Booklet "Melting pot of innovation in youth work and cultural institutions"

Contents

I Introduction

Context

Serbia, Croatia and North Macedonia are countries that share similar historic legacy, cultural development patterns, as well as common challenges in contemporary youth work infrastructure, institutional framework and practice. One more commonality is the need to become more visible among young people and foster their active involvement and creative potential in the programs offered by cultural institutions and youth work. This became even more important in light of the Covid19 crises, especially for young people facing economic and geographical obstacles, as well as for those with different forms of disability (vision impairment, deaf or hard of hearing, intellectual or physical disability, etc.). Their access to quality youth services that are providing possibilities for personal and social development are very limited and often totally inaccessible. Therefore, it is important to create youth work programs based on their needs.

According to EACEA final report "Access of young people to Culture", access and participation are some of the most crucial elements of cultural rights of young people. Without access to culture and participation in cultural life, youth do not have the same possibilities to develop the social and cultural connections that are important to maintaining a satisfactory coexistence in conditions of equality. Thus, recommendation on how institutions of culture can ensure youth participation states: "take into consideration the non-users – through surveys, contacts with communities and NGOs. Analyse the reasons for not coming, and what it would require to bring different audiences to the institution. The use of new technologies, non-formal educational programs and volunteer activities may help to engage them…"

In response to that, a strategic partnership between cultural institutions: Pogon, The Gallery of Matica Srpska, Museum of Negotino and networks of youth workers: Croatian Youth Network, National Association of youth workers – NAPOR, Union for Youth Work from Croatia, North Macedonia and Serbia has been established.

The partnership overall aim was to bring cultural institutions closer to all young people through youth work programs by applying interactive, innovative methods and tools, as well as to create preconditions for the professionalism of youth workers and employees in cultural institutions. Therefore, they set specific goals:

- To increase visibility and recognition of youth work and cultural institutions' potential to respond to the identified needs of various youth groups at local, national, regional and EU level.
- To raise the quality of youth work across the region by introducing innovative and creative methods integrated into culture and arts programs.
- To increase the professionalism of youth workers and employees in cultural institutions by creating curricula for their education.
- To establish cross-sectoral cooperation among youth workers and cultural institutions at the national and regional level.

In order to achieve the project goals, the partners planned and implemented a series of different activities, among which the booklet *"Melting pot of innovation in youth work and*

cultural institutions" was developed. The Booklet contains examples of innovative and creative methods in working with young people from Croatia, Serbia, North Macedonia and Europe, with the focus on digital platforms, tools and methods.

Legal framework of youth work at the European and national level

Youth Work at European level

In the [Council of Europe's Recommendation on youth work from 2017](#), Youth Work is defined as "a wide variety of activities of a social, cultural, educational, environmental and/or political nature by, with and for young people, in groups or individually. Youth work is delivered by paid and volunteer youth workers and is based on non-formal and informal learning processes focused on young people and on voluntary participation. Youth work is quintessentially a social practice, working with young people and the societies in which they live, facilitating young people's active participation and inclusion in their communities and in decision making".

[Youth sector strategy 2020- 2030 - Engaging young people with the Council of Europe's values](#) defines youth work as one of the five priorities. This priority covers the Council of Europe youth sector's action to strengthen youth work development, the quality and recognition of youth work (in the member States and at European level) and European co-operation on furthering youth work development through partnerships, such as the one with the European Commission. This priority further includes the promotion of specific non-formal education/learning approaches in the service of Council of Europe values, especially human rights education, education for democratic citizenship, digital citizenship education and intercultural education.

The EU Youth Strategy is the framework for EU youth policy cooperation for 2019-2027, based on the Council Resolution of 26 November 2018, stating [11 European Youth Goals.](#) The EU Youth Strategy focuses on three core areas of action, around the three words: [Engage](#), [Connect](#), [Empower](#), while working on joined-up implementation across sectors. Under core area Empower, youth work in all its forms is seen as a catalyst for empowerment: *Youth work brings unique benefits to young people in their transition to adulthood, providing a safe environment for them to gain self-confidence, and learn in a non-formal way. Youth work is known for equipping youth with key personal, professional and entrepreneurial competences and skills such as teamwork, leadership, intercultural competences, project management, problem solving and critical thinking. In some cases, youth work is the bridge into education, training or work, thus preventing exclusion.*

After years of youth work development at the local, regional, national and European level, 2020 was a unique opportunity for both the European Union and the Council of Europe to take their cooperation on youth work and youth work development to the next level. Political commitment of the European Union and the Council of Europe is reflected in the [European Youth Work Agenda (EYWA)](#) - a strategic framework, that intends to strengthen and further develop youth work practice and policies in Europe.

The process of implementing the EYWA is called the '[Bonn Process](#)'. One of the eight priority areas focus on *Beyond the youth work community of practice* and emphasise the importance of cross-sectoral approach: *„It is important to communicate the value of youth work and engage effectively with different sectors. Strategic and operational approaches to cross-sectoral and horizontal co-operation on youth (and youth work) at all levels are needed".*

Youth work in Croatia

There is no official definition of youth work in Croatia. For the first time, in 2014, youth work found its place in an official national document. The National Youth Programme (2014-2017) emphasized the importance of youth work as "… *a set of activities which contribute to the personal and social development of young people. Participation in youth work activities is voluntary and complementary to formal education. Youth work activities contribute to the development of self-confidence and self-respect in young people, as well as the competences necessary for the creation and maintenance of quality personal and social relations. Youth work offers young people opportunities to learn and develop competences across various fields. It also enables young people for active participation in society and decision-making processes*".

Since 2017, Croatia doesn't have the national youth strategy. It is foreseen that new National Youth Programme 2022 - 2024 will be adopted by the end of 2022.

There are no top-level initiatives in the area of smart or digital youth work initiated or supported by national authorities. The only exception are international training opportunities organized within the Erasmus+ programme and facilitated for Croatian youth workers by the Agency for Mobility and EU Programmes. The Erasmus+ programme also offers funding opportunities for innovative projects in the area of digital youth work.

Youth work in Serbia

Youth work is defined within the Law on Youth (2011) in Article 3 as *youth activities organised by and for young people, based on non-formal education, carried out in young people's free time and undertaken with the aim of improving the conditions for personal and social development of young people, in accordance with their needs and abilities, in which young people voluntarily participate.*

In 2021 the Ministry of Youth and Sports started revision of the current National Youth Strategy 2015 – 2025. The final proposal of the new National Youth Strategy 2022 -2030 is currently in the process of public debate and it is foreseen to be adopted by the end of the year. The new strategy is crucial for the further development of the youth work in Serbia as it recognises youth work as first out of five strategy goals and defines concrete measures for its advancement.

There is no national level legislation framework related to the digital youth work. At the moment, NAPOR in partnership with the National Youth Council – KOMS and National Association of Youth Offices, with the support of the Ministry of Youth and Sports, develops *National Programme for digital youth work and work with youth* through wide consultative process. It is expected to incorporate some of the measures proposed in the Programme into Action Plan for the implementation of the new National Youth Strategy.

Since 2019 the youth worker as occupation/profession has been recognized in the National Classification of Occupation. Currently, there are two important ongoing processes: 1) development of formal education for youth workers (level VII) and 2) revision of non-formal education (for level V).

Youth work in North Macedonia

In the Republic of North Macedonia, the youth work profession is officially in its early stages, although informally many young people through CSOs have been involved in youth work for a long time.

According to the Law on Youth Participation and Youth Policies, youth work is defined as *an organized and systematic process of educating and supporting the authentic development of young people in order to realize their full personal and social potential and their active involvement in the life of the community.*

Main governmental authority involved in policy-making on youth work is the Agency of Youth and Sport, while also very important governmental actor is the Ministry of Labor and Social Policy.

On the other side, institutions responsible for implementing the measures envisaged in the area 'Local Youth Work' in the National Youth Strategy 2016-2025 are the Agency of Youth and Sport, the Ministry of Local Self Government, the Ministry of Education and Science, the Ministry of Labor and Social Policy, and local self-government units.

In 2018 the Ministry of Labor and Social Policy adopted the Occupational standard – Youth Worker (Стандард на занимање Работник со млади). In addition, youth workers are mentioned in the new Law on Youth Participation and Youth Policies (Article 22) as the ones that are responsible for working with the youth at the Youth Centres.

Digital Youth Work

Definition

Digital youth work from the European Union's Council Conclusions on digital youth work (2019/C 414/02), is defined as follows: 'Digital youth work' means proactively using or addressing digital media and technology in youth work. Digital media and technology can be either a tool, an activity or a content in youth work. Digital youth work is not a youth work method. Digital youth work can be included in any youth work setting, and it has the same goals as youth work in general. Digital youth work can happen in face-to-face situations as well as in online environments or in a mixture of the two. Digital youth work is underpinned by the same ethics, values and principles as youth work.

Digital tools and methods

There are various methods and tools available online, which gives the possibility for numerous combinations where aiming to actively involve young people in the activities. This Booklet collects some of the most frequently used tools and methods that are fostering interaction between participants, appeal to different preferences and styles of learning and encourage active participation during the events. As stated in the Digital Youth Work definition, these tools and methods can be used both in online and live environments, as well as in organisation of hybrid activities.

This Booklet contains **51 digital platforms, tools and methods** that have been used by youth, youth workers and cultural workers in Croatia, North Macedonia and Serbia.

Whether aimed to foster interactive discussions, get to know participants, evaluate/reflect on the event, boost dynamic of the event through energisers or present information differently by using graphics, video and audio formats, all collected digital methods and tools are youth friendly and increase their participation in the activities.

All described platforms, tools and methods are also user- friendly, which means that they do not require high-level technical competences of organizers. Vast majority of mentioned tools have *free to use packages* that are functional and meeting the needs of organizers.

To get inspired on how to use it in concrete activities with youth, check the sections with good practice examples of cultural institutions and youth work organizations and interviews with cultural workers, youth and youth workers.

List of digital platforms & tools & methods with links

Zoom	**Efectum**
Google drive	**Google Classroom**
Google documents	**Mentimeter**
Onestream live	**Miro**
Facebook stream	**Trello**
Vimeo stream	**Slack**
Da Vinci Resolve	**Kahoot**
Arena	**U-report**
Facebook	**Padlet**
Youtube	**Jamboard**
Google forms	**Wordpress**
Google meet	**Adobe**
Omega	**Microsoft office**
Big Blue Button	**Microsoft teams**
WhatsApp	**Opac**
Viber	**Audacity**
Facebook messenger	**Photoshop**
Krita	**Discord**
Picsart	**Kunstmatrix**
VSCO	**Mixcloud**
Filmora	**Action Bound**
Pinterest	**Google site**
Instagram	**The windows of the Historical Archive speak**
TikTok	**EyeJack**
Canva	**OpenShoot**
	RedCircle

Want to explore more? Check out additional resources:

Digital educational tools - is a database listing digital learning tools that can be used in a non-formal education environment. It is designed in such a way that it is easily interacted with and facilitates the process of searching for the right tool for the specific work being undertaken. It offers searches through different categories and allows users to rate the tools and give comments.

Publication "Online training of youth workers" - A practical manual with tools to design and facilitate online trainings, including real life experiences and examples.

Publication "Young people, social inclusion and digitalization. Emerging knowledge for practice and policy" – In 16 chapters, the authors critically examine if and how digitalization can support the quest for social inclusion, ranging from the exploration of policies, tools and platforms available to young people and youth workers in Europe, supporting young people's access to education and employment opportunities, opening up avenues for digital youth work, providing opportunities for participation for young people with disabilities.

Smart Youth Work video by Estonian Youth Work Centre.

Coyote Magazine, issue 26 on Smart Youth Work published by the partnership between the European Commission and Council of Europe in the field of youth.

Talking Youth Work - a series of podcast interviews to Youth Work experts and practitioners that have a say when it comes to Innovation in Youth Work.

Verke, the national Centre of Expertise for Digital Youth Work in Finland offers a wide range of publications and materials to develop and implement digital youth work.

YouthLink Scotland, the national agency for youth work, offers resources for safe, secure and empowered youth work online and resources to develop digital youth work.

Methods and tools that are not mentioned in the sections II and III:

Prezi is a presentation tool that enables creation of moving, zooming presentations that grab attention and keep it. Prezi's motion and interactivity let you show added context and make any topic feel more dynamic and entertaining without clicking through slides. With designer templates for every subject, tons of reusable content, and a full library of icons and images, there's no need to start from scratch.

Piktochart allows to whip up a professional-looking design in less than an hour without any training or graphic design experience. It helps in creating infographics, brochures, posters or presentations in minutes, as well as video material.

JIGIDI- The purpose of this tool is to enable participants to work together, focus and have fun in an online environment. It is suitable for working with groups of all ages, from children, through youth and even adults. The advantages of this tool are that it is very easy to use (both by the person in charge of leading the activity and by the participants), it is very understandable and suggestive, no prior knowledge or special knowledge of digital tools is required. Also, it can be accessed through any device that has an internet connection and a browser.

Educaplay is a platform for creating digital learning activities such as interactive maps, puzzles, crosswords, riddles, quizzes and more. Access to this platform does not require

installation on a computer. The platform is used online and does not require advanced IT skills. All it takes is an idea for new digital content.

WORDWALL is a tool for creating various games and quizzes. Ideal for learning in an interesting and interactive way. The maximum number of questions in each individual game or quiz is 50, so it is possible to set a large number of different tasks.

Survey Hero can be used to evaluate the success of a workshop/training/event with different target groups. It is very functional and easy to use.

Classtools is a platform that offers a large number of tools and templates for creating interactive games, quizzes, graphic displays, animated books, etc. They can be used for different purposes.

LIMNU is an interactive whiteboard, intended for exchanging ideas and solving problems together. It can be used for different purposes: mapping the participants' expectations, brainstorming, additional clarifications, etc., just as you would use a blackboard or flipchart paper during an offline activity.

Easy retro is a retrospective tool ('retro' for short) that you can use for regular sessions to discuss what went well and what didn't. You will also be able to go back to the notes from the previous activities and thus follow the process. Although it comes from the IT sector, it can easily be adapted to various activities.

Existing strategies at the European and national level in the field of culture

European level

Following the 2007 European Agenda for Culture, the Commission adopted the New European Agenda for Culture in 2018 to take into account the evolution of the cultural sector. The New Agenda provides the framework for cooperation on culture at the EU level. It focuses on the positive contribution that culture brings to Europe's society, its economy and international relations. The Agenda also sets out enhanced working methods with Member States, civil society organisations and international partners. Member States define the main topics and working methods for policy collaboration on culture through Work Plans for Culture, which are adopted by the Council of the European Union.

The New Agenda consists of three strategic areas, with specific objectives corresponding to social, economic and external dimensions, aimed at harnessing the power of culture and cultural diversity for social cohesion and well-being.

Next to the New European Agenda for Culture and in line with its strategic orientation, the Work Plan is established as a strategic and dynamic instrument of EU cultural cooperation that addresses current political developments and set priorities. The current Council Work Plan for Culture covering the period 2019-2022 sets out five priorities for European cooperation in cultural policy-making:

- Sustainability in cultural heritage;
- Cohesion and well-being;
- An ecosystem supporting artists, cultural and creative professionals and European content;
- Gender equality;
- International cultural relations.

Cultural framework in Croatia

There is no national strategy on creativity and culture for young people in Croatia. In the last National Youth Programme had a whole section dedicated to youth and culture, but it expired in 2017. Other strategies include The Strategic Plan of the Ministry of Culture 2020-2022 and The National Strategy to Revive Book Reading 2017-2022. There was a national youth strategy – the National Youth Programe 2014-2017 which had entire chapter dedicated to the culture (Culture and Youth), but the Programme has been expired in 2017. The National Youth Programme 2020-2024 is in the drafting phase and it should contain a chapter entitled "Culture". There are some other strategies in the culture field that target in part young people. Those strategies are:

- The Strategic Plan of the Ministry of Culture 2020-2022 with the key goal dedicated to young people "Development of artistic and cultural creation and production" with youth related measures: "Art and culture - support to social inclusion and civil-public partnership

- The National Strategy to Revive Book Reading 2017-2022 with strategic goals in development of reading literacy and encouraging readers through the support of the reading programmes for early childhood as well as for preschool and school children (elementary and high school).

