

ADVOCATING FOR THE FUTURE OF CHILDREN

A horse in the sea



THE LONG PILGRIMAGE OF AN
ENTREPRENEUR TO **DISCOVER** A NEW
METHOD TO HELP EVERY **CHILD** FIND
THEIR **CALLING IN LIFE**

calling in life

SUMMARY.....	3
INTRODUCTION.....	4
A HORSE IN THE SEA.....	8
AN EPIPHANY.....	12
THE JUMP INTO THE VACUUM....	17
THE CHAMPIONS' ZONE.....	24
CROSSROADS.....	28
EVEREST.....	32
MY EVEREST.....	38
WHEN BECOMES WHILE.....	42
A METHOD IS BORN.....	47
CONCLUSION.....	54
NEXT CHAPTER.....	58
SPECIAL THANKS.....	58
BIBLIOGRAPHY.....	58
MEMORIES.....	59



Summary



In this autobiographical story, Canadian education entrepreneur and television producer Mark Chatel candidly recounts how he traveled the world and devoted half of his life to searching for the recipe that would allow each young person to gradually discover their mission in life. This **While I Grow Up method**, which has been perfected through numerous pilot projects and hundreds of interviews on the meaning of life, across the four corners of the planet, is a guarantee of success for any primary school in the world that wants to transform its pedagogy to become a school of self-discovery.

At a time when **OECD**, **UNICEF** and **UNESCO** are seeking to instill global skills in young people, WIGUP.tv is a branded tool that helps every young person contribute fully to society through their unique talent.

Introduction



For 27 years I have been wondering about the meaning of life. It seems clear to me that we all have a reason for being, a “*raison d’être*”. Otherwise, life would be absurd. It would only consist of accumulating material goods to be content, to fill a momentary void. I believe there is a deeper reason that calls us to seek that vocation or mission that elevates us to a spiritual level and fills us with unparalleled well-being. But how do we find this reason for being? It is a great mystery.

Some say that life or God sends us signs to remind us of what this reason for being was originally, a reason for being that we knew in our tender youth but which we forgot as we went through adolescence and young adulthood. Then, pressed by post-secondary education and career choices, we generally branched off and moved away from this deep calling.

This is why 80% of adults say they are dissatisfied in their career because they do not feel it aligns with their true identity. It is therefore an incredible loss of talent and happiness, for lack of a systemic approach that can make the difference. Parents hope that one day their child will come home exclaiming: “*Eureka, I found it!*”

But the reality is that a very large percentage of adolescents do not really know who they are at the end of their secondary schooling.

We often approach the question of career choices at about the age of 15 or 16 years. Too often, young people who do not know themselves well make incorrect post-secondary education choices. Then time starts to run out to find a job because parents are getting impatient with them, and their first bills start to pile up.

This is a vicious circle that no one really talks about, because they are all too caught up in their own bubble.

Yet it is the most important decision of our lives; what are we going to do professionally for the next 30 or 40 years? And how can we find happiness while doing so?

The education system is frozen in many respects in the century of its creation, the 19th century at the time of the Industrial Revolution. There have, of course, been attempts to offer other models of alternative schools or private schools with certain programs that differ. But in the vast majority of cases, students around the world have roughly the same school experience and end up with the same result: a lot of knowledge that they have forgotten the next day or a month after their exam, as well as a poor knowledge of themselves.

The cycle therefore continues without anyone sounding the alarm.

If I have discovered something during this long 27-year journey, it is the great difficulty, even the impossibility, of changing things in the world of education.

School administrators do not want to ask too much of their already overworked teachers. School Boards or Districts want to respect the autonomy of each school. The government does not want to dictate to School Boards what to do. Parents are often too busy to take care of their childrens' homework or career searches.

The former Prime Minister of the United Kingdom, Tony Blair, rightly said that it is easier to go to war than to reform the education system.

Sensitivities are very strong and everyone has their own opinion regarding what children should learn.

Sometimes I have the impression that reforming the world of education is as difficult as discovering a new continent in the age of explorers-one step forward, three steps back.

In this book, I seek to demonstrate that it is possible to reverse the statistics so that a high percentage of young people discover early in their lives what drives them and the main talent that defines them.

I also believe that it is at school, in the middle primary cycle, that a simple, effective and proven method can transform the educational path of young people aged 9-11 in order to help them know themselves better and thus better appreciate why they go to school. This discovery will be decisive for the rest of their educational career and for the possible choice of a career that will excite them.

I had no idea as a child that I would one day seek to unravel this mystery and help thousands of young people make this very important discovery. Because as writer and physician Deepak Chopra says, “the ultimate goal of all goals in finding true happiness is to put one’s unique talent to the service of Humanity.” In doing so, we feel in harmony and at peace with our journey on Earth. And as the French educator Antoine de la Garanderie said in his book on academic motivation, “it would be criminal to leave potentialities unused in our students.”

To achieve the method that I present in this book, it took me 27 years of hard work and very frequent rejections by the educational community. Nelson Mandela spent 27 years in prison before becoming President of South Africa. I hope that you will see merit in this method, which aims to allow children and students to believe in their talents to gradually discover a reason for being, igniting a spark that fills them with enthusiasm.

And isn’t enthusiasm the most powerful engine to propel anyone through life?

A horse in
the sea



When I was a child, I spent hours inventing stories with my collection of 200 Smurfs, my space station LEGOs, my Playmobil villages, and playing for hours in the snow building caves. It was the '70s in Canada and there was a lot of snow!

One stormy day, my friend Jean-Carl and I went to play in a park to invent a new sport with an American football. We decided on the rules and drew lines in the snow to demarcate the playing field. We laughed out loud, amazed by our creation, which we were sure to present to our classmates the next day. To our great surprise, a journalist and photographer from a Montreal newspaper approached us and asked us about this game that we had invented and that intrigued him. He asked us for permission to take a photo and write an article. Imagine my surprise the next day when I saw the front page of the Outdoors section of the newspaper with a large half-page photo of two warmly dressed boys under the snow-covered trees in a large park throwing a football. The title was: *Young People Reinvent the Joys of Winter!*

It must be said that it was a wonderful time for children's imagination. Quebec youth television was full of programs produced here that constantly challenged our imaginations. Every day around 4 p.m., we sat in front of the small screen to listen to tales and stories from Quebec, each more incredible than the last.

I went to a French lycée, Collège Stanislas. My cousin, who went to another school, compared what he learned in geography with me. He learned the names of the bridges crossing the island of Montreal while I was taught the names of the highest peaks in Europe! Two worlds and teaching realities for sure!

One day, my teacher brought a projector into our classroom to watch a black-and-white film. It was a short film about wild horses galloping on a deserted beach. Suddenly we saw a jeep appear with men who were chasing these horses with the aim of capturing them. The horses were trying to outwit their captors. The music was full of suspense. The black- and-white film image had the feel of an archival document from another era. At one point, the horses were caught between the sea and the men determined to put their hands on their manes. A brown horse decided

to escape, jumped into the sea and began to swim away from shore. The word END appeared on the screen. We were disconcerted to see this shot of the horse swimming off followed by a long fade to black.

Following the screening, our teacher asked us to write a short text that would explain what we thought would happen to the captured horses and more specifically, to the one that deployed all his strength to remain free.

This experience laid the foundations for what would become, many years later, a powerful teaching method.

Several years later, after changing schools to Collège Jean-de-Brébeuf where several prime ministers of Canada studied, including father and son Trudeau, I was fortunate to have Father Hardy as a teacher. This Jesuit father believed in the importance of expressing oneself clearly both orally and in writing.

He regularly opted for improvisational exercises. We had to take turns sitting at his desk at the front of the classroom and randomly choose a small piece of paper with a theme written on it. We would then have to give a presentation to the class on that theme.

