CREUS

DEVELOPING AND NURTURING THE VOCATIONAL TRANSVERSAL SKILLS OF DISADVANTAGED YOUNG PEOPLE THROUGH CREATIVE, NON-FORMAL LEARNING IN UNCONVENTIONAL SPACES

CREUS

Contents

Acknowledgements & Disclaimer
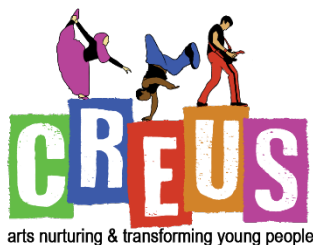
CREATIVITY is the untapped and innate human resource, whose potential economies have yet to harness. It can contribute to prosperity, to cultural exchange and social justice. Creativity is the inspirational energy and knowledge that spurs many individuals, including young men and women, to undertake new industrial ventures with a vision of the future transformation of their societies.

"Creative industries for youth: unleashing potential and growth", United Nations Industrial Development Organization, 2013

CREUS

CASE STUDIES AND QUALITATIVE INQUIRY TRANSNATIONAL REPORT

EXECUTIVE SUMMARY

CREUS - Developing and nurturing the vocational transversal skills of disadvantaged young people through creative, non-formal learning in unconventional spaces, emerged from the need to explore and establish innovative ways to apply non-formal cultural and artistic learning in the enhancement of young people's (aged 16-24) employability by supporting the development of transferable and transversal key competences (ERF key competences concerned with communication skills, sense of initiative & entrepreneurship, cultural awareness & expression and social and civic competences). The project prioritises and explores learning by peer mentoring in unconventional spaces, which young people do not traditionally associate with formal education. Young people not in education, employment or training (NEET) are the end beneficiaries of CREUS, which seeks to improve their personal development/life skills of young people (confidence, communication, team-working, presentation, problem solving, time management, responsibility, attitude & motivation) to enable them to experience achievement & success.

The project's aims are in line with the objectives of the *ERASMUS+ programme of the European Union, under KA2 - Cooperation for Innovation and the Exchange of Good Practices* (KA202 - Strategic Partnerships for vocational education and training). It addresses both the horizontal and sectoral priorities concerned with the development of relevant basic, transversal and soft skills needed to progress to relevant VET or employment in the labour market, as well as developing new methodologies for key competences in VET towards the social inclusion of NEET youth.

CREUS comprises seven[1] organisations, from five EU countries (Cyprus, Greece, Italy, The Netherlands, and the UK), with extensive experience in working with young people facing social exclusion. This strategic partnership brings together diverse, complementary knowledge and expertise for successfully tackling the development of young people's personal development and life skills. This report presents a transnational review of case-studies that highlights how cultural and creative practices can contribute to the development of such competences. The findings will inform the CREUS methodology and are summarised in the infographics below.

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[1] Collage Arts, Rinova: UK; Mulab, ERIFO: Italy; Kunstbedrijf Arnhem: The Netherlands; DIMITRA: Greece; "Hope For Children" CRC Policy Center: Cyprus.

Case Studies in review: CYPRUS

PREPARATORY APPRENTICESHIP PROGRAMME

CREUS

Aim: To provide non-formal learning alternatives to school-drop out youth (aged 14 to 17) to develop their learning skills and enhance their employability

PEER MENTORING STRATEGY

Peer matching, NEET young people support each other, peers with different competences and knowledge are paired and support each other in learning

ACTIVITIES

Non-formal education such talent show nights, experiential workshops, teambuilding activities, trust-building activities and a volunteering programme.

SPACES

Cyprus Productivity Center facilities: indoor workshop settings; theatre room; courtyard. Work placement

COMPETENCES

1. Communication skills (literacy skills, presentation skills, openness to others' opinions, listening skills)
2. Learning to learn (particularly through teamwork)
3. Sense of initiative and entrepreneurship (entrepreneurship skills and ability to project one's professional plan through an enhances sense of self-worth)
4. Mathematical competences (numeracy skills gained through peer mentoring)
5. Cultural awareness (acceptance of diversity) and expression

SUSTAINABILITY

Public funds, local businesses, and non-profit organisations ensure implementation.
However, the programme fails to sustain its results and impact given the lack of continuity when young people return to formal education.

ROOFTOP THEATRE AT KOFINOU CENTRE FOR ASYLUM- SEEKERS

CREUS

Aim: To socially and culturally integrate children and teenagers living in the Reception Centre for Asylum Seekers.

PEER MENTORING STRATEGY

Organised exchange of practices and knowledge between the multidisciplinary team of 40 volunteers organised in small groups made up of a leader with a theatre background; 2 to 4volunteers; and a translator.

ACTIVITIES

Workshops based on theatrical, experiential, interactive and role-paly activities.

SPACES

Outdoor and indoor spaces at the reception center.

COMPETENCES

1. Communicating in a foreign language (communicating to foreign children, using mediation skills and intercultural understanding).
2. Learning to learn: (managing individual and group learning in constantly adapting and evolving circumstances)
3. Social and civic competences (participating effectively and constructively and engaging in active participation in the inclusion of refugee children).
4. Sense of initiative and entrepreneurship (turning the project idea into action through creativity, innovation and risk taking as well as ability to plan and manage projects).
5. Cultural awareness and expression (sharing ideas and expressing them through performing arts).

SUSTAINABILITY

Not sustained due to lack of funding.

CONVENTION ON THE RIGHTS OF THE CHILD CAMPUS CLUBS

CREUS

Aim: To support young people (aged 14-15) to act as children's rights ambassadors close to their peers.

PEER MENTORING STRATEGY

Young people learn about the rights of the child and how to raise awareness about them, enhancing their capacity to develop and implement activities to share their knowledge with their peers.

ACTIVITIES

Non-formal education activities following the CRC Campus Clubs' Guide and workshop plan that include open circle discussions, audio-visual life-stories, role-playing, story-telling

SPACES

Outdoor and indoor spaces in school context.

COMPETENCES

1. Communication skills (sharing feelings, empathy, listening and respecting others' opinions)
2. Cultural awareness (ability to express and share diverse ideas and emotions through creative practices);
3. Social & civic competences (ability to act towards social change and to participate in matters concerning one's sphere of action).
4. Sense of initiative and entrepreneurship (ability to put ideas into practice, plan and manage a project).

SUSTAINABILITY

The project has no external funding and is sustained through the involvement of staff at "Hope For Children" CRC Policy Center.
The results will be sustained by the knowledge exchange between peers.

APEIARA CAPOEIRA ACADEMY

CREUS

Aim: To teach martial arts, combining combat techniques, dance, acrobatics, music and rituals of the art of Capoeira and Brazilian culture.

PEER MENTORING STRATEGY

Knowledge is transferred during the practise of Capoeira among peers and with the guidance of the "Mestre".

ACTIVITIES

Exercises based on Capoeira moves and principles, combining music, performance and martial arts.

SPACES

Indoor and outdoor locations (in parks, streets).

COMPETENCES

1. Communication skills (interaction and group discussions enhanced non-verbal and verbal communication);
2. Learning to Learn (from the initial instructions participants slowly improvise and develop their own moves);
3. Cultural awareness (through discussions about Brazilian ancient mestres , the philosophy and history as well as elements of music and certain dance moves, participants develop their ability to appreciate creative practices).
4. Sense of initiative and entrepreneurship (ability to creatively capitalise the knowledge acquired through entrepreneurial capacity to run one's business).

SUSTAINABILITY

After acquiring the necessary skills through the peer mentoring process and an established peer evaluation system, students become teachers themselves.

FACILITATE THE PROGRESS: NON FORMAL EDUCATION AS A MEANS TO SOCIAL INCLUSION AND EMPOWERMENT

CREUS

Aim: To promote non-formal education, teach communication skills and high-performance teamwork, the importance of lifelong learning for improving social inclusion people. Target group youth workers, youth leaders, mentors and trainers aged 15-30.

PEER MENTORING STRATEGY

Participants exchanged knowledge and experiences regarding the reality and challenges the young people are facing in the different countries; the use of non-formal education and peer mentoring; developed skills, methods and tools to facilitate and support personal, professional development and social inclusion.

ACTIVITIES

Group-work; role-play exercises; round table discussions; creative presentations; traditional dance; theatre workshop.

SPACES

In the facilities of K.A.NE. Social Youth Development, with visits and work scheduled at KETHEA-KYTTARO community for people with substance abuse problems, and the Youth Centre of Kalamata.

COMPETENCES

The programme focused on the development of communication skills, and high-performance teamwork.

SUSTAINABILITY

Programme funded by the Erasmus+ programme. Sustainability is ensured by the participants' increased capacity to support the social inclusion of young people, and to disseminate their knowledge among their peers.

CREATIVE WORKSHOPS AND EXHIBITIONS IN PRISON

CREUS

Aim: To teach skills and discipline; to develop a creative outlet for personal expression; to provide an occupational programme; and to develop the social skills of inmates. "Opening" the prison space and allow for cultural interaction between inmates and community.

PEER MENTORING STRATEGY

Organised exchange of creative practices and knowledge between the professional artists, teaching artists, and inmates.

ACTIVITIES

Workshops based on painting; woodcarving; sculpture by clay and recyclable materials; theatrical, experiential, interactive activities.

SPACES

Small Museum of Art of Larissa's prison. Korydallos prison and theatre venues throughout Greece.

COMPETENCES

Development of communication skills; teamwork; social skills; cultural awareness; self-understanding and self-expression.

SUSTAINABILITY

Information not available.

WORKSHOPS AND ART GALLERY
ART PREP SCHOOL

Aim: To offered art design workshops to NEET young people, thus contributing to their employability in the creative industries.

PEER MENTORING STRATEGY

Young people enhance their creative and artistic skills and by working with mentors, young and established artists. Participants successfully completing the programme become mentors themselves.

ACTIVITIES

Painting, design, and creative workshops.
Team games.
Art gallery exhibition.

SPACES

Art galleries.

COMPETENCES

Self-understanding and self-expression.
Learning to learn.
Creative, artistic and entrepreneurial skills.

SUSTAINABILITY

The "CASK" Contemporary Art Gallery has been organising individual art exhibitions every 2 months, for the last 2 years.
Participants that finish the programme successfully have the opportunity to become art mentors themselves and to implement the programme in other art galleries and settings.

IL CANTIERE

CREUS

Aim: To prevent risks related to adolescence, to promote culture and active citizenship among young people.

PEER MENTORING STRATEGY

Participants educational figures: adults with professional experience and living in the neighbourhood closely support young people through educational activities, training and work orientation.

ACTIVITIES

Special needs education; social tourism; laboratory activities (from cooking to music); hip hop.

SPACES

In the facilities of "Il Cantiere" Youth Aggregation Centre, an education and cultural centre.
The neighbourhood.

COMPETENCES

The programme focused on the development of personal identity; social and civic competences; cultural awareness and expression.

SUSTAINABILITY

The programme is sustained by the center's funds.

SPACE METROPOLIZ

CREUS

Aim: To counteract urban exclusion mechanisms and address issues of access to social rights and opportunities faced by disadvantaged population (migrants, precarious workers, homeless families).

PEER MENTORING STRATEGY

Knowledge and competences acquired trhough a process of contamination whereby professionals from different areas (astrophysics, philosophy, street art, fine arts) work along disadvantaged population to create an art project.

ACTIVITIES

Creative workshops.

SPACES

An abandoned factory in the suburbs of Rome.

COMPETENCES

Development of communication skills; teamwork; social skills; cultural awareness; initiative and entrepreneurship.

SUSTAINABILITY

The project is completely self-funded: the artists donate their artworks helping to sustain the project and to further support the local population to create their own accommodation within the industrial complex

FALEGNAMERIA SOCIALE

Aim: To foster the qualification and professional integration of migrants arriving in Italy (particularly the most vulnerable ones, asylum seekers and regfugees).

PEER MENTORING STRATEGY

Participants are initially offered short courses to develop existing artistic and creative competences. Participants interact and share experiences, knowledge and ideas among each other, and with professionals working at Falegnameria.

ACTIVITIES

Short courses to develop cultural and creative competences.
Non-formal education, "learning by doing".

SPACES

Testaccio neighborhood at the centre of Rome.
The Falegnameria is a "comprehensive" space, which includes a laboratory, an external space and even a public space within the "Villaggio Globale"

COMPETENCES

Learning to learn.
Creative, artistic and entrepreneurial skills.

SUSTAINABILITY

A long term project sustained thanks to the positive interchange and support of other associations active in related areas.
Knowledge and competences sustained through the constant, open interactions occurring at the centre.

KUNSTCAFE 55+

CREUS

Aim: To counteract loneliness and lack of motivation among the elderly polulation in Arnhem (aged 55 and above) by experiencing art, meeting other people, learning to express themselves (identity), achieve recognition and self-esteem through art.

PEER MENTORING STRATEGY

Elderly people are recruited and paired based on their common interests and jointly organise monthly art events.
Conversation to understand individual challenges.
Allocation to projects most appropriate to individual needs.
Transfer of individual knowledge, qualities, competences to enhance the potential of the group.

ACTIVITIES

Training activities for volunteers who support in developing and implementing projects.
Methodical interventions for elderly people with dementia.
Activities include art exhibitions,photography, music, storytelling,concerts, drawing, dance, writing

SPACES

An informal space where coffee / tea is served.
Neighbourhood Meeting

COMPETENCES

Learning to learn.
Social and civic competences.
Cultural awareness and expression.

SUSTAINABILITY

Support from municipalities.
Support from local organisations/businesses that provide venues free of charge.
Sustained by the dynamics generated within the project (participants, volunteers).

MEESTER-GEZEL MASTER-APPRENTICE

CREUS

Aim: To developed a concept together with entrepreneurs from the neighborhood to motivate young people (aged 16+) and give them an opportunity to discover their potential.

PEER MENTORING STRATEGY

Young people to learned by working directly with a designer / entrepreneur in the fashion quarter, and by being involved in the organisation of the fashion night at the end of their placement period.

ACTIVITIES

Selected young people participate in a programme throughout 10 weeks a 3 hours a week, being placed in an atelier for non-formal, experiential learning.
Activities depend on the creative area in which the atelier works on.

SPACES

Young people are work outside school settings through their placement in an atelier.

COMPETENCES

- Communication skills (improved written and oral language skills).
- Creative thinking
- Entrepreneurial skills
- Digital skills

SUSTAINABILITY

Culture brokers at Kunstbedrijf Arnhem in collaboration with a secondary school and entrepreneurs from the fashion quarter.

FORUM THEATER

CREUS

Aim: To create a space for dialogue, to enhance young people's social awareness and capacity to be reflexive and debate current themes that affect them (aged 16 to 26).

PEER MENTORING STRATEGY

Young people, emotionally vulnerable, share common experiences, feel the need to help others, develop theatrical competences and earn money by through participating in this project and performing.

