



P2CC Methodological Framework

Curated by Mulab

P2CC – Pathways to Creative Careers

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Folkuniversitetet



RINOVA
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INTRODUCTION

This document presents the **Methodological Framework** developed within the *Pathways to Creative Careers (P2CC)* project, funded by the European Union. Designed as a resource for youth educators, mentors, and professionals in the cultural and creative industries (CCI), this framework consolidates best practices, methodologies, and tools aimed at empowering young people to pursue sustainable careers in creative fields.

In addition to this framework, the Project's Work Package 2 also includes the **P2CC Pathway Model for Creative Careers** and the related **Profile Mapping**, both developed by Mulab and designed to support mentees and mentors in identifying development routes and opportunities. It also features the **Needs Diagnostic Tool**, created by Rinova, which helps mentors assess the specific needs and aspirations of young creatives. These deliverables together provide a comprehensive toolkit for supporting sustainable career paths in the cultural and creative industries.

Included in the Framework itself the authors decided to explicitate further sections that highlight the contexts within the Framework was developed, and the case studies shared by the consortium used as the foundation on which the methodologies and approaches have been further made explicit. A brief look at the Mentoring is also included to provide a common ground as a starting point to the professionals.

In particular the document will present a first section titled **P2CC Methodological Framework** which outlines the project's key focus areas, target audiences, objectives, and expected outcomes. It introduces shared methodologies and approaches, including mentoring models and skills assessment strategies.

Following, the reader will find **The Mentoring Umbrella** section which explores mentoring as a fundamental tool for youth empowerment in creative careers. It defines the key principles, impact, and strategies for non-formal learning within the mentoring process.

The section **National Context Analysis** offers overview of the creative career landscape in Sweden, Italy, North Macedonia, Spain, and Croatia. Each country profile highlights opportunities, challenges, and support systems available for young creatives.



Finally, the **Case Studies** give concrete examples of good practices implemented by project partners, showcasing innovative mentorship models and engagement strategies that have successfully supported young people in creative career development.

The P2CC project is a collaboration between five European organizations with expertise in youth education, mentorship, and creative industries:

Folkuniversitetet Umeå (Sweden): A leading institution in non-formal education, with strong expertise in arts education and community engagement.

Mulab (Italy): Specializing in mentoring, peer learning, and creative methodologies for youth empowerment in the arts and cultural sectors.

Press to Exit (North Macedonia): An organization dedicated to supporting emerging artists and fostering creative career pathways through mentorship and international collaborations.

Rinova Málaga (Spain): Focused on vocational education, training, and digital skills development in the creative sector.

Urbani Separe (Croatia): Engaged in fostering local creative industries and providing mentoring programs for young professionals.

P2CC METHODOLOGICAL FRAMEWORK

Disclaimer

This Methodological Framework aims to help mentors and educators navigate the complexities of mentoring young creatives. By integrating shared methodologies and national insights, the P2CC project aims to build a strong and sustainable support system for emerging talents across Europe. This methodological framework is the product of collaborative effort between the partners of P2CC project coordinated by Mulab in sharing, collecting and sorting their most used and efficient approaches in mentoring young people aimed to pursue a career in the CCI sector.



The final version of this document was discussed among the partner organisations' representatives during the collaborative workshop led by Mulab at the transnational meeting in Malaga on the 10th of December 2024.

This Framework aims to be a useful resource for Youth Educators to integrate their approaches and good practices.

In this document the terms “methodologies” and “approaches” are intended as per their academic interpretations: “Methodology refers to the systematic theoretical analysis of the methods applied to a field of study. It encompasses the principles, theories, and philosophies that guide research methods and frameworks. It provides justification for why certain methods are chosen over others.” [...] “Approach refers to the general orientation or perspective toward research or practice. It is broader and can influence the choice of methodology but does not necessarily dictate specific methods.”¹

P2CC Key Focuses

Target

- 1) Specialised Youth Art Educators
- 2) General Youth Trainers, Advisors and Mentors.

Objectives

- 1) Provide educators and trainers with aligned methodology, approaches and skills to mentor young people into creative careers. (skill and confidence building through mentoring, empowerment through experiences relevant to their career)
- 2) Promote the empowerment of young people through group-based learning, collaborative actions, social engagement and the use of creative arts as a tool.

¹ Crotty, M. (1998). *The Foundations of Social Research: Meaning and Perspective in the Research Process*. SAGE Publications.



Expected Outcomes

- 1) Sustainable, adaptable framework for use by youth art educators, trainers and mentors across European cultural contexts.
- 2) Improved pathways to creative careers for young people, with clearer, more accessible models.
- 3) Community of Practice / Network of youth art educators with enhanced competencies in creative arts mentoring.

P2CC Key Topics

According to the collaborative discussion outcomes Mentoring has been defined as the foundational methodology which will lie across 5 key topics.

The 5 Key Topics identified are:

1. inclusion and equality
2. well-being and coping with stress
3. social impact of creative arts
4. critical thinking and media literacy
5. digitalization and entrepreneurial skills

P2CC Educators Baseline

- 1) Needs Assessment and Evaluation: Being able to assess their own needs and evaluate their own work as Youth Art Educators in the first place is the foundation stone that allow Mentors to perform relevant and efficient Needs Assessment and Evaluation of mentees' journey.
- 2) Community Of Practice: Recommended for Youth Art Educators is to join a network of peers and colleagues where to share best practices, innovative tools and resources relevant for mentoring young people pursuing creative careers.



It can involve:

- local/national online workshop for sharing best practice
- online transnational meeting for sharing best practices (quarterly standardisation meetings)
- exchange of peer mentoring across countries (digital micro mentoring with mentors from other countries 1 to 1 or 1 to some, valuable for CPD)

P2CC Shared Methodologies and Approaches:

The following are intended as adaptable models for creative arts mentorship that apply to all diverse contexts.

Methodologies (Structured Frameworks for Mentoring):

- **Experiential Mentoring** – Learning through direct experience, reflection, and application in guided artistic practice. Based on *Kolb's Experiential Learning Theory* (1984)²
- **Project-Based Mentoring (PBM)** – Focused on specific artistic projects, allowing mentees to develop skills through real-world applications. Based on *Project-Based Learning (PBL)*, which promotes learning through real-world challenges.³
- **Community-Based Art Mentoring** – Connects youth with local artists and cultural institutions to foster collective art-making. Based on *Community-Based Art Education (CBAE)*, which fosters social engagement through artistic practice.⁴
- **Peer Mentoring** – Youth mentoring each other, fostering collaboration and mutual learning. Based on *Vygotsky's Social Learning Theory* (1978), which highlights the role of peer interaction in learning.⁵

² Kolb, D. A. (1984). *Experiential Learning: Experience as the Source of Learning and Development*. Prentice-Hall.

³ Thomas, J. W. (2000). *A Review of Research on Project-Based Learning*. Autodesk Foundation.

⁴ Blandy, D., & Hoffman, E. (1993). *Toward an Art Education of Place*. *Studies in Art Education*, 35(1), 22-33.

⁵ Vygotsky, L. S. (1978). *Mind in Society: The Development of Higher Psychological Processes*. Harvard University Press.

- **One-to-One Mentoring** – A personalised approach where an experienced mentor guides a young artist's development.
- **Group Mentoring** – Multiple mentors working with a group of mentees to encourage discussion and diverse perspectives.

Non-formal, Collaborative and Experiential mentoring including Project-based mentoring, experiential /participative workshops, and hands-on activities to develop practical skills relevant to creative careers. Those serve efficiently as Engagement strategies as well as implementing workshops on motivation and inclusion (for trainers and mentors first and for mentees), personal development mapping/planning for mentees (TME playbook), and reflective sessions/practices on individual achievements and goals.

Approaches (Conceptual Orientations)

- **Holistic Approach:** Focuses on personal, emotional, and social development through the arts.
- **Learner-Centred Approach:** Adapts content and methods based on youth interests, needs, and backgrounds.
- **Interdisciplinary Approach:** Blends different artistic disciplines with other fields (e.g., entrepreneurship, science, digital, social involvement, wellbeing...) for deeper engagement.
- **Asset-Based Approach:** Focusing on the strengths and potential of the mentee rather than perceived deficiencies.
- **Gamification & Playful Learning:** Incorporates game mechanics and playful interactions to foster engagement.

Tailoring sessions on participants needs and skills through Participant Centred Mentoring/Training fosters their Empowerment through Group Actions and Transferable Skills such as Communication, critical thinking, teamwork, collaborative problem solving, brainstorming, ownership of projects. Similar outcomes are achieved through Interdisciplinarity and Professionalization which integrate arts with entrepreneurial skills or career skills, storytelling, project management, CCI networking, industry-specific topics, portfolio building.

Needs and Skills Assessment and Evaluation Models

Needs and Skills Assessment and Evaluation Models are essential processes that shape and refine mentoring methodologies and approaches. They are not standalone methodologies but serve as critical milestones within any mentoring framework.

