

TALENT MATCHING – VOCATIONAL MENTORING FOR YOUNG  
PEOPLE FOR I-VET IN EUROPE’S CREATIVE INDUSTRIES

# REPORT TEMPLATE

**Transnational Research Study - Policies, Systems and  
Needs Analysis**

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## Acknowledgements and Disclaimer

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## **A. Executive summary**

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## **B. Background and Context**

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# **Skopje, fY Republic of Macedonia**

**Completed by:**

**EASP – Youth Association for social action, prevention and  
education**

# 1. Introduction

The following Transnational Research Study - Policies, Systems and Needs Analysis is targeting the specific situation in the Creative and Cultural Industry subsectors in Republic of Macedonia.

The Research was conducted through gathering data at national and local level related main policy papers giving insight in the CCI, the Employments strategy of the country and its incentives, the VET system formal and non-formal etc.

In Macedonia as a country that is aspiring for EU membership, the VET system is undergoing deep reforms basically to integrate and adapt the EU practices and approach for higher quality of VET education meeting in more satisfying level the needs of the labour market. Bearing in mind the said, the VET for creative subsectors are put in higher pressure since at least traditionally their aim for not consequently to shrink the gap between education and labour market, but rather to stimulate and encourage growth in creativity and only creativity, omitting the need for economic segment of it.

So the main leading policies linked to CCI are led by the Ministry of Culture. The main source that is framing the Ministries' efforts is the Strategy for the CCI.

Through this research, the interviews and the multiplier event by using the focus on certain imaginable CCI mentor role we have tried to get to an input form the various stakeholders that will rather focus on listening to the needs from down rather than top level.

## 2. Talent Matching in the Creative and Cultural Industries in Republic of Macedonia

The Ministry of Culture in Republic of Macedonia has developed a Strategy for the Creative Industries. The Strategy was developed based on the Mapping previously conducted with the support of the British Council. Finally the Strategy was approved by the Assembly in 2008. Overall the Strategy recognises the creative industries as unexploited field of the economic development of the country and the unexploited potential of the citizens to contribute by tapping into the creative and cultural fields. Following subsectors of the creative industries were identified: Architecture, Design, Festivals and important cultural events, Tourism, Cultural heritage, Publishing, Libraries, Writers/authors, Visual Arts, Crafts, Creative industries in the local communities, Education in the field of the culture, arts, and authorship in general, Fashion, Media, Foreign language schools, Music, Opera and musical theatres and Theatre.

The Mapping elaborates in each of the identified fields the current situation in terms of employment, type of employer (state/private), participation in national and professional associations as well as European or international memberships. Based on the findings the Strategy gives only general directions for development in the various fields connected to relevant legal frames and approximation with the EU directives as well as indications on the education policy that should be adjusted for the benefit of the relevant field.

The Strategy considers rather complex number of fields, from that perspective it is an overall general document and is lacking action agenda for each respective field that would be elaborated in participative manner with identified stakeholders in and out of the institutional set up. To that extend there is a risk over the efficiency in its implementation and real measuring of milestones reached and results that would give sense of progress in the identified goals of the Strategy.

Furthermore, in Republic of Macedonia there is Annual Operational Plan for the Services and the Active Measures for Employment based on the legal frame set up with the: Programme of the Government for the period 2011-2015, the National Employment Strategy 2015, the Action Plan for the youth employment and International documents and Resolutions applicable in the European Union such the Europe 2020 Strategy for smart, sustainable and inclusive development. The Annual Operational Plan for the Services and the Active Measures for Employment 2016 describes the competences, the services and the measures that the Employment Service Agency is implementing on the national level. Special accent is put on the unemployed young people aged up to 29. Through this programme there are measures to support the employers and the self-employed young people willing to start their own business with subsidies for the employers and/or self-employment loans.

In order to be able to use these services and measures there is Skills Gap Analysis conducted by the National Agency for Employment at local level to detect the lack of work force/skills at employers' level and shape the programmes for training of the unemployed. The training programmes are focused mainly on VET sectors such as bakers, welders, construction

workers. The unemployed receiving the training and the certificate for accomplished VET course are than candidates for employment at a known employer. The sectors for receiving a loan for self-employment are not restricted; they are open according to the business idea that would come from the unemployed people.

It is worth to mention that the budget and the number of unemployed that these measures are directed are limited and scarce, as confirmed with the progress report for the accession in the country in the EU.

The formal education system Primary and secondary VET schools give access to creative and cultural career paths to the young people that could choose to attend music primary school in Skopje, Bitola, Veles, Stip, Ohrid, Tetovo and ballet primary school in Skopje. VET schools for music exist in Skopje, Bitola and Stip, VET school for fine arts in Skopje. There is lack of staff and technical equipment in the schools due to financial resources and inadequate support from the state in general. Besides these facilities for formal creative/art related education it is getting possible to attend non formal education in private schools for music mostly and in the last decade the foreign languages have sharp rise in number and quality of education. In order to have the level of the formal certificate, the non formal education establishment and program in private schools should be registered and certified by the Centre for Adult education. The trainings are commercial. Besides private schools established as private company, there Chamber and Workers universities are registered as providers of non formal education. Most CCI related non formal trainings for young and adults are in the field of: music, drama, drawing, design visual applications, fashion accessories – filigree.

The higher education institutions in the field of art are the following: Skopje (Faculty of Music Arts, Faculty of Drama Arts, Faculty of Fine Arts, Faculty of Philology, Architectural Engineering), Tetovo (Faculty of Music, Faculty of Drama Arts and Faculty of Fine Arts, Faculty of Philology) and Stip (Faculty of Music). There are also several private universities University American College Skopje and the private faculties: Faculty of Art and Design, European University in Skopje, Faculty of Design and Multimedia at University FON, ESRA – faculty for audio visual arts - Skopje.

