



Stakeholders needs re-assessment report

PROJECT CONSORTIUM
February 2025



Co-funded by
the European Union

The document has been prepared within the framework of the Erasmus+ Project CivicArt: Capacity-Building for Art-Based Civic Education (101184018 – CivicArt – ERASMUS-YOUTH-2024-CB)

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Introduction

Why this report

This report aims to provide an updated assessment of the needs, preferences, and challenges faced by youth workers in civic education through art as a medium in Ukraine and Georgia, with a particular focus on engaging young people. The analysis will highlight the role of activism in promoting civic engagement and youth activism, providing a comprehensive understanding of its potential impact in both national and local contexts.

The report will serve as a roadmap for the project's activities, offering a structured approach to exploring best practices, training opportunities, and networking activities. It will also support the dissemination of project outputs and ensure quality assurance based on the needs of stakeholders, including youth workers, activists, and educators. Furthermore, the report will contribute to the ongoing dialogue on the role of activism and art-based civic education in fostering social change, democracy, and active citizenship, aligning with the broader objectives of the project.

The findings of this research are expected to play a key role in further developing the CivicArt Alliance network. By clarifying topics and identifying the most appropriate practices, the research will contribute to building new partnerships that can support the implementation of joint initiatives, aiming to expand the reach and impact of art-based civic education through activism. Additionally, the results will lay the foundation for the preparation of gathering best practices in activism, and developing recommendations for creating methodological materials that will support the advancement of activism and civic education through art in Europe. This process will also include building a framework for engaging local stakeholders, such as municipal governments, educational institutions, and NGOs, to ensure the sustainability of the network.

This needs re-assessment was conducted by the CivicArt Research Group during January–February 2025.

Structure of the Report

The report is organized into several sections that provide a comprehensive overview of the needs assessment related to civic education through activism in Ukraine and Georgia, focusing on the stakeholders' needs and practices of activism and art-based civic education.

The first section introduces the purpose and scope of the report. It provides the context for the study and clarifies the report background, as well as provides the project overview.

The Methodology section explains the research approach used to gather data for the report, detailing the goals and objectives, data collection processes, methods, tools, and sample. It also includes description of the limitations of the study and ethical considerations involved.

The Preliminary desk review section examines secondary data relevant to civic education and youth engagement in Ukraine and Georgia. It provides an overview of the current political situation in both countries, as well as its implications for civic education, activism, and the project's development. It also explores the state of civic education in both countries, identifying gaps and opportunities and concludes by summarizing these findings and

underscoring the need for comprehensive civic education to empower youth in both Ukraine and Georgia.

The Main findings section presents the key results from the needs assessment, offering a comprehensive overview of the challenges and opportunities faced by youth workers and activists in Ukraine and Georgia regarding civic education through activism. It explores respondents' experiences, identifying gaps in their skills and involvement in art-based civic education. The section also highlights the most relevant topics for youth engagement, and examines the most needed activism practices, focusing on methods that can effectively engage youth and drive social change. Finally, it presents the preferred formats for local actions, and possible benefits of the CivicArt Alliance network from the respondents' point of view.

The last section provides a summary of the key conclusions drawn from the research findings, and key recommendations for the project, focusing on the implementation of interventions based on stakeholder needs.

The survey form is presented in the Annex.

Project overview

The CivicArt project is designed to enhance the capacity of youth organizations in Ukraine and Georgia to deliver high-quality, innovative, and artistically enriched civic education activities for young people. This initiative integrates art-based methodologies into civic education, fostering active citizenship and democratic engagement. The project will employ European best practices, drawing on the experience and expertise of European partners from Germany and Spain, to create an impactful educational experience, both online and offline. These practices will be adapted to the local contexts of Ukraine and Georgia, ensuring that the educational tools are relevant and effective for the target groups. The project will aim to reach a diverse group of young people, youth workers, artists and educators, promoting intercultural exchange and collaboration across borders.

The core objectives of the CivicArt project are as follows:

1. To enrich methodologies for non-formal civic education through the integration of artistic practices.
2. To enhance the competencies of 26 youth workers from Ukraine and Georgia in using art as an educational tool for civic education.
3. To foster cooperation among youth NGOs, artistic unions, and formal education institutions, promoting cross-sectoral collaboration.
4. To expand the networks of partner organizations, facilitating international cooperation and exchange of best practices.
5. To ensure the multiplier effect of project activities, reaching at least 5,000 stakeholders across various sectors through the dissemination of innovative educational materials.

The project is structured into three distinct stages:

1. Stage 1 (WP2): This stage focuses on analyzing and adjusting European best practices for civic education through art to suit the Ukrainian and Georgian contexts. It includes assessing the current gaps in youth work related to civic education and exploring innovative approaches to art-based civic engagement. The stage culminates in the creation of the Collection of Best Practices in CivicArt and will be the base for development of a Methodology Guide and training course for youth workers in the next stage.
2. Stage 2 (WP3): In this stage, the capacity of all partners will be strengthened to develop and use modern, non-formal educational tools for civic education. Based on the Collection of Best Practices from Stage 1, partners will collaboratively create the Methodology Guide on Civic Education through Art, which will then be used in a training course for youth workers. This stage ensures that the partners are equipped with the tools to apply innovative art-based practices in their educational activities.
3. Stage 3 (WP4): This stage strengthens the ability of youth workers in Ukraine and Georgia to engage stakeholders in civic education activities. It includes the implementation of local, artistically enriched civic education activities, supported by a social media campaign. A key component of this stage is the creation of the CivicArt Alliance network, bringing together youth workers, artists, and educators to ensure the sustainability of the project outcomes and to foster ongoing international cooperation and knowledge sharing. The stage will also ensure the dissemination of the project's outcomes, reaching at least 5,000 stakeholders across different sectors.

In addition to these stages, the project maintains a strong communication and dissemination strategy. This includes producing four videos promoting activism and civic education and ensuring the accessibility of all materials via Creative Commons licenses. Translations of the project deliverables into multiple languages (Ukrainian, Georgian, German, and Spanish) will ensure the wide-reaching impact of the project.

Methodology

Goal and objectives

The main goal of this research is to update the information on civic education activities using art as a medium in Ukraine and Georgia, with a focus on assessing the needs, preferences, and challenges faced by youth workers in engaging young people. The research also aims to recognize the strengths of the existing activism and civic education practices, as well as the challenges and gaps identified by participants to evaluate the current state of activism initiatives in both countries and identify areas that need improvement. This stakeholder needs re-assessment to serve as a preparatory activity before the study visit, the collection of best activism practices, the development of a methodology guide, and the strengthening of the CivicArt Alliance network.

Specific tasks and subtasks of the research include the following:

1. Assess existing practices and identify areas for innovation:
 - 1.1. Evaluate the artistic practices currently being used by youth workers and activists.
 - 1.2. Identify the most effective activism practices that can be adapted and applied in Ukraine and Georgia, based on the survey responses regarding participants' experiences and preferences.
 - 1.3. Examine which artistic media participants are most engaged with to better tailor future educational programs.
 - 1.4. Evaluate which existing local initiatives or activism practices have the potential to be scaled or expanded in other communities.
2. Identify relevant topics for further project activities:
 - 2.1. Determine which civic education topics need to be emphasized within the context of activism, based on the most relevant themes for local communities
 - 2.2. Identify potential new themes in civic education and activism.
3. Collect learning needs that should be faced during the development of training and methodology resources:
 - 3.1. Assess the current competencies of youth workers and activists, focusing on areas where they feel less confident or lack practical experience.
 - 3.2. Examine the knowledge gaps related to integrating art with activism.
 - 3.3. Analyze a competence gap when integrating art with activism and civic education, as well as identify training needs related to these gaps.
4. Explore the most suitable ways to integrate activism practices into local initiatives:
 - 4.1. Explore how the selected activism practices can be integrated into local youth work and activism initiatives.
 - 4.2. Discover practical methods for combining art and activism that are used or may be used by target groups in Ukraine and Georgia.
 - 4.3. Investigate the best formats for local events to enhance community involvement and social impact.
5. Get insides and collect expectations regarding establishing CivicArt Alliance Network:
 - 5.1. Outline how the network could support the development of long-term partnerships, international cooperation, and cultural exchange.
 - 5.2. Identify potential funding sources and sustainability strategies for the network.

Data Collection

Methods

This research utilized a structured survey questionnaire supplemented by individual interview, as well as social media and document analysis to ensure comprehensive insights into the needs and experiences of stakeholders regarding the integration of art into civic education.

The survey questionnaire was the main tool to gather quantitative data about the artistic practices used by stakeholders, their needs, and their experiences in the field of activism. The questionnaire was designed to capture a broad range of information, including the types of art forms participants engage with (such as theater, photography, digital media), their experience with civic education through art, and their preferences regarding training topics. The survey also included questions about barriers and challenges faced in incorporating art into civic education programs. This method allowed for the collection of standardized data that could be easily analysed across participants. Individual interviews were conducted to validate data and gain a deeper understanding of stakeholders' experiences and needs. They formed the basis for conclusion and recommendations sections.

The study covers two countries: Ukraine and Georgia.