In particular, they provide a structured way to:

- 1) identify mentees' **starting points**
- 2) guide their **artistic growth**
- 3) measure the **success of the mentoring process**.

1) Starting Point: Needs and Skills Assessment

Before mentoring starts, this phase helps identify mentees' needs, artistic abilities, learning styles, and aspirations. It ensures that mentoring is learner-centred and aligned with individual and group goals.

Purposes:

- Understand mentees' artistic and personal development needs.
- Assess existing skills and knowledge levels.
- Identify barriers to engagement and learning preferences.

Methods:

- Surveys & Self-Assessments
- Portfolio Reviews
- Interviews & Focus Groups
- Observational Assessments

Related Approaches:

- Learner-Centred Approach
- Asset-Based Approach
- Holistic Approach

2) Ongoing and Final Phase: Evaluation Models

Evaluation throughout and at the end of mentoring measure effectiveness, track progress, and refine future programmes. It ensures that mentoring supports both artistic and personal development.

Types:

- **Formative Evaluation (Ongoing Phase):** Adjusts mentoring approaches in real time based on feedback and observations.
- **Summative Evaluation (Final Phase):** Measures overall impact, outcomes, and skill development.

Methods:

- Self-Reflections & Journals
- Portfolio Reviews & Performances
- Mentor Feedback Sessions
- Creative Documentation (storytelling, visual mapping, or digital media to document progress)

Related Approaches:

- Learner-Centred Approach
- Interdisciplinary Approach
- Holistic Approach

THE MENTORING UMBRELLA

Introduction to the Mentoring Framework for Youth Empowerment in Creative Careers

Mentoring is a professional relationship where an experienced person (mentor) assists another (mentee) in developing skills and knowledge, within their specific professional context. These relationships are typically more long-term than the coaching relationship and often focus more on personal development. Mentoring is more often a one-to-one relationship, based on trust, mutual respect and clear communication. Mentor and mentee will establish clear objectives to align expectations and define the scope of the mentoring relationship.

Mentoring is a powerful tool for empowering young people to explore and excel in creative careers. In an era where traditional educational pathways may not fully prepare individuals for the dynamic and interdisciplinary nature of the creative industries, mentoring provides a tailored, flexible, and impactful approach. This methodology bridges the gap between formal education and real-world opportunities, offering young people the guidance, skills, and confidence needed to navigate and thrive in this competitive field.

At its core, mentoring for youth empowerment combines personalized support with opportunities for experiential learning. By fostering relationships between experienced professionals and emerging talent, mentoring facilitates knowledge transfer, skill-building, and professional growth. It also plays a critical role in addressing social and economic barriers, ensuring greater access and inclusivity within the creative sectors.

Mentors have the experience and the sector skills required and share their expertise, insights, and experiences to help the mentee navigate complexities.

The methodology is flexible, evolving as the mentee's needs change over time.

Mentoring initiatives can therefore be particularly important for helping entrepreneurs from under-represented and disadvantaged groups to overcome the greater barriers they often face in self-confidence and motivation to start and run a successful path, expand their networks and manage a business.



This framework outlines key principles, strategies, and tools for effective mentoring in creative careers. It draws from best practices across Europe, leveraging non-formal learning models and collaborative approaches to foster personal and professional development. Central to the methodology are three pillars:

1. **Guidance and Support:** Offering personalized mentorship tailored to individual goals and challenges.
2. **Skill Development:** Equipping mentees with practical and transferable skills through hands-on experiences.
3. **Empowerment and Agency:** Encouraging self-confidence, autonomy, and the ability to contribute meaningfully to the creative industries.

By integrating mentoring into pathways for creative careers, this framework seeks to create a supportive ecosystem where young people can harness their potential, expand their horizons, and contribute to a thriving creative economy.

Impact of Mentoring

Short-Term Outcomes:

- Improved self-confidence and motivation in mentees
- Acquisition of specific skills, such as project management, leadership, and creative problem-solving.
- Strengthened community ties and cultural appreciation

Long-Term Outcomes:

- Increased employability and career progression. Data from programs like *CLOCK Your Skills* show that mentoring can lead to formal accreditation and professional recognition, boosting career trajectories
- Enhanced social mobility and inclusion, especially for marginalized groups
- Creation of a sustainable talent pipeline, ensuring long-term benefits for industries and communities



In conclusion, mentoring in non-formal education bridges gaps in traditional systems, fostering resilience, adaptability, and lifelong learning. Its proven impact highlights its essential role in preparing individuals to thrive in complex, evolving environments.

Strategies for Non-Formal Learning in Mentoring

1. Experiential Learning:

- Engage mentees in hands-on activities such as projects, internships, or simulations that mirror real-world challenges.
- Encourage reflection on experiences to derive meaningful insights and learnings.

2. Individualized Approach:

- Tailor mentoring plans to align with the mentee's interests, strengths, and aspirations.
- Use flexible methods to accommodate diverse learning styles and paces.

3. Collaborative Learning:

- Foster peer-to-peer learning through group mentoring sessions or collaborative projects.
- Encourage the mentee to engage with their community or network, building teamwork and social skills.

4. Goal-Oriented Development:

- Set clear, achievable objectives and milestones to maintain focus and motivation.
- Incorporate activities that build specific skills, such as communication, leadership, or creative problem-solving.

5. Empowerment Through Reflection:

- Use reflective practices like journaling or guided discussions to help mentees evaluate their progress and identify areas for growth.
- Encourage autonomy by involving mentees in decision-making processes.

Activities for Non-Formal Learning in Mentoring

1. Skill-Building Workshops:

- Conduct interactive sessions on topics such as project management, digital tools, or creative thinking.
- Include practical exercises like role-playing or case studies to reinforce learning.

2. Real-World Projects:

- Assign mentees tasks that require applying their skills, such as organizing events, creating content, or leading small initiatives.
- Pair these activities with regular feedback sessions to track progress and address challenges.

3. Shadowing and Observation:

- Allow mentees to observe professionals or mentors in action, providing exposure to real-world practices and problem-solving techniques.
- Follow up with debriefs to discuss learnings and insights.

4. Community-Based Activities:

- Engage mentees in social action projects, volunteering, or community events that promote civic engagement and teamwork.
- Use these activities to build empathy, collaboration, and leadership skills.

5. Reflective Discussions and Mentorship Meetings:

- Schedule one-on-one or group mentoring sessions to explore the mentee's progress, challenges, and aspirations.
- Use open-ended questions to encourage critical thinking and self-awareness.

6. Creative Expression and Problem-Solving:

- Encourage the use of art, writing, or other creative outlets to help mentees express themselves and explore innovative solutions to problems.
- Examples include creating vision boards, designing prototypes, or storytelling exercises.

7. Simulation and Role Play:

- Use scenarios or role-playing to simulate real-life challenges, such as pitching an idea, resolving a conflict, or managing a team.
- Provide feedback to help mentees refine their strategies and approach.

By implementing these strategies and activities, mentoring in non-formal learning environments can empower youth to develop the confidence, skills, and adaptability they need to thrive in their personal and professional lives.

Pills of methodologies

Cooperative learning

Cooperative learning is a teaching methodology where students work in structured groups to achieve shared academic goals while simultaneously developing interpersonal skills. This approach fosters active engagement, interdependence, and individual accountability, ensuring that all members contribute to and benefit from the collective effort (Johnson & Johnson, 1999).

Through collaborative problem-solving and dialogue, learners build knowledge together, leveraging their diverse perspectives and abilities to enhance understanding and performance. Cooperative learning integrates both academic success and the cultivation of essential social competencies, such as communication, teamwork, and conflict resolution.

The key elements are:

- 1. Positive Interdependence**
Group members rely on one another to achieve their goals, ensuring everyone contributes meaningfully.
- 2. Individual Accountability**
Each student is responsible for their contribution and learning, which is assessed individually to prevent "free-riding".
- 3. Face-to-Face Interaction**
Students engage directly with one another, sharing ideas and solving problems collaboratively.
- 4. Interpersonal and Small-Group Skills**
Effective communication, conflict resolution, and teamwork are integral components taught alongside academic content.
- 5. Group Processing**
Teams reflect on their dynamics and outcomes to improve future collaboration.

Benefits

Research shows that cooperative learning enhances academic performance, promotes critical thinking, and fosters positive relationships and social skills among students (Slavin, 2014).

Peer-to-peer learning

Peer learning refers to a collaborative educational process in which students engage with and learn from one another, without immediate reliance on formal instruction by teachers. This approach emphasizes the co-construction of knowledge, mutual support, and shared responsibility in achieving learning outcomes (Boud, 2001).

Rather than focusing solely on the transmission of knowledge, peer learning promotes critical thinking, communication, and interpersonal skills, as learners actively exchange ideas, clarify doubts, and challenge perspectives.