Croatian Academic and Research Network – CARNET is a public institution operating within the Ministry of Science and Education in the field of information and communication technology and its application in education. It began operating in 1991 and four years later, the Government of the Republic of Croatia adopted the *Decree on the establishment of CARNET institution* with the aim to innovate the education system and encourage the progress of individuals and the society as a whole through ICT (information and communication technology).
CARNET implements a project *e-Schools,* the project with the goal to increase the level of digital maturity for 10 percent of primary and secondary schools in Croatia. In the second phase of the programme, by the end of 2022, all schools will be equipped with wireless local area networks and the corresponding active network equipment.
The Ministry of Culture and Media (MCM) is a top-level authority for media and media polices with several initiatives aiming to develop and make accessible online repositories of cultural content: *E-culture – cultural heritage digitalization, Cultural content online, In the service of heritage visualisation*.
Stated initiatives don't target youth in particular.

Cultural framework in North Macedonia

North Macedonia has the National Strategy for Development of Culture in Republic of Macedonia for the period 2018-2022. The question of creativity and culture for young people is a cross-cutting issue that is related to two national strategies.
National Strategy for Development of Culture in Republic of Macedonia 2018-2022 was followed by one Action plan. The Strategy is continuation of the previous one, adopted for the period 2013-2017. It's important to emphasize that this Strategy mentions young people in a very obscure narrative. One of the stated priorities is planning of special measures and programs for promotion of cultural participation of youth, as well as persons with disabilities

and elderly people. The Strategy foresees the culture to be more included in the curricula of primary and secondary education; supplementing the study programs in higher education with subject programs and modules for protection of cultural heritage, etc. Regarding the publishing activity, and in relation to young people, the Strategy envisages encouraging literary work for children and youth, creating literary magazines intended for presenting young authors and priority support for translating production, and the creativity of young people. There is no publicly available document about the level of implementation of the previous Strategy and its Action plan.

Culture is one of the key areas in National Youth Strategy 2016-2025 . In view of the key challenges identified in the area of culture, this Strategy provides appropriate long-term objectives and specific measures for addressing the respective problems: an improved and sustainable system of creative and cultural practices among young people, improved quality of cultural life and entertainment of young people, equal access for young people to quality cultural events and opportunities for cultural cooperation, young people are involved in drafting and implementing cultural policies. Due to the crisis imposed by the COVID-19 pandemic in 2020, the national education web platform eduino.gov.mk was introduced. This platform features video lectures, digital resources, games and various activities to support the educational process.

There is no information on a specific policy or national programme for using new technologies to empower young people's creativity and capacity for innovation. There are some projects implemented by non-governmental actors that tackle the question of new technologies and cultural heritage.

Cultural framework in Serbia

In February 2020 the Government of Serbia adopted the Culture Development Strategy from 2020 to 2029 with an Action Plan. Children and young people are recognized as the most important segment in the development of cultural needs, seen not only as visitors to the events, but also future audiences and creators in culture. The Strategy implies as very important involvement of young people in creating cultural content.

The ninth strategic goal of the current National Youth Strategy 2015-2025 is dedicated to the consumption of culture and participation of youth in the creation of cultural programmes. The Strategy dedicates specific strategic goals which provided continuous support to the creativity of young people and youth participation in the creation and consumption of cultural programmes and increased use of cultural content among young people. Increasing the scope, diversity and quality of cultural offer is restated also as a priority at the level of local communities and diverse actors in the system.

As the Culture Development Strategy is newly adopted, no evaluation nor revisions have been conducted.

Development of ICT infrastructure in education institutions is an ongoing, continuous process of education modernization. In 2016, primary and secondary schools became members of Academic network of Republic of Serbia - AMRES which has launched a project called "*Development of ICT infrastructure in educational, scientific and cultural institutions*". To reduce the digital gap in rural areas, 2017., a project was launched to introduce a wireless WiFi network in schools in rural areas of Serbia. According to the Digital Inclusion Report in the Republic of Serbia 2014 to 2018, about 2.900 primary schools received computer rooms through the "Digital School" project. This trend continued in the following years.

 The Ministry of Trade, Tourism and Telecommunications encourages the development of the information society through programmes and projects under the common slogan "Smart and Safe". The Cultural Heritage Browser of Serbia has been initiated by the Ministry of Culture

and Information with the strategic support of Microsoft. Through this browser it is possible to get credible information about the searched keyword. The data collection mechanism is based on unique software solutions used in museums, galleries, institutes for the protection of monuments, archives, libraries and other cultural entities dealing with cultural heritage. As a reliable source of information, it contributes to the scientific research, education, promotion of cultural heritage and cultural activities in general.

Funding opportunities at European level for youth work and culture

Programme Erasmus+ - The EU programme for education, training, youth and sport.

European Solidarity Corps - managed by the European Commission, the programme helps young people to take part in projects that benefit communities in a wide range of fields – education and training, citizenship and democratic participation, migration, culture, etc.

European Youth Foundation - fund established in 1972 by the Council of Europe to provide financial and educational support for European youth activities.

Creative Europe - EU's flagship programme providing specific support to the cultural and creative sectors. Provides various funding opportunities aimed at co-creation, skills development, network and platform building, knowledge-sharing and mobility and distribution and promotion of content.

The Digital Europe Programme (DIGITAL) - a new EU funding programme focused on that will provide funding for projects in five crucial areas: supercomputing, artificial intelligence, cybersecurity, advanced digital skills, and ensuring the wide use of digital technologies across the economy and society.

To explore more possibilities, check out the CultureEU Funding Guide 2021-2027

Get inspired! - Melting pot of good practice examples

Good practice Croatia

Diary of poetry

- **Organization/cultural institution**
Project coordinator: KA-MATRIX – Association for Social Development
Partner: Artist organization FORMAT C

- **Period of implementation**
September 2021 – February 2022

- **Name of the method/activity**
The diary of poetry is an activity of the project "Share your story: social inclusion through online culture and art", which is implemented by KA-MATRIX - Association for Social

Development, with the partner artist organization <u>Format C</u>. The total value of the project is HRK 473,340.00. The project is implemented with the financial support of the European Union (co-financed from the European Social Fund in the amount of HRK 402,339.00) and the Ministry of Culture and Media of the Republic of Croatia (in the amount of HRK 71,001.00).

- **Aim of the method/activity**

The aim of the activity was twofold. On the one hand, the activity responded to the specific goals and the general goal of the project, i.e. increasing the social inclusion of children and youth through the implementation of participatory cultural and artistic online content and the development of social, cognitive, emotional and creative skills and knowledge of children and youth that will contribute to their social inclusion and reduction of their social isolation. Namely, *The diary of poetry* aimed, through the implementation of seventeen participatory workshops on (post)modern poetic forms, three participatory moderated discussions and the final presentation of the participants' work, to achieve these goals through the medium of creative writing, specifically poetry, and even more specifically through contemporary poetic practices of erasure poetry, slam poetry and spoken word. On the other hand, complementary to the primary purpose, the purpose of the activity was to acquaint the participants with a wide range of concrete knowledge and skills about diverse poetic forms and genres and to encourage writing habits, but with the aim of sensitizing the participants instead of strictly shaping their writing practices.

- **Outcomes of the method/activity**

The immediate results of the workshop were in their gradual mastering of different poetic forms and genres. Poetry, i.e. text creation in general, is recognized in various literature as a positive medium and method with positive outcomes for various agendas in work with young people, i.e. in empowerment, healing and social inclusion in general, whether it is a question of positive influence of (auto)therapeutic writing on psychological health, on the empowerment of underprivileged and marginalized individuals and communities (gender, sexual, national minorities, etc.), or its about creating communities in writing and reading clubs. Although any literary form can be the medium of these processes, contemporary poetic forms/genres such as "erasure poetry", slam poetry and spoken word poetry are particularly amenable given their characteristics, but with careful work. Erasure poetry (also blackout poetry, found poetry), although conceptually based on avant-garde artistic practices in which the author who uses it composes a poetic/prose text by finding it in another text ("found") or building it erasing the other text ("black-out"), is a useful medium in the sense that regardless of writing habits, it gives the same starting opportunity to all participants.

An author who "writes" poetry in this way depends on the text in front of him; there are no better or worse solutions, on the contrary, each author can offer diverse solutions from the same text that is manipulated with, to create a poetic text. Slam poetry and spoken word poetry, on the other hand, although relying on strong conceptual ideas such as jazz poetry, ideas of oral performance and performance in general, are genres that emphasize immediacy, the immediacy of the author in the text, communication of emotions, communication with the audience. The key differences between these two forms/genres are somewhat historical, somewhat stylistic: slam poetry arose from a competition (poetry slam), and is very often linguistically rich and picturesque in communication with the audience, while spoken word poetry is more relaxed and allows the author greater freedom and fewer restrictions.

Although the activity was focused on the acquisition of creative skills, the intention to be a safe space was embedded into it from the beginning. Indeed, the activity became a safe space for the participants, but also a space and time dedicated to their writing habits. It also became

a space, albeit for a short time, of togetherness. Within that digital safe space, participants opened themselves up to constructive criticism, exchange, and support of each other in their writing endeavors.

The activity itself, consisting of a set of workshops, was not aimed at a one-way and measurable acquisition of skills, but rather at sensitizing the participants, both in terms of readers'/writers' interests in poetic genres/forms that are not overrepresented in the mainstream of the literary field in Croatia and the region, as well as in terms of a different approach to text production (writing) than the dominant one. By the end of the activity, in which they talked with visiting, established authors whose interests overlap with the poetic forms/genres they were adopting or who are experts in the field of text production, the participants showed not only their knowledge, but also their sensibility.

In addition, the participants themselves were persons with previous interest, as all of them were engaged in amateur writing in one way or another. Therefore, the intention of the workshop was not to mold their writing into a uniform one, but to encourage them in the diversity of their personal expressions. Despite the cultivation of their personal expressions, the central idea that was conveyed to the participants was that linguistic, textual creation is extremely plastic, open to different creative ways of shaping, and that the writing process is essentially a dialogical process open to countless negotiations, interpretations and playing with the text and meaning, and is in this sense the result of creating a space in which the participants felt free to experiment.

Indeed, one of the results of the activity was the unconscious progress of the participants in that free and safe space of creation. Namely, in many cases, for various reasons, the participants were dissatisfied with the texts they would write during the specific workshop, within a limited time frame, very often on a given and/or group-selected topic and given form; and yet, from the perspective of the activity leader, it was precisely in these texts that a significant progress in their creation was seen. In fact, in the final workshop, i.e. the public presentation of the participants' work, most of the texts they chose to read to the audience were those that were created in the context of the workshops - those with which they were previously dissatisfied.

- **Target group**

The workshop was targeting young people, 14 to 25 years old.

The category of people with fewer opportunities is broad in its conceptualization of the determinant "less opportunities", and in that scope it could be argued that, yes, the participants were people with fewer opportunities. All participants came from smaller towns, and lived in smaller or medium-sized towns (Karlovac, Sisak, Duga Resa). Bearing in mind the centralization of the Croatian literary field, both in terms of literary programs and creative writing courses in Zagreb, and in terms of the relative non-digitalization of the literary field and the commercialization of a small number of creative writing courses, with sporadic occurrences in regional centers (Rijeka, Split, Osijek) mostly in the form of local tenders for works, workshop participants found themselves in situations of fewer opportunities. Of those participants who were students, almost all were working through a student employment contract for basic or additional funding and would not have been able to participate in creative writing courses. Indeed, bearing in mind the elitism of the literary field even in the selection process of creative writing participants, and the uniformity of literary production, the participants of the workshop would find themselves among underprivileged.

- **Description of the method/activity**

The workshop was conceived and methodologically shaped according to several guidelines on several levels. First of all, the entire set of seventeen workshops was divided into three

thematic blocks, each dedicated to a special type (form or genre) of contemporary poetic production - "erasure poetry", slam poetry and spoken word. The set of seventeen workshops was initially divided into three thematic blocks of five workshops, with an introductory and concluding workshop, between which moderated conversations were to be held with invited authors who in their work reach for these three poetic forms. Each thematic block of workshops was to consist of an almost dramaturgical structure, with an introductory workshop, a sequence of three workshops with increased challenge for the participants and a final workshop of the thematic block. It was intended that the participants write during the workshop, but also to write in their free time.

Implementation, however, is never as orderly as we plan it; in a way, despite the seeming rigidity of this and this kind of workshop concept, the disorderliness of everyday life was, if not planned, then understood as inevitable, and our approach to the structure of the workshop allowed us, if the need arose, to change it a little. And we approached minor or major changes very early on. The first was after the first workshop, when we got to know the participants and their creativity; they came from different cities, were of different ages and educational background (from elementary school to students), beliefs and values, but especially, they differed in their writing. Only one person from the initial seven participants devotedly wrote poetry; others wrote it, but not particularly often, or less compared to how much they wrote prose. Given that no one had previously participated in poetry workshops, that they had not published and that their poetry was marked by the need for more familiarization with the basic tools and strategies of the poetic craft, there were numerous changes in the plan, towards a greater focus on the participants getting to know each other through the workshops and try different poetic forms that can offer them a "craftsman" understanding of poetry. Contrary to the originally intended fixed time (every Wednesday at 7 p.m.), the workshop time began to change. The workshops were held weekly, most often on weekdays in the evening hours or exceptionally on weekends in the morning hours. Other circumstances also influenced the implementation, so we responded not only to the expressed needs of the participants, but also to our assessments based on participant observation of their work, with changes in the plan and structure. First of all, we found very early on that the workshop became that moment among other obligations and activities of the participants that they set aside for writing; that is, that due to other obligations and activities, the participants did not find time during the week to write, "solve tasks" or finish the songs they would have started at the workshop. As a result, we changed the structure of each individual workshop in order to ensure that there is as much time as possible for the participants to write and comment on each other's work; the presenter's introductory presentations are shortened, the joint discussions are sharpened, and the examples are focused. The participants mastered erasure poetry very quickly, so the number of workshops in that thematic block was reduced from five to four; through the implementation of the thematic block dedicated to slam poetry, we realized that more work is needed, so the number of workshops in the thematic block of spoken word poetry was reduced in order to increase the number in the block of slam poetry.

We replaced the originally used online open-source tool for creating erasure poetry by writing erasure poetry in a Word document (or Google Document), its basic functions, either by changing the colors of the letters (Font Color function) to white to make them invisible or by choosing a black highlighting color of the text (Text Highlight Color function) to make it black. Our intention was not to complicate the workshop by additional acquisition of operational knowledge of new interfaces of new programs, but to use them as tools that will improve the rest of the work - to make digital tools less turbulent for the flow of the workshop. Rather, the online open source tool for erasure poetry was difficult to create, because, designed for writing erasure poetry in English, it limited the work in the Croatian language due to morphological and syntactic characteristics and differences between

languages. We did not want to force the participants to necessarily use digital tools; instead of writing in Word, many used "analog methods" - writing on paper. We used digital tools, especially the Google Meets platform, as a platform for exchange, as tools that we will use in the implementation of the workshop, but not tools that will shape the workshop.

- **What makes it an example of good practice?**

At the level of state cultural policies, the emphasis on the digitization of culture through the production of online content through various digital platforms and tools coincided with the general social recognition of the need to reduce social isolation, especially among young people, which entered the public consciousness with epidemiological measures due to the pandemic and their effects on psychological and physical health. Ironically, state policies did not recognize the paradoxical overlap that the digitization of culture through online content used the same digital platforms and tools that increased the social isolation of citizens, especially young people, because they were forced to use them instead of everyday life context. Although and precisely because the Poetry Diary as an activity was carried out after rigorous epidemiological measures were replaced in Croatia, at its core it recognized the coercion, the "stiffness" of the sociability of digital platforms, the ways in which their interfaces and some adopted habits of their use were to the detriment social inclusion and reduction of youth isolation.

