CREATIVE PEER MENTORING IN CREUS
Methodology-Inception Document IO2
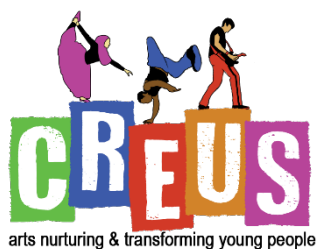
Acknowledgements & Disclaimer

Original citation

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*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 thefuture transformation of their societies.*
"Creative industries for youth: unleashing potential and growth",

United Nations Industrial Development Organization, 2013

1. INTELLECTUAL OUTPUT 2

METHODOLOGY CONCEPT: CREATIVE PEERMENTORING IN CREUS

1.1 INTRODUCTION

CREUS aims to develop and nurture the vocational transversal skills of young people through creative, non-formal learning in unconventional spaces.

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 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 documents the steps that have been taken in the process of producing the methodology concept for creative peer mentoring in Creus. It contains:

- the preparatory papers for the partner meeting in Larissa from which the methodology evolved
- a short summary of previous projects upon which the methodology has built
- topics that were explored by the partners
- introduction to the European Reference Framework
- workshop materials and summaries of the outcomes from the workshops at the partner meeting
- overall summary from the 3 day workshops
- Conclusions

Informed by the results of IO1, the methodology concept is based upon four pillars:

- the use of the arts, cultural and creative practice to engage with excluded young people through non-formal practice
- the notion of 'space' as a learning environment, and how 'unconventional' spaces offer innovative and novel places for non-formal creative learning
- the specific contribution of peer mentors in non-formal creative learning
- the transversal competences of the European Reference Framework for Lifelong Learning (ERF)

Although the partners have drawn upon a wide range of practice to develop the methodology in relation to the arts, cultural and creative practice, the emphasis will be placed on the experience gained out of three Leonardo Da Vinci projects run in the past and presented by Italy and the Netherlands during the second transnational meeting in Larissa (Greece).
The projects run in the past are;

- the Euro Arco model
- the Collage Arts Talent match programme
- ECLN; European Cultural Learning Network

This experience will be cross-referenced with the innovation arising from IO1 in having captured case studies and good practice in the use of peer mentoring, the ERF competency framework and unconventional space in creative learning. The latter is a brand new concept in this context: developing effective learning interventions in unconventional spaces with young people to develop transversal key competences.

In terms of peer mentoring the overall methodology places an emphasis on reflexivity or reflective-reflexive practice (Moore et al (2004)) and encourage peer learning and co-creation in understanding

how mentors and mentees are positioned, exploring language, style and presentation in a reflective way; how knowledge is acquired, organised and interpreted as a key element in the pedagogy. It will help to encourage and improve peer mentors' capability to:

- Engage with young people as peers, from a diverse range of backgrounds
- Inspire and motivate
- Act with integrity in an open, honest and ethical way
- Adopt self-awareness by being able to learn from experiences and of assumption, values and principles
- Identify strengths, weaknesses and gaps in their own practice
- Learn how to challenge negative attitudes and values constructively
- Manage themselves and the emotions of others while considering the needs and priorities of others

The use of the ERF for LLL competency framework will be mapped against the type of learning interventions to be proposed in the methodology that will cover, as a minimum, techniques and topics such as:

- Understanding the needs of young people
- How space and creativity can overcome resistance to traditional educational norms and tackle alienation
- How the methodology can lead to improved understanding of the specific challenges young people face in cultural mediation in accessing opportunities in the labour market
- How peer mentors with a disadvantaged background are able to act both as role models and offer unique empathies towards those young people from similar social and economic backgrounds.
- How the methodology can lead to improved abilities to engage and understand the context of many young people
- How the methodology can lead to improved understanding of the business perspective in the cultural industries and capabilities required. This will consider how the methodology can lead to better support young people to access and sustain employment.
- How unconventional spaces can offer a unique dimension to engagement and learning strategies when combined with non-formal learning and creative practice. This is according to the calls for innovative and new forms of learning in the Bruges Communique and ET2020 and how these inform current individual and organisational practice. This will consider how the methodology can lead to being better able to facilitate effective engaging and attractive i-VET provision.

1.2 THE LEARNING / TEACHING / TRAINING MEETING

Prior to the 3 days transnational meeting held in Larissa, between Wednesday 16th May and Friday 18th May, the following information was sent to partners.

This meeting is about 'the sharing of practices between the participants and the set-up of the group of trainers and peer mentors that will follow the project.'

THE PARTICIPANTS TO THIS MEETING ARE:

- **At least 1 peer mentor, aged between 18-24 years**;
  This peer mentor will be nominated by each partner for participation, based on their knowledge of the young people and, in most cases, the contributions that they have made in learning programmes as trainees. Many of these young people will be drawn from groups that have participated in, or are still participating in, the learning provision that is offered by the partners.

- **1 staff experienced colleague;**
  A tutor, trainer or counsellor who is currently engaged in provision in the partner contexts. This tutor has experience at various levels in providing non-formal learning through the arts, and through cultural practice. He/she has a long-standing and senior experience in this field, and some have participated in previous transnational learning projects organised by Collage Arts, which have validated the skills and competences of cultural practitioner trainers at EQF levels 5 and 7. These staff are a central part of the co-creation of the project, participating as organisational representatives in the transnational partner meetings, participating in the joint staff training event, and acting as a peer review group on the project's results and impacts. A lead senior tutor from each partner will be responsible for multiplying their knowledge, skills and competences through colleagues at national and transnational level.

  The practice organisations have found that many young people from these backgrounds express an interest to progress to become youth workers, counsellors and tutors, believing passionately in the practice that they have benefitted from and it is these professional development needs that are a key feature in CREUS. As peers of the 'end user' target group, they will bring a contemporary knowledge and immediate life experience that will help to ensure that the methodology, curriculum and learning resources are both accessible and motivating. They will participate at all levels of the national training pilots, and a nominee from each country will act as the coordinating participant in the join staff training event.

AIMS AND OBJECTIVES OF THIS MEETING:

- Share lessons and approaches from young Guru, ARCO, talent matching and KunstWerk so that all the staff get to know these concepts and learning cultures.
- Discuss standards hat should cover aspects of mentoring programs/methods/tools, eg;

  - how do you recruit appropriate mentors?
  - is a screening (depending on targetgroup) necessary?
  - what kind of training is needed for peer mentors - basic knowledge, attitude, skills needed?
  - how does matching between peers take place?
  - how does monitoring and support of peer mentors take place?
  - how do you messure outcomes (ERF skills)?