The key elements are:

1. **Active Participation**

Learners take an active role in their education by discussing, teaching, and learning together.

2. **Mutual Benefits**

Both the peer "teacher" and the "learner" gain a deeper understanding through reciprocal teaching and shared inquiry.

3. **Diverse Perspectives**

Students bring varied experiences and viewpoints, enriching the learning process and fostering inclusivity.

4. **Learning by Teaching**

Explaining concepts to peers consolidates the explainer's understanding while providing accessible explanations for others.

Benefits

Peer-led learning often creates a more relatable and less intimidating environment, encouraging active participation (Topping, 2005). Therefore collaborative interactions foster interpersonal growth and confidence. Also explaining concepts to peers reinforces the tutor's understanding while providing clarity for the learner.

Learning by doing

Learning by doing is an educational method that emphasizes active participation and hands-on experience as the foundation for acquiring knowledge and skills. This approach encourages learners



to immerse themselves in practical tasks, experiment with real-world challenges, and reflect on their experiences to derive meaningful insights. It aligns with constructivist theories, which assert that knowledge is built through active engagement with the environment (Kolb, 1984).

Rather than relying solely on theoretical instruction, learning by doing fosters a connection between abstract concepts and their practical applications, making learning more relevant and impactful.

The key elements are:

1. **Experiential Focus**

Learners engage in real or simulated activities that mirror practical, real-world situations.

2. **Contextual Learning**

Knowledge is applied in context, enhancing understanding and the ability to transfer skills to new situations.

3. **Iterative Process**

Learners are encouraged to experiment, learn from outcomes, and refine their approach through feedback and reflection.

4. **Self-Directed Discovery**

The methodology promotes autonomy as learners take ownership of their learning journey, making discoveries through action and inquiry.

Benefits

Practical activities develop technical and soft skills more effectively than passive learning. Also, learners analyze, adapt, and solve problems in dynamic environments, structuring meaningful learning.

NATIONAL CONTEXTS ANALISYS

Creative Careers in Sweden

Organization: Folkuniversitetet Umeå

Sweden's creative industries, including music, gaming, design, and film, significantly contribute to its economy and global reputation. The government actively supports these sectors through grants, subsidies, and initiatives led by bodies like the Swedish Arts Council. Tax incentives and funding opportunities are available, especially for startups and freelancers. Sweden's education system, with institutions like Konstfack and the Royal Institute of Art, fosters creative talent by emphasizing innovation, practical skills, and interdisciplinary learning. Creative careers benefit from the country's strong tech ecosystem, promoting integration with digital innovation such as AI, VR, and gaming. However, challenges exist, including income instability for freelancers, the need for greater diversity, and increasing global competition. Despite these, Sweden's creative sectors thrive on global demand for its design, music, and tech expertise.

Opportunities lie in exporting creative products, leveraging cross-sector collaborations, and furthering Sweden's leadership in sustainable and inclusive creative practices. Beyond economic impact, these industries enrich Sweden's cultural identity and promote inclusivity and environmental consciousness, cementing the nation's reputation as a global creative hub.

Sources:

1. [Europa Regina](#)
2. [Regeringskansliet](#)
3. [konstfack.se](#)
4. [Kungl. Konsthögskolan](#)
5. [Investment Opportunities in Stockholm](#)

Creative Careers in Italy

Organization: Mulab

Italy's cultural heritage significantly influences its creative and cultural industries (CCI), contributing approximately 5.8% to the national GDP (Symbola Foundation, 2023). Key sectors include fashion, design, film, and publishing, which thrive in hubs like Milan, Rome, and Florence. The demand for

digital skills in areas such as video production, social media management, and gaming has grown significantly, driven by global trends.

Despite these opportunities, creative professionals face challenges like precarious contracts, limited funding, and bureaucratic barriers. Youth unemployment remains high (20.6% in 2023), affecting aspiring creatives. However, government initiatives like "Cultura Crea" and EU funding programs aim to support startups and freelancers in the sector.

The rise of coworking spaces, incubators, and online platforms has enabled networking and skill development. Sustainability and heritage preservation are emerging trends, with younger professionals integrating traditional Italian craftsmanship into modern, eco-conscious practices.

Sources:

1. [Symbola Foundation Report](#)
2. [ISTAT Data](#)
3. [EU Creative Europe Program](#)

Creative Careers in North Macedonia

Organization: Press To Exit

North Macedonia's creative sector has grown significantly over the past three decades. However, challenges such as insufficient funding, a lack of formal creative education pathways, and limited career prospects hinder the sector's full potential. The country's creative industries include art, design, music, film, and crafts, and they strongly emphasize preserving traditional crafts while integrating them into contemporary practices.

Key institutions like the Ministry of Culture and the European Union's funding programs play vital roles in fostering creative careers. Initiatives like the Creative Europe program and Erasmus+ projects have helped local artists and cultural practitioners access international networks and funding. However, regional disparities persist, with the capital, Skopje, monopolizing most resources and opportunities. This has been challenged to a degree by decentralizing the resources and motivating the creatives living and working outside of Skopje to organize and act. Press to Exit, as a member of JADRO - the Association of the Independent Culture Scene has actively participated in many local and national initiatives contextualized around more significant opportunities and participation outside of the capitol.

Educational institutions, such as the Faculty of Fine Arts in Skopje, offer specialized programs in

creative fields. Still, creatives need more interdisciplinary and business-oriented training. Such training limits their ability to commercialize their work or transition into global markets. Moreover, the need for a unified strategy for creative sector development and weak public-private partnerships further stifle growth. In that regard, Press to Exit and some other NGOs active in the art and culture have provided opportunities for non-formal education and mentoring programs to help prepare and encourage aspiring creatives to forge better-informed careers in the creative sector.

In addition, and despite these challenges, grassroots movements and NGOs (many affiliated with JADRO – the Association of the Independent Art Scene) have driven innovation and promoted cultural dialogue. They focus on youth engagement through mentorship and workshops, preparing the next generation of creatives for the digital and globalized world. Policy reform is critical to addressing systemic issues and effectively leveraging North Macedonia's cultural assets. Investments in creative education, enhanced funding mechanisms, and supportive networks can foster sustainable careers and contribute to the country's socio-economic development.

Sources and References:

1. [Creative Europe Program Reports \(European Union\)](#)
2. ["Mapping the Creative Industries in North Macedonia" \(Ministry of Culture, North Macedonia\)](#)
3. [Erasmus+ Program Reports \(2020–2023\)](#)
4. [UNESCO's Creative Economy Reports \(2013, 2022\)](#)
5. ["Cultural and Creative Industries in the Balkans" \(Balkan Cultural Heritage Institute\)](#)

Creative Careers in Spain

Organization: Rinova

Spain is the fifth European country with the highest production in Creative Industries after Germany, UK, France and Italy. Spain's creative economy contributes 5.75% (European average: 6.64%) to GDP, employing over 700,000 people. The country is home to a thriving ecosystem of SMEs, startups, and global brands, particularly in fashion and design. Spain is emerging as a leader in the gaming industry, with companies like Social Point and Gameloft operating from the country.

Fields like film, fashion, music, and digital media are flourishing, but systemic barriers often hinder access and progress. These include unstructured career paths, endemic job insecurity, relying on

informal networks, and costs of training and establishing a career in fields such as fashion, film and TV, where entry roles and internships are poorly paid. Opportunities and training is concentrated in urban areas such as Barcelona and Madrid. Music education in public schools is limited, leaving many aspiring musicians reliant on private tuition. For performers, unstable funding for theatres and lack of secure employment create precarious working conditions.

Careers advice and VET institutions have to adapt to accelerating digital change, which has disrupted many creative industries. Whilst opening up new possibilities and markets, the digital revolution has undermined artists' intellectual property and income sources. Demand for continuous upskilling and expensive software licenses can limit accessibility. Government is putting emphasis on entrepreneurship and start up initiatives, but bureaucracy and a lack of entrepreneurial training hinder young creatives from launching successful businesses.

Sources and References:

1. [Vocational Education and Training in Spain. Short description](https://www.cedefop.europa.eu/files/4214_en.pdf)
https://www.cedefop.europa.eu/files/4214_en.pdf
2. [Professional classifications in Spain](#)
3. [Creative Industries Spain](#)
4. <https://www.madrid.es/UnidadesDescentralizadas/AgenciaParaElEmpleo/Noticias%20y%20publicaciones/ProyectosEuropeos/Creative/CREATIVE%20INDUSTRIES%20A%20GROWING%20SECTOR%20IN%20SPAINfinal.pdf>

Creative Careers in Croatia

Organization: Urbani Sèpare

Croatia's cultural and creative industries (CCI) are among the fastest-growing sectors, reflecting trends across the European Union. Encompassing diverse fields such as music, film, publishing, media, design, architecture, photography, and video games, the sector has demonstrated significant economic impact, with the film and video game industries showing particularly strong growth potential.