The activity took a critical approach to digital platforms and tools; it did not approach them as comprehensive solutions neither in the contemporary context in general nor in the contemporary context of the global pandemic. The activity emphasized the creativity and abilities of young people, using some digital tools, giving up others, thinking about how to use the tools we take for granted - in order to promote and support their creativity, knowledge, skills and abilities. The activity failed to overcome the limitations of digital platforms, "unnaturalness" and "stiffness" in interactions, as the interfaces of digital platforms hinder the spontaneity, immediacy and playfulness of usual interactions at workshops; however, the activity did not even aim to turn digital platforms into more than tools. The focus was not to promote digital platforms and tools as a new way of social inclusion, but to use them to involve young people at a time when it wasn't possible to relay on usual, direct work with young people. The activity tried to become a comprehensive work with young people, extending into their everyday life for more than an hour and a half a week when it was held, but not intrusively; it strove to become not what they would associate with, but what they would build.

- **Additional information**
  https://ka-matrix.hr/
  https://ka-matrix.hr/projekti-2/

  Partner: https://formatc.hr/

DIGI day

- **Organization/cultural institution**

The Youth Center Platform (an association of NGOs) and the Multimedia Cultural Center (a public institution) implement the project Day by Day - youth in culture online, through which the activity was held (an example of good practice).

- **Period of implementation**

15.07. - 28. 07. 2021.

- **Name of the method/activity**

Activity: DIGI day, workshop: Creating concepts for characters in animation, film and computer games.

The activity was carried out as part of the project Day by Day - Youth in Culture Online, financed by the ESF. In addition to the mentioned activity, 4 other program lines were realised, that included online dance workshops, poster design, radio school and new media art. The target group were young people up to 25 years old. The DIGI day program line attracted the most interest of young people because they could learn and use 3D modeling programs, tools for creating augmented reality and design a character for computer games without any cost.

- **Aim of the method/activity**

The goal was to involve young people up to 25 years old in the participatory cultural and artistic activities and develop their skills in using new technologies in the increasingly popular profession of digital model making. Moreover, the goal was to encourage them to be creative and create independently. The participants received a certificate of completion of the workshops, which can later help them in their professional development.

- **Outcomes of the method/activity**

The participants created their creative maps using the Canva collage tool, and with the help of a mentor, designed virtual characters, animal/machine/human hybrids. They learned to think not only about the design of the character, but also about the social environment in which they have to place it, which is very important when designing video games or animated films.

- **Target group**

The workshop was intended for young people up to 25 years of age, and young people between the ages of 16 and 25 participated. Since the workshops were conducted online and were completely free, people with fewer opportunities could also join.

- **Description of the method/activity**

The workshop was held online, via the Zoom application. The workshop leader, an expert in his field, gave a theoretical introduction, showed the participants examples of good practice by sharing a link to the web content or sharing his screen. The participants also had the independent task of creating a creative map, which they did by themselves at home using the Canva tool. This was done after the workshop and presented at the next one (by sending jpg or pdf documents to Zoom chat or to the manager's email). The final part of the workshop included commenting on the designed characters and environment, sharing experience and feedback.

- **What makes it an example of good practice?**

An external collaborator for the implementation of the workshop was hired by the project partner MKC, a public institution that manages the Youth Center in Split. They recognized the interests of young people and, by organizing a workshop, encouraged them to become more involved in cultural and artistic activities. The workshop lasted 5 days (3 hours per day) and dispate the fact that was held during the summer holidays, it gathered large number of participants (15). Of those, 10 participated in at least 4 or 5 days of implementation. Also, the

participants were actively involved in the implementation and designed their own characters. It is assumed that the reason for this is the topic of the workshop, which is current and interesting for the younger population, and it was free (similar courses cost several thousand HRK).

- **Additional information**
  Website of the project holder: http://pdm.hr/
  Website of the partner: http://mkcsplit.hr/
  Fb: https://www.facebook.com/PlatformaDomaMladih
  https://www.facebook.com/pages/MKC-Split/258068307590141
  About the project: http://pdm.hr/dan-po-dan-mladi-u-kulturi-online/

Museum practicum

- **Organization/cultural institution**

Practicum - center for children and youth, Museum of Contemporary Art, Zagreb

- **Period of implementation**

1.9.2021. - 30.6.2022.

- **Name of the method/activity**

Museum practicum

- **Aim of the method/activity**

Getting to know the basics of curatorial practices, and the basics of photography and filming.

- **Outcomes of the method/activity**

Creation of group and independent virtual exhibitions, practical experience of working at one exhibition.

- **Target group**

People aged 15 to 25 from all over Croatia.

- **Description of the method/activity**

The project is divided into two parts. In the first part, participants were introduced to the basics of curatorial practices through online participative workshops based on examples of recent exhibitions set up in the Museum of Contemporary Art Zagreb. They learned about the practical steps in organizing an exhibition, and were divided into four groups - teams, each in charge of a specific segment of the exhibition's organization: a *group of curators* who chose artworks for the virtual exhibition and wrote biographies of the presented artists; the *visual identity group*, who created the virtual exhibition on the Kunstmatrix platform, and designed the invitation and catalog of the exhibition; the *accompanying program group* that chose an artist for an artist talk held via Zoom, prepared and conducted by the participants themselves, and designed educational tasks and games for the audience based on the works presented at the virtual exhibition; and the *PR group* that wrote the announcement for the exhibition, artist talk, and the text of the invitation to the exhibition.

In the second part, the participants learned more about the basics of photography and video from professional photographers and artists, and under their mentorship took photos and

videos that they would later, in consultation with curators and mentors, present at an independent virtual exhibition of their own works. All workshops and consultations were conducted via the Zoom platform.

- **What makes it an example of good practice?**

Young people age 15 to 25 rarely have the opportunity to learn more about the practical side of museum work, and this project gives them exactly that opportunity. Although these are virtual exhibitions, participants have the opportunity to reflect on all segments of museum work, and all the steps necessary in designing, organizing and implementing an exhibition and its accompanying program. They also learn the practical skill of creating virtual exhibitions, which enables them to deal with it independently in the future. The knowledge they acquire about photography and video is especially valuable, especially because the project encourages independent creation and creative expression through the aforementioned media.

- **Additional information**

http://www.msu.hr/clanci/muzejski_praktikum_news/95.html
http://www.msu.hr/dogadanja/muzejski_praktikum_poziv/768.html?fbclid=IwAR2R-RehT_4yKaYJSNmq5c7L9oLCGufFzsI9zyOOa8nWdhVfmCKOruqrXjc
https://www.udruga-praktikum.hr/novosti/muzejski-praktikum-u-tijeku/
https://www.facebook.com/msuedukacija/photos/a.360534604602627/853892891933460/

- **Resources needed (litterature or interactive links)**

https://www.udruga-praktikum.hr/muzejski-praktikum/

Online podcast

- **Organization/cultural institution**

Tirena Theater, Zagreb
Cinema Club Karlovac, Karlovac
Center for Culture Osijek, Osijek
Public Open University, Pazin

- **Period of implementation**

09.07.2021. - 09.07.2022

- **Name of the method/activity**

As an example of good practice, the *Online podcast workshop* was chosen, which was carried out as part of the "Click with Theater" project, co-financed by the European Union from the European Social Fund as part of the project call "Art and Culture Online" and supported by the Ministry of Culture and Media.

The "Click with the Theater" project is being implemented from July 2021 to July 2022, aimed at increasing the social inclusion of young people aged 16 to 25, who have difficulty accessing cultural events, and tries to bring culture closer to them via the Internet, through online interaction with professionals from different artistic branches. At the same time, it encourages the development of their personal creative potential, self-confidence and critical thinking, and enables them to actively participate in the design of digital cultural content and its implementation.

As part of the project, a number of free online forums and workshops are held: acting, stage movement, playwriting, podcast, recording, editing, scenography, costume design, online performance. After completed podcast workshop, four podcast editorial offices were formed in four partner cities, which will broadcast podcast shows for the period of 5 months. In the online performance workshop, a performance is created that balances between theater and film, exploring both media.

- **Aim of the method/activity**

The main goal of the project, within which the workshop took place, is aimed at increasing the social inclusion of young people by providing them with opportunities to participate in cultural and artistic activities via the Internet.

The podcast workshop is part of the intention to achieve this goal. Through the initial online forums, the participants attended theater performances appropriate to their age and interests, and discussed the possibilities of theater as a medium, its relevance and relevance for their age.

The podcast workshop followed this activity, with the task of involving participants more actively and directly in the process of reflecting about artistic and cultural events. The aim of the workshop was to empower and gain self-confidence, and participants were encouraged to critically reflect on the culture and art in their environment, and to speak articulately and comprehensibly about current affairs through podcast shows, thereby bringing them closer to their peers.

- **Outcomes of the method/activity**

The participants of the podcast workshop were from the area of four partner cities in the project: Karlovac, Osijek, Pazin and Zagreb. The activities and the number of participants is planned so that, upon its completion, they form four podcast editorial offices (one in each partner city) that separately prepare and design the podcast show. A total of 16 podcast shows are broadcast from January to May 2022. Each of the editorial offices created four shows, and in each show, everyone participates with short news from culture.

The podcast show consists of interviews, features, reports from cultural events and conducting surveys on cultural topics in which young people participate or are intended for them.

In order to achieve this, during the podcast workshop the participants were introduced to the main elements of journalism and journalistic forms, needed when creating podcast shows. The emphasis was on the interview as one of the most basic tools for getting to know the author or interpreter of artworks, as well as on the process of their creation.

Special attention was paid to the voice and speech, through the guest speech of a phonetician, who taught participants how to prepare the voice for the show, what exercises to apply, and they were shown some specifics when working with microphones.

An essential part was to familiarize the participants with the available technical possibilities (microphones, recording programs, broadcast platforms), in order to successfully realize their future podcast shows, and thus bring cultural topics closer to their audience in an appropriate and comprehensible way.

- **Target group**

The workshop was intended for young people age 16 to 25.

The Podcast workshop was conducted entirely online, so among the participants there were young people from smaller communities for whom this type of educational content couldn't be easily provided at the local level. This made the content available to everyone, which is

one of the goals of the project. Since the contents are free, access is also provided to young people of lower social status.

- **Description of the method/activity**

The podcast workshop, led by Karla Kostadinovski, was held in a total of 10 sessions in the period from November 2021 to the beginning of January 2022. It was conducted entirely on the ZOOM digital platform, which enabled direct communication between workshop facilitator and participants, communication via messages, sharing and watching of video content, and the division of participants into groups for practical exercises.

The topics covered during the workshop and practical exercises were aimed at acquiring the basic knowledge necessary for the creation and implementation of podcast shows, which are planned to be broadcast for the period from January to May 2022 as part of four podcast editorial offices.

The methodology of the individual terms was adapted to the specific topic being addressed. The first sessions of the workshop were dedicated to familiarizing the participants with the basic principles of journalism with an emphasis on monitoring cultural events. Thus, they could find out how to prepare and where to get information for a journalistic assignment, how to prepare and conduct a good interview or feature on a specific topic. Through the work in groups, participants used acquired knowledge to conduct interviews.

Considering the importance of voice and speech for the realization of podcast shows, one session was entirely dedicated to the guest speech of an expert - phonetician Ivan Porupski, who spoke about the importance of taking care of the voice and preparing the voice apparatus for the shows, performed breathing exercises and presented his experiences, giving also tips on preparation for readings and speaking with a microphone.

Two sessions of the workshop were intended for the technical aspect of the podcast show implementation. The host introduced the participants to the technical solutions for sound recording and to the possible platforms available for broadcasting finished podcasts, such as the Mixcloud platform. An important part of the workshop was introducing the participants to the tool for editing recorded material in the free program Audacity, which enables high-quality recording to be achieved in a very affordable way.

In one session, participants jointly attended theater performance of the Theater Tiren drama studio "Others", after which the author and playwright Nina Horvat was a guest at the workshop, and the participants prepared and conducted an interview with her, using the acquired knowledge.

In the last few sessions, attention was focused on the future work in the editorial offices, so the podcasts titles, the concept of podcast shows, possible topics and guests, the visual aspect, methods of recording and some legalities of digital marketing related to podcast shows (who is the potential audience, time broadcasting in order to achieve the highest possible listenership, etc.) were discussed. During the last session the participants, divided into groups according to cities, prepared a short 10-minute podcast shows that were listened to and discussed.

- **What makes it an example of good practice?**

The podcast workshop as an example of good practice was conducted as part of the call "Art and Culture Online" and, as part of that call and due to the specific situation caused by the pandemic, it is very current and responds to the needs of today's moment in society.

Podcast as a form of media content has been an integral part of our daily life for more than ten years. In the last few years, its popularity is even growing, and this accessible, immediate, efficient way to get informed and familiarize with the topics that interest us, to have fun at a time and place of our own choice, is increasingly popular among the younger population. However, as the number of active podcasts shows grows, so does the demand for their

quality, and the actual design, implementation and marketing of the podcast itself becomes more and more demanding. More and more young people want to get involved in their community through this form of media, and in this sense, this podcast workshop meets the demands of the times that the younger population is facing.

This is exactly why the podcast workshop is one of the key activities within *Click with Theater* project. Karla Kostadinovski, a workshop facilitator with many years of experience in culture and with her own podcast show, was hired to design the workshop. Using the possibilities of digital platforms, she had the opportunity to share her knowledge and experience with the participants who could follow the workshop from their homes. With such an organization, completely in accordance with the basic goal of the project, this sought-after and current content became available to young people from smaller communities who otherwise would not have been able to access it. The direct contact between the workshop facilitator and the participants ensured a more efficient transfer of knowledge and created an environment suitable for the exchange of opinions and a place where everyone could get answers to their questions and express themselves creatively.

Furthermore, the podcast workshop was, in every sense of the word, an integral part of the project, as participants acquired basic knowledge and prepared for the later podcast editions where all knowledge was applied, giving young people opportunity to become active members of their communities.

In the end, it must be highlighted the fact that also applies to the other workshops of the *Click with Theater* project, which is the opportunity offered to the participants to make new acquaintances in their city, but more importantly outside of their local and social communities, in addition to contact with experts. The podcast workshop stands out because of its length and practical interactive group tasks that created an environment of community, which certainly enriched the lives of all participants who received an excellent basis for the successful creation of their future podcast shows.

- **Additional information**
  https://www.tirena.hr/9050/projekt-klikni-s-kazalistem/
  https://www.tirena.hr/9096/online-radionica-podcasta/
  https://www.tirena.hr/9249/podcast-klikni-s-kulturom/

Good practice North Macedonia

Gladiators are back in Stobi

- **Organization/cultural institution**

Project "Gladiators are back in Stobi"; Partner – National Institute Stobi
Project "European Film Challenge"

- **Period of implementation**

Project "Gladiators are back in Stobi" - 24.10.2019 - 23.05.2020
Project "European Film Challenge"- 01.12.2020 - 30.11.2021

- **Name of the method/activity**

"Gladiators are back in Stobi": The project enabled us to develop the first application for virtual reality which aims to bring new audiences at the Archaeological site Stobi and provide a new experience to the visitors.

The VR application allows the visitors of Stobi to "sit" in the first row of the 3D reconstructed theatre and in that manner to be able to experience the gladiator fights as part of the audience. The entire experience is enriched by the authentic atmosphere characteristic for such an event, as well as by the grandiosity and size of the theatre itself. The use of technology in promotion and bringing the cultural heritage closer to the public, is an opportunity to attract more visitors, and primarily younger audiences, the application is exclusively accessible only at the Archaeological locality Stobi.

"European Film Challenge" (EFC) is a community of fans of the European film, who want to experience the cinema from the first row through backstage contents, movie references and exclusive access to the European movies and prestigious film festivals.

The project allows a new manner of inclusion of the audiences through its digital platform and gamification of the film experience which allows the viewers to compete and win prizes, Additionally, the platform allows promotion and visibility of the European cinematography.

- **Aim of the method/activity**

The project "Gladiators are back in Stobi" and the VR application itself allowed a new way to tell the stories of the past, while giving the visitors an opportunity to become a part of the story themselves. The VR app increases the tourist offer of the site Stobi and allows the visitors to engage with a new experience.

The app is especially targeting young people who are interested in new experiences through technology, and who are not primarily interested in archaeology or the cultural heritage in general.

The "European Film Challenge" is an interactive tool for creating new audiences, and which promotes the European movies among the millennials and the fans of the indie films, and was realized together with several partners from the EU.

