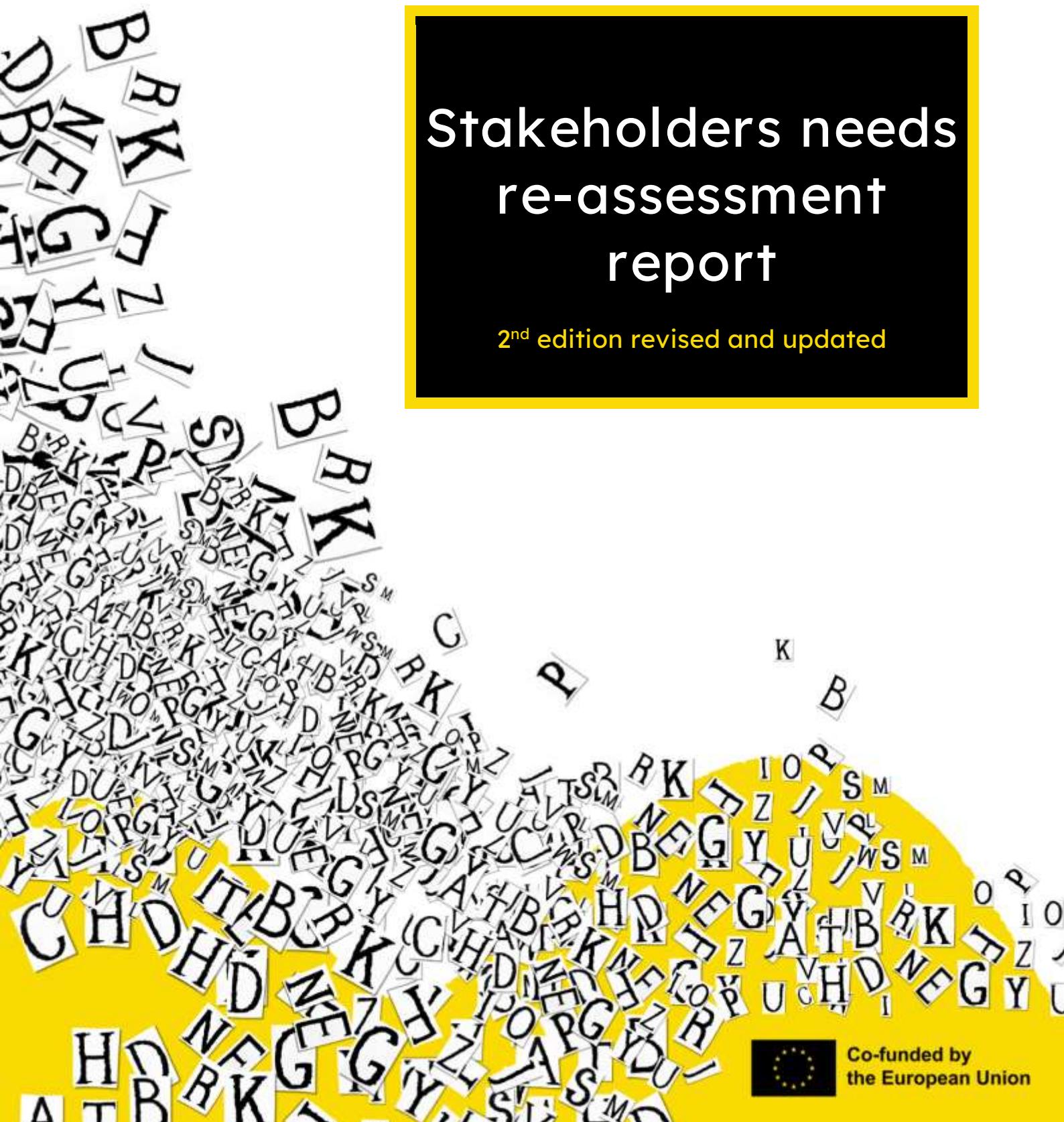




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# Stakeholders needs re-assessment report

**2<sup>nd</sup> edition revised and updated**



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*Project Consortium:*

- *Resonance Foundation (Ukraine)*
- *Gergart (Georgia)*
- *KulturNest E.V. (Germany)*
- *Asociacion International initiatives for cooperation Letur (Spain)*

Prepared by: Olena Hrabovska, Olha Datsko

Design: Dagna Gmitrowicz

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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 artivism 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 artivism 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 artivism. Additionally, the results will lay the foundation for the preparation of gathering best practices in artivism, and developing recommendations for creating methodological materials that will support the advancement of artivism 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 revised second edition expands upon initial research conducted during January–February 2025. Updated in December 2025 to reflect evolving conditions in Georgia and Ukraine, this assessment ensures project design responds to current practitioner needs in rapidly changing political and educational contexts. Iterative needs assessment supports evidence-based programming aligned with contemporary realities rather than baseline assumptions.