In Ukraine, the Google Form was shared within the network of partners associated with Resonance, as well as posted on various social media platforms to ensure broad outreach and participation. This method helped to reach a diverse audience of youth workers, activists, and artists across different regions of the country.

In Georgia, the survey was only distributed through direct channels and was not posted on social media. This decision was made due to the current political situation, where civil society activists, especially those engaging in political or social activism, are at risk of persecution. As a result, to ensure the safety of participants and avoid potential threats to their security, the survey was distributed through trusted networks rather than publicly available platforms.

Sample

A total of 54 respondents were surveyed as part of this research. This includes responses from both Ukraine and Georgia, gathered through the Google Form.

Participants were selected intentionally but invited to participate in the survey based on their involvement in youth work, activism, or artistic practices that intersect with civic education. The study targeted a diverse group, including:

- Youth workers engaged in educational and social activities with young people.
- Activists who use art as a tool for social change and civic engagement.
- Artists who incorporate civic education themes in their artistic practices.
- Participants from relevant organizations that focus on civic engagement, activism, or social justice.

Table 1. Respondents' profile

	Ukraine	Georgia	Total
Artist	7	9	16
Representative of a youth organization	2	10	12
Educator	9	2	11
Youth worker	4	4	8
Artivist	2	5	7
Activist	6	15	21
Other	4	6	10
TOTAL	34	20	54

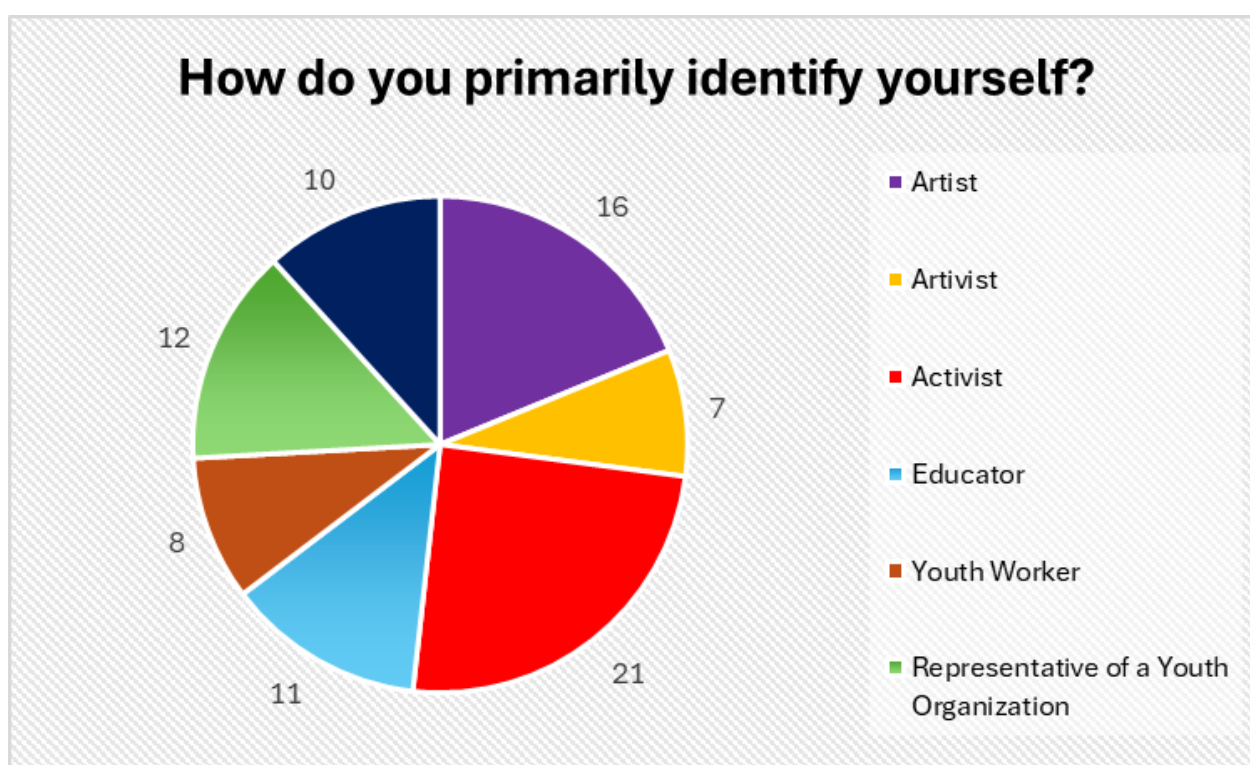


Figure 1. Respondents' self-identification

Among “Other” there were 2 representatives of self-government, 1 representative of NGO, 2 culture operators, 1 freelance creator, 1 representative of the community centre, 1 designer, 1 did not specified.

Professional background and organizational affiliation were not obligatory questions and were collected on a voluntary basis only. The goal was to gather insights from individuals

actively involved in the integration of art and activism within the context of civic education regardless of their involvement in institutions.

Tools

The primary tool used was a structured Google Form (Annex 1). The form included a variety of question types, including both closed and open-ended questions. Closed questions were used to gather specific, quantifiable data about participants' demographic information, artistic practices, and experiences with civic education through art. Open-ended questions allowed participants to share more detailed insights into their challenges, needs, and expectations regarding the integration of art into civic education. The form covered several key topics, including:

- Artistic practices used by participants.
- Experience with activism and its role in civic education.
- Learning needs and preferences for further learning in activism and art-based civic education.
- Barriers and challenges in incorporating art into civic education programs.

Limitations of the study

This research, while comprehensive, is subject to several limitations that should be considered when interpreting the findings. First, the data collected in this study was drawn from a limited number of respondents, and therefore, the findings may not be fully representative of the broader population of youth workers, activists, and artists involved in activism and civic education. The sample size is particularly limited in Georgia, where the survey was distributed more cautiously due to security concerns. The results from both countries may also reflect regional differences, as the study primarily targeted individuals within specific networks and organizations.

Second, there is a potential for subjectivity in the responses given by participants. Since the research included both closed and open-ended questions, the interpretation of the questions by respondents may have varied, influencing the way answers were provided. The open-ended responses, in particular, are susceptible to personal biases and perspectives, which may affect the overall analysis. This subjectivity can impact the consistency and reliability of the data, especially in understanding the nuanced challenges and needs faced by participants.

Lastly, it is important to note that this study is not a sociological research project. As such, sociological methods for sample selection and data processing were not applied. The study does not follow rigorous sociological sampling techniques or statistical analyses, and as a result, the findings cannot be generalized to the broader population. The purpose of this study was to gather insights into the specific needs and challenges of those involved in activism and art-based civic education, rather than to conduct a comprehensive sociological analysis of the entire population.

Despite these limitations, the study provides valuable insights into the needs and challenges faced by stakeholders within the partner organizations. These findings can be considered as a representative model of the needs within the specific context of these organizations and

their networks. While the sample size may not be fully representative of the broader context, the data gathered offers a strong indication of the key challenges, priorities, and competencies required by youth workers, activists, and artists engaged in activism and civic education.

Furthermore, the research highlights the potential for addressing these needs and gaps within the partner organizations, which can serve as a model for similar initiatives in other regions or contexts. By focusing on the stakeholders within these networks, the study helps to identify concrete areas for improvement and development that can be applied to enhance the effectiveness of activism in civic education, both within the current partner organizations and in future projects. This analysis, therefore, provides a foundation for ongoing efforts to build capacity, share best practices, and strengthen partnerships in the field of activism, art-based civic education and civic engagement of young people.

Ethical considerations

This research adhered to ethical principles to ensure the protection of respondents' rights and confidentiality throughout the data collection process.

All data collected from respondents was handled with the utmost confidentiality. The survey responses were stored securely, and personal identifiers were not linked to the data, ensuring that individual responses could not be traced back to specific respondents. This confidentiality was clearly communicated, and steps were taken to protect their privacy throughout the study.

Participation in the research was entirely voluntary. Respondents were informed that they could choose not to complete the Google Form at any time, and their decision to participate or withdraw would not affect any other aspect of the study. There was no coercion, and respondents were encouraged to share their experiences and views openly, knowing that their involvement was voluntary and without any obligation.

Before completing the survey, participants were provided with clear information about the nature of the research and how their data would be used. They were asked to provide informed consent, meaning that they understood the purpose of the study, the scope of the questions, and the potential impact of their participation. Participants were specifically informed about how their information would be handled and that it would be used solely for the purposes of the research.

Preliminary desk review

Introduction

A preliminary needs assessment was conducted at the project preparation stage and was updated during the needs re-assessment phase.

Civil society continues to be a fundamental element of Ukrainian and Georgian democracy, playing a crucial role in the resilience of both nations, especially in response to the ongoing Russian aggression. Volunteer movements and informal civil society groups, which emerged at the onset of the war in Ukraine, "often act as the backbone of humanitarian action across

the country" (European Commission, 2023). However, these movements often lack the structure or clear vision needed to contribute significantly to broader societal resilience, particularly in fostering youth engagement and resilience. This limitation is especially significant, as many of these groups struggle to see how they can play an integral role in the long-term rebuilding of society, including strengthening youth engagement through education.