ACTIVITIES

Young people work on a theatre performance during a period of 10 weeks on the basis of a problem statement.
The play is performed in school context and students are invited to participate in the problem solving. Teachers receive discussion support tools.

SPACES

Young people are work outside school settings through their placement in an atelier.

COMPETENCES

Learning to learn.
Sense of initiative and entrepreneurship.
Communication skills.
Social and civic competences.
Cultural awareness and expression.

SUSTAINABILITY

Sustainability ensured by the municipality and various other supporters.

COLLECTIVE LEARNING OPEN CURRICULUM KIT (CLOCK)

CREUS

Aim: To provide a peer-reviewed validation programme for cultural and creative practitioners who pass on their skills to others in informal learning environments.

PEER MENTORING STRATEGY

Connecting current experts in vocational learning in the creative and cultural sector harnessing their expertise to recognise and validate peer-to-peer learning across national boundaries.
Sector experts as peer mentors and peer reviewers to accredit past, current and future learning through higher education professional development awards.

ACTIVITIES

1) Cultural Learning. This includes all artistic and creative practices shared with others in non-formal settings.
2) Developing and supporting creative enterprise. This includes commercial, social and cultural enterprises and regional, national and international creative and cultural enterprise development and support.

SPACES

Arts and cultural venues, in public or social settings such as hospitals, schools, prisons, community centres and in private and other commercial settings such as studios and other project-based settings.

COMPETENCES

Scottish Qualifications Authority validates awards in practice-based learning at four levels:
• Expert (EQF Level 7 or SCQF Level 11)
• Champion (EQF Level 6 or SCQF Level 10)
• Competent (EQF Level 5 or SCQF Level 8)
• Higher Apprentice (EQF Level 4 or SCQF Level 6)

SUSTAINABILITY

Sustainability by building a network of accredited expert peer to peer reviewers.
Through the creation of a formal organisational structure "Tulip Peer 2 Peer Learning".

TALENT MATCHING EUROPE

CREUS

Aim: To support tutors, mentors and trainers who are supporting young people to gain access to work and careers in Europe's creative and cultural industries, and develop recognition and validation of the emerging role of vocational mentor in the creative and cultural industries.

PEER MENTORING STRATEGY

Based upon the "Journey of Change", a peer-to-peer mentoring progression pathway in seven stages that supports young people to direct and manage their own development and take a lead in the development of the programme activities

ACTIVITIES

Five days Training for trainers in London and Zabrze, Poland. Action learning sets for mentors to develop and pilot learning curriculum in:
Mentees receive careers, enterprise and employability advice and support, peer mentoring, creative media training. They take part in advocacy and recruitment, workshops, delivering arts and cultural projects, portfolio development, work experience projects.

SPACES

Talent Match hub – an open welcoming informal learning space for young people within an arts and cultural hub. Arts venues, street market stalls, open studios, pop up theatre/cinema.

COMPETENCES

Level 4 and Level 5 competences in:
1. Working with Young People;
2. Mentoring skills,
3. Enterprise and entrepreneurship;
4. Working with Creative and Cultural Industry employers.
Mapped against European Qualification Framework

SUSTAINABILITY

Learning materials available on an Open Educational Resource. External evaluation to identify pathways to European licencing and accreditation for vocational mentors in the CCIs. Community of Practice peer to peer digital network of Creative Mentors in 6 European countries.

CREUS

Aim: To re-engage young NEETs who have dropped out of school in education and training through digital storytelling.

PEER MENTORING STRATEGY

Each participant receives individual and group mentoring in digital storytelling and technical support to tell their story.
The project also offered young people opportunities for transnational mobilities through a pilot training week and learning exchange in Palermo, Sicily. Starting point is young people's arts and media interests and skills.

ACTIVITIES

Up to 20 young NEETs in the six participating countries took part in piloting a digital storytelling curriculum and training in using digital storytelling and mapping tools.

SPACES

In the UK mentoring took place at WAC Performing Arts and Media College, a non-formal arts learning organisation that works with excluded and disadvantaged young people.

COMPETENCES

1) Use of digital storytelling and mapping tools.
2) Self expression and use of creative media.
3) Increased confidence, sense of cultural and personal identity.
4) Renewed motivation to learn.

SUSTAINABILITY

Seeking opportunities to build upon the transnational mobility exchanges for young NEETs which have been one of the most impactful elements of the project.

INTRODUCTION

CREUS explores innovative learning ways rooted in the idea of engaging disadvantaged and NEET young people (aged 16-24) in non-formal, cultural and artistic activities that can support the development of transferable and transversal key competences thus contributing to the young people's integration in the labour market. The innovative element of the project is found in the introduction of young peer mentors (aged 19-24) as agents supporting learning processes in 'unconventional places' - locations and spaces which are not associated by the end user target group with traditional education.

The project is aligned with the aims of its funding programme the *ERASMUS+ programme of the European Union, under KA2 - Cooperation for Innovation and the Exchange of Good Practices* (KA202 - Strategic Partnerships for vocational education and training). The programme aims to provide opportunities to build individuals' competences and have a personal, socio-educational and professional development fostering quality improvements, innovation, excellence and internationalisation of organisations active in areas such as youth, education and training. CREUS addresses both the horizontal and sectoral priorities concerned with the development of relevant basic, transversal and soft skills needed to progress to relevant VET or employment in the labour market, as well as developing new methodologies for key competences in VET towards the social inclusion of NEET youth.

The project is implemented by a strategic partnership between seven organisations from EU countries whose strength derives from the diverse, complementary, knowledge and expertise in tackling the development of young people's personal development and life skills through a rich variety of practices. CREUS is coordinated by *Collage Arts* (UK), is a London-based organisation which, for the past 30 years, has been creating opportunities for greater participation in the arts, cultural and creative industries (CCIs). **Collage Arts** is an Apprenticeship provider with the UK Skills Funding Agency and in recent years has implemented a range of pre-apprenticeship ESF and traineeship programmes. It is a certification centre for qualifications, including NVQs and has established a proven record in the development and implementation of over 100 projects from a wide range of publicly funded sources. The project coordination and implementation of activities in the UK is supported by **Rinova Ltd** a social enterprise that specialises in the design, development, implementation and evaluation of cultural, social and economic development programmes in the areas of: Lifelong Learning and VET; Employment and Employability; Enterprise, community development and social action, and The Creative Industries and Cultural Learning. Rinova is validated by the UK Skills Funding Agency Register of Approved Training Organisations and is registered on the UK Register of Learning Providers and its work includes specific initiatives to foster employability skills through the arts, creativity, sport, active leisure, fitness and design and tourism and hospitality.

Two organisations are responsible for the development and implementation of activities in Italy. **ERIFO** has over 15 years of experience in the lifelong learning sector in Italy and Europe, with an extensive portfolio of project work in relation to research, employment services, quality assurance, evaluation and EU transnational projects' management. The organisation's mission is to contribute to the reinforcement of VET system at local, national and European level to ensure the development of human capital and to respond to the ever-growing needs and demands of the labour market. Since January 2015, ERIFO is involved in the "Youth Guarantee" programme activities as accredited provider for training and employment services. The programme gives young people and NEET a real opportunity to increase their employability with a view to sustainable labour market integration, thus boosting overall youth employment rates. **MuLab**, is a not for profit organisation promoting, providing consultancy and education within the Creative and Cultural Industry. It organises and delivers non-formal and informal training activities introducing people to the creative and cultural sector. MuLab's work places a particular emphasis on the circumstances of disadvantaged people, such as those NEET, and people suffering from social exclusion, the organisation provides the opportunities for acquiring skills and competencies for social and professional integration.

In the Netherlands, **Stichting Kunstbedrijf Arnhem** is an educational and cultural foundation active in all levels of education establishing partnerships to address the needs of disadvantaged people who require care, education and

professional enhancement. The organisation collaborates with the municipality in the provision of social support and promotion of social interaction through arts.

DIMITRA Education & Consulting is one of the largest and most distinguished Vocational Education & Training (VET) Organizations with Training Centres in five (5) cities in Greece. Since 1989, DIMITRA holds extensive experience and unique competencies in producing innovative and participative tools and methodologies for Human Resources development in a constantly changing world of work. Through activities such as training, consulting, research, innovation transfer and development of international collaborations, the organisation work towards the promotion of social inclusion, educational, cultural, scientific and economic growth.

"Hope For Children" CRC Policy Center is a non-profit international humanitarian institution based in Cyprus that provides support services to children, young people, and families in need, including social, psychological and legal support to children victims of sexual abuse, bullying, trafficking and other forms of abuse and/or exploitation. Among a vast range of activities, HFC supports the educational, social and economic integration of migrant children and young people operating two shelters for unaccompanied minors offering rehabilitation, integration and durable solution services, under the supervision of the Social Welfare Services of the Republic of Cyprus.

The present report puts forward the results of the transnational qualitative, case study-based research conducted across the partner countries of CREUS, aimed at highlighting practical examples of how cultural and creative practices can contribute to the development of transferable and transversal competences. The findings will inform the project's next stage, the elaboration of CREUS methodology.

The work implemented by partners followed comprehensive guidelines on objectives, data-collection techniques and ethics to ensure research feasibility and common ground of analysis. Partners have started by conducting a review of non-formal learning approaches to build key competences of young people with an emphasis on peer mentoring models and the use of cultural and creative practices in unconventional spaces. This was done through a review of existing publications related to the research aims, including national strategies on youth inclusion; statistical data on access to the labour market and its needs; non-formal education, and vocational and educational training. The review was further substantiated by the perspectives of stakeholders in each partner country, in which at least 3 representatives from schools; creative and cultural industries; youth organisations; training and education organisations, public and sectoral bodies, employer and trade associations, were interviewed.

At least 3 national or local case-studies were conducted in each partner country with the purpose of illustrating good practices on inclusion through peer-based, non-formal learning activities. Cases directly addressing the development of disadvantaged young peoples' capacity for innovation and creativity through non-formal education, using peer mentoring and set in unconventional spaces were privileged whenever possible. Nonetheless, and given the relative scarcity and innovative character of such cases, the partnership agreed on analysing recent cases (in the last five years) in which peer-mentoring as non-formal educational strategy was present, even when the end result was not youth inclusion. The cases selected thus illustrate: a) good practices to develop people's capacity for innovation and creativity through peer-based, non-formal learning activities; b) success factors and the non-formal-related learning opportunities in the creative industries through the development of transversal competences (Communication; Learning to learn; Cultural awareness and expression; Sense of initiative and entrepreneurship; Digital competence).

Cyprus

Non-formal education strategies towards the integration of vulnerable young people, though present, are still to be consolidated through validation in Cyprus[2]. Data and research are scarce. The main reference documents used in this report were the Cyprus Ministry of Education & Culture's Annual report (2016); the *National Strategy for the Youth* (2017-2022), a policy paper prepared by the Youth Board of Cyprus; and the *Teacher's manual for cultivating volunteering and active citizenship in schools* (2015) by office of the Commissioner for Volunteering and NGOs in Cyprus. Information on European Commission reports and key websites further illustrated the opinion of key decision makers regarding the state-of-the-art of non-formal education in Cyprus.

Through the research conducted in the context of CREUS (from January to March 2018) , it is possible to assert that non-formal education is gradually enjoying increasing support and visibility as an educational method to develop transversal skills that enhance employability. According to the Youth Board of Cyprus, one in five Cypriots (2011 – 2014) have participated in programs using non-formal education methods.[3] The high level of interest among youth is further shown in young people's opinion on the potential of non-formal education and recognition of its results. 73.5% of 14-35 year-old individuals considered the regular and sustainable use of non-formal education methods as a very important target to be met.[4]

The Cyprus Commissioner for Volunteering and NGOs in the "Teacher's manual for cultivating volunteering and active citizenship in schools" has stated that non-formal education can give a heightened sense of feeling of participation and responsibility as well as enhanced sense of solidarity and engagement in social activities.[5] It highlights transversal skills that non-formal education can give to students, such as initiative taking and freedom of expression through enhanced communication skills; responsibility sharing and knowledge; taking action individually and as team.

Non-formal education is yet to be fully recognised in Cyprus[6]. In January 2017 a report was published including specific suggestions on the planned reform of the operational framework of second-chance schools, as challenges remain in relation to the development mechanisms of validating non-formal learning.[7]

Considerable effort is being made for the verification of a framework that will enable the recognition of non-formal education. According to the Ministerial Decision (No 74.676, 11/2/2013) proposal submitted by the Ministry of Education and Culture), an interdepartmental committee has been set up for the development of mechanisms for the validation on non-formal and informal learning until 2018.8. The recognition and validation of non-formal education is particularly important given the current unemployment affecting young people. According to Eurostat data (2017) youth (under 25s) unemployment rate in Cyprus stands close to 20%.

The Youth Board of Cyprus is responsible for the implementation of various youth empowerment activities, of which non-formal education activities have been an important part. The Youth Board supports the actions taken to validate non-formal and informal learning in Cyprus as it sees its significance through the management of programs such as Erasmus + and " Πρωτοβουλίες Νέων" – "Youth Initiative" that are based on non-formal education methodologies but which are nonetheless not recognized by any public or private entity as valid. The Youth Board of Cyprus has developed several non-formal learning initiatives on youth innovation, creativity and entrepreneurship. Career Camps, for

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[2] Anna Manoudi.2016: *Country Report Cyprus: 2016 update to the European inventory on validation of non-formal and informal learning*

[3] *The National Youth Strategy for the Youth 2017-2022*, 2017, Youth Board of Cyprus.

[4] Ibid

[5] *Manual of the office of the Commissioner for Volunteering and NGO*s, 2015, Cyprus

[6] European Youth Portal http://europa.eu/youth/cy/article/54/6989_en

[7] *Education and Training Monitor 2017 – Cyprus*, 2017, Office of the European Union.

[8] Annual Report 2015, The Ministry of Education and Culture of Cyprus

instances, were implemented in Cyprus to enhance entrepreneurial mind-set and education for the development of non-formal learning programs on entrepreneurship.

