

## City Walls as Resources in Citizenship Education

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*Le nostre città, luogo di educazione informale alla cittadinanza, sono caratterizzate da contrasti stridenti: strade eleganti si contrappongono a quartieri dormitorio connotati da un degrado che sembra quasi autoprodursi anche nella cultura dei suoi abitanti. Nella città di Napoli la riqualificazione di alcuni di questi quartieri passa per la raffigurazione di volti di personaggi illustri ad opera dello street artist Jorit, contribuendo a conferire a questi spazi una maggiore vivibilità e a costruire un percorso di educazione informale attraverso l'invito alla riflessione su temi socioeducativi che emergono dalle sue opere.*

*Our cities are important spaces for informal education to citizenship. Cities are made by both elegant streets and dormitory suburbs, which are often really poor in urban culture. This decay often is the mirror of the culture of suburbs' inhabitants, which aren't interested to improve their culture. In Naples the street artist Jorit tries to retrain these suburbs painting faces of eminent people on the walls of buildings. In this way, he makes these places more pleasant to live in and concurs to build informal education paths, because these painting invites to reflection about socio-educational topics.*

*Parole chiave: Cittadinanza, educazione informale, sobborghi, pedagogia dell'esempio, educazione attraverso le immagini.*

*Key-words: Citizenship, informal education, suburbs, learning through examples, education through imagines.*

### 1. City spaces and informal education

Our cities are characterized by heavy sociocultural and environmental contrasts; it means that there are both elegant and tidy streets and squares, to which politics pays much attention, and neglected and crumbling suburbs, which are left to themselves. A neglected urban context with crumbling buildings, streets and squares is a mirror of citizens' hidden curriculum: it produces neglected culture and cultural degradation: its inhabitants don't worry about it because they fell themselves as a part of this degrade, a degrade that plumps itself. Be-

cause of that, citizens of these suburbs are silently resigned and don't care to change this status of things<sup>1</sup>.

The increasing degradation of some areas of the city raises a growing issue about citizens' access to cultural opportunities. In fact, the inhabitants consider this kind of districts just as the place where they have to live in, like a dormitory, rather than the place in which the whole community lives together, sharing common spaces like gyms, shops, libraries, museums, cinemas, theatres and so on; because of that, citizens feel that suburb they live in does not belong to them and they are not responsible for it<sup>2</sup>: therefore, they fell these spaces as *unrelated* to them, neglected by the government and, consequently, people don't think that they can have fully experienced of suburbs spaces. On the contrary, it is important to build the opportunity to make these spaces liveable. Through active involvement and civic participation, it is necessary that the community become conscious that all suburb's spaces in which they live in are 'common goods' to care of; through these actions, people grow up the feeling of community and of sharing.

In fact, through different contexts of life, through all interpersonal relationships into these contexts, all the events of informal citizenship education arise and grow up; in these contexts, people are preparing themselves to take on their role of active and participating citizens (or, sometimes, in these context people prefer to neglect this role) and become an active member of civil community; in fact, the *Memorandum on Lifelong Learning*, written by the European Commission in October 2000, says that informal context of education is "the natural corollary of everyday life", made of all people life experiences. It means

<sup>1</sup> Many citizens are aware of that: Jorit, a street artist who will be discussed in this paper, tells about a letter that he received from a woman who lives in Barra, a suburb in the East of Naples (Jorit works very much in this suburb to make it better and to restore it decor with his murals). In this letter, the woman, whose name is Elvira, tells that, if people live in a crumbling (she uses a Neapolitan term: "scamaz-zato", that refers to something or someone that occupies the lower level in the society, "under the feet" of all others) suburb, they take on the same inner ugliness of the place they live in and make ugly their culture itself. Jorit, says the woman, gives a bit of beauty to the suburb and makes the inhabitants prouder of their houses.

