language levels or attendance. This structured reflection enables educators to better understand how to create learning environments suited to trainee diversity.

Third, the method promotes collaborative problem-solving among educators. The challenges involved in teaching vulnerable groups often require teamwork, whether in lesson planning, adapting programmes or engaging with the community. The Six Thinking Hats method provides a shared language and framework that allow educators to collaborate systematically, minimizing misunderstandings and encouraging balanced participation. This collaborative process reflects the project's objectives of inclusiveness, strengthening professional cohesion while modeling inclusive practices that educators can later apply in their own classrooms.

Finally, the method is highly adaptable to the cultural and linguistic diversity that is a key feature of the project. Visual cues, coloured hats and structured turn-taking reduce dependence on language proficiency alone, allowing participants with a limited command of the training language to contribute fully. This adaptability ensures that training sessions are accessible, engaging and effective for educators working with culturally and linguistically diverse learners.

The Six Thinking Hats method was therefore selected for educator training within the CCC methodology because it provides a structured, inclusive and adaptable framework for exploring complex educational challenges. Its ability to foster reflection, collaboration and multi-perspective thinking fits perfectly with the project's objective: enabling educators to support the social and professional inclusion of vulnerable learners.

References

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Royle, T., & Triggs, P. (2000). Thinking Hats in Education: Using Edward de Bono's Method for Group Problem Solving. Educational Psychology Journal, 20(4), 423–438.
White, D. (2011). Creative Thinking and Six Thinking Hats: Applications in Teaching and Learning. Journal of Educational Innovation, 5(2), 15–27.

Creative Drama

History of the method
Creative drama emerged in the early twentieth century as an educational and artistic approach, influenced by progressive education movements that valued learning through experience, play and self-expression. Its foundations can be traced back to the work of educational reformers such as John Dewey, who advocated experiential learning, and Harriet Finlay-Johnson, who used dramatisation as a tool for active engagement in school.

The method took on a more defined form in the mid-twentieth century thanks to pioneers such as Winifred Ward, often regarded as the founder of creative drama. Ward developed structured improvisation practices in the United States, emphasizing imagination, group collaboration and participants' personal development rather than performance for an audience.

In the 1960s and 1970s, creative drama spread internationally and became closely linked to the drama in education and process drama movements, influenced by practitioners such as Peter Slade, Brian Way, and later Gavin Bolton and Dorothy Heathcote. These theorists positioned drama as a tool for reflective, inquiry-based learning, capable of fostering empathy, supporting social understanding and developing critical thinking.

Today, creative drama is widely used in formal and non-formal education, community programmes, cultural projects and social inclusion initiatives. Its development continues through the integration of interdisciplinary methods such as visual arts, movement and digital storytelling, while retaining its core principles: improvisation, embodiment, play and participant-centeredexploration.

Implementation of the method
The implementation of creative drama follows a structured yet flexible process aimed at fostering experiential learning, cultural engagement and social development. Although the method is adapted to different educational and cultural contexts, its basic structure remains constant: preparation, dramatic exploration and reflection. Each phase supports participants in building knowledge, developing personal and social skills, and connecting these to real-life situations.

Preparation phase (warm-up and readiness)

The process begins with activities that prepare participants physically, mentally and emotionally for creative engagement. This phase aims to build trust, stimulate imagination and foster group cohesion.
Key practices:

·   *Physical* warm-ups: body awareness, movement exercises
·   *Mental* warm-ups: imagination triggers, association exercises
·   *Social* warm-ups: pair or group games to create a safe and cooperative atmosphere
·   Framing the experience: introducing the theme, objective or problem in an open way

This phase is particularly essential for vulnerable groups, who may need more time and a safe space before entering role play.

Role play and improvisation (dramatic action)

At the heart of creative drama is the process of embodying roles, situations and dilemmas. Participants engage in improvisation rather than working from a memorised script, which allows them to explore multiple perspectives and develop flexible thinking.

Implementation strategies:

·   Improvised scenes: spontaneous creation of dialogue and action within a guided scenario
·   Teacher/facilitator in role: the facilitator enters the fiction in order to deepen the inquiry
·   Mantle of the Expert techniques: participants take on expert roles (e.g. craftspeople, citizens, designers)
·   Narrative techniques: story-building, tableaux and dramatic tension
·   Problem-solving in role: addressing realistic challenges related to culture, craft or citizenship

In CCC training, this stage often involves case studies transformed into dramatic form, allowing trainees to simulate real institutional situations.