I remember that the exercise was stressful but that in general most students began to feel greater ease. The exercise gave rise to occasional fits of laughter, including a time when one classmate picked the theme, my favourite instrument is the piano.

Unable to say anything during the 60 seconds allocated to the improvisation, he remained silent in front of the class, increasingly uncomfortable. Each second of silence seemed like an eternity. We looked at each other without understanding why our friend didn't say anything. We encouraged him with "*come on, say something!*"

His face turned red with nervousness. Father Hardy frowned, not understanding this silence either. At the last minute, when the alarm sounded indicating the end of his improvisation or rather catastrophe, our friend said four words that still make me laugh today: “*me, it’s the trumpet!*” His frankness froze him.

Another exercise we engaged in every week on Fridays was a spontaneous writing session on a topic of our choice. You had to write a page no matter the subject.

The work we had to compose gave free rein to our imaginations. I remember that in the first few weeks, I struggled to find something to talk about. Then, as the weeks went by, I looked forward to the writing session, telling myself that a certain event of the week, no matter how trivial, could serve as inspiration. I remember writing one Friday about the fact that during my fencing trips to the United States, several of us shared hotel rooms to save costs. I once had to sleep in the bathtub!

One thing is certain: by practicing this way, our creative muscle strengthened exponentially week after week.

This creative routine would become part of the teaching method that I would invent four decades later.

An epiphany



After high school, I didn't know what career I was going to pursue. In fact, for almost 11 years, I identified primarily with my athletic career as a fencer. I participated in many world cups, junior world championships, USA championships and Commonwealth Games.

My best result remains my 13th place during the Junior World Championships in Greece. I had just pushed my physical and mental limits to reach world elite fencing.

However, when it came time to decide whether I would continue competing after narrowly missing out on Olympic selection for the 1988 Seoul Games, I decided to move on and focus on my eventual career. But what to choose?

I realized that like many 19-year-olds, I didn't know who I was, what my interests were and how to contribute to this world.

A difficult period began, during which I changed university programs from business administration to political science and economics.

I could no longer identify with fencing having turned the page. It was a time of actively searching for who I was.

Fortunately, a friend asked me to co-host a show on student radio. I then discovered my talent as a communicator. After I obtained my baccalaureate, I decided to take a year to follow various training courses, including as a stand-up comic at the National School of Humor that was making its debut in Montreal. I also trained as a radio host on Radio-Canada. Then I had the incredible opportunity to be hired as a commentator at the Barcelona Olympic Games, which springboarded me toward a career in communications. I was happy to experience those Games not as an athlete but as a television host.



During the 1992 Olympic Games in Spain where the American Dream Team made its official debut in basketball, every day was filled with surprises and discoveries. One day, I was asked to cover women's field hockey, probably at a late hour in the programming, because this sport was not among the most popular for Canadian viewers. I prepared all day; reviewing each team member's biography.

Then around 10 p.m., a content producer informed me that unfortunately there would be no time on the air that day for coverage of this sport. So I returned to the hotel a little frustrated at having learned all these players' names and remembering all these faces for nothing. After a metro trip from the International Broadcast Center (IBC) to Las Ramblas, a pedestrian street well known for its cafes and flamenco dancers, I arrived in front of my hotel, which was next to that of the Dream Team.

Before going to bed, I saw a woman in the hotel lobby and I thought I recognized her. Then, very confidently, I approached her and asked if she was indeed the coach of the Canadian women's field hockey team. All this research had to come to fruition after all, I thought. The woman laughed, then putting her hand on my shoulder, said to me in English "My dear, I am Roberta Bondar, the Canadian astronaut!" Great lesson in humility!

After this thrilling Olympic experience, at 24 I obtained a position as a host on Radio-Canada in Southwestern Ontario, in Windsor. I was hosting a new show for teenagers. The show Club Sandwich was a great success. I co-hosted with three teenagers from local schools and we did all kinds of humorous sketches and imitations of songs. I was in my element, so to speak!

During this time in radio, I applied to a college in Boston with the goal of continuing my academic training because I felt that I would one day tire of radio hosting. To my surprise, I was accepted with a scholarship at Emerson College in the United States, where I would learn the basics of television production and communications management.

Boston was a great experience where I met students from all over the world.

As a master's project, I had to produce a documentary. I decided to shoot a short documentary at the World University Games ... in Japan!

Word got around pretty quickly at the university that a Canadian was going to film his project on the other side of the world. It must be said that the students were more used to filming in New England.

This project allowed me to see how the industry worked and I was pleased to be able to sell my film in English and French to different television channels.

When I returned to Montreal from my stay in Boston, I looked for a job for nine months but the television industry was not full of job opportunities despite my new master's degree in this field.

Life sent me a sign to go to Ottawa, the national capital, when I took a three-day interactive production course with a video game specialist. As homework, he asked us to come up with a concept that could be applied to an interactive experience. I then imagined a city that we would explore and where we could enter different buildings in order to play games that would tell us whether we had mastered certain skills, including observation, dexterity, sense analysis, communication, and creativity. At the end of our visit to this virtual world, we could print the badges of our skills and receive a list of professions that matched our abilities.



I had just invented **When I Grow Up**, an interface that would help young people discover their life project! My professor was so convinced of the relevance of such a tool that he told the other students enrolled in the course that he would testify in court if anyone dared to steal my idea. I was surprised by his seriousness. But I interpreted this statement as a sign that this idea had merit.

Then the same day, on the road back to Montreal, I still remember the overwhelming enthusiasm that welled up inside of me. I had just found my deep purpose, what I was born for and what I was going to work toward for the rest of my life. It was an extraordinary moment where I was filled with joy. It's as if all the stars were finally aligned. I had in mind an exciting life project that would use my different talents: communication, social justice, spirituality, creativity, and audio-visual skills. It was my epiphany, which I summarize as follows: **my mission was to help children find their mission in life.**

It's been 27 years this year. But how was I going to proceed? Where to start?

I had an Everest to climb and I didn't know it yet.



The jump into the vacuum



Life called me to Ottawa. After the course I had taken in the national capital, which inspired the genesis of a powerful educational approach to come, Radio-Canada Ottawa then offered me a position as a television producer for the next four years.

This function allowed me to produce some 125 broadcasts per year with specialists from all fields, ranging from politicians, inventors, sports champions, prison inmates and manufacturers of bomb suits.

I also directed a live TV Special for the opening of the new home of the National Archives of Canada's greatest treasures. The national museums were my second home, where I researched and planned many TV specials, including one with a competition about Egypt that attracted hundreds of viewers eager to win a trip to this ancient civilization.

They were very enjoyable years, and as a great friend said at my wedding: "When asked what he does for a living, *Mark can answer: "I create!"*

After these good years, however, marked by an employee strike that lasted for four months, I realized that I did not want to experience this type of work stoppage again and wanted to have more control over my destiny.

So, one day I decided to try my luck as an independent producer and director.

I was making an international documentary about tennis. Passionate about tennis since my youth, I wanted to know what it takes to become a true champion in this sport and to understand why Canada, at that time, had never had finalists in a Grand Slam tournament (Melbourne, Paris, Wimbledon and New York).

It was time to take the leap into the void. I also remember the last paycheque from Radio-Canada deposited into my bank account. This new venture had to be a success if I wanted to make a living from it!

Little did I know that I was going to experience all kinds of adventures that would test my nerves, my composure and my ability to become a television producer.

A Swiss friend lent me \$20,000 to do a first shoot at the Roland Garros tournament. During this shoot, my cameraman, who had just stopped smoking, was a bully and often made the work very unpleasant by suddenly leaving the filming locations because he found the wait for certain tennis stars like Yannick Noah too long.