<sup>2</sup> Cfr. A. Natale et alii, *De-growth and critical community psychology: Contributions towards individual and social well-being*, in "Futures", 78, 2016, pp. 47-56; F. Procentese, S. Scotto di Luzio, A. Natale, *Convivenza responsabile: quali i significati attribuiti nelle comunità di appartenenza?*, in "Psicologia di comunità", 2, 2011, pp. 19-29.

that every person is not even aware of the educational process embedded in all his experiences<sup>3</sup>.

However, it's interesting that the *Memorandum* recommends giving due weight and consideration to non-formal and informal learning and education. In fact, policy (decision making, economic investments, and so on) has always given more importance to formal education, while rarely policy understood the real value of non-formal education, because this one takes place out of educational institutions, and it often is not conceived as a real education: even better, non-formal education plays a marginal role compared to formal education. Moreover, the description of informal education sounds almost worrying it remains on the side-lines of political thinking and commitments; nevertheless, informal education is an inexhaustible source of knowledge (and, we might add, of relationships and comparisons) and educational thinking has to approach it with the necessary consideration<sup>4</sup>.

*Lifelong and lifewide education* is a perspective that needs to consider “the overcoming of a sequential vision of oneself's education (study period followed by work period); this perspective makes more attention to grasp and enhance individual experiences, potential or real, in everyone's life and of communities, because generally they do not be considered educational components”<sup>5</sup>. Education is considered an ongoing process, that “accompanies people during their social and personal identity building processes; education is deeply spammed every day in every context in which everyone lives and works”. Education materializes “through policy and educational decisions that promotes a widespread cognitive and learning growth for all age groups, thanks to adequate interventions and structures to link experiences, knowledge and skills”<sup>6</sup>.

In fact, all life contexts, in particular everyday life in our cities and in all districts offer places for education, and our experiences become really educative through reflection about their meaning.

Therefore, we can try to define informal education starting from some questions: where and at what moments it happens, according to

<sup>3</sup> *Memorandum on Lifelong Learning*, 30.10.2000, on-line: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=LEGISSUM%3Ac11047>

<sup>4</sup> *Ibidem*.

<sup>5</sup> S. Tramma, *Che cos'è l'educazione informale*, Roma, Carocci, 1997, p. 49.

<sup>6</sup> M. Striano, *L'identità epistemologica della pedagogia sociale*, in V. Sarracino et al. (eds.), *Elementi di pedagogia sociale*, Napoli, L'Orientale, 2002, p. 66.

which methods, what it is about. Starting from that, Sergio Tramma tries to define informal education saying, first of all, that “we cannot always identify, define and circumscribe, once and for all, the area of informal educational experiences, but, above all, we should investigate them in social time and in all the places in which everyone lives these experiences”<sup>7</sup>. Moreover, informal education must be considered starting from the idea that “it hangs on ideas and culture of those who observe it and, in case, acts towards it”<sup>8</sup>. In other words, it’s not possible to “enclose” informal education within boundaries exactly defined, with a uniquely valid definition. Not only that: when we try to define informal education, we have to consider individual education of the researcher who studies it in a specific time and every scholar contributes to modify its meaning. More generally speaking, informal education regards “all experiences, relationship and communications made by individuals or communities, in which we can find learning, but institutions or organizations that particularly treat learning and even without intentional teaching: it means that there is no thought behind it to organize education itself”<sup>9</sup>. In other words, we can define this kind of education as *informal*, first of all, considering the contexts in which it takes place, as we just said, and the methods of these processes; it takes places out from institutional contexts and, then, is far from institutional assessment<sup>10</sup>. Therefore, informal education is not formalized, as we said; it is without any design or reflective practices, it doesn’t take place into a specific context, but it regards all the experiences of individuals; it means that informal education regards all individual’s life, his steady and continuous needs and wish of growth<sup>11</sup>.

## 2. *The idea of self-educating community*

As we said, informal education is an educative action linked not to places and reflective practices, but to someone’s experiences.

Then, streets are privileged places for informal education, because streets are places of meeting and comparison, relationships, growth,

<sup>7</sup> S. Tramma, *Che cos’è l’educazione informale*, cit., p. 36.

<sup>8</sup> *Ibidem*.

<sup>9</sup> *Ibidem*.