The CCI sector in Croatia consists of 45 activities grouped into 12 subsectors, as defined by the Croatian Competitiveness Cluster for Cultural and Creative Industries (HKKKKI). Of these, 43 are fully creative, while two are partially creative.

In 2022, the sector included over 19,000 enterprises, employing more than 61,000 people, with an average monthly gross salary of €1,436 (Croatian Bureau of Statistics). In 2019, CCIs contributed 3.1% to Croatia's GDP, generating approximately 10.1 billion HRK in gross value added, and accounted for 3.51% of the national workforce.

However, the COVID-19 pandemic significantly impacted the CCI sector, resulting in an 8.4% overall decline—one of the steepest downturns among economic sectors. The music and performing arts subsector was hit hardest, with a 40.8% revenue drop, followed by the film industry at 35.9%.

Despite these challenges, some subsectors exhibited resilience. Fields such as computer programming, gaming, new media, architecture, and cultural heritage institutions like museums and libraries managed to weather the crisis better, underscoring their adaptability and growing importance within the sector.

Mentorship for Youth in CCI

Mentorship for young people in Croatia is available through various channels; however, the landscape is fragmented and lacks continuity, particularly in the CCI. Key forms of mentorship include:

- University Career Guidance and Development Counseling Centers - These services are available to all students, not specifically those in CCIs. They provide general career guidance, support with study and profession choices, assistance with motivation-related challenges, and guidance for prospective students.
- Croatian Employment Service - Career Information and Counseling Centers focus on enhancing users' personal potential for lifelong career development. They offer advice on job searching, creating professional opportunities, and improving job-seeking techniques. However, these services are general and not specifically tailored to young people in CCIs.
- Internships and Volunteer Programs - Many students (depending on the university) can apply for internships within cultural institutions and organizations, where they are guided by a mentor throughout the working process. Additionally, anyone can volunteer in cultural institutions or NGOs, if they offer a structured volunteer program.
- Programs run by NGOs - In CCIs, particularly the arts, mentorship is typically offered through workshops, festivals or public calls for participation in projects. These initiatives provide young artists with mentorship and skill development opportunities, but only during specific activities or events.
- Mentorship through hubs and incubators - In these settings, the focus is primarily on business development, supporting the growth of ideas or startups. While valuable for fostering innovation and entrepreneurial skills, they rarely address broader career development needs.

While these avenues provide young individuals with valuable opportunities, they are often limited to short-term projects or events. Comprehensive and structured mentorship programs that guide individuals throughout their careers are almost non-existent in Croatia's CCIIs. This gap is particularly pronounced in the arts, where support is usually tied to specific activities like public calls or workshops aimed at skill development rather than offering holistic, long-term career growth. Mentorship through hubs and incubators, though beneficial for early-stage development, is often restricted to the business side of creative work. It seldom addresses the broader, multifaceted needs of individuals pursuing sustainable creative careers.

Resources:

1. Kulturne i kreativne industrije u Republici Hrvatskoj – prije i nakon COVID-19, Ministarstvo kulture i medija RH, ZAMP, 2022. [kkicovid19_studija.pdf](#)
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CASE STUDIES

Organization: Folkuniversitetet Umeå

Context and good practices

Balettakademin (The Ballet Academy, 'BA') is Folkuniversitetet's dance school that offers training in various dance styles at basic and advanced levels for dancers of all ages. The school has a long history and is recognised for its high quality of teaching and skilled teachers. In addition to dance courses, BA organises performances, workshops, and other events to promote dance and culture. They also work on various projects to bring dance to young people in rural areas in northern Sweden and to promote dance as a method for better health.

BA aims to make dance accessible to everyone, regardless of age and experience level. BA offers courses that promote both professional careers in dance and personal development, confidence and health. The school contributes to community and inclusion through dance and works to promote dance and culture in society. BA strives to make dance a self-evident art form and enrich Sweden's cultural life, while serving as a platform for trained dance teachers to contribute to the growth of individuals. Teachers at the school say that some of their motivations in their work are to spread dance to different target groups, to make it a self-evident art form, to strengthen the status of dance teachers and to take part in young people's journey and assist them in their personal and artistic development. A strong driving force is to be a role model and support teenagers during their formative years. In addition to mentoring young people, an important part of their activities is to give young dancers the opportunity to develop themselves as leaders and mentors to others. BA has developed a programme of mentoring, which is outlined in the following section.

Non-formal and Mentoring learning models

Key methods/approaches used, key activities carried out illustrating those methods, the partnership and the partners, and other stakeholders involved

An essential aspect of deepening one's expertise in a field is the ability to share knowledge and become a leader. To offer this opportunity to creative young individuals and ensure a competent talent pipeline, BA has developed a program for dancers aged 15 and above who are passionate and have made significant progress in their skills development. These young dancers assist a trained



teacher for at least one year, observing and gradually taking on responsibilities by leading groups through exercises based on the teacher's planning.

The focus during this period is on developing skills in leading and managing various types of groups. After this initial phase, the young dancers begin to lead groups independently, with substantial support from experienced teachers through mentorship. They may receive prepared lesson plans and collaborate with the teacher in creating them. This phase includes three mentorship meetings to discuss the teaching process. In the final stage, the young dancers lead groups independently, with trained teachers available as mentors for support and guidance on potential challenges.

The mentorship program increases interest in dance and shows young people that a career in dance is attainable. Teachers at BA have observed significant growth in young individuals who take on responsibilities, lead groups, create performances, engage with parents, and communicate with other organisations. At the same time, the mentorship programme provides BA with strong new leaders, which is much needed, as teaching dance is a very demanding job.

Spaces and community

BA, centrally located in Umeå, serves not only the city but also its surrounding municipalities. They offer dance instruction in schools, including in the project "Creative School," which is funded by the Swedish Arts Council, which aims to integrate art and culture into the educational system. Through encounters with professional cultural practitioners, students up to the age of 16 are given the opportunity to develop their creativity, experience professional artistic expressions, and cultivate a deeper understanding of culture. BA plays a vital role in this initiative, offering young people the chance to discover dance as a form of cultural expression. Teachers at the academy highlight that the project enables them to introduce dance as an artistic medium to young audiences, often in smaller towns where access to such opportunities might be limited.

Embracing the motto "everyone can dance, everyone should get to dance", the academy fosters interest in dance, even if students do not pursue it independently after the project ends.

Another significant endeavour is the "Dance for Health" project, which focuses on enhancing mental well-being and social connectedness among young people through non-competitive dance and movement. This program is free for participants and is funded by the municipality and healthcare services. BA also organises a variety of events, workshops, dance camps, performances, and targeted projects. They offer short, free dance performances in public spaces across Umeå, participate in fairs, and provide complimentary trial dance classes. Annual performances by the academy's various dance groups are a highlight, often conducted in collaboration with other organisations and venues.

Case study I

Aim:

To provide creative young individuals with the opportunity to deepen their expertise in dance, develop leadership skills, and become future leaders in dance at Balettakademin. The program aims to create a nurturing environment where young dancers can grow both personally and professionally.

Need/s:

There is a need for a competent talent pipeline to ensure the continuity of high-quality dance instruction and leadership within the dance community.

Additionally, young dancers require guidance and opportunities to develop their leadership and teaching skills in a structured manner.

Methodology and tools:

The program involves young dancers aged 15 and above who have demonstrated passion and significant progress in their development.

These dancers assist a trained teacher for at least one year, starting with observation and gradually taking on responsibilities. They are provided with lesson plans, opportunities to collaborate on lesson creation, and mentorship meetings to discuss their progress.

Activities:

Participants observe the trained teacher, lead groups through exercises based on the teacher's planning, and eventually lead groups independently. The program includes three mentorship meetings where the teacher and young leader discuss teaching methods, challenges, and solutions. In the final stage, young dancers lead groups independently with the support of mentors available for guidance.

Competences:

Participants develop leadership and group management skills, lesson planning, and teaching abilities. They gain confidence in their ability to lead and inspire others, improve their communication skills, and learn to handle various group dynamics.

Spaces:

The program takes place in BA's dance studios and classrooms, providing a professional and supportive environment for learning and growth. These spaces are equipped with the necessary resources to facilitate effective teaching and mentoring.



Social impact:

The program increases interest in dance among young people and demonstrates that a career in dance is attainable. It fosters a sense of responsibility and achievement in participants, who also contribute to the dance community by becoming strong new leaders. The initiative strengthens the overall quality and sustainability of dance education.

Case study 2

Aim:

To integrate art and culture into the educational system, providing students with opportunities to develop their creativity, experience professional artistic expressions, and cultivate a deeper understanding of culture through dance.

Need/s:

There is a need to enhance cultural education and provide access to artistic expressions for students, especially in smaller towns where such opportunities might be limited. The project aims to bridge this gap by bringing dance and culture directly into the educational environment.