When I returned from my trip, my car, which had been parked at Radio-Canada during my stay in France, had two tires punctured by long nails. I assumed that this cameraman had written to his colleagues to make things more difficult for me.

During the next shoot, I obviously changed camera operators and we went to Boca Raton, Florida, where tennis star Andy Roddick lived with his parents.

But before we went to Florida, we had to go through U.S. Customs. To my great surprise, we were refused access to the United States due to a lack of filming permits. I returned empty-handed that evening to my residence in Ottawa before deciding to try our luck the next day at the Montreal airport.

Obviously, our names were flashing red in the Customs computer. A long negotiation of almost five hours between me, the chief Customs officer and American authorities took place. I was stressed about missing an exclusive meeting with star Andy Roddick and I kept his mother informed of the difficulties encountered at the airport.

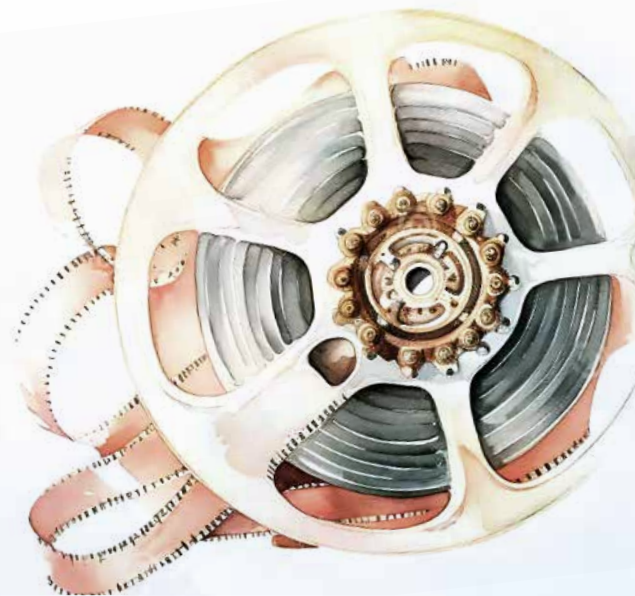
Fortunately, the chief Customs officer had an open mind and we were able to argue that we were actually doing a news report with a team of technicians from the national broadcaster. Being treated as a news team, we no longer needed a special filming permit! A few minutes later we boarded a plane for Florida.

With our filming in Florida now cut to three days from five, we had only a short time to do an in-depth interview with the junior world champion.

However, around 4 p.m., when it was time to head to the beach to do the interview, my cameraman informed me that his camera had just died. We had to find a store in Miami late on a Friday to rent another camera! After driving through heavy traffic back and forth from Boca Raton to Miami, we arrived at the beach around 7 p.m. ready to record the interview. There were only 15 minutes left before it got dark.

Having overcome all these obstacles, Andy's mother, Blanche, nicknamed me *The Miracle Man*.

The next shoot would take us to Hungary to visit the young player and second in the world among juniors, Anikó Kapros. The aim was to show how in some socialist countries, wealthy entrepreneurs took charge of the careers of certain athletes because they represented the pride of the country. Athletes there could not count on sponsors like in the United States nor on a state training system that would support their best athletes.



During an interview with a philanthropic entrepreneur, I remember hearing a loud alarm that affected the sound quality. I told the team that we were going to wait for this siren to stop. Finally, we were able to resume the interview, which was touching. We understood that without such generous help from entrepreneurs, Kapros and her parents could not compete financially with other players in the world.

When we returned to our rental van, we were shocked to realize that we had been robbed during the interview and that the alarm was coming from our vehicle.

All of these challenges definitely prepared me for what came next in my career. I would say the biggest lesson was not to be afraid to face the precipice.

In another production, the second that I was going to produce, I would cover the largest gathering of faith in the world, World Youth Day (WYD) which attracts more than 1 million young people from all over the world to celebrate their Catholic faith every two or three years.

Having failed to obtain all the funding I had hoped for, I had to direct and film this hour-long documentary by myself in the scorching heat amidst the huge crowds of young people in the middle of July in Toronto.

The experience was remarkable, especially since the organizer of the event, Father Rosica, was impressed by the authentic treatment of this documentary, which was able, against all my expectations, to explain in one hour what it means to have faith.

I imagine that you have to have faith when you embark on this kind of adventure, when you jump into the void.



Three months after the broadcast of the documentary Salut Jean-Paul!! on television, Father Rosica informed me that he had offered a copy of my documentary to Pope John Paul II as an official gift, which they had viewed together at the Vatican. I was so touched by this gesture and this honour that I wrote a letter to the Pope thanking him for initiating this great gathering of youth.

Having just produced two impactful documentaries on young champions and young Catholics, I was in the process of defining my trademark: Revealing the invisible. Saint-Exupéry once said, the “*essential is invisible to the eye.*” From now on I was going to reveal this essential, the invisible, through film and television productions.

The next project would directly touch on my major life project. Entitled **When I Grow Up**, this documentary seeks to better understand how a society facilitates self-discovery in everyone. After all, society benefits if people reach their full potential.

To complete the film, I would go to meet the Brazilian author Paulo Coelho in the south of France. His book *The Alchemist*, one of the greatest literary successes in history (fifth best-selling book in history), deals directly with the question of personal legend. According to the author, we are on a long pilgrimage through life looking for signs that remind us what this legend or personal mission is.

By chance, when taking the plane from Paris to Lourdes, I was seated in the fifth row and reading another book by Coelho, *The Fifth Mountain*. Suddenly before takeoff, a man came and sat down on the other side of the aisle, in the same row. I realized that it was Paulo Coelho in the flesh! What a coincidence! We had an appointment the next day for an interview but started the discussion on the plane.



The next day, I headed for his house armed with a treasure map that the author had drawn, indicating the location of his farm with an **X**.

I was drawn to this affable man who enjoyed archery in his yard in his spare time. We recorded the interview sitting in his garden, surrounded by grazing cows, occasionally mooing.

Paulo confirmed to me that he himself, when he was young, was terrified to listen to his inner voice, which told him to write books. His mother thought he was crazy because no one could make a living from writing in Brazil where he lived according to her.

He told me that it was only at the age of 38 that he dared to write his first book, *The Pilgrim of Compostela*. Word of mouth did its job and the book sold well.

He hit the nail on the head with his second book entitled *The Alchemist*, which has now sold more than 150 million copies.

I told him that this book had had a huge impact on me and that I was looking for a way to inspire people to find their own Personal Legend. He told me that according to him, more than 80% of adults had not found their true purpose in life. He wished me good luck in this adventure. He also told me that when people find their personal legend, they feel overwhelming enthusiasm. And according to him, it's because in the word enthusiasm there is the Greek root Theos, meaning "connected with the energy of God"...

More than ever, I was determined to discover a method that would allow us to feel in the depths of our being, the vocation that lies dormant in each of us.

But first, I had to continue undertaking more projects in order to better unravel this mystery of life.

The champions' zone



My fourth project was equally as important and allowed me to understand what I had experienced only once in my fencing career: the zone. I had once entered the zone at the junior world fencing championships in Athens, Greece.

Some describe it as a second state, a sort of euphoria during which the athlete no longer feels suffering, but a form of invincibility. Everything happens in slow motion. The athlete knows what he or she must do to either outwit their opponent or to push their own limits to a previously unmatched level.

This documentary project would allow me to meet some fifteen great champions, stadium gods, from five different continents at a sports gala in Portugal.

During the filming, I had the chance, thanks to a colleague and former Olympian Charmaine Crooks, to interview sporting legends including the Norwegian speed skater Johann Olav Koss, Italian skier Alberto Tomba, Kenyan runner Kip Keino, Ukrainian pole vaulter Sergei Bubka, Chinese table tennis player Deng Yaping, Portuguese marathon runner Rosa Mota, and Canadian synchronized swimmer Sylvie Fréchette.