<sup>10</sup> J. Sefton-Green, *Literature Review in Informal Learning with Technology Outside School*, Bristol, Futurelab, 2006, p. 9.

<sup>11</sup> Cfr. D. Demetrio, *Manuale di educazione degli adulti*, Roma-Bari, Laterza, 1997.

exchange of ideas and mutual education and learning. The explosion of spaces, times, ways and contents of informal education, led and empower the transition from self-educating society described by the Faure Report, to a new self-educating society: virtual, widespread, articulated, with various relationship, but that is characterized by different ways of relationships; in fact, “informal education may be considered really widespread and complex, because our society is complex and linked to social and cultural change processes”<sup>12</sup>. So, it regards all experiences and relationships lived by individuals or communities. However, the notion of *cite éducative* is linked to the idea that a community is able to educate itself, because it is able to educate its members through methods and ideas in step with the times. Then, it means that education and educational policy have to take into account new and ever-changing environmental, social, cultural, economic, political, technical and technological conditions and adapt to them educational methods and strategies.

It is obvious that the idea of self-educating community can be realized if an effective lifelong learning policy comes true and through active involvement and civic participation to this design by all institution and subjects linked to the community. In fact, Faure Report says: “Schools are far from being the only institutions involved. Trade unions, professional associations, political parties, producers’ and consumers’ co-operatives and employees’ associations all participate. ... A social configuration which accorded such a place to education and conferred such a status on it deserves a name of its own - the learning society. Its advent can only be conceived as a process of close interweaving between education and the social, political and economic fabric, which covers the family unit and civic life. It implies that every citizen should have the means of learning, training and cultivating himself freely available to him, under all circumstances, so that he will be in a fundamentally different position in relation to his own education. Responsibility will replace obligation”<sup>13</sup>. Without people engagement, streets risk to become a place of dis-education and of enclosed and self-referential structures and ideas.

Then, we can start from the “traditional” idea of learning community, that is strictly linked to actions, times and spaces of informal edu-

<sup>12</sup> S. Tramma, *Che cos'è l'educazione informale*, cit., p. 63.

<sup>13</sup>E. Faure et alii, *Learning to be. The world of education today and tomorrow*, Paris, Unesco, 1972, p. 152; p. 200.

cation (“(learning community) sometimes is a nearly metaphysical society, self-aware, that is able to a wide education to inclusion into community, especially for young people ...; (in learning society) there is a synergic collaboration among its members ..., they act with common aims”<sup>14</sup>), but we have to land to a “new” conception of learning community: today, learning community means “thinking that the whole educational process grows up thanks to the contribution of many factors, wills, institutions and actions: only some of these are strictly pedagogical. It means that there’s no a unique intentional design that can involve all social contexts. Instead, strictly closed to intentional and formal education, there is a sort of informal education, vast and widespread, that involves all subjects and the whole community”<sup>15</sup>.

We can arrive at the same conclusion looking to the spaces that are *par excellence* connected to informal education: digital spaces. The incoming of new online “avenues” and “squares” as places for meeting and discussions seems to recall Ivan Illich’s guidelines for educational network: “1. to ensure that who wishes to learn can have access to learning resources; these one have to be available to people at any time they want; 2. to allow that who wishes to communicate his knowledge to other people can meet people for peer learning and education paths; 3. to allow that who wishes to have public discussions about a specific issue can let everyone knows”<sup>16</sup>.

Nevertheless, although we are accustomed to use online spaces, we always forget that these are not created as educational places; on the contrary, they often represent degraded suburbs of our digital city. In fact, “Digital competence involves the confident and critical use of Information Society Technology (IST) for work, leisure and communication ... Use of IST requires a critical and reflective attitude towards available information and a responsible use of the interactive media. An interest in engaging in communities and networks for cultural, social and/or professional purposes also supports this competence”<sup>17</sup>. It

<sup>14</sup> S. Tramma, *Che cos'è l'educazione informale*, cit., p. 64.

<sup>15</sup> *Ibidem*.