When we consider the vocational mentoring in Macedonia in general it is an ongoing activity that is mainly in the competence of the Agency for Employment and the high schools as pilot. The vocational mentors are officially called Career counsellors; their focus is rather cross-sectoral and doesn't focus specifically on the CCIs that even though the Strategy is operational since 2008. The VET mentors have been actualised in the sense of decreasing the high unemployment in the country and mostly in line with the detected most needed skills on the labour market. So in this sense there is no VET mentoring in general neither for the CCI nor in the spectrum of sectors. But this doesn't speak a lot on the necessity of such specific VET mentor for CCI or mentor for CCI subsector since it calls upon the creative potential and talent an individual has and could especially help unfolding this potential and help young people create or live their professional life in quite authentic way through employment at an employer or as self-employed person.

The current set up of Career mentoring is mostly monitored at level of Agency for Employment in relation to Skills Needs on the market where CCI sectors are not specific target, thus effectiveness is measured in matching needs and decreasing unemployment,

which effectively is archived as success in reached targets but as general picture there is still much for doing.

Most job entry routes are marked in the software and advertising, i.e. design of promotional materials, artisan crafts, visual arts, i.e. photography and less than the others in the music industry, accordingly where non-formal VET is more accessible or the formal VET doesn't offer up to date needed skills.

Unfortunately presently the VET mentors that are introduced in the system through the Centres for employment or through project support in the schools do not have tools, methods and information and most importantly political priority to give support with CCI in the focus. When it comes to Career counsellors that function out of the institutional system, i.e. through professional NGOs, it is possible that a client after assessing career counselling meetings can be guided and supported with its efforts in entrepreneurship and business, only because the Career counsellors through private sector have been active and have gathered knowledge in those fields and the career counselling is only another specialisation. So we can conclude:

- CCI career mentoring is not existent, however the private Career counselling mentors have skills and competences and creativity to provide to a client support in its transition from unemployment to work even in CCI professions.
- CCI as Strategy are in competence of the Ministry of Culture, while vocational mentoring as a measure is indirectly under competence of the Ministry of Labour and Social Policy and the Ministry of Education and Science
- Therefore for politically supported CCI vocational mentoring it will require greater institutional awareness and cooperation
- NGOs and career counselling services at level of social services could adjust and recognise and deliver quicker the profile of CCI VET mentor. In any case with strong and weak points since the contact with employers is vague and difficult, and contact with institutions for start-up establishment and support is also weak and full of discouraging procedures. Alternative fund raising opportunities are also a field to be considered for CCI VET mentors.

The overall VET system formal and non formal is monitored through EQAVET indicators; the CCI is not sequenced as specific indicator thus is integrated in the measuring of the overall VET providers' performance. Bellow is the description of the indicators being part of the performance monitoring, exercised under the competence of the Ministry of Education and Science<sup>1</sup>:

1. Relevance of quality assurance systems for VET providers: a) share of providers applying internal quality assurance systems defined by law/at own initiative, b) share of accredited VET providers
2. Investment in training of teachers and trainers  
a) share of teachers and trainers participating in further training b) amount of funds invested
3. Participation rate in VET programmes: Number of participants in VET programmes (1), according to the type of programme and the individual criteria (2)
4. Completion rate in VET programmes: Number of persons having successfully completed/abandoned VET programmes, according to the type of programme and the

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<sup>1</sup> <http://www.eqavet.eu/gns/what-we-do/implementing-the-framework/fyr-Macedonia.aspx>  
[www.eqavet.eu/Libraries/Website Update 2016 Reports/MK Indicators.sflb.ashx](http://www.eqavet.eu/Libraries/Website%20Update%202016%20Reports/MK%20Indicators.sflb.ashx)

individual criteria

5. Placement rate in VET programmes: a) destination of VET learners at a designated point in time after completion of training, according to the type of programme and the individual criteria (3), b) share of employed learners at a designated point in time after completion of training, according to the type of programme and the individual criteria
6. Utilisation of acquired skills at the workplace: a) information on occupation obtained by individuals after completion of training, according to type of training and individual criteria b) satisfaction rate of individuals and employers with acquired skills/competences
7. Unemployment rate (4) according to individual criteria
8. Prevalence of vulnerable groups: a) percentage of participants in VET classified as disadvantaged groups (in a defined region or catchment area) according to age and gender, b) success rate of disadvantaged groups according to age and gender
9. Mechanisms to identify training needs in the labour market: a) information on mechanisms set up to identify changing demands at different levels b) evidence of their effectiveness
10. Schemes used to promote better access to VET: a) information on existing schemes at different levels, b) evidence of their effectiveness.

The key organisations delivering VET provision for the CCI outside of the formal education sector are mainly non-profit organisations and companies that provide education as non formal programme. Some of them, very few, have registered and certified their programme in the Centre for Adult Education, a public institutions regulating through public monitoring and verification the competences that are acquired: Chamber of Crafts – Skopje two programs, 1) filigree maker and 2) golden jewellery maker and the Centre for Education Bato and Divajn Ltd – developer of visual applications. The certification is based on free choice whether some provider would register and verify its programme.

The NGO sector and other companies, as well as individual artists offer not publically certified training as non formal VET in crafts for jewellery, game developing, music, foreign languages and less in drama art, photography etc. All programs are commercial, except when the State is subsidizing it through the active measures for employment, when it is required that the provider has certified program and premises.

It is rare that the VET provisions in the non formal education provide entrepreneurship or business start up training. Usually it is not integrated in the program, as it requires different expertise. So the clients would have to orient and find their way by themselves, first in assessing their need and secondly in finding appropriate training.

The VET mentors are rather new form of profession and the professionals engaged as a VET mentors, not necessarily all of them, are gathered in a network Association for Career Counsellors. Their activities largely depend on their capacity for fund raising through donors that pull the importance of this profession into the schooling system such the project YES Network (USAID), finished in May 2016 and other donors such the EU IPA national support scheme.

There is not satisfying level of recognition for this profession, as if it was in test period, and there is also unclear vision how to perform it, merely like a separate consulting that would be integrated in the schools or centres for career counselling/employment centres or exercised by the public employees (school/employment centre) with acquired mentors skills and competence having also other types of engagement on their actual job. In both ways these

services at this stage are not tackling the CCI sectors as specific and are not specifically oriented towards the youth in social risk.