The 'New Modern Apprenticeship System' (NMA) launched in 2012 by the Department of Secondary Technical and Vocational Education was an attempt to overhaul the country's Vocational Education and Learning. The quality and flexibility of the VET system had declined and students were graduating with increasingly inadequate skill sets.[9] The NMA which is still ongoing, was introduced to address the problems faced by young people not in education, employment or training, and those who are at high risk of becoming dropouts due to difficulties they experience with formal education, offering an alternative educational environment where non-formal education methods are combined with formal education. This project was used as a case study for CREUS and, as demonstrated in the following section, one of the reasons why it worked is that non-formal education methods were used. The psychologist in the PA's Nicosia Unit, Ms Charis Charalambous, argues that NFE gives to the students a variety of teaching/learning styles and the possibility to develop their sociability and teamwork skills.[10]

On what concerns the potential of cultural and creative industries towards social inclusion, particularly of vulnerable young people, the availability of information is even scarcer. According to the stakeholders interviewed, creative and cultural activities are still to become industries. Nonetheless, there is a perception that the artistic scene is rich and audiences exist but commercial success is determined by individual entrepreneurship rather than existing opportunities in the job market. One of the stakeholders interviewed, a professional drummer, refers that the fact that creative industries are not yet developed to the full potential, works in the benefit of young people looking for jobs in arts as more opportunities can be found. In his view, non-formal education through mentorship programmes have a great potential "just having a diploma in the are of arts does not guarantee you a job, this is not how it works with arts or music. You need to be good, one of the best…the greatest drummers in the world never went to university". According to the *Forecasts of employment needs in the cyprus economy 2017-2027* (by the Human Resource Development Authority Cyprus), Arts, entertainment and recreation was among the sectors with highest demand. Further, the creative trade dependency ratio (CTDR) on creative industries to gross domestic product (GDP) showed that Cyprus' economy is among the countries that top the list[11]. This discrepancy between stakeholders' perceptions and economy data, indicates a gap in the understanding of the employment opportunities in creative industries, but also a gap in effective policies addressing the sector as a sustainable job market for young people.

In this section, we present a qualitative analysis of non-formal education through mentoring models in Cyprus. While efforts were made to identify and contact individuals and organisations in different locations, within the project's timeframe the reach was regional as the case-studies described took place in the country's capital city, Nicosia, and Larnaca districts. Stakeholders and case-studies were selected to illustrate diversity of space and form. The data gathered reflects the potential for integration and inclusion through music, theatre, sports (modalities in which music and performance are important components), and non-formal activities in school context. Further, the case-studies present:

1) A clear definition of objectives;
2) Documentation concerning the implementation of the program (clear information about the activities to be carried out, about participants, stakeholders and target groups etc.);
3) Presence of non-formal techniques and methodology in the project;
4) Positive Impact (non-formal methodology used in the projects was seen through the perspective of the mentees to have been useful in the acquisition of transversal skills);
5) Contribution to social inclusion.

HFC conducted the following interviews:

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[9] Vocational Education and training in Europe –Cyprus 2016 report

[10] *On track – Different Youth Work Approaches for different NEET situations*,2015, Salto Youth Inclusion Resource Centre – Erasmus+

[11] Creative industries for youth: unleashing potential and growth, UNIDO, 2013

Stakeholders:
1.Ellada Evangelou (PhD): Professional dramaturge; Board Member of Rooftop Theatre.
2.Marina Neofytou and Hayriye Ruzgar, Director and Communication Officer, respectively, at Home For Cooperation.
3.Philip Psillides. : Professional Drummer, Mentor.

Non-formal learning and Mentorship programme participants:
1. Charis Charalambous (Mentor, facilitator and psychologist in the programme), Petros Christodoulou, Ioanna Genethli, Tava Ezgente (young participants). : Preparatory Apprenticeship Programme.
2. Panayiota Kyriakoude (coordinator of the project), Gabriella Marangou (general volunteer), Elena Ioannidou (academic volunteer), Sahar Tamem (educator – volunteer/translator): Rooftop Theatre at Kofinou.
3. Martina Cicaroni (trainer) Eleni Hadjiosif, Andreani Kalatha, Angeliki Giorgallis, Maya Vasiloudes, Anna Efthymiou: Children's Rights Convention Campus Clubs.
4. Rodriguez *Mestre Casquinha* (capeorista, teacher, artist, author, musician- main teacher and founder of the Founder of Apeiara Capoeira Cyprus) & Eleni Mouskou (capoeira peer teacher): Apeiara Capoeira Academy.

Non-formal Learning and Peer Mentoring Models

The interviews with stakeholders provided accounts on creative non-formal approaches used towards inclusion and, in the process, enhancing transversal skills of participants. They take the form of theatre workshops, music sessions, games, story-telling, audio-visuals, experiential workshops, teambuilding activities, role-play and outdoor activities put into practice by non-governmental organisations, cultural groups, and initiated by individuals and volunteer groups.

Non-formal approaches identified have in common the fact that their emergence is a response to multifaceted needs for social inclusion - unemployment, refugee crisis, political partition, unequal access to arts & culture. Frequently, non-formal activities are ad hoc in that they are spontaneous, voluntary answers that evolve in relation to specific situations. Participants exchange knowledge, experiences, know-how as an immediate response to a situation, the recognition and validation of transversal skills acquired in the process is not often thought of. Non-formal education through peer learning empowers the beneficiaries to become multipliers and hence motivate and support others in a horizontal way. This was particularly important in the view of the young people taking part on the *CRC Campus Clubs*, who, through the programme, have acted as ambassadors for the rights of the child sharing their knowledge with their peers.

The peer mentoring approaches to learning are flexible, adaptable, seen as successful by the participants but its value is somewhat lost in the lack of dissemination and sustainability mechanisms and tools. The knowledge and experience exist, the critical analysis and structured presentation of information about the peer mentoring model are lacking. Such was the case with Rooftop Theatre (a non-governmental organisation), which run a project at the Kofinou reception camp for asylum seekers and where peer-to-peer learning was used to train participating volunteers. The end objective was the social inclusion of children living in the camp; activities were planned accordingly and supported by volunteer trainers from different social and professional backgrounds. The richness of the learning practices and processes was not analysed and recorded systematically, leaving a gap in the understanding of the project's impact on the volunteers' skills. Similarly, the Preparatory Apprenticeship programme, a project designed to help young people dropping-out of school, empowered students as peer mentors matching young people in a way that allowed them to support each other in school subjects in which one was stronger and the other struggled. Though overall perceived as a very successful strategy, there was no systematic registry of the skills gained by the peers in the process. At Home for Cooperation, the organisation of events such as the Buffer Fringe Festival (performing arts festival), peer mentoring has developed organically. At the last festival, a move towards a systematic approach was put into action as artists established committees and were doing peer evaluation towards the optimisation of the events.

In relation to space, peer mentoring is mostly done in unconventional locations, camps, theatre rooms, on the streets. According to stakeholders, the unconventional character benefits participants' engagement and interaction. Home for Cooperation is an example, located in Nicosia's Buffer Zone, it provides indoor and outdoor spaces to promote inclusion and integration. Individuals and groups from all communities are supported by H4C and are welcomed to present projects open to everyone's participation. The H4C café, for instances, is a meeting space for dialogue and learning. The importance of space is further emphasised by mentors and participants of the *Children's Rights Convention Campus Clubs*, a project focusing on human rights education. The theatre room used, allowed them to feel free from classroom constrains and more at ease to share feelings and opinions, and more inspired to do collaborative work. Open spaces were also reiterated to be important for artistic and creative learning.

Case Study 1: New Modern Apprenticeship System - Preparatory Apprenticeship

The Preparatory Apprenticeship Programme is part of the wider programme New Modern Apprenticeship System, which started in November 2012 and is ongoing. It was jointly established by the Ministry of Labour & Social Insurance, and the Ministry of Education and Culture, co-funded by the Cyprus Government, and the European Social Fund. Its implementation is the responsibility of the Cyprus Productivity Centre (CPC) (Κέντρο Παραγωγικότητας). The CPC assumes a particularly important role, on behalf of the Ministry of Labour, Welfare and Social Insurance, in the areas of management development, training and productivity aiming at the best possible utilisation of human and capital resources and the improvement of quality of life. The duration of the New Modern Apprenticeship System project cycle is four years which comprises one year of Preparatory Apprenticeship (PA), followed by three years of Technical School. The main objective of the Preparatory Apprenticeship is to provide youth who leave early from mandatory formal education (without basic learning competencies or vocational skills) with non-formal learning processes and alternative learning so that they can develop their learning skills and enhance their employability.

CREUS interviewed one group of students who participated in the programme in Nicosia (in the school year 2014-2015) and the educational psychologist working with them. The beneficiaries of the project were aged between 14-17 and had not completed compulsory education (Lower High School). Both formal and non-formal education methods were used to reintroduce them to the learning process and to develop their creativity, social skills and self-esteem. The classes and workshops would take place in school facilities, indoors and in the courtyard. The PA, a 5-day programme each week, gave them the opportunity to participate in experiential workshops and being on job placement for 3 of those days. Non-formal education techniques included talent show nights, experiential workshops, teambuilding activities, trust-building activities and a volunteering programme. An essential component of the programme was the student matching, a strategy in which peers with different competences and knowledge are paired and support each other in learning (for instances, a young person with difficulties in languages would be paired with another who performed better for peer learning support).

Main competences developed:

1. Communication skills (literacy skills, presentation skills, openness to others' opinions, listening skills)
2. Learning to learn (particularly through teamwork)
3. Sense of initiative and entrepreneurship (entrepreneurship skills and ability to project one's professional plan through an enhances sense of self-worth)
4. Mathematical competences (numeracy skills gained through peer mentoring)
5. Cultural awareness (acceptance of diversity) and expression

The PA programme has helped in promoting social inclusion by equipping these young people with fundamental skills. In particular, numeracy and literacy skills that they had not obtained through formal education. The interviewees stressed that the aforementioned skills were greatly enhanced and important for the success of their job placement, and that the latter was crucial to their employability. The project is not evaluated in a comprehensive manner that allows for the assessment of the evaluation of competences and skills acquired. There is an evaluation questionnaire given out to

students who have completed the PA, which they complete according to the goals/objectives of the Project mentioned in the beginning of the programme.

Successful as it may be, the PA runs for a year, after which the young people participating must enrol in a Technical School. According to the interviewees, there is no continuity in the project because they enter in a completely different environment, in which non-formal strategies and peer mentoring has little to none follow up. All expressed their opinion that PA should continue operating in a designated space for all four years, as they feel alienated once they go to the Technical School where, according to them, all skills and knowledge acquired are lost. Thus, while financially viable through public funds, the support of local businesses, and non-profit organisations (such as the *Junior Achievement Awards* aimed at contributing to young people's entrepreneurship), the programme fails to sustain its results and impact given the lack of continuity when young people return to formal education.

Case Study 2: Rooftop Theatre at Kofinou Reception Centre for Asylum- Seekers

The project was implemented between October 2015 and May 2017 and was developed by the Rooftop Theatre Group, a multicultural non-profit organisation that addresses diverse topics and activities through performative art. Rooftop works in an inclusive and collaborative environment aiming to create dialogue and address cultural boundaries that not only apply to Cyprus but are common cultural themes and global issues.

The specific project analysed aimed at integrating children and teenagers, living in the Kofinou Reception Centre for Asylum Seekers located in the district of Larnaca, through non-formal education activities. The project worked to enhance the children's communication skills towards their integration in the Cypriot society and culture, by engaging in interactive activities to enhance their communication and social skills.

Rooftop Theatre worked with 40 volunteers who would go to the camp twice a week to implement non-formal activities with children and teenagers. The work was organised in 4 teams – the professional volunteers, the general volunteers, the academic volunteers and Greek speaking volunteers. The teams were supervised and coordinator coordinated by one person responsible for work allocation and organisation. Each group that went to Kofinou had a leader who was a theatre professional; two to four volunteers (some of them had never done theatre before); and a translator. The leader would do the first and final activity. The group would debrief for 10 minutes every time they went to the camp, following up a consultation process to get feedback from the people who participated in the previous sessions. The sessions would take place indoors and outdoors.

The end beneficiaries were third-country, asylum-seeking children and teenagers residing at the Kofinou reception centre. These children tended to be socially excluded due to the remote location of the camp. Apart from attending the school in Kofinou village, they did not in extra activities, and had little support with their schoolwork as no activities/workshops take place in the afternoons in the camps. Through the two-year programme, the programme's volunteers designed and implemented workshops to help the children gain communication and social skills. All sessions had theatrical, experiential, interactive and role-paly activities.

Competences developed by the children:

1. Communication skills (knowledge of the Greek language)
2. Social skills (through increased cultural awareness and understanding of diversity; and increased self-esteem).

Competences developed by the volunteers:

1. Communicating in a foreign language (communicating to foreign children, using mediation skills and intercultural understanding).
2. Learning to learn: (managing individual and group learning in constantly adapting and evolving circumstances)
3. Social and civic competences (participating effectively and constructively and engaging in active participation in the inclusion of refugee children).

4. Sense of initiative and entrepreneurship (turning the project idea into action through creativity, innovation and risk taking as well as ability to plan and manage projects).
5. Cultural awareness and expression (sharing ideas and expressing them through performing arts).

The project ended in May 2017 due to lack of funding and organisational difficulties that the volunteers faced going to the camp. The project was not formally evaluated. According to the volunteers of this project, the project could have been more efficient in equipping the children and teenagers with transversal competences if it lasted for longer because these skills need time to be developed and consolidated. The constant change in the population of the camp further hampered the impact of the project. The project did not receive any support from other organisations apart from the individual volunteers.

Case Study 3: Convention on the Rights of the Child (CRC) Campus Clubs

CRC Campus Clubs is an ongoing programme running for one academic year developed and implemented by "Hope For Children" CRC Policy Center (an non-governmental institution based in Nicosia), which launched it in October 2017. This case-study refers to the implementation of the programme at the English School, a secondary school in Nicosia.

Young people aged 14-15, studying at the English school, are the primary beneficiaries of the project. The project is divided in two stages. The first, consists of a series of weekly workshops using non-formal strategies to educate participants on the rights of the child, introduce them to ways of expressing and defending their rights, and making a difference in their community. In the second stage, children act as children's rights ambassadors and receive guidance to organise and implement awareness raising activities close to their peers.

The workshops include open circle discussions, audio-visual life-stories, role-playing, story-telling. There would be 5 minutes of debriefing after each activity for participants to share their opinions/feelings and what they have learnt.

Competences developed:

1. Communication skills (sharing feelings, empathy, listening and respecting others' opinions);
2. Cultural awareness (ability to express and share diverse ideas and emotions through creative practices);
3. Social & civic competences (ability to act towards social change and to participate in matters concerning one's sphere of action);
4. Sense of initiative and entrepreneurship (ability to put ideas into practice, plan and manage a project).

The young people interviewed referred that they are now confident enough (having acquired the necessary knowledge from the workshops) to educate their peers about their rights, discuss situations when their rights are being violated, and support others to take action.

This programme has been designed as a long-term project. The sustainability of the project's implementation solely depends on the availability of HFC's staff and volunteers. The programme's impact on the participants will be evaluated at the end of the activities. The skills developed in the first part of the programme, will now be applied by the participants and the trainers will be able to better assess the competences gained.

Case Study 4: Apeiara Capoeira Academy

The project aims at teaching martial arts, combining combat techniques, dance, acrobatics, music and rituals and is being implemented by Apeiara Capoeira Academy, the first Capoeira Academy in Cyprus, based in Nicosia, dedicated exclusively to the art of Capoeira and Brazilian culture. The founder came to Cyprus in 2010 and started teaching since then having established the Academy in 2017. Its mission is to contribute to healthier lifestyle and the wellbeing of people, using the Brazilian culture as a tool to connect people and bring about positive change.