1.3 RESPONSIBLE ORGANIZATIONS FOR THE LEARNING / TEACHING / TRAINING MEETING; KUNSTBEDRIJF ARNHEM, THE NETHERLANDS AND MULAB, ITALY

SCHEDULE FOR PREPARATION / PRESENTATION / CARRYING OUT WORKING METHODS FOR OTHER TUTORS AND PEER-MENTORS FROM THE PARTNER COUNTRIES

MULAB	**16th May Morning**: **Workshop:**1 tutor / trainer from Mulab, is leading the working methods. because of the Young Guru approach to peer mentoring,	**27th April** ; The organization supplies a list of materials required for the workshop and sends it to Dimitra	***2 contact details of the participating tutors and peers**
*1 COLLAGE ARTS	**16th May afternoon;** **Workshop:** 1 tutor / trainer from Collage Arts, is leading the working methods because of the Crossworker methodology along with	**27th April** The organization supplies a list of materials required for the workshop and sends it to Dimitra	***2 contact details of the participating tutors and peers**

	the Euro Arco approach		
KUNSTBEDRIJF	**17th May Morning; Workshop;** 1 tutor / trainer from Kunstbedrijf, is leading the working methods because of the KunstWerk (artwork) approach **17th May Afternoon** Kunstbedrijf leads the evaluation of the workshops **18th May Morning** Kunstbedrijf leads the discussion of mentoring programs/methods/tools, ***3**	**27th April** The organization supplies a list of materials required for the workshop and sends it to Dimitra	***2 contact details of the participating tutors and peers**
DIMITRA	provides the facilities for the activities from 16th May-18th May		***2 contact details of the participating tutors and peers**
ALL PARTNERS	A lead senior tutor from each partner will be responsible to share their knowledge, skills and competences during those 3 days. eg; *3 -how do you recruit appropriate mentors? -is a screening (depending on targetgroup) necessary? -what kind of training is needed for peer mentors - basic knowledge, attitude, skills needed? -how does matching between peers take place? -how does monitoring and support of peer mentors take place? -how do you measure outcomes (ERF skills)?		***2 contact details of the participating tutors and peers**

2. A SHORT SUMMARY IO1

Based on the research document, it is clear that non-formal learning and Peer-mentoring models assume different aspects and features due to the various social, economic and cultural environments in which they operate.

Regarding recognition and acknowledgement of importance and role of non-formal learning and peer-mentoring practices, UK seems to be the most advanced, with an established network of non-formal creative training providers in London, deeply assimilated in local communities and having a specialist experience in engaging with the most marginalized young people of the capital.
Also in Greece, the model of non-formal education is widespread and welcomed, is it accessible to all and due to the Greek recession, which identifies this kind of practices as a second-chance for young people with fewer opportunities.

The same cannot be said for Italy or Cyprus, where formal education has a leading role in the educational system and where the non-formal school has not yet been recognized, respectively.
In the Netherlands, too little research has been done on the effects of non-formal education. A few things can be said about the personal and social returns experienced by participants and executors.

However, in recent years, efforts have been made, both at national and at a local level, within all the involved countries, to enhance the role of non-formal and informal education in the professional sector in both countries.

The main purpose of the non-formal learning-based practices is the social inclusion of disadvantaged young people, who have fewer opportunities to be included in formal learning paths, have dropped the school and are at risk of social and economic exclusion. The purpose is addressed by transferring key and transversal skills by involving participants in creative activities such as theatre workshops, music sessions, games, story-telling, video-watching, experiential workshops, teambuilding activities, role-plays and outdoor activities.
In many contexts, especially in countries in which non-formal learning and peer-mentoring are not widespread, these projects have run not at an entirely conscious level, and unconscious learning started just from one person to another (this is the case of Cyprus and Italy, where volunteers often transfer knowledge and skills to peers or youngsters).

In fact, workshops are conducted by non-governmental organizations, cultural groups, as well as they, are initiated by individuals and volunteers groups. Associations about 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. And among them, non-formal education has had 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 the spread of democratic values.

Most of the activities are voluntary and self-organized. However, some are more structured and funded by the EU. Both self-organized non-formal methodologies and the more structured ones have their advantages. Self-organized and voluntary approaches allow more space for flexibility, for instance, theatre workshops and teambuilding activities that had to occur due to the smallness of space and its conventional nature, it was deemed by mentors that it would be better to do them outside, on the streets and/or in the gardens. The more spontaneous nature of non-formal education techniques allows for a wider variety of participants to take part as the activities are improvised by the mentors on the spot to fit with the largest groups at the place. The more structured approaches allow space for consistency in the programme which subsequently makes the students more comfortable and ready to take part.

According to the research carried out, there is a broad spectrum of approaches to non-formal learning and peer mentoring developed by organizations that have decided to offer their contribution to CREUS.
It has been seen that these approaches benefit both the mentees, the mentor and the peer organizations, developing a new audience and assuring the acquisition of competencies for all actors involved.

The practice has been more effective when peers have provided feedbacks continuously on the mentoring experience through questionnaires and other indicators used to measure the success of the implemented projects. In peer-mentoring practice, it can be seen that growth is often 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. Mentors become a point of references and "living guides" for the mentees.

To face their challenging duty, mentors undergo training courses – delivered through informal activities, that have the purpose of enhancing the role of the educator and make them conscious of their essential role as models to follow.

The main and common elements in the case studied 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 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 pursue the practical example of mentors.

According to all participants' views, in this process, 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.

## 3. A SHORT SUMMARY OF 3 LEONARDO DA VINCI PROJECTS RUN IN THE PAST,

Covering;
- peer to peer learning,
- arts based learning,
- space as a learning environment
- transferable skills

3.1 TALENT MATCHING

Talent Matching is an interesting example of how "mentoring the mentors" and consequently "peer mentoring" strategies were applied during the project.

The overall aim of Talent Matching is to design, test and validate a new training programme and EQF and ECVET aligned standards of competency framework for Vocational Mentors that support young disadvantaged people into Vocational Education and Training (I-VET) in Europe's Creative and Cultural Industries (CCIs).

The Learning Programme is devised by adopting a Theory of Change methodology, thus charting a pathway of change.
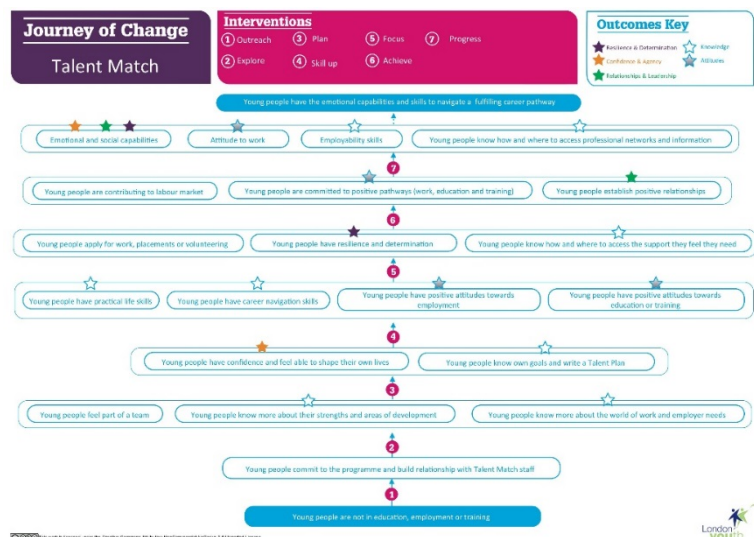
The long-terms goals were identified in:

1) validating the occupational role of Vocational Mentor for the CCI sector
2) validating the Vocational Mentor standards of competency
3) creating a dynamic learning environment for Vocational Mentors in the CCIs.

Through the three phases of the pilots, both the Occupational Profile and Competency (Standards) Framework were tested and improved upon by learners at 'entry level' and a 'more experienced' level.

Pilot Phase (1) was delivered as a joint-training event for 'more experienced' learners who engaged in a short-term joint staff training event in a learning environment that is delivering the Talent Match London model.

Pilot Phase (2) was also delivered as a joint-learning event but in a different situational context, and with a new cohort of learners. As in Phase (1) theoretical learning was complemented with action and experiential learning, transfer of learning in a practical context, and online learning.
An additional element of Peer-to-Peer Mentoring was featured in this phase. Learners from the previous cohort adopted the role of Peer Mentor (Mentoring the Mentor).

Pilot Phase (3): was delivered locally by each partner. Learners from both cohorts were responsible for engaging a new cohort of learners facilitating their entry into the Open Source Learning Environment.