Citizenship education has become an education policy priority at the EU level (European Parliament, 2023). However, it is common in many countries that specific gaps in youth work and civic education include limited opportunities for sustained engagement in post-training civic activities, leading to a drop in youth involvement (CoLab, 2023). Similarly, both in Ukraine and Georgia, traditional approaches frequently fail to engage youth effectively, lacking long-term participatory methods and practical, hands-on experiences. Additionally, limited cross-sectoral collaboration between educational institutions, NGOs, and cultural sectors is an issue that reduces the richness and diversity of civic education experiences.

At the same time, there is a rise in artistic activity centred around civic issues in Europe. A combination of art and activism (commonly known as "artivism") often is used to express opinion, cultivate awareness, and motivate change in society. Artists, known for their innovative and often rebellious nature, play a crucial role in reflecting societal concerns through their artwork. It is considered as a pathway to cultivate democratic values and meaningful participation among young people, as well as an important measure for post-conflict reconstruction efforts. Coupled with artistic practices, civic education could offer a multifaceted approach to address the challenges faced by young people with fewer opportunities both in Ukraine and Georgia. Visual arts, music, storytelling could serve as powerful tools for healing and resilience-building, enabling youth to develop a participatory attitudes and sense of belonging within their communities.

Civic engagement and youth in Ukraine during the war

The European Commission's report highlights the increasing civic engagement of Ukrainian youth, with participation in societal rebuilding efforts rising from 6% to 37% during the conflict. This demonstrates a growing potential for youth involvement in both civic and political spheres, reinforcing the case for enhancing civic education in the country. There is a clear recognition of the importance of integrating comprehensive civic education into Ukraine's national recovery efforts (European Commission, 2023).

Furthermore, the full-scale invasion of Ukraine has spurred significant youth engagement in volunteering and community-driven activities. Approximately 30% of young people participated in volunteer work for the first time, compared to only 6% in 2021. The motivation for volunteering was primarily driven by a personal desire to help (43%), with family and friends also playing a key role in encouraging participation (27%). This shift underscores the resilience of Ukrainian youth, who are increasingly taking on civic responsibilities. This increased engagement is essential for rebuilding communities and reinforcing democratic values through active participation in recovery efforts (UNDP, 2023).

While 72% of young people in Ukraine expressed a willingness to contribute to community recovery, only 1% were actively involved. Barriers to participation include insufficient representation in governmental bodies, a lack of accessible tools for civic participation, and bureaucratic obstacles. These findings reveal a disconnect between the youth's desire to contribute and their actual involvement, highlighting the need for more structured and accessible channels for youth engagement in post-war reconstruction (UNDP, 2023).

Youth participation in formal political processes remains low, with 70% of respondents not involved in any civil society activities in the past year. Despite increased volunteering, youth political and civic engagement faces significant challenges, such as a lack of influence in decision-making and limited opportunities for meaningful participation. To boost youth involvement, the report suggests creating youth-driven projects, providing financial support for these initiatives, and promoting youth participation in both local and national decision-making processes (UNDP, 2023).

Civic education and youth engagement in Georgia

Based on the findings from the Youth Study of Georgia (Friedrich Ebert Stiftung, 2023), civic education for youth remains an important but underdeveloped area. Despite the low levels of active youth participation in formal political processes, such as elections and volunteering for political causes, there is a general interest among Georgian youth in democracy, with a clear understanding of freedom and human rights as core democratic values. However, the study shows that only 17% of young people are actively engaged in political functions or social activism, highlighting a gap in political education and participation. Many young people lack sufficient knowledge of political ideologies, with difficulties in understanding the left-right political spectrum. This suggests a need for deeper civic education that could help bridge this gap, providing youth with the tools to critically engage with democratic processes. Additionally, the lack of engagement in civic activities is exacerbated by limited opportunities to actively contribute to political discourse or resolve community issues, even though many young people express a desire to engage more with their communities (Friedrich Ebert Stiftung, 2023).

The focus group in Georgia revealed that many young people view their education as inadequate for preparing them for both the labour market and political participation. While a majority report satisfaction with the quality of education, they also acknowledge the gap in education related to social and civic responsibilities, further highlighting the need for a stronger, more comprehensive approach to civic education. The development of youth-oriented education programs that encourage participation in democratic processes and community initiatives could enhance youth engagement and provide better opportunities for political involvement (Friedrich Ebert Stiftung, 2023).

Political climate in Georgia: new challenges

In comparison with the time of preparing the project proposal, the political situation in Georgia has changed significantly. Starting from October 2024, protests in Georgia erupted after the ruling party announced the suspension of the country's EU integration process until 2028. This decision was made against the backdrop of high levels of trust among Georgians in the European Union, which led to mass protests across the country. Demonstrators expressed dissatisfaction with the country's abandonment of its European course, which had been a key direction of development since the Rose Revolution.

In response to the protest movement, a significant portion of Georgia's cultural and artistic community joined the protests, expressing solidarity with the participants and actively supporting their demands for European integration and democracy. Georgian artists, including painters, actors, musicians, and writers, used their creative resources to draw

attention to the importance of supporting European values and democratic processes in the country.

International artists and cultural figures also expressed their support through public statements, performances, and solidarity actions. They called for an immediate end to the violence and repression against protesters and journalists and emphasized the importance of the right to peaceful assembly and freedom of expression. Georgian artists and activists became not only the voice of protest but also a symbol of the struggle for democratic values amid repression and political pressure.

The current political situation in Georgia, particularly the protests surrounding the suspension of EU integration, has led to an increase in activist practices among Georgian artists. Many artists have used their work as a means of showing solidarity with the protesters, integrating art into their civic engagement and aligning with the demands of the public for democratic reforms and European integration. This has resulted in a surge of artistic expressions that not only challenge the political status quo but also advocate for social change, further strengthening the role of art in civic activism.

On the other hand, this political climate has also heightened security risks for those involved in protest movements, including artists. The Georgian government has taken repressive actions, including arresting protesters and activists, and the increased crackdown on dissent has created a more dangerous environment for those publicly displaying their opposition. As a result, artists who wish to express their political views or support the protests through their work face heightened risks, including arrest, harassment, or other forms of repression.

Conclusion

In Ukraine, the increasing levels of youth civic engagement, particularly in volunteerism and community-driven activities, reflect a growing potential for youth to contribute to both civic and political spheres. While the willingness of youth to contribute to societal recovery is evident, barriers such as insufficient representation in governmental bodies and a lack of accessible channels for engagement remain significant obstacles. These gaps underline the importance of integrating comprehensive civic education into Ukraine's national recovery efforts to enable youth to better participate in rebuilding processes.

The increasing political and civic engagement of Ukrainian youth during the war highlights the evolving role of civic education in shaping future generations of active citizens. The war has accelerated the need for initiatives that foster a deeper understanding of democracy, human rights, and civic duties, ensuring that young people are equipped to advocate for social change and engage meaningfully in their country's political processes.

While there is a general interest in democracy among Georgian youth, current political processes in Georgia present a complex challenge for the project. While the increase in activist practices signifies a positive development in terms of youth engagement and the role of art in civic education, the risks to participants' safety must be taken into account. The project will need to consider how to support and protect individuals involved in art-based activism, ensuring that they can safely contribute to the movement without facing legal consequences or physical harm. This may require adapting strategies and providing alternative, secure avenues for participation.

Main findings

Respondents' experience

The practices used by respondents reflect a wide range of artistic fields that are actively applied in the area of civic education and activism through art. The respondents represented various levels of experience and came from different professional backgrounds, resulting in a diverse set of responses.

The most common practice mentioned by participants was exhibitions, cited by 23 respondents (approximately 42%), which highlights the significant popularity of this format as a tool for communication and the presentation of artistic projects. Closely following exhibitions, photography was mentioned by 22 respondents (41%), serving as a powerful tool for documenting events, emotions, and social processes. Expositions, frequently mentioned as well, ranked third with 12 mentions (22%). These practices are essential for organizing public events and exhibitions aimed at drawing attention to important societal issues.

Other frequently mentioned artistic practices include video art and digital media, with 18 respondents citing their use, where 5 respondents from Georgia indicated digital art. This indicates the growing role of new technologies in art, allowing for the creation of multimedia and interactive projects. Installations and performances were mentioned by 11 respondents each (20%), suggesting their importance in creating deep impressions and fostering direct interaction with the audience through physical presence and engagement.

Next in the list are theatre (11 respondents, 20%), creative writing and literary practices (11 respondents, 20%), and music (9 respondents, 17%). Theater remains a relevant tool for interacting with the audience and promoting social ideas, while literary practices and creative writing are actively used for storytelling on socially significant topics. Music continues to add emotional depth to activist and artistic events.

Equally noteworthy is the information from 11 respondents (20%) who indicated that they currently do not use any artistic practices but are interested in starting. This presents an opportunity to engage new participants who are eager to learn and develop their skills in art and activism.

Additionally, 4 respondents (7%) mentioned having experience in street art, demonstrating an interest in active art that has a direct impact on society. Less common practices included masterclasses, graphics, and painting, each of which was mentioned only once.