The programme applies capoeira moves and principles, combining music, an essential element, performance and martial arts. The classes are open to everyone from all ages and backgrounds (e.g students, unemployed, artists,

lawyers, computer programmers, musicians, refugees etc). The programme particularly benefits people with low self-esteem; disorders like autism; anger management issues.

Competences developed:

1. Communication skills (interaction and group discussions enhanced non-verbal and verbal communication);
2. Learning to Learn (from the initial instructions participants slowly improvise and develop their own moves);
3. Cultural awareness (through discussions about Brazilian ancient *mestres* , the philosophy and history as well as elements of music and certain dance moves, participants develop their ability to appreciate creative practices).
4. Sense of initiative and entrepreneurship (ability to creatively capitalise the knowledge acquired through entrepreneurial capacity to run one's business).

According to the trainers of capoeira, the art of capoeira, as other art manifestations, has the potential to enhance individual competences and skills particularly related to initiative and entrepreneurship. A number of the Academy's students have become teachers themselves, after acquiring the necessary skills through the peer mentoring process (the learning occurring during the practise of capoeira and conveyed by the trainer and peers). The project has, thus guaranteed its sustainability, and its employability potential. At the same time, the project promotes social inclusion through the sense of belonging to a community of practitioners and friends, providing routine and structure to vulnerable people.

The project is evaluated by the teacher himself and peer-evaluated -other eight other teachers at the same proficiency level or old *mestres* (above the teacher's level of experience) of capoeira during visits to the Academy.

Inclusion through Cultural & Creative Industries

Space, non-formal learning, and continuity emerged as key elements to the successful development of the participants' competences.

In relation to space, the informal character of the location where learning took place was a factor that facilitated interaction between peers and potentiated exchange of knowledge. In the first case study (Preparatory Apprenticeship programme), spaces varied from formal classroom setting to rooms that had no desks and chairs, and the courtyard. In the Rooftop Kofinou camp project, the trainers highlighted the importance of implementing the activities at the camp as it reinforced the informality and playfulness of learning, therefore allowing the children to be more relaxed and participative. The participants of the CRC Campus Clubs referred that the theatre room allowed participants to stay more focused and engaged than in the formal classroom setting.

Non-formal methodologies emerged as prompts of active and creative learning, allowing for critical discussions and exchange of information between participants. The mentors' role is more supportive, who she/he guides the discussion and the workshops to achieve the best possible participation of the participation, fostering therefore their learning process.

A systematic approach to the implementation of the activities allows for consistency and continuity of the programme. The organised nature of the programmes with regards to how many times the workshops would take place as well as the fixed timetable, created a sense of routine and expectation among the participants. The mentees could anticipate the activities on a specific day and organise their plans according to this day. Further, the continuity of the programme is crucial to the sustainability of results. This was clear from the feedback of the young people who participated in the Preparatory Apprenticeship programme and who have struggled to go back into formal education after the programme's completion.

Based on the case-studies and the research findings, it is possible to argue that peer mentoring in non-formal spaces can support the development of skills and competences that can lead to opportunities of inclusion. Transversal

competences such as communication, learning to learn, cultural awareness and sense of initiative were developed through the programmes analysed.

Greece

On behalf of CREUS European project, the Greek research was implemented between December 2017 and January 2018. DIMITRA used two (2) types of information results: the **Internal** and **External** .

As DIMITRA is an educational organisation with an extensive working experience in the fields of high quality Initial and Continuing Vocational Education and Training (VET) services, it used the *Internal Data* as a starting point. Much Information regarding the non-formal learning education, peer learning methods and techniques as well as information regarding the role of cultural and creative activities in promoting social inclusion were generated internally based on the numerous European and national projects DIMITRA has implemented so far.

However, for having highly effective research results, DIMITRA also implemented research done outside the organizational boundaries, by using the *Online* and the *Customer* information. With regards to the online information, DIMITRA directly browsed specific information from youth, cultural and creative sites and filtered and extracted the information out of these sites. The resources used are the followings:

- *Youth and Lifelong Learning Foundation -* https://www.inedivim.gr/
- *Chamber of Fine Arts of Greece -* http://www.eete.gr
- Michael Cacogiannis Foundation - https://www.mcf.gr
- Social Youth Development, KANE - http://www.ngokane.org
- CEDEFOP - www.cedefop.europa.eu/el
- National Organisation for the Certification of Qualifications and Vocational Guidance *-www.eoppep.gr*

Furthermore, DIMITRA directly communicated with stakeholders. Creative and cultural industries, youth organisations and training and education organisations, were the stakeholders who were considered the most informed as they are actually using peer-learning techniques and are aware of the non-formal learning context in Greece. Hence, the feedback and information provided by them were the most accurate and useful data received. Those stakeholders are those who finally DIMITRA conducted the interviews with. With regards to the research geographically boundaries, the Greek research was implemented at national level, meaning that the information and the data collected are reflecting the non-formal learning in Greece. However, all the interviews conducted with the target group (face-to-face with mentors/mentees), were implemented in the city of Larissa, for accessibility and immediacy reasons, as DIMITRA's headquarters are located in Larissa.

DIMITRA conducted five (5) interviews with stakeholders/mentors and three (3) interviews with mentees. Specifically:

Interviews with stakeholders/mentors:

1. Katerina Liapopoulou – *Theatrologist, Synergy of Music Theatre (S.Mou.Th)*
2. Nikos Samaras – *Employer of Art Prep School*
3. Giorgos Alexandros Samaras – *Architect, Gallery director "CASK"-Contemporary Art gallery*
4. Stathis Stelios – *Psychologist, Therapy Centre for Dependent Individuals (KETHEA)*
5. Vlachodimou Efi – *School Guidance Counsellor, Consultative and Orientation Centres (KESYP)*

Interviews with mentees:

1. Konstantina Vouvaloudi*, (Theatre group "Rope-Cord")*
2. Vaso Farmaki*, (S.Mou.Th)*
3. Ivi Samaridou*, (Art Prep School)*

In general, non-formal education in Greece is very common and welcomed as it is accessible to all at any moment of life. Due to the Greek recession, non-formal education is also known from the Greek society as the "Second chance" for

young people with fewer opportunities. It is an interactive relationship between the learners and their environment "learning by doing".

According to interviewees' views, non-formal education empower young people with fewer opportunities to set-up their own projects, step by step where they are at the center of educational activity, feel concerned, have personal interests, find strong motivation, get self-confidence and as a result develop their capacities and skills by doing.

However, non-formal education only works if correctly implemented and monitored. That is the reason why in non-formal education, the peer education and peer mentoring is usually used. The research participants agreed that non-formal education is useful to network with people so to improve social inclusion. Non-formal education is a tool for the inclusion of all, especially those who did not find their luck in the formal education system.

The leading organisations in this field are the Regional Vocational Training Centers (KEKs). They are activated in the field of non-formal training, certified to provide training opportunities for those who are disadvantaged. Furthermore, an important part of non-formal education is carried out by non-governmental organisations involved in community and youth work as well as by the Lifelong Learning Centres. Last but no least the Therapy Centre for Dependent Individuals (KETHEA), is also one of the leading organisations in the field of non-formal education. KETHEA, through the non-formal education, provides motivation, therapy, education and social re-integration services to disadvantaged young people.

Although there are specific organisation leaders in the provision of non-formal education (mentioned above), Creative and Cultural Industries (CCIs), also play an important role to the social inclusion of vulnerable young people. According to the stakeholders' views, a focus on creativity and creative learning can have a positive effect across disadvantaged young people. CCIs, offer creative programmes and there is even some evidence that those involved in creative activities begin to improve their social skills. Creativity perceived as an important 'stepping stone' for reinsertion into wider social relationships and situations outside project spaces. Creative workshops and trainings enable participants to learn about themselves, to experiment with communicating feelings and to work through difficulties that they encountered in other aspects of their everyday lives.

The selected case-studies are committed to fostering transversal skills of disadvantaged young people. Its aims are to support them in terms of fostering social, cultural and economic inclusion through access to initial VET and labour market. Our quality criteria of the selected case-studies reflect the following aspects:

- A clear definition of the objectives
- Documentation concerning the implementation of the program (clear information about the activities to be carried out, about participants, stakeholders and target groups etc.)
- Transferability: These mentioned projects have been applied to similar situations in the same and different regions in Greece.
- Sustainability (continuation of the project, training course activities)

Non-formal Learning and Peer Mentoring Models

Youth training centres and cultural and youth support organisations are using many non-formal opportunities to open their minds. Art exhibitions, joint actions, theatre classes, cultural activities and guided visits, creative workshops, role-plays, outdoor activities, story are some of the main non-formal approaches they develop, aiming to empower young disadvantaged people. All those approaches meet a number of criteria, which make them sustainable:

- they have voluntary and self organised nature,
- they are flexible (allow for additions, modifications and adaptations according to context, target group etc.)
- they increase the possibilities of active participation (engages participants in the learning process)
- they are a combination of tips, techniques

All of those approaches are characterised by thinking, feeling, and doing, listening and watching. They are aiming to actively engage young participants into action, whereas they are focused on cooperative learning team management and strategies for teams.

More specifically, in the city of Larissa there are many non-formal actions taking place. They are organised by Youth clubs operated in Larissa in cooperation with cultural and creative industries and the Municipality of Larissa. Those actions are:

- Implementation of theatre workshops at "Stage" club, a music hall in the city of Larisa
- Implementation of theatre seminars in Peneus festival every summer.
  Peneus Festival", is a multicultural festival organising every year during summertime, in the city of Larissa, with more than 200.000 visitors. For one week, top domestic as well as foreign professional artists, associations, organisations and freelancers, promote their arts, services and products
- Outdoors Art exhibitions & street art youth festivals.

According to participants' views, the use of non-formal education, is that the beneficiaries can be multipliers afterwards, becoming "more experienced peers" towards their friends, and hence motivate and support them in a horizontal way. Both mentors and mentees agreed that peer mentoring values young people sharing their experiences and providing support to others in similar experiences.

Based on stakeholders' views, the peer mentoring models are activities aim to build self-esteem, teamwork, communication, anger management, and self-discovery. Peer mentoring gives young people the possibility to develop their values, skills and competencies such as interpersonal, team, organizational and conflict management, intercultural awareness, leadership, planning, organising, co-ordination and practical problem solving skills, teamwork, self-confidence, discipline and responsibility. What is special in non-formal and peer mentoring is that the young participants are the actors actively involved in the education/learning process.

A good peer mentoring example used from youth Centres is coming from the youth motilities. It was set up in order to allow young people to learn languages, being in the country with local people and having interactive languages courses made by students for students (peer-to-peer education).

Case Study 1: Training course: "*Facilitate the Progress*: *Non Formal Education as a means to Social Inclusion and Empowerment*"

The Training course "*Facilitate the Progress*: *Non Formal Education as a means to Social Inclusion and Empowerment*" was implemented from the 7th to the 15th of March 2015 in Kalamata, Greece, in the framework of KA1 youth of the ERASMUS+ programme. The training course was organised by the youth organisation K.A.NE. Social Youth Development, a non-profit organization located in Kalamata, Greece. K.A.NE main target group is young people aged 15-30, youth workers, youth leaders, mentors and trainers.

During the training course, there were participated twenty-six (26) youth workers from eleven (11) different countries (Greece, Croatia, France, Ireland, Netherlands, Italy, Romania, UK, Egypt, Jordan and Tunisia).

During the training course, it was used mainly non-formal learning tools and methods (work in groups, simulation exercises, round table discussions, creative presentations). The participants exchanged ideas and experiences regarding:
- the reality and the challenges the young people are facing in the different countries,
- exchanged good practices regarding the use of non-formal education and especially the method of peer mentoring, in order to empower young people, and especially young people with fewer opportunities,
- developed skills in using and designing methods and tools to facilitate and support personal , professional development and social inclusion.

By the end of the course, the training participants visited the KETHEA-KYTTARO community for people with substance abuse problems, as an example of an excellent practice/programme supporting people with fewer opportunities. They also visited the Youth Centre of Kalamata, a voluntary youth structure, open to all of the community that offers learning opportunities, as well as cultural and social activities, and took part in the traditional dance and the theatre workshop that take place in it.

During their visits at KETHEA and Youth Centre of Kalamata, the training course's participants made use of the techniques used and the lessons learned during the training course attended. The 26 participants were divided in two groups and run a short workshop, by using the peer mentoring method. They applied all the techniques learned during the training course giving a special focus on social inclusion and youth empowerment. These short workshops aimed to promote non-formal education, teach communication skills and high-performance teamwork, as well as to emphasize on the importance of lifelong learning for improving social inclusion through the training of people working in the youth field.

Both organisations were more than welcome to adopt the tools and methods used during their work with young people.

Case Study 2: Creative workshops and exhibitions in prison, Greece.

During the last decade, many art-based workshops are implemented in Larissa's prison. These prison art programs have some principal goals: As with any form of teaching, these workshops aim to teach skills and discipline, developing a creative outlet for personal expression, as well as to give inmates something positive to do, while in parallel developing their social skills.

In 2017, a number of art-based workshops implemented in Larissa' Prison, Greece. The art workshops took place between March and April 2017 and were organised by the Second Chance School of Larissa's prison. The Second Chance School of Larissa' s prison aims to address employment and social problems experienced by inmates who lacked the social skills and basic qualifications, in order to improve their social inclusion.

The art programs took place in the prison, and specifically in the Small Museum of Art of Larissa's prison. That is the one and only Museum of Art, which is established in a prison space, all over Greece. During the two-month period, professional artists, teaching artists and people in prison, shared and exchanged knowledge with thirty (30) young inmates. Under their supervision and guidance, they had the opportunity to create paintings, woodcarvings, constructions by clay and recyclable materials. Handicraft and creative techniques became the mean to express their feelings, to develop their communication skills, to experience of self-understanding and self-expression, to be part of a group and to work on team building and social skills.

By the end of the art-based workshops, the prisoners' creations were exhibited in the Municipal Art Gallery of Larissa for two weeks. The art exhibition called "Art behind the Prison" and it was open to the public. The participants felt proud as their creations were shown to the public audience, and the exhibition itself acted as a way for their social inclusion.

The aforementioned art workshops in Larissa' prison have been applied to similar situations in Korydallos prison, in Piraeus, Greece. Specifically, the Ministry of Justice, Transparency and Human Rights (General Secretariat for Crime Policy) and the National Theater of Greece, in the context of the new European cooperation, organised a theatre workshop in the Korydallos Prison, between May and June 2017.   The theatre workshops aimed to "opening the prison" towards the society and make the inmates to feel free and social included through their participation in the theatre group.