Four areas were identified for the training and mentoring the mentors in the last phase of the pilot:
a) Delivering Enterprise Support for the Creative and Cultural Sector
b) Working effectively with Employers in the Creative and Cultural Sector
c) Engaging Creative Young People
d) Mentoring in the Creative and Cultural Sector

One of the outputs of Talent Matching Europe was a "Fomentor's Manual" produced by Mulab. The manual told stories of the dprocess of mentoring which put emphasis on the "Work Cafe" context in which the mentoring is delivered.

3.2 ECLN

European Cultural Learning Network (ECLN) was a Leonardo da Vinci project which was established to explore issues that are relevant to 'Cultural Learning' practitioners. 'Cultural Learning' means the whole range of artistic and cultural practice that is delivered by artists and creative people within and across 3 different situations:
a) informal - through the ad-hoc sharing of knowledge and skills between people within informal artist networks;

b) non-formal - occurring in cultural or art centres or through cultural and community associations; within arts-based projects and programmes targeted at specific communities or young people; or to promote, support and develop specific cultural or artistic practice;

c) formal - classes, workshops, lectures or seminars as part of a formal learning programme in school, college, adult education or university

This is an interesting example because there was a particular attention to "spaces" in the 6P framework. MuLab structured the activities concerning specific places (a Museum, a Public Library and the kid's space).

One of the activities of the ECLN project was to test how the competences of the ECLN core-curriculum were used in practice by artists in the context of artist-led learning. The aims of this phase were to test the core-curriculum competences in the 'ECLN 6P Framework':

b) PEOPLE and PURPOSES.

This demonstrated how specific elements of the ECLN core-curriculum were used to support artist-led learning activities with different people and for different purposes. Partners described the people and the purpose of the artist-led learning activities and then used questionnaires, blogging, video interviews, open questions etc. to evidence these.

c) PLANS and PLACES

This demonstrated how specific elements of the ECLN core curriculum were included in their plans for artist-led learning activities and how these core curriculum items were adapted for specific places in which artist-led learning activities occur. Partners described the plans and the places of the artist-led learning activities and then used questionnaires, blogging, video interviews, open questions etc. to evidence these.

d) PROGRESS and POINTS OF VIEW

This demonstrated how specific elements of the ECLN core curriculum were evident or integrated in the progress made with the artist-led learning activities and that these elements were observed, reported or experienced by contributors, participants or witnesses according to their own points of view. Partners described the people and the purpose of the artist-led learning activities and then used questionnaires, blogging, video interviews, open questions etc. to evidence these.

3.3 ARCO

This project was funded by LSIS Flexibility and Innovation fund, which aims to promote and support innovative projects that have the potential to yield significant improvements in sector practice and performance.

This project was developed not only to identify transferable skills but to provide a toolkit and methodology that can be incorporated into a wide variety of creative and artistic activities, along with methods for recording and evaluating progress and distance travelled. It was primatily designed for non-formal learning situations but it could easily be used in a more formal educational and vocational setting.

The aim of producing a toolkit for trainers was just the first stage in the long term process of raising awareness of transferable skills in cultural practice.

3.4 DIFFERENCES/SIMILARITIES WITH CREUS

ARCO used transferrable skills grouped under 10 common thematic areas;

1. Communication
2. Numeracy
3. Technology
4. Interpersonal
5. Personal
6. Information
7. Creative thinking
8. Organizational
9. Business
10. Learning and improving

- In ARCO we did not talk about unconventional spaces but about creative and cultural industries sector/non formal learning environments. But…it has the same aim; how the methodology can lead to improved understanding of the specific challenges young people face in cultural mediation in accessing opportunities in life.

- ARCO was based on the recognition that arts and cultural education can be an effective vehicle for the development of key and transferable skills

- ARCO was aimed at trainers and teachers in non-formal learning environments within the creative and cultural sectors. The toolkit was designed for all levels of trainer- both experienced and those new to non-formal learning environments. Which raises the question of what EQF level CREUS should be pitched at?

Overview of Pillars by Country

You will find topics to explore and questions to be answered during the "training" activities and meeting in Larissa. The outcomes can be used as input for IO3.

	Creativity	**Spaces**	**P2P**	**Comp***
Cyprus	Talent show Teambuilding Workshops Trustbuilding Volunteering	Theatre Courtyard Work Reception centre Parks, Streets Schools	Matching Organised exchange. MasterGuide	**1,2,3 5,7,8**
Greece	Role Playing Dance/Theatre Workshops Round table discussions Presentations	Small Museum of art. Youth Centre Soc. youth dev. Centre Prison. Theatres	Xchange Knowledge. Dev&soc. Inclusion. Organised Xchange. Mentoring	**1,2,5 7,8**

Italy	Workshops Spec needs ed Social tourism. Lab activities. Short courses Learn by doing.	Abandoned factory Youth aggregation centre Neighbourhood Falegnameria, lab	Acquiring compet. Through art projects Educ. Activ. Short courses Sharing exp&ideas&skills	1,4,5,6,7, 8 (2?)
U.K.	Cult learning, Dev & support creative enterprise	Art/cult. Venues, Hospitals, schools, prisons, studios &project based settings	Connecting experts Harness expertise Peer mentors & peer reviewers accredit learning	1/8 EQF to ERF
Netherlands	Theatre perf. In schools Creative activities in neighborhood centers Production of art pieces	Neighborhood centers Art galleries. Theatre Farm	Working directly with entrepreneur/business Volunteers as peer mentors Experience sharing + earn money through perf.	1/8

ERF KEY COMPETENCES:

1. Communication in the mother tongue
2. Communication in foreign languages
3. Mathematical competence and basic competences in science and technology
4. Digital competence
5. Learning to learn
6. Social and civic competences
7. Sence of initiative and entrepreneurship
8. Cultural awareness and expression

3.5 CONCLUSIONS AND QUESTIONS to explore during the workshop with the project leaders: What do we need to put into the curriculum?

1. *Which competences?*

Mainly most ERF competences are imbedded in the projects.
CREUS will placea focus on the key competences of the ERF concerned with: communication skills (ERF 1 and 2), sense of initiative and entrepreneurship (ERF 7), cultural awareness and expression (ERF 8) and social and civic competences (ERF 6).
ERF 3,4 and 5 not often included but 4 and 5 are both relevant. Most young people will be using technology in one form or another and learning to learn is definitely a competence that will be developed. Only the mathematical, science and technology is less relevant, although there are areas where these skills could be applied in an arts project.

2. *Which spaces?*

Together with all the countries we have a wide spectrum of spaces. Some countries focus on outdoor spaces and others on indoor spaces.

Working in unconventional spaces can overcome resistance to traditional educational norms and tackle alienation. This will consider how the methodology can lead to improved understanding of the specific challenges young people face in cultural mediation in accessing opportunities in life. This is helpful for IO3

3. *What cultural and artistic learning activities?*

As you can read, various creative learning activities have been used to develop transferable and transversal key competences. As mentioned above also creativity can overcome resistance to traditional educational norms and tackle alienation.

4*. Which P2P strategies?*

We can say that we see a lot of style differences. In the workshop days we have to find out if this is because of cultural differences and needs or if we need a change in our mindset to enter the strategies in a certain way. Like we do with the ERF competences.

What kind of outcome is needed after the workshop in Greece for IO3 to develop a methodology for tutors and peer mentors?

4. MEETING LARISSA

4.1 DAY 1.

- Greece did an introduction about Larissa and its history
- Introduction of all involved parties
- Every collaborating country had brought at least 1 staff experienced colleague and 1 peer mentor

THE FIRST WORKSHOP was provided by MuLab (Italy)

About Unconventional Spaces (Young Guru) and mentorship (Talent Matching)
Staff experienced colleague: Anna Maria
Peer mentor: Erica

CREUS – Larissa, may 2018

MULAB

before starting...

