



Engage!

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# ANALYTICAL REPORT

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**ENGAGE! YOUNG PRODUCERS**

*Building bridges to a freer world*

# ACKNOWLEDGEMENTS

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## Engage! Young Producers

Engage! Young Producers in a European project led by PEN Català with Det Fria Ordets Hus of Växjö (Sweden), Krakowskie Festiwalowe of Krakow (Poland) and the National Centre For Writing in Norwich (UK), financed by the EU's Europe Creative project. Engage! was born from a desire to help literary organisations to interact with young people, especially teenagers. The ultimate aim is to improve the access, the equality and the diversity in culture in addition to guaranteeing freedom of expression.  
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## Report layout

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# INTRODUCTION

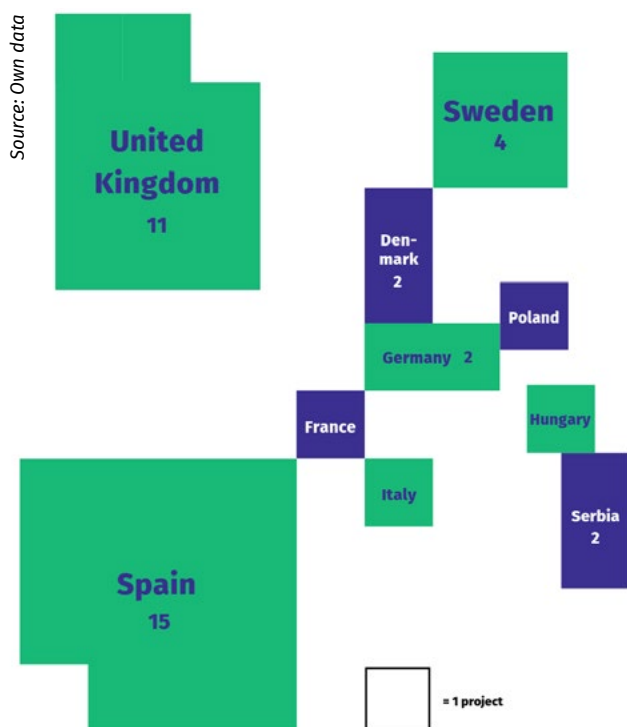


Image 1: Number of projects per country

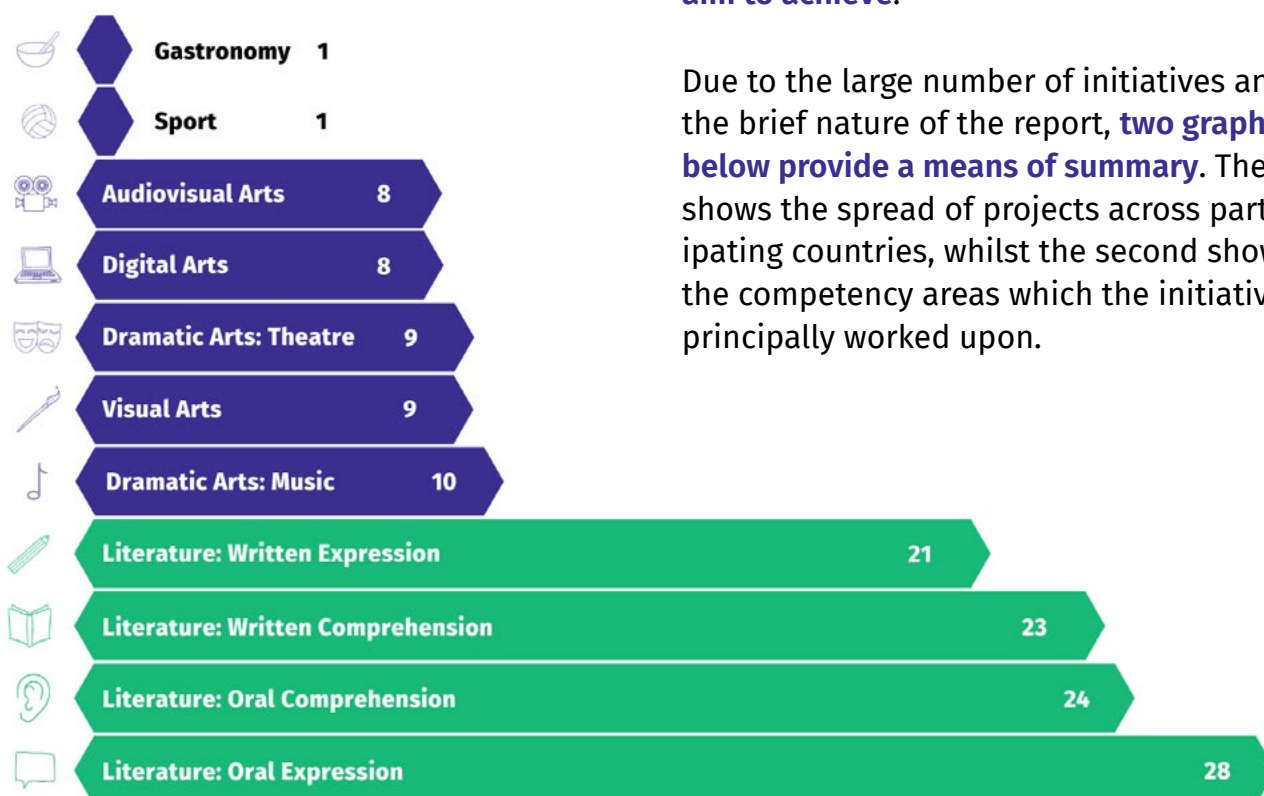


Image 2: Number of projects according to main skill area

This brief document aims to analyse the most relevant factors in the series of good practice initiatives identified by the Engage! Project which have been brought together on the [project's website](#).

In order to carry out this analysis, a complete review of a total of **40 initiatives across 10 countries** has been undertaken, in addition to two interviews with those responsible for two of the projects: *First Literary Dates*, in Barcelona, and the *Mandarache Project*, in the city of Cartagena.

This report highlights, primarily, the **key factors at play in the various initiatives** to promote active cultural participation and the development of personal skills in young people. The report begins, however, with a general review of the **objectives which the projects aim to achieve**.

Due to the large number of initiatives and the brief nature of the report, **two graphs below provide a means of summary**. The first shows the spread of projects across participating countries, whilst the second shows the competency areas which the initiatives principally worked upon.

# 1. OBJECTIVES

The first section of the report, organised in to six paragraphs, brings together the **objectives shared by a great number of the initiatives**: social (1); greater access to culture and participation in cultural life (2); fostering creativity (3); promotion of literature, writing and reading (4); the drive for interdisciplinarity (5); and, lastly, empowering young people (6).