### 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 artivism in Ukraine and Georgia, focusing on the stakeholders' needs and practices of artivism 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, artivism, 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 artivism. 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 artivism 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 Semi-structured interviews review section provides qualitative depth to survey findings through interviews with fifteen practitioners from Georgia and Ukraine. Interviews examine the relevance, opportunities, challenges, competency needs, and content gaps in art-based civic education, with findings integrated into survey results to reveal convergences and enrichments.

Next section examines applications from 370 individuals who applied for CivicArt training course, treating them as representatives of the target audience. It analyzes applicants' profiles, motivations for participation, desired skills development, and planned application of learning outcomes in local communities. The section compares training applicants' learning needs with initial survey findings, revealing gaps and priorities that inform training design. Key findings and implications for training development conclude this section.

The Recommendations section synthesizes findings from all research components to provide evidence-based guidance for project implementation and follow-up. It addresses training design and delivery, supporting local action implementation, network development strategies, and dissemination approaches. Recommendations are grounded in identified needs, gaps, and opportunities documented throughout the assessment.

Annexes include the survey questionnaire, expert practitioner questionnaire, and training course application form.

## 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 artivism 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 artivism and civic education practices, as well as the challenges and gaps identified by participants to evaluate the current state of artivism 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 artivism 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 artivism 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 artivism 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 artivism, based on the most relevant themes for local communities
  - 2.2. Identify potential new themes in civic education and artivism.
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 artivism practices into local initiatives:
  - 4.1. Explore how the selected artivism 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 semi-structured interviews with expert practitioners and analysis of training applications 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 at the initial stage of this needs re-assessment to gather quantitative data about the artistic practices used by stakeholders, their needs, and their experiences in the field of artivism. 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.

Semi-structured interviews were conducted with fifteen expert practitioners (eight from Georgia and seven from Ukraine) selected from the project team's professional networks. Interviews followed a structured set of questions exploring practitioners' connections to the field, the relevance of art-based civic education in their contexts, opportunities and challenges in implementation, necessary educator competencies, and underrepresented topics in existing programs. This qualitative component served to verify and deepen understanding of patterns identified in survey responses, providing contextual nuance and practitioner perspectives that quantitative data alone could not capture. Interviews formed the basis for contextualized recommendations in the final report.

Training application analysis provided an additional data source by examining responses from individuals who applied to participate in the CivicArt training course. Applications were collected through a Google Form that included questions about applicants' professional backgrounds, experience with civic education and artivism, motivations for participation, desired skills development, and planned application of learning outcomes in their local communities. This dataset of 370 applications offered insight into the specific needs, expectations, and implementation intentions of practitioners actively seeking capacity building in art-based civic education, complementing the broader stakeholder survey with data from highly motivated potential participants.

The study covers two countries: Ukraine and Georgia.

In Ukraine, the survey and application Google Form were 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 and application form were 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

This research drew on multiple data sources to ensure comprehensive understanding of stakeholder needs. A total of 439 participants contributed across three data collection methods: survey responses, expert practitioner interviews, and training course applications.

Survey respondents (n=54) were selected intentionally but invited to participate 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; and participants from relevant organizations that focus on civic engagement, artivism, or social justice. Survey data was gathered through Google Form distributed in both Ukraine and Georgia.

Expert practitioners (n=15) were selected from the project team's professional networks in both countries based on their extensive experience in art-based civic education, youth work, or artivism. These participants engaged in semi-structured interviews exploring context-specific challenges, opportunities, and capacity needs.

Training applicants (n=370) represent individuals who applied to participate in the CivicArt training course through an open call. Applications were collected via Google Form and