The twenty (20) participants of the theatrical group shared their experiences, improve their communication skills and teambuilding and their social skills and became cultural aware. The theatre group prepared an adaptation of William Shakespeare's "Triumph" play, aiming to give a series of performances all over Greece at the end of August 2017.

Case Study 3: Workshops and Art Gallery

The "CASK" Contemporary Art Gallery is an art space, which offers art design workshops (art prep school) and host many different art exhibitions of national rising and already established artists and designers. Furthermore, the CASK is actively involved in the research and production of the limited edition works exhibited. The Art Prep school is mainly working with young people who are socially excluded or marginalised. These are people not in education, employment or training but extends to people whose experiences of disadvantage are often hidden or less well known.

For the last two (2) years, CASK organises every 2-months individual art exhibitions. During the one-week exhibitions, its students (a group 15-disadvantaged young people) implements painting and design workshops within the gallery space, through peer mentoring methods. The combination of group sessions and opportunities for more individualised or small group working is a key benefit of the CASK art gallery enabling participants to develop their confidence for different types of participation. Participants, under the guidance of a mentor, participate in team games and creative workshops, which are aiming young people to get in touch with the artist professional, to become aware of a number of creative processes and to be empowered in order to achieve their potential.

According to the mentees' views, participation in those workshops which are implemented within the Art gallery space, is beneficial in terms of how it helps facilitate social inclusion (i.e., helping students to enter into a greater diversity of social relations through the development of communication skills). In addition, the direct contact with the professional artist increase students' self-understanding and self-expression, which is important values in the development of their personal and social identities. As a result, the young people are motivated and developing the learning to learn key competence, since they are given the option of making an exhibition of their work to display in gallery, so to become mentors and to implement similar art galleries workshops.

Those Art gallery trainings have been applied in various galleries in the city of Larissa (carpenters workshop gallery, designer clothing gallery etc.) and are expressed with different art forms, such as music and dance. In Larissa, they are already existed music halls, which are supported by the Municipality of Larissa, and organise creative workshops within the music hall aiming to empower disadvantaged young people through creative processes.

Inclusion through Cultural & Creative Industries

Based on the specific aforementioned case-studies, it is clear that the strong point to tackle social exclusion is the empowerment of disadvantaged young people. Their voice is strengthened to promote their social, political and economic participation through tailored capacity building on communication   skills   and   civic engagement, networks and joint actions.

Furthermore, those case-studies are giving special focus on the development of the training in unconventional spaces (Youth clubs, Galleries, prisons). According to participants' views, the learning space is of huge importance, as the environment contributes to the quality of learning. A learning environment that considers all of the senses can increase levels of student creativity, productivity and well-being. Less distraction and ability to focus and the improvement of mentees' engagement is just a few comments that the stakeholders came up with. According to what they said, the development of cultural awareness and expression is more efficient when takes place in an art space than in a training room.

Based on the research findings and the case-studies, it is clear that all the key skills competences developed, such as communication skills, social, skills, cultural awareness and expression and learning to learn, can definitely lead to social inclusion of disadvantaged young people, with the Creative and Cultural Industries to play an important role to their inclusion. Using art and creativity during a training session engage multiple senses and that results in increased

cognition, recall and engagement of young people. Therefore, the developed Key Competences through the aforementioned case-studies are strongly related to social inclusion.

Italy

The present work has aimed to collect information concerning the role that peer mentoring and non-formal education has in Italy, especially in the context of social inclusion and the enhancement of labour opportunities for young people, with a focus on unconventional spaces. The geographical scope encompasses the whole Italian territory, privileging the local context of Rome (where most of the case-studies are located),and where many vulnerable young people live. The data gathering has primarily relied on on-line sources, on projects already carried out in the last years, and on entities that deal with young or disadvantaged people, especially with a migrant background.

In Italy, formal education has a leading role in the educational system and non-formal education is not particularly widespread. However, in recent years, efforts have been carried out, both at national and at a local level, to enhance the role of non-formal and informal education, in the professional sector.

Non-formal education and validation of competences has been the object of a research study carried out ten years ago by the Agency ISFOL (now INAPP)[12], where it was highlighted that education, already in early years of 2000, was undergoing a process of transformation through the redefinition of the places and times of learning, underlying that education does not take place only in the traditional places and in a predetermined time of life. Flexible learning, individualized tracks of training allow to build new methodologies of inclusive learning. More relevant changes occurred after 2010, with the introduction of the law 92/2012, which delegated the Government to elaborate a framework concerning the validation of learning outcomes acquired through non-formal and informal techniques. The most relevant role has been taken up by Italian regional and local authorities, that have been particularly active in creating and realizing articulated systems of validation and certification of non-formal experiences of learning.

At the national level, however, one of the most interesting initiatives has been the "Libretto Formativo del Cittadino". Introduced through law 30/2003, it is a comprehensive document where competences acquired in non-formal and informal contexts can be registered and certified. Currently, the use of this document is being implemented in an experimental way in various regions that are in charge of the operational handling of this document.

In Italy, associations pertaining to the third sector (providing services, enhancing social inclusion and associations based on volunteering activities and spreading cultural awareness) are particularly active in the validation and advancement of learning acquired through non-formal and informal processes. This is true, for example, for the validation of competences acquired during the Civil Service or for the exercise of voluntary activities of public assistance. In this framework, many vulnerable people, also coming from a migrant background, have taken part in volunteering activities or in experiences devoted to helping other people, both as an instrument of social inclusion and as a way of "giving back" what they have received through other forms of assistance. Activities carried out in public assistance can also be spent and validated at school or in job research, creating a further element of social inclusion that is expressed through labor and educational inclusion. This is a crucial element for newcomers that can find in education and jobs a way of becoming part of a community.

Non-formal education in Italy has a particular success in the area of education and cultural awareness towards democratic citizenship, human rights and intercultural dialogue, disciplines that have as a common objective social inclusion and spread of democratic values. Artistic disciplines are one of the fields in which non-formal education has produced important results in fostering social change and inclusion, as the case-studies examined show.

Among the organizations that show most activity in the area of non-formal education we may recall the *"Centro Sviluppo Creativo Danilo Dolci"* and the *"Eurodesk portal"*, which has a particular attention on youngsters and on their inclusion, through the validation of competences acquired through non-formal methods. More specifically, the Centre Danilo Dolci is particularly active in the field of recognition of non-formal education and on the enhancing of social inclusion. It

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[12] ISFOL, *Esperienze di validazione dell'apprendimento non formale e informale in Italia e in Europa*, ISFOL Editore, 2007.

involves young people and adults, it promotes projects especially in the field of education and training, and works in cooperation with educational entities, both at a local and at an international level.

With reference to the first two case-studies selected, they have been chosen because although being very different, they both operate in two peripheral sections of the metropolitan area. *MAAM* is located in a suburb of Rome, and the *Folias* cooperative in the province (Monterotondo). Both realities address issues concerning social groups at high risk such as homeless families, migrants and children at risk of scholastic and social exclusion. In the case of the MAAM, art becomes a vehicle for aggregation and integration in an occupied space. The project, which has given birth to the third museum of contemporary art in Rome, welcoming artistic works, is still occupied by needy families. In the case of *"Il Cantiere"* the creative and musical workshops represent an alternative and constructive way for the young people of the neighborhood to acquire hard and soft skills, to find a job in the creative field and to become a tangible example of successful experience for other youngsters. Both of the studied examples fit well with the perspective of CREUS project and could certainly be considered as good practices to be transferred, adapted and involved in CREUS project activities.

The third case study selected, finally, is a successful example of social industry, where migrants are involved in professional activities, in non-formal training and creative activities, in a real carpentry factory – absolutely unconventional space for learning, accompanied by experts and professionals of the sector. The factory, interestingly, is located in a central area of Rome, and also this case study fully fits in the criteria of CREUS and can be considered as a good practice to increase social inclusion of vulnerable people.

Non-formal Learning and Peer Mentoring Models

In Italy, there is still a low level of non-formal approaches, with a focus on creative practices and especially in unconventional places. Peer mentoring experimentations are at the same time growing importantly, both in schools and in trade and volunteering organizations. Wider consideration is devoted to methods that involve peer-to-peer connections,mentors that have experienced the same educational or professional paths that can help mentoring younger people.

Peer mentoring in the same way, is being implemented in many projects, including in schools, universities and in non-governmental organizations, where senior students or volunteers help and guide younger fellows in their process of inclusion. The success factor of this method is that new comers are facilitated in their inclusion and in meeting new people who can give them the feeling of being part of a group. Often, as it emerges from some projects, mentors receive a specific training on the roles of mentors[13].

Usually, if an operation of peer mentoring is previewed, since there is the need to establish a constructive relationship between a mentor and a mentee, then the projects envisage some kind of training for mentors, that need to be prepared to this challenging activity. The relationship that must be established between the two actors is not only professional, but located also on a cultural and human level, in a constructive and engaging exchange of knowledge and competences.

In consideration of the interviews carried out, there is a wide spectrum of approaches to non-formal learning and peer mentoring developed by organizations that have decided to offer their contribution to CREUS.

More specifically, for example, the experience of *"Teatro Koreja"* is particularly encouraging. Koreja staff represented mentors and trained the staff of a younger theater company, working together in a synergic way to organize a theatre season dedicated to kids. As the interviewed staff recalls "This agreement, producing benefits for both the mentor and the peer organizations, developing new audience for both of them, has been possible thanks to the effective transfer of knowledge and competences during the project period. Furthermore, the peers have constantly provided feedback on

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[13]As it emerges from the project implemented by the school Floriani of Vimercate,
http://www.iisfloriani.gov.it/didattica/progetti/progetti-a-s-20132014/ne-vale-la-pena/peer-mentoring/

the mentoring experience through questionnaires. Another indicator used to measure the success of the project was the attendance rate to the scheduled activities". In this respect, peer mentoring has been constructed as a constant and constructive exchange of professional and personal competences between mentors and mentees, bringing the growth of both the parties involved.

The same is true also for the Center Danilo Dolci. In the project BOEMI, for example, the coordinators and the other members of the local working groups acted as guides in the training course phase of the project. The staff of the Centre planned every activity as activities among peers dealing with non-formal education practices. Interestingly, the association also has a series of mobility projects that includes the presence of a mentor: when they receive volunteers in their association there is a mentor that follows new volunteers in their process of acquiring competencies. These mentors are usually trained.

Particularly interesting are the results of the interview on the project *"Dominio Pubblico"*, where the interviewee explained the personal view concerning peer mentoring within the framework of this project. The mentor is not seen exclusively as an educator, but more as a coordinator, which leaves the younger (the mentees) free to try and also to fail in some cases. In this respect, the mentors do not always say what is good or not, a method that not always works with the youngsters. Mentees are free to make their own choices, but they also have a guide, and have a reference when they are in need of help.

Especially when the activities of the project are directed towards the personal and cultural growth of young people, the importance of the peer mentoring is recognized, as it emerges from the interviews. For example, in the project *"OR.ES."* (a project concentrated on the cultural integration of youngsters), one of the main elements is that growth is enhanced thanks to the "imitation" and "good example" of the mentors. In this respect, what the educator *does* is much more important than what the educator *says.* In this respect, mentors become point of references and "living guides" for the mentees. Mentors are trained through training courses – delivered through informal activities, that have the purpose of enhancing the role of the educator and make them conscious of their important role as models to follow.

As it emerges from the various interviews carried out, there are several approaches to non-formal learning and, especially, to peer mentoring models. The main and common elements are that peer mentoring is often implemented through non-formal methods and that non-formal education and peer mentoring go hand in hand to provide a comprehensive training to the participants in the activities. Furthermore, one of the main elements is that much liberty is left to mentees, to act and follow freely the examples given to them through mentors, if they wish to do so, and eventually to follow the practical example of mentors.

Case Study 1: "Il Cantiere" Youth Aggregation Centre

The *"Il Cantiere"* Youth Aggregation Centre was founded in 1995 in Monterotondo Scalo, it is a service that carries out projects aimed at the prevention of youth problems, the promotion of culture and active citizenship, in collaboration with the formal and informal realities of the territory. An open house to everyone, especially to young people in the area, able to offer them cultural initiatives, entertainment, aggregation, start-up support to selected works, a place in which to experiment their creativity and their talent. In short an opportunity not to face adolescence alone. It represents a fundamental space for the territory, in which the active participation of young people is promoted, through educational activities, training and work orientation. It is a centre in which the adolescent is supported in his growth, and in the process of defining his personal identity, cultivating his affective, social, civic, cultural and recreational dimension.

Since it was born, it has been characterised by being a reference point for children, teenagers, young people, but also for adults in the neighbourhood. That physical place has begun to intercept people's questions. Because it is a centre of aggregation, with an educational function, it is a centre of work orientation, with training functions, and it is a cultural centre, because it hosts concerts, develops activities with art at 360 degrees. The idea of the orientation that "Il

Cantiere" offers to young people is not the choice of the university, the choice of the school level after the compulsory school, but the orientation as competence, that is the ability to constantly decide on one's own life. The people that "Il Cantiere" intercepts, the disadvantaged users, come with very fragile structures. Emotional experiences, growth, relationships, affectivity, but also about language, speech, which build your own personality. "Il Cantiere" creates the precondition of a stable and lasting relationship with operators of the service, offers over the years a variety of activities ranging from special needs education, social tourism intended as trips and stays, laboratory activities, from cooking to music, hip hop to the guys who attend "Il Cantiere". It proposes activities and educational figures: adults with professional experience who are for support, with whom youngsters can build a stable and lasting relationship.

The users live in their neighbourhood with these referenced people who ask them good questions, who listen to them when they go into crisis, who orient them. They are figures that integrate what is the family function (educational)."Il Cantiere" is an informal place where you can bring thoughts, problems, worries, projects, proposals, live the most diverse experiences, which over time help you to grow. However, they continue to live in flock for all their life, they make a group. The relationships between them are strong and meaningful. In terms of values, in terms of respect, of relationships, there have been enormous progresses. Now, there is much more maturity. Users have lived different worlds through "Il Cantiere", and therefore their life has expanded together with their way of seeing their life.

Case Study 2: MAAM

In 2009 a group of people, composed by migrants, precarious workers and homeless families, has occupied a huge disused factory set in the suburbs of Rome. The occupants called this place *"Metropoliz"*, in order to point out their will to build a hybrid city. The place is still populated.

The project Metropoliz was born in 2011 thanks to Giorgio De Finis and Fabrizio Boni. Wanting to get away from the exclusion mechanism of a city, which denies social rights and opportunities to the social outcasts, they have thought to build a rocket to the moon. With this proposal, the curators of the project have introduced themselves to Metropoliz, telling a surreal story in order to give voice to the dream and to the imagination, which are often smothered by the urgency of living and by the daily life needs. They decided to do this through an open and creative device, that is the creation of a documentary film, which will actively involve Metropoliz's inhabitants during all the stages of the project. Metropoliz would have been enriched by artists soon, with the aim to help people during the ideal building of a device to get to the moon: the rocket. A lot of specialists have been involved in the realisation of the project: an astrophysicist, a philosopher, street artists, painters and sculptors.