Each and everyone told me in their own way how they had experienced this unforgettable moment when all the stars seemed to align.

For me, I remember that day in Athens. There were more than 150 competitors from around the world in foil. The top three from each country were part of the initial selection.



From my first fight of the day, when I beat the reigning world champion, the German Alexander Koch, I had the feeling that something special was happening.

I had prepared myself physically and mentally the day before by listening to inspiring music while practising on the roof of the stadium where the competition was taking place. We could see the Acropolis and its Parthenon in the distance. That day, Greek army fighter planes were practicing their maneuvers above the remains of this ancient civilization. The contrast was striking.

I tried to imagine myself standing on the podium with a medal around my neck. I tried to convince myself that I belonged to the world elite, even though I had only cracked the top 32 once.

By the time I reached the 4th round of the competition, I had a final match to reach the top 16 table. I was fighting against the reigning champion from Sweden who had regularly made World Cup finals. The bar was high. The match started very badly, as the Swede took a 4-1 lead in the first two minutes with only one more hit to win.

I tried to pull myself together, telling myself that I hadn't come all this way to lose like this and end my experience at this championship. Suddenly, I no longer heard people shouting around me. I saw the trainers gesticulating in slow motion, urging me to attack my opponent. I was pumped up and the fear of losing disappeared. I saw this match differently. I knew I had to charge forward.

I was certain that I was going to win. So I went up 4-4. There was only one key left to add. Not a sound, just the slow motion of my foil beating my opponent's iron while moving forward at high speed. The tip of my foil touched my opponent's left shoulder. The referee indicated that the point was mine. I was jumping with joy as I saw all my friends on the Canadian team congratulating me. I had just reached the top 15 in the world.



My best result ever. I had just experienced the champions' zone.

Now in Portugal, where I was filming my documentary for the TV5 channel, I had the chance to see a group of amazing athletes all together at a small boutique hotel in Cascais, a seaside resort: the American runner with the golden shoes, Michael Johnson, German tennis player Boris Becker, Australian runner, American skateboarder Tony Hawk, surfer Robby Naish, and others.

It was surreal to see them side by side like this because they had given me moments of thrill at different times in my youth. I had the chance to speak with the Aboriginal athlete Cathy Freeman, who had won the gold medal in the 400 meters at the Sydney Games in 2000. She gave me a magnificent interview that concluded my documentary. She spoke of the zone as the moment when all the energy of the cosmos entered her, propelling her with breakneck speed toward the finish line.

During our interview, Cathy dazzled me with her humility. Indeed, the one who had just won the gold medal in front of her family in Australia, dressed in a one-piece long sleeved latex suit complete with a hood, Cathy asked my opinion about whether she should go back to school! I told her that she was an Olympic champion and suggested that she was capable of making this decision on her own. Sometimes the greatest are the most humble. This is the mark of great champions.

That documentary, which was an extraordinary experience in my young career as a director, allowed me to better understand this phenomenon of the zone.

I also understood that every human being is called to find their zone, where they can feel like a champion in a job or an occupation. This unique talent that lives within us, that defines us, is a form of zone to discover in order to feel in harmony with the universe.

Crossroads



You could say that my most exhaustive field research to understand the meaning of life was a television series called Crossroads. Over the next three years, I would interview 78 people from all walks of life: business people, well-known artists, a street nurse helping the most deprived, ex-members of street gangs, plane crash survivors and many more.

The subtitle of the series in the graphic opening would read: *“An event that changed the course of their lives.”*

Since I was making this series, I spent about eight hours with each person, interviewing them about their lives before their transformative event, and how it changed their lives afterwards.

I loved delving into the subject with my guests. I pressed them with questions to understand if there were any indications ahead of time that the true road to happiness was still to come.

Almost 99% of the time, my guests stopped at some point during the day and told me: *“Here, I’m going to tell you something that I’ve never shared before.”*

My guests felt confident that it was the right show to reveal life lessons.

I felt very privileged and thanked them each time for this trust.

This series allowed me to understand that the true path to happiness was altruism. When the people I interviewed told me about their new lives, it was almost always about using a unique talent they had to help other people in society.

It’s as if life had sent them a tailor-made event so that they finally realized that they were on the wrong track. There was a void before, even though from the outside people might believe they were happy and fulfilled.

It was also in moments of great humility or great vulnerability, some would even say a state of letting go, that the event was able to take place. When they let down their guard, or their weapons, the miracle happened. As a former fencer, I understand the meaning of this figure of speech.

To put it another way, after all these interviews I understood that life seeks to bring us back on the path of who we are at the deepest level of our being. But we always have free will. We can make choices that bring us closer or further away from our deep, authentic nature.

Children are pure and optimistic, particularly before adolescence which can be a period of great turbulence for some, when walls come up that hide their true selves.

This is why I started to imagine a way to inspire children that would give them a taste and build confidence while discovering their treasures within. This discovery cannot be made without effort and the method to achieve it must be precise, otherwise it will not give the expected results.

When I produced this television series that was so important in my field research, I also had the chance to interview certain experts, notably psychologists.

One of them was the psychologist Rose-Marie Charest, well known to the Quebec public for her outspokenness and her ability to popularize all kinds of human behavior.

One of the lessons learned with her was that human beings add layers or masks as they age. She compares this behaviour to the Russian doll or stork doll where the smaller doll fits into a larger one, which fits into a larger one.



The psychologist says that it is only when we return to the tiny doll, our true core, that we find true happiness. The smallest doll is unbreakable; it is our rock upon which our cathedral of human life can be erected.

I also remember a singer well known to young people who had this dream of singing in front of crowds of preschoolers. Her dream was slow to come true. She finally decided to put all her song lyrics in a drawer, some of them even composed on paper placemats from the restaurants where she worked, and to put away this dream that had become unattainable in her head and in her heart.