TEATRO
VILLA
PAMPHILJ
TEATRI in COMUNE

- Mulab's is really used to work in unconventional places, first of all because we live in one of it.
- Our official headquarters in Rome, in fact, is in a Theatre inside the biggest park of the city.
- This allows us to do our activities both in a creative space and outdoor

The Young Guru Project:

- Born as a test during the ECLN project in order to empower and to put in evidence some key skills.

- Based on the idea of an action of mentoring beetween peers

- We used the methodology developed during the path that led to the CLOCK (Cultural Learning Open Curriculum Kit)

we focused on three skills:

- **Awarness**
- **Communication**
- **Team Working**

Partnership between Mulab and MAXXI Museum

- The New Contemporary Art Museum in Rome

- An space designed by Zaha Hadid

- In a neighborhood involved in a huge project of urban regeneration, thought to be a cultural hub

What Were Our Aims

- **We** were intrested in test the chosen skills in a very creative and displacing location, to create a completely different atmosphere compared to school, University or any other formal context

- **The Young People** involved were intrested in the network or contacts they can build through us in order to find a job

- **The MAXXI Museum** had an issue of public involvement on the target of the Young Adults and for that they were happy to collaborate with us

an unusual location creates

- A different thought
- Different way of looking and perceiving
- An higher sense of freedom
- It helps creativity

What We Did

- We chose **12 guys** (trough a public call)
- We trained them on the three highlighted **skills (awarness, communication, team working)**
- We asked them to **create a personal network** and to bring their friends and school mates at the Maxxi Museum, building in groups a **creative storytelling** to explain them some artworks.
- We **did an evaluation** of the empowerment of the skills through the path and of the impact of our action for us, for the young people, for the Maxxi Musem

Impact

- **On Young People:**
- Some of them could exploit the YG project to get experiences abroad
- Some of them found a job
- Some of them now is working with Mulab (one is in the board of our association)
- Some of them could exploit the experience to get involved in other projects
- Erica (you are going to know her story)

Impact

- **On MAXXI Museum**
- They have really increased the presence of young people in that target in the Museum
- Inspired by the YG experience they activated a program of apprenticeship inside the museum in partnership with the Public School
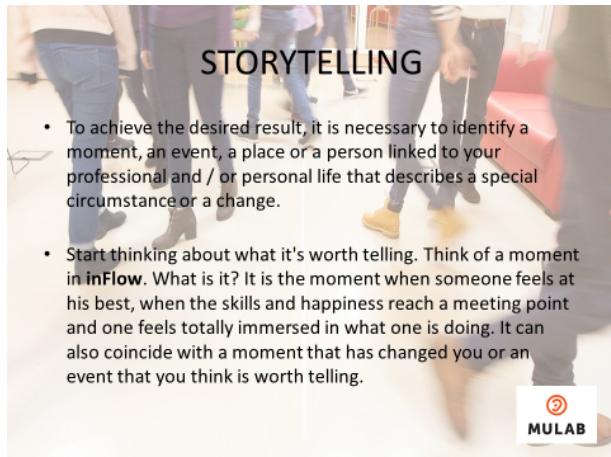- So this experience had an impact also at a social level

Impact

- **On Mulab**
- We are transferring the results and the reflections gained during YG on other projects
- We were recognized at a national level by the press for the imput we gave
- Recognizing the positivity of the experience, we are still working on that… also with you.

PRESENTATION OF TALENT MATCHING

CREUS PROJECT Meeting
Larissa 2018

WORKSHOP
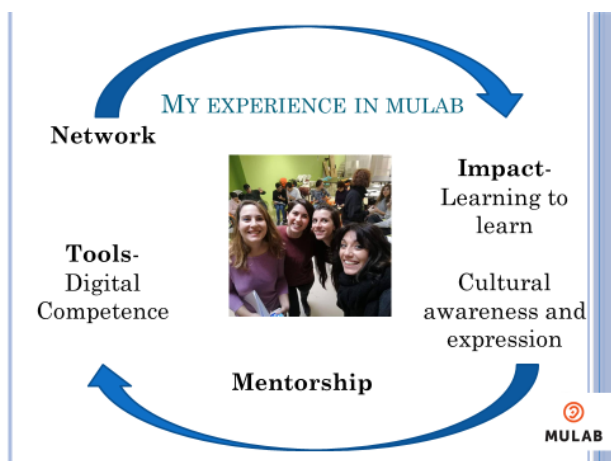
STORYTELLING

- To achieve the desired result, it is necessary to identify a moment, an event, a place or a person linked to your professional and / or personal life that describes a special circumstance or a change.

- Start thinking about what it's worth telling. Think of a moment in **inFlow**. What is it? It is the moment when someone feels at his best, when the skills and happiness reach a meeting point and one feels totally immersed in what one is doing. It can also coincide with a moment that has changed you or an event that you think is worth telling.

MULAB

Storytelling tools

- **Digital**

Download free
   Quicktime
Video
Photo
Audio
text

- **No digital**

Tale
Drawing
Song
Mime
Acting
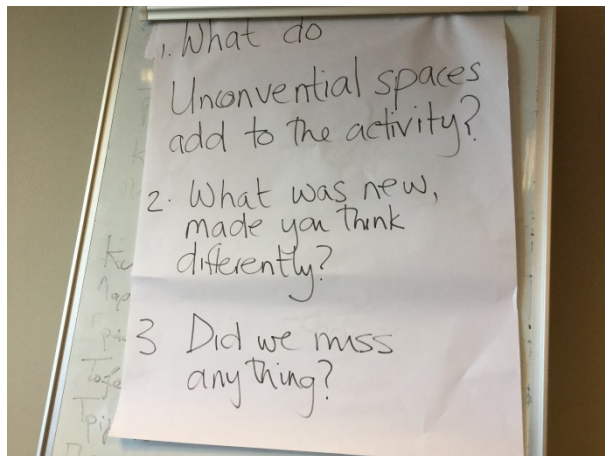Dancing

MULAB

Thank you for your time!

CREUS

Co-funded by the Erasmus+ Programme of the European Union

MULAB

Halfway through the workshop the assignment was to split up in groups of 3/4 people and find an unconventional space and show by way of a small performance what emotions and associations we had in regards to that space.

The outcome of this first workshop:

IMPACT OF WORKING IN UNCONVENTIONAL SPACES

- Freedom from classroom – you can do things you would never think of doing in a classroom
- New perspectives
- They facilitate play
- They change hierarchy of relationships
- They change the rules
- They encourage creativity and thinking outside the box both in the activities and the use of space
- They can help break down the barriers experienced by mentees
- They change and naturalise group dynamics

Unconventional spaces can make you either more comfortable or less so need to be aware that this can put people in a vulnerable position. But for young people who have had bad classroom experiences working in unconventional spaces takes learning out to them instead of try to make them return to the traditional learning environment in which they have failed.

THE SECOND WORKSHOP of the day was provided by the Netherlands.
Practical research about peer 2 peer mentorship and what makes good mentors.

Staff experienced colleague: Saskia
Peer mentor: Anouar

INTRODUCTION GIVEN BY ANOUR

Talk about apprenticeship and the history (renaissance):

We were working on the workshop in the office of Kunstbedrijf (a conventional space).
It was only after we left this space and were talking about it afterwards, that we talked about the subject matter in a relaxed atmosphere …. (in a park; unconventional space) and we started touching on the essence of what we should be doing today. We were being filosophical.

Apprenticeship benefits for youth and industry :

Since as far as mankind remembers, people have been transferring skills from one generation to another in some form of apprenticeship.
Four thousand years ago, the Babylonian Code of Hammurabi provided that artisans teach their crafts to youth. The earliest records of Egypt, Greece, and Rome reveal that skills were still being passed on in this way.