The crew decided to adopt an unconventional method for the realisation of the project that was coherent with the status of Metropoliz, where the contamination between different branches of knowledge and the meeting between people coming from different social backgrounds rule the roost. An inextinguishable source of impulses for the occupants was established by the realisation of creative workshops, thanks to which local participants have implemented hard and soft skills. Later, the reality of Space Metropolizled to the birth of MAAM, the third museum of contemporary art in Rome, which stands out among others because it is free, because it represents the meeting between art and hospitality and because it is a place characterised by freedom of expression. It is free from bureaucracy and social marginalisation, too.

The project "Space Metropoliz" was born with the support of "*Blocchi Precari Metropolitani*" ("*Precarious Metropolitan Block*"), which fight every day for the right to housing. It has referred to many experts, belonging to very different areas of knowledge, to reach the utopian objective of the project: fly to the moon.

It has attracted many associations of the Metropolitan Area of Rome, which still collaborate.

The reality of MAAM, which represents the evolution of the "Space Metropoliz" project, is completely self-funded: the artists donate their artworks for free, helping the inhabitants and the artworks to build their own houses inside the structure. The Municipality of Rome has tried to hamper the community by threatening to formally evacuate the area.

Case Study 3: K-ALMA Falegnameria Sociale

The project was born in Rome in May 2017, in order to offer a professional and qualifying experience to migrants arriving in Italy, to foster their social and professional inclusion. The project, *"Falegnameria Sociale"*, created by K-ALMA Association, aims to guarantee a continuative system of training and auto-production to some of the most vulnerable people in Italy, refugees and asylum seekers, but that plans to open also to other groups of the population, unoccupied people who live, for various reasons, at the borders of society. It is located in the Testaccio neighborhood, notably a place located not far from the River Tevere, in the center of Rome.

The main characteristics of the project are the continuous coordination with other local institutions devoted welcoming migrants and the specific attention to the creation and sale of objects created by the participants in the Falegnameria Sociale, with the purpose of creating an entrepreneurial mechanism in the long term. The project bases its work on the motto "learning by doing", focusing specifically on non-formal education, in the firm belief that this is the most effective way of getting in touch with people that have very different educational and professional background. One of the most interesting aspects of the project is that each user has the possibility to suggest new and innovative ideas to other members of the group, ideas that are usually welcomed and implemented by the whole group in real time.

Cultural and creative activities have been included in the project but, interestingly, in a very spontaneous way. The participants have been offered short courses that could train them in other areas, building upon the competences that they already have. These complementary activities, together with the possibility of creating new objects from scratch, have enhanced considerably the self-confidence and have encouraged the interest of users to participate in the activities of the Falegnameria. After a while, with the realization of the first objects, users have been encouraged to add creative elements to their creations and use unconventional materials to express their imagination at their best. Space is a crucial aspect of the project. The Falegnameria is a "comprehensive" space, which includes a laboratory, an external space and even a public space within the "Villaggio Globale". This is a fundamental aspect, because it enhances the possibilities of interaction and exchange with other people who work or happen to be in the same area for other reasons. The project is gradually promoting also "external" events to bring to the wider public this great experience of professional and social integration.

The project aims to be a long term one, with a continuous change in the users that benefit from the activities of the Falegnameria. It is sustained thanks to the positive interchange and support of other associations active in this area and, in the long term, aims to enhance the social and professional inclusion of migrants.

Inclusion through Cultural & Creative Industries

The case-studies examined have been selected with the aim of identifying good practices that have enhanced competences of young people, transversal competences and social inclusion, in some cases in the long term, and have in any case used non-formal techniques and methods. The focus has been on projects that have included disadvantaged people or, in any case, that have promoted social inclusion and intercultural dialogue.

In particular, as it emerged from the description of the project "Il Cantiere", the aim of the activities set up was to enhance social inclusion and to establish long-term patterns that lead to a higher level of competences of users involved

in the project. The long-term impact of the projects is possible when there is a personal connection established with the people involved in the project, a human connection that goes beyond the educational and professional counselling.

This factor is extremely important especially when it comes to enhancing social inclusion of people that are generally more marginalized, because they benefit from the inclusion in a different environment, that trusts their skills and give them value.

Furthermore, in some cases, sustainability is ensured thanks to the periodicity of the activity. For example, the project selected of the Centro Oratori Romani is characterised by the fact that the residential educational projects are not constantly implemented, but recur in summer, and this gives a sense of reassurance because users can take part in the camps on one year and can decide freely to do so more than once or to skip one or more years and also have the possibility to be mentors after they have attended the first years. This experience has been going on for several years. It has successfully implemented the peer mentoring methods during non-formal educational activities to enhance transversal competences such as cultural awareness and expression and active citizenship.

From the models examined it emerges that one of the most important factors of success of these projects is the inclusion with no borders of cultural or religious nature. In any case, where a religious print can be found, the project aims to include people of every religion or cultural background, to enhance inclusion and the sense of participation in a community. The educational activities are not formally organized and their non-formal structure makes them more accessible also to those who have not a particular educational background.

In most of the cases, the experiences analysed led to the development of specific competences, that could provide further opportunities of social inclusion (for example through the collaboration with the association and with the creation of a sense of common belonging), as shown by the project Sarabanda, where youngsters involved have also had the chance to decide to create a new group of activities for the association and, therefore, being actively involved in implementing their competences. But some competences also included an enriched possibility of professional inclusion, either in cultural and creative industries or in other types of enterprises, but always as a means of further inclusion of vulnerable people.

The Netherlands

A number of reference works[14] have been used as reference to develop and implement the case-studies in The Netherlandssuch, which had a regional geographic scope and targeted groups of young people in cultural hotspots. The case-studies illustrate the stories of young artists from Gelderland who are working on their art in an idiosyncratic and particular way focusing on

• how they do art,
• whether they address it as such,
• what they have learned and from whom,
• what they think of how their form of participation is labelled,
• and where their needs lie in relation to support to their artistic path.

Miriam Geerdes-Gazzah carried out the research commissioned for the LKCA. Cultuurmij Oost, and Kunstbedrijf invited their network to make a contribution. The research point out that cultural participation also occurs in all kinds of spaces beyond a center for the arts or at school, and to the needs to consider different methods of learning. This, however, is still not happening enough in The Netherlands. An example of good practices was the research of Bart Rogé and Lotte de Bruijne of DEMOS, the Flemish organization for participation and democracy. Their research into "free ports?" In Antwerp inspired to look for those places in the Netherlands

• people engage in art and cultural participation
• where they learn an art form from others
• and that in a way that many policy-makers do not see because they do not recognize it as art or culture
• or because they do not see the locations where that happens as cultural hotspots.

This is particularly important for a number of reasons, namely, because
• Regular institutions discover there is more than what they usually consider artistry;
• It broadens perspectives on what art and culture participation is when to looking outside the perspective of the regular art world;
• By looking further as a municipality or support institution, arts and culture policy suddenly becomes a lot more relevant.

Few studies have been done into the effects of non-formal education. A few things can be said about the personal and social returns experienced by participants and executors.

In broad terms, six functionalities emerge,
- Non – formal education is an addition to formal education
- Non-formal education is breaking the social isolation of people and promoting social integration
- Non-formal education promotes the social participation of citizens
- Non-formal education has a preventive function
- Non-formal education is strengthening personal well-being and general development
- Non-formal education is promoting learning culture

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[14] Berg, R. van den (2014). Creativiteit moet puur blijven

De Bruyne, L & rogé, B. (2014) Tussen ruimte, kunst en kapers.

Doets, C., Esch, W. van Houtepen, J., Visser, K. , & Sousa, J. de (2008) Palet van de non-formele educatie in Nederland,

 ECLN (2016) Clocking presentation. http://ecln-network.com/2016/01/21/clocking -presentation

W. van Houtepen, J., Visser, K. , & Sousa, J. de (2008) Palet van de non-formele educatie in Nederland

Within the EU, due attention has to be paid to the unification of the concepts around lifelong learning. In a long-term process, this was partly attributed to the Delors report (1996), the memorandum for life long learning (2000) and the outcomes of the consultations that led to the development of policy data and lifelong learning. Despite the growing attention for lifelong learning, at the European level more effective measured and actions must be taken regularly. The operationalization stagnates in concrete policy plans. At the official level too, the positive position of non-formal education in the European Commission has not been crystallized.

Within non-formal education, a number of players can be distinguished nationally, who largely determine the landscape of non-formal education (see www.cinop.nl/onderzoek).

The Dutch case-studies refer to projects taking place in Arnhem.

- Art cafe; project for 55+
- Master companion; project for high school students
- Forum theatre; for young people aged 16-26 years

They are explained in more detail below.

Non-formal Learning and Peer Mentoring Models
Case Study 1: Kunstcafe 55+ (arts café 55+)

This project started in 2013 and was developed by Kunstbedrijf Arnhem with the aim of combating loneliness and boredom of the elderly in Arnhem.

The demand for a relaxed and informal setting, where older people, age 55+, meet in their common interest in art and culture, originated 5 years ago from a sounding board group of older people. In the same year Rozet openend, containing a beautiful restaurant and so the wish was linked to the possibility of a beautiful location. Initialy this project benefited from the curiosity of the visitors to the new building. This project managed to retain their interest and spread even further over a number of neigborhoods in Arnhem.

The socioeconomic background of this target group is that they are no longer professionally active.

The activities of this project are on weekdays, every last Thursday of the month and offer a solution to

The types of vulnerabilities and needs that characterize the group; Loneliness and boredom.

This project is situated in a number of neighborhoods in Arnhem and have Free access. A pleasant welcoming setting in a hospitable environment, with fresh coffee and interesting presentations ensures low threshold and stimulates participation.

There are different kind of Kunstcafés;
- Kunstcafé ; The art café is for everyone that loves art and culture and meeting others with the same interest. Art touches, inspires and relaxes and everyone deserves to enjoy it. through a newsletter everyone gets informed of the topics that are planned.

- Kunstcafé in the district; Rozet is the home base and occasionaly kunstcafé makes a trip to another location in the neigborhood.

- 'Continue to join'; Kunstbedrijf Arnhem organizes 'Continue Participating in Art' fort he most vulnarable elderly people in Arnhem and the surrounding area. In 6 meetings, professional art teachers and volunteers, use arts as a means and deliver sensory experience at a care location.

Elderly people benefit of this project. It prevents Loneliness and boredom.
They are Seduced to go out the door and meet others. This creates contact.
People are Tempted to give continuation to experience.
Besides receptive activities there are also active activities eg art cafes on tour, art cafe college; 2 to 3 meetings for deepning and outings (visitors offer themselves to organize these activities as volunteers)

Aims;
- Experiencing art
- Meeting other people
- learning to Express themselves (identity)
- Recognition through art
- Recognition who you are as a person.

Results:
- Origin of friendships
- Doing things together
- Investing in personal contact through which people return to the activities
- By means of a questionnaire it was found that people visited the art café on average of 4 times and got more social contacts.

The competences they develop are; Cultural awareness and expression, communication, learn to learn, social skills

Loneliness is a theme both locally, provincially and nationally. LKCA has a project to stimulate art participation among the elderly.

- Support for the project; Fund for culture participation; age friendly cultural cities; municipalities conform to project; pay sam sam
- Preventive effect of art and economic factors; elderly people are less care dependent (cheaper).
- In the neighbours there emerge Meeting places where you get information that encourages you to participate in art activities
- Volunteers in this project are also learning; they help to Prepare projects, programming projects, thinking along in policy, people have knowledge and skills and transfer this to each other

Method;
- Recruitment; for which project does someone want to be deployed?
- Conversation; what is the drive / challenge of the individual?
- Optimal deployment on projects where he / she gets the most to his / her right
- Transfer of knowledge
- By using and sharing Qualities as much as possible the quality of the collective can grow.

Context of projects

- Training; activities for elderly people with dementia are laid down in methodology
- Locations; where projects are carried out. Often in neighborhoods

- Success; visitor numbers are rising as volunteers have done well. There is a monthly consultation that looks both backwards and forwards.
- Social inclusion

Space is very important. Group comes to an informal space where coffee / tea is served and where there is not too much distraction. Often it is public area where no rent has to be paid.

Case Study 2: Meester - Gezel; Master - Apprentice

The project started in 2016. Kunstbedrijf Arnhem (by the culture brokers) has developed this project in collaboration with a secondary school (care coordinator, mentors and a cultural coordinator of the school) and entrepreneurs from the fashion quarter.

Project started on issue in the district; young people and school dropouts. The aim was to Developed a concept together with entrepreneurs from the neighborhood to motivate young people and give them an opportunity to discover their potential.

The age of the participants is from 16 years up.

The young people that benefit;
- have a Migration background
- have a Low and middle soc ec background
- have a Lack of motivation
- have Low marks at school
- are Uncertain
- feel excluded
- have psychic problems
- are unpredictability

The project master-apprentice works on motivating young people. Criterion of selection is; achieving bad grades.

The competences that are developed;
- Improvement of speaking skills and vocabulary
- communication skills
- creative thinking
- entrepreneurial skills
- Digital skills

aims;
- Link young people to designer / entrepreneur in fashion quarter
- Teach young people a craft
- let young people tell their own story through their own creation
- Give stage to young people

School dropout is a big phenomenon both locally, provincially and nationally. Culture brokers are the ears and eyes of the neighborhoods in Arnhem. Culture brokers work closely with team living environment of the municipality. Finance comes from the municipality, Kunstbedrijf and school.

Learning in practice with a master. In a studio outside school in a 1 to 1 situation

Method
- the cultural broker has contact with school in the period of the 1st report issue (January) so that there is insight into the results of the students
- screening byTeacher, care coordinator and mentor at school so that a selection of weak pupils can take place
- 8 students are selected
- Project coordinator seeks entrepreneurs from fashion district, district where school is also located, who wants to be Master
- introduction route from 8 to 10 entrepreneurs
- Young people visit the 8-10 entrepreneurs, who present themselves
- Young people indicate 1st, 2nd and 3rd choice
- Project coordinator makes match based on student choice and personal level
- 3 weeks after the intro the project starts
- Project lasts 10 weeks a 3 hours a week (1 morning pw)
- Activities are all different depending on which creative studio you end up in
- Everybody works towards a presentation during the night of fashion. A big event in Arnhem
- In between, there is a continuous stage for young people to show their process to audience through photography, story telling etc.
- A Presentation takes place where everyone presents a creation with its own history
- Director of school hands out a certificate and the Masters tell storys about their student.
- Proud parents are watching their son/daughter in another setting than school
- Cultural broker evaluates with director and teacher and asks for results.