The project consists of movie challenges with a wide variety of activities and editorial formats for and by young audiences. In every "challenge" the movie fans are encouraged to watch 10 European movies within 10 weeks, with an opportunity to win an exclusive ticket to a Top A movie festival, as Berlin's, Kan or Venice. The participants ought to watch the film on a legal platform, as a regular movie theatre, local movie festival, TV or VoD platform.

- **Outcomes of the method/activity**

The project "Gladiators are back in Stobi" created a new service available at the archaeological site Stobi. The application allowed introduction of the visitors to the history of the site that is less known in a new and attractive manner. The new service allowed visit of new groups of visitors, primarily young families and youth, as well as visitors who are primarily interested in the technological solutions, and not as much of the cultural heritage.

The Project "European Film Challenge" allowed wide promotion of the European films in Macedonia, and encouraged over 1000 people to actively participate and to compete on the platform with over 150 movies.

Also, through the collaboration with the other partners, a number of Macedonian films were promoted in the countries included in the project, as well as the festivals organized in Macedonia.

- **Target group**

The aim of the projects is, most often, to encourage creating of new audiences (no matter the age, social or other status). Having in mind that most of the project developed by the Center for Social Innovations Blink 42-21 are based on the use of the modern technologies, it is natural that the youth are the primary beneficiaries.

- **What makes it an example of good practice?**

The primary value of these projects is the use of innovative digital technologies in the promotion of cultural values and activities.

- **Resources needed (literature or interactive links)**

Project "Gladiators are back in Stobi"

http://blink42-21.mk/culture-creative-economy-en/discovering-the-roman-city-of-stobi-a-virtual-reality-experience/
http://www.stobi.mk/Templates/Pages/NewsArticle.aspx?page=4228
http://www.stobi.mk/Templates/Pages/TourItem.aspx?page=214

Project "European Film Challenge"

https://europeanfilmchallenge.eu/mk/
https://www.facebook.com/EuropeanFilmChallengeMK/
https://www.instagram.com/europeanfilmchallenge_mk/?hl=en

Workshop for creative video montage with DaVinci Resolve 17

- **Organization/cultural institution**

Association for media literacy Planet-M Skopje

- **Period of implementation**

11 - 26 December 2021 (6 days within 3-week period)

- **Name of the method/activity**

Workshop for creative video montage with a free professional program for video montage DaVinci Resolve 17

- **Aim of the method/activity**

The aim of the workshop was to offer a new knowledge and tool for a more advanced creative video montage to the youth (interested and who already use some video montage) by using the free professional program DaVinci Resolve 17.

Many generations have participated in the different film workshops of our festival Giffoni Macedonia in Skopje or Giffoni Travels in over 20 municipalities. Many of them are creating video clips or short films, and some of them have their own vlogs or podcasts. Those that are at a more advanced level are making short films which participate at film festivals, and one group of secondary school pupils made a few short and feature film, and at the moment they are working on a montage of a series.

All these youths are using simple programs for video montage on their computers or mobile phones. With this workshop we wanted to offer more advanced solution for creative video montage. The program DaVinci Resolve 17 – which was later launched on the market for professional users, and therefore it has very advanced features in its free version, and only the most advanced options for finalizing of the video for movie projection in cinema are only available within the commercial version.

- **Outcomes of the method/activity**

An online call for participants was announced and promoted by a paid campaign on Instagram and Facebook.

The application was in a [Google Form](#).
64 young people applied for the program, and 22 of them fully participated in the entire training.
The training was held within a period of 3 weeks – in 6 days (weekend days), in the period from 11 to 26 December 2021.
The training was organized in an on-line format – on [ZOOM](#) – synchronous part during the 6 training days. In addition, asynchronous part was organised in the period between sessions, during which the participants had homework tasks they were working on.
At the end of the workshop, each of the participants have had worked on at least 2 video clips and were ready to use the program.

- **Target group**

The main target group – primarily – were secondary school pupils from the entire country.
Yet there were some older ones within the group that successfully finished the training, so we had youth at the age from 13 to 26 years old.
The training was offered to all youth with no limitation, therefore available to every young person (including those belonging to marginalized groups).
In our continued work with the youth, we make an effort to include youth from different communities and vulnerable groups, but it is always quiet and covert, because our aim is to provide safe space where everyone feels equal. We always avoid to emphasize that we have included participants from any vulnerable group, because we believe that by pointing that out – we are just pointing the finger at them again. Through a "quiet" inclusion of participants from vulnerable groups, it is achieved that they feel as equal participants, and the harmonization of the group is much easier. In order to achieve equality among youth without prejudices, all of our activities are completely free of charge for all interested youth, therefore – are more available for all youth belonging to vulnerable groups.

- **Description of the method/activity**

The trainer/mentor of the training was Blagoja Nedelkovski, who was selected as a video montage professional, who has montaged several movies and a few TV series. According to him, the TV series he worked on were completely made in the free version of this program.
The training workshops were held on the ZOOM platform, where the mentor was sharing his screen and showing/giving instructions on the different functions of the program. All of the participants had an opportunity to turn on their mic/audio to as questions at any time, as well as an option to share their screen to show their progress or if they had any problem.
During the first day a preview of the interface and all the features of the program DaVinci Resolve 17 was presented, and then, in continuity, each day was worked on the different options/features: selection of video footage, cutting best parts of the footage, video montage, adding visual effects, processing audio, colour corrections and exporting of the final video.
The participants installed the program on their computers and worked on their homework assignments given by the mentor after each working day in the period between workshops. They were sharing their work during workshops and the mentor was providing instructions for use of the more advanced features.

- **What makes it an example of good practice?**

In the period from October 2020 by the end of 2021, our organization organized 12 on-line workshops for youth and the good practice can be considered only that it was the best solution and adjusting to the conditions of the pandemic. This conclusion comes from the opinions of the youth who seem to be fed up with all the online activities in the education/schools and all the other online activities.

Still, the provided example of video montage was selected since it is difficult to organize an off-line workshop of that type when you would need to equip a study-room with a computer for each participant. In a case of an online workshops the participants are using their own computers.

In the on-line environment it is easier to break the mentioned barriers, plus it gives an opportunity for participation of youth from the entire country, no matter their place of living.

- **Additional information**

  https://www.facebook.com/GiffoniMK
  https://www.youtube.com/channel/UCR0nu2vUj57yk8kBH1aNQ3A
  https://www.vimeo.com/gffmacedonia

- **Resources needed (literature or interactive links)**

Application for the workshop - https://tinyurl.com/makefilms

Discover My City – Digital Race

- **Organization/cultural institution**

Partner activity by:
1. Network for European Citizenship and Identity North Macedonia – Shtip (NECI)
2. NI Museum of town of Shtip
3. NI Library "Goce Delchev" - Shtip

- **Period of implementation**

01.06-12.06.2021
15.10-26.10.2019

- **Name of the method/activity**

Discover My City – Digital Race

- **Aim of the method/activity**

The main aim of this activity was to introduce the youth to the cultural and historic heritage and monuments of our town (using digital tools in the work with youth).

- **Outcomes of the method/activity**
  – Through this activity, the participants understood the importance of the teamwork.
  – They learnt (more) about a part of the cultural and historic heritage of their town.
  – Participants discovered new digital methods and apps which can be used in youth work, and to serve for its promotion.

- **Target group**

Youth at the age of 15 to 29 years, no matter their education, ethnicity, religion or financial ability.

- **Description of the method/activity**

The digital race is an activity which does not require much time for preparations – mostly around 10 days.

The digital app for tracking – [Action Bound](#) is used for the race. The app should be installed on the mobile phone of the leader of the team that competes in the race and the phone should have connection to Internet.

Most of the period for preparation is used in achieving the collaboration with the key institutions and obtaining permissions for access to the locations (points) where the race passes, as well as permission to place the digital codes on specific places/locations.

Next, a team of the organization prepares the route for the race as well as key questions (clues), objects/locations where the clues (bar/QR codes) are going to be placed. All questions and locations are uploaded on the tracking app (Action Bound). Then a team of the organization is testing the app and the route for the race.

A call for application of teams (each team must be consisting of 3 members) is announced. It is noted that the team will need to use 1 mobile phone with mobile I-net access, and if their team does not have that, it will be provided by the organization for the duration of the race.

On the day of the race, all teams start at the same point, and move along the route according to their knowledge, speed, logical thinking, etc. For the fastest three teams, there are always awards provided, as well as diplomas. Other participants receive certificate of commendation for participation.

We have never had any tech issues with this application, so such challenges have never influenced the progress of the teams.

An example of a tracking route:

The code you search for is hidden within me...
With respect,
Rodion Raskolnicov

(Together with his note, there is a map that leads them to the Library. The code is placed in the book "Crime and punishment" at the members ward, and they need to ask for the book and find the code in it. Next, when the code is scanned – it opens a new clue).

When was Shtip liberated in the World War II?
Schools have my name; my heroic deeds are well known; my house is a heritage of your town… And here I am, at the place where my peers and I witness of one war time, keeping safe the code you search for.
The house of Anevi-Gochevi hosts the entire tradition and history. You'll find me there, hidden within the folklore!
(The code is in the House of Anevi-Gochevi, which was transformed into a part of the Museum of the town of Shtip; the code is hidden in the folklore exhibition)

Which was the first opera performed in Shtip?

The Hanukah by our artist Metodi Andonov is a reminder of dark times, when 551 of our Jewish neighbours were deported from Shtip to the concentration camp Treblinka.
Here you will also find the code you search for at this hour.
Oh, my time… what I haven't been?
I've been a prison, a market, and now artists make my walls decorated.
(Gallery Bezisten)

- **What makes it an example of good practice?**

This method is very attractive for the youth, because it is not commonly used while it is very interesting – to use a digital tool to learn about their town (key institutions and cultural heritage and history). Many of the youth who participated in the race claimed that they have learned many things (facts, places) that they didn't know of previously.

- **Additional information**

The race was organized 2 times – in 2019 and 2021, while we skipped 2020 - the time when gatherings and public events were not allowed.
It is planned to organize it again in march/April 2022, and to continue the tradition of the race.
All information is published on the fan page of NECI on Facebook - Network for European Citizenship and Identity North Macedonia

- **Resources needed (literature or interactive links)**

Use of the app Action Bound and information of the history of the town of Shtip.

Program Active Summer

- **Organization/cultural institution**

Youth Club – Shtip

- **Period of implementation**

Summer 2019 (5-31 August) &
Summer 2020 (Aug 15th – Sept 15th)

- **Name of the method/activity**

Program Active Summer

- **Aim of the method/activity**

The main aim of the program was to provide engagement for the children and youth during summer break, an opportunity to spend some of their free time in fun and useful activities and learn something new.
(One part of the challenges was about literature and writing skills, drawing, making photos, watching movies. In 2019 we included a visit to the town library.)

- **Outcomes of the method/activity**

Some number of children and youth got included in the events. We are not very satisfied by the numbers - around 50-60 in all of the activities in 2019 (while we had live activities that year), and much less – around 25 in 2020 (all was done on-line that year due to the Covid lock downs and restrictions). Also, the interest was significantly larger among children (11 – 14), and much less in youth (15 to 30).
Both years, only 3 to 4 participants received prizes due to their continuous participation according to the criteria (which demanded participation in at least 70% of the activities and challenges).

Due to the restrictions in 2021 caused by the pandemic, and much lower interest during 2020 (when we did everything online) we skipped organizing Active Summer, but we are now

talking that based on lessons learnt, and lifted restrictions, we can try to organize it for a third time in 2022.

- **Target group**

Open to all children and youth at the age of 10 – 19 years from Shtip.
As mentioned above – in the phase of realization, most interest was shown by children at ages 11 – 14 years.

- **Description of the method/activity**

Active Summer 2019 (5 - 31 August) included several types of activities, and most were realized live, while for the responses to the challenges, they were to use a computer to write texts or send e-mail to us, and mobile phones to take photos:

- **16 challenges**. These were announced in a programme sheet, and everyone was supposed to do what the challenge is and send a result (photo or text) through an e-mail or message to FB page within 2 days after the day of the challenge. Some examples of challenges (which are connected in some manner to the field of culture): to share which is their favourite book and why; DIY – to create something of recycled materials which can be used for the next school year; to draw "How I am feeling today"; to write an essay on "What I'll do when I grow up"; to make a list of all the books they read during the summer and which is their favourite; to watch a comedy movie; to make a photo on "Nature is beautiful in Summer"; to suggest a play list of at least 3 tracks of different genres.
- **5 workshops** (of initially planned 6) on youth participation; topics connected to communication – communication skills, presenters' skills, organizing events; mental health – understanding depression.
- **2 other events** (of initially planned 5) – One was a hike with the scouts that initiated great interest if youth (around 20 youth participated) and the other was a visit to the Library with a discussion on "Reading and creative expression" (which sadly had a very poor response – only 3 participants).
  Also, at the beginning we organized an event for the media in aim to announce the program.

Active Summer 2020 (Aug 15th – Sept 15th) took place entirely on-line and included:

- **13 challenges**. Similar to those from last year.
- **3 workshops.** Similar to those from last year. Took place on Zoom. As well as one info session that was organized in the beginning on Zoom.

The challenges and announcements for the workshops were published on Instagram and Facebook. A google site was created this year. Every challenge was published there first, and then some of the responses were also published there after receiving them.

- **What makes it an example of good practice?**

Even though we are not entirely satisfied by the responsiveness of the youth, we consider it to be a result to flaws in the preparations due to limited resources (it was entirely based on the efforts of only a few volunteers). We didn't have much visibility, only a small group of young people were reached, prizes were very modest and probably did not motivate anyone much. On the other hand, the second year, one of the participants who successfully finished the program and won a prize was from another town (Delchevo), which means that through the Internet, the reach and inclusivity is greater (geographical, social, disability).

Based on the analysis of the success (and flaws), and the statements by some of the participants who did claim that they did enjoy the program and find it useful and encouraging, we are considering to continue running the program this year.

- It is approached as a game - The challenges are not hard to do, and the prize makes it feel as if it is a game, therefore, children are more interested to participate. Through the game, youth can be more engaged and gain new knowledge in the process.
- On-line can mean more inclusion than exclusion.
- Google sites is a free tool that can be useful in such activities.

- **Additional information**

https://sites.google.com/view/aktivnoleto/home
https://www.instagram.com/aktivnoleto/
aktivnoleto@yahoo.com
akt.leto@gmail.com

Good practice Serbia

The windows of the Historical Archive speak

- **Organization/cultural institution (city/country)**

The Historical Archive Niš (Istorijski arhiv Niš), Niš, Serbia
- **Period of implementation**

From 2019 to 2022
- **Name of the method/activity**

"The windows of the Historical Archive speak"
- **Aim of the method/activity**

The goal of the application is to attract an audience that will become familiar with the cultural treasures of the Historical Archive Niš and become aware of its importance, preservation and presentation.
- **Outcomes of the method/activity**

In addition to the exhibition, the result of the project is an application "The windows of the Historical Archive speak", which contains two basic themes.
Each exhibit can be accessed through the first theme, where all eighteen pictures (which can be seen on the building) will be displayed with a title. When you select any of the exhibits, you get a detailed description of the selected document, as well as additional photos that explain the presented document in more detail. In addition, any photo in the application can be selected and an enlarged view will be obtained. The text accompanying each exhibit also has an audio presentation, i.e. there is a possibility to listen the text.
Second theme on the app is even more inventive. In this case, AR technology (Augmented Reality technology) was used. With the camera on your smartphone, you can recognize the exhibit and again get detailed information about it. This type of technology is especially interesting for younger users, and it also opens some new possibilities. Namely, this way of presentation creates the possibility that through this kind of application, the exhibit that has been processed can be recognized anywhere. For example, if one of the exhibits is a portrait

of ban Svetislav Tisa Milosavljević, this means that the application will recognize that portrait anywhere. It can be in a book, on a billboard, an exhibit in a museum, every time the application will display the data entered for a specific exhibit. The application is currently trilingual. All texts and audio presentations are prepared in Serbian, English and Russian.

After creating the application, work was done on promoting it and familiarizing the public with it. In order to make the application as visible as possible to the user, an information board was placed on the path next to the building of the Historical Archive of Niš.