**1** A large number of the projects share **social objectives**. On the one hand, there are initiatives whose objective is the social integration of particular social groups, according to the context in which the project is taking place (such as [The Poetry Project](#)). On the other hand, many projects debate or reflect upon diverse social themes, such as the knowledge of oft-silenced cultural and social realities ([Scomodo](#)), social inequalities ([Writing and Solidarity - A dialogue of generations](#)) or issues such as radicalisation, different religious beliefs or human values in today's society ([Searching for Nadia](#)). Lastly, there are also projects which seek to inspire a new generation of politically committed young writers ([The Orwell Youth Prize](#)). In this regard, a number of projects also work particularly on critical thinking ([Mandarache](#), [The Orwell Youth Prize](#) or [Det Fria Ordets Hus](#)).



Secondly, many initiatives have **widening access to culture and promoting participation in cultural life** as their objectives. The [School of Reading](#) project, for example, using the promotion of reading, seeks to give the tools to facilitate easy and effective access to culture, especially literature, thus allowing participants to form part of literary life. Other projects which share this objective are [Grec-tubers](#) (in the theatrical sphere) or [Moving Cinema](#) (in the audiovisual one). Particularly noteworthy in this area are the [Mandarache](#) project or [Livet Bitch!](#), which seeks to strengthen the position and opportunities for young females in cultural life, as well as increasing the number of them taking part.

**3** Thirdly, **creativity** is also a key concept found in many of the projects, amongst them, those which seek stimulation of innovation and artistic creativity ([The Roundhouse](#)), the discovery of contemporary creative processes ([iN RESIDENCE](#)), transformation ([Versembrant](#)) or the lived experience of the creative process of a piece of work, from beginning to end, such as in the case of [Scomodo](#). In this way, many of the initiatives seek to inspire young people to give them the opportunity to create new visions and new options of what is possible ([The Roundhouse](#), [Young Muslim Writers Awards](#)).