Group discussion and reflection

Reflection is a compulsory and integral component. It enables participants to process their actions, connect their experiences to real life and express what they have discovered.
Possible formats:

·   Guided group conversation
·   Debriefing in small groups
·   Artistic reflection (drawing, writing, sculpture)
·   Individual journalling or self-assessment

Facilitators generally ask open-ended questions such as:

·   "What did you discover by being in role?"
·   "How did your decisions influence the group dynamic?"
·   "What does this situation resemble in your community or institution?"

This reflection helps develop metacognition, which is essential for CCC designers who create programmes for diverse and vulnerable groups.

Creative drama offers an embodied, participatory and experiential way of understanding culture, craft and citizenship—three areas that cannot be fully grasped through theory alone. CCC training aims to develop awareness, empathy and social responsibility, and creative drama provides a safe and structured space in which participants explore these concepts through action, reflection and shared creation. By engaging the mind, the body and the emotions, participants move beyond passive learning to experience cultural dynamics, practiPe collaborative work and simulate civic responsibilities in real time.

For groups with varied experiences or vulnerabilities, creative drama is particularly effective. It places participants on an equal footing: no prior knowledge is required, and each person contributes through their presence, imagination and personal narrative. Activities such as role play, improvisation and image theatre make it possible to express lived realities, confront stereotypes and test solutions to social tensions without real-world risk. Through the reflective dialogue built into the process, participants develop critical thinking, empathy and a deeper understanding of the complexities of community life.

Ultimately, creative drama strengthens CCC training by transforming abstract values— belonging, participation, mutual respect—into lived, felt and co-created experiences. It fosters communication, collaboration and creative problem-solving, helping participants practiPe the skills needed to build inclusive cultural environments and resilient communities.

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Dewey, J. (1938). Experience and education. Macmillan.
Heathcote, D., & Bolton, G. (1995). Drama for learning: Dorothy Heathcote's mantle of the expert approach to education. Heinemann.
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Two-Day CCC Program Outline

The CCC training outline proposed here is designed for a two-day period. As mentioned in the introduction of this manual, this is a recommended pedagogical program that has been tested in various contexts and has proven its effectiveness. However, it can be adapted to the specific needs and resources available for the training.

This CCC training outline for a two-day session consists of 16 pedagogical sequences.
Following the outline, you will find 16 detailed fact sheets—one for each proposed sequence of the CCC training.

Sequence	Activity	Materials / Support	Time Allocation
	DAY 1		
1	Background and Origins of the CCC Pathway Session Timeline and Schedule Presentation of the Two-Day Training Program for Trainers	Oral presentation or PowerPoint	9h-9h10
2	Introduction / Icebreaker Activity : – Select an icebreaker activity that allows participants to learn each other's names. Roundtable presentation – Present their institution – Present their role within the institution	A ball / Talking Stick	9h-9h25
3	The Six Thinking Hats activity – Presentation of the activity rules — Selection of a situation where CCC is the central theme	6 sheets of paper in different colors (corresponding to the Six Thinking Hats)	9h30-10h30
	BREAK		10h30-10h45
4	Competency Framework – Group work (3 to 4 participants per group) Framework handout: - Which competencies were mobilized during the previous activity? - What do we understand about the competencies that were not mobilized during the previous activity?		10h45-11h30
5	Imagine and stage a "problem-situation" in which the CCC coordinator mobilizes another competency: – 15 minutes of preparation – 45 minutes of performance / role-play of the scenes	Identify the competencies mobilized within the performed scenes. Deepen the understanding of other competencies, if necessary.	11h30-12h30
	LUNCH		12h30-14h
6	Icebreaker activity: – Choose an icebreaker activity that promotes group dynamics. – Integrate questions related to the competency framework and the work completed during the morning session.		14h-14h10
7	Distinction: CCC pathway / CCC itinerary CCC Pathway: The complete set of CCC activities designed and integrated into the organization's support program. CCC Itinerary: This falls within the CCC Pathway. It specifically refers to the "local guide" activity: a 5-day program consisting of site visits conducted with the group.	Illustrate using a simple diagram	14h10-14h20
8	Case Study: Local Itinerary Group work: Designing their own itinerary Deep dive into the "why" behind each stage of the itinerary's construction, based on the target audience.	Based on the responses to the pre-questionnaire: – Formation of groups with similar contexts – Option to work individually Option to use a printed map of the area to illustrate the itinerary	14h20-15h30
9	Presentation : All groups present their work	Feedback / Review: – Questions from the CCC coordinator and other participants – Analysis of the work presented	15h30-16h30