Methodology and tools:

The project involves professional cultural practitioners, including dance instructors from BA, who conduct dance workshops and sessions within schools. The focus is on creating immersive and interactive experiences that allow students to engage with dance as an art form.

Activities:

Dance workshops, professional artistic experiences, and cultural education sessions are conducted in schools. These activities are designed to be inclusive and accessible, ensuring that all students, regardless of background, can participate and benefit. The project also includes interactions with professional dancers and exposure to various dance styles.

Competences:

Students develop creative skills, cultural appreciation, and artistic understanding. They gain confidence in their ability to express themselves through dance and improve their coordination and physical fitness.

Spaces:

The project takes place in schools, including those in smaller towns with limited access to cultural opportunities. This ensures that students from diverse backgrounds can experience the benefits of dance education within their own communities.

Social impact:

The project fosters interest in dance and broader cultural awareness among young audiences. It helps to democratize access to the arts, ensuring that all students can engage with and appreciate dance. The initiative contributes to the overall cultural enrichment of the community and supports the development of well-rounded, culturally aware individuals.

Case study 3

Aim:

To enhance mental well-being and social connectedness among young people through the therapeutic and expressive power of dance.

Need/s:

Addressing the growing need for mental health support and social interaction opportunities for young people in a non-competitive and inclusive environment.

Methodology and tools:

Offering free, non-competitive dance and movement sessions that focus on expression, relaxation, and social interaction.

Activities:

Undemanding dancing together with other young people under the guidance of educators with specialised instructor training in the 'dance for health' method.

Competences:

Participants develop improved mental well-being, enhanced social skills, physical health, and a sense of community. They also gain confidence and self-expression abilities through the supportive and creative environment.

Spaces:



The program takes place in BA's dance studios and classrooms, providing a professional and supportive environment

Social impact:

The project leads to improved mental health and increased social connectedness among young people. It creates a supportive community where individuals feel valued and empowered while offering greater access to dance for all, regardless of background or experience level.

Organization: Mulab

Context and good practices

For twenty years, supporting young people in creative careers or those focused on the use of creativity, which is one of the strongest tools for the development of soft skills, inclusion, and well-being, has been one of the key points of all the work of the Mulab Association, which in its first years of activity was a VET.

The job crisis of recent years and the growing youth unemployment have increasingly pushed our research toward creative methodologies as a growth tool for young people.

For Mulab a key point is to help young people build the awareness that a creative career can be long, tiring, and frustrating, that recognition can arrive late, and that it is not a given that one will achieve success in a mainstream sense - also because Italy is a small and fragmented country and the possibilities are not so many - but, on the other hand, the creative sector brings other riches: values, people, social network, inclusion, new visions.

In recent years we have participated in various European projects oriented in this direction: Talent Matching Europe, CREUS (awarded as good practice), and Big Time Take Over and we have participated as an association and as individuals in the diffusion of the CLOCK YOUR SKILLS accreditation system. At a national level, since 2020 we have been carrying out with Forma Camera - special agency of the Rome Chamber of Commerce, an orientation project on live entertainment professions for high schools called Dietro le Quinte (Behind the scenes).

Non-formal and Mentoring learning models

Our main tools are mentoring, peer-to-peer learning, and learning by doing. We generally involve in our projects young people aged 15 and up and we favor a support approach for young people, encouraging them to find solutions on their own as much as possible (Big Time Take Over, Dietro le Quinte).

In Italy, our main partners are the Teatro Villa Pamphilj in Rome, Teatro Verde in Rome, Forma Camera - special agency of the Rome Chamber of Commerce, Frammaradio, a youth radio station in Monterotondo, and the Association "Il Giardino in festa".

Other stakeholders involved are teachers, families, associations, and local administrators.

Spaces and community

We do not work in a single space, our actions, when possible, privilege provincial realities, for instance Teramo, or peripheral realities, such as the community of Monterotondo, in the metropolitan belt of Rome or the township of Corviale where the community is more at risk of social exclusion.

The work with schools is instead carried out in the two theatres that collaborate with us, both in the centre of Rome, but involving high schools from all over Rome and the province. A choice made to give the possibility to kids who would never do so to go to the centre.

Case study I

DIETRO LE QUINTE

(Behind the scenes)

Aim:

1. Orient young people on what the live entertainment sector is.
2. Develop soft skills

Need/s:

1. Children of technology are increasingly less likely to go to the theatre and to live entertainment in general, except for mega-events, and are therefore less and less aware of the power of aggregation and the social impact that these places have.
2. Empowering Creativity as a Tool for Problem Solving

Methodology and tools: Mentoring, Learning by Doing, Team Working, Self Reflection

Activities: After a brief induction, the young people, divided into groups, must produce a short video over three days on a track with pre-established constraints, including the construction and mandatory use of puppets.

Competences: Creative Thinking, Problem Solving, Team Working, Learning to learn, Self Awareness, ICT Skills

Spaces: Teatro Villa Pamphilj, Teatro Verde

Social impact:

1. promotion of the arts, knowledge, and crafts of the entertainment industry
2. convey to young people the concept that you can learn a lot while having fun

3. Strengthening the concept of sharing spaces and experiences to improve society

Case study 2

Big Time Take Over – BTTO Erasmus Plus

Aim:

Create a group of young digital activists capable of producing positive content on topics that their peers can share at the European level on the model of the Digital Take Over

Need/s:

The project was carried out starting from the final phase of CoVid19 and intended to give the young people, locked at home for a year, new tools and perspectives for using digital, also to overcome isolation and social exclusion

Methodology and tools:

Mentoring, Learning by Doing, Team Working, Self Reflection

Activities:

The young people formed a group, gave themselves a name and structured themselves like a brand. Then they analyzed the pros and cons of using social media and created video clips and a video podcast on the topic. They also held two conferences in the Corviale area in front of industry experts and local administrators.

Three representatives of the group participated in the international mobility and created the transnational group B.E.E. Active.

Competences: Creative Thinking, Problem Solving, Team Working, Learning to learn, Self Awareness, ICT Skills, Active Citizenship

Spaces: CIC Corviale, neighborhood of Corviale, Teatro Villa Pamphilj

Social impact: Two years after the end of the project, the group still exists. Most of the original group attends a small club where they carry out territorial political activities (environmental actions, in defense of gender politics). In the summer, they all work at a film festival in Corviale.

Four of them are pursuing an artistic career.

In all these activities, they have been followed by the extended circle of their friends, forming an active community of about 30 young people.

Organization: Press to Exit Project Space - Skopje, North Macedonia

Context and Good Practices

Press to Exit Project Space, based in Skopje, North Macedonia, focuses on empowering young people from disadvantaged neighborhoods by creating accessible pathways into Europe's Creative and Cultural Industries (CCI). The organization's projects aim to bridge gaps in access to creative career opportunities, using innovative training and mentoring approaches.

The Pathways to Creative Careers project builds on Press to Exit's extensive experience in curating educational programs that support young people's creative development in visual arts, performance, and curatorial practices. Key objectives include fostering creative entrepreneurship, promoting youth civic engagement through collective creative action, and guiding young people into sustainable creative careers.

Press to Exit has a strong background in collaborating on transnational initiatives, such as P4CA (Partnership for Creative Apprenticeships) and BIGTIME TAKEOVER, which demonstrated the effectiveness of their mentorship and educational models. These projects have become a foundation for the organization's good practices, emphasizing empowerment, collaboration, and creative growth.

Non-formal and Mentoring learning models

Press to Exit Project Space utilizes non-formal education and mentoring models to support young people in their creative careers. The key approach involves hands-on learning through creative development in visual arts, performance, and curatorial practices. This is done by fostering peer-to-peer mentoring and cross-disciplinary collaboration, where experienced professionals mentor young participants, offering guidance on both creative processes and career development.

Key activities include:

Creative Mentoring Exchange: Transnational co-production labs and online mentoring workshops, where youth collaborate with mentors from diverse cultural and creative sectors.

Collective Action Projects: Co-production of resources like the Creative Careers Pathways Model and a toolkit to empower young people to engage in collective civic action.



Visiting Curatorial Initiative: Curators and artists mentor young creatives in producing new work, enhancing their professional skills.

The partnership includes key collaborators like MKC (Youth Cultural Center), Jadro (Social-Cultural Space Center), and the Museum of Contemporary Art in Skopje, alongside regional and EU-based partners, ensuring a broad, supportive network of stakeholders dedicated to youth development in the Creative and Cultural Industries.

Spaces and community

Press to Exit Project Space is deeply embedded in the cultural landscape of Skopje, working closely with neighborhoods and communities to foster local engagement. Activities are hosted at key cultural hubs, including: MKC - Youth Cultural Center, Social-Cultural Space Center-Jadro, and Museum of Contemporary Art Skopje, all of which serve as vibrant platforms for creative and civic expression. These spaces are not only venues but act as communal centers where young people from disadvantaged and marginalized neighborhoods can access opportunities in the Creative and Cultural Industries.