### 3. Talent Matching – Training and Qualifications in Republic of Macedonia

According to the official **National Framework of Professions**<sup>2</sup> adopted and in use in the Employment Service Agency the closest title for VET mentor is **Career Counsellor/Career Advisor**, or in Macedonian **Sovetnik za kariera**, under the heading 2424 Experts for training and development of employees. The National framework of professions contains description of all the tasks that would be performed within working units of all the possible job positions that fall in this section:

- a) identification of the needs and requirements for training of individuals and organizations;
- b) setting of achievable objectives for human resources development;
- c) planning, designing, coordinating and implementing the development programs in individual or group workshops, meetings, presentations or conferences;
- d) preparation and development of teaching materials and support for training as handbooks, trainers supporting demonstrating models etc.;
- e) provision of different types research for elaboration of new systems and working materials;
- f) monitoring and evaluation of current operations and assessment of methods, effectiveness and quality of training;
- g) connection to external experts for training and development of staff;
- h) other work on related matters;
- i) control of other collaborators.

The experts for training and development of employees are: - giving professional business services related to human resource policies, - developing plans for professional development of employees, - implementing programs for training and development of skills and expert competencies required by the employers. The experts for training and development of employees can fall in several categories such:

2424.01	Organizer for the education of employees in enterprises
2424.02	Advisor for the successful employees
2424.03	Advisor for Defense
2424.04	Inspector of Defence
2424.05	Inspector for civil protection
<b>2424.06</b>	<b>Career Counselor/ Career Advisor</b>
2424.07	Officer Training
2424.08	Specialist for the development of the labor force

The National Qualification Framework (NQF) in the Republic of Macedonia began to construct as a project activities, from the project NQF-LLL in the context of Lifelong Learning, funded by the of the European Commission from CARDS Regional Action Program.

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<sup>2</sup> “National classification of professions” State Statistical Office, 2011, page 117 and 118

As outcome the project NQF-LLL was finalized with a proposal for NQF to be set in correlation with the levels in the European Qualifications Framework for lifelong learning (EQF, 8 levels) and the cycles of higher education under the Bologna process. The Ministry of Education and Science through IPA support, British Council, the European training Foundation and various specialists is currently ensuring the progression in the implementation of the NQF through the legislation, committees to set the qualifications etc. As this is very vast and long process requiring huge effort and participation of various stakeholders, at this stage there is no concrete description related to the qualifications, skills and competences related to the Experts for trainings and development of employees, though several titles of qualifications described in the document “Register for qualifications in the Higher Education” are directing to the professionals for trainings and development of employees:

- Master of Science in Economics - Management of the human resources in small and medium enterprises
- Magister of Science in the field of management of human resources in education and science
- Master of Science in the field of management of human resources in culture and NGO
- Master of Science in the field of entrepreneurship and development on human resources in organizations
- Master of Management on human resources
- Specialist in the management of the human resources
- Graduate manager on human resources

Since CCI VET mentoring is essentially inexistent, the process of identifying skills, knowledge and experience as well as qualifications and competences is of bigger scope and requires and involves efforts at national level of many organisations from public to private. In this analysis it is possible to identify the skills, knowledge and experience based on perception and observation and in not exhaustive manner.

**Skills of CCI VET mentor:** set of communication skills with highlight over openness, calm approach and capability to show empathy, ability to give guidance to nurture confidence, self confidence and self responsibility.

**Knowledge of CCI VET mentor:** a) Professional: social science and psychology, economy entrepreneurship and business planning is huge asset; b) Methodological: to be capable to use tools in personal assessment for guidance in identification of personal values, beliefs, interests, setting goals, assessing skills and competences, drawing career plan in CCI, to have knowledge of CCI career possibilities in various CCI subsectors, to have network/database of CCI VET providers per subsector in the country, to have inventory of CCI employers, to have contacts and knowledge of possibilities in the active employment measures...

**Experience of CCI VET mentor:** counselling experience for personal development is essential, thus VET mentor or career counsellor at cross - sector level is good starting point that can take the path of a CCI VET mentor. Multi sector experience as business development, experience in building entrepreneurship skills and experience in marketing.

## 4. Talent Matching – the needs of CCI employers and companies in Republic of Macedonia

Creative industries, offer output solutions to the problem of unemployment of the most creative part of the society. The society can also work more in unfolding the creative potential of the citizens leading to creative industry business. These industries have a particularly wide range of operation and unlike some other industries, the initial capital is insignificant, but the final product is the idea capital. In this regard the SMEs in this area are good potential that should be used in the future.

The most represented creative industries in the Republic of Macedonia are: advertising (13.9%), publication (12.6%), art crafts (10.9%), film (9.6%), fine art (8.3%), contemporary art (7.8%), architecture (7.4%), software (7%). The other cultural industries are represented with a lower percentage of the listed. The most frequent product of creative the industries to services and information. In nearly half of the CCI the number of employees is between 1-4 persons (47.4%), than (21%) are 10 to 24 employees, (15.8%) are 5-9 employees, (12.1%) are from 25-99 employees and only 2.8% have more than 100 employees. More than half of the employees in the CCI are in a regular employment (56.5%). The highest percentage (70%) of the products on the creative industries is intended for the domestic and foreign market, and 29.4% are CCI products exclusively for the domestic market. Most of the creative industries cooperate with the institutions in the field of Culture, namely, 77%, 64.8% are civil associations, 50.2% are companies, and only 24.8% cooperate with political institutions. This cooperation most often refers to:

- Participation in common projects or businesses (76.5%);
- Exchange of services (73.5%);
- Exchange of information (68.7%);
- and administrative support (51.3%).

Specificities and trends in each CCI subsector are described below:

The majority of the employers in **architecture** are private companies with 1-4 employees. The bigger architectural companies are only few, survived from the previous socialist system they employ higher number of employees. The **design** is inter - connected to several sector such industrial design, architectural design and interior, fashion design (textile, shoes, fashion accessories etc.) the accessories being the field where most of the young people find expression through craft shops, online selling etc. Mostly the companies in the sector of design employ between 5-10 employees. One of the biggest problems in the **fashion sector** is the knowledge of the process of a) design, b) production and c) sale of fashion products. The fashion designers are usually organised as micro companies with 1 to 4 employees and is in increase, the prices are high, the market is local and small and the income is small.