Sequence	Activity	Materials / Support	Time Allocation
	DAY 2		
10	Icebreaker activity		*9h-9h15*
11	Review of the previous day *Tools used yesterday:* *– What do you think of these tools?* *– Do you find them useful?* *– Are there any tools common to several participants?* *– Which tools do you use yourself?*	*Oral discussions to collect feedback on the CCC tools* *Identifying the tools used by the participants*	*9h15-10h15*
	BREAK		*10h15-10h30*
12	Presentation of a CCC institutional itinerary *–Presenting all activities carried out by the CCC institution: to demonstrate the timeline.* *–Presenting a CCC network using a "spider web" diagram.*	*The presentation can be written on a whiteboard.*	*10h30-11h00*
13	Case Study: CCC Pathway *– Within the context of my institution:* *- When is the most appropriate time to create a CCC itinerary?* *- What pathway should be put in place to manage it?* *–Participants create a 'spider diagram' grouping all of their partners / their network.* *– The trainers create two visual aids:* *- A timeline of their pathway* *- A network of their partners*	*2 large sheets of paper*	*11h00-12h30*
	REPAS		*12h30-14h*
14	Each group presents its CCC pathway *-Exchange and Q&A to analyze and discuss the presented pathways*		*14h-16h*
15	Review of the two-day session *Emotion / Word Brainstorming: Each trainer chooses 2 to 3 words or emotions to describe how they felt over the two days.*		*16h-16h30*
16	**Closing of the session** *–Completing the questionnaire* *–Sending the evaluation by email with the CCC label*		

Prior preparation – Information gathering
Sequence 0

Concrete CCC situation
You are about to train professionals working in very different types of organisations (training, inclusion support, cultural mediation, social support) with vulnerable groups whose profiles vary widely.
Without prior knowledge of these contexts, the training risks remaining generic, or even disconnected from the institutional, territorial and human realities that participants face in their daily work.

What this makes possible
This phase makes it possible to objectify field realities even before the training begins. It provides the moderator with concrete elements for adapting the examples, case studies, vocabulary used and group composition, so that the situations explored during the training genuinely resonate with existing practices.

Expected outputs

- A questionnaire completed by all participants
- A synthetic overview of institutional contexts, target groups supported and identified constraints
- Relevant grouping hypotheses for the collective sequences

How to implement this tool within one's organisation

- Preliminary diagnostic for any CCC or cross-cutting project
- A dialogue tool between teaching teams, social and professional support teams, and coordination staff
- A working basis for adapting existing pathways to new target groups

Sequence 1   Activity   Materials / Support

Background and Origins of the CCC Pathway
Session Timeline and Schedule
Presentation of the Two-Day Training Program for Trainers

Oral presentation or PowerPoint

Concrete CCC situation

Participants arrive with different expectations, sometimes implicit ones, and with varying understandings of what the CCC approach actually covers.

Without a clear framework, these differences can lead to misunderstandings about the objectives, the role of the CCC trainer, and the purpose of the training.

What this sequence makes possible

This sequence makes it possible to establish a shared framework, clarify the objectives of the training, and make the CCC logic explicit from the outset. It reassures participants and creates the conditions necessary for active and shared engagement throughout the two days.

Expected outputs

- A shared understanding of the objectives and structure
- Expectations made explicit and realigned where necessary
- Clear adherence to the proposed framework

How to implement this tool within one's organisation

- Launching cross-cutting or partnership projects
- Introducing a new methodology
- Structuring pathways involving several professions

Sequence 2   Activity   Materials / Support

Introduction / Icebreaker Activity :
– Select an icebreaker activity that allows participants to learn each other's names.
Roundtable Discussion :
– Present their institution
– Present their role within the institution

A ball / a talking stick

Concrete CCC situation

In CCC actions, professionals are required to cooperate without always knowing precisely the roles, constraints and room for manoeuvre of the other actors involved.

What this sequence makes possible

This sequence creates an initial level of mutual professional understanding. It makes roles, functions and experiences visible, thereby facilitating more horizontal cooperation and a greater awareness of existing complementarities.

Expected concrete outputs

- Mutual recognition of roles and functions
- An initial informal mapping of the profiles present
- A climate of trust conducive to collective work

How to implement this tool within one's organisation

- Starting project groups
- Welcoming new teams or partners
- Launching actions involving several departments

Sequence 3

The Six Thinking Hats activity
– Presentation of the rules of the activity
– Selection of a situation in which CCC is the main theme

6 sheets of paper in different colours
(corresponding to the 6 Thinking Hats)

Concrete CCC situation

An organisation or team is faced with a complex situation involving social issues, institutional constraints and professional objectives, without being able to build a shared understanding or identify common courses of action.