For young people, just starting out in the world of work, apprenticeship has important advantages. It offers an efficient way to learn skills, for the training is planned and organized and is not hit-or-miss. The apprentices earn as they learn, for they are already workers. When their apprenticeship is completed, youth are assured of a secure future and a good standard of living because the training is in the crafts where skills are much in demand. Opportunities for employment and advancement open up with the recognition that the apprentices are now skilled craft workers.

Industry, too, benefits greatly. Out of apprenticeship programs come all-round craft workers competent in all branches of their trades and able to work without close supervision because their training has enabled them to use imagination, ability, and knowledge in their work.

Even when looking at other mammals, we can see that when such skills aren't passed on to the next generation it makes it hard for the mammals to survive and thrive in the wild.

After this introduction the participants were divided in groups of 3, a staff experinced colleague/peer mentor mix, to work on different cases.
The groups convert the cases into small performances and developed the outcome.

• What can you do different to have a different result
• what is the expectation of the mentor and
• what is the effect on the mentee

CASES

Case 1:
A moment where you as mentor inspired the mentee and where you noticed the mentee wants to bond with you.
Show the experience.
Than make a new one.
A moment where a mentee notices that he/she respects a mentor (to be) and that the action gives him/her motivation and inspiration.

Case 2:
A peer mentee blockes/doesn't function.
How did you, as mentor act? How did the mentee act?
Show what you needed as a mentor.
Show an experience.
(Understanding-trust)
Do this 2 times. One out of the experience of the mentor, and one out of the mentee.
Show the needs and expectations

Case 3:
A moment that you, as mentor, gave your time and experience to a mentee after your working hours, because the mentee asks for an extra advise or help.
Show an experience.
Show this case 2 times.
One when you made the decision that you could not and show how you handled.
And one when you made the decision that you could and show how you handled.

Case 4:
A moment where the line between a mentor and a mentee gets blurred. Get equalized.
Make two parts.
One from the view of the mentor, one of the view from the mentee.

OUTCOMES

What are the skills a mentor needs to persuade the mentee?

• Communication
• How to give opportunities
• Listening
• How to be a role model/ inspirer
• How to mirror
• How to create peer to peer action and active involvement

What skills do mentors need to engage mentees in new activities once they get on board?

• Knowledge of the activity
• Leadership
• Communication

How would you deliver them?

• Create a map to the prize and share
• Push mentee off the plank – with safety net

What skills do mentors need to support mentees when they hit rock bottom and want to give up?

• Empathy
• Patience
• Active listening
• Be motivating
• Challenge our own ego
• Timing
• Understanding
• Consistent support

How?
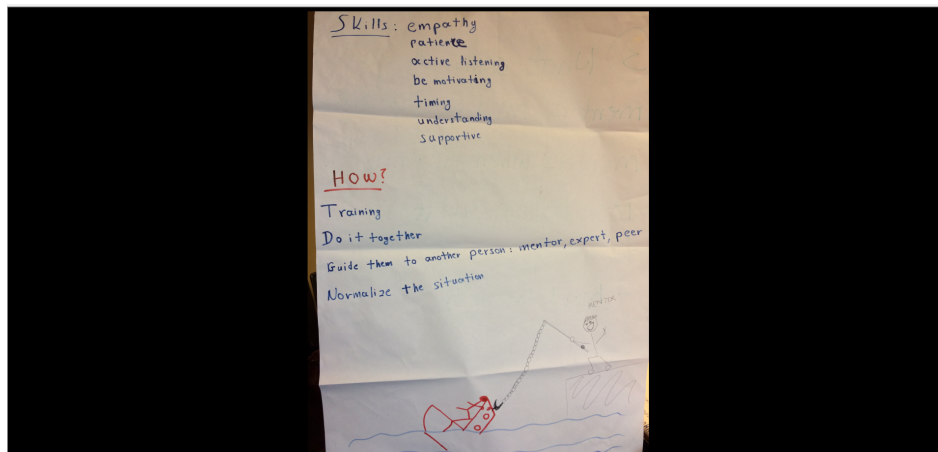
• Training
• Do it together
• Guide them to another person – mentor, expert, peer for fresh input
• Normalize the situation

What skills do mentors need to support the mentees to step of the boat? How do you know they are ready?

• They must have basic needs met – feel safe, feel loved and that they belong, they have self-esteem so they can stand alone
• Simulate scenarios – let go gradually
• Ensure they are self-sufficient – they don't look for constant validation
• Ensure they have a community/network safety net
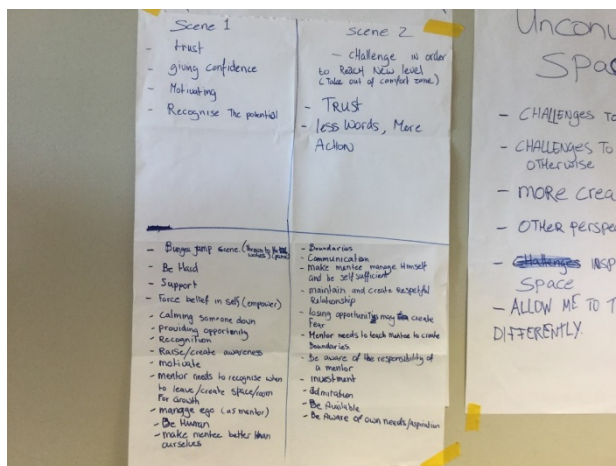
SUMMARY

WHAT IS NECESSARY WITHIN THE COOPERATION BETWEEN A PEER-MENTOR AND A PEER-MENTEE?

Trust – How do we build trust?
- Respect
- Listening
- Space
- Opportunity
- Persist – show up

Motivation – How do we motivate?
- Allow failure – mistakes
- Role model – mirroring
- Value – from a calm place
- Managing time – make sure they know and are aware

Awareness
- Self awareness as a mentor
- Give this to the mentee
- Locate and map

Network
- Tool to validate
- Recognize your role and your value
- Be agile, change

WHAT HAVE WE MISSED?

- We didn't think in depth about how to engage mentees who decide they don't want to play at all
- We didn't think about how to deal with extreme negativity
- We still need a clear idea of the flexibility of this model so different countries can understand them
- We should try to create a curriculum where the story is told in pictures with minimum words so that it can be used by everyone regardless of language

4.2 DAY 2

Workshop/presentation by Collage Arts

About how Collage deals with peer 2 peer mentorship.
Presentation by Loui and Ximo (weblink?)

Workshop about experiencing how arts, as a tool, can be used to invoke thought and coherency.