- **Target group**

Students 18 to 27 years old participated in the realization of the project, and users of the application created as part of the project can be anyone who uses the available languages.

- **Description of the method/activity**

The building of the Historical Archive Niš is located in a quiet part of the Niš Fortress and next to it is a path that leads to the technical faculties. A large number of young people pass by the Archives and most of them do not know what treasures are kept in the building they walk by every day. In order to attract the attention of passers-by, in 2019 in cooperation with the ArhiMedia group of the Faculty of Electronics of the University of Niš, a permanent exhibition was presented on the windows of the Historical Archive Niš building, consisting of the oldest and most important documents and photographs from the history of the city of Niš. All exhibits are explained with QR codes, which make them accessible to modern users, especially young people. Apart from the fact that Archive building has become more attractive and recognizable, the bystanders have the opportunity to become familiarized with the documents and photographs stored in the Archive, without even entering the Archive.

Their attention is directed to the past and the history of the city of Niš, where it now depends on the bystanders whether they will deal with the message superficially, or whether they will be interested in reading the content. Content is discovered with the help of a QR code, in Serbian, English or Russian language. In familiarization with the past, they can continue the journey with further research, whether in the Archive or on the Internet or some other platform of knowledge. In the process of comprehension, bystanders have the need to verbalize the unspoken thoughts placed in the non-verbal message.

Anyone who is far from the Historical Archive of Niš or for some reason cannot visit it, by installing the application "The windows of the Historical Archive speak" can view the exhibition and learn more about the history of Niš, in Serbian, English and Russian, by reading the text or listening to the speech. The application supports Android and iOS devices, and one can find and install it just by scanning the corresponding QR code.

- **What makes it an example of good practice?**

This project is an example of good practice because it includes young people for whom it is primarily intended, namely students who pass by the Archive building every day. Young people were consulted when choosing the content to be shown, and they played a key role in the creation and development of the application itself. The great interest in the exhibition, especially among young people, as well as the increased interest in the activities organized by the Archive testify to the success of this project.

- **Additional information**

https://www.arhivnis.rs
https://www.facebook.com/arhivnis/
https://play.google.com/store/apps/details?id=org.arhimedia.emg.istorijskiarhiv&hl=en_IE&gl=US

- **Resources needed (literature or interactive links)**

[snezana-radovic-dusan-andrejevic.pdf (suarhiv.co.rs)](snezana-radovic-dusan-andrejevic.pdf)

Animation workshop Augmented Reality

- **Organization/cultural institution (city/country)**

Belgrade Center for Human Rights with National Museum in Belgrade and the Museum of African Art.

- **Period of implementation**

July 2022

- **Name of the method/activity**

Animation workshop Augmented Reality

Methods or cornerstones of the sessions: animation, GIF animation, "augmented reality" in EyeJack application

- **Aim of the method/activity**

The session gives young people an opportunity to create their own small work of art. They become familiar with the animation techniques, and how a painting can become "alive". The animation making is a slow process that requires a lot of patience, but gives so much freedom to the participants, giving them tool to create whatever they want.

- **Outcomes of the method/activity**
  – Inspiring youth to explore more about museum art;
  – Teaching youth to the basics of animation;
  – Creativity and imagination are becoming more familiar "language" for youth;
  – Encouraging youth to create their own reality, to express their authentic selves;
  – Equipping youth with creative tools to express their attitudes and values.

- **Target group**

Youth (15-30 years)

- **Description of the method/activity**

The group goes together to see the exhibition in the National Museum, focusing on Serbian and Yugoslav paintings from the 18th, 19th and 20th century. Participants first get to see a collection of printed replicas of 18 portraits from the mentioned era. Each participant chooses one portrait they find the most inspiring and then gets a task to find the chosen portrait in the museum and look at it, explore it, google it and make a connection with it.

The collection of 18 portraits is chosen before the workshop so the replicas can be printed on time. Participants are then invited to create their own vision of the paintings they chose, by making interventions on the replicas with given materials. Those interventions are a step towards animation making. They can make an intervention that reflects how they perceive it, what they feel about it, or they can also make a movement in the painting. Participants are also invited to think about the sound – a song, sound effect or voice over that their animation could have. The facilitator adds sounds participants choose when creating animation digitally. In case digital replicas of the paintings for printing cannot be found, participants are asked to

paint, draw or make a photo, creating their own version of the painting and then make interventions on it.

After the participants finish with their interventions, the replicas are scanned and turned into animation via [Photoshop](#) or some other similar tool. After that the [Eye Jack](#) application is used. It gives the possibility to turn an animation into a QR code which can be printed and placed on a wall next to a painting, for example. When someone scans the code and points with the phone camera on the painting, the phone will make the painting "alive" by showing the animation created based on that painting's replica. Since there is a limited free version, it's possible to use some of the options that the application can offer. It is a great tool, since these QR codes can be put on many places where youth is gathering.

Participants present their work to others. Facilitator asks everybody to say a few words on how they felt during the process, are they satisfied with what they made, etc…Facilitator also explains the process of editing the materials, since the materials have to be edited digitally. If there is enough time, some short animations can be made in front of the participants so they get to see what their animations will look like.

Facilitator edits and sends the animations to the participants and posts it on the social networks.

- **What makes it an example of good practice?**

The session gives young people an opportunity to create their own small work of art. They become familiar with the animation techniques, and how a painting can become "alive". The animation making is a slow process that requires a lot of patience, but gives so much freedom to the participants, giving them tools to create whatever they want.

- **Additional information**

You can find all animations here:
https://drive.google.com/drive/u/2/folders/18HwnGbe3e6lm-HiHeJ7XInwrR20NFsCG
Follow [Instagram](#) and [Facebook](#) for more.

- **Resources needed (literature or interactive links)**

Find out more about workshops:
http://streaming.ninamedia.rs/uploads/2022/07/28/5D04175A-8B1D-4DAF-96FA-2F7C66E7BD5E.mp4

Digital citizen

- **Organization/cultural institution (city/country)**

Institute for Youth Development and Innovation, Croatia (IRIM), The City Library in Novi Sad, Serbia and Digital Youth Center, Novi Sad, Serbia

- **Period of implementation**

In the period from 2020 to 2022

- **Name of the method/activity**

"[Digital citizen](#)" - the largest extracurricular STEM (Science, Technology, Engineering and Mathematics) program in Europe, was launched in Croatia where primarily operates, and it

has expanded its activities to Serbia, where 12 libraries were involved, as well as to Bosnia and Herzegovina and Kosovo*[1].

The project was organized with the financial support of Google and includes children and young people through libraries that seek to transform into digital centers for innovation. Through the project, more than 170 libraries in Croatia, Serbia, Bosnia and Herzegovina and Kosovo* have been equipped with STEM educational technologies: micro:bit microcomputers, BOSON add-ins for micro:bits, and some libraries with 3D printers. In addition, numerous free workshops for using the equipment were organized.

- **Aim of the method/activity**

The goal of the project is to introduce and improve digital skills in local communities through cooperation with libraries. The focus is on the development of digital and scientific literacy, technological and other competencies within the STEM field for young people, to become equal citizens of the 21st century.

STEM activities are seen as a tool for achieving even more important competencies: key skills - such as learning skills, problem solving, collaboration, communication, as well as personality traits - such as curiosity, initiative, persistence, adaptability, social and cultural awareness.

- **Outcomes of the method/activity**

Through this project libraries, apart from its traditional material and activities, also includes modern technologies of the 21st century in its offer. So that anyone, regardless of location or financial means, can have access to modern STEM fields and knowledge. Within the project, continuous support was provided to the libraries, in order to continue with the activities of organizing educational workshops for librarians, developing new educational materials, increasing the number of libraries involved in the project and launching creative challenges with the aim of motivating users to use technology. In addition, new equipment was donated to libraries, micro:Maqueen robots that are compatible with micro:bit, and librarians were educated on their use through 100 workshops. As the most advanced part of the project, it is planned to set up Makerspaces in six libraries - digital laboratories equipped with advanced equipment for the realization of one's own project ideas in the field of digital creativity.

- **Target group**

The target group is children and young people.

- **Description of the method/activity**

Micro:bit is a small microcomputer designed to be an educational tool with extremely low barriers to initial use. The simplicity and versatility of this device make it an easy and fun entry point into the digital world, but it can also be a powerful tool for experienced developers, designers, artists, scientists and engineers. The possibilities of using this device are almost unlimited, in fact they only depend on the creativity of the user. In addition to the devices themselves, libraries were also donated an additional package of sensors and accessories for the micro:bit, called BOSON, as well as micro:Maqueen robots.

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[1] "This designation is without prejudice to positions on status, and is in line with UNSC 1244 and the ICJ Opinion on the Kosovo declaration of independence."

Through workshops, librarians were educated on the basic use of this equipment, so that they would know how to transfer basic knowledge to interested users. In order to ensure quality, IRIM's educators personally visited each library in the project at least once and held workshops, in order to ensure the highest possible quality of knowledge transfer.

Workshops were organized within the libraries where young people learned how micro bits and Maqueen robots work and had the opportunity to program them themselves. Interested young people can rent microbits and robots from libraries and develop their programming skills at home.

Free educational materials have been created for librarians and users, and they are available through the internet portal Izradi!. Portal is open to everyone interested and it offers free education about the use of these technologies, as well as courses that guide the learning process. It is possible to receive certificates with learning outcomes and acquired knowledge. The portal is adapted to children and young people, and by attending courses, users can win "maker" badges.

Two competitions called Borrow-Make-Win were organized. At the competitions, anyone could participate and work on their creative device-making and "thinkering" projects - regardless of whether they already own the equipment or not, their age, schooling and prior knowledge of programming. Even if those interested did not have the equipment, it was not a problem, because it could be found in 100 libraries in Croatia that participated in the project. Contestants could register their projects through the aforementioned Izradi! portal, and all users could then vote for the best works. The projects with the highest number of votes are awarded with 3D printers.

- **What makes it an example of good practice?**

The transformation of libraries into digital innovation centers is an example of good practice within this project. Implementation of this program within libraries motivates young people to use technology, but at the same time motivates them to visit libraries and use other contents offered there.

New equipment was donated to libraries, librarians were educated on their use through 100 workshops. As the most advanced part of the project, it is planned to set up Makerspaces in six libraries - digital laboratories equipped with advanced equipment for the realization of one's own project ideas in the field of digital creativity.

Today, almost everyone has access to the Internet, a smartphone and other modern technologies of the 21st century, and through this project, passive consumers of technology are transformed into creators of their own solutions through the active use of advanced technology. Today, in almost all professions and jobs, such technologies are used to a certain extent, and that is why it is important to familiarize yourself with them, because then we are safer and more "equipped" in their use.

- **Additional information**

https://www.gbns.rs/digitalizacija/digitalni-omladinski-centar
https://www.instagram.com/gbns.doc/

- **Resources needed (literature or interactive links)**

https://epale.ec.europa.eu/sr/blog/epale-srbija-intervju-projekat-digitalni-gradanin-deo-1
https://epale.ec.europa.eu/sr/blog/pale-srbija-intervju-projekat-digitalni-gradanin-deo-2

Bibliofil

- **● Organization/cultural institution**
The City library in Novi Sad

- **● Period of implementation**
June 2021 – currently open

- **● Name of the method/activity**
"Bibliofil" - blog of the Digital Youth Centre of the City Library in Novi Sad
Podcast of the Digital Youth Centre
Series of video material
Quizzes

- **● Aim of the method/activity**
The goal of the blog and Digital Youth Centre is non-formal education of young people and their participation in activities using digital technologies.

- **● Outcomes of the method/activity**
    - Greater involvement and interest of young people in content,
    - Participation in joint projects,
    - Achieving cooperation,
    - Greater visibility online,
    - Presentation of the City Library as a modern institution, which, in addition to its traditional role, has other roles and functions in society.

- **● Target group**
Target group are young people age 15 to 30.

- **● Description of the method/activity**
The blog of the Digital Youth Centre gathers various types of multimedia and interactive content: texts - blog posts, podcast - as well as its transcriptions, video materials, quizzes and a gallery.
The contents are created by young people, as well as employees of the Centre.
A blog is a combination of several activities, some of which are not of a digital nature, and with a blog they gain visibility online. This is, for example, the case with the literary club "Book club - between the lines" whose members are invited to participate in the creation of texts for the blog. The topics covered in the literary club sessions are, among other things, the topics covered on the blog. They sometimes inspire the author of the podcast to devote an episode to a particular topic. Texts are written on the occasion of certain significant dates (for example, International Youth Day). In the gallery on the blog, you can see pictures from the Centre's activities (various trainings, sections, literary club, film screenings), as well as their collaborators (such as, for example, the Hackathon or the celebration of the Day of the Dead of the Association of Latin Americans in Serbia).

In the creation of digital materials, licensed (Adobe package, Microsoft office) and open source software (Audacity, OpenShoot editor) are used, as well as various internet services and packages (Google tools, Zoom, image processing programs, audio and video materials, various converters etc).

● **What makes it an example of good practice?**

The position of the Digital Youth Centre is that non-formal education and involvement of young people in content through media close to them (blog, podcast, quizzes, video materials, social networks) increases their competences and plays a significant role as a catalyst that will enable them to realize their potential as well as to get involved in the social life of the community. The blog represents the hub of these activities and their representation in the online sphere, and conceptually corresponds to the Centre.

● **Additional information**
- Blog https://bibliofil.gbns.rs/
- Instagram https://www.instagram.com/gbns.doc/
- Podcast platform https://app.redcircle.com/shows/34fc88c1-1615-42dc-9b91-67909e0734a7
- Page of the Digital Youth Centre on official site of the City Library https://gbns.rs/digitalizacija/digitalni-omladinski-centar
- the library *YouTube* channel where most of the content is created by Centre employees
- PDF file with results of the Digital Youth Centre in the first year of operation https://api.gbns.rs/wp-content/uploads/2022/08/rezultati-rada-DOC-a.pdf

Performing of the Idiot – Syncrasy performance

● **Organization/cultural institution (city/country)**

Students' Cultural Center Novi Sad (SCC), Novi Sad, Serbia

● **Period of implementation**

May 2022

● **Name of the method/activity**

Performing of the Idiot – Syncrasy performance

● **Aim of the method/activity**

The goal is to familiarize young people with the possibilities of VR and encourage young people to discuss the potential that each individual possesses.

● **Outcomes of the method/activity**

The young people had the opportunity to experience virtual reality, and after the performance there was a discussion about the gained experience in virtual reality, but also about the potential that each individual has within him/her, which enabled the participants to deep introspection and encouraged them to think more intensively about their strengths, nurture them and take care of themselves.

- **Target group**

The target group was young people from 15 to 30 years old, and a special emphasis was placed on young people attending ballet school.

- **Description of the method/activity**

The performance was part of the [Upad](#) theater festival organized by the youth for the youth. This implies that young people themselves select the performances and organize the entire festival so that it is attractive to young people. The activity involved watching a play - a performance in virtual reality using VR glasses and a discussion afterwards. The performance lasted 45 minutes, and the audience used VR glasses the entire time. It was a dance performance that provokes reflection on what people already have inside them and how they can use it. After the performance, the participants took part in a discussion related to the theme of the play "[Idiot – Syncrasy](#)", but also to their VR experience. They also had the opportunity to express their impressions of VR and ask questions about the functioning of the technology.

- **What makes it an example of good practice?**

This project is an example of good practice because the cultural institution, SCC, recognized the wishes and needs of young people, gave them the freedom to choose the contents that are interesting to them and provided them with support in the realization of those contents. On this occasion, young people were introduced to a different kind of art, experienced something that is not easily accessible to them, gained new experiences. The institution that organized the event strengthened the confidence of young people and motivated them to continue with the joint creation of innovative programs in the future.