What this sequence makes possible

In practical terms, this method enables educators to structure discussions within heterogeneous groups, while allowing each participant to express themselves according to their abilities, experience and level of confidence. It facilitates the participation of groups facing linguistic, social or cultural barriers by providing a clear, safe and adaptable framework.

This sequence also creates an initial level of mutual professional understanding. It makes roles, functions and experiences visible, thereby facilitating more horizontal cooperation and a greater awareness of existing complementarities.

Expected outputs
- Structured collective analysis of the situation
- A problem statement reformulated in a shared way
- Prioritised and well-argued courses of action

How to implement this tool within one's organisation

- Analysis of blocked situations
- Regulation within multidisciplinary teams
- Design or reorientation of CCC schemes

Sequence 4

Activity
Competency Framework
-Work in groups of 3 to 4 participants
Framework handout:
- Which competencies were mobilised during the previous activity?
- What do we understand about the competencies that were not
- mobilized during the previous activity?

Concrete CCC situation

In many organisations, social, cultural and professional support practices already exist, but they remain only loosely formalised. Teams often act "through experience", without having a shared language to describe, analyse or pass on what they actually do.
When a framework is introduced, it is sometimes perceived as a normative tool, disconnected from field practice, or reserved for assessment, which greatly limits its appropriation.

What this sequence makes possible

This sequence makes it possible to turn the CCC framework into a tool for reading real practices. It helps participants understand that the framework is not a checklist of criteria, but a structure for naming, analysing and discussing the actions carried out. It establishes a reflective posture: learning to review an activity after the fact, identify the competencies mobilised (whether intentionally or not), and better understand what was not addressed.

Expected outputs
- A CCC framework annotated individually or collectively
- Highlighted or commented sections linked to the previous activity
- Hypotheses formulated about unobserved competencies and the possible reasons for this
These traces provide a concrete basis for the next stages of work on pathways and assessment.

How to implement this tool within one's organisation
- Collective analysis of existing practices
- Support for formalising projects or pathways
- A dialogue tool between teaching teams, socio-professional support teams and coordination staff
- Preparation for an assessment or competency recognition process

Sequence 5

Activity	Materials / support
Imagine and act out a problem situation in which the CCC coordinator mobilises another competency: *– 15 minutes of preparation* *– 45 minutes of performance / role play of the scenes*	Paper and pencils for the participants

Concrete CCC situation
Some key competencies (mediation, professional stance, coordination) remain difficult to grasp through speech or writing alone.

What this sequence makes possible
This sequence allows participants to embody CCC competencies through role-playing and simulations. It facilitates their understanding, ownership, and recognition, even for audiences who may not be comfortable with traditional academic tools.

Expected outputs
- A scene illustrating a CCC competency
- A shared understanding of its stakes and implementations

How to implement this tool within one's organisation
- Team training
- Raising awareness of new professional stances
- Work with groups with limited written literacy

Sequence 6

Activity	Materials / support
Icebreaker activity: *– Choose an icebreaker activity that promotes group dynamics.* *– Integrate questions related to the competency framework and the work completed during the morning session.*	*Materials needed to carry out the selected icebreaker*

Concrete CCC situation
In a CCC pathway, some participants become highly involved while others withdraw, which can reinforce inequalities in legitimacy or participation.

What this sequence makes possible
This sequence makes it possible to regulate group dynamics, rebalance participation and secure the continuation of the pathway. It prevents social, cultural or professional gaps from becoming permanently established.

Expected outputs
- A collective reformulation of the key points
- Clear signs that the whole group has re-engaged

How to implement this tool within one's organisation
- Regulation after highly engaging activities
- Prevention of disengagement
- Management of heterogeneous groups

Sequence 7

Activity	Materials / support
Distinction: CCC pathway / CCC itinerary *CCC Pathway:* *The complete set of CCC activities designed and integrated into the organization's support program.* *CCC Itinerary:* *This falls within the CCC Pathway. It specifically refers to the "local guide" activity: a 5-day program consisting of site visits conducted with the group.*	*Illustrate using a simple diagram*

Concrete CCC situation
In organisations implementing CCC actions, the notions of itinerary, pathway and activities are often used interchangeably. This confusion makes the actions difficult to read, both internally and for partners or funders, and complicates team coordination.