- The King wants the chair (teamwork and non-verbal communication)
- Chronology of birthday on chairs. The floor is lava (teamwork and play with physical contact)
- Triangle (about insight and team concentration and building trust)
- Count till 20 together (choir experience)

After the experience of the workshops there was the following summary;
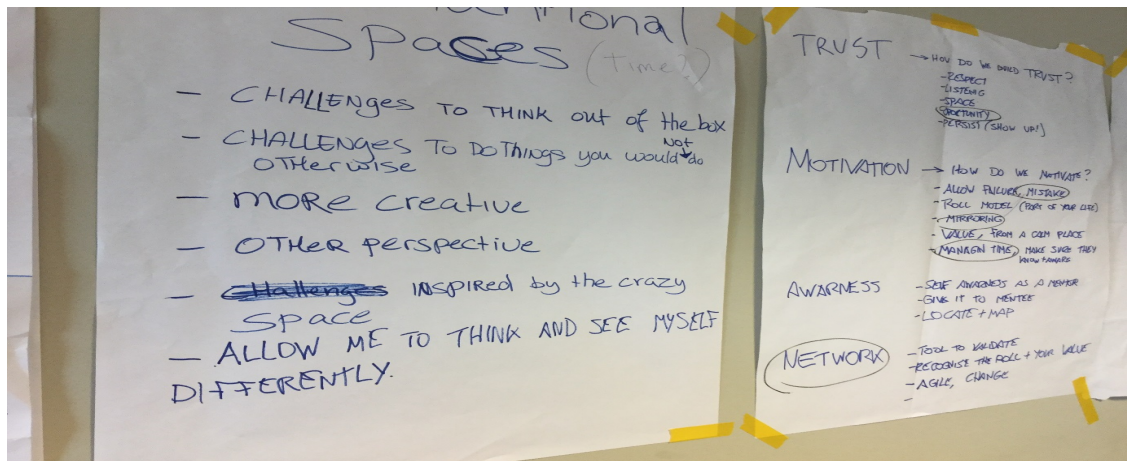
- challenge in order to reach a new level – take out of comfort zone
- Trust
- Less words, more action
- Boundaries
- Communication
- Help mentee manage him/herself and be self - sufficient
- Losing opportunity may create fear
- Mentor needs to teach mentee to create boundaries
- Be aware of the responsibility of mentor
- Investment
- Admiration
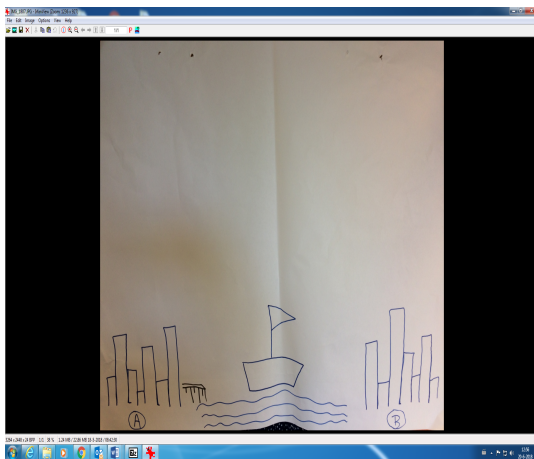- Be available
- Be aware of own needs/aspirations

SUMMARY; TOOLS FOR PEER MENTORS
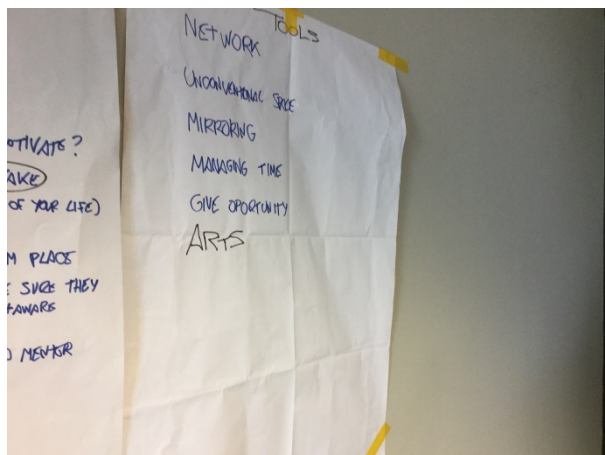
- Network
- Unconventional spaces
- Mirroring
- Managing time
- Creating opportunities
- Arts
- Play
- Communication

With this knowledge the group worked in 2 groups to pitch for the project managers to present the outcomes of the workshops.

THE METAPHOR OF THE BOAT

Reluctant traveller knows they need to go from city A to city B but are scared/under confident/ alone so put up lots of barriers to avoid embarking.
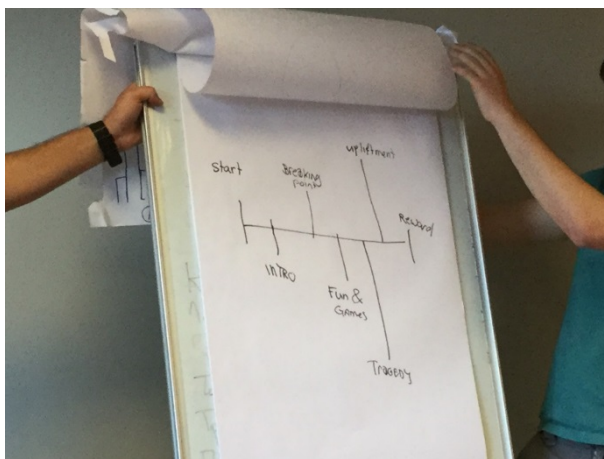
Step 1 is to build a pier of trust and empathy to persuade them to come aboard
On the ship is a network of people with skills and experience so coming aboard means they have begun to build their network

Step 2 is to start to share skills with them so they begin to feel confident and empowered and can start to make their own contribution to the crew

Step 3 is to support them to disembark at the next city believing they have the skills and experience to continue their journey as an independent traveller

THE METAPHOR OF THE THEORY OF THE ARCHETYPAL STORY OF THE HERO/INE!

The hero/ine is persuaded that they must take the journey and is introduced to the challenges.
They quickly hit a Challenge, which they overcome
They start to enjoy the journey and the problems they can solve
They hit a tragedy/big problem which seems insurmountable
They find resolution/hope/upliftment
And achieve the reward

STAGES OF ARGUMENT

Aristotles rhetorical triangle
The mentors role is to support the mentee through the story/journey
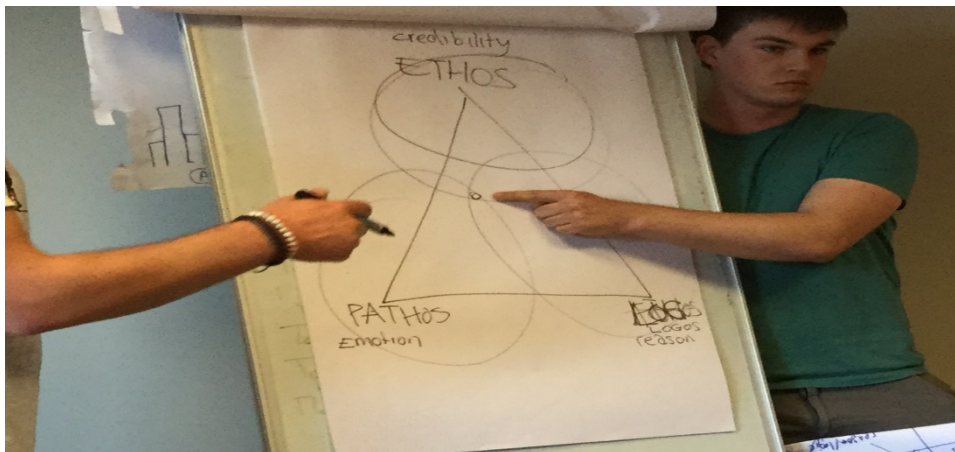
ETHOS
Credibility

PATHOS   LOGOS
Emotion   reason

Only when the mentee receives support in all three areas above from the mentor will they feel ready to achieve the prize and move into independence.