## 1. OBJECTIUS

Also of note is the fact that there are many projects which have the specific **promotion of literature, writing and reading** in common. Notable examples are the project [Foment de lectura en llengua catalana per a joves lectors](#), the [Escritura en vivo](#) initiative - which aims to promote creative writing in an extremely original way - or [Literapolisbcn](#), which pursues the same objective whilst simultaneously seeking to provide a positive experience. It should also be noted that there are various projects which aim to remove the elitist element of literature and make it more informal (*Versebrant*, *First Literary Dates* or [The Hip-hop Shakespeare Company](#)). **4**

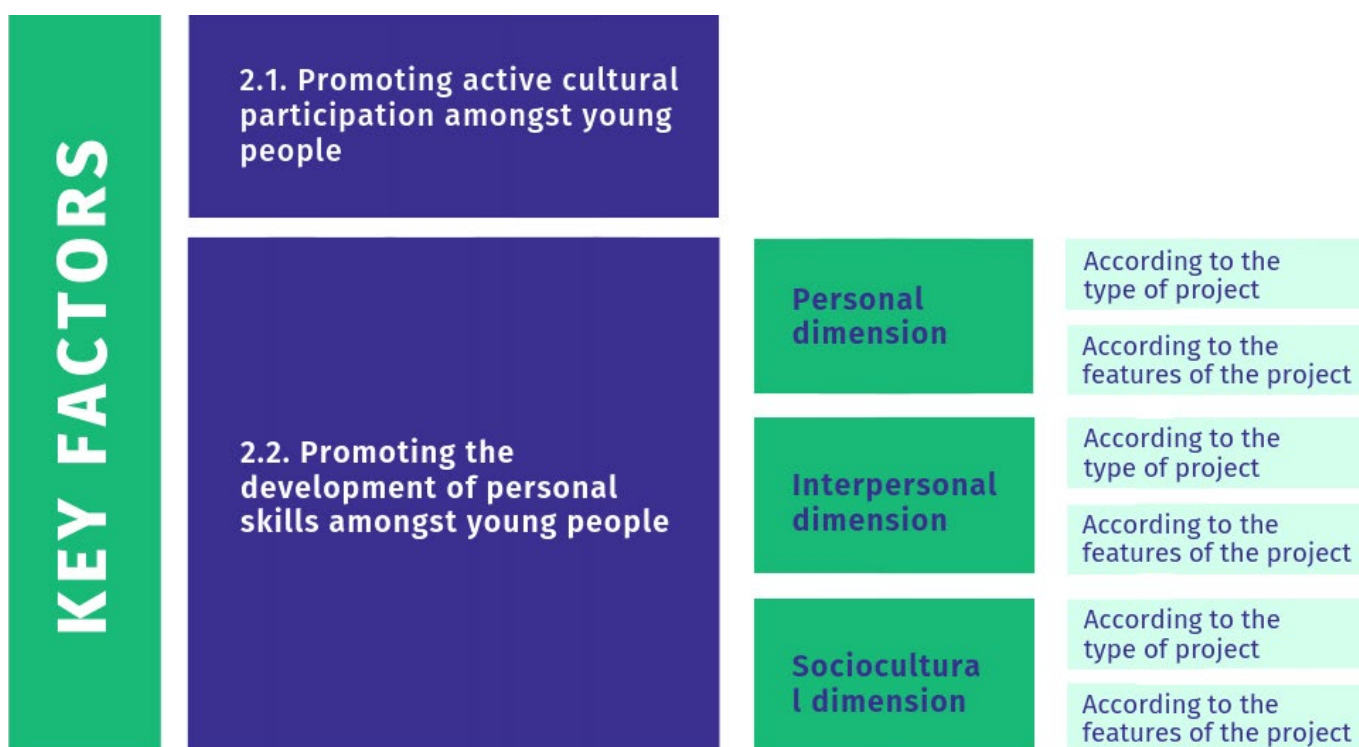
**5** Others, by contrast, promote **inter-disciplinarity**, meaning the relationship between diverse artforms, as is the case with [FLIC](#) (Festival de literatura i arts infantil i juvenil) or *The Hip-hop Shakespeare Company* project, which brings together hip-hop music and the work of Shakespeare.