**Festivals and important cultural events.** The scope is the following: multidisciplinary events; visual arts; musical theatre; dancing; folklore; music; theatre; design; fashion; film; literature; kitchen (Festivals of food and beverages). There is no institution that provides knowledge for cultural management of such events. In particular, the events of this kind taking place in small

towns and cities in the country, which marked an extraordinary success and high degree of presence in the common cultural space, are managed / administered by local government structures (employees) with needed professional experience, often in arts or other sector from the creative industries.

**Cultural heritage:** museums, cultural routes integrating architecture, design, historical localities, art and crafts workshops. Most of the organisations related to these activities are public and non-governmental organisations that have cooperation for realisation of projects and/or various initiated activities usually generating temporary honorary employments.

The scope of activity is related to publishing, maintain of libraries, support for writers/authors. For the **Publishing** CCI subsector the Strategy defines the need to elaborate and undertake specific statistical data in various categories, it underlines the necessity to: define the number of employees and investigate to increase it; identify education needs specifically in the technology update. The **writers** are directly attached to the publishing sector. To that extend there is need for defining the percentage of their contribution to the publishing business at national level and elaborate review on the engaged potential in terms of employment that depend on the publishing: printing marketing materials and packaging industry promotion, advertising industry, distribution, etc. For this category of CCI employment it is necessary to regulate the self-employment status.

Related to **Libraries** there is need to establish educational institutions that will deliver profiles of librarians relevant to the specific requirements for maintaining and running Libraries.

The scope of the **visual arts** relates to the professions: painters, sculptors, filmmakers, artists dealing with new media art, electronic arts, book illustrators, cartoonists, animators, photographers, video art artists and other. The education in the field of visual arts (theoretical and practical) is represented very little within the compulsory primary and secondary education in the country. The employment in the field of visual arts has higher participation rate compared to other sectors. This is primarily due to the fact that the visual arts represent important domain which overlaps with many other sectors to which it serves as a service. In this sense, the number of employees in the visual arts sector varies because it is extremely variable and conditional on the number of temporary employees in various subsectors. In the sector there is a high proportion of skilled labour, but there is need for its constant upgrade in qualification. The **media** vary from electronic to published. As it comes to the CCI perspective they are important to support the promotion of the achievements in the various CCI subsectors. **Crafts** are important as they represent the basic fundamentals related to the culture of living and the cultural identity. Throughout the history the crafts have been more developed prior the socialist period and during the socialist period. In the transition the sector has lived it declining period due to increased accent on the development of the industrial private sector. Recently its importance was recognised at political level thus several institutions are put together in its promotion like Ministry of Economy, National Crafts Chamber, Strategy and programme for its development were put in place. However there should be more coordination with the Ministry of Culture since the crafts are highlighted also in the Mapping and the Strategy for CCI. The CCI subsector of the crafts comprises the revival of the old and authentic crafts and the newly designed products made of wood, metal, leather, ceramics, glass and beads/pearls. Typically the crafts sector gathers micro companies from 1-4 persons that are not always in regular employment. The educated people are not organised and engaged into the contemporary design artisanal crafts. The education is obtained through the VET school for art and the art related HEI. There are various mainly not licensed payable non formal trainings, provided by individuals, experienced artists in crafts

usually for fashion accessories, or provided through the professional association MATA<sup>3</sup> and the Craft chambers. There is Program for support of authentic crafts mainly intended to support self-employment, however it needs more visibility and clearer inter-institutional coordination and action/support programme planning.

The **music industry** comprises various professions like musicians in orchestras, solo and in groups, live music events, trade of musical instruments - music stores, technical teams and lighting services, composers, recording studios, music videos, music radio stations, DJ's and music agents, managers of musical events, etc. The music and music talents have long tradition and recognition in the region; let it be in more classical and contemporary international filed or more popular, regional and local. Most of the growth expending in all spheres of the industry is marked after the independence (last 20 years). The number of employees is quite large (in public institutions also in private employment) and has a tendency to increase. In Macedonia, there is no foreign publishing music company present in the country. The **Opera and musical theatre**, as subsector of creative music Industries provide services and information from high societal and cultural value. These are publicly funded employments ranging from 10 to 100 when the musicians in opera chorus are included. The sector covers education (training) of people in the opera and musical theatre; design (scene, posters, programs, costumes, etc.) tickets and support technical services and accommodations, food, transportation, and other activities during the tours out of the country or inside the country. The education is provided by the Music Faculty in Skopje and recently Tetovo.

The **theatres** give access to employment to actors and directors, classical theatre, comedy, pantomime, political satire and cabaret, costume designers, set designers, technical persons of music, sound and light effects design (posters, programs, etc.) In there are about 13 theatres and run regularly throughout the year. There's a children's theatre, and several youth and amateur theatres. In the professional theatres there are about 750 employees, and amateur theatres, employs about 178 people (correct as of June 2007). According to the Strategy there is need to regulate and stimulate the opening of private institutions in the sector and any other type of private initiative.

**Advertising** is a separate domain that is linked to all other types of creative industries. As such, it is not present in the educational system as a domain to which attention is paid towards consistently profiled education programs and specialized personnel. Education needs in this area are mostly acquired in other relative, close educational institutions with specific study programs (design, architecture, art, film, media, computer science, sociology, psychology, economics, etc.). Mostly, advertising products relay to: press releases, briefing, meetings, press conferences, web sites, advertising brochures, leaflets and the like, commercial and propaganda promoted through printed and electronic media.

**Software.** In the area of formal education in Macedonia there are several public and private higher education institutions that can provide higher education for this sector. In primary and secondary school, education in this field is quite reduced. Staff who may be engaged in these creative industries meets around half of the needs for skilled labor and seek their permanent and necessary training. The Strategy defines as a priority: monitoring and providing e-records from various domains of social and cultural residence (marches, events, fairs, festivals, etc.); Multimedia publishing as a result of the above-mentioned activities. As conclusion it is stated that "It is needed to create training content and create new institutions in the formal education that will provide a sufficient number of skilled workers to the sector.