WHAT DOES THE MENTOR NEED TO PLAY THIS ROLE

- Communication – verbal and non verbal
- Awareness and empathy
- Ability to motivate and inspire
- Expertise and skills

- Trust in the mentee to succeed
- The ability to build the trust of the mentee through respect, consistency, mirroring

We closed the session with working in 4 groups, projectleaders/mentor mix, to present 4 questions
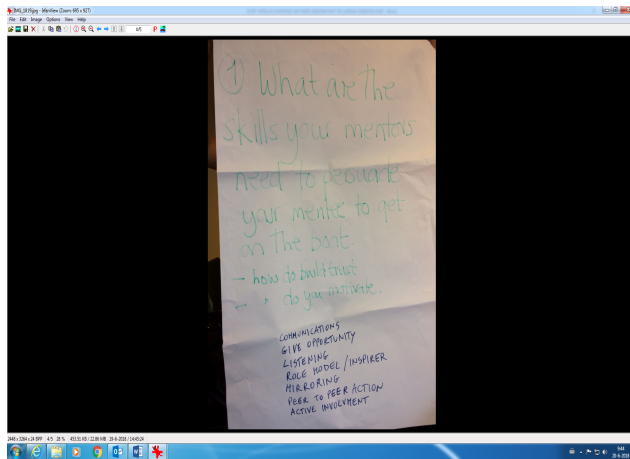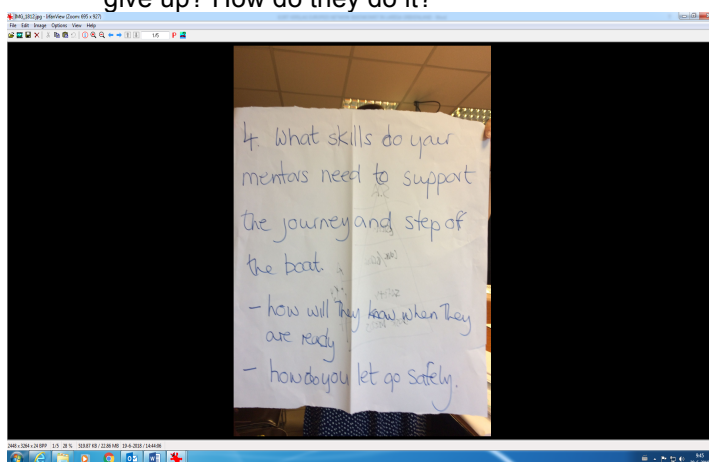

1. What are the skills you mentors need to persuade your mentee to get on the boat?
- How to build trust
- How do you motivate?
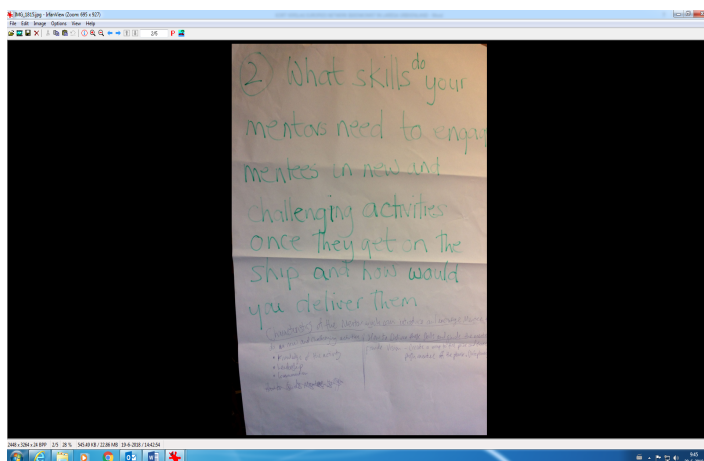
2. What skills do you need to engage mentees in new and challenging activities once they get on the ship and how would you deliver them?
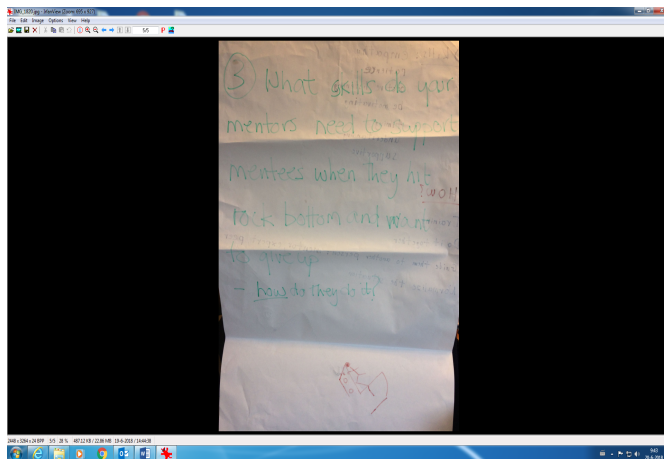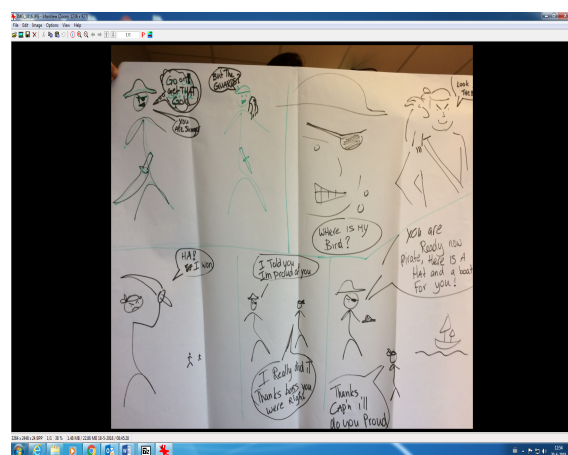
3. What skills do your mentors need to support mentees when they hit rock bottom and want to give up? How do they do it?
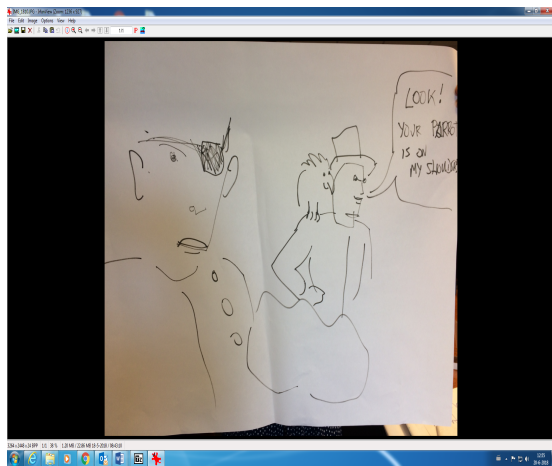

4. What skills do your mentors need to support the journey and step of the boat?
- How will they know when they are ready?
- How do you let go safely?