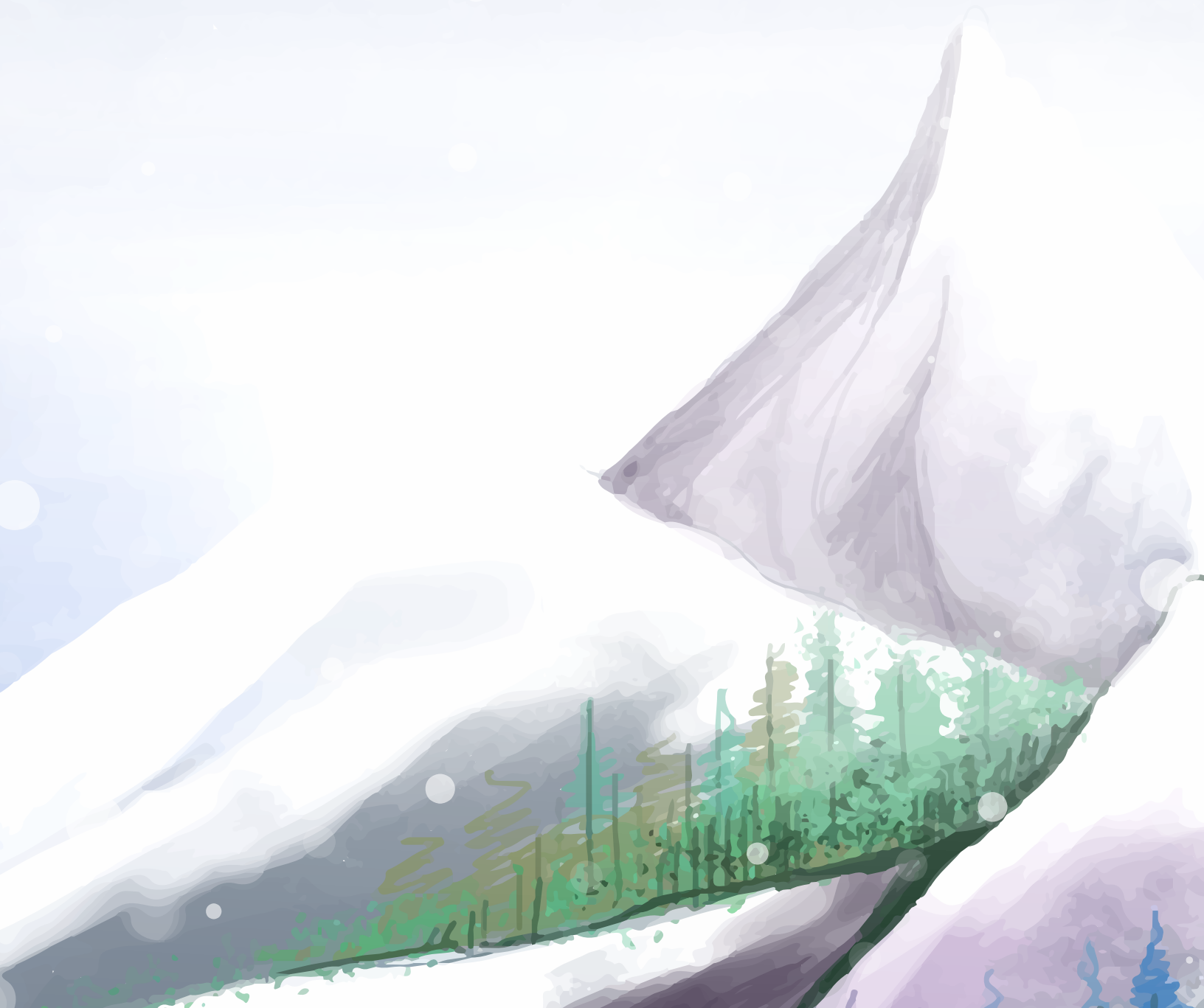
A few years later, against all odds, she received a phone call from a festival organizer who asked her if she was ready to sing in a month in front of hundreds of young people. The dream had just been reborn from its ashes with all its overflowing enthusiasm, an essential characteristic of a life mission. She took her songs out of the drawer, made costumes and prepared to go on stage. The success was immediate. She was now following her life mission once and for all.

I then understood that the important thing is to protect our own identity as we age, this dream that lies dormant within us. Like a treasure or an American football, the person carrying it must do everything not to lose it.

Life can test our perseverance and patience. It does not always work on our timeframe. But the heart does not deceive us. Sooner or later, this deep desire that you nurture will come true.

French singer Henri Salvador once said: *“When a child chooses his path, you have to let him do it. It was because he felt something quivering inside.”* In other words, when a person feels something deep within their being, we must listen to this intuition because it is our true nature that seeks to reveal all its strength and beauty.

Everest



After 10 years of field research with hundreds of interviews conducted on the meaning of life, I decided to approach the Ontario Ministry of Education.

The idea was to create the first version of this educational platform that would offer inspiring videos to primary school students in the province.

During my time as a producer, I had the chance to meet a mountaineer who was preparing to climb Everest to pay tribute to a mentor who had lost his life on this same mountain a year earlier.

We agreed that we would propose to the Ministry of Education to finance this expedition and a pilot project to produce episodes for the Web on the mountain.

This is how WIGUP.tv was born, a creative interschool network that would present the evolution of the expedition to the top of the world to French-speaking and English-speaking students from Ontario! WIGUP meant **When I Grow Up** in reference to the interactive game that I had imagined 13 years previously.

Every day, the mountaineer Elia and his editor Garry produced reports on the different adventures, the crevasses crossed, the rivers of ice, the emotions experienced and the like.

The Sherpas came down the mountain to take the filming memory cards to the editor Garry, who was working in a tent at the base camp. What a Herculean effort! Then he sent the day's report via satellite to an internet server so we could post the day's most recent story on WIGUP.tv.

The result was impressive. The students could follow from their class, almost in real time, Elia's adventure that would take him over three weeks to get to the summit. The students heard the sounds of cracks in the ice walls, crampons crunching on ladders above the crevasses, the laughter of the sherpas with their faces burned by the sun, and could see the small prayer flags or multicolored Buddhist pennants dancing in the wind.

Students could also write their comments at the bottom of each report and learn about qualities like resilience. At the end of the project, students in each class had to carry out an entrepreneurial project to raise funds to build a new well at a school in Nepal.

The students of one school even had the chance to talk with the mountaineer Elia and his colleague to ask them questions. It was quite surreal to see the two adventurers in their little orange tent pitched on the side of the mountain answering the many questions from the fascinated students.

The teachers were also impressed to see their students so motivated to learn grammar, mathematics, geography and science because everything was linked to this expedition. So, if we approached the question of the geography of North America, they would start from the Himalayan mountain range to compare it to the Rocky Mountains in North America, for example. If they learned the past tense in conjugation in class, they would write sentences relating to the adventure of our mountaineer in past tense.

The teaching thus became very concrete and the students were very motivated to learn. The day the mountaineer and the Sherpas reached the summit, a party was organized in some schools and the editor, Garry, who was in contact by satellite telephone with Elia, was able to announce live on WIGUP.tv that the latter had succeeded in his feat of making it to the top of the world.

The students finished their respective projects and more than \$10,000 was raised to go toward the construction of a well in Nepal. Images of this well were published on WIGUP.tv with testimonies from Nepalese children who thanked their friends in Canada.

This entire experience was the living demonstration of a great discovery: teaching at the start of the 21st century had to involve authentic, inspiring and captivating learning.

I then understood that the equation that would direct the destiny of WIGUP.tv would be the following: **inspiration + creative action = self-discovery**.

In other words, inspiration coming from rich audiovisual content combined with concrete creative actions such as inventing a project to raise funds would allow students to know themselves better, to push their limits for the good of humanity.

A few years later, I watched a speech on the TED.com (Technology, Education and Design) website which confirmed that creativity was one of the essential skills we need to develop in the next generation. Because it is from creativity, that we get innovation.

Creativity is the ability to invent something new and useful from existing things.

One of the most listened to speeches on TED.com is that of Sir Ken Robinson from the United Kingdom, who explains in twenty minutes with his characteristic British humour how traditional schools kill children's creativity.

He demonstrates with finesse that the current education system, which dates from the time of the 19th century Industrial Revolution with its loud bells and rows of desks, is outdated in many respects.

So many young people have suffered over the decades because they had other types of talents or other types of intelligence that were stifled by this system, which clearly was not made for everyone.

Robinson gives the example of a girl who clearly had a talent for dancing. She failed her classes at a regular school but when she finally ended up at a dance school, her talent was able to flourish and she subsequently became one of the greatest choreographers of the 20th century, working with Andrew Lloyd Webber. Together the two created some of the greatest musicals including The Phantom of the Opera and Cats.

Furthermore, in his book *Creative Schools*, Ken Robinson states that “*schools must cultivate the wide diversity of talents and interests.*”

For his part, the French philosopher and educator, Antoine de la Garanderie, talks about the importance of motivation among students.

Some education systems have completely eliminated assessment tests at the primary level, as in certain Scandinavian countries.

The method that I would develop for primary school students would be inspired by these three ideas. It would focus on the motivation and creativity of young people with the aim of helping them discover their true talent with an altruistic goal. Student work would not be graded.

The pieces of the puzzle were starting to fall into place. I would focus on inspiring young people with videos from around the world that would be intelligent, captivating and thought-provoking. Creative activities would be offered that would allow them to gradually get to know themselves better. In primary classrooms, an easy-to-implement tool was essential to overcome the many barriers to entry, including teachers who would not want to participate if it added to their already busy workload.