- **Additional information**
  http://www.skcns.org/
  https://www.facebook.com/skcns/
  https://www.instagram.com/upad_festival/

III Get inspired! - Melting pot of interviews

Interviews with young people – participants of the programs in which a digital methods and tools were used

Young person CROATIA – Kristina Krsnik (23 years old)

1. Have you had the opportunity to use any tools of digital methods so far?
The tools of digital methods that Kristina states that she uses are: [Facebook](#) for information because it offers content according to interest, points out that it is mostly informed through this social network; [Zoom](#) for communication, participation in various workshops; E-mail for communication; [Youtube](#) for listening to music; all Google tools such as [Google Forms](#), [Google Document](#), [Google Meets](#), etc. For the purposes of studying, she uses platforms such as [Omega](#) (a platform open to all courses of the Faculty of Humanities and Social Science through which professors share materials for work (books, articles, assignments), materials needed for learning, videos for viewing, information for the course, etc. - in short, it is a distance learning system) and the [Big Blue Button](#) platform. Through the Big Blue Button, students joined so that they could follow online classes for the most part during the pandemic.

Lastly, Kristina states that she often uses the ability to read e-books through various applications and **podcasts** that she uses more and more often.

2. Have you had the opportunity to participate in any program/event intended for young people, which used digital tools or methods

Kristina has participated in several programs and projects.

For the first one she points out the project "To listen" (cro. Do slušanja) organized by the art organization Punktum. The project aimed at people with disabilities, not specifically targeting young people. Participants had an education and then participated in the production of a documentary radio drama. Lectures were held through Zoom held by various actors and directors. They talked about radio drama, their work, they played clips of documentary radio dramas. For their independent task, they had to come up with a theme and record their radio drama with the help of a recording device. After the self-recording, they had consultations with the editor, who edited the audio materials according to the instructions and plan of the participants. Kristina points out that this program was quite digital. Radio dramas were then broadcast on Radio Student in the show "General rehearsal" (cro. Generalna proba) and Radio station Roža from Rijeka.

3. Have you had the experience of participating in a youth program/event conducted by a cultural institution/organization that also used the tools of digital methods?

As another program in which Kristina participated, she points out that she is currently participating in a program that is not targeted at young people, but people with disabilities organized by the Museum of Contemporary Art (MoC). The MoC has been working to adapt some of its content to the visually impaired. Last year, and continued this year, they organized meetings with the participation of several employees of the Museum (curators), experts in working with blind people and several blind and partially sighted people.

Before each meeting, participants would get an email about several museum works that they thought would be suitable for people with visual impairments. This would mean sending a description of a work of art or a photograph to the visually impaired, i.e. those who can see. Participants had to read the description sent and convey whether they understood it, did well. They then decided what else needed to be adapted and improved in the descriptions for other blind and partially sighted people. These conversations were conducted via Zoom. The sequel during 2022 is planned live to go to the exhibitions themselves.

Furthermore, Kristina highlights the youth program of the Creative Network organization. She is not certain whether they are a publishing house or just an organization, but they organized creative writing workshops for young people with disabilities. The workshops were implemented via Zoom.

She is currently applying for a series of workshops organized by the cultural organization Kufer and their project "Mental Health as a Creative Process: Drama Workshops with Youth".

4. How was it for you to use those tools of digital methods during the program/event?

Following Kristina's participation in the creative writing program, she states that the workshops were led by the writer Ana Đokić-Pongrašić with additional translators and writers. The writing took place during the workshops. The workshops were conducted via Zoom. Participants would join Zoom, then be given assignments in a certain period of time to write in the given form on the given topic. Then they would read what was written, get comments, and finally continue their work. For the homework assignment they would get to write another story, text for translation or some similar task. Tasks were sent back by email. At the next workshop they would comment on the assignment sent and get feedback.

Kristina says she likes to use digital tools. "We just live in such a time and we can't escape it." But when she is in a process of adaptation and learning about new tools, she needs some time. Once she learns and gets used to using different tools of digital methods, although she

prefers live meetings, she thinks that the combinations of using digital tools and live meetings are better. She considers it an advantage that if someone cannot participate live he/she can join the program online. It is great for her and it means a lot to her that digital tools such as audio recordings and audio-video materials were used during various programs.

In general, Kristina states that digital tools improve programs for young people. Participants from different parts of the country who could not physically attend can participate in online programs. But it depends on how the tools are used. These are now some new tools that are coming and that can be put to good use, or badly. They can be used badly so that their potential does not come to the fore. The thing is in the way they are used.

Regarding cultural institutions and the opinion whether they use the tools of digital methods enough, she states that she believes that they are used a lot, especially lately. But since she points out that before the coronavirus she was not so involved in various programs, for now she believes that the tools are used a lot and in appropriate manner. She states that some publishing houses such as Fraktura and Books recorded their literary evenings or lectures, which gave people who could not participate live the opportunity to subsequently listen to the recorded material, which had not been done so often before. He thinks that it is best that programs and events need to be harmonized, i.e. to achieve the optimal combination of "old" and "new" methods.

5. Do you think that you will be able to use what you learned at the program/event in your work or in your life?

Kristina estimates that all her experiences so far have been rich experiences with really wonderful people. She thinks everything was very useful in her own way because it changes the way she thinks. Programs can help her further her development in creative writing.

Regarding the assessment of the innovativeness of the programs in which she participated, she thinks that the innovation was that everything took place online, which was not the case before the coronavirus - before everything was live and if a person could not physically come, he/she would miss the opportunity to educate and raise awareness.

Kristina acts in an amateur theater troupe called MIST, within which she performs children's plays. Before the coronavirus, all rehearsals and meetings took place live, while now a combination of online and offline is currently taking place. Meetings are held through Zoom, through which they agree on the selection of text and performance, as well as rehearsals. Live meetings are designated for practice. The part via Zoom has proven to be a time saver and faster negotiation. In conclusion, she states that it is very useful for her personally to participate in the aforementioned theater company.

6. Inclusion of programs/events for young people from vulnerable groups (people with disabilities, Roma population, LGBTIQ + population, etc.).

Regarding all the programs she mentioned earlier, Kristina states that all of them were intended for people with disabilities, while the Creative Network organization was particularly focused on young people with disabilities. Everything was very well prepared for people with disabilities and throughout the programs, care was taken to ensure that participants could participate and they were monitored inclusively. The organizers were ready and well prepared for the active involvement of people who are blind and visually impaired.

But on one occasion she participated in a reading club through Zoom. During the application, she did not state that she was a blind person because that information was not requested, and she did not state that on her own initiative. However, there were minor inconveniences during the workshop when tasks such as answering in Zoom chat and the like had to be performed. The organizers did not know that Kristina was blind, so it was difficult for her to cope because it took her longer than others to turn on the microphone and camera or write answers in the Zoom chat.

Finally, she believes that digital tools are very useful if you know how to use them. And she especially thinks that they are useful for people with disabilities because they can make many situations easier for them in some way. But it can also be difficult. It is important that when using some digital tools that all participants know how to use them and that the organizers take care of this aspect.

Young person MACEDONIA – Arelena Gostimirovikj (15 years old)

Have you had the opportunity to use any tools of digital methods so far?
Pesonally, she considers herself an artist and there was a period when she wanted to start creating more of a digital works, so she has been using a free programme (similar to adobe, but that one should be paid for) krita; it was really good since she obtained a graphic tablet, too.
Besides that, she started doing photographs, so she used picsart some time, with which you can edit photos look more animated. And another programme is vsco which is also used to edit photos.
When she was younger, 11 – 12 years old. she also had a youtube channel, which was interesting experience; she used filmora to edit the videos for that. It was an interesting phase in life she was going through, obsessed a bit by Serbian youtubers, so she was making the videos in Serbian language, and she was making some challenges, that they would be doing.
She has removed the videos, since she thinks now they were not of good quality and she didn't have much knowledge then. It was like an experiment, a phase in life.
Which social media she uses most? - She's noticed that artists are using Pinterest more than others; but she mainly uses Instagram which is her primary; another very popular among youth is Tik-tok, which she has deinstalled since it is too addictive and wasted her loads of time.

2. Have you had the opportunity to participate in any program/event intended for young people, which used digital tools or methods?
Arelena participated in an Erasmus+ project (Macedonia /partner organization – Kreaktiv/, Belgium and Germany), called „Art for social change", which included study visits – participants from Germany came to Macedonia, while the Belgian party could not due to Covid restrictions. During the study visit, they had a week to shoot and make a film about arts and change. They used a similar programme to filmora, and *another one* she does not remember the name of, but both allowed a bit more professional video editing. In the beginning, before starting to do the videos, they participated in educative workshops when they had presentation of techniques they can use.
This was a very positive experience, even though it was very brief and therefore – stresfull, since they had to participate in workshops, come up with an idea, film the video, edit and make the film in only 5-6 days... Still, it was very positive, interesting, educative, and fun, and had a chance to meet amazing people from other countries.
Also, through activities of another organization (SPPMD Kavadarci), participated in a workshop for short movies, and had a day-two to produce the video. They worked with a phone app that they installed on their telephones – to see how far they can get with a phone app, like experimenting with that app.
Another program (on-line, thorugh Zoom) Arelena participated in was a program by the organization Giffoni film festival who collaborated with Arelena's school for this – they watched movies and discussed them, and also learned about the programme canva and how to make posters through a two-day workshop when they were thought how to use the programme and had a task to create a poster by using photos of themselves and photos they

took, and to create a poster with some message; they had an opportunity to consult the mentor in the process of creation of their posters.

3. Have you had the experience of participating in a youth program/event conducted by a cultural institution/organization that also used the tools of digital methods?

She hasn't participated in such programme by a cultural institution, but she has heard from friends who participate in the ongoing programme in the Museum Negotino[2] that it is great!

Also, she's visited some exhibitions organized by the cultural institutions; remembers one fun performance she enjoyed and which was organized last year - with live sculptures at the city square that would stand still and then start moving when you give them money.

But, none that uses digital tools.

4. How was it for you to use those tools of digital methods during the program/event?

Part of the programs she learned about during the programs/activities she participated in were new, and for some, she already knew, but was an opportunity to learn more and improve her skills, as well as – to work with experienced mentors.

The one by SPPMD and the phone app was very interesting, since she would never herself just install some app and explore it to the extent they did, and it was very useful! It encouraged and inspired her to think of new projects, so now she's preparing to film a short stop motion video, and will see how it goes.

Also, she is using the canva now for making posters for the Youth Center where she goes often and gets included in the activities.

She would like to use what she has learned to promote herself and her art she creates...

6. Inclusion of programs/events for young people from vulnerable groups (people with disabilities, Roma population, LGBTIQ + population, etc.).

She feels very accepted and supported in the Youth center. But, regarding the community in general, in the town, she feels that the majority of the people are judgemental, the discrimination exists.

What she likes in the programs in the Youth center and activities by the organizations she mentioned is that the youth are encouraged to create, are supported, but not told what to do – they have the freedom to create their own solutions: "We know we have someone to ask for help if we need it, but we are not restrained by rigid instructions". She likes that they are motivated to share knowledge and organize workshops themselves.

She also notices that the youth in general are not very interested to participate. Moreover, there are no many opportunities, though it can be due to the idea they have connected to „education": "when it is said – like nonformal education, it associates youth to something they have to do... they do not understand the voluntary aspect of it, and they are not aware it can be fun and different, creative... they should at least be brought to a workshop once or twice and see how it is... also, the adults are limiting the adolescents with the rules and expectations regarding responsibilities".

Young person SERBIA – Višnja Vukajlović (18 years old)

Have you had the opportunity to use any tools of digital methods so far?

The respondent used Google classroom and Mentimeter within school teaching. At online conferences and meetings, she used Zoom, and at the online event/workshop she participated in, in addition to Zoom, she also used Miro. She uses social networks and communication channels Viber and WhatsApp.

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[2] *Interviewer: Arelena refers here to the programme of the Museum Negotino, that is being developed and piloted within The Melting pot project.*

Višnja knows that there is [Trello](), as well as the platform where people from different parts of the world working on the same project can chat, exchange data etc, but she doesn't know what the platform is called.

Have you had the opportunity to participate in any program/event intended for young people, which used digital tools or methods?

Višnja states that two years ago she participated in an online workshop on the topic of ecology that lasted 5 hours and took place on Zoom using the Miro tool. For her, it was a very positive experience that "showed her that not everything has to be organised in live and that we are in an age that is advanced enough that every individual can participate in something". Višnja emphasizes that using digital tools is very good for people who have some kind of disability and cannot attend the events they would like. She liked that the Zoom platform was easy to navigate and coordinate a large number of people. And she adds that "everything looked like a live workshop because everything the participants would do in person, they did it online".

Have you had the experience of participating in a youth program/event conducted by a cultural institution/organization that also used the tools of digital methods?

Višnja participated as one of the program selectors in VR performances that were realized as part of the [UPAD]() festival organized by young people for young people, within the Student Cultural Center Novi Sad. One of the plays is Idiot - Syncrasy, which the young people watched entirely in virtual reality, using VR glasses, and afterwards they discussed the play. The show lasted a long time (45 minutes), which was tiring for the audience who had VR glasses on their heads all the time, and light was reflected into their eyes. Many left the show early due to discomfort. Respondent watched the performance until the end, but she says that she was still a little uncomfortable.

The second performance, the name of which she doesn't remember, lasted 2 hours, of which only a small part was in virtual reality. This mode of operation was very interesting as viewers looked for clues in virtual reality to solve the detective story. She says that using VR tools in this case sped up the process and added intrigue, and it was interesting for the participants to try something new that they don't have at home.

How was it for you to use those tools of digital methods during the program/event?

The use of digital tools Zoom and Miro were new for the respondent, but in her opinion their use contributed to the improvement of the event. She particularly emphasised good use of the Miro tool in Zoom rooms, which made it possible to work in small groups where people discuss as if they were working live.

According to her, Zoom team meetings are a great thing, they allow you to do everything you need to do faster and easier from the comfort of your home.

The use of VR technology was also a novelty, but the length of the event had a negative effect on some participants because they did not like the long stay in virtual reality.

Do you think that you will be able to use what you learned at the program/event in your work or in your life?

The respondent thinks that what she has learned will be useful because the programs are very simple, accessible and, in her opinion, anyone can use them.

For her, the program she attended was innovative. She says, "It was simply something new, something none of us had experienced before and we didn't even know it could be realized in that way."

Did you consider yourself sufficiently involved in the program/event?

Višnja believes that the feeling of belonging to the group is the only thing that was missing from the online event. "At live events, we look into each other's eyes and become familiar with each other and it happens that someone says something, the other person follows up, which leads to more ideas." In the online space, the respondent did not feel that way,

especially when she used Zoom for the first time, and at the event she didn't receive instructions on how to use the platform, so she spent a lot of time familiarizing herself with the functions and determining how comfortable she was to speak. According to her, the feeling of belonging is the only thing missing from such events, but she believes that this can be overcome with longer and more frequent use because she knows people who use Zoom often and it is natural for them. Višnja adds that the worst thing for her is when the participants' cameras are turned off.

Interviews with representatives of cultural institutions that use digital tools and methods in their work

Cultural worker CROATIA – Ivan Penović (29 years old, 10 years of experience)

1. Have you had the opportunity to use any digital tools or methods in your work so far?
Respondent Ivan Penović had the opportunity before the pandemic, a few years ago, to use software for collaborative writing of works of art. During the pandemic, he used the tools of digital methods the most. From his own experience of using digital methods tools, he states: Zoom with all its possibilities (breakout rooms, Zoom evaluation, share screen, etc.); Google drive and Google documents; Onestream.live service (service that enables the organization of live streaming, the so-called intermediary service) for broadcasting video material (previously recorded) live, for broadcasting via Facebook stream and Vimeo stream. The live stream was used for the purpose of reading the literary text of the young writer Espije Tomičić at the beginning of the pandemic.

2. Have you had the opportunity to use the digital tools or methods in your work with young people?
Live stream reading materials of the literary text (video materials, previously mentioned) were intended for all interested persons, but young people also participated. Unfortunately, it is impossible to estimate how many young people have watched online poetry reading.
Ivan Penović is currently the person responsible for the implementation of the European Social Fund project "Mental Health as a Creative Process: Drama Workshops with Youth" at the KUFER Theater Company (Zagreb). In this project, the following digital tools are used in direct work with young people through workshops: Google drive for document review, joint creation (multiple people simultaneously write content in the same document) of poetry, poems and similar writing forms.
Furthermore, they use Zoom through which they conduct workshops and lectures. "The whole workshop is actually quite in a conversational tone, discussion, and in the workshop sense, participants create a lot of content." Breakout rooms are also used to solve individual tasks with leaders in special rooms, i.e. subsections are opened during the workshop. Through Zoom, they also share content and share screens. "Zoom is great because of the possibility of speed of presentation and the visibility of the creation as far as the presenter is concerned - we have a situation where people write live while we have workshop dates, people write new texts, in fact fast. Which, as leaders, we have to be able to review, analyze and then comment on them in a very quick way." Ivan points out that it is actually very useful to follow what participants are writing in Google in real time via Google drive and Zoom. reading their work.