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<sup>3</sup> <http://matacraft.org.mk/who-we-are/mission-history/>

As of private education initiatives they are organised through private companies certified through the Centre for Education of Adults and NGOs specialised in game development, cartoons etc.

## 5. Talent Matching- the needs of target groups in Republic of Macedonia

When it comes to getting young people from unemployment to work, in Republic of Macedonia the situation in number in short can be described as following:

- The unemployment rate of young people (15-24) is almost double than in adults (55.3% or 28.7% in 2011)
- The share of young people NEET in Macedonia is twice higher than the rate in the EU28 countries (15.3%) due to the high number of unemployed young people, women more likely being out of the workforce, education and training (NEET) than young men.
- The data on the labor market show that in the period 2005-2009, there were about 93,800 new jobs. Job creation slowed considerably in 2011, with 8738 new jobs. This trend continued in the first quarter of 2012, when the State Statistical Office recorded 6,858 vacancies, most in the manufacturing sector (22.7 % of the total), wholesale and retail (15,9 %) and services ( education, health, social work, arts and entertainment) 21.5 %.

The key document to combat the high unemployment among young people is the National Action Plan for Employment of Young People (Plan) 2016-2020.

The ultimate goal of the Plan is to promote more and better jobs for young men and women. The specific objectives to be implemented by 2020 are mainly focused on areas that are crucial for promoting youth employment:

- Improving compliance in the supply of skills with the requirements of the labor market;
- Promoting job creation led by the private sector;
- Facilitate the transition of young people into the world of work by: upgrading the physical, human and ICT resources of ESA, adjustment mechanisms for implementation and budgetary resources for active policies on the labor market, development of dedicated lines services for young unemployed people including **Start program for youth** and by introducing better services to employers.

The total number of young people targeted in the 5 year period is approximately 200,000 young men and women (which is equal to 42% of the total youth population aged 15 to 29). The total planned amount for the implementation of the Plan is 30.95 million Euros; 17 million secured and budgeted through the policy measures that are planned by the Government, through the instrument for pre-accession or through technical cooperation projects financed by donors.

In the period 2004 – 2014 there was a employment growth of young persons primarily due to demographic factors (population aged 15 to 29 decreased by 5.5 %). The number of young unemployed persons decreased (by 6.1 %), but also decreased the number of young employees (3.4 %). The gender gap in the case of youth employment remained stable because the reduction in the overall number of employed men and women were similar (3.5 and 3.3 %, respectively). The structure of employment of young people (15-29) changed, where wage

employment has increased by 12 % and jobs as unpaid family workers decreased by almost half. As a result of growing wage employment, the share of employment of young disadvantaged people decreased from 36.9% in 2010 to 24.9 percent in 2014. The employment of vulnerable categories of workers represents the share in total employment engaged in self-employment (without additional employees) and unpaid family workers. The reason for this is that these workers often have no access to social security agreements, work in the informal economy and are more exposed to low-paid and poor working conditions.

The highest form of strategic document relevant to fight the unemployment of young people, unfortunately doesn't identify the CCI as specific sectors that are somehow strategically defined. It is completely up to the future young employee to determine its future self-employment eventually in some of the CCI sectors, or if it is the case to be employed by CCI employer up to the employer to identify measure jointly with the Employment Centre in order to facilitate new jobs opening.

Trainings or preparation of the young employees for future self-employment can be in VET segment as non-formal education (mainly crafts – filigree or /applicative visual arts), if the candidate doesn't possess formally acquired skills through art VET school or Higher education, entrepreneurship – preparation of business plan, foreign languages, IT course etc.

Same principle is when the employment would be at known CCI employer, in that case there are measures available for the employers in general, such as less expenses in the first years of employment in case it is first employment of the employee. In this case future young employees are active job seekers with completed education in the specific CCI field in most of the cases.

The “Journey of Change” as model or approach in CCI could be implemented as sort of social service<sup>4</sup> delivered through civil sector in line with Strategic documents: Strategy for CCI and Action Plan for Youth Employment. Special non-exhaustive list of conditions that could be analysed or taken into consideration are:

- Identification of type of young people this service would be delivered to: e.g. young people at risk of social exclusion: young people without parental care, Roma, young people with disability, young people social welfare users, but also young people in general that voluntarily isolate but possess creative potential and knowledge in creative industries gained through personal interest etc.
- CCI Mentoring to identify personal interests of the young people in specific CCI subsector
- Gather CCI VET provider network of formal and non-formal education sector
- Gather CCI employers network
- Assess Active Employment measures for self-employment or at CCI employer
- Gain specific CCI mentoring skills to go through the process of “Journey of Change” from beginning to end

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<sup>4</sup> Law on Civil Society Organisations and Foundation

## 6. The view from the Stakeholders

### (a) 'System' issues in terms of the organisation of services for talent matching

Main sources of feedback from the local community on the system level issues were gathered through the Multiplier event.

Talent matching and vocational mentoring especially in CCI is basically inexistent at system level. The discussion during the event raised many questions related from defining what talent matching and vocational mentoring would be, to the gaps in the local context as well as to what are the needs and expectations in general of the people making their existences out of their creativity background. The system as it is functioning at this moment doesn't provide talent matching and vocational mentoring related to CCI. In general, CCI were recognized by the institutions, mainly by the Ministry of Culture, as specific industries, where talented, creative young work force have huge potential to add to the innovativeness of the traditional industries, thus increase overall economic competitiveness. The system however is not responsive in efficient manner towards this first assessment confirmed through the Mapping of the cultural and creative industries.

Taking into account the focus on **CCI mentor and talent matching** at this point it can be considered as specific measure than could be integrated in the institutional action approach towards the realization of the Strategy for CCI development.

The understanding of the profession CCI Mentor and its role was defined through the discussion in the terms of "professional that helps young creative people gain skills and competences in the various CCI subsectors and provides guidance for access to a CCI job."