So many questions to think about. But my conviction had reached a point of no return; school should be a fertile ground, particularly in primary school, to make the greatest discovery of all -- that of who we are.

My life mission never ceased to encourage me to brave the many obstacles that awaited me. Author Mark Twain said of visionaries that “because they did not know it was impossible, they did it.”

I do not claim to be a visionary, but certainly a spiritual entrepreneur who is convinced of the relevance of this quest.

I did not yet know that by tackling a simple idea, that of helping children discover their purpose, at school through a new method, I would encounter so much resistance.

My
Everest



The inventor of the incandescent light bulb, American Thomas Edison, encountered more than 1,000 closed doors before one of them finally opened one day. “I haven’t failed thousands of times, I’ve succeeded thousands of attempts that didn’t succeed. Genius is 1% inspiration and 99% perspiration.”

It is often said that it is just when we want to give up everything, that the miracle happens.

In my case, I will not list all the obstacles, refusals, disappointments, rejections, false promises, deaths and so on, encountered on my way to bringing this idea to fruition, which would perhaps revolutionize the education of children.

I cannot explain my determination, which is not monetary. It is a tireless quest that only finds rest when it leads to a satisfactory result.

My wife Carolyne, whom I salute for all the patience and respect she has shown toward me, has heard me talk about the subject of WIGUP for almost 30 years. While we were on our honeymoon on the Amalfi Coast, I spoke to her about my big dreams of unraveling this mystery of life’s mission, this Holy Grail.

This year I will have spent half of my life dedicated to this goal. And now the time for assessment has arrived.

An inner voice always told me not to give up. The conviction that a child’s life could change thanks to this method pushed me to persevere, even though many adults doubted it.

I have spent countless hours in classrooms leading creativity sessions with young people aged 9 to 11.

Every time I came out of these enriching sessions, I told myself that it was perfection.

It's the adults who make things complicated. They are the ones who put obstacles in the way. Children want nothing better than to discover their interests, their talents and to feel pride in their uniqueness.

But the curriculum has complicated and weighed down the school experience. Teachers are caught in a straightjacket that forces them to always do more. I am of the opinion that this curriculum must be pruned to allow room to breathe in class and to make discoveries that will be much more important than learning an additional grammar lesson.

A champion teacher from the Toronto area told me that with WIGUP, she provided meaningful experiences to her students, who would remember them for the rest of their lives.

In particular, each year she organized a fair in the schoolyard, where each team of three or four young people exhibited their product for sale and a poster that described the cause they were supporting. Some young people sold used sporting goods to parents and other guests of the community to finance the subscription of less fortunate children to a sports club.

Others had baked pastries to finance a foundation that helps endangered turtles in the Galapagos Islands.

Still other young people had drawn portraits of animals and sold their artistic works to donate the profits to a foundation to end orphanages around the world.



Each time I was amazed by so much creativity and beauty. The children wanted nothing better than to help their neighbours.

One of the teacher champions from another school also believed in the relevance of these enriching experiences linked to real life. Pierre Cazabon was overflowing with enthusiasm for making educational connections through these concrete projects. He often liked to tell students that they would have time for their WIGUP entrepreneurial project, after having learned the mathematics lesson.

Sometimes he made a mathematical link between the video viewed on WIGUP, which spoke of a bear prowling around a village in Japan, and the notion of perimeter in math. He drew the bear on the board, and a circle representing the Japanese village. Then, he wrote the formula $2 \times \pi \times r$ to calculate the perimeter of the village and the distance the bear had to travel to circle the village. Great, right?! The children retained the lesson better because they could relate this teaching to concrete images and emotions. The class ended with a song in Japanese found on the Internet.

One day, Pierre informed me that he had brain cancer. I was very saddened as were his students.

We stayed in touch until his death. Two months before his departure, I informed him by email that I was going to test this evolving teaching method in Qatar. He replied: *"Ah Qatar, music to my ears, congratulations!"*

To this day, Pierre Cazabon remains one of the three best teachers I have met in the world. May he rest in peace.

When
becomes
While



As part of my work as a television producer, I had the chance to visit a Canadian organization that was building schools in Kenya.

This trip was my first foray into Africa. After spending a night in Nairobi, our group of visitors invited by the organization flew in a small plane to the Masai Mara National Reserve where we would go on a three-day safari in the height of the great migration of animals between Kenya and Tanzania. It was wonderful to witness.

I was very excited to meet the African children who were waiting for us near the airstrip. Then, coming out of the plane, these little children came to meet us, sometimes a one-year-old baby on the shoulders of his five-year-old sister.

We were treated to a memorable welcome as the children were intrigued by our skin colour and wanted to touch our hair.

We were to spend a day with these village children and the Masai warriors fetching water from the river with large pots on our heads and building a small classroom with bricks made of dried earth.

I realized how lucky we were in the West to have running water and all the luxuries necessary to make our lives easier. However, I was envious of the humility and joy of life of the women and children I met who did not seem to lack anything and did not complain about their living conditions.

On the other hand, they were grateful for the efforts made by this Canadian organization to facilitate the education of their children.



One day on board an all-terrain vehicle, I arrived in the village where the schoolchildren and teachers of a primary school were waiting for us. Everyone was singing and it was very touching. From my vehicle, I decided to call my wife in Canada because our son Karl Alexandre was starting his first day at primary school. I opened my window so they could hear the schoolchildren singing. It was like a transatlantic communion between young Africans and my son, who were both going to school to learn to read and write.

After our tour of the classes and watching some traditional dances, I boarded the vehicle seated next to an American guest just like me, a doctor of education, Ms. Stephanie Pace Marshall.

This meeting would be decisive in the future for WIGUP.

She told me about her book *The Power to Transform*, which discusses the importance of reinventing the world's education system, drawing inspiration from nature, ecological systems and the interdependence of ecosystems. "Learning emerges from discovery, not direction; a thought, not rules; possibilities, not prescriptions; diversity, not dogma; creativity and curiosity, not conformity and certainty; and meaning, not mandates."

I was fascinated by what she told me and asked her for a copy of her book, which I started reading the next day. She was very touched by my obvious interest.

A year after this fateful meeting, she invited me to become a member of the prestigious Clinton Global Initiative in New York, where about a thousand people who want to change the world gather in September each year.

In 2010, I had the chance to meet celebrities including Barbra Streisand and Ben Stiller, but also heads of multinational companies and leaders of wonderful humanitarian organizations like Students on Ice, which brings teenagers to witness first-hand global warming in the polar regions.

Following this experience, I made a promise to make WIGUP's approach accessible to two million young people around the world to transform their lives by nourishing their dreams and aspirations. I then realized that the approach I was trying to refine would be universal, capable of lighting the sacred fire in the heart and soul of every child, even in Africa where living conditions are more complicated.

All these trips were very educational. The one I took to China was just as much so. A former retired superintendent of the largest school board in Montreal invited me to accompany him to Beijing and Jinan, in the province of Shandong, to meet potential collaborators to introduce WIGUP in China.

We visited primary and secondary schools and I was impressed by the efficiency of the private schools, their immaculate classrooms and the appetite of the institutions to develop the skills of their students. The photo of current leader Xi Jinping was omnipresent in schools. A bit like the photo of the American president in Customs offices at American airports.

I learned from this visit that creativity is a skill that the Chinese want to develop in their students. China has often had, rightly or wrongly, the reputation of copying inventions or products made in other countries. It would be important for the future

of the country to harness the imagination of students who are still very conditioned to learn by heart in order to excel and to obtain the best grades possible.