The local community involvement is central to Press to Exit's mission. Through exhibitions, workshops, and mentorship programs, the organization addresses social needs such as youth unemployment, lack of creative opportunities, and limited access to cultural education. The focus on creating accessible pathways for youth from diverse backgrounds fosters social inclusion, empowering young people to become active participants in their communities through collective artistic action and civic engagement projects.

Case study I

Partnerships for Creative Apprenticeships (P4CA), Erasmus+ Project

2019-2022

Aim:

P4CA focused on integrating work-based learning opportunities into the Cultural and Creative Industries (CCIs) to bridge the gap between education and professional practice. Recognizing the lack of structured apprenticeship programs tailored to CCIs, this project aimed to establish innovative partnerships that supported both young people and industry professionals. It fostered collaboration between creative organizations, educational institutions, and CCIs to build sustainable apprenticeship pathways.

Need/s:



P4CA addressed the pressing need for increased access and inclusivity in the CCI while tackling structural challenges faced by small and micro-businesses. These businesses often lack the resources or capacity to host apprenticeships effectively. By implementing cooperative networks, peer review and development groups, and competence validation frameworks, P4CA empowered the sector to overcome these limitations. The program's emphasis on international mobility further strengthened the adaptability and global outlook of both apprentices and trainers.

Methodology and tools:

P4CA focused on building partnerships between creative organizations, educational institutions, and micro-businesses to support sustainable apprenticeships in the Cultural and Creative Industries (CCIs). Key activities included hands-on apprenticeship placements facilitated by trained mentors and regular feedback to ensure quality. The project utilized several tools:

Country Reports & Infographic Summaries

Occupational Profile for Apprenticeship Coaches

Non-formal Learning Pathway & Competence Framework

Toolkit for Apprenticeship Coaches

Open Educational Resource (OER)

Good Practice Guide

Accreditation Pathway Navigator

These tools ensured quality and inclusivity while building sector capacity.

Activities:

P4CA developed a comprehensive training program for apprenticeship coaches and in-house trainers, incorporating the CLOCK YOUR SKILLS framework to validate apprentices' competencies. Key activities included:

Transnational peer-to-peer knowledge exchange online during the Covid pandemic, facilitating the co-creation of a toolkit for Creative Apprenticeship Coaches.

Post-pandemic, the toolkit was piloted and validated with practitioners.

A 5-day blended learning event in Pecs, Hungary, and a 3-day staff training event in Matera, Italy.

Dissemination of project results through a Final Conference in Skopje, Macedonia, and National Multiplier Events in 5 countries.

Competences:

The P4CA project developed a Competence Framework and Occupational Profile for Apprenticeship Coaches in the Cultural and Creative Industries (CCIs). This framework outlined the essential skills and knowledge required for apprenticeship coaches to effectively support young people entering the sector. It included competencies related to mentoring, assessing apprentices' progress, and understanding the unique demands of creative industries. The profile also emphasized the importance of cross-sector collaboration, adaptability, and the ability to navigate both the creative and educational aspects of apprenticeships. This comprehensive approach ensured that apprenticeship coaches were well-equipped to guide apprentices towards successful careers in the CCIs.

Spaces: Activities were rooted in both local creative hubs and international networks, ensuring the inclusion of diverse geographic regions. The program actively involved micro-businesses, creative organizations, and local communities, addressing the unique social and economic needs of underrepresented areas. International mobility opportunities further expanded the reach and impact of the program, building a global perspective for young creatives.

Social impact: P4CA demonstrated the potential of cooperative networks and innovative learning models to address systemic challenges in the CCIs. By validating and accrediting skills through CLOCK YOUR SKILLS, the program empowered young creatives and trainers, enhancing employability and professional growth. The initiative fostered inclusivity, diversity, and capacity-building, contributing to the sustainable development of the CCIs as a key driver of the European economy.

Case study 2

The ECHO CURVE project, 2024 supported by the Swiss Cultural Program, Serbia.

Aim:

The ECHO CURVE project aimed to create a dynamic space for creative expression and cultural dialogue by bringing together emerging artists from Novi Sad, Zagreb, and Skopje. Focused on process and research-based practices, the project emphasized both educational and creative aspects. The initiative encouraged artists to explore new media practices, performances, spatial and audio-visual installations, and textual experiments. By engaging with experienced lecturers, curators, and partners in each city, the project provided participating artists with valuable opportunities to expand their artistic reach, develop new skills, and present their work to local audiences.

Need/s:



The project addressed the pressing need for emerging artists in the region to access opportunities for professional development, especially given the limited support for young artists post-graduation. With many young people leaving their home countries in search of better opportunities, ECHO CURVE provided an essential platform for skill-building and cultural exchange. By fostering cross-border dialogue among artists from Novi Sad, Zagreb, and Skopje, the project aimed to strengthen regional ties and promote artistic practices that reflect contemporary social concerns, enhancing opportunities for further professional growth in the region.

Methodology and tools:

The project utilized a combination of open calls, workshops, mentoring, and public engagement to achieve its goals. Artists were selected through a regional open call, with curators from each partner organization overseeing the selection process. Workshops, both in-person and online, enabled continuous guidance and feedback on the artists' works. The project's methodology centered on collaboration, knowledge sharing, and fostering artistic experimentation. Tools such as online platforms, mentorship sessions, and documentation of the project activities allowed for extensive networking and the sharing of educational resources, making the project accessible to a broader audience through its online presence.

Activities:

The project involved several key activities, starting with the open call and artist selection process. Afterward, the selected artists participated in workshops in Zagreb and Skopje, where they worked closely with curators, lecturers, and other professionals. The central phase of the project included regular online meetings and feedback sessions, followed by the production of new artworks. The final phase culminated in an exhibition in Novi Sad, where the works created throughout the project were displayed, and public discussions were held. All project activities were recorded and published online, ensuring the wider accessibility of the project's educational content and outcomes.

Competences:

The ECHO CURVE project contributed to the development of various competencies among the participating artists. These included artistic skills related to new media practices, installations, and performance art, as well as curatorial and project management skills. The artists also gained valuable experience in public speaking and networking through presentations, lectures, and discussions with mentors, curators, and audiences. By engaging in cross-border collaborations, the artists improved their understanding of different art scenes and cultural contexts, fostering both personal and professional growth.

Spaces:



The project took place in three distinct cultural hubs: Novi Sad, Zagreb, and Skopje. Each city provided a unique artistic and cultural environment, offering participants the opportunity to engage with diverse artistic traditions and local art scenes. The project utilized established cultural venues and spaces for the workshops, exhibitions, and public discussions, including those run by the partner organizations—Project EXP in Novi Sad, ACC “Attack!” in Zagreb, and Press to Exit in Skopje. These spaces played a crucial role in facilitating the exchange of ideas and the presentation of the final works.

Social impact:

ECHO CURVE had a significant social impact by promoting cross-border collaboration and artistic dialogue among emerging artists in the region. The project empowered young artists to expand their networks, gain new skills, and engage with a broader audience, contributing to the overall development of the regional art scene. By incorporating public events, such as exhibitions and lectures, the project fostered a greater understanding of the social relevance of contemporary art and its potential to address societal concerns. The project's online documentation also allowed its impact to reach beyond the immediate participants, ensuring that the knowledge shared during the workshops and events could continue to inspire and educate a wider community.

Case study 3

BIGTIME TAKEOVER Erasmus+ Project 2021-2023

Aim:

The BIGTIME TAKEOVER project aimed to empower young people to harness their creativity and the potential of technology to give them a voice on issues affecting their lives. The project was based on the concept of a digital "takeover" – a model where users of a communications site monopolize that platform to curate and promote their own message and creative content. The initiative sought to encourage young people to take control of digital spaces, enabling them to express their ideas, values, and solutions to social challenges.

Need/s:

BIGTIME TAKEOVER responded to the growing need for young people to engage more actively with digital platforms in positive, impactful ways. With the increasing prominence of digital media in daily life, there was a need to empower youth to use these platforms not only for personal expression but also for advocating social change. The project aimed to address the gap in opportunities for young people to meaningfully contribute to conversations about the issues that matter to them, fostering a sense of agency and creativity in the digital space.

Methodology and tools:

The project used the "Takeover" model as its foundation, where young people would engage in creating and executing their own Creative Action Projects. These projects encouraged participants to use digital tools and platforms to develop content that reflected their views, concerns, and creative ideas, aiming to spark positive social change. Workshops and mentoring sessions were organized to equip the participants with the necessary skills, such as digital content creation, social media strategies, and project management. Digital platforms served as both the space for collaboration and the medium for sharing the creative outcomes with wider communities.