What this sequence makes possible

This sequence makes it possible to clarify CCC tools and their respective functions. It helps participants understand how a one-off activity fits into an itinerary, which itself is integrated into a longer pathway. It provides a simple reading grid for structuring actions over time and giving meaning to their sequencing.

Expected outputs

- An explanatory diagram linking activities, itineraries and pathways
- A collective reformulation of the definitions and uses of each tool
- A shared understanding of CCC logic

These elements then make it easier to design and present pathways.

How to implement this tool within one's organisation

- Internal clarification of CCC projects
- Training of new teams
- Presentation of actions to partners or institutions
- Structuring of project or funding applications

sequence 8

Activity	Materials / support
Case Study: Local Itinerary *Group work: Designing their own itinerary* *Deep dive into the "why" behind each stage of the itinerary's construction, based on the target audience.*	*For this sequence, it is possible to use a map of the surrounding area to illustrate the itinerary*

Concrete CCC situation

In organisations implementing CCC actions, itineraries may be built intuitively. Activities are individually relevant, without the link between the needs of the target group, the organisation's capacities and the pedagogical choices always being explicitly formulated.

Trainers rarely have dedicated time to formalise the overall meaning of their approach and make explicit the "why" behind each proposed step.

What this sequence makes possible

This sequence enables participants to formalise a 5-step CCC itinerary by focusing on the meaning and coherence of the pathway, rather than on the accumulation of activities.

It develops the ability to:

- make explicit the "why" behind each stage of the pathway,
- connect the identified needs of the target group with the organisation's resources and constraints,
- adopt a broad and peripheral vision of a profession or field of training,
- design a progressive pathway integrating the cultural, social and professional dimensions of CCC. The work may be carried out in groups (homogeneous or heterogeneous) or individually, depending on the moderator's objectives.

Expected outputs

At the end of the sequence, participants produce:

- a CCC itinerary structured in 5 stages,
- a clear rationale for each stage (objectives, meaning, link with field realities),
- a coherent articulation between the stages, without going into a precise time breakdown,
- a synthetic support document (written or visual) facilitating the presentation and discussion of the pathway.

How to implement this tool within one's organisation

This tool can be used:

- when designing or redesigning CCC pathways,
- as a diagnostic tool to analyse an existing scheme,
- in trainer training, to work on professional posture and pedagogical intention,
- within a co-construction approach involving partners or beneficiaries,
- as a communication support to present a project in a clear and structured way.

Sequence 9

Activity

Presentation:
All groups present their work.

Concrete CCC situation

Itineraries are designed within organisations, but they are rarely subjected to collective analysis before implementation. The choices made (target groups, partners, timing, objectives) sometimes remain implicit, which limits their improvement and adaptation.

What this sequence makes possible

This sequence makes it possible to open itineraries up for discussion, not in order to judge them, but to analyse their coherence, strengths and vulnerabilities.
It develops the ability to question a CCC pathway on the basis of concrete criteria: suitability for the target groups, realism of the resources, and articulation between the social, cultural and professional dimensions.

Expected outputs

- Well-argued feedback formulated by peers
- Structuring questions asked by the moderator
- Identified avenues for improvement or adjustment

These exchanges help strengthen the quality and robustness of the proposed itineraries.

How to implement this tool within one's organisation

- Team project reviews
- Support for CCC project leaders
- Continuous improvement of pathways
- Preparation for operational implementation

Sequence 10

Activity

Icebreaker activity

Materials / support

Materials needed to carry out the selected icebreaker

Concrete CCC situation

CCC pathways often unfold over long periods of time and may be interrupted (breaks, changes of pace, resumption after an event). These transitional moments can weaken collective engagement and blur the meaning of the pathway.

What this sequence makes possible

This sequence makes it possible to re-anchor participants in the CCC approach, to recall the objectives of the pathway, and to restore a collective dynamic conducive to continuing the work.
It plays a role of continuity and stabilisation in schemes involving vulnerable groups.

Expected outputs

- An explicit restatement of the framework and objectives
- Visible signs that the group has been remobilised
- Collective readiness for the following sequences

How to implement this tool within one's organisation

- Resuming a pathway after an interruption
- Seminars or training courses delivered in several stages
- Actions involving groups with variable levels of engagement

Sequence 11

Activity

Review of the previous day
Tools used yesterday:
– What do you think of these tools?
– Do you consider them useful?
– Are there any tools common to several participants?
– Which tools do you use yourself?

Concrete CCC situation

CCC tools are sometimes used mechanically, without their logic or purpose being fully understood by the teams.