Finally, it should be emphasised that many initiatives seek to **empower young people**, be it creatively by giving them the freedom to express themselves, or through their writing and communication skills (*Young Muslim Writers Award* or [Gulbenkian](#)). In this person-centred vision, for other projects it is highly important to recognise their concerns and empower their cultural needs (*First Literary Dates* or [Lava](#)), as well as giving a voice to young people and allowing them to take a central role in projects ([Young Company Writers](#)). **6**



## 2. KEY FACTORS

This section, divided into two sub-sections, forms the main body of the report. The first brings together the key elements of the 40 initiatives which impact on the **fomenting of young people's active cultural participation (2.1)**, whilst the second discusses the characteristics which facilitate the **development of their personal competencies and skills (2.2)**.



## 2.1. Promoting active cultural participation amongst young people

The key factors in this first area of analysis are structured into five main categories: having a person-centred approach (1), which thus presupposes empowerment (1.a) and self-management (1.b) as sub-themes; links (2), in which we find three sub-sections: the referent person (2.a), role switching (2.b) and common reflection (2.c); creation and the

processes of co-creation (3); the normalisation or means to 'de-eliticise' the initiatives in question (4); a final display or showcase (5); and new technology and social media (6).

**1** To begin, one of the principal factors is taking a **person-centred approach** to the young people involved in the projects: to find out their interests and recognise their concerns. First Literary Dates serves as an example, in which the reading options are extensive, in addition to including titles requested by the students. This characteristic is also

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## 2. KEY FACTORS \_ Promoting active cultural participation amongst young people

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found in projects involving music, as they have selected two musical languages which may be of greater relevance to young people, in the case of rap ([Versembrant](#)) and hip-hop ([The Hip-hop Shakespeare Company](#)). Finally, we also see this approach in initiatives which are the fruit of a specific social need, such as in the case of [Tomorrow is never a new day](#) or [The Poetry Project](#), which aims to help young refugees overcome feelings of alienation in their host country.

a. Closely related to the aforementioned, **empowerment** is also highly noteworthy. In the case of [Mandarache](#), for example, the power of decision making is given over to the young participants, who are jury members, thus promoting a sense of importance and responsibility. This is also an element in the [Premi de Literatura Protagonista Jove](#) and, albeit in a different format and with different ultimate goals, the [Young Ambassadors](#) and [Young Muslim Writers Awards](#) projects.

b. The final key elements in this sense is that of **self-management**: the independence and autonomy in management, closely related to motivation. Projects such as [Scomodo](#) or [Turfu les Éditions](#) make evident their relevance. For example, in the case of the former, in addition to the creation of a newspaper which requires a number of different roles undertaken in rotation, there are various related sub-projects arising from the participants' interests, such as the rehabilitation of abandoned buildings to host festivals. Equally, other projects which aren't 100% self-managed also contain elements of self-management or **decision-making**. One such example is [The](#)

[Roundhouse](#), which counts on the Youth Advisory Council, a youth group which assesses the entity in the decision-making process.



Roundhouse Young Advisory Board

2 The role played by **associations** is also notable, given that there are numerous projects which strengthen the links between different people. There are initiatives which favour contact between young people, as is the case of *Mandarache* or *First Literary Dates*, whilst others ensure it is possible to form a network between people with shared ideas, as in the case of *Tomorrow is never a new day*. This project empowers young writers from disadvantaged neighbourhoods in Nordic countries. Albeit with a different final objective, *The Poetry Project* initiative also links up people who may find themselves going through a difficult moment in their life.