Activities:

The BIGTIME TAKEOVER project began with a series of workshops that helped young participants understand how to curate and manage content in digital spaces. After learning the essentials of digital engagement, the young participants were tasked with creating their own Creative Action Projects. These projects were designed to address relevant social issues and engage with communities through digital content. The final phase of the project saw the young people "take over" established platforms to share their work, from social media accounts to blogs and digital art spaces. Public exhibitions and online campaigns were also part of the project's closing activities, giving participants the chance to showcase their creations and share the impact of their work.

Competences:

BIGTIME TAKEOVER contributed to the development of several key competencies in young participants. These included digital literacy, creative content creation, and project management. Additionally, the project enhanced their ability to communicate effectively in digital environments, develop critical thinking regarding social issues, and collaborate with peers across different cultures. By working on the Creative Action Projects, participants gained valuable skills in leadership, teamwork, and the practical application of creative thinking to solve real-world problems.

Spaces:

The project utilized both physical and digital spaces. Workshops were held at MKC - Youth Cultural Center while the final Creative Action Projects were showcased on various digital platforms, including social media sites, blogs, and interactive websites. The digital spaces provided the participants with the autonomy to control how their work was shared and promoted, reinforcing the concept of the "takeover." The blending of physical workshops and digital engagement spaces allowed participants to experience a hybrid learning environment.

Social impact:



BIGTIME TAKEOVER had a significant social impact by giving young people the tools and platforms to speak out on the issues that mattered to them, ranging from local community concerns to global challenges. Through their Creative Action Projects, participants not only developed their personal creative and technical skills but also learned how to use their digital presence to drive positive social change. The digital "takeover" model empowered the youth to influence conversations on important issues, encouraging greater civic participation and awareness in the online world. The project's legacy continues as the content and campaigns created by the participants continue to inspire and engage others, promoting youth-driven social change in the digital age.

Organization: Rinova Malaga SL

Context and good practices

P2CC draws particularly upon experience of young people's empowerment in "BigTime Takeover" (2021-23 including MuLab and staff at Press2Exit). Although BigTime Takeover's objective was not directly to support young people to enter creative careers, it developed significant methodologies for youth empowerment and transnational creative collaboration with young people. See the Youth Powerpack developed by MuLab.

The experience of Creus (2018-20 including MuLab), supporting creative mentoring of young people in unconventional learning spaces, (awarded Erasmus Plus Good Practice status) is important. We can draw upon the tools and resources for Peer Mentors and the visual guides for mentors and mentees.

Also, alongside MuLab, we have worked in Hate Interrupter Teams (HIT), a youth-led media campaign countering online hate speech and YCreate aiming to empower young people in opposition to online hate, misinformation and fake news. Currently we are working with MuLab in HUMAN, a project taking forward this work in supporting young people to act as Digital Hate Interrupter Activists.

Non-formal and Mentoring learning models

P2CC brings together models of individual mentoring that have been developed in a series of projects arising initially out of the European Cultural Learning Network (2013-2015 including MuLab and staff from Urbani Separe), Talent Matching Europe (2016-18 including MuLab and staff from Urbane Separi and Press2Exit); Bridging the Gap Europe (2018-2020) – a project which initiated the Rinova Creative Mentoring Exchange. See also The Role of the Creative Mentor: a reflective review. Most recently, Partnerships for Creative Apprenticeships (2021-23 including Press2Exit) developed tools specifically for mentoring young people to enter creative careers and was also awarded Erasmus Plus Good Practice status. This project linked with the CLOCK Your Skills programme supporting professional accreditation for creative industries and business advisers. A key tool that we use in mentoring is the Creative Business Canvas. Some relevant materials supporting careers advisers in working with Migrant Entrepreneurs are also being developed in a current project, New Beginnings.

Spaces and community

P2CC drew upon the experience of Creative Agora (2022-2024, involving FolkUniversitetet and Urbani Separe) in developing a transnational digital community of practice for artist educators in participatory arts, exploring how community based practices can be transferred in a contemporary context through the potential of digital channels and platforms. The Creative Agora online Community Education Resource in particular was a model for a community-led approach to presenting the learning from the project. In P2CC WP4 the concept of Collective Action Projects draws upon the experience of Motivate2Create (2021-2023, involving Urbani Separe, and also awarded Erasmus Plus Good Practice status) which combined the traditions and values of Europe's community and participatory arts practice with social action projects. (SAPS), to provide learning activities, tools, resources and courses for community facilitators working in adult and community education. There are also useful learning materials about civic engagement and involving young people in arts-led neighbourhood renewal on the Culturad platform

Case study I

CREATIVE AGORA

Aim:

Learning resources and community platform for artist educators and participatory arts. Creative Agora aimed to provide a transnational digitally enabled community platform for exchange of learning among Europe's artist educators in participatory arts

Need/s:

CREATIVE AGORA promotes the European dimension in non-formal, participatory arts education for adults from Europe's disadvantaged and diverse communities. Focused upon the unique, intrinsic ability of community and participatory arts and creative expression to engage adults in learning who are alienated or excluded by traditional adult education offers, AGORA addresses 'artists as educators' as being critical to fostering educational and social inclusion for all.

Methodology and tools:

Project results include:

Technical Framework for Participatory Arts Education

Open Educational Resource for Digital Learning Community



Digital Learning Suite for Artist Educators: 3 modules and 6 case studies on Internationalisation, Health & Wellbeing and Social Impact of Participatory Arts

Activities:

Included 3 day LTT event in Budapest, presentation at the Arabesques Festival, Montpellier, France, Final Conference in Sweden and Multiplier Events in Spain, Hungary, Croatia and Poland

Competences:

Competence Framework and Occupational Profile for Artist Educators in Participatory Arts

Spaces:

Digital Learning Community online and physical events in Montpellier, Malaga (Malaga Jam), Budapest, Rijeka, Silesia and Sweden

Social impact:

The learning resources included a Module on social Impact of participatory arts and case studies of neighbourhood renewal in Rijeka

In the final months of the project, the results were disseminated to Adult Educators outside the creative sector, particularly in Sweden and in Ukraine

406 artist educators participated, comprising 154 who participated in the CoP and 252 who attended Multiplier Events.

Case study 2

Partnerships for Creative Apprenticeships (P4CA)

Aim:

P4CA aimed to apply new models to support delivery of Quality & Effective Apprenticeships in the CCI, by building the skills of apprenticeship coaches and In-House Company trainers to support young people to enter the CCI. It aimed to integrate work-based learning in the CCI and to offer validation and accreditation of competences through the CLOCK YOUR SKILLS framework.

Need/s:

P4CA addressed the potential of the CCI as a key driver for growth in the European economy, addressing needs for increased access and diversity, and the high proportion of small/micro-businesses who lack capacity or resources to take on apprenticeships. P4CA based its

approach upon cooperative networks, Peer Review & Development Groups, validation of competences and international mobility experiences to build the capacity of the sector.

Methodology and tools:

Country reports with infographic summaries

Occupational profile of Apprenticeship Coach in the CCI

Non-formal learning pathway and competence framework#

Toolkit for Apprenticeship Coaches

Open Educational Resource

Good Practice Guide

Accreditation Pathway Navigator

Activities:

A process of transnational peer-to-peer knowledge exchange online during the Covid pandemic facilitated co-creation of a toolkit of learning resources for Creative Apprenticeship Coaches. Post-pandemic, these resources were piloted and validated with practitioners. A 5 day blended learning event was held in Pecs, Hungary and a 3 day staff training event in Matera, Italy. Project results were disseminated at a Final Conference in Skopje, Macedonia and National Multiplier Events in 5 countries.

Competences:

Competence Framework and Occupational Profile for Apprenticeship Coaches in the CCIs.

Spaces:

Online and events in Pecs, Matera and Skopje

Social impact:

30 Apprenticeship Coaches and In-Company Trainers in the CCIs trained

4 Apprenticeship Coaches accredited at EQF level 7 through CLOCK YOUR SKILLS

38 apprenticeship trainers and learners participated in transnational exchange and transfer of practice through blended mobilities and staff training events

167 attenders at 6 dissemination events in 6 countries

36,734 page views on project website

8,243 people reached on Facebook

Case study 3

Motivate2Create (M2C)

Aim:

It aimed to combine the traditions and values of Europe's community and participatory arts practice with Social Action Projects (SAPs) to support learners and communities and community facilitators working in adult and community education in disadvantaged communities and to act as a catalyst for changes within a community through 'place-based' neighbourhood development

Need/s:

Opportunities created in the CCIs are 'out of reach' for many. Those from privileged backgrounds are more than twice as likely to land a job in a creative occupation, dominating key creative roles, shaping what goes on stage, page and screen. M2C set out to diversify voices, provide learning activities, tools, resources and courses for community facilitators working in adult and community education in disadvantaged communities via a transnational community of practice (CoP), sharing and exchanging learning, and developing a common approach to organising arts-based SAPs rooted in community development practice

Methodology and tools:

Four Learning Modules providing practical learning resources for delivering arts-led Social Action Projects.