As such the role is recognized as very important and needed by the young people themselves and the professionals that have gained already experience, have built career as artists and have been implied in the CCI through their experience. It was specified that it is a great asset for the CCI mentor to have cross sector experience specifically for the support in the matching between the talented young people and the job access to various CCI subsectors.

Presently, the only financially supporting program that was recognized as specifically helping the creative industries development is the **annual grant scheme under the Ministry of**

**Culture.** Being in format of grant scheme program it cannot be really considered as service but rather as an effort for CCI development and at this moment contributing to that aim at a really very small scale. We may conclude this based on the discussion during the multiplier event where it was pointed that:

- The Grant Scheme in reality doesn't tackle the essence of what the development of creativity in cultural aspects requires;
- As it is actually set only part of this grant support addresses specifically only the ideas in design: graphic design, multimedia design, industrial design, product design and fashion design;
- The amount dedicated per grant is considered small yet useful for very beginning;
- There is no connection with other programs for young people such are the Active employment measures so to bring together all system efforts and support in broadening the idea for CCI development and support, as well as concrete services to that extent;
- Guiding and support for example in fund raising for CCI is a considered as lack and very needed.

Bearing in mind the challenges the young people having finalized or being in process of educational formation in some of the professions leading to a creative job industry it is rather obvious that the young people, disadvantaged by any circumstance, are basically out of the policy target scope. There is declarative awareness that the creative industries have potential to help integrating these people both economically and socially but in the reality, nothing is developed in practice at system level.

Various private initiatives are working with disadvantaged groups using art to give or allow space for creative expression and joint creation such dance and jewelry making. Yet no specific mentoring methods aiming at job access are developed in their work, like for example the "journey of change" is. In Macedonia, the process is based on work with the disadvantaged young people in the matter of creative activity based on previous work experience, thus it has rather enthusiastic approach than an organized service for support.

## (b) The young people's perspective

Based on the input from the discussion during the Multiplier event, the interviews and the research, it was obvious that the young people that have defined their career path through the creativity, art and creative industries feel lonely in the overall system that appears very bureaucratic.

It seems that the new generation of young creative people hold self-awareness and confidence of their potential and their approach has two extremes, young people have many creatively spouting ideas, without possibility to gain objective assessment on their applicability in as industrial product and to expect to gain benefit. They have very strong critical viewpoints towards the system that results in big distrust and frustration. They have identified that the biggest obstacles rely on:

- no – dialogue between creative industries, VET and high education institutions young graduates and students
- lack of entrepreneurial skills to start adopting market approach by the young people
- lack of knowledge in fundraising via donors or funds
- lack of trainings in marketing, budgeting, project development
- since active labor measures promoting employment at known employer and/or start up for self-employees are too broad and general, creative young people rarely approach or get inserted in them in more spread manner. There is possibility for example for the craft oriented business in wood design or similar and/or jewelry making where it is possible to improve or give support on the sales and marketing
- the grant scheme supposed to giving impetus to the CCI development, seems not transparent in the award criteria according to the young people having applied

The young creative people hold huge disbelief in the system. Since they don't feel they could be listened or to expect support, very often relying on accidental support from more experienced friends, artists, entrepreneurs, or through process of self-thought methods the success of their endeavors becomes too vulnerable and great energy is lost in the process.

So one of the key needs to this extend is to have:

- assessment on their creative ideas (including adaptation to the market needs) linked to the CCI or possibility to have market realization as CCI entrepreneur;
- the young people from the creative fields need to be put in the real production space so as to get in touch with the real aspects of the production process. This is because they need to contextualize their ideas in relation to what it means to make it real.

- Young people consider that the industries where possibly they can realize their creative potential like furniture production, textile industry etc. there is no matching with the traditional actual way of running the process and what they could apply;
- When putting into reality their ideas they need support on dealing with the technical aspects and usually there lies the need for mentor;
- Connections and network is also part that could be delivered through Mentors help

On the other hand, there are also new types of industries, such the game development where we have detected that the main challenge for these young people is the inexistent awareness at relevant level for this type of business activity. There are no start - up funds, so business ideas can't be assessed by usual funding option, such bank loans. Products are intended for the international market where the competition is huge; there is no regulation on the market so the product - game can be easily appropriated by other parties. There is no knowledge for crowd funding, no support to attend international promotional fairs and no gender balance.

Since the young creative people are finding ways to realise some of their ideas one important aspect is their well thought promotion part. At this moment, we have identified one support company "Modular" that is at very beginning, and is trying to add for shrinking this gap in promotion of creative people. Products related to design are mostly promoted by "Public room" and this promotion/exhibition days on one hand give opportunity to present the works and the creativity, however less the possibility to connect with CCI. Main challenge is the entrepreneurial aspects of the young people's work, as it seems that they would rather place this type of activities to third parties that would do it in their name.

In conclusion, we could say that at this moment the design as subsector with various materials is the field is the one that attracts mostly the creative people. The design of jewellery products at micro level, as crafts; the design of interior furniture items and fashion design also at micro artisanal level.

### **(c)Creative employers' perspective**

In general in Macedonia we could say that creative industry sector with all its varieties is at very early stage of development. Based on our research and interviews most propulsive CCI companies are in the advertising, software, IT and product design (furniture) subsectors. In the past years and currently, the British Council was the most involved organisation in defining the potential and the mapping of the creative industry sector. Based on this the Ministry of Culture has developed and the Government has adopted the Strategy for the CCI, that will have its update in 2017. However, the real CCI economy is very little connected to the system policy making or support delivery to the companies from CCI. Thus, the connection with the labour market including target to young creative people goes through individual channels, promotion of open job positions etc. in this sense we here define some of the locally identified facts employers have detected bearing in mind the design field:

- The number of creative people is high. Either they are highly educated product designers, talented students, or just skilled inventive individuals who have great ideas;
- However very little number of them have chance to develop those ideas into real products. Even those who get to the point that their design goes into the production line can rarely support their lifestyle with this work;
- The designing process takes a lot of time and the product development needs resources;
- Most of the manufacturers are not ready to spend their precious time and limited funds on anything new and unpredictable; Therefore, they copy the already established products and try making them cheaper for this poor, boring and underdeveloped market;
- The young people bring innovativeness to the traditional production and to that end they need certain autonomous work space;
- It is rather challenging to establish communication flow between the old-fashioned production mindset and the fresh views of the young creative people. Thus, to cope with this, it requires awareness and certain level and type of management on the side of the company;
- Once in company environment, for the young people to some extent there is need for training or education for adopting the entrepreneurship market oriented spirit.