Mesured results at school;

- Behavior change
- Show more motivation
- Improvement of speaking skills and vocabulary
- Better communication skills

Space is essential. Young people are removed from the school setting and placed in an atelier setting that is inspiring.

Case Study 3: Forum Theater

The project was started 5 years ago by New Arts Nijmegen, which is part of the Arts Center de Lindenberg in Nijmegen. The project is about Making actual themes of young people open to discussion through art . This year the Coming theme is 'debt'. Art is the means to tackle 'theme' developments and the public supervisor/tutor of Forum theater uses himself as an instrument to solve problems that emerge during the presentation.

This project concerns the target group of young people aged between 16 and 26 who are locked out because of having money problems.

The group Comes from all walks of life and is multicultural.

Peer to peer education takes place within the project because young people with many and young people with little life experience participate in the project. They are emotionally vulnerable, share common experiences, feel the need to help others, they develop in theatre skills and earn money by performing in this project.

Impact; By using forum theatre young people are guided in discussing themes. Forum theatre offers in this way a beginning of a solution and the debt remediation counter can take this further.

Developed Competences:

- Transferring knowledge and expertise
- Reflect on behavior
- Communication skills through presentations
- Take initiative

This project is evaluated by schools who uses this project to talk about difficult issues where young people run in to.

Aims;

Through forum theater young people, who are experience experts, make shows for secondary schools to raise awareness of sensitive and difficult themes and to discuss them and reflect on them.

Method;

- Audition takes place
- Young people work on a theater performance during a period of 10 weeks on the basis of a problem statement
- presentation at schools, where both students and teachers are the public
- There is a problem statement
- The problem escalates
- Audience (high school students) is asked by a public tutor to find solutions and to play a leading role in the performance
- Students experience themselves in what it is to be in a certain situation
- It ends by reflecting on the problem. Do the students get a different picture of the problem after they have been performing?
- Teachers receive tools to make the subject open to discussion

Each project lasts 3 months
Each project has a different theme
There is continuity because it is funded by the municipality and various funds. Everyone benefits from tackling debt problems among young people.

Inclusion through Cultural & Creative Industries

In project 1; kunst café 55+

The success sfactors are:
- cultural awareness,
- communication
- sense of initiative
- communication
- digital competence

These competences lead to opportunities of inclusion because by participating in this project prevention of Loneliness and boredom takes place.
The emerge of friendships, Doing things together, more social contacts.

In project 2; Master – Apprentice

The success factors are:

- Improvement of speaking skills and vocabulary
- communication skills
- creative thinking
- entrepreneurial skills
- Digital skills

These skills have led to;

- Behaviour change
- Show more motivation to participate at school
- Improvement of speaking skills and vocabulary
- Better communication skills

In project 3; Forum theatre

The success factors are;

- Transferring knowledge and expertise
- Reflect on behaviour
- Communication skills through presentations
- Take initiative
- collaborate
- Entrepreneurial skills

These skills have led to ;

- Awareness of behaviour
- Making problems open to discussion.
- Talk about problems with others
- Help others who have the same problems
- Remove taboos around problems

United Kingdom (England)

Our review takes into account national statistics and trends in the UK as a whole (national policy and statistics for creative industries and creative economy in the UK), but places a focus upon the arts environment in England, which comes under the policy remit of Arts Council England. The context in which Rinova and Collage Arts both work is that of disadvantaged young people in the urban environment of London. London remains the predominant centre of creative and cultural activity, drawing talent from the rest of the UK. The creative economy now makes up around 16.9 per cent of all jobs in the capital, compared to 7.9 per cent of jobs in the rest of the UK[15]. Whilst this creates growing opportunities, it also makes for a highly competitive environment for young people to enter the creative industries, particularly those who face disadvantage or who have not achieved within the educational system. Of young Londoners between 16 and 24 years old over 10% are not in employment, education or training (NEET)[16] and despite general improvements in unemployment rates, the proportion of NEETs has continued to rise year-on-year in the last two years. Added to this is the fact that over half of all workers in the creative economy hold a degree (in some sub-sectors rising well above 60%), compared to 31% in the wider UK economy[17] and that unpaid internships and "who you know" continue to provide common entry routes into the industries that exclude the poor and disadvantaged. Finally, within formal education in schools, there is acute concern that the arts are being squeezed out of the national curriculum due to an emphasis on Science, Technology, Engineering and Maths (STEM) subjects. With high entry fees to higher education forming a further barrier, non-formal and informal creative provision and training has a vital role in sustaining and developing young people's creative talent and access to a creative career.

Organisations involved in the delivery of non-formal youth and cultural training to develop creative skills in the UK include membership organisations, specialist arts and cultural training organisations and freelancers, industry-specific colleges and training centres and central government funded schemes of cultural training. Many publicly funded arts and cultural organisations run outreach and arts education programmes, and these will often be led by a specialist member of staff or department. There are also a growing number of arts delivery organisations committed to delivering projects in non-traditional spaces and this activity is moving a little nearer the centre of arts funding policies, with the explicit aim of widening audiences and participation in the arts, such as through Arts Council England's "Connecting Community through Culture" programme which seeks to extend engagement in the arts in rural areas. The high costs of property in UK urban centres, especially in London, have had a negative effect on provision of artists production space, with many production facilities forced to raise rents, close or re-locate out of town. One way that artists and producers have responded has been to develop more non-building based arts activities and projects, temporary pop-up spaces and street interventions. At the same time, further education, which has in the past provided an important entry point for young people to a career in the arts, has faced a severe squeeze on resources and the withdrawal of significant sources of financial support that assisted young people with the costs of education. Severe cuts to local authority funding, impacting on youth service provision and community facilities as well as changes to the benefit system have combined to bear down hard on the lives and opportunities of many young people. In this situation, the informal VET sector plays a vital role in using creative activities as a way of re-engaging creative young people through providing a positive environment to develop their talent, skills and confidence.

The two national organisations responsible for skills training in the CIs are Creative Skillset and Creative Cultural Skills. Both place a strong focus on entry-level training and skills for young people. However, their role is setting national occupational standards has diminished over the last decade. As government funding and commitment has been withdrawn the VET landscape in the CCIs has become fragmented, driven primarily by commercial and market priorities

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[15] *London's Creative Industries – 2017 update*. Christopher Rocks, July 2017. GLA economics Working Paper 89. Mayor of London, London Assembly,

[16] https://www.gov.uk/government/statistics/neet-statistics-quarterly-brief-april-to-june-2017

[17] Who works in the Creative Economy? NESTA http://data.nesta.org.uk/creativity/Heatmap.html

of the Qualification Awarding Bodies. Currently national policy is strongly pushing apprenticeships, which are intended to be tied to a revised framework of occupational standards. However, these are at an early stage of implementation.

Recent research by Creative Cultural Skills for the British Council[18] has scoped out the vocational training landscape in the cultural sector in the UK. The research highlighted a number of grant-funded initiatives linking education and employment, the role of competitions in nurturing talent and the range of workshops, seminars and short courses aimed at young people.

In London there is a long established network of non-formal creative training providers, often deeply embedded in their local communities, which have specialist experience in engaging with some of the capital's most marginalised young people and other groups. These would include Collage Arts, WAC Performing Arts and Media College, Midi Music, Raw Material, Four Corners, Rosetta Art Centre, SHAPE Arts and many others. There are also a range of arts venues that have a strong commitment to outreach and engagement, such as Stratford Circus, the Roundhouse, Oval House and the Albany Theatre. Finally, there are a growing number of non venue-based organisations that are committed to participatory and community based productions, street art and art in public places. Amongst numerous examples, we could name London Bubble, Art in Hospitals, Black History month, the Pride march and the many festivals that take place around London, as well as events such as secret cinema or immersive theatre events.

Non-formal Learning and Peer Mentoring Models

Based on the specific aforementioned case-studies, it is clear that the strong point to tackle social exclusion is the empowerment of disadvantaged young people. Their voice is strengthened to promote their social, political and economic participation through tailored capacity building on communication skills and civic engagement, networks and joint actions.

Furthermore, those case-studies are giving special focus on the development of the training in unconventional spaces (Youth clubs, Galleries, prisons). According to participants' views, the learning space is of huge importance, as the environment contributes to the quality of learning. A learning environment that considers all of the senses can increase levels of student creativity, productivity and well-being. Less distraction and ability to focus and the improvement of mentees' engagement is just a few comments that the stakeholders came up with. According to what they said, the development of cultural awareness and expression is more efficient when takes place in an art space than in a training room.

Based on the findings and the case-studies, it is clear that all the key skills competences developed, such as communication skills, social, skills, cultural awareness and expression and learning to learn, can definitely lead to social inclusion of disadvantaged young people, with the Creative and Cultural Industries to play an important role to their inclusion. Using art and creativity during a training session engage multiple senses and that results in increased cognition, recall and engagement of young people. Therefore, the developed Key Competences through the aforementioned case-studies are strongly related to social inclusion.

Case Study 1: Collective Learning Open Curriculum Kit (CLOCK) – Tulip Peer 2 Peer Mentoring

General Description:The Collective Learning Open Curriculum Kit is a peer-reviewed validation programme for cultural and creative practitioners who pass on their skills to others in informal learning environments. CLOCK was developed as a response to a situation where the skills of experienced practitioners in the informal learning sector were not recognised. An average of 30% of the adult population in Europe go to university and gain higher education Awards. The other 70% of adults learn mostly through work, leisure and family responsibilities and gain expertise that is not recognised or acknowledged. CLOCK provides adults with the opportunity to transform their experience into higher level

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[18] https://www.britishcouncil.org/sites/default/files/cultural_skills_activity_in_the_uk_-_executive_summary.pdf

qualifications. So people who learn through work are acknowledged and included. CLOCK's aims are to acknowledge people who learn through work, to transform their experience into qualifications and to connect peers across the sector. CLOCK evolved through 13 years of research and action learning working specifically with informal learning organisations and practitioners in the creative and cultural sector in 12 European countries. The programme is led by Dr. Denise Stanley-Chard, CEO of the company Tulip Peer 2 Peer Mentoring.

It uses sector experts as peer mentors and peer reviewers to accredit past, current and future learning through higher education professional development awards (PDA) from the Scottish Qualifications Authority. These awards are mapped against the European Qualification Framework and therefore can be accessed by practitioners across Europe. CLOCK connects current experts in vocational learning in the creative and cultural sector harnessing their expertise to recognise and validate peer-to-peer learning across national boundaries. It includes a newly developed CLOCKYOURSKILLS App. by which learners can monitor, track and recognise their key higher level skills as these are integrated into everyday work situations.

Outcomes: CLOCK has succeeded in developing a Europe-wide qualification that fills a gap in the recognition and validation of the skills of creative and cultural practitioners who work in informal and non-formal learning settings. It has done this through a peer to peer mentoring model that supports and connects practitioners across national boundaries and facilitates exchange of learning, experience and skills. It has been researched, evaluated and assessed through two Leonardo funded projects, Aspire to Create, which focused upon cultural entrepreneurs and the European Cultural Learning Network, which aimed to develop and pilot a curriculum for cultural learning practitioners. These two strands are reflected in the two professional qualifications currently on offer:

1) Cultural Learning. This includes all artistic and creative practices shared with others in non-formal settings. This can occur at work, in arts and cultural venues, in public or social settings, eg: hospitals, schools, prisons, community centres and in private and other commercial settings, eg: studios and other project-based settings. This clearly aligns very closely with the objectives of the CREUS project.
2) Developing and supporting creative enterprise. This includes commercial, social and cultural enterprises and regional, national and international creative and cultural enterprise development and support.

CLOCK is externally verified by the Scottish Qualifications Authority, which validates awards in practice-based learning at four levels:

- Expert: equivalent to postgraduate certificate level (EQF Level 7 or SCQF Level 11)
- Champion: equivalent to Undergraduate Honours Degree level (EQF Level 6 or SCQF Level 10)
- Competent: equivalent to Higher Education Certificate level (EQF Level 5 or SCQF Level 8)
- Higher Apprentice: equivalent to Higher Education Certificate level (EQF Level 4 or SCQF Level 6)

Sustainability: Tulip Peer 2 Peer Learning was set up in 2016 in order to give the CLOCK Curriculum a long term sustainability and to support Employers, Professional Associations and Freelancer groups to embed the CLOCK to suit their purpose, context and working practices. Its CEO, Dr Denise Stanley-Chard has a strong personal commitment to its aims and values and has dedicated over 20 years of her professional life to researching and developing the recognition of work-based, non-formal and informal cultural and creative learning. The peer to peer mentoring model also contributes to sustainability by building a network of accredited expert peer to peer reviewers. CLOCK is at an early stage of development. It has successfully achieved accreditation of its first cohort of 15 peer to peer mentors and reviewers.

Case Study 2: Talent Matching Europe

General description:

Talent Matching Europe is an international partnership supporting tutors, mentors and trainers who are supporting young people to gain access to work and careers in Europe's cultural and creative industries. It is a three year Erasmus Plus strategic partnership (ending in August 2018), including seven partners from six European countries, led by Collage Arts (UK). CREUS partners Rinova and Mulab are also partners in TME.

The project is focused on the development of the skills for a new role in Europe – the 'vocational mentor' who works with companies, employers and work commissioners from the cultural sector on the one side; and young talented people who would like to access work or careers in the sector on the other. It also works with educational and vocational training organisations to bring all the parties together. The project uses the model of Talent Match, an innovative approach to supporting employability of young people which is being tested on a national level in the UK, and which is being delivered by Rinova in London and was tested specifically with creative young people in the Wood Green Cultural Quarter by Collage Arts. Talent Match addresses the needs of the "invisible" unemployed, young people who are not registered in official statistics and its seven step "Journey of Change" methodology involves a long-term engagement with some of the most excluded and disadvantaged groups in society. The TME project has sought to customise this approach to the context of the CCIs and test its applicability in the context of other European countries, with a view to consolidating learning in the context of ECVET.

Outcomes: The project undertook a baseline review of the country context in the 6 partner countries (UK, Italy, Spain, Croatia, Poland and Macedonia) and created an Occupational Profile and Competency Standards for the role. On this basis it has developed and pilot a series of professional development materials for the Vocational Mentor, including a curriculum, Diagnostic Skills Check Tools, and a guidance handbook, which are available through an Open Educational Resource. A series of Action Learning Sets piloted and developed learning materials over 2 months with trainers and mentors in the six countries. Learning materials and resources arising from these pilot activities are available on the project website and provide a valuable repository of specialist content tailored to the role of creative mentor and the context of informal VET. The project outcomes will be presented at a final conference in Skopje, Macedonia in June 2018.