Engagement

Frameworks for arts-led Social Action

Leadership and Social Change

Reflecting on Learning

M2C Pocket Guide offering practical tips, tools and methods for organising arts-led social action and managing group dynamics.

Activities:



56 SAP facilitators took part in local outreach and community engagement in local contexts and a series of online and in-person co-creation, validation events to form a community of practice developing their capabilities and validating the results.

16 SAP facilitators from 5 countries participated in a 3 day transnational joint staff training (LTT) event for community facilitators.

Competences:

Skills for Community Arts Facilitators

Spaces:

Online community of practice for Community Arts Facilitators, and SAP activities in local neighbourhoods in 5 countries

Social impact :

56 SAP Facilitators and 419 adult learners in communities outside formal learning were supported by the facilitators through the SAP programmes

279 stakeholders took part in Multiplier Events and local engagement events.

M2C was disseminated to another 35,160 online and on social media.

Organization: Urbani separe

Urbani separe is a collective that not only bridges the gap between EU Policy aspirations and our community and municipal realities but also embodies the concept of cultural democracy. It deals with the theme of active participation and the reimagination of public spaces through concrete and sustainable actions by and with citizens. Such an approach aligns perfectly with the principles of cultural democracy, which recognizes the existence of multiple cultures within a society and advocates for active, rather than passive, cultural engagement.

Urbani separe serve as a catalyst for change, transforming policy into practice through innovative concepts like 'fictional local councils.' These councils, established in various neighborhoods and districts, go beyond mere discussion forums. They are dynamic platforms where citizens and neighbors, city representatives, institutional bodies, public sector officials from diverse sectors, and creatives come together to collaboratively contribute to the development of their respective areas. This methodology does more than address issues; it fosters a culture of participation, strengthens communities, and builds connections between individuals and groups.

Incorporating the principles of cultural democracy, Urbani Separe emphasizes decentralized, people- and green- centric policies and practices. This approach not only increases access to cultural production, distribution, and analysis but also ensures that every citizen has a voice in shaping the narrative of their community and the living spaces they inhabit.

So, Urbani separe in a way is a movement that empowers citizens, unites communities, and shapes the narrative of our public spaces. It stands as a shining example of what the EU aims to achieve – a vibrant, participatory, and democratic society where cultural democracy flourishes, and every citizen is an active participant in the cultural and sustainable life of their community.

Context and good practices

At Urbani separe, we focus on revitalizing public spaces and empowering communities through participatory processes that foster collaboration, knowledge sharing, and long-term sustainability. Our methods are rooted in direct engagement with local stakeholders, ensuring that our projects address the real needs of the community while equipping them with skills to continue independently.



Central to our work is learning through action, where participants identify challenges, develop solutions, and implement projects, gaining practical skills in urban planning, problem-solving, and collaboration. Through inclusive and participatory processes, we bring together residents, cultural organizations, and public sector representatives to foster dialogue and solidarity.

A key aspect of our approach is knowledge sharing, with workshops and mentoring sessions designed to empower communities to take ownership of their spaces. By transforming underutilized areas into vibrant, inclusive hubs, we encourage creativity, social interaction, and community building. Our approach ensures that the impact of our projects extends beyond initial interventions, leaving empowered communities capable of independently managing and further developing their environments.

The Da nam kružna ne bude tužna project focused on revitalizing Rijeka's Kružna Street by empowering young individuals to identify challenges and design solutions. Through mentorship and participatory production, participants engaged in problem identification, solution development, and implementation. High school students were also involved, broadening perspectives and fostering youth engagement. Aligned with Urbani separe's mission, the project emphasized collaboration with the community to create inclusive and functional spaces. It demonstrated good practices in youth empowerment, combining mentorship, creativity, and teamwork to address real urban challenges and achieve sustainable transformation.

Non-formal and Mentoring learning models

The learning methods of Urbani separe are rooted in community-based, experiential approaches that prioritize active participation, collaboration, and knowledge sharing. Their work focuses on engaging with communities to co-create solutions for revitalizing public spaces, fostering connections between people, and empowering communities to take ownership of their environment.

A core element of their methodology is learning through action, where participants—whether local residents, youth, or cultural practitioners—engage directly with the specific challenges of a location. Through this hands-on approach, participants identify problems, brainstorm solutions, and implement projects, gaining practical skills while building stronger ties to their community.

Urbani separe emphasizes the importance of connecting people and sharing knowledge, creating platforms where diverse stakeholders can collaborate and exchange ideas. This inclusive, participatory process strengthens social cohesion and enables communities to address issues collectively.

The impact of their methods often extends beyond the duration of a specific project. Communities involved in their initiatives are frequently empowered to continue independently, maintaining and



expanding the work started with Urbani separe. By equipping participants with the skills, tools, and confidence to act autonomously, Urbani separe ensures a lasting legacy of community-driven development on the specific locations where their projects begin.

Spaces and community

At Urbani separe, our work focuses on revitalizing underutilized public spaces, engaging neighborhoods, and addressing the specific needs of local communities. We operate in diverse urban territories, often areas facing social or functional challenges, where we collaborate with residents, organizations, and other stakeholders to transform these spaces into vibrant hubs of activity and connection.

Our projects are rooted in community involvement, ensuring that those who inhabit and influence these spaces are active participants in identifying challenges and co-creating solutions. This participatory approach fosters stronger ties within the community and empowers individuals to take ownership of their environment.

Social needs addressed include the activation and improvement of public spaces, fostering dialogue and solidarity among diverse groups, and creating inclusive environments for cultural and social interaction. Our long-term goal is to empower communities to continue developing and managing these spaces independently, ensuring sustainable and impactful results that reflect the needs and aspirations of the people who use them.

Case study I

Aim:

The goal of the Da nam kružna ne bude tužna project was to empower young individuals to identify urban challenges and design solutions for revitalizing Rijeka's Kružna Street. Through mentorship and participatory methods, the project equipped participants with skills in problem-solving and project management while fostering active community engagement. It aimed to enhance the area's social and cultural significance, strengthen community ties, and create sustainable improvements to the public space.

Need/s:

The project addressed the need to revitalize Kružna Street, a historically and emotionally significant area, by improving its functionality and creating a welcoming space for social interaction, creativity, and community building. There was a clear need to foster dialogue and solidarity between local organizations and residents, improving communication and mutual understanding. Additionally, a



long-term participatory process involving all stakeholders was essential to ensure sustainable collaboration and impactful transformation of the space.

Methodology and tools:

The Da nam kružna ne bude tužna program used non-formal learning and mentoring models, focusing on practical, hands-on work and project-based learning. Through workshops and participatory activities, young participants identified urban challenges and developed solutions for revitalizing Kružna Street. Led by Urbani separe, mentoring provided guidance while empowering participants to take ownership of the project. The program combined theoretical insights with practical application, engaging local community members and stakeholders, fostering collaboration, and enhancing both personal and professional growth.

Activities:

1. development of methodology - creation of a participatory methodology for engaging key stakeholders, including one spatial and sociological study and a methodological framework.
2. capacity building and sensitization - organization of five participatory workshops aimed at fostering communication, building a sense of belonging to the project, and developing optimal creative solutions for implementation.
3. implementation of creative solutions - execution of one to three participatory-defined solutions, which could include advocacy campaigns, spatial interventions, or public events, depending on workshop outcomes.
4. capacity building of the project team – Youngsters - strengthening the project team's capacity for community work through informal learning activities.

Competences:

Participants in the project developed key competencies, including creative problem-solving, project management, and participatory collaboration. They strengthened skills in community engagement, communication, and advocacy, while gaining experience in data collection, analysis, and implementing creative solutions. The project also fostered empathy, cultural sensitivity, leadership, and adaptability, equipping participants with valuable, transferable skills for future community-based initiatives and creative careers.

Spaces:

The project was centered on Kružna Street, a historically and emotionally significant urban area in Rijeka. Although rich in cultural value, the street faced challenges of underutilization, lack of



functionality, and inadequate community engagement. The goal was to transform this space into an active, inclusive hub for social interaction, creativity, and cultural activities.

During the project, Kružna Street came to life through various revitalization efforts. Plants were planted, the space was painted with vibrant designs, and activities brought renewed energy to the area. The participants, alongside community members, continued to maintain and care for the street even after the project concluded. This ongoing effort ensured that the improvements had a lasting impact, fostering a sense of ownership and sustainability among those involved. Kružna Street became a symbol of successful community collaboration and creative transformation.

Social impact :

The project strengthened community ties by fostering collaboration between young people, residents, and local organizations. It revitalized Kružna Street into a vibrant, inclusive space, encouraging social interaction and creativity. Participants gained skills in community engagement and problem-solving, empowering them to take an active role in their surroundings. The continued care for the street by those involved ensured lasting social cohesion and collective pride in the transformed space.