- The young people are mostly open, they fit better in new more modern concepts of companies that thrive to complete regionally and internationally;
- There is no dialogue between the CCI companies nor between the CCI companies and the institutions on the issues or possibility to provide support for their further development;
- The traditional education is viewed more as not simulative for the CCI sector in terms of developing more entrepreneurial applicative spirit and skills as addition to the creative skills and competences. This is necessary for general upgrade of the economy but also in particular the CCI companies that are specifically demanding in this sense because they bring modernity, target beyond the local market, thus nurture contemporary management approaches;
- The non - formal education plays important role therefore. It is viewed as the only opportunity to fill in the skills gap between what the young people gain from the formal education and what the CCI employers need.

## (d) The vocational mentors' perspective

Since CCI Mentor is not an official profession in the country and the raising awareness of its need, namely through the discussion raised in the CCI community through the TME project, we may define **first glance of gaps** in the current situation where no mentoring exists or only practices of mentoring are in place and imagining situation where such mentors do exist, bearing in mind the creative young people needs.

What makes a good CCI Talent Matching adviser/vocational mentor?

According to MAGDA, the game development association that provides coaching and guidance to the young creative people “the CCI mentor is a professional with practical experience in the sector and positive open attitude towards the young people”.

- The CCI mentor should consider him/her self as is part of the team working with the young people.
- The CCI Mentor should make journal of the coaching process with registered opportunities and problems and what decision was made, ensure participative facing of problems in the product development. The CCI mentor should facilitate that process.
- Furthermore, CCI Mentor should have skills to make space for creativity process maturing – in communication terms and not to favour pressing concepts, schemes framing etc.

For the CCI Talent Matching adviser it is important to have:

(a) skills – set of communication skills with highlight over openness, calm approach and capability to show empathy, ability to give guidance to nurture confidence, self confidence and self responsibility. Tolerant, positive, asses the level for communication while accepting the younger's attitude, provide freedom, setting tasks according to their preferences;

(b) knowledge

- **a) Professional:** besides specific knowledge in the CCI, social science and psychology, economy entrepreneurship and business planning is huge asset; **b) Methodological:** to be capable to use tools in personal assessment for guidance in identification of personal values, beliefs, interests, setting goals, assessing skills and competences, drawing career plan in CCI, to have knowledge of CCI career possibilities in various CCI

subsectors, to have network/database of CCI VET providers per subsector in the country, to have inventory of CCI employers, to have contacts and knowledge of possibilities in the active employment measures

- to know cross sectoral subjects besides typically CCI specialized knowledge, like marketing, entrepreneurship etc.
- Assess and be tuned to what the Active Employment measures offer
- Be informed about the available funds outside the government specific funding measures
- Be able to support development of project/budget related to putting the idea to realisation
- To have knowledge of the CCI VET provider network of formal and non-formal education sector as well as providers of specific knowledge not organically connected to arts, i.e. project management, budgeting, marketing, business planning etc.
- Gain specific CCI mentoring skills to go through the process of “Journey of Change” from beginning to end

(c) experience

- counselling experience for personal development is essential, thus VET mentor or career counsellor at cross - sector level is good starting point that can take the path of a CCI VET mentor. Multi sector experience as business development, experience in building entrepreneurship skills and experience in marketing.
- very important to have good networks in the specific and cross sectoral level. The networks were stressed as highly important especially when it is case of self-employment through CCI

## 7. Case Studies

# HOIOOOD

HOUSE OF THOUSAND DESIGNERS

FEYDOM DESIGN AND PRODUCT DEVELOPMENT CENTRE

[Feydom](#)

HOIOOOD (HOUSE OF THOUSAND DESIGNERS), is a design studio and product development centre for furniture and home design industry. It fills up the missing link between product designers, manufacturers, and product distributors and represents a kind of HUB for creative people where they can turn their ideas into worldwide selling products.

The IDEA is: -“Lets make this place for real!”

PLAN - The plan for the HOIOOOD centre is to accommodate 1000 designers in 4 -5 years period, providing motivating conditions for them to work on of their designs, and organising the development of those designs into finished products, ready to be promoted and sold on the international market. The whole process to be video recorded and material to be published as inspiring documentary serial for the purpose of creating the publicity for the project, the products and the industry as well.

LOCATION - Macedonia is a perfect place for this project because of the closeness to European market, no custom duty for export in EU, low tax policy and low labour costs.

PEOPLE - The designers will be invited from Macedonia, the Balkan region, and the rest of the world as well. They will be chosen according to quality of their product ideas, described on their applications. The mentors will be invited from anywhere in the world, qualified by having either an academic or professional background.

PHASES - The work itself will be executed in 4 phases: 1- Drawings, 2- Models, 3- Prototypes and 4- Finished products

CONDITIONS - Designers will stay in groups with no more than 12 people at once. They will work in a specially equipped workshop, containing all necessary tools, machinery, and technology needed for them to work on their drawings, models and prototypes. Together with an experienced team of skilled engineers and mentors, they will develop products, ready for mass production and wide world distribution. During the process they will be accommodated in inspiring premises where they can join themed conferences and lectures from various professionals in the industry.

SUSTAINABILITY - Once opened, the main expense of the project would be the accommodation of the designers, and mentors. A special designer campus will be organised for this matter and the expenses will be covered by the guests who will pay an affordable price for their stay in the HOIOOOD centre. Once started, the prototype workshop is expected to develop at least 25 products out of 250 projects per year. These products will be offered and sold to distributors around the world. The predicted 5-8% from the factory price for the design fee, will cover both the designer and the HOIOOOD expenses, and also provide sufficient funds for further development of the project.

