



Engaging Creative Young People

HOW DOES THIS WORK IN POLAND AND WHAT ARE CHALLENGES

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Engaging Creative Young People

The most important forms of supporting and engaging creative, young people (including training, counselling and mentoring) are:

- assistance in spotting and identifying talents
- creating a space for thinking about how to use talents and resources
- having the opportunity to talk about and analyse ideas for self-development
- assistance and acquiring appropriate financial knowledge and skills (on the one hand connected with knowing the ways of obtaining funds, on the other hand, **being aware of the income range typical of the cultural and creative sectors and having the ability to properly price one's work**, also in international context)
- assistance in establishing contacts with persons already working in the sectors, networking
- support in remaining consistent and determined
- teaching the skill of gathering people around artistic activities **clients/audience development**
- assistance in career planning (both at the initial stage and later – longterm supporting)



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The most important elements that condition the success in the creative business defined by young people:

- contacts with people knowing the field
- the awareness of the existing chances, dangers, opportunities and barriers associated with the creative and cultural sectors
- accurate recognition of one's own resources/talents
- cooperation between people entering the market/starting their own business and individuals/companies already active on the market (in the form of intermentoring)
- possibility to do internships or benefit from other forms of education (for example study visits)
- preparing and implementing consistent public policies (on national, regional and local levels) which could contribute to a positive image of working in the creative and cultural sectors



Mentoring in the Creative and Cultural Sector

The system is especially unfavourable to creative students, who often break school conventions and are considered problematic by teachers.

There is also a **visible lack of correlation with the situation on the job market** – there is no cooperation between school counsellors and employers.

The participants also stressed that **school counsellors do not know much about working in the creative sector** (or indeed in any other sector) as their whole professional life is limited to the school environment.

In young creative people opinion the best is placing the activity of counsellor/mentor **out of the institutional context** (especially that of school and job centre).



Delivering Enterprise Support for the Creative and Cultural Sector

The employers (both institutions and individuals) pointed:

- the unsuitability of curricula (both of secondary schools and artistic universities, however they also mentioned the lack of appropriate skills possessed by people with non-artistic education working in the creative and cultural sectors)
- the lack of preparation to fulfil the actual needs of the job market
- lack of sufficient practical skills
- poor communication skills (inability to understand the entrepreneur's objectives, favouring artistic ideas over client's actual needs)





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