The digital tool Zoom integrates another digital tool, Google documents. The benefit of conducting an evaluation via Zoom is also used.

The integration of other digital tools in Zoom is also used in a way that presenters use in the form of a presentation by sharing their own screen within Zoom to display current work in video editing programs. He lists video programming programs such as [DaVinci Resolve](#) and a live performance programming program such as [Arena](#) (video and audio presentation programs). Zoom provides the ability to easily explain and quickly learn more people.

3. What was your experience of using digital tools and methods in working with young people?

Penović believes that more people are harder to keep focused on, for example on Zoom because you don't have a sense of attention or inattention. On the other hand, he sees huge pluses because it opens up opportunities to easily connect a large number of people who do not have the opportunity to be in certain places, or who are from distant places (since culture programmes and events and also its funding is mostly centered in Zagreb). The workshops he is currently implementing include young people aged 18 to 25, which means young people who are in high school or university. The workshops are attended by young people from, for example, Split and Dubrovnik, who would certainly not have the opportunity to participate if they were not online.

4. Have you had the opportunity to implement a program or event that used digital tools and methods in working with young people at your workplace?

He states that the current workshops he conducts and online reading of the text "Don't forget to cover your feet" are the best examples he has. There is no other experience.

He states that the online reading and direct stream of the text was an example of the first public reading of the text using the tools of digital methods within the cultural and dramatic frameworks at the beginning of the lockdown (March, 2020). He states that the question is whether such a reading would have taken place if there had been no pandemic, but he believes that it was not for the sake of maintenance, but a quality experience for the actors themselves and the promotion of the young writer. The video material was available for another 7 days after the event.

5. What was the reaction of young people to that program/event?

The feedback from people who watched the video material of the online reading of the text "Don't forget to cover your feet" was very positive, the comments were encouraging, and the viewership ons social media was considerable (about 1000 views).

Current feedback from young people from the workshops of the project "Mental Health as a Creative Process: Drama Workshops with Youth" on the use of digital tools is satisfactory. In terms of content, feedback is constantly sought that shows that participants like the blend of conversation and learning about mental health and drama writing. The date of the online workshops was also adjusted to the group of participants, since most of them are high school and university students. Positive feedback is that within the duration of each meeting, the set goal or task is solved immediately, and there are no homework assignments, which is very popular with young people. Young people participate in the implementation of workshops inclusively by working more or less according to their wishes and interests on a particular task or content that is important or more important to them.

6. Describe a program or event for young people that you implemented in working with young people from different vulnerable groups.

The respondent finds it difficult to recall the experience of implementing the program or event. But he emphasizes the play "Mate and the Seven Fears", which is performed in the production of the KUFER Theater Company. They organized interviews with the association "Boli me" which took place after the performance. The participants who participated in talks

were young people who go to certain psychotherapies and / or have certain mental difficulties. The conversation was led by psychologist Mihale Kozina.

The KUFER Theater Company contacted the association "Boli me" with an invitation for project partnership, but the play itself is generally intended for the general population. The "Boli me" association was an additional channel for recognizing and attracting the audience to which the theme of the play would be attractive. This show did not use the tools of digital methods.

7. Is there any other example of inclusive practice in working with young people in your institution/organization that uses the tools of digital methods?

Since its inception and foundation, the KUFER Theater Company has a basic mission to engage and affirm unrecognized young writers, directors and actors. Most of them are students of the Drama Academy who need a "stepping stone". In the context of understanding young people as a vulnerable group, the KUFER Theater Company aims to help newly graduated students or not yet established young individuals.

In the context of the current project in which he is engaged, he states that in the case of involving young people from one of the vulnerable groups, an individual approach to work would be more involved.

In the end, Ivan Penović states that the theater is specific in terms of using the tools of digital methods, that is, that "the theater is running away from such things. Theater is all about touching live and doing together in space. The theater is basically abducting this form of work." He states that everything is still in its infancy, and that it will be interesting to see which digital method of work will remain after the end of the pandemic.

Cultural worker MACEDONIA - Jasmina Bilalovikj (46 years old, 16 years of experience)

1. Have you had the opportunity to use any digital tools or methods in your work so far?

Jasmina says that due to the pandemic, they were "forced" to start using digital tools in their work (the Association/Centre JADRO) more intensly. They work with young artists/actors, therefore, the main aim was to enable them – to provide conditions for them – to practice their work (acting) and exploration in a manner that they have never even thought to work like before, since the theatre is a medium that needs physical presence, it's art of the moment, needs a collective, sensory engagement. They needed to adapt when they realized that they cannot know how long this "new normality" (of the Covid pandemic) will last, yet it is important to work, to create a community and exchange experiences, to find a way how they can maintain the continuity of their artistic work and research.

One project they were just starting at the beginning of 2020 (when the pandemic started), „Theatre and Integration" was connected to performance arts and included a series of intense workshops (masterclasses) based on the concept of sounding ("звучење") for young actors and other creative professionals. That is a concept of work by Grudovski, one of the greatest names of the theatre of the 20th, and even 21st century. One of his long-year students and collaborators from Canada, Ryszard Nieoczym, was supposed to deliver these masterclasses live (with physical presence) as a director, mentor and facilitator; but, due to the new conditions – and after waiting for a few months to see if it would be possible to realize the masterclasses as planned – they decided to use on-line options like Zoom & Google meet, and occasionally Facebook messenger for the workshops/masterclasses and individual sessions.

The youth they worked with were young professionals – actors and dancers who had finished their formal education (2 were stil students at the time, but graduated in the meantime).

Her task was to coordinate, communicate, logistically organize, as well as work together with the students during the masterclasses.

2. Have you had the opportunity to use the digital tools or methods in your work with young people?

As explained above, in her artistic (acting) and pedagogic career, she has been mainly using on-line tools for coordination and communication, or collaborative tasks, before the pandemic, and that to a limited capacity. The pandemic and new conditions, "forced" toward more intense use of online tools.

3. What was your experience of using digital tools and methods in working with young people?

It is not just their experience, but there has been research for the effects of the pandemic over artists which states that the anxiety and panic attacks suffered due to the isolation. Working on-line and utilizing on-line tools and methods was a way to maintain their work and communication, and implement a creative process in the new (experimental) conditions. Therefore – this was a very positive experience – the ability/opportunity to maintain communication, work and creative process, to collaborate and exchange experiences. This was especially important when the theatres were closed for months, and this was an opportunity for them to create and maintain the feeling of a community, since the theatre is a social art, with a very strongly expressed social dynamic.

4. What was the reaction of young people to that program/event?

The innovation of the project we have been talking about was the implementation of the "sounding" method. It is not new in the theatre world around the globe, but an experience that have been missing in our country. Even though the limitation of realizing it online did take some of the experience away, yet it was "wow"!

In the beginning they all felt resistance towards the on-line tools, and it affected the dynamics, as well, since all were eager to work off line. But in a while, they got used to the new medium for work. It was incredible and positive experience, revolutionary even when considering this was a new method ("sounding") they were all working on.

Additionally, there is a documentary for the process of around 1,5 years of the (above mentioned) project realization, and even includes some of their final products. The product they were supposed to work on was a monologue they selected from the piece by the mentor, called "The City", which is written some 20 years ago and tackles the issue of alienation and invasion of the personal space, which had even more frighting dimension when applied to the new situation with the pandemic. This documentary can give insight of the experience: https://www.youtube.com/watch?v=gODlqbTKNIo.

5. Describe a program or event for young people that you implemented in working with young people from different vulnerable groups.

They do not work directly with marginalized groups, but with the actors, and they are trying to include more artists and to motivate them to work with the marginalized groups.

Jasmina mentioned 2 different types of activities (projects, different from the one discussed so far – "Theatre & Integration") they're currently working on (and which came as a follow-up of the previous project):

1) They currently have a call for projects of socially engaged arts (for artistic projects), within the project „Places of generosity – transformative stations (Socially engaged artistic practices as a tool for societal change)." The call is open for artists (individuals, art collectives, formal and informal groups, as well as organizations in the field of culture), activists and active citizens – to submit their

projects which tackle the issues of: environment; anticorruption; human rights; discrimination; and social justice. Jasmina is very eager to see what kinds of projects will be submitted, since through the call they are trying to stimulate the production of new art projects from different art disciplines which will lead to active participation of the citizens and audiences. Furthermore, they want to mobilize the arts scene to create partnerships in cooperation with the active citizenship and will establish organic relations with the groups who face the challenges, and to encourage them to fight for the causes they believe in and improving the quality of life in their communities.

2) Promoting participatory arts[3] to young artists, as inspiration and transfer of knowledge and experiences. For example, they've had workshops with: Dragan Protić Prota from the Čkart[4] choir and orchestra from Serbia; and Jelena Vuksanović from Belgrade; as well as three more on-line lectures/workshops with Thomas Hishorn, a Swiss artist, famous globally by the participatory art with the community projects; Žana Van Heisvik from Netherlands – famous name globally when it comes to arts in public spaces and participatory and socially engaged arts; Dmitrij Vilencki from Sankt Petersbusg, etc.

Web & FB pages' links:
https://jadroasocijacija.org.mk/novosti/
https://www.facebook.com/jadroassociation
https://www.facebook.com/centarjadro/
https://www.facebook.com/podiumjadro

Cultural workers SERBIA – Milan Maksimović (34 years old, 4 years of experience)

1. Have you had the opportunity to use any digital tools or methods in your work so far?
So far, the respondent has used: mail, social networks Facebook and Instagram, Youtube, Wordpress, Google tools, Adobe and Office package, Zoom, Meet, various podcasting platforms, Teams, library applications Opac and Bookmarker. He also used Audacity, Photoshop, Krita, Premier pro, Canva, various open source tools available on Cultural Heritage Science Open Source.
Among the tools he knows about but has not used, he lists Discord and Quizzes.
2. Have you had the opportunity to use the digital tools or methods in your work with young people?
The respondent used all the mentioned programs in his work with young people because the activity of the Digital Youth Center is intended for young people (the Center was opened in 2020 during the covid-19 pandemic).
He most often uses Google tools (especially Google form), mail, social networks, Wordpress, podcast platforms. He uses digital tools every day.
3. What was your experience of using digital tools and methods in working with young people?

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[3] *As an example, from the theatre, she explained "forum theatre" method when the audience becomes a "spect-actor", not just a passive spectator… while she noticed that there can be different methods how to include the community and audiences in different arts.*

Milan's experience is positive because young people are well-versed in the digital environment and respond well to the use of digital methods.

4. Have you had the opportunity to implement a program or event that used digital tools and methods in working with young people at your workplace?

The respondent conducted literary evenings for young people using the Zoom platform, so that part of the young people actively participated through an online platform and asked questions to the writer. Milan also edits a blog/site where the young people he works with create content - quizzes, reviews. At his workplace, he introduces young people every day to the use of various digital tools and programs for editing sound, images and video. This takes place individually or in small groups. Young people later create their own content and upload it to the Center's blog. He also interacts with young people on social networks and blogs every day.

5. What was the reaction of young people to that program/event?

According to Milan, the young people were delighted because they were given the opportunity to talk with the writer even though they could not physically attend the event. Reactions to the use of digital tools in other activities indicate that the tools are always well received. The respondent states that together with the young people, his colleagues and him also explore new methods and mutually learn from each other about new digital tools.

6. Describe a program or event for young people that you implemented in working with young people from different vulnerable groups.

"The Digital Youth Center is open to everyone and that's how it should be!" We are not targeting anyone in particular," states the respondent. He explains that young people from vulnerable groups come to all the events they organize. Milan emphasizes the recording of audio books that are uploaded to the YouTube channel of the City Library in Novi Sad and that are suitable for use by blind and visually impaired people, but are also very popular among young people who do not have visual impairment.

7. Is there any other example of inclusive practice in working with young people in your institution/organization that uses the tools of digital methods?

Within the organization, as the interviewee says, they try to make all programs inclusive, without emphasizing it. They are always ready to adjust the conditions to enable everyone to participate equally. In cooperation with other organizations, they realize various workshops on the subject of inclusion, but they do not include the use of digital tools.

Interviews with youth workers that organise digital programs related to the culture

Youth worker CROATIA - Lovorka Trdin (26 years old, 3 years of experience)

1. Have you had the opportunity to use any digital tools or methods in your work so far?

Respondent Lovorka Trdin is an employee of the City Theater "Zorin dom" in Karlovac, where through her work so far she has had the opportunity to use tools of digital methods such as WhatsApp, Viber, Facebook Messenger, camera recording on a mobile phone.

2. Have you had the opportunity to use the digital tools or methods in your work with young people?

Through the play "Chewing Gum Therapy", which talks about all the problems of adolescents (puberty, falling in love, sexuality, etc.), young people are discussing in the direction of

normalizing all the challenges they face with the actors. Specifically defined, the play is intended for young people who are in the 7th and 8th grade of primary school and young people from secondary schools. During the performance, young people are invited to the stage to come with their mobile phones to help the actors solve problems, but also to talk about their different experiences and challenges they face while growing up. Actors pretend to have lost of memory of their own puberty, so young people unconsciously teach them about the challenges and problems they are currently going through on their own. During this process, young people learn actors how to use modern technologies and various applications. The following digital methods are used: WhatsApp, Viber, Facebook Messenger.

She concludes that digital tools were most intensively used during the lockdown through the implementation of online workshops aimed at a course for children and young people on how to learn to make dolls from recycled materials that are available to everyone in their own homes. Online videos were used as an example of a digital tool.

3. What was your experience of using digital tools and methods in working with young people?

"The only downside is that I realized I wasn't that young anymore." Lovorka states that she does not know much yet - from the terms that young people use, all the possibilities provided by digital tools such as WhatsApp, Viber, Facebook Messenger. Children and young people open up through the play and feel safe to complain about their sexuality, problems, unknowns. "We encourage them during the play that it is normal to say something about their problems, and they leave the show very loudly actually commenting with each other. Afterwards, they are open to further communication." They are now prepared to continue further conversations with their friends and classmates at school. She agrees that digital applications are a bridge connecting the theme of the play and achieving the goal of the play and tools that are close to young people.

She further states that she is a person who is "anti-digital" and uses technology if she is forced to. However, she believes that young people today are very connected to technology and it is important to know the various digital platforms and tools in order to communicate better with them.

Lovorka Trdin states that she is currently preparing a project (not implemented so far) aimed at educating young people in the upper grades of primary and secondary schools on traffic safety and the project will be very technology-based. The goal is to teach young people about traffic safety through an application that will be available on the Internet and in which they will log in via their smart devices. Young people will solve questions in the application, similar to pub quizzes, and in this way, they will learn about traffic safety. The person who solves the issues best will receive a reward. The purpose is to encourage playing the game and learning about traffic safety in parallel. Other digital tools that will be used are short documentaries aimed at young people in secondary schools. A puppet show will be created for primary school pupils. The idea is that while the puppet show is being performed in parallel, under the table where the puppets are, there will be a television screen on which cartoons will also be shown on the topic of traffic safety. The intention is to make short cartoons for TV and radio jingles. All project activities will be available on the website where quizzes will be available so young people can access them at any time.

4. Have you had the opportunity to implement a program or event that used digital tools and methods in working with young people at your workplace?

During the lockdown through work at the City Theater "Zorin dom" in Karlovac, Lovorka Trdin used the method of making video material, and filmed herself while making dolls from recycled materials. Other actors of the theater filmed themselves on other topics. The recordings were then edited and posted on the theater's official website. Children and young

people were involved by being asked to make their own puppets and then send back their photographs or short videos to the "Zorin Dom". Most of them sent their photos in return.