Sustainability: The final phase of the project is reviewing the options for licencing and accrediting the practice of the vocational mentor, and an external evaluator is being commissioned to produce a report with a focus on strategies to formally establish a European qualification as a 'licence to practice' for European vocational mentors in the CCIs. However, the project found that in all the participating countries, mentoring in the Creative and Cultural Indutries is hardly recognised, if at all, as a professional role. The country reports therefore provide useful underpinning information about the detailed context of mentoring in the CCIs in each country as a baseline for recognition and validation of this emerging occupational role. One legacy of the project will be an emerging digitally connected transnational peer to peer community of practice of creative mentors.

Case Study 3: Tell Your Story – Rinova Limited, with WAC Performing Arts and Media College

General description:

Tell Your Story is a European Erasmus Plus digital storytelling project working with young people not engaged in employment, education and training (NEET). Tell Your Story is a two year project, due to end in August 2018, involving six partners from six European countries (France, UK, Italy, Austria, Slovenia and Belgium). The project aims to:
- motivate early-school leavers to re-enter lifelong learning
- prevent young people at risk to prematurely drop out of school or vocational education
- explore factors preventing drop-out rates from school through digital storytelling and digital mapping
- enhance two key competences of early school leavers and those at risk of early-school leaving: digital and communication skills
- raise awareness of the reasons for early-school leaving and of the personal consequences of this decision
- pass on experiences from early-school leavers to the next generation

- contribute to reducing drop-out rates from school

As UK partner, Rinova is piloting the storytelling curriculum with 20 young NEETs at WAC Performing Arts and Media College in London. The project has also included a five day mobility trip to Palermo, Sicily, which had a transformative impact on the young UK participants.

Outcomes: The project undertook an extensive literature and web review of the impact of digital storytelling projects that have engaged with NEETS. It has produced a curriculum on digital storytelling techniques and also on media production with young NEETs. But the most striking outcome has been the impact of the transnational mobilities, as can be heard in the interview with one of the young participants and his mentor. The three young UK participants' contact with a group of young refugees during the training week in Sicily led them to re-consider how much they valued education, through experiencing how the refugees had missed out on educational opportunities, and on their return all three returned to education. A second outcome that is documented in the interviews is how the learning from the project was not what was expected. It was not the process of telling their story which was most important to the participants. Instead, they were much more affected by hearing the stories of other participants.   Sustainability: In the interview, the mentor, David Garcia describes how mentoring is a long-term commitment that extends beyond and across individual projects and that it is such an effective technique because it has to always be adapted to the needs of the individual mentee and has to actually be driven by them. In this way, it encourages self-motivation and also enables a young person to follow and discover their own strengths. The mentee has to decide that they want to be mentored. He also emphasises the importance of learning by doing. He thinks the setting is less important. So long as the mentoring is tied to a specific topic in the real world, it can happen anywhere. However, informal learning is a fragmented and unstructured process, which therefore can be more easily accommodated for a young person who is outside formal education and perhaps has significant pressures and challenges in their daily life.

Inclusion through Cultural & Creative Industries

All of the case studies demonstrate the importance of mentoring as a form of learning that is individually tailored to the needs of the learner and has to be led by them. The mentoring relationship supports the development of communication skills in order to continue to grow and it is also an effective intervention in helping young people to value and take part in learning. The interviews provide striking evidence of how the influence of a mentor can help young people develop a sense of initiative and self-motivation. Talent Matching Europe includes specific learning materials related to enterprise and entrepreneurship competences. All three case studies incorporate the digital environment and build digital competences. Both the CLOCK and Talent Matching Europe programme use digital tools and social media to build a transnational community of peer-to-peer mentors. The Tell Your Story project has relevant lessons about cultural awareness and expression that it is not only about the young person developing confidence in their own culture and identity, but also about experiencing and learning from the culture of others. In all three projects, transnational mobilities have been seen to have a powerful impact as learning experiences for young people.

Transnational Summary

Context

CREUS cases-studies and qualitative inquiry transnational report has been developed in the context of the project **CREUS - Developing and nurturing the vocational transversal skills of disadvantaged young people through creative, non-formal learning in unconventional spaces**. The project is being implemented in the framework of ERASMUS+ programme of the European Union, under KA2 - Cooperation for Innovation and the Exchange of Good Practices (KA202 - Strategic Partnerships for vocational education and training). CREUS is looking into innovative ways for young people (aged 16-24) who are disadvantaged and NEET to develop transferable and transversal key competences for the labour market by engagement through non-formal, cultural and artistic learning.

This report presents a selection of projects in Cyprus, Greece, Italy, The Netherlands, and United Kingdom (England), which, though diverse in practice and specific objectives, have in common the social inclusion of participants as an end result. Given the scope of CREUS, the use of peer mentoring as a non-formal learning strategy, combined with the use of creative practices in unconventional spaces, were the variables prioritised in selecting the cases. The case-studies are practical examples, across partner countries, of how creative practices generate transferable and transversal competences that facilitate accessing vocational and educational training (VET) and the labour market.

Partner organisations were guided by one general question: ***In which ways can peer mentoring using creative practices in unconventional places be said to contribute to the social inclusion of vulnerable young people?*** Several steps were taken to gather data on local/national projects that, in the last 5 years, have used peer mentoring as a way of promoting social inclusion:

1. Reviewing available published documents related to non-formal education; youth inclusion; peer mentoring as a learning strategy.

2. Interviewing stakeholders, people who have been involved in designing, implementing, supporting relevant projects, such as professionals at schools; creative and cultural industries; youth organisations; training and education organisations, public and sectoral bodies, employer and trade associations.

3. Identifying projects focusing on the integration of vulnerable youth through creative practices; of learning in unconventional spaces; of peer mentoring.

4. Examining relevant projects/programmes as case-studies through group interviews with mentors and mentees.

The data gathered and analysed will inform the development of the CREUS methodology, a 'feasibility study' based upon four pillars:
   a) the use of the arts, culture and creative practice to engage with excluded young people through non-formal practice;
   b) the notion of 'space' as a learning environment, and how 'unconventional' spaces offer innovative and novel places for non-formal creative learning;
   c) the specific contribution of peer mentors in non formal creative learning;
   d) the transversal competences of the European Reference Framework for Lifelong Learning (ERF).

Youth inclusion & Creative practices

Equity and social cohesion are leading themes in the EU Education and Training Monitor 2017. Inequality in education is a major concern and strongly correlated with prospects of social integration. Individuals with basic education are strikingly vulnerable to poverty or social exclusion. The EU[19] emphasizes that early school leaving is worryingly high among children from certain groups, such as migrants, Roma children and children with special educational needs, deriving from situations of "cumulative disadvantage". Among the factors that influence early school leaving are the design and quality of the educational systems and their influence in the learning process, such as insufficient learner support, and unappropriated teaching methods and curricula. Equal access and high-quality education that allow for the integration of disadvantaged groups are the challenges faced by education and training systems[20], a proposition present in the Paris Declaration[21].

The Bruges Communiqué [22] supports that vocational education and training can help the EU to reach the target of having under 10% of young people leaving education early by diversifying job and study opportunities, helping in acquiring needed practical skills and facilitating access to higher-level qualifications. Educational systems must evolve and offer motivating programmes aligned with young people's needs and emerging market opportunities. Unemployment and quality in employment are problems faced by young people, the International Labour Organisation (ILO)[23] estimates that, globally, 21.8% are in neither employment, education nor training, while 13.1% of young people are estimated to be unemployed (70.9 million). Young women are most vulnerable; globally 34.4% are NEET, compared to 9.8% of young men. Learning through cultural and creative experiences, whether in non-formal learning environments or imaginative sector based VET can have a unique and motivating quality which, with its connection to growing job prospects, (re)motivates those young people who may be talented and entrepreneurial, but have been disaffected by 'traditional' educational experiences[24].

According to the ILO, emerging technologies are changing the landscape of sought after skills; automation is replacing manual, repetitive, routine tasks, leading to an increase of demand for core work skills such as complex problem-solving, critical thinking, openness to learning, adaptability and creativity. New transversal economic sectors offer employment opportunities for the young. UNIDO[25] stresses the value of youth creativity as a crucial factor for innovation, growth and sustainable development. In this context, creative industries have a great potential as a hub for youth entrepreneurship, as a sector in which a several transaction networks are possible in a "circular trade and experiential economy"[26]. Creative industries appear among Europe's most rapidly growing and successful sectors, accounting for 4.4% of the European GDP and 3.8% of jobs (8.3 million people)[27]. Europe is the second-largest market for cultural and creative industries (an estimated 7.7 million related jobs), employing more young people than any other sector[28].

PEER mentoring in Unconventional Spaces

In the context of CREUS, peer mentoring is defined as learning from individuals with similar backgrounds, enhanced experiences, through cooperation and shared practices. The work hypothesis is that space is as a factor

[19] Council conclusions on reducing early school leaving and promoting success in school - Council conclusions (23 November 2015)

[20] 2015 Joint Report of the Council and the Commission on the implementation of the strategic framework for European cooperation in education and training (ET 2020) New priorities for European cooperation in education and training (2015/C 417/04)

[21] Declaration on Promoting citizenship and the common values of freedom, tolerance and non-discrimination through education, Informal meeting of European Union Education Ministers, Paris, March 2015.

[22] Supporting vocational education and training in Europe: the Bruges Communiqué, European Union, 2011

[23] Global Employment Trends for Youth 2017: Paths to a better working future International Labour Office – Geneva: ILO, 2017

[24] Attractiveness of Initial VET: Identifying What Matters, CEDEFOP 2014

[25] Creative industries for youth: unleashing potential and growth, UNIDO, 2013

[26] Ibid.

[27] Mapping the Creative Value Chains A study on the economy of culture in the digital age, DG for Education & Culture, 2017

[28] Cultural times The first global map of cultural and creative industries, December 2015

potentiating the interaction and exchange of knowledge between mentor and mentee, between peers. CREUS considers unconventional spaces as a variable that maximises the learning experience of vulnerable young people through peer mentoring. As locations not usually associated with formal education (youth clubs, community centres, shelters, playgrounds, town halls, churches, adapted industrial spaces, museums and art galleries, open air spaces tunnels, farmyards, sports centres), unconventional spaces have an informal character that helps young people to engage and appropriate the process of learning.

Mentoring methodologies can increase self-awareness and self-confidence; support and enhance communication, facilitate networking; promote initiative; develop and practice skills that prepare young people for employment and life[29]. A successful mentoring programme will have clear expected results outlined from its onset, and will be informed by a theory of change that considers the effectiveness of the activities in which mentors and mentees engage in relation to existing needs. Such theory should examine the work programme's effectiveness; explain the measurability of results; and draw on evidence-based-practice, relevant research and theory to be aligned with local needs, contexts and circumstances[30].

Skills such as team-working, the ability to learn, and the capacity to do collaborative work in a multidisciplinary context are core to creative industries and can be acquired through mentorship practices. Learning in creative industries often occurs in experiential spaces "where play matters as much as work, where inter-disciplinary teams interact in a spirit of co-operation, and where participants learn from each other creating a support network along the way"[31]. Space can enable or deter the emergence of a community of learning, influencing the set of social interactions that can facilitate learning and engagement, collective meaning-making, mentorship[32]. The learning environment and the learners' attachment to space are important in the process of learning, influencing learner's emotional responses and enhancing motivation and will to learn[33].

Research has shown that places and spaces inhabited by NEET young people play a role in perpetuating or interrupting marginalisation [34]. CREUS seeks to formulate a methodology of integration in which unconventional learning spaces that motivate individuals, stimulate creativity, and generate emotional connections are central to the process of shared experiential knowledge. The current report presents a compilation of case-studies that exemplify how the variables space, peer learning and mentoring, creative practices can be combined in the development and implementation of projects aimed at supporting social inclusion.

Final Remarks

The feedback by the stakeholders interviewed and the data emerging from case-studies conducted and analysed clearly support the argument that the combined use of non-formal learning methodologies with arts, culture and creative practices have transversally been effectively used in the partner countries to integrate vulnerable groups with distinct profiles and needs.

In Cyprus, such strategies have been used in cases ranging from the school integration of NEET young people; the social integration of asylum seeking children and teenagers; empower young people as promoters of the UN Charter of the rights of the child through peer support; professional and social integration of young people and adults through music and body expression.

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[29] Enriching Relationships: Research into the long-term effects of youth mentoring and its connection to the business world, Menno Vos, 2014

[30] Elements of Effective Practice for Mentoring: Research-informed and practitioner-approved best practices for creating and sustaining impactful mentoring relationships and strong program services, 2015, MENTOR: The National Mentoring Partnership

[31] Delacruz, J.2015. *Look Closer: Peer Mentoring and the Creative Disciplines*, San Jose State University

[32] Bickford, D. and Wright, J., 2006, "Community: The Hidden Context for Learning" in *Learning Spaces*, EDUCAUSE

[33] Graetz, K. 2006. "The Psychology of Learning Environments" in *Learning Spaces*, EDUCAUSE

[34] Ron Thompson, Lisa Russell & Robin Simmons (2013) Space, place and social exclusion: an ethnographic study of young people outside education and employment, Journal of Youth Studies, 17:1, 63-78, DOI: 10.1080/13676261.2013.793793

In Greece, the case-studies show successful examples in relation to the capacity building of youth workers and youth leaders to promote and support social inclusion of vulnerable youth; the development of social skills of inmates in Greek prisons; and the employability of NEET young people in the creative industries.

In Italy, approaches ranged from the prevention of risks associated with adolescence through cultural practices and active citizenship; counteracting urban exclusion through access to arts & culture; and fostering the professional integration of migrants.

In The Netherlands, the examples reflect the potential of such methodological approaches in combating isolation among the elder; promoting young people's professional integration through community partnerships with fashion entrepreneurs; and using theatre to enhance social awareness and active citizenship among youth.

In the UK (England), access to employment in the creative and cultural industries is a common objective of all case-studies presented, which has been achieve through the use of peer validation in informal learning environments; through enhancing the capacity of mentors, tutors and trainers in supporting young people's access; and by using digital storytelling to re-engage NEET young people.

The case-studies' richness lies in the diversity of approaches, needs and target groups. The importance of peer mentoring as a learning methodology and of the unconventionality of space as a variable facilitating the learning process are evidently reflected in the observation of key skills acquired. Communication skills; learning to learn; initiative and entrepreneurship; numeracy; cultural awareness and expression; social and civic competences; teamwork; creative and artistic skills; digital skills; mentoring skills have been identified, at times in several case-studies a number of which also being validated and mapped against the European Qualification Framework.

Nonetheless, it should be noted that the combined use of non-formal /informal learning strategies through peer mentoring in unconventional spaces is quite often not formally acknowledged. The implementation of the programmes and activities presents these common elements but structured methodological approaches encompassing the three variables   are lacking. This possibly explains the difficulties at times felt by the interviewees to explain the reasoning behind adopting particular approaches and the success factors, reinforcing the need to develop a formal methodology as proposed by CREUS.