[First photo sesion in FEYDOM design and product development studio](#) (July 2016)

## **BOOST CREATIVITY, EXPRESSION AND EXPERIENCE IN GAME DEVELOPEMENT**

### **Macedonian Game Developers Association MAGDA**



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<http://gamejam.mk/>

The Association is established in 2012, it functions as private non profit body in education. Its mission is to promote the video games development industry in Macedonia. Main target groups are professionals, students, high school students and enthusiasts from various fields who have interest in video games to have contacts, exchange knowledge in order to create video games. In January each year M A G D A organizes the Global Game Jam competition Macedonia. The purpose of this event is to enable Macedonia to become a regional center for games development. M A G D A provides specific CCI training to young people, usually introvert by nature, addicted to technology and screens. Through offering space, VET and occupation MAGDA is basically offering socializing that at the end helps the youngsters to unfold their creative potential and generate income.

The training provided is both in game development beyond the mainstream training providers (programming languages, and regular 3 D modeling) where they get techniques but don't get problem solving and connect and combine the knowledge from more key subject like mathematics, drawing, geometry; and VET cross sectoral: Business development (from idea to realization, usage of public funds, project management, Music for video games, Storytelling – scenario writing).

The labor market in this segment is characterized by strong work force fluctuation. Young people are constantly searching themselves and look for challenges and progress, so they get board fast, while the attitude of the employers are limiting the scope of their activity and creativity.

MAGDA ensure follow up through the [www.hive.mk](http://www.hive.mk) platform for the MAGDA community. In order to make relation MAGDA makes sure to have international or national competitions, workshops, open days, visit schools and promoting success stories.

## CREATIVE COMMUNITY

### **Modular – Art, Design, Community and Commerce**



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We have chosen MODULAR as a case study, because it represents an innovation integrative place that offers many services for young artists, from exchange, inspiration, creative community, to sources of materials and presentation to galleries and other buyers. This company has used funds from the Fund for innovation and technological development dedicated for start – up companies.

Modular encourages creativity, connects creative people, enables selling and buying, exchanging of the creation. Modular is established as a limited liability company. Main target groups are artists, designers, curators, architects, promoters, fashion designers, galleries, concept stores, makers and lovers of original creations, buyers of creative and innovative design solution with unique value and opportunity for personalization. The platform has several themes: Art, Design, Create, and Community. In every theme there is sub – themes.

In **Art** there are sections for:

- *Curators – Architects – Fashion curators*, as supporters for the artists to promote their works. So this section is mostly attractive for the curators that can navigate, connect to the community and make connection with the artists from Macedonia, organize exhibitions and sales online.
- *Artists and Students* can make profiles and place their portfolio for their art works.
- *Galleries and partners of Modular* – online and offline galleries partners of Modular as well as companies that provide materials for arts works, often a problem in Macedonia.

In **Design** there are sections for:

- *Architects and students* can make profile for their interesting and unique designs as well as to interact with artists that combine complementarily with their architectural designs. Student can additionally be supported with mentoring in development of their prototypes.
- *Designers and students* can promote their designed products for sale in Europe and worldwide.
- *Companies* registered in the creative industries, especially prototyping studios or production companies relevant for CCI can also be partners in Modular
- *Galleries* that are exhibition spaces can register in order to promote their exhibited works, get in touch with curators for better promotion and sales.

The section **Create** is dedicated to gather every artist, architect, designer and students that are in the Creative community on inspirational events, workshops, education etc.

## 8. Conclusions

### *i). Looking at the current context of the CCIs in the EU and how the Vocational Mentor role needs to adapt to the needs of the sector*

The CCI in Republic of Macedonia, having generally “young” open economy in development, is at stage of recognition of its importance. At system level, there are very first steps for support for creative people more than the CCI employers. The disadvantage groups of young people are not truly covered through the official efforts. There is for the moment not a connection between what the Ministry of Culture defines and values as CCI and what the Ministry of Economy and Ministry of Labor and Social Policy are creating as incentives for the economy and the social impact of it. Thus, the role of CCI mentor at this early stage of CCI development is not recognizable at system level, but rather stressed as important by the young professional creative people. As country with narrowed economic opportunities basically the disadvantaged young people, as well as the young professional creative people, that have set their carrier path through the VET education, have both lack of attention by the system. Therefore, CCI mentor as role in this situation could be also some sort of advocating position for the benefit of the CCI as specific economic subsectors and as social segment that would advocate for the benefit of the disadvantaged and in general young creative people.

### *ii). Working Effectively with Creative Employers*

The research has detected that the CCI employers are mostly micro and small businesses employing up to 20 people. They have protentional for fast growth since they bring innovativeness in its core idea, but the general incentives and business environment are unfortunately not stimulating this growth potential. For the employment of young people, the most stressed issue is that the formal VET system with its traditional programs is rather putting more insecurity and lack of vision where and how the young creative people could make for living through their creativity. Bearing this in mind, the employers in CCI are more of a need for confident young people, that will cope soon with the lack of entrepreneurial and responsibility principles and will integrate as soon as possible and in satisfying manner with their business goals and will avoid high work force fluctuation since the CCI is basically depending on keeping those young people in more sustainable manner. In reality a specific network or association for advocating and communicating these interests is lacking in the country.

*iii). Working with young talent*

Based on the interviews and initial practices in working with young talents we could conclude that certain level of professional skills and tools normally required for a regular career orientation professional are needed in the case of the CCI mentors. This set of skills and competences would refer to assessing competences, skills, interests, values and setting development goals are needed.

At further stage building up a portfolio, as well as shaping entrepreneurial, promotional, and ultimately selling skills is needed as part of the curriculum program for the CCI mentors.

*iv). Effective Project Management - how to market and promote the service to both creative businesses and young talent*

The key element that was raised at the multiplier event was the point of effective networking for creating a match between employer's needs, not always easily detectable since they are not gathered in Association or any advocating group. The young talented people on the other side are rather open and welcoming the CCI mentoring and communicate with easier approach.

## 7. Acknowledgements and references

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Aleksandar Noshpal	Fashion designer	FON University
Nina Nineska	Artists and Conceptual Director	MODULAR
Filimena Radonjanin	Designer and Director	FEYDOM – 1001 design project

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