5. What was the reaction of young people to that program/event?

She believes that unfortunately the video materials with instructions for making it did not reach a sufficient number of young people about the existence of the video. Only a few photos were collected back. She knows that "everyone who watched the video was very satisfied and waited for the next one. Everyone was waiting for more. It was a lot of fun for them because they had something to do and something to have fun with during the lockdown."

With regard to innovation, she believes that videos with different instructions have not been overly innovative nowadays. But he thinks they have included something that interests young people. That is, they tried to get closer to young people with technology.

Actors from "Zorin dom" are currently performing the play for high school pupils named "Julius Caesar". During the show, they use 2 large TV screens showing scenes that do not take place directly on stage (e.g. interviews with Julius Caesar). The actors on stage communicate with the recordings that are displayed on the TV screens. Screens are also used for messages that are visible on the screens, i.e. verses from the drama are visible in the form of sending and receiving messages (similar to phone texting). The young people of the high school population were satisfied because they are used to parallel stimuli and it is not difficult for them to watch the show live in theater and parts performed by using digital tools.

6. Describe a program or event for young people that you implemented in working with young people from different vulnerable groups.

Lovorka Trdin has experience working with children with special needs, but has no experience implementing programs or events for this population of young people using digital methods. Experiences were in the methods of conducting art workshops and workshops for making dolls from recycled materials. Furthermore, she led an art workshop on fears in elementary school where children had to draw their fears. One class of children with special needs and one class of children without special needs were included. The workshop was focused on the development of inclusion.

They reach young people through collaborations with primary and secondary schools in which they perform.

Youth worker MACEDONIA - Gjorgi Nanchev (42 years old, 10 years of experience)

1. Have you had the opportunity to use any digital tools or methods in your work so far?

Gjoko has been actively using digital tools for introducing creative methods of work with youth since 2012[5]; mainly for mobile recording (with mobile phones), graphic design, montage, creating music videos /hip-hop/. Currently in the Youth Center they are using some programmes and mobile programs/apps for making clips.

He mainly uses Adobe clip, Filmora Go, Photo Collage edit, power director, Efectum, Canva.

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[5] *Interviewer: Gjoko recalled their organization started this practice – of mobile recording and using digital tools- when they, together with 2 partner organizations, within a project, started the „Hate Fighters Network" (which has grown over the years). The support from Erasmus+ programme has been important for this kind of work. Of course, they are working with youth in continuity, and not only when funded by the Erasmus+... Also, the Youth Center, where Gjorgi currently works is financially supported in greater part by the Municipality of Kavadarci, where there is a daily programme for youth who come, while very often these are creative workshops where they do use digital tools.*

They are also actively using social media, especially Facebook, and intend to start a Tik-Tok and Youtube channel for the Youth Center.

2. Have you had the opportunity to use the digital tools or methods in your work with young people?

Usually, they use the digital tools for creative expression /graphic design, video clips, music/ to facilitate education and critical thinking. They work with different digital tools and programs to make video clips, posters and music.

For example – a group of youth that are interested in some topic, like gender, human rights, etc, participate in a series of workshops consisting of theoretical part - when they learn and explore the topic; educational/instructional part - when they learn the basics of the method/programs, like how to edit, make montages etc.; and finally, they apply the knowledge and ideas through creating their products and designs.

The products are created by the youth, they use the social media to present and promote them They are not only making video clips, but also posters – from photographs they've made, drawings and paintings which are digitalized. Also, they have worked on hip-hop music – writing lyrics, performing and recording the videos, recording video spots.

They have also had workshops with youth on how to create stop-animation videos.

Very recently is that they recorded a new hip-hop song and are preparing to promote it on social media (current work in progress).

Last week the youth initiated establishing a "club for social media" in the Youth Center; they have a FB profile/group and they are creating the contents themselves. They plan to open and work with a Tic-Toc account, as well as YouTube channel in the following period.

Some examples of the work the youth have created in the past years:

https://www.youtube.com/watch?v=Y4oxlOM1xe4
https://www.youtube.com/watch?v=ru3Q4mPLN_s
https://www.youtube.com/watch?v=nyxzxF1ssUo
https://www.youtube.com/watch?v=Wg-tRFieUVc
https://www.youtube.com/watch?v=YkPcgIVuiOk

3. What was your experience of using digital tools and methods in working with young people?

It has been definitely a very positive experience, says Gjoko.

He noticed that using the digital tools (mobile phones, apps and similar) in the work with youth has great effect and much greater reach through the social media, compared to just regular and traditional methods. This – he says – is because it is much more interesting to the youth, much closer to their interests and situation (for communication – social media; circumstances – their daily use of devices like mobile phones; motivation – creating something by themselves, expressing themselves creatively, expressing their talents…). The youth are satisfied and kept interested.

Regarding the question about the intensity of use of digital tools/methods, he sees no great difference – when asked if for example the Covid pandemic influenced over increased use. They simply use digital tools and methods for years in their everyday work.

4. Have you had the opportunity to implement a program or event that used digital tools and methods in working with young people at your workplace?

The youth learn how to use different digital tools and methods to express their creativity, and are supported in the process of creating their products (videos, music, posters, etc.).

Again, Gjoko noted that his experience is positive and notices that youth are interested, involved and motivated, especially compared to some of the activities most of the organizations working with youth implement – like debates, lectures and similar, which are

"a bit boring" to the youth. He says, each method has its value and purpose, but adapting to the needs and interests of the youth is also as important.

5. What was the reaction of young people to that program/event?

Gjoko notices that the youth are very positively reacting to the programmes where they are using digital tools and methods. They are even more motivated to participate, when they are provided with opportunity and "materials" (space, equipment, support by experts and youth workers…); he said for example "I never knew we had such freestylers!" when referring to youth involved in music – hip hop – connected activities.

"We give them a chance, opportunity to meet people and learn from them (e.g. famous rappers from the Balkans and EU, master classes), professional equipment (e.g. to record songs), assist with teaching them how to make a video… it ends with a final product – a music video spot…" That is what is motivating for the youth, says Gjoko - they are learning how to create things, and are supported in the process of creating things and expressing their ideas and talent.

What Gjoko says is innovative is actually the use of the digital tools (since it is rarely practiced in the work with youth). He notices that a large number of the CSOs working with youth are organizing mainly "a bit boring" for the youth events, and are not adapting to the needs of the youth as they can. "We adapt to them (youth), we do not expect them to adapt to us."

6. Describe a program or event for young people that you implemented in working with young people from different vulnerable groups.

Gjoko emphasized that over half ("at least 60%") of the youth that come to the Youth Center belong to some vulnerable category/lesser opportunities (economic, Roma, LGBTIQ+). Also, he mentioned that he does not really ask who belongs to which category, and it is never the issue, but they do come because everyone is welcome, is treated equal and feels comfortable in their space.

Currently their organizations that are managing the Youth Center, are trying to find support for installing an elevator in the building where the YC is located in a building, and youth with physical disabilities might not be able to visit.

He could not recall of other programs/activities with other vulnerable groups where they have been using digital tools. Otherwise, in his previous work – he's participated in implementation of activities:

  – for children and youth with (mental disabilities)

There is a class in the school for these children and youth which is in a separate building, and their organization has had the practice to organize a party for New Year to fundraise, and then buy presents and bring them to the children and youth from this class, while during the visit they have some fun activities together.

Another was that they brought a ping pong board and placed it in the yard and these children played ping pong with the other children in the school.

  – for children and youth with blindness

Together with the Association of blind people, they have organized (in the past) a few activities: presentation of gol-ball (*some sort of football adapted for blind people, for example, the ball is around 8 kg and with bells, the field is specifically marked*). They brought the equipment to the school, presented how it is played, and organized games with the non-blind children. The non-blind children's eyes were covered during the game. It was very interesting and fun, while also contributed to developing understanding, empathy and collaboration.

Regarding informing these youth groups, their organization and now the Youth Center, are using the social media to promote the events, and cooperate with the school and the Association for blind people.

Youth worker SERBIA – Jelena Božić (28 years old, 4 years of experience)

1. Have you had the opportunity to use any digital tools or methods in your work so far?
During her work in the Kulturanova organization, which provides support to young creators through theatre, performances, audio-visual and media content and encourages innovation in the cultural and creative industries, the respondent used digital tools, especially during the pandemic when in some situations it was practically the only way to reach young people. Some digital tools, methods and platforms were used by the respondent even before that "considering the audience that is heavily involved in the digital world and spends a large part of its life on platforms".
She used a large number of different platforms related to conversation and chatting: Zoom, Slack, Google Meet, Miro, quizzes: Kahoot, Mentimeter, collaborative work on platforms that allow interactivity, U report, social networks, Google app; application and creation of materials in the digital world - webcams, performances. Digital methods and tools that are participative were used the most, and online quizzes stand out here. Social networks have also been used, especially those that can be creation of content in culture, such as Tik Tok.
Communication channels in use, in addition to email, are Whatsapp and Viber. Interactive digital maps on which cultural events from local to European level or tourist places are mapped (Padlet).
In her work, Jelena tries to combine digital methods with physical and activities in the real environment.
Among the tools that she has not used, but would like, she mentions online games, board games that have been put into an online format.

2. Have you had the opportunity to use the digital tools or methods in your work with young people?
As can be seen from the answer to the previous question, the respondent has extensive experience in using the digital tools and methods in her work. At events/activities that are realized only online, she most often used Zoom, Mentimeter, Miro, Jamboard, social networks, Viber, WhatsApp.
At hybrid events, where part of the participants is present live and part online, various online quizzes are most often used. Jelena states that although she has installed several applications for communication of a large number of users, Zoom proved to be the best.
Digital methods and tools were most intensively used during the pandemic, especially emphasizing the frequency of use in September 2020, when they organized online the entire TAKT festival (Multimedia, international, intercultural festival organized in Novi Sad, known for the promotion and nurturing of authentic cultural creativity).

3. What was your experience of using digital tools and methods in working with young people?
For Jelena, it was definitely a positive experience. "It's great that we live in a moment, in an era when we can replace physical presence, and I can say that during the pandemic it helped us to maintain contact, to remain participatory."
During the pandemic, the organization where Jelena works launched the slogan "Culture must not be unavailable" ("*Kulture ne sme da fali*"), which indicates that it must not happen that culture cannot reach people and that access to cultural and artistic content must be enabled.
She considers the use of digital tools and methods very useful even today, when there are no longer any restrictions on gatherings, but notes that in culture and art, little can replace the real world.

4. Have you had the opportunity to implement a program or event that used digital tools and methods in working with young people at your workplace?

As the most significant examples of the use of digital tools and methods, she recognizes several performances of the play "Who is crazy here?", based on the motifs of the text "Idiot" by Muze Pavlova. The performance was performed on the Zoom platform in real time, it was not recorded, but the actors on the platform performed the performance. The performance of the play was promoted on social networks, websites of various organizations and newsletters, and interested viewers signed up by email, after which they received a link to Zoom. Jelena, in addition to providing technical support, also participated in the performance of the play, e.g. when the actor scanned something, she shared the screen showing the scanned document, etc. In addition, after the performance, as a youth worker, she led the discussion "How hard is it to prove that you are an idiot?" with the audience (young people).

Social networks, mail and Zoom were used as digital tools. Social networks and mail were used for promotion and communication, and Zoom was used as a stage for the performance of the show and a space for discussion afterwards. It is important to emphasize that young people were involved in the creation and performance of the play itself, as well as in the discussion.

Jelena also points out that in 2020, the most important event they are organizing (TAKT festival) was completely realized online. On that occasion, live stream, online polls, online stream, Zoom, as well as various video materials were used.

As an important project for this topic, she cites the "Z elements" project that the organization implemented, which was focused on how artists should use digital tools and technology more in order to get closer to the youth of the Z generation. As part of that project, she had the opportunity to get to know how virtual reality (VR) looks and works, participate in the creation of a virtual exhibition and attend an exhibition in Belgium that could be accessed by people from all over the world. The exhibition was made like a garden where you could see a video or a photo upon entering. This was a great experience for her.

5. What was the reaction of young people to that program/event?

At the beginning, it was unclear to everyone and the question was asked why everything should be transferred to the online environment, but later people accepted it.

The reactions depended on the context. As an example, he cites a show that was played online, a lot of people came back and brought new people with them, which is good feedback.

On the other hand, TAKT is a festival that has a tradition of 10 years and people were delighted with the online edition because they didn't miss anything, they could follow the festival despite the restriction of gatherings. They commented "Wow, you can listen to the song online, the jury is on!".

The respondent believes that if the program is well thought out, if it is not boring and does not offer content that young people can find on their own in two clicks, but provides them with something fun and educational in their world that they cannot find easily, then that is great. they will respond well to it.

Jelena states that for her, the excellent feedback from the young people who participated in the hybrid event was that they did not feel excluded, neither those who were offline, nor those online. She says: "It all depends on the person who works with young people, how much effort they want to put in." It's easiest to turn Zoom on and consider someone on. It doesn't make any sense to me." She emphasizes that young people recognize quality, online is their world, they know very well where to click and where to look for what. "Ours is to make that world safer for them, more secure and to give them something they haven't discovered in it, not to tell them something they already know, because then they won't come."

As far as innovation is concerned, she believes that only the way in which digital tools are used can be innovative, and that digital tools and methods in themselves are nothing innovative, because on different platforms everything is mostly repeated, it's just a slightly different principle. According to Jelena, even VR is no longer innovative because it is available at every click, but the way we will lead young people through such content can be interesting and innovative.

Jelena supports digitization in culture and thinks that the various digital programs and applications that cultural institutions have are good and open up many opportunities, but that they should be put into the function of working with young people, that is, enable young people to do something actively with them. For example, invite young people to change something on famous works of art in virtual reality and then organize a virtual exhibition of those works. We need to go one step further and put digital into operation with the message to young people "This is your world, let's use it in your way or let's deepen your development in it".

6. Describe a program or event for young people that you implemented in working with young people from different vulnerable groups.

A few years ago, the respondent was involved in a program involving young migrants. As part of that program, films were shot that are available on YouTube. Besides that, she was not part of programs that were dedicated exclusively to one vulnerable group, except for research that was done online, and the target group was young women or female cultural workers.

Jelena emphasizes that in Kulturanova everyone is involved and that they are not invited as members of vulnerable groups, but as young people, and if it is necessary to adjust the conditions for their participation in the program, they are adjusted and efforts are made to create conditions for everyone to be equal.

The organization where Jelena works recognizes the great importance of inclusion and tries to make its content available to as many young people as possible, regardless of which group they come from. In order to achieve this, they subtitle all recordings, implement programs in spaces adapted to people with disabilities, use gender-sensitive language, provide translators for participants who are members of national minorities, and try to ensure a wider geographical coverage in order to ensure the participation of as many members of minority groups as possible in research and the programs they implement.

IV Conclusion

Access of young people to culture as actors or users is an essential condition for their full participation in society. Access to culture can reinforce awareness of sharing a common cultural heritage and promote active citizenship open to the world. Involvement in cultural activities can allow young people to express their creative energy and contribute to their personal development and their feeling of belonging to a community. It goes beyond accessing cultural products, attending spaces and receiving information, it is also about an experience of personal development and enjoyment.

Youth work brings expertise in creating the programs that respond to the needs of young people and encourages their personal and social development. However, it faces challenges when it comes to the sustainability of those programs in regard to lack of stable resources. Those resources, especially infrastructure and stable financing of the human resources, are given through cultural institutions, that from the other hand don't have sufficient skills to attract and involve young people. Benefits of joining forces and put more efforts in cross-sectoral cooperation are recognized among youth and cultural sectors.

According to the research "Youth Needs and Visibility of Youth Programmes in the Field of Culture in North Macedonia, Croatia and Serbia" conducted by the partnership in 2021, cultural institutions pointed out that in order to improve their work with the youth, cooperation with youth workers and youth organizations is needed above all, alongside with investing in promotion of cultural activities that is adapted to the needs and interests of the young people as well as adjusting activities and accompanying programs according to the needs of the young people.

Partnership hopes that interactive content of this Booklet will serve as valuable resource and inspire youth and cultural workers at regional and EU level to create joint cultural programs and increase the opportunities for young people to participate and visit cultural contents.