Developing student creativity requires a profound change in educational approach. The Chinese are patient and are moving slowly on these educational reforms. The communist regime even banned tutoring classes offered after school hours to better control what students were taught.



Two years later, while I continued to test my educational approach through pilot projects with different school boards in Canada and private schools in Morocco, I saw Stephanie Pace Marshall again during a trip to Chicago.

There, I visited the headquarters of the fast food multinational McDonald's, a magnificent campus of Hamburger University, where their managers come for training to learn the inner workings of the proper functioning of restaurants, imagined by Ray Kroc. The campus was designed by architect Frank Lloyd Wright, of whom Kroc was a great admirer.

During lunch with Stephanie, she asked me about the name **When I Grow Up**. I told her that it was the well-known expression that young people use to talk about their future. Stephanie suggested that I change the When to While. She told me that this would even better sum up the philosophy of WIGUP, that is to say, children who, while they are growing up, are already contributing to this world.

I found the idea brilliant and this change would forever mark the history of what would soon become a new method of learning the mission of life, in the same way as the Montessori method offers the child the freedom of learning by developing cognitive faculties and motor skills through autonomy and experimentation.

A method
is born



[WIGUP.tv](#) is designed to reach the 9 to 11 age group for many reasons. As Laurence Steinberg explains, the human brain is not fully developed until the mid-20s. Therefore, the young brain is very malleable and has the ability to reorganize itself by forming new neural connections.

To maximize student potential during this phase, [WIGUP.tv](#) goes beyond the academic curriculum and asks personal questions, as established by Phillip Jarvis, President of Coalition Transitions Canada, and Jennifer Fraser:

- **Who am I now?**
- **Why am I here? What is my goal?**
- **What are my unique strengths and talents?**
- **How can I be happy and healthy?**
- **What are the big issues in the outside world that matter to me?**
- **How can I make a difference in the world?**

Asking these personal questions is key. Children tend to be interested in issues that affect them emotionally and personally.

[WIGUP.tv](#) also serves as a gateway for students to develop their talents and strengths through projects aimed at helping their communities, whether locally, nationally or internationally. According to Daniel Coyle, we need to move away from the forced learning approach advocated by our current school system, because it crushes curiosity and passion for learning. Instead, we must nurture the talents and develop the strengths of each student.

After several years of pilot projects and trial and error, I came to the conclusion that there was a need for a method that was easy to implement in class, would be carried out by the students themselves, would increase their motivation, would instill in them global skills for life, would develop in them a feeling of belonging to this world, and would give them a vision for their own life.

To achieve this, I refined the method so that it consists of three years completing creaCtivities (creative activities) that are imagined by the students and related to the inspiring videos offered on WIGUP.tv. At the end of each year, between March and May, the students would take on a soCreative project as either a class, team or individual, depending on their age between 9 and 11 years old.

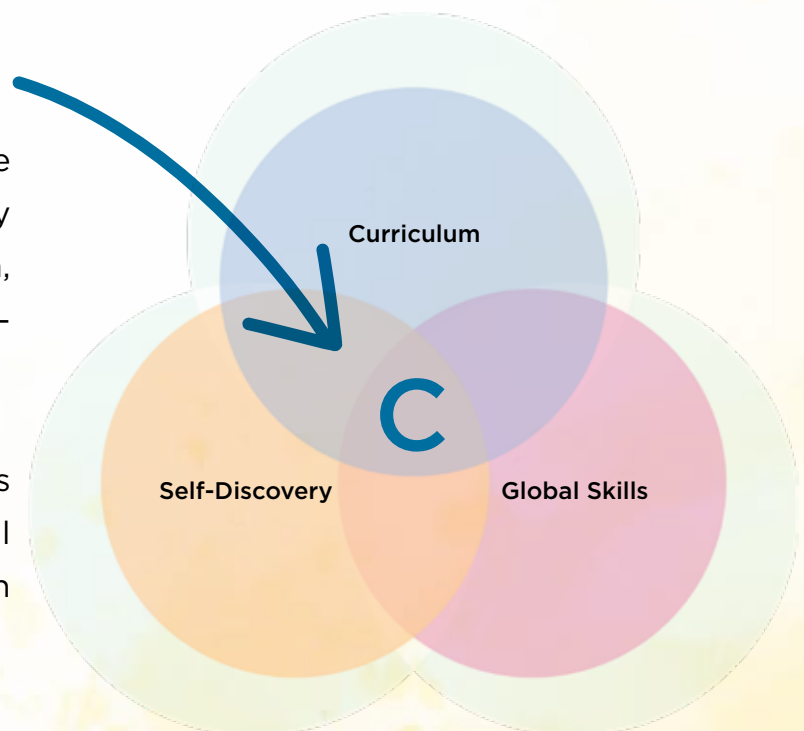
This social entrepreneurial project would put them in contact with the outside world. At the end of primary school, in their sixth grade, students would have to present their life project in one minute, like a rite of passage. Other younger classmates, parents guests from the community would be present in the school gymnasium or amphitheater to make this celebration official.

This simple and powerful method allows each youth in class to explore nearly 150 captivating stories from around the world, learn vocabulary related to these subjects, discover world cultures, various professions, real life stories led by humans who express their passions and interests in making a difference. This content is ideal for nourishing the aspirations of young people who are beginning their journey on Earth.

creaCtivities

The **creaCtivities** imagined by the students are particular in that they touch on three areas: the curriculum, global skills (e.g. creativity, communication, civics, etc.) and self-knowledge.

Every week for three years, students have the chance to express a personal reflection linked to a video in an original way.



For example, each week a different student chooses a video on WIGUP.tv to present to other classmates in class. Videos last on average between four and seven minutes. The student presenting introduces the **5 Ws of journalism: who, what, when, where, why?** The students then watch the video.

The presenter will then write on the board the words heard by the students during the video, thus co-creating a web of knowledge. Students can create cool connections to a word through extrapolation. If we are talking about a former salt mine in Romania where people today come to spend time engaging in social or sporting activities such as playing mini-golf, taking yoga classes or participating in a mass in an underground chapel, the words written on the board can be: health, mine, golf, depth, mass, faith, well-being, Romania, Europe, North America (extrapolation of knowledge to other continents) and the like.

Then once the first 20 minutes of the WIGUP session have passed, students will co-design a creative activity or creaCtivity for the week. This could be a writing exercise, an interactive presentation, a photo project or a video to publish on WIGUP.tv

The important thing is the creaCtivity touches on literacy, creativity and self-knowledge (Venn diagram).

As a result, the students could agree together to publish a drawing of an imaginary underground world, write a poem about underground survival, publish an interview with a doctor of their choice who talks about an illness, or post a video of an imaginary underground world created with Minecraft where they add personalized narration.

There is no good or bad creativity. The important thing is to allow each child to reveal something personal.

I remember a class where the students agreed to post a Google Slide presentation (interactive presentation) about a country they would like to visit one day. A young Ethiopian girl incorporated pretty drawings into her presentation. I congratulated her on her talent and I saw pride in her eyes combined with very strong humility. It was as if no one had ever complimented her on this artistic talent perhaps never revealed to this day.

CreaCtivities therefore make it possible to unlock the creativity of students, to bring their talents to the surface to make them bear fruit, thus spreading the wings of their true identity.

Thirty minutes of class time was invested in student creativity, ideally on Mondays. The teacher only has to observe the fruits of their imagination. This session therefore does not generate additional work for teachers but can allow us to see motivated, curious and creative students express themselves every week on various subjects.

Student posts during the week are voluntary and are not graded. At the end of the year, the teacher can reward the top three students who have published most often or who have obtained the most gold, silver or bronze badges.

The teacher can also observe these interests manifesting themselves and discover facets of their students that were sometimes unsuspected until now. Everything is positive.