Regarding experience in the field of activism and/or civic education through art, the majority of respondents (72%) have experience in either civic education using artistic practices or activism, with a significant portion (31%) using both approaches. A smaller group (28%) has not yet engaged in either of these practices, highlighting potential for further inclusion in future initiatives.

- Yes, civic education using artistic practices: 14 respondents (26%)
- Yes, I use both practices: 17 respondents (31%)
- Yes, activism (creating content that highlights issues and demands change): 8 respondents (15%)
- No experience in either activism or civic education through art: 15 respondents (28%)

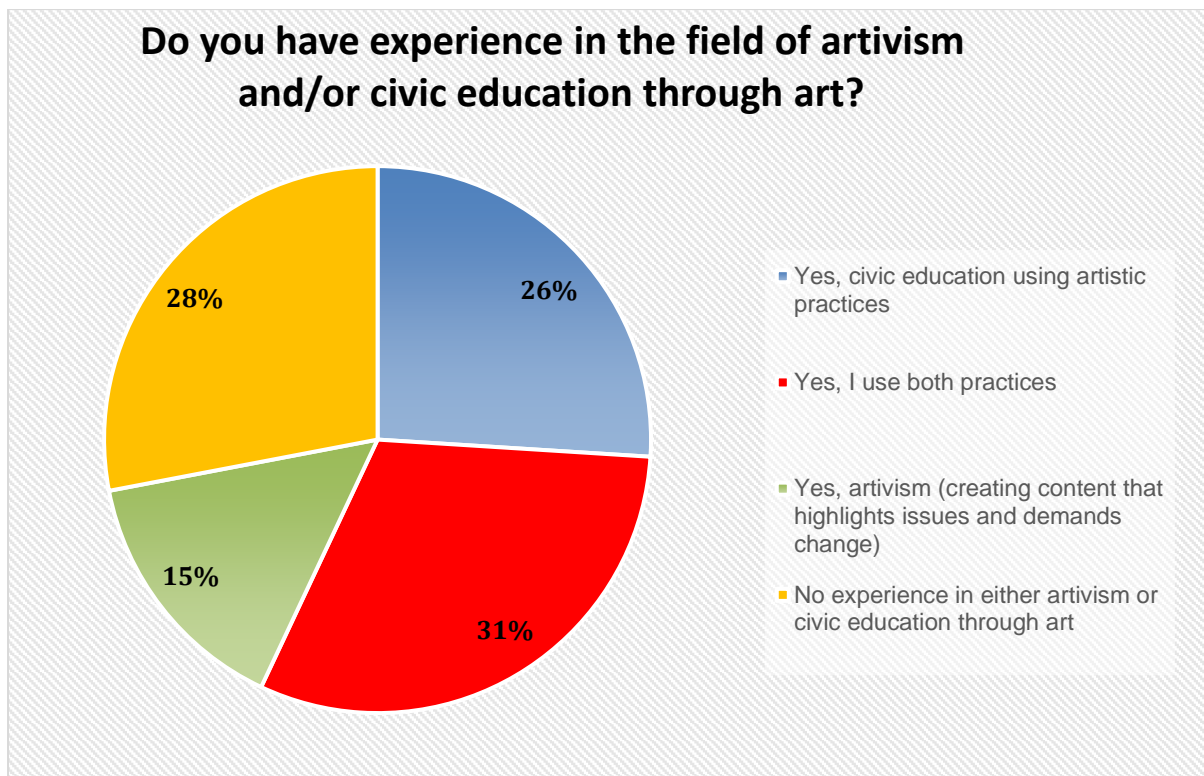


Figure 2. Respondents' experience in activism and/or civic education via art

Relevant topics

In response to the question about the most relevant topics for stakeholders' activities, human rights emerged as the most frequently mentioned topic, with 33 respondents (53%) identifying it as a priority. Youth civic engagement and democratic principles and values closely followed, with 31 (49%) and 26 (41%) respondents, respectively, emphasizing their relevance. These topics align with the initial project assumptions and should be explored in greater depth throughout the project, covering sub-topics such as fundamental freedoms, human rights values, youth participation, and democratic governance to foster a deeper understanding of civic engagement.

Media literacy and information security were highlighted by 21 respondents (33%), supporting the initial assumption that the ability to critically assess information and ensure data security is an essential aspect of civic education in the digital age.

Social justice and equality were significant for 19 respondents (30%), followed by ecological awareness and sustainable development, which were prioritized by 19 respondents (29%). Global issues and challenges were mentioned by 9 respondents (14%), indicating that while these topics remain relevant, they are of somewhat lesser priority. Similarly, gender equality (15 respondents, 24%) and political systems and processes (12 respondents, 19%) are important but rank lower in comparison to other topics.

On the other hand, protection of minority rights, identified by 7 respondents (11%), is a more niche but still significant area of focus within civic education.

Given this distribution, the project team may want to consider two possible approaches:

1. Developing a deeper understanding of the importance of these topics among stakeholders. This could involve incorporating ecological sustainability alongside social justice or emphasizing the global relevance of human rights and democratic values.
2. Alternatively, the project team might prioritize the topics that are most relevant to stakeholders, such as human rights, youth civic engagement, and democratic principles, ensuring that the project stays aligned with participants' key interests and needs.

Additionally, an increasing demand for mechanisms that support dialogue and help address conflicts at various levels of society is reflected in the importance of intercultural communication and tolerance, mentioned by 24 respondents (38%), and dialogue and conflict resolution, highlighted by 26 respondents (41%). These topics underscore the need for fostering understanding and respect among diverse social and cultural groups, essential for promoting peaceful communication and resolving societal conflicts.

Table 2. Most relevant topics

	Ukraine	Georgia	Total
Human rights	21	12	33
Youth civic engagement	19	12	31
Dialogue and conflict resolution	18	8	26
Democratic principles and values	17	9	26
Intercultural communication and tolerance	14	10	24
Media literacy and information security	16	5	21
Social justice and equality	12	7	19
Environment awareness and sustainable development	15	4	19
Social integration	9	9	18
Gender equality	7	8	15
Political systems and processes	6	6	12
Peacebuilding and conflict prevention	7	5	12
Anti-corruption education	8	2	10
Global issues and challenges	7	2	9
Protection of minority rights	3	4	7
Other: Historic memory	1	0	1

Learning needs

Based on the responses from participants, several key competencies were identified as lacking among youth workers when it comes to effectively integrating art and activism into civic education:

The most frequently mentioned competency was the ability to communicate meaningfully, with 31 respondents (approximately 47%) indicating that this skill is lacking. Following closely were skills in creating content that inspires action and strategies for engaging youth in activism, each mentioned by 25 respondents (38%).

Other competencies that were frequently identified include collaborating in teams (22 respondents, 33%), managing resources (20 respondents, 30%), and organizing and implementing art initiatives (24 respondents, 36%). There were also notable mentions of competencies related to intercultural sensitivity (19 respondents, 28%), networking and advocating (19 respondents, 28%), and collaboration with media (21 respondents, 31%), indicating a need for skills that help youth workers build partnerships, promote initiatives, and navigate cultural diversity in their work.

Lastly, some respondents highlighted the need for competencies in assessing and evaluating processes and projects (14 respondents, 21%), critical analysis of situations and identifying social issues (15 respondents, 23%), and coordination with local artists and/or educators (27 respondents, 41%).

The findings highlight the need for improved communication skills to engage youth and facilitate discussions around civic issues, while also suggesting that youth workers require further training in teamwork, resource management, and the practical aspects of implementing activism initiatives. Additionally, there is a clear need for tools and methods to assess the impact of initiatives, critically analyze social issues, and collaborate with artists and educators to strengthen their programs.

Table 3. Competence gap

	Ukraine	Georgia	Total
Communicate meaningfully	21	10	31
Coordination with local artists and/or educators	15	12	27
Creating content that inspires action	15	10	25
Strategies for engaging youth in activism	12	13	25
Organizing and implementing art initiatives	15	9	24
Collaborating in teams	13	9	22
Being civically engaged	9	12	21
Developing and implementing educational programs that combine art and activism	12	9	21

Collaboration with media to promote activist practices and social initiatives	11	10	21
Managing resources	12	8	20
Displaying intercultural sensitivity	11	8	19
Networking and advocating	10	9	19
Practical methods for combining art and activism as a tool for civic education	9	7	16
Skills for critical analysis of situations and identifying social issues	7	8	15
Assessing and evaluating processes and projects	7	7	14

Most needed activism practices

Based on the responses, the survey identifies several key activism practices that youth workers and activists are interested in learning more about to enhance their work in civic education through art.

Based on the responses, several activism practices for civic education emerged as areas where youth workers and activists expressed a desire to learn more:

The most frequently mentioned practice was art exhibitions with discussions on important societal issues, with 29 respondents (43%) indicating interest in this area. Closely following were performances and art installations, cited by 24 respondents (35%), and creating video or audio content on socially important topics, also mentioned by 24 respondents (35%). These practices demonstrate a strong interest in using visual and performance art to raise awareness and engage youth in meaningful discussions about societal issues.