All 4 groups presented their questions; In drawings and performances
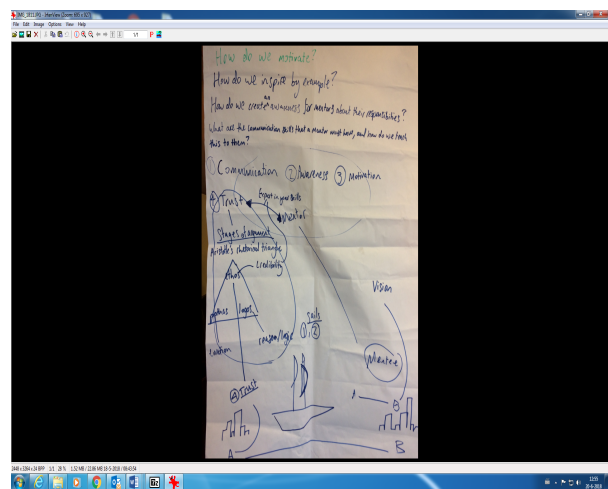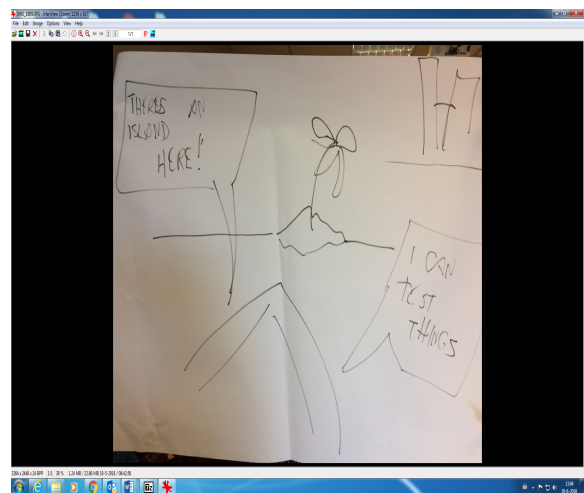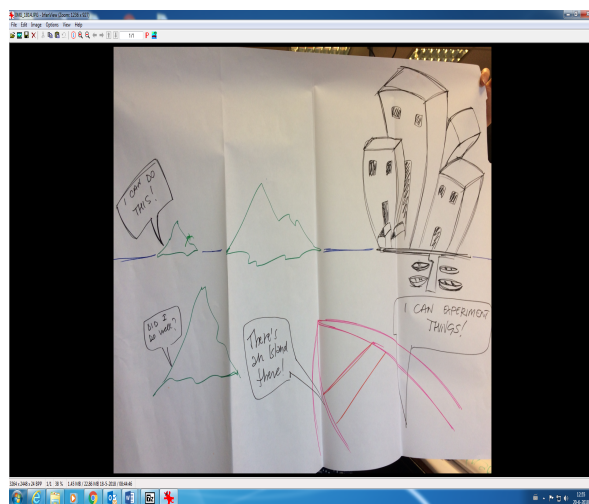
AD 1.

AD 2.

AD 3.

AD 4.

After these presentations the conclusion was that the method should be a workable method, understandable to everybody.

One of the outcomes was to develop a comic book with tools and tricks.

5. TOTAL SUMMARY

IMPACT OF WORKING IN UNCONVENTIONAL SPACES

- Freedom from classroom – you can do things you would never think of doing in a classroom
- New perspectives
- They facilitate play
- They change hierarchy of relationships
- They change the rules
- They encourage creativity and thinking outside the box both in the activities and the use of space
- They can help break down the barriers experienced by mentees
- They change and naturalise group dynamics

Unconventional spaces can make you either more comfortable or less so need to be aware that this can put people in a vulnerable position. But for young people who have had bad classroom

experiences working in unconventional spaces takes learning out to them instead of try to make them return to the traditional learning environment in which they have failed.

WHAT SKILLS DO MENTORS NEEDS TO PERSUADE THE MENTEE

• Communication
• How to give opportunities
• Listening
• How to be a role model/ inspirer
• How to mirror
• How to create peer to peer action and active involvement

WHAT SKILLS DO MENTORS NEED TO ENGAGE MENTEES IN NEW ACTIVITIES ONCE THEY GET ON BOARD?

• Knowledge of the activity
• Leadership
• Communication

HOW WOULD THEY DELIVER THEM?

• Create a map to the prize and share
• Push mentee off the plank – with safety net

WHAT SKILLS DO MENTORS NEED TO SUPPORT MENTEES WHEN THEY HIT ROCK BOTTOM AND WANT TO GIVE UP?

• Empathy
• Patience
• Active listening
• Be motivating
• Challenge our own ego
• Timing
• Understanding
• Consistent support

WHAT SKILLS DO MENTORS NEED TO SUPPORT THE MENTEES TO STEP OF THE BOAT? HOW DO YOU KNOW THEY ARE READY?

• They must have basic needs met – feel safe, feel loved and that they belong, they have self-esteem so they can stand alone
• Simulate scenarios – let go gradually
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HOW DO MENTORS GET THOSE SKILLS

• Training
• Do it together
• Guide them to another person – mentor, expert, peer for fresh input
• Normalize the situation

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TOOLS FOR PEER MENTORS

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- Mirroring
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- Arts
- Play
- Communication

WHAT DOES THE MENTOR NEED TO PLAY THE ROLE OF A MENTOR?

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6. METHODOLOGY CONCEPT CONCLUSION

This document has drawn together the outcomes of partner consultations, and workshops and discussions held at the second Steering Group meeting in Arnhem, as well as the results of the case studies and qualitative enquiry in IO1. The primary purpose of the document is to inform the methodology for the development of a Creus curriculum in IO3.

As a conclusion of this process it was agreed that Collage Arts will create a practitioner guide for peer mentors focusing upon:
- What is Peer mentoring?
- Which tools and essential skills a peer mentor needs to support the Peer Mentoring process
- This will be produced in an accessible comic book style format, with graphic design by participating young people. The guide will draw upon the outcomes of this methodology concept stage, identifying 5 different scenarios on the mentoring journey

  o Inspiring trust
  o Building respect
  o Communication
  o Setting boundries
  o Know your limit

These scenarios will form the basis for the development of the curriculum learning modules.

The Practitioner Guide will also include additional guidance for Peer Mentees, including:
- What is CREUS?
- What is Peer Mentoring in CREUS?
- Where might a Peer Mentee get involved?
- What does the journey as a Mentee looks like?
- What does the arrival look like?

The learning curriculum modules will be structured to follow the mentoring journey and principles set out in these practitioner guides. At this stage, it is envisaged that there will be seven modules. These will consist of the five "Scenarios" to be described in the Mentors guide, plus a Start the Journey and End the Journey module.

Module 1: Start the Journey
Module 2: Inspiring Trust
Module 3: Building Respect
Module 4: Communication
Module 5: Setting Boundaries
Module 6: Know your Limit
Module 7: End the Journey

In the next stage of developing the Curriculum in IO3, each module will be elaborated to describe the Learning Outcomes and competencies required in terms of Skills, Knowledge and Attitudes, many of which have been identified in this document.

ASSESSMENT FRAMEWORKS

The Learning Modules will be designed to be assessed and offer accreditation against the following transversal frameworks. As in 2006, key competences are defined as a combination of knowledge, skills and attitudes. The proposal for a revises European Reference Framework of Key Competences for Lifelong Learning lists now the following key competences:

(1) European Reference Framework (ERF). The ERF specifies 8 transversal key competences

1. Litaracy competence *(replaces Communication in the mother tongue)*
2. Languages compentence *(replaces Communication in foreign languages)*

3. Science, tecnological, engineering and mathematical competence *(replaces Mathematical competence and basic competences in science and technology)*
4. Digital competence
5. Personal, social and learning competence *(replaces Learning to learn)*
6. Civic competence *(replaces Social and civic competences)*
7. Entepreneurshop competence *(replaces Sence of initiative and entrepreneurship)*
8. Cultural awareness and expression compentece

(2) Collaborative Learning Open Curriculum Kit (CLOCK)

Partners MuLab, Rinova and Collage Arts participated in the Talent Matching Europe programme, which created an occupational profile, competency framework and modular learning framework, as well as other learning tools and guidance specifically for mentors working with creative young people in four areas:

1. Working with Young People
2. Delivering mentoring
3. Enterprise support
4. Working with Creative Employers

Learning outcomes at EQF level 4 and 5 were specified for each of these four modules and the project methodology was devised to reflect the CLOCK model, thereby offering an accreditation route for peer mentors, which the curriculum will draw upon.
For further information see:
www.talentmatchingeurope.com
www.clockyourskills.com

(3) Youth Pass Certificate

The final module will also seek to integrate and be compatible with the achievement of a Youthpass certificate. Youth Pass was developed to improve the recognition and validation of non-formal learning in the Youth in Action programme. The decision to do so was based on a clear need for participants and organisers to affirm their participation and to reflect on the learning outcomes of the programme. Open to ALL young people irrespective of their social, educational or cultural background, the Youth.