What this sequence makes possible

This sequence makes it possible to step back from the tools used, analyse their actual effects, and put them into perspective with existing practices within the organisations.
It encourages a reasoned and critical appropriation of CCC tools, rather than a top-down application.

Expected outputs

- Well-argued feedback on the usefulness of the tools
- Comparisons with methods already in use
- Adjustments proposed by the participants

How to implement this tool within one's organisation
- Mid-term review of schemes
- Adjustment of teaching or support practices
- Training of trainers and coordinators

Sequence 12

Activity

Presentation of a CCC institutional itinerary
– Presenting all activities carried out by the CCC institution: to demonstrate the timeline.
– Presenting a CCC network using a "spider web" diagram.

Concrete CCC situation

In many organisations involved in supporting vulnerable groups, partnerships are built progressively, often informally, and rely heavily on interpersonal relationships. Although these partnerships are essential to the smooth running of CCC actions (cultural outings, professional immersion activities, citizenship mediation, external interventions), they are rarely formalised, prioritised or conceived as part of a broader ecosystem.

This situation creates several vulnerabilities: dependence on certain key individuals, difficulty integrating new partners, loss of information when teams change, and inability to anticipate the future needs of a CCC pathway. In this context, CCC coordination relies more on individual memory than on a shared and structured vision of the territory.

What this sequence makes possible

This sequence makes it possible to make the organisation's real partnership ecosystem visible and legible, beyond the actions that have already been implemented.
It helps participants identify not only existing partners, but also latent resources, possible intermediaries and potential alliances that can be mobilised at different stages of a CCC pathway.

It also makes it possible to shift the perspective on partnership: no longer as a one-off relationship linked to a specific activity, but as a strategic lever for securing, developing and ensuring continuity in CCC actions. By laying out the resources available, this sequence gives trainers and coordinators the means to plan realistic, coherent actions adapted to the groups being supported.

Expected outputs

At the end of this sequence, participants should have produced a network map (spider web) that is explicit enough to be understood by someone external to the training.

This map should show:

- partners already mobilised in CCC actions (cultural organisations, companies, associations, institutions, local authorities);

- the organisation's internal resources (team competencies, spaces, tools, specific expertise);
- potential or occasional partners, identified as mobilisable depending on the needs of the pathway;
- the nature of the links with each actor (hosting groups, expertise, institutional legitimacy, material resources, visibility, etc.).
- The final output may take the form of a drawn diagram, a mind map or a photographed support, but it must be directly reusable within the organisation as a working tool.

How to implement this tool within one's organisation
This tool can be reused at several levels:
- upstream of a CCC pathway, to identify the partners to mobilise and secure the feasibility of the planned actions;
- when new team members join, in order to provide a clear view of the existing ecosystem;
- in steering meetings, to anticipate needs, distribute roles and avoid excessive dependence on a limited number of partners;
- when responding to calls for projects or funding applications, as a support illustrating the organisation's territorial anchoring and coordination capacity;
- as a self-diagnostic tool, making it possible to identify gaps, imbalances or opportunities for developing the partnership network.

When used regularly, this mapping becomes a strategic CCC steering tool, fostering continuity of action, mutualisation of resources, and the upskilling of teams in territorial coordination.

Sequence 13

Activity

Case Study: CCC Pathway
– Within the context of my institution::
- When is the most appropriate time to create a CCC itinerary?
- What pathway should be put in place to manage it?

– Participants create a 'spider diagram' grouping all of their partners / their network.
– The trainers create two visual aids:
  - *A timeline of their pathway*
  - *A map of their partners' network*

Materials / support

2 large sheets of paper

Concrete CCC situation
In CCC approaches, many collective reflections are produced through discussions, workshops and coordination sessions. However, these reflections often remain oral or fragmented, which makes their transmission, reuse and long-term sustainability difficult.
In the absence of formalised supports, CCC projects depend heavily on the memory of the people involved, which weakens their continuity, especially when there are changes in teams or partners.

What this sequence makes possible
This sequence makes it possible to turn collective work into structured visual supports, facilitating the understanding, coordination and projection of CCC actions.
It helps participants make complex pathways readable, clarify timelines, and materialise the links between activities, partners and objectives, in support of a more secure implementation of CCC pathways.

Expected outputs
At the end of this sequence, participants should have produced two complementary visual tools:
- a timeline representing the main stages of the CCC pathway, their sequencing and articulations;
- a network map (spider web) highlighting the partners mobilised at each stage of the pathway.

These supports must be clear enough to be understood and used outside the training context, as steering or internal communication tools.