<sup>16</sup> I. Illich, *Descolarizzare la società. Una società senza scuola è possibile?*, Milano, Mimesis, 2010, p. 78.

<sup>17</sup> *Recommendation of the European Parliament and of the Council of December 18<sup>th</sup> 2006 on key competences for lifelong learning*, on-line: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=celex%3A32006H0962> (last access: 28/12/2020).

means that, without people engagement, online and physical spaces risk to become places of dis-education and of enclosed and self-referential structures and ideas.

### *3. Redeveloping suburbs through the walls of the city: Jorit in Naples*

Anyway, how can these degraded spaces become a place of education? How can cities regain these spaces to “open” the ghettos and connect people who live there with those who live in the rest of the city?

Therefore, the basic idea of my perspective is that the city can use degraded spaces, often identified as informal places of dis-education, so that they can really become spaces of effective education to citizenship through their urban development.

Streets, buildings and walls should become spaces for active participation to community life, spaces of emancipatory education because they pass through the representation of exemplary characters that are chosen according to the power of their message inside the context in which they are situated.

It’s interesting to consider the city of Naples, where some public and private associations are trying to redevelop degraded places in the city and, particularly, suburbs’ ones through graffiti and murals made by artists on the walls of buildings. In particular, these painting are made on huge buildings built in ’60 and ’70 due to housing needs, and in ’80, after an earthquake that devastated all the region. Here local government built enormous building without care, like Canvas at Scampia. These districts were used just like dormitory for a long time (and, in any case, now too); here there weren’t city’s typical elements like shops, places for cultural activities (cinemas, theatres, libraries, and so on), areas for sport activities, for free time, for meeting people. As we said, people often didn’t remain in these suburbs with pleasure and frequently these places became suitable areas for crime.

Graffiti art has always indicate belonging to a group, because graffiti characterizes spaces in a dimension of identity and of contestation; it is an expression of the wish to be freed from a context that forces people to decadence and abandonment: sometimes, in fact, people feel abandoned by establishment too. Can Graffiti become not only a symbol of contestation and identification but also a device for citizenship education? Maybe we can answer yes, thanks, with the others, to the street artist Jorit.

Jorit Agoch is the pseudonym of an Italian-Dutch street artist, who was born and grown up in a municipality in the Metropolitan City of Naples. Until 2007 and in particular in last four years, he became famous in Naples, in Italy and in the whole world beginning to paint murals and specializing in face painting. He wants to redevelop suburbs of the city representing faces of people on the walls of the buildings because he wants to transform the streets into an open-air museum. Jorit distinguishes himself from other international famous street artists like Banksy: in fact, Banksy manipulates the communication codes of mass culture, charging animals and objects with meaning to express his disagreement with war and pollution, violence and consumerism, representing allegorically mice, monkeys or other animals, but he paints members of the royal family or kids too. On the contrary, Jorit focuses his attention on faces. “Every face is my face”, he said in an interview. In this way he emphasizes the universality of human faces. For this reason, the colour of the skin isn’t certainly determinate, too: it’s always almost dark. He thinks that face is the clearest expression of human emotions: accordingly, to this, the eyes, on which the artist particularly focuses his attention, are a vibrant expression of humanity. He says that no one can express hate or anger in front of a face; on the contrary, it is easier for everyone to see and to recognize oneself in it.

These faces have often the features of men and women chosen among common people (like Caravaggio did in his works, we can say). Jorit wants to give them voice, because he says: “Common people are really heroes”. In this way he gives a social, political and educational message: when we return to look at the faces of people, then we will probably return to a more “human” dimension.

Each face is characterized by two red stripes on each cheek. Through them, Jorit wants to reproduce the de-fleshing ritual process. This is a ceremony, made by some African tribes, that marks the transition from childhood to adulthood and, therefore, that permits to young men to enter into the tribe. In this way, he wants to emphasize that all men belong to the unique, huge human tribe: each person is part of the human community (*fig. 1*). So, Jorit’s works are collective ones: they are meant for people who live in the suburb where he paints the murals, so that people can subscribe their names under the painting, before the wall is painted.