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## 2. KEY FACTORS \_ Promoting active cultural participation amongst young people

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a. In this sense, we also find projects which find characteristics or factors within **people which can make them into points of reference** for young people to promote active cultural participation. For example, the [Letras y Fútbol](#) project in which members of Athletic Club de Bilbao commit to reading books chosen by members. Although different, the [Young People's Laureate](#) programme also involves the selection of a person with a specific characteristic - in this case a young poet - to inspire and encourage participation amongst young people in London. Another such example is that of the *Young Ambassadors* project, in which young people aged 15 to 17 are designated as ambassadors for a year, sharing their passion for reading and writing with their school and community.

b. **Role-reversal** is another important factor, given that it involves people taking on a role different to that which they are accustomed. As is the case with [iN RESiDENCE](#), this creates new ways of seeing oneself and of relating to others (this is also found in the interdisciplinary projects *Versembrant* and *The Hip Hop Shakespeare Company*). In the case of the former, the basic concepts of rap are taught, as well as rhythm and the literary resources to adapt the text to music, whilst in the case of the latter new works are created using the lyrical language of Shakespeare and hip-hop rhythms.

c. Finally, it should be highlighted that many projects exist which encourage **communal reflection**, in which participants can feel free to express themselves in workshops and debates or in conversational spaces with varying degrees of guide. One exam-

ple of a defined and scheduled process is that of [DeBAT a BAT](#) in which young people are exposed to a series of questions which guide the analytical and comprehension process. The format of the workshops and debates encourage expression and the knowledge to express oneself in a participative way, as well as encouraging active listening and dialogue.



3 Thirdly, the **creative factor** must be noted. On the one hand, there are many **projects which encourage the creation of a piece of work**, be it individual or collective. Many of these projects count upon mentors who carry out support tasks throughout the process ([Young Company Writers](#), [Writing and Solidarity](#), [Livet Bitch!](#)) or preparatory workshops, with the objective of creating (literary) pieces as a result of personal reflection. On the other hand, we find the process of co-creation in which a group works in conjunction with an artist to carry out the full creative process to produce a piece of work. This is the case in [iN RESiDENCE](#), *Versembrant*, *The Hip Hop Shakespeare Company* and, to a lesser degree, [Moving Cinema](#) and [The Orwell Youth Prize](#). The benefits of both

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## 2. KEY FACTORS \_ Promoting active cultural participation amongst young people

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of these is that the student is highly involved and responsible for the entire process and the end result.

4 It is also relevant to highlight that another characteristic shared by the projects and experiences is that of the **normalisation** or “de-eliticism” (as explained by the project *Versebrant*) of literature, and making it more informal and relevant to the audience’s everyday experience. One such example is the *First Literary Dates* project, which promotes the idea that speaking about cultural issues be removed from the academic association which it has and become the kind of natural and informal conversation which takes place between adults. This idea is also present in the project’s selection of books as it includes books which are the students’ personal selections and which are not associated with academia. A further example is the *Mandarache* project, which creates a framework for destigmatising reading, as explained by A.Soler (coordinator of the *Mandarache Hache Prizes*), liberating it from the idea that it is for “geeks”.

5 A fifth key element is that of the **final showcase or celebration**. In the case of *First Literary Dates*, all the students convene on one day of the year, with the incentive of getting to know new people of their age and having a space of their own without, in this case, teachers, too close by. Another example of a final showcase or display is that which is as a result of a creative process, such as the initiatives in *iN RESiDENCE*, which culminate with the final showing of what participants have worked on.

a. In some projects, a way of incentivising participation is the possible **award of prizes**, such as [Literapolisbcn](#) which offers discounts and entry tickets to visit places related to the novels in question, or, in the case of the *Writing and Solidarity* project, awarding e-readers preloaded with contemporary novels.

6 Finally, to a lesser extent, a further factor shared by three initiatives is that of tools used on a daily basis by young people: **new technologies and social media**. The project [Searching for Nadia](#), for example, created an online debate space so that young people across Europe could share thoughts, whilst *Literapolisbcn* strengthens literature through gamified learning. Other initiatives which structure their project via online platforms are [Grectubers](#) o *Turfu les editions*.