How to implement this tool within one's organisation
This tool can be reused:
- to steer and monitor the implementation of a CCC pathway;
- to facilitate coordination between teaching teams, social support teams and external partners;
- as an internal communication or project presentation support;
- in funding or partnership applications, in order to illustrate the structure and coherence of the pathway;
- as a working basis for adjusting or developing an existing pathway.

Sequence 14

Activity

*Each group presents its CCC pathway
-Exchange and Q&A to analyze and discuss the
presented pathways*

Concrete CCC situation
In organisations implementing CCC approaches, pathways are often designed under time constraints and quickly validated in order to meet institutional deadlines, funding requirements or partnership opportunities.
In this context, pathways are sometimes implemented without having been genuinely examined collectively, which can lead to imbalances between social, cultural, professional and citizenship objectives, or to operational difficulties once the project has been launched.

What this sequence makes possible
This sequence makes it possible to discuss CCC pathways in a structured way, drawing on participants' cross-perspectives and on the moderator's questioning.
It helps analyse the overall coherence of a pathway, identify its strengths and vulnerabilities, and question the choices made (target groups, partners mobilised, timing, available resources), in order to secure the implementation of the planned actions

Expected outputs
At the end of this sequence, participants should have formulated:

- structuring questions that make it possible to analyse a CCC pathway (relevance of the stages, articulation of the CCC dimensions, operational feasibility);
- elements for adjusting or clarifying the pathways presented;
- a shared reading of the issues and points requiring attention related to each pathway.

These elements provide a concrete basis for improving or validating CCC pathways.

How to implement this tool within one's organisation
This tool can be reused:
- before implementing a CCC pathway, as a step to secure the process;
- in steering or coordination meetings;
- to support CCC project leaders;
- as an analytical support in qualitative evaluation processes;
- upstream of a decision to validate, adjust or certify a pathway.

Sequence 15

Activity

*Review of the two-day session
Emotion / Word Brainstorming: Each trainer chooses 2 to 3 words or
emotions to describe how they felt over the two days.*

Concrete CCC situation
In CCC pathways, participants go through rich experiences combining professional learning, cultural discoveries, collective exchanges and citizenship-related awareness.
However, these experiences often remain implicit or scattered, which limits their appropriation, memorisation and valorisation, both at the individual and collective levels.

Without dedicated time to put these experiences into words, the pathway may come to an end without participants having fully identified what they have actually gained or what has changed for them during the training.

What this sequence makes possible
This sequence makes it possible to formalise the experience lived by the participants by inviting them to express, in a simple and accessible way, what they take away from the CCC pathway.

It helps transform an overall experience into identifiable, shareable and memorable elements, thereby fostering reflection and consolidating learning.

Expected outputs

At the end of this sequence, participants should have produced:

- a list of key words or short expressions describing their experience of the CCC pathway;
- a collective expression of the dominant feelings (changes, new awareness, difficulties, achievements);
- a symbolic closure of the pathway, marking the end of the collective process.

These elements may remain in oral or written form, but they must be explicit enough to be reused during the evaluation phase.

How to implement this tool within one's organisation

This tool can be reused:
- at the end of a CCC training or support pathway;
- in collective reviews with teams or partners;
- to feed experience-sharing or capitalisation sessions;
- as a basis for individual interviews or processes aimed at valuing participants' pathways.

Sequence 16

Activity

Closing the session
– *Completing the questionnaire*
– *Sending the evaluation by email with the CCC label*

Concrete CCC situation

At the end of a CCC pathway, organisations must be able to recognise the competencies mobilised and developed by participants, while respecting the diversity of contexts, professional pathways and paces of appropriation.

In many cases, assessment is perceived as a sensitive moment, because it may be associated with a normative logic or a form of selection, at odds with the values of inclusion and empowerment promoted by the CCC approach. Moreover, without a clear system for recognition and future projection, the effects of the pathway may remain limited over time and insufficiently visible, both for participants and for organisations.

What this sequence makes possible

This sequence makes it possible to articulate qualitative assessment, recognition of competencies and post-pathway projection in a way that is coherent with CCC principles.
It helps value the achievements of the pathway without fixing them within a normative framework, by relying on concrete traces produced throughout the training and on a reasoned analysis of the competencies mobilised.
It also makes it possible to open up a perspective beyond the training, by identifying possible next steps, both for the participants and for the organisation.

Expected outputs

At the end of this sequence, the following elements should be available:

- traces collected throughout the training (visual supports, group productions, notes, photographs);
- a reasoned analysis of the CCC competencies mobilised by each participant, in relation to the framework;
- a formalised decision concerning the recognition of competencies (CCC certification, continuation of support, need for further input);
- a post-pathway projection, identifying possible next steps (implementation within the organisation, additional support, follow-up).