To be a member of a group, in fact, is one of the categories necessary for a new idea of citizenship education, concerning informal environments and experiences, as Franco Cambi says<sup>18</sup>. It is a status, not a goal, because we were born and live in a place that is a place-into-a-history, where all we have our roots; this place and its inhabitants have their own language (in this case, iconic language has a very powerful meaning, in particular if we consider that our culture is now strictly linked to this kind of language), their own understanding of history, their own deep identity. Despite this, every place is open to grafts, to new arrivals and different intersections, not defined once and for all, but even in development. In this respect, walls are actually a “place” that, on one hand, shows a particular kind of strongly rooted and contextualized culture; on the other hand, walls are “open spaces”, during the time are often cleaned. It means that the figure painted on a wall is strictly linked to social context, but, if he or she is non-representative in that context anymore, it can be deleted.

The educational point of view concerns characters chooses, who represents an educational model for the specific context. Just like Plutarch in his *Lives* offers to young people famous men’s biographies to provide them with a bright example of virtue, ingenuity or strategic skills, Jorit chooses his characters from a “collective imaginary” that represents hidden curriculum of districts inhabitants. He offers stories through huge imagines of faces that represent more or less famous men, women, kids. The idea is that, through these pictures, we can design a citizenship educational action: the artist places his works in the track of “teaching by examples”. Anna Bondioli notes that “teaching by examples” “... does not refer to a theory or to a well-defined educational model in psycho-pedagogical sciences, but it is a suggestive term under which it is possible to subsume a plurality of educational and learning processes, strictly connected to the use of examples as a basic strategy”<sup>19</sup>.

About this idea, it’s interesting to see the representation of Ernesto “Che” Guevara in a degraded suburb of Naples called San Giovanni a Teduccio, closed to a street called “Bronx” by its inhabitants because

<sup>18</sup> Cfr. F. Cambi, *Abitare il disincanto. Una pedagogia per il postmoderno*, Torino, UTET, 2006.

<sup>19</sup> A. Bondioli, *L'esempio tra pedagogia e psicologia: modeling, tutoring, scaffolding*, in “Mélanges de l’Ecole française de Rome. Italie et Méditerranée”, 107, 2, 1995, p. 433.

of high crime rate. In this district many persons are unemployed now, but a few years ago there was a large working class. Therefore, the ideals of Che Guevara (whose mural is the largest in the world, even bigger than the one in Havana) are really suitable for people who live here: the painting seems to advise inhabitants that, without a dignified occupation, it's really difficult to be human and belong to the human tribe too (*fig. 2*).

Also the murals representing St. Gennaro, Naples' patron Saint, is interesting (*fig. 1*), because murals are on a wall at the gates of Forcella, a district that is symbol of the presence in the heart of Naples of criminal organization "camorra". When he realized this face, Jorit chose a friend of him, who works as car mechanic, as model for this painting. The artist put here these murals because it is an invitation to people to enter in this district without fear, since the Saint defends the district and people who come in: thus, this choose means that the saints are people living in the district too. Now, these murals are the symbol of a suburb who wants to reborn, to live without any shame, with head held high.

On the walls chosen for the murals, before the mural itself is made, Jorit writes interesting sentences; during the realization of the work, they are covered by painting the face. For example, the square where the terminus of Neapolitan underground is, until a few years ago, was very ugly and degraded; now, a futuristic metro stop has been built (the construction of which lasted more than twenty years), and there are two murals: the face of Pier Paolo Pasolini (Italian actor and director always close to weaker social classes) and, in front of him, the face of Angela Davis, a militant of the American Communist Party and a black rights activist. Under Pasolini's murals there was this sentence: "As long as man will take advantage of other man and until humanity is divided into masters and servants, there will be neither normality nor peace" (*fig. 2*).