## 2. KEY FACTORS \_ Promoting active cultural participation amongst young people

Table 1: Summary of key factors

FACTOR	EXPLANATION	EXAMPLES
<b>1. Person-centred approach</b>	See and recognise the young person's interests and concerns.	<i>First Literary Dates, Versembrant, The Hip-hop Shakespeare Company</i>
<b>1.a. Empowerment</b>	Concede decision-making power, to a greater or lesser extent, to participants.	<i>Mandarache, Premi de Literatura Protagonista Jove, Young Ambassadors, Young Muslim Writers Awards</i>
<b>1.b. Self-management</b>	Independence or autonomy in management, to a greater or lesser extent.	<i>Scomodo, Turfu les éditions</i>
<b>2. Associations</b>	Develop contact and links between young people.	<i>Proyecto Mandarache, First Literary Dates, Tomorrow is never a new day, The Poetry Project</i>
<b>2.a. Role models and referents</b>	A person who, due to specific characteristics, can encourage participation by young people.	<i>Letras y Fútbol, Young People's Laureate, Young Ambassadors</i>
<b>2.b. Role switching</b>	Taking on roles different to those which are usually played.	<i>En Residència, Versembrant, The Hip-hop Shakespeare Company</i>
<b>2.c. Group reflection</b>	Spaces where the participants are free to express themselves.	<i>DeBAT BAT</i>
<b>3. Creation and co-creation</b>	Experiencing a full creative process, either individually or as a collective, both with or without an artist in residence.	<i>En Residència, Versembrant, The Hip-hop Shakespeare Company and also Moving Cinema o The Orwell Youth Prize</i>
<b>4. Normalisation / "de-eliticism"</b>	Bringing literature closer to the everyday and making it enjoy a more natural and fluid position.	<i>First Literary Dates, Proyecto Mandarache</i>
<b>5. Final display or celebration</b>	A special space as the culmination of a process, both including the display of created works and not.	<i>First Literary Dates, En Residència</i>
<b>5.a. Prizes</b>	Incentives, rewards or distinctions awarded if certain objectives are achieved.	<i>Literapolisbcn, Writing and Solidarity</i>
<b>6. New technology and social media</b>	Use of digital spaces amongst young people.	<i>Searching for Nadia, Literapolisbcn, Grectubers, Turfu les éditions</i>

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### 2.2. Promoting the development of personal skills amongst young people

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In this second subsection, the key factors in the initiatives will be analysed as regards the development of personal skills, in three dimensions: the personal, with reference to the individual; the interpersonal, with reference to the relationships between an individual and their surroundings; and the sociocultural, with regards to the reality surrounding us, its analysis and how we relate to it. Subsequently, each element is divided into, on the one hand, the aspects which are related to the projects' typology and, on the other, into characteristics which transversally derive from the different typologies of initiatives.

#### Personal dimension

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##### According to the type of project:

**1 Creative and co-creative process**, in conjunction with an artist ([FLIC](#), [IN RESIDENCE](#)), promote the idea of young people experiencing the full cycle of a creative process to stimulate their creativity and innovation, create new pieces and work reflectively, analysing their environment. Going through such a process encourages role reversal in a way which strengthens a multitude of skills according to the point in question in the process, such as using technology when editing a video.

**2 Reading workshops**, in a more traditional sense, encourage listening and conversa-

tional skills, as well as reading comprehension and oral expression.

**3 Writing workshops**, whilst present to a greater or lesser extent in certain initiatives according to their format, are principally found in reading comprehension, oral and written expression and creativity. This fosters confidence, imagination, leadership and collaboration (as it happens in [The Roundhouse](#) initiative). Many projects also strengthen critical thinking, such as [Writing and Solidarity - A dialogue of generations](#) - which puts a great deal of emphasis on analysis and reflection on social inequalities and those from less privileged backgrounds - or [The Orwell Youth Prize](#) project, which also includes mentoring and debating workshops, helping to increase self-confidence and assuredness when writing.

In this sense, other projects use writing to try to have a specific impact through empowerment. For example, the [Tomorrow is never a new day](#) project gives young writers from deprived areas in Nordic countries the tools to share their experiences. Another example is the [Young Muslim Writers Awards](#), which seeks to improve infant literacy and creative writing, in addition to empowerment.

**4 Live and improvised artistic projects**, such as [Escritura en vivo](#), both promote reading and written expression in an original way, and encourage improvisation, rapid adaptation to changing contexts (due to the different and dynamic tests) and the ability to speak in public.