Canadian education expert, Michael Fullan, is interested in the notion of “Deep Learning” or deepening knowledge where students carry out a project in class, for example on solar panels. The students, who start knowing almost nothing about this subject, will gradually discover together everything there is to know about it and carry out a project, which will perhaps lead them to build a solar panel themselves at school to generate electricity to power their greenhouse where a garden produces fruits and vegetables.

Students’ curiosity will thus be the driving force behind their knowledge.

Fullan, a member of our advisory board, believes that the WIGUP method is a very powerful tool that prepares students to transition to “Deep Learning” activities. Indeed, if students learn to know themselves well in primary school, they will be able to better undertake group projects in secondary school, knowing in particular the talents that they will be able to contribute to the collective effort.

The approach to creaCtivities is somewhat inspired by Japanese ikigai, which literally means “worthwhile” or which can be interpreted as “the reason for being.”

We observe that the central point is the intersection between the words **passion**, **mission**, **vocation** and **profession**.

Since it is difficult to ask a child to answer these questions, the creaCtivities approach enables them to open the doors to self-knowledge by allowing them to express their talents and interests every week. Using their talents allows them to deepen this knowledge through entrepreneurial projects. There is an interesting progression from the group project (e.g. publishing and selling a cookbook of recipes representing different cultures in the class), to a team project (collecting used items such as coats and sleeping bags to give to the deprived), to an individual project that allows them to deploy their unique talent for the cause of their choice.



We can think, for example, of this young girl in Florida who made drawings of birds that sold at a high price. She had raised more than \$300,000 in auctions. She donated the money she raised to the effort to clean up the Gulf of Mexico following one of the largest oil spills in the early 21st century. This is an exceptional example of a phenomenal fundraising campaign.

But if children raise on average \$40 or \$50 or euros per project, we can imagine the impact on the planet and the United Nations Sustainable Development Goals if an armada of two million young people take creative action. And to think that all these young people are discovering their unique talents at the same time. We are certainly preparing the next generation to be imaginative and eager to contribute to this world through their uniqueness.



Conclusion



For 27 years, I have been on a pilgrimage around the world trying to create a new way of viewing life that could help students discover their uniqueness within them. In doing so, I am convinced that the design of the **While I Grow Up** Method allows the awakening of potential and brings enthusiasm to children who will rejoice in their unique talent to help others.

Like superheroes, children between 9 and 11 years old will develop their special powers to experience a life filled with joy and confidence, knowing they are contributing to this world.

As on a desert island, a group of individuals must, in order to survive, draw on the pool of talents made available to them. Some are manual, some are artistic, some have particular physical strengths, while some have advanced analytical skills.

To triumph together, everyone must contribute in their own way.

If 80% of adults are currently dissatisfied in their work, we can only imagine the loss of talent globally. And the loss of happiness. Because anyone who is missing their mission in life cannot be totally fulfilled.

It is our responsibility as adults to give children every opportunity to discover their ikigai, their zone of champions.

At the same time, we have been witnessing a decline in the creativity of young people over the past two decades, as measured by The Torrance Center for Creativity & Talent Development in the United States, a first in fifty years. It is imperative to remedy this because the entire innovation of a society is at stake.

I have stripped down the WIGUP method to its simplest expression. Thirty minutes per week dedicated to student creativity, at the start of the week. A session led by and for young people. The teacher sits at the back as an observer and only intervenes to help them push their limits.

This investment of time is precious and magical. It can give wings to students who will see the press conference at the end of their primary school as a target to reach or a rite of passage. All their teachings will no longer be seen as an end goal but as a tool that they can use to better fulfill their mission in life.

Because if a child sees literacy as a tool to better express their life project orally and in writing, the motivation will be greater than if it involves learning by heart, without a real goal, multiplication tables or verb tenses.

The WIGUP method (some will hear Wake Up, hence awakening) is a wise addition to pedagogy in the same way that the addition of the Canadarm on the space shuttle made it possible to make formidable discoveries.

It took me 27 years between the original epiphany to develop and consolidate a method that boils down to one page. One page = the recipe for success in children's lives.

The new alpha generation deserves to be allowed to make the most important discovery of their lives at a young age. Of course they could change the path they take along the way. There will certainly also be obstacles. Because as Ralph Waldo Emerson said, the greatest success is to become who you are despite the comments of others or what others would like you to become.

While the target age group for using this method is 9 to 11 year-olds, I would also say that there is in this number an evocation of the urgency (911) to act.

I regret nothing about this long pilgrimage. There were periods of questioning, lots of rejections but lots of magical moments with the students. There is no greater satisfaction than seeing the wonder in children's eyes when they delight in their creation, their discoveries, all the while helping others.

I am confident that this method will become essential in transforming the school experience. It's inevitable. You can't put the genie back in the bottle once it's out.

In closing, I would say that at a time when we are talking everywhere about the progress of artificial intelligence (AI), there is an urgent need to have faith in human beings, to develop their emotional intelligence to create a better world. AI will never replace human creation with all its specificities, its complexity, its inner beauty. Because otherwise, what would be the point of living? AI can speed up certain processes. But self-discovery will always be an individual exercise that only humans can feel "quivering within."

End

Next chapter

DO YOU WANT TO BE PART OF THIS NEXT CHAPTER
IN THE STORY OF **SELF-DISCOVERY AMONG CHILDREN**
AROUND THE WORLD?

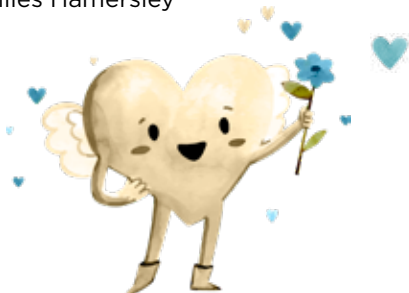


Special thanks

Carolyne M. Chatel (my wife)
Ginette Plourde
Lillian Patry
René Côté
Madeleine Meilleur
Gisèle Richer
Phil Jarvis

Lingyun Zhang
Hamid Ramou
Mounir El Ofir
Wojtek Winnicki
Nicole Thibault
Carole Gaulin
Johanne Maltais

Michael Fullan
Stephanie Pace Marshall
Gilles Chatel
Vincent Schwaar
Hilles Hamersley



Bibliography

REFERENCE WORKS

- COELHO, Paulo, *L'Alchimiste*, Paris, Éditions J'ai lu, 1994, 160 p.
- CHOPRA, Deepak, *The Seven Spiritual Laws of Success*, New York, Amber-Allen Publishers, 1994, 128 p.
- DE LA GARANDERIE, Antoine, *La Motivation*, Paris, Bayard Éditions, 1996, 130 p.
- FULLAN QUINN MCEACHEN, Michael, Joanne, Joanne, *New Pedagogies for Deep Learning*, Thousand Oaks (CA), Corwin Press, 2017, 208 p.
- KYUNG HEE, Kim, *The Creativity Crisis : The Decrease in Creative Thinking Scores on the Torrance Tests of Creative Thinking*, *Creativity Research Journal*, 211, 23:4, 285-295
- LOU ROBINSON, Ken, Aronica, *Creative Schools*, London, Penguin Publishing, 2015, 320 p.
- PACE MARSHALL, Stephanie, *The Power To Transform*, San Francisco, Jossey-Bass Publishers, 2006, 272 p.

WEBSITES

- SALVADOR, Henry, *The joy of living*, 2011
www.mon-poeme.fr/citations-enfant
- SHONTELL, Alyson, *Business Insider*, 2010
www.businessinsider.com/what-do-you-do-when-you-hate-your-job-2010-10



For more information, contact us today: infos@wigup.tv

My journey



With
Paulo Coelho

passion



dreams
mission



vocation



entrepreneur



future