If we return in the suburb of San Giovanni a Teduccio, one in front of the other, there are the murals of Diego Armando Maradona, the very famous football player, deceased on 25<sup>th</sup> of November 2020 (but the murals were painted a few years ago), symbol of the raise from humanity to divinity, and Niccolò, a kid with autistic disease. Jorit makes two painting of Niccolò (*fig. 3*): the first one with shut eyes, the second one with elusive eyes. Elusive eyes are a trait of autistic disease, because persons with autism, during a conversation, generally

don't look the other speaker in the eyes; on the contrary, Jorit usually paints faces with direct and proud eyes. Under Niccolò's murals there's the sentence "BEING HUMAN". Under Niccolò's painting, Jorit wrote this poetry: "My world is small and there's only me, / I do not speak or I confuse you with strange chattering, / hops and strange gestures with the body and with the hands my gaze is posed and fixed on something, / you wonder what I think, I make you look senseless. / They are tall and strong walls Built around me, / I'm a little scared, I'm not like you. / My world is another world and you cannot enter / I have different language and you cannot understand. / If you just want to try, if you take the spaceship, / you can land me and perhaps even understand, because, in every journey, a new landscape opens your eyes and your heart, / to make you better".

Finally, these images have the aim to leave a symbol in particular to young generations about the importance of an inclusive education. It is clear in many faces, like Niccolò's, or in Ael's face (*fig.4*). Ael's name means "she looks the sky"; she's a Gypsy kid, but she should be a kid from everywhere: Naples, Africa, China, as Jorit says. The name of the painting is: *Ael: kids are all equal*, like a song by Neapolitan artist Enzo Avitabile. Jorit made these murals in 2015 in honour of World Day for Rom, Sinti and Caminanti communities in a park (today called *Murales Park*), where, until 2008, there was a Gypsy field who was fired because of racism. Ael has beautiful green eyes and asks for culture and games for kids (near her there are books and a Neapolitan traditional game).

Kids and their *dreams* are protagonists of last group of Jorit painting. At the gate of Cavour district, in Barra (the district that we speak about at the beginning of this article), Jorit and other four street artists realized five murals, one close to the other; Jorit called this district "Dreams district" (*fig. 5*). The first painting, made by Jorit and Mono Gonzales (a Chilean artist who worked for Salvador Allende election campaign and went underground after Pinochet coup), represents Salvador Allende. In the second murals is depicted a *Kid watching through the keyhole*; in this painting, made by Jorit, Tukios (a Neapolitan artist) and the Peruvian Calaveras, the depiction of a kid with the kefiyah represents the *Nakba*, that is Palestinians diaspora in 1948. Since then, for Palestinian people a key is a symbol for their return home. The third murals represent Nelson Mandela and his phrase *I have a dream*. The fourth painting is called *The Dreams* and portrays

three kids sleeping: they are Flora, Patrizia and Luciana, three kids who was born and grown up in this suburb. The last picture is called *Stardust*: it represents a woman with veiled head; it is an invitation to look at reality without prejudice, without veils.

Jorit itself explains the meaning of these works; he wants to draw people attention to everyone's right to have dreams and to try to make them come true: "First, they said that only the children of kings and pharaohs had the right to dream, because they were chosen by gods. Then, they said that even noble children could dream, because of blue blood and therefore better than all other kids. Then, they said that even middle-class children could dream, because they are enlightened and better than the others. One day someone finally told the truth: all the children are born equal and all they have the right to health, food, education, to a house and to try to make their dreams come true. ... Children's dreams are a good reason to fight and a good reason to sacrifice everything, because children are innocent and defenceless, and adults have to fight for them".

The faces of Jorit aims to educate to a global and inclusive citizenship: in fact, as Morin remembers us, "Education will have to ensure that the idea of unity of the human being does not cancel the idea of its diversity and that the idea of its diversity does not cancel the idea of its unity. There is a human unity. There is human diversity"<sup>20</sup>, since "every person is constituted as *Be-a-part-of-it* whose singularity is realized into the community"<sup>21</sup>.

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<sup>20</sup> E. Morin, *I sette saperi necessari all'educazione del futuro*, tr. it., Milano, Raffaello Cortina, 2001, p. 56.

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Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5