Graphic design and visual arts for social change (24 respondents, 35%) and multimedia installations in public spaces (22 respondents, 32%) were also popular, reflecting a growing interest in combining art with technology to create immersive, impactful experiences that promote social change.

Other notable practices that respondents expressed interest in learning more about included using social media for activism (23 respondents, 34%) and digital art and interactive experiences (23 respondents, 34%). These practices highlight the increasing role of digital platforms and interactive art forms in activism, which can engage a wider audience and enable youth to advocate for civic causes online.

Street art actions and public murals and graffiti for social impact, both of which were mentioned by 17 (25%) and 13 (19%) respondents respectively, reflect a continued interest in using urban art to reach communities and create visible statements of protest and activism. Similarly, theater as a tool for activism (13 respondents, 19%) and photography as a tool for activism (18 respondents, 27%) were also identified as areas of interest, emphasizing the importance of storytelling and visual documentation in advocating for social justice.

Lastly, music and sound art for civic engagement (15 respondents, 22%) and dance as therapy (1 respondent) were noted as less common but still valuable practices that can engage youth in unique and meaningful ways through artistic expression.

Table 4. Most demanded practices to learn

	Ukraine	Georgia	Total
Art exhibitions with discussions on important societal issues	18	11	29
Performances and art installations	16	8	24
Theater as a tool for activism	7	6	13
Street art actions	7	10	17
Multimedia installations in public spaces	15	8	22
Creating video or audio content on socially important topics	18	6	24
Using social media for activism	14	9	23
Graphic design and visual arts for social change	18	6	24
Digital art and interactive experiences	16	7	23
Photography as a tool for activism	12	6	18
Music and sound art for civic engagement	7	8	15
Public murals and graffiti for social impact	7	6	13
Other: Dance as therapy	1	0	1

Preferred formats of local actions

The analysis of preferred formats for local events shows clear trends and preferences among the respondents.

The most commonly preferred format was art installations in public spaces with workshops, discussions, and performances, with 28 respondents (41%) indicating interest in this approach. This suggests a strong demand for interactive and public-facing art events that can engage local communities in civic discourse through art. Similarly, creating short films with youth and public presentations (26 respondents, 38%) was also highly favored, emphasizing the value of youth involvement in media creation as a means of advocacy and engagement.

Thematic art exhibitions with discussions on civic issues through art and workshops (23 respondents, 34%) was another popular choice, though the response rate was notably higher

in Ukraine (18 respondents out of 34) compared to Georgia (5 respondents out of 20). This discrepancy might suggest a stronger inclination towards thematic exhibitions in Ukraine, perhaps due to respondents' interests but also due to cultural or logistical factors. While both art exhibitions and workshops are important formats, their varying popularity across the regions could require the project team to assess the local context and adapt the activities accordingly.

Other preferred formats included creating joint artistic projects with the local community (25 respondents, 37%) and mobile art workshops focused on socially important themes (24 respondents, 35%). These formats highlight the desire for community-based collaboration and mobile accessibility for reaching a broader audience. Socially oriented art actions (21 respondents, 31%) also emerged as a significant interest, reflecting a preference for art that directly addresses and engages with social issues.

Formats such as street performances and public art performances (13 respondents, 19%) received a lower response rate, which may indicate that while they are valued, they might not be the most suitable or feasible format for all communities.

In summary, there is a clear preference for art installations, film projects, and community-based art activities, with regional differences in the popularity of certain formats, particularly thematic art exhibitions.

Table 5. Local activities formats preferences

	Ukraine	Georgia	Total
Art installations in public spaces with workshops, discussions, and performances	16	12	28
Creating short films with youth and public presentations	15	11	26
Creating joint artistic projects with the local community (murals, collaborative art installations)	14	11	25
Mobile art workshops focused on socially important themes	14	10	24
Thematic art exhibitions with discussions on civic issues through art and workshops (painting, sculpture, photography)	18	5	23
Socially oriented-art actions	12	9	21
Organizing film screenings with follow-up discussions on themes addressed in the films	12	8	20
Creative marathons (artistic, poetic, musical) to engage youth in social initiatives	10	6	16
Street performances and public art performances	7	6	13
Other	0	0	0

CivicArt Alliance: Benefits and sustainability

Key benefits of the CivicArt Alliance network emerged from the responses regarding its potential contributions to the development of activism as a tool for civic education.

Participation in international projects and experience exchange was the most frequently mentioned benefit was highlighted by 43 respondents (79.63%). This reflects a strong desire for cross-border collaboration and the opportunity to share insights and successful practices from different cultural and social contexts. Similarly, development of competencies in activism for civic education was identified by 29 respondents (53.70%) as a highly valued benefit, emphasizing the network's role in providing capacity-building opportunities for youth workers and activists engaged in art-based civic education.

Opportunities to implement joint initiatives with other organizations were mentioned by 28 respondents (51.85%), highlighting the importance of collaborative efforts to achieve shared goals. The network's potential to help support the sustainability of youth work in participants' countries was also seen as crucial by 26 respondents (48.15%), underscoring the need for ongoing resources and support for youth-focused initiatives.

Long-term partnerships and cooperation between countries (24 respondents, 44.44%) and organizing international events for youth and youth workers (22 respondents, 40.74%) were also seen as significant benefits. These responses emphasize the value of establishing sustainable, cross-national partnerships and hosting events that promote knowledge exchange and networking.

Additionally, attracting partners for joint projects (27 respondents, 50%) and the exchange of experiences and methodologies (32 respondents, 59.26%) were recognized as key advantages, reflecting a clear interest in learning from others and expanding networks to enhance the impact of activism initiatives.

Joint cultural and educational initiatives (32 respondents, 59.26%) were also highly valued, indicating strong support for collaborative cultural projects that bring together diverse groups to foster civic engagement through art.

Finally, the joint development and promotion of policies and strategies was mentioned by 16 respondents (29.63%), indicating that it is not currently seen as an essential priority for stakeholders in shaping the future of activism within civic education. While this aspect may hold long-term significance, it appears that at this stage, stakeholders are more focused on direct, actionable benefits such as international collaboration, competency development, and joint initiatives, which were prioritized by a majority of respondents. The relatively lower emphasis on policy development suggests that it may not be an immediate concern for stakeholders but could be considered for future planning as the network evolves.

Table 6. CivicArt Alliance benefits

	Ukraine	Georgia	Total
Participation in international projects and experience exchange	25	18	43
Exchange of experiences and methodologies	18	14	32
Joint cultural and educational initiatives	20	12	32
Development of competencies in activism for civic education	17	12	29
Opportunities to implement joint initiatives with other organizations	19	9	28
Attracting partners for joint projects	16	11	27
Supporting the sustainability of youth work in my country	16	10	26
Long-term partnerships and cooperation between countries	14	10	24
Organizing international events for youth and youth workers	15	7	22
Joint development and promotion of policies and strategies	7	9	16

Potential funding sources for the sustainability of the CivicArt Alliance's activities were evaluated in the following way.

The most frequently mentioned funding source was conducting paid masterclasses, training sessions, or workshops, with 23 respondents from Ukraine and 9 from Georgia, totaling 32 responses (59.26%). This highlights a strong demand for capacity-building activities that can generate sustainable income while providing valuable training in activism and civic education. Creating and selling themed merchandise (prints, posters, clothing, and accessories) was also a popular choice, with 29 respondents (53.70%) supporting it. This approach not only offers a potential revenue stream but also serves as a promotional tool, helping to increase awareness of the network and its activities, as well as raise awareness about important issues (social, ecological etc.)

Organizing charity auctions to raise funds for artistic initiatives received 24 responses (44.44%), and selling digital versions of artworks (such as NFTs, e-books, audiovisual projects) was mentioned by 23 respondents (42.59%). Therefore, while fundraising through charity auctions is considered a practical method for supporting specific activism projects, providing an opportunity to engage the community and generate funds, selling digital art reflects the growing interest in online platforms, where digital art can be monetized through modern channels like NFTs and e-books, tapping into an expanding market for digital content. Renting or leasing works of art for temporary use was noted by 10 respondents (18.52%), with a stronger interest from Ukraine (8 respondents) than Georgia (2 respondents).

Additionally, some respondents mentioned other potential funding sources:

- Self-government funds in Ukraine, though some respondents indicated skepticism about their current sustainability in the country.

- Sponsors cooperating with large cultural organizations in Georgia, suggesting that partnerships with established cultural entities could provide another funding avenue.

One respondent expressed doubt about any option, stating, “*I do not believe it can be sustainable. At least not in Ukraine.*”

Table 7. CivicArt Alliance funding sources

	Ukraine	Georgia	Total
Conducting paid masterclasses, training sessions, or workshops	23	9	32
Creating and selling themed merchandise (prints, posters, clothing, and accessories)	14	15	29
Organizing charity auctions to raise funds for artistic initiatives	14	10	24
Selling digital versions of artworks (NFTs, e-books, audiovisual projects)	15	8	23
Launching crowdfunding campaigns	11	10	21
Renting or leasing works of art for temporary use	8	2	10
Other	2	1	3

Conclusions

The survey results reveal a wide range of artistic practices used in civic education and activism, demonstrating the diversity of experience and backgrounds among respondents. The most commonly mentioned practices were exhibitions (42%), photography (41%), and expositions (22%). These formats are essential for engaging audiences and addressing important societal issues through art. Video art and digital media (24%) were also notable, reflecting the growing role of technology in activism. Installations, performances, theater, creative writing, and music were also mentioned, indicating a variety of approaches used in art-based civic education.