How to implement this tool within one's organisation

This tool can be reused:

- in non-normative qualitative assessment schemes;
- to structure competency recognition processes;
- as a basis for post-training or post-pathway follow-up;
- in exchanges with partners, funders or institutions;
- to strengthen the readability and credibility of the CCC approaches implemented.

/ynoptic table
Correspondence sequences / CCC competencies

This table is intended as:
- a **support tool for assessment** (what was actually mobilised / observed)
- a **pedagogical reading tool** (the logic of progression over 2 days)
- a **justification tool** in the event of an audit, certification or dissemination.

Competency legend (summary reminder)
- **SB1:** Design and deliver a CCC pathway
- **SB2:** Coordinate CCC pathways within an organisation
- **SB3:** Ensure pedagogy and group management

(Framework taken from the Competency Framework for the Culture, Craft, Citizenship Coordinator)

/equence	Title (summary)	CCC competencies primarily mobilized
Prior Planning	Questionnaires & Diagnostic Analysis	SB3 – Analysis (Diagnostic Analysis of Contexts and Target Groups) ; SB2 – Review (Comprehensive overview of existing activities)
1	Training Framework & Scoping	SB2 – Clarification (Communicating the Objectives CCC) ; SB2 – Guidance (Fostering Shared Values)
2	Icebreakers & Group Bonding	SB3 – Facilitation (Spaces for Dialogue) ; SB3 – Analysis (Observing Group Dynamics) SB3 – Facilitation ; SB3 – Analysis ;
3	Six Thinking Hats	SB1 – Elaboration (Organizing Reflective Practice) SB1 – Identification (Identifying Core Competencies) ; SB1 – Harmonization (Activity-Objective Correlation
4	Reviewing the CCC Framework	
5	Showcasing Competencies	SB1 – Diversification (Non-Academic Approaches) ; SB3 – Facilitation
6	Post-Activity Debriefing & Reflection	SB3 – Analysis ; SB3 – Customization (Rebalancing Group Dynamics)
7		SB1 – Elaboration ; SB2 – Conception (CCC Pathway Logic) SB1 – Elaboration ; SB2 – Organization ; SB2 – Conception
8	Activities / itineraries / pathways	
9	Designing a CCC itinerary	SB2 – Review ; SB2 – Clarification ; SB3 – Facilitation
10	Collective analysis of itineraries	SB3 – Facilitation ; SB3 – Analysis SB1 – Harmonization ; SB1 – Pedagogical monitoring (Benchmarking Against Existing Practices) SB2 – Networking ; SB2 – Inventory SB2 – Review
11	Icebreaker day 2	
12	Critical Feedback on Tools	
13	Partner Mapping	SB1 – Elaboration ; SB2 – Structuring ; SB2 – Organization
14	Visual Mapping & Diagramming (Timelines & Networks)	SB2 – Review ; SB2 – Clarification ; SB3 – Facilitation
15	Cross-Analysis of Pathways	SB3 – Facilitation ; SB3 – Analysis SB1 – Identification ; SB2 – Fostering ; SB2 – Structuring
	Putting the Experience into Words Evaluation & Projection	

Cross-cutting pedagogical reading

- SB3 (pedagogy & group management) is mobilised throughout the two days, which is consistent with CCC trainer training.
- SB1 (pedagogical design) is worked on particularly in sequences 3 to 9, and then consolidated in sequences 11 and 13.
- SB2 (coordination and institutional structuring) is strongly mobilised in the second half of the pathway (sequences 8 to 16), which corresponds to a rise in abstraction and responsibility.

This makes it possible to demonstrate that:
- the two days are not limited to awareness-raising,
- but do indeed constitute a progressive enactment of the CCC coordinator role.

Practical use of the table for assessment

- as an **a posteriori reading grid** (which competencies were observed in a given participant?)
- as a **methodological annex** to the CCC certification procedure
- as a **self-positioning tool** for participants
- as a **pedagogical rationale** in Erasmus+ deliverables (quality, coherence, transferability)

The two days of CCC trainer training make it possible to mobilise a broad core of competencies relating to the design, facilitation and coordination of CCC pathways.

Some competencies in the framework, particularly those related to institutional promotion, the long-term sustainability of schemes, external representation and individual support over time, are deliberately not addressed in this short format.

These competencies fall under real implementation in professional situations and are covered through complementary pathways or post-training support.