## 2. KEY FACTORS \_ Promoting the development of personal skills amongst young people

### According to the features of the project:

**1** There are a great number of incidences of **interdisciplinarity** in different personal skills. On the one hand, taking as an example [Versembrant](#) or [The Hip-hop Shakespeare Company](#), in addition to specifically learning about the field of literature (through working on phonetics or meter, as well as word play, alliteration, or metonymy) they promote a critical analysis of our context at the point of creating a text, something which promotes a reflective and analytical consciousness.

Also of note is the linking of interdisciplinary projects with stimulating creativity, in fields as varied as writing, music or visual arts, as it creates new worlds, rhymes or music. In the same vein, these initiatives promote personal expression and allow the exploration of each individual's motivations. A final noteworthy element is empowerment, given that unlocking different artistic and creative aptitudes fosters self-confidence.

**2** **Organising events**, such as the final event of [First Literary Dates](#), promotes organisation and entrepreneurial skills. In the case of this initiative specifically, at the beginning of the school year students share out the tasks (as reporters, moderators or evaluators) for the final event and receive training on how to encourage participation. Another example is the [KulturCrew](#) project where a variety of skills can be developed according to the assigned role: oral expression when making presentations as a host; technical light and sound skills; and organisation skills, when hosting an artist.



**3** **Freedom at the point of choosing or developing an activity** - a feature shared by many projects - fosters creativity and the empowerment of the person involved. An example of this is the [Grectubers](#) project, in which young people are both responsible for the full creative process and decide if they want to talk about the theme or interview the actors of a YouTube video.

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## 2. KEY FACTORS \_ Promoting the development of personal skills amongst young people

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In addition, it should be noted that all of the aforementioned processes encourage imagination - by which we understand the creation of new imagined possibilities - something which allows us to conceive of new realities which we may not have previously considered. An example of this is the *Young Muslim Writers Awards* initiative, which offers new experiences, such as workshops or competitions, with the aim of creating new imagined spaces and raising the aspirations and ambitions of young Muslims.



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### Interpersonal dimension

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#### According to the type of project:

**1** The **co-creative process** fosters empathy as taking on different roles allows a person to move outside of the habitual, to see ourselves in a different way, and put ourselves in another's place. Simultaneously, creati-

ve projects which use a mentor figure also encourage active interaction between different people. One such example is [The Poetry Project](#), where young refugees aged between 14 and 18 years of age meet up regularly with young people from, in this case, Germany, to be taught the language and, through written (poetical) expression, are helped to overcome feelings of isolation.

#### According to the features of the project:

**1 Teamwork**, a feature found in many projects (*Escritura en vivo* or [Premi de Literatura Protagonista Jove](#)), encourages listening to others, conversational skills and oral expression skills. It also fosters the recognition of work done by others. Along these lines, projects which create a new community, such as in the [Mandarache](#) project, cultivate the creation of a positive self image, both as an individual and as a group. Furthermore, they foster empowerment, at both an individual and group level, as those involved are responsible for decision making throughout the project, in addition to being its protagonists. Finally, it should be noted that cooperation and group cohesion can also be cultivated through **interdisciplinary initiatives**, as in the case of *IN RESIDENCE*, in which new connections are established with the colleagues of the artist in residence.

**2 Self-management**, found in projects such as [Scomodo](#) or [Turfu les Éditions](#), foment a multitude of skills, as the participants, through a rotation system, carry out various tasks. This also encourages group cohesion,

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## 2. KEY FACTORS \_ Promoting the development of personal skills amongst young people

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collaboration and complementarity, in addition to reinforcing a positive self image and providing the option to pursue the groups' personal motivations. In addition, it is an empowerment which is absolute, as the participants are in charge of the entire process.

Finally, it should be mentioned that other projects, even if not self-managed, make use of a group of young people as a consultative body so that they might bring suggestions on the content and be involved in the project's decision-making and design ([Livet Bitch!](#), for example), which also impacts upon the same set of skills.

**3 Intergenerational work** is also advantageous for the interpersonal dimension, as evidenced by the *First Literary Dates* project in which college students work with high school students. A further example is the *Mandarache* project, which puts teachers and pupils on the same level. Furthermore, it changes their relationship as it takes place within an educational framework which, although, in formal education, is informal. On the other hand, the specialist - who can be a mentor or artist - also accommodates links between two worlds which, in theory, are unconnected (as in [Foment de lectura en llengua catalana per a joves lectors](#)) as well as establishing contact with people from diverse backgrounds and social realities.