A significant number of respondents expressed interest in starting to use artistic practices (20%), highlighting a potential for growth and increased participation in future initiatives.

Regarding the respondents' experience in activism and civic education, 72% of respondents have experience in either activism or civic education through artistic practices. The most common combination was the use of both practices (31%), indicating that many respondents see value in integrating these two approaches to address social issues. A smaller portion (28%) has not yet engaged in either practice, pointing to an opportunity for further training and inclusion in the future.

The survey found that the most relevant topics for stakeholders' activities were human rights, youth civic engagement, and democratic principles, with 53%, 49%, and 41% of respondents, respectively, emphasizing their importance. These themes align with the project's initial assumptions and should be explored in greater depth. Media literacy and information security (33%) were also seen as essential, supporting the need for critical thinking skills in the digital age.

Other significant topics included social justice and equality (30%), ecological awareness (29%), and global challenges (14%), though these were seen as less central compared to topics like human rights and youth participation. Gender equality and political systems were considered important but ranked lower in comparison to other issues.

In terms of learning needs regarding competences, respondents highlighted several areas where youth workers require further development. The most frequent needs were in communication skills (47%), content creation for social change (38%), and strategies for engaging youth in activism (38%). Other important areas included teamwork, resource management, and organizing art initiatives, which are crucial for implementing effective art-based civic education. Intercultural sensitivity, networking, and collaboration with media also ranked highly, indicating a demand for skills to build partnerships and navigate diverse cultural contexts.

The survey also identified several key activism practices that respondents are interested in learning more about. Art exhibitions with discussions on societal issues (43%) and performances and art installations (35%) topped the list. These formats, along with video and audio content on social topics, showcase a strong interest in using visual and performance art to raise awareness and engage youth in meaningful discussions. Digital art, interactive experiences, and social media for activism were also highly favored, reflecting the growing importance of digital platforms in art-based civic engagement.

Regarding preferred local event formats, respondents preferred art installations in public spaces (41%), followed by creating short films with youth and public presentations (38%). Thematic art exhibitions with workshops (34%) also remained a popular choice, though regional differences were noted, particularly in the higher interest in exhibitions in Ukraine compared to Georgia. Other preferred formats included joint artistic projects with the local community (37%), mobile workshops (35%), and socially oriented art actions (31%).

The CivicArt Alliance network was seen as providing several key benefits, with the most frequent responses highlighting participation in international projects and experience exchange (79%), as well as the development of competencies in activism for civic education (54%). These responses underscore the importance of cross-border collaboration and the network's role in providing capacity-building opportunities. Opportunities for joint initiatives (51%) and supporting the sustainability of youth work (48%) were also considered significant. Notably, joint development and promotion of policies and strategies (29%) were seen as less important at this stage, although it may become more relevant as the network matures.

Regarding potential funding sources, conducting paid masterclasses, training sessions, and workshops (59%) emerged as the most popular choice, followed by creating and selling themed merchandise (54%). Charity auctions (44%) and selling digital art (43%) were also recognized as viable methods for raising funds. These options reflect both traditional fundraising methods and the increasing role of digital platforms in supporting activism. Other funding avenues mentioned included self-government funds in Ukraine, though some respondents expressed skepticism regarding their sustainability.

Recommendations

Collection of best practices of activism and art-based civic education (WP2)

Content of activism practices

As far as the Collection of best practices should provide best examples of practices combining activism and civic education via art, the Research Group should keep in mind following features of examples described:

- use art as a tool for social engagement, fostering awareness, critical thinking, and action on societal issues.
- aim to inspire individuals to take responsibility for their communities and promote positive change.
- seek to educate and emotionally engage audiences, whether by teaching about civic rights (civic education) or advocating for a cause (activism).
- recognize the transformative power of art to challenge perceptions, mobilize communities, and create dialogue.

The best practices should also highlight the effective use of diverse artistic mediums, while providing clear examples of how to implement these activities in local contexts to engage communities and inspire social change.

Based on the responses from stakeholders in Ukraine and Georgia, several key topics and practices have been identified as highly relevant to the work of youth workers, activists, and educators in the field of activism and art-based civic education, and are recommended to be emphasized in the Collection. The Collection can be organized into several thematic blocks, each focusing on key areas where activism plays a significant role in promoting civic education.

The first thematic block focuses on activism for human rights, democracy, and social justice, a key area identified by stakeholders. This block should explore the intersection of human rights, youth civic engagement, and democratic principles, reflecting the strong interest in using activism to promote these values. Stakeholders expressed a clear demand for practices that use art to raise awareness, engage youth, and advocate for human rights, social justice, and equality. It would be beneficial to include examples of activism that encourage youth to actively participate in social causes and democratic processes, highlighting art's role in fostering social change and active citizenship.

Possible approaches could include showcasing art-based projects that not only raise awareness of human rights issues but also empower youth to engage in these causes. Initiatives might range from art exhibitions, performances, and street art that discuss human rights to projects that encourage youth participation in civic activities. Furthermore, it would be valuable to feature activism practices that promote political participation and democratic values, showcasing how youth can contribute to democratic processes.

Additionally, there is a clear interest in addressing social justice and equality, another important topic for stakeholders. The block could explore how activism can address systemic injustice and advocate for equality. Initiatives that raise awareness about social inequalities

and engage youth in discussions on issues such as gender, race, disability, and economic disparities would be highly relevant.

Second suggested thematic block includes topics of intercultural communication and tolerance, and dialogue and conflict resolution. These areas highlight the importance of fostering understanding and respect among diverse social and cultural groups, and they should be given significant attention in the Collection.

Art-based practices are particularly effective in facilitating the creation of spaces for open dialogue. It would be valuable to include examples of activism that foster intercultural sensitivity and promote tolerance, focusing on practices that bring together different communities to engage in dialogue.

Possible approaches for this block could include art projects that involve youth from diverse backgrounds in collaborative artistic endeavors, fostering mutual understanding through the creation of shared art. This could include mural projects, collaborative theater performances, or community-based exhibitions that reflect different cultural perspectives and encourage constructive conversations. By highlighting how art can serve as a tool for resolving conflicts and promoting social cohesion, the Collection can inspire other initiatives to engage with these issues through creative approaches.

Media literacy and information security were identified as important topics for activism and art-based civic education. However, activism practices focusing on these areas are less prevalent. The Research Group is suggested to look for the practices that explore the intersection of art, media literacy, and information security, even if such practices are less widespread. In case of failing in finding appropriate practices, it could be beneficial to incorporate media literacy and information security into the training course (T3.3) or local events (T4.1).

One suggestion would be to offer workshops during youth worker training, focused on creating activism projects that incorporate media literacy and information security. This could involve collaborating with media experts to design activities where youth create visual representations, short films, or multimedia projects that highlight issues such as misinformation, privacy rights, risks of data breaches, fake news and the ethical use of digital tools. By facilitating this, the project can help youth workers integrate these important issues into their civic education programs.

One more thematic block to be identified as significant areas of focus by stakeholders is environmental awareness and sustainable development. While a large number of practices in this area have emerged, this thematic block could explore the diverse ways activism can address environmental issues, particularly those related to climate change, ecological preservation, and sustainable practices. Art-based initiatives, can help raise awareness about urgent ecological challenges while engaging youth in meaningful conversations about sustainability.

The Collection could feature projects that utilize art to inspire action towards environmental conservation and promote green practices, including initiatives that combine environmental education with artistic expression. Such examples serve as effective tools for engaging local communities and fostering environmentally conscious behaviors.