**4 The showcase of a project or its participants** cultivates the creation of a community, respect, leadership and awareness, as seen in *First Literary Dates*, where photos

were posted all around the school of people reading. What is more, this is a task which the college and high school students took it upon themselves to do.

To conclude, through literature, in the words of Alberto Soler (coordinator of the *Mandarache Hache Prizes*), young people become agents of change and develop empathy through situating themselves in the protagonist's place or recognising the reality of those around them in what they read. Furthermore, globally, these projects promote the establishment of new relationships and networks, often with people who share their interests.



### Sociocultural dimension

#### According to the type of project:

**1** The **co-creative process** also fosters a new mean of relating to culture and to the specific field which is being worked in, as well as promoting the acquisition of a new language, a new way of understanding our environment and thus increasing our sensibility towards the reality which surrounds us.

#### According to the features of the project:

**1** **Analysis and reflection**, a feature found in many projects (such as [Moving Cinema](#) which works on scripts and cinematic style) contribute to the development of critical thinking and stimulate a greater level of sensitivity through getting to know different realities. The [DeBAT a BAT](#) project, for example, through colours, forms, scent and other highly creative resources, foments experimentation and a vision of the world in a different way, causing different reactions.

**2** The **collaboration of different agents**, as is the case in *Mandarache*, fosters the project's participants' capacity to participate actively in cultural life, in this case in the city of Cartagena, and critical thought. Living through new experiences provokes engagement with new ideas and the development of opinions and criteria, participating in cultural life through reading. Finally, group work - or being accompanied as a participant in a new process - contributes to the development of a feeling of belonging to a group.



**3** The **final showcases or displays** of the initiatives, as in the case of *Mandarache*, *First Literary Dates* or *iN RESiDENCE*, promote the active participation of all participants, public oral and/or artistic expression as well as being done in conjunction with other people and with referent people related to project in attendance.

The team of [Det Fria Ordets Hus](#), which carries out workshops, materials and school projects to promote dialogue, writing and debate, serves as an example. They believe they work on democratic skills: in other words, the ability to communicate, to think critically and analytically, to focus and reflect. More specifically, the ability to unite the past and present together with the ability to interpret, explore and explain history.

## 2. KEY FACTORS \_ Promoting the development of personal skills amongst young people

Table 2: Summary of key factors

		FACTOR	AREA OF SKILL
PERSONAL DIMENSION	According to the type of project	Creative and co-creative process	Creativity and innovation, as well as analysis and reflection.
		Reading workshop	Reading comprehension and oral expression, in addition to listening and conversational skills.
		Writing workshop	Reading comprehension and oral and written expression as well as creativity, critical thinking and empowerment.
		Live arts and improvised projects.	Improvisation, rapid adaptation to changing contexts and the ability to speak in public.
	According to the features of the project	Interdisciplinarity	Literary field, in addition to critical analysis, personal expression and empowerment.
		Event organising	Organisational and entrepreneurial, as well as oral expression and specific technical skills.
		Freedom when choosing or developing an activity	Creativity and empowerment.
INTERPERSONAL DIMENSION	According to the type of project	Co-creative process	Empathy and active interaction with different people.
	According to the features of the project	Teamwork	Listening to others, conversational skills and oral expression in addition to recognition of the work carried out, empowerment and group cohesion and co-operation.
		Self-management	Due to the rotation of tasks, highly varied. Concurrently,, teamwork/collaborative work and, its complement, empowerment.
		Intergenerational work/Work with a specialist	Active interaction with different people and role-switching (new ways of interacting).
		Display or showcase by the participants	Work as a community, as well as respect for and management of leadership.
SOCIOCULTURAL DIMENSION	According to the type of project	Co-creative process	New relationships with culture and the acquisition of a new language and vocabulary.
	According to the features of the project	Analysis and reflection	Critical thinking and stimulating a greater level of sensitivity.
		Collaboration of different agents	Active participation in own cultural life and the development of a feeling of belonging. Also, critical thinking.
		Final display or celebration	Active participation of all participants and public oral/artistic expression.

### 3. BIBLIOGRAPHY

The bibliography has been sorted according to the countries where the projects analyzed are based.

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