Recommendations for the Collection of the best practices

1. Include examples of activism initiatives that have successfully mobilized youth to participate in social change. Highlighting initiatives that empower young people to actively advocate for social justice would offer valuable insights into how art can inspire action in the fight for human rights.
2. Consider including examples of art-based initiatives that engage youth in political discourse. Collaborative projects that invite youth to express their views on topics like freedom, equality, and justice can demonstrate how art encourages youth to be active participants in democratic processes. Featuring initiatives that educate youth about the importance of transparency, accountability, and democratic values can provide useful inspiration for activism initiatives that foster active citizenship.
3. It would be beneficial to include initiatives that focus on advocating for marginalized groups and using art to amplify their voices. Examples might include art projects that address gender inequality, racial discrimination, or the empowerment of marginalized communities.
4. Showcase activism that challenges social norms and contributes to broader conversations about social justice and equity. This could provide valuable insights into the power of art in fostering positive social change.
5. Include examples of activism initiatives that use art to foster intercultural dialogue and understanding. This could include art initiatives that bring together youth from different cultural backgrounds to collaborate on art-based projects that promote tolerance and mutual respect.
6. Feature activism projects that focus on conflict resolution. Highlight initiatives that use art to mediate societal conflicts, demonstrating how creative expressions like theater, visual art, or music can facilitate open discussions and help communities resolve differences.
7. Showcase art-based initiatives that engage youth in discussions on social and cultural issues. These projects could encourage youth to reflect on themes such as identity, diversity, and community, fostering a deeper understanding of intercultural communication.
8. Highlight activism practices that promote social cohesion and address cultural tensions. These could include art projects that focus on building bridges between different groups within a community or initiatives that use art to challenge stereotypes and break down social barriers.
9. Incorporate media literacy and information security into training workshops for youth workers. These workshops could provide youth workers with the skills and tools to develop activism practices that focus on digital literacy and online safety, encouraging youth to critically engage with media in a responsible and informed way.
10. Develop local activities that focus on media literacy and information security. Engage youth in creating art-based projects that explore the risks associated with digital platforms, such as fake news, privacy breaches, and misinformation, through the use of visual art, short films, or interactive digital media.
11. Encourage the creation of digital art projects that raise awareness about information security. They could highlight the importance of protecting privacy online or understanding the implications of digital interactions.

12. Feature innovative approaches to activism that address media literacy and information security. As this area is still underdeveloped, the Collection can showcase initial attempts and emerging practices that blend activism with digital rights, offering a starting point for further exploration and growth in this field.
13. Include examples of activism practices that address environmental issues. The Collection could highlight successful art-based initiatives that focus on immediate emotional impact and mobilizing action on environmental challenges such as climate change, deforestation, pollution, and the depletion of natural resources.
14. Feature projects that incorporate sustainability into art practices. Art installations, exhibitions, and performances that use recycled materials or promote sustainable practices can demonstrate how art can serve as both a tool for education and a catalyst for change.
15. Consider activism initiatives that explore the intersection between art, ecology, and social justice. Artist projects that highlight how environmental issues disproportionately affect marginalized communities could be particularly impactful, drawing attention to the interconnectedness of ecological and social challenges.

Categories to find best practices

There is recommended to find the practices which have three categories of the following list:

1. Purpose and youth-centered impact

- Look for good practices which clearly define their goals, address civic issues relevant to youth, and empower them to engage with topics like democracy, climate change, or social justice.
- Ensure they demonstrate real-world impact, particularly in amplifying youth voices or increasing youth participation in civic and activist efforts.

2. Artistic creativity

- Look for good practices which use youth-friendly, innovative, and emotionally powerful art
- Prioritize projects that combine creative mediums popular with youth (e.g., street art, digital media, or music) to capture their attention and imagination.

3. Youth engagement and leadership

- Look for good practices which actively involve youth as co-creators, ensuring they have meaningful roles in designing and implementing the project.
- Ensure they foster youth leadership, encouraging young people to take ownership of their ideas and actions.

4. Call to action

- Look for good practices which inspire tangible actions by youth, such as advocacy campaigns, grassroots movements, or peer-led community projects.
- Prioritize initiatives that mobilize youth audiences to become active agents of change in their communities.

5. Sustainability and scalability

- Look for good practices which offer long-term opportunities for youth, such as ongoing workshops, mentorship, or connections to activist networks.
- Ensure they provide frameworks that are adaptable and replicable to reach more youth in diverse settings.

6. Balance between education and activism

- Look for good practices which teach civic principles in ways that resonate with youth, linking learning to action.
- Ensure the project combines education and advocacy, helping youth understand societal structures while inspiring them to take impactful steps.

At the same time, the following categories should NOT be represented in the Collection's practices:

1. Superficial or ineffective use of art

- Minimal creativity: The artistic approach lacks innovation or emotional resonance, failing to capture attention or provoke thought.
- Generic content: The art does not reflect the specific civic issue
- No audience engagement: The art is presented passively without inviting interaction, reflection, or dialogue.

2. Lack of clear purpose or impact

- Unclear goals: The practice does not specify what civic issue or change it aims to address.
- Disconnected from civic education: The practice focuses solely on artistic expression without linking it to civic or social advocacy.

3. Poor community or youth engagement

- NO participation: The practice fails to involve the target community or youth as active contributors or co-creators.
- Tokenism: The involvement of participants, especially youth or marginalized groups, is superficial or symbolic rather than meaningful.
- Cultural insensitivity: The practice disregards or misrepresents the cultural or social realities of the community it aims to serve.

Methodology and training (WP3)

Suggested learning outcomes

Based on the needs assessment and the project application, the following recommendations aim to refine the training content and enhance the methodology guide. These recommendations take into account the identified gaps in competencies, as well as the specific goals of the project.

Training Content Recommendations

The training should be designed to equip youth workers with a comprehensive set of knowledge, skills, and attitudes required to effectively implement activism in civic education. Based on the competencies identified in the needs assessment, the training should be structured to address both the theoretical foundations and practical applications of activism.

Following updates could be made to the initial set of competences, described in the DoA:

	Initially planned key competences	Suggestions to update
Knowledge	<ul style="list-style-type: none"> theoretical foundations of activism, including its principles and key concepts successful examples of activism initiatives in civic education methodological approaches and participatory techniques for collaborative learning through art activities artistic methods suitable for civic education, including visual arts, performing arts, digital media techniques for effectively engaging and motivating youth participants in art-based civic education activities monitoring and evaluating the progress and impact of art-based civic education activities 	<ul style="list-style-type: none"> how to effectively engage youth in activism and design art-based educational programs. assessing the impact of activism initiatives effective communication practical approaches and methods for engaging youth in art-based initiatives how to tackle complex challenges effectively media literacy
Skills	<ul style="list-style-type: none"> ability to structure workshops and sessions to maximize learning outcomes, facilitate workshops and sessions effectively creating engaging learning environments for youth participants creative thinking communication skills, both verbal and non-verbal problem-solving skills 	<ul style="list-style-type: none"> communication and team collaboration skills organizing art initiatives and creating content that engages and inspires youth. critical analysis and problem-solving techniques for tackling social issues using art

	<ul style="list-style-type: none"> identifying and addressing challenges that arise during the planning and implementation of activism initiatives 	<ul style="list-style-type: none"> strategies for facilitating effective teamwork, both among youth participants and other stakeholders
Attitudes	<ul style="list-style-type: none"> cultural sensitivity sense of taking initiative in driving positive change and inspiring others to participate in civic engagement through art empathy sensitiveness to the needs of youth participants and other stakeholders open-mindedness recognizing their role in fostering positive change and democratic engagement among young people valuing diversity, commitment for social justice 	<ul style="list-style-type: none"> willingness to advocate social justice. taking proactive steps in using art to inspire change in their communities

Recommendations for Methodological Guide

The Methodological Guide should serve as a practical, comprehensive resource for youth workers, providing detailed guidance on how to implement art-based civic education initiatives effectively. The Guide should focus on both the theoretical aspects of activism and the practical application of artistic methods in the civic education context. The following content is recommended (the order of the chapters can vary):

1. Overview of activism and civic education, including its theoretical foundations, key concepts, and how it intersects with civic education. This section should also explore the potential for activism to foster social change, engage youth, and address key societal issues such as human rights, democracy, and social justice.
2. Overview of successful examples of activism initiatives in civic education (summarizing of Collection of best practices). The chapter should emphasize quality features of both civic education through art and activism itself, providing clear understanding of common goals.
3. Adapting activism practices to the local cultural and social contexts of Ukraine and Georgia. For this mean activist examples from Ukraine and Georgia could be included either in the Collection or in the Guide, or in both deliverables.
4. Methodological approaches and participatory techniques for collaborative learning through artistic activities. This could include participatory techniques, co-creation strategies, and methods for involving youth in the design and implementation of activism initiatives. It should emphasize the importance of youth-driven projects and how to foster a sense of ownership and agency.

5. Artistic methods suitable for civic education for young people. This could be practical guidance on utilizing various artistic mediums to address societal issues and foster active citizenship. It should outline how these methods can be integrated into the civic education framework to enhance the development of critical thinking, problem-solving, and communication skills among youth. Additionally, the section should emphasize the importance of creating inclusive and accessible art-based educational activities that resonate with young people from diverse backgrounds and encourage them to reflect on their roles in society.
6. Techniques for effectively engaging and motivating youth participants, including inclusivity and accessibility in art-based civic education activities. This should cover how to create a supportive and inclusive learning environment, as well as strategies for overcoming common barriers to youth participation in civic education projects.
7. Guidelines for structuring workshops and sessions to maximize learning outcomes. It covers planning, timing, content delivery, and methods for creating an engaging and productive learning environment. Additionally, the chapter may include the use of icebreakers, and tips for managing group dynamics to maintain energy and focus throughout the session.
8. Methods for tracking and monitoring the progress of youth participants, including tools for tracking engagement, measuring the impact of activism activities, and assessing the development of participants' skills and attitudes towards civic engagement
9. Evaluation of impact and effectiveness of activism initiatives, providing tools and methodologies for assessing how well the initiatives are achieving their objectives, including raising awareness, fostering youth participation, and promoting social change
10. Strategies to address common challenges youth workers may face when implementing activism in civic education. This can include issues related to resources, community support, and ensuring the inclusivity and accessibility of art-based activities.
11. Scaling up art-based civic education initiatives, including how to extend their impact beyond local communities and engage a wider audience.

Considering that the Methodological Guide is planned to include at least 20 training activity scenarios, it is recommended to illustrate specific sections with training activities to demonstrate the practical application of the concepts and methods discussed in particular chapter. These descriptions may vary in format to cater to different learning styles, ranging from group discussions and collaborative projects to individual reflections and hands-on artistic activities.

Shaping and ensuring sustainability of CivicArt Alliance (WP4)

Based on the benefits identified through the survey of participants in Ukraine and Georgia, the following recommendations can guide the networking event for establishing the CivicArt Alliance:

1. Focus on international collaboration and experience exchange, including networking for partnerships and joint projects. Participation in international projects and experience exchange was the most frequently mentioned benefit, highlighted by 43 respondents (79.63%). This underscores the strong desire for cross-border collaboration and the opportunity to share insights and best practices from different cultural and social contexts. The networking event should prioritize creating opportunities for international partnerships and collaborative knowledge-sharing, encouraging partnerships between organizations from Ukraine, Georgia, and other international stakeholders.
2. Facilitate opportunities for joint initiatives. The event should create opportunities for joint initiatives with other organizations, identified by 28 respondents (51.85%). Practical networking sessions where participants can identify common goals and develop joint initiatives will be essential for fostering collaboration across organizations. During the event, efforts should focus on creating opportunities for collaboration, including identifying common goals and addressing potential challenges.
3. Sustainability and long-term partnerships. Supporting the sustainability of youth work in participants' countries was a key benefit, identified by 26 respondents (48.15%). Emphasizing long-term partnerships will be crucial for ensuring the continued success of activism initiatives. Discussions on resource mobilization, long-term planning, and funding should be incorporated into the event's agenda.
4. Workshops on diversified fundraising approaches. These sessions can focus on diversified fundraising strategies, exploring participants' experience in fundraising, logistics behind selling art works, as well as charity auctions, including securing art donations and auction planning.
5. Engaging the community through activism. The event can include sessions on how to connect artists with community spaces, as well as discussions on how temporary art installations and public performances can generate income and foster community participation.

Key recommendations

- Discussions where participants can share their experiences, challenges, and successes in implementing activism for civic education
- Establishing spaces for participants to continue connecting and sharing resources during and after the event. Set up idea incubators where participants can pitch project ideas and find potential collaborators
- Matchmaking sessions to connect organizations interested in working on similar projects. Facilitate partners through short speed networking sessions to find potential collaborators based on shared goals

- Discussions on funding opportunities and resources for joint projects.
- Developing a draft of the roadmap for long-term collaboration between countries, ensuring the durability of projects beyond the event.
- Exploring crowdfunding best practices, providing guidance on how to design and launch effective campaigns, focusing on engaging audiences and creating reward structures that incentivize backers
- Discussions on financial sustainability models for youth-driven activism, including diversified revenue streams and organizational growth strategies.
- Developing a shared vision for scaling activism initiatives in both Ukraine and Georgia, ensuring continued support and engagement with local and international partners.

References

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Annex . CivicArt: Needs assessment survey

Dear colleagues!

We kindly ask you to participate in a survey to identify the needs of youth workers and organizations interested in the topic of combining art and activism as a tool for civic education in Ukraine and Georgia. This survey is conducted as part of the project "CivicArt: Capacity-Building for Art-Based Civic Education", co-funded by the European Union under the Erasmus+ program. The main theme of the project is activism in youth work. By activism, we understand that educate (about an issue) and demand change (by highlighting systemic failures). The project foresees studying the best practices of activism in Europe, publishing a methodology guide, conducting training for youth workers and activists in Spain, organizing local events, and creating a network of activists, youth workers, and artists. Your responses will help to clarify training topics, select the most appropriate best practices, and contribute to the further development of the network, as well as the formation of new partnerships to implement joint initiatives.

Please take 10 minutes to complete this survey.

Sincerely,
The Project Team

Co-funded by the European Union. However, the views and opinions expressed are solely the author(s) and do not necessarily reflect the views of the European Union or the European Executive Agency for Education and Culture. Neither the European Union nor the grantee can be held liable for them.

1. Your name (optional): _____

2. How do you primarily identify yourself? (Select all that apply)

- Artist
- Activist
- Educator
- Youth worker
- Representative of a youth organization
- Other (please specify): _____

3. Which country do you represent?

- Ukraine
- Georgia

4. Organization/Institution (if any): _____

5. If you would like to receive information about the selection of participants for project events, please leave your email address: _____

6. What artistic practices do you use in your work? (Select all that apply)

- Creative writing and literary practices
- Theater
- Music
- Exhibitions
- Expositions
- Video art and digital media
- Photography
- Installations
- Street Art
- Performances
- I don't use any but would like to start
- Other (please specify): _____

7. Do you have experience in the field of activism and/or civic education through art?

- Yes, civic education using artistic practices
- Yes, activism (creating content that highlights issues and demands change)
- Yes, I use both practices
- No

8. Which topics in civic education are most relevant to your work? (Select up to seven priority options)

- Human Rights
- Democratic Principles and Values
- Youth Civic Engagement
- Social Integration
- Political Systems and Processes
- Gender Equality
- Intercultural Communication and Tolerance
- Ecological Awareness and Sustainable Development
- Social Justice and Equality
- Protection of Minority Rights
- Anti-corruption Education
- Media Literacy and Information Security
- Global Issues and Challenges

- Peacebuilding and Conflict Prevention
- Dialogue and Conflict Resolution
- Other (please specify): _____

9. What competencies do youth workers in your country lack to effectively implement practices combining art and activism as a tool for civic education? (Select all that apply)

- Being Civically engaged
- Managing resources
- Collaborating in teams
- Creating content that inspires action
- Communicate meaningfully
- Displaying intercultural sensitivity
- Networking and advocating
- Assessing and evaluating processes and projects
- Strategies for engaging youth in activism
- Organizing and implementing art initiatives
- Practical methods for combining art and activism as a tool for civic education
- Developing and implementing educational programs that combine art and activism
- Skills for critical analysis of situations and identifying social issues
- Coordination with local artists and/or educators
- Collaboration with media to promote activist practices and social initiatives
- Other (please specify): _____

10. Which practices combining art and activism for civic education would you like to learn more about?

- Art exhibitions with discussions on important societal issues
- Performances and art installations
- Theater as a tool for activism
- Street art actions
- Multimedia installations in public spaces
- Creating video or audio content on socially important topics
- Using social media for activism
- Graphic design and visual arts for social change
- Digital art and interactive experiences
- Photography as a tool for activism

- Music and sound art for civic engagement
- Public murals and graffiti for social impact
- Other (please specify): _____

11. What formats of local events would be most suitable for implementation in your community? (Select one or more options)

- Thematic art exhibitions with discussions on civic issues through art and workshops (painting, sculpture, photography)
- Art installations in public spaces with workshops, discussions, and performances
- Creating short films with youth and public presentations
- Organizing film screenings with follow-up discussions on themes addressed in the films
- Creating joint artistic projects with the local community (murals, collaborative art installations)
- Creative marathons (artistic, poetic, musical) to engage youth in social initiatives
- Street performances and public art performances
- Mobile art workshops focused on socially important themes
- Socially oriented-art actions
- Other (please specify): _____

12. What benefits could the CivicArt Alliance network provide for the development of activism as a tool for civic education? (Select all that apply)

- Participation in international projects and experience exchange
- Development of competencies in activism for civic education
- Opportunities to implement joint initiatives with other organizations
- Supporting the sustainability of youth work in my country
- Long-term partnerships and cooperation between countries
- Organizing international events for youth and youth workers
- Attracting partners for joint projects
- Exchange of experiences and methodologies
- Joint cultural and educational initiatives
- Joint development and promotion of policies and strategies
- Other (please specify): _____

13. What potential funding sources for the sustainability of the CivicArt Alliance's activities do you think are most realistic?

- Launching crowdfunding campaigns
- Creating and selling themed merchandise (prints, posters, clothing, and accessories)

- Renting or leasing works of art for temporary use
- Organizing charity auctions to raise funds for artistic initiatives
- Conducting paid masterclasses, training sessions, or workshops
- Selling digital versions of artworks (NFTs, e-books, audiovisual projects)
- Other (please specify): _____

14. Do you know any good practice that combines civic education and art/artivism? If so, please share the source, name, or link with us.

15. Is there anything else you would like to add or share about the development of activism and civic education through art in your country?

The data collected as part of this study will be used solely for the project CivicArt: Capacity Building for Art-Based Civic Education. The information will be processed per confidentiality requirements and used exclusively for internal project purposes.

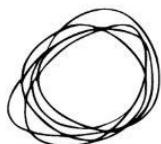
The data will be stored throughout the project and until the final project report is approved, after which it will be destroyed or anonymized following the data retention policy.

I consent to the processing of my personal data for the purposes of this study and project under the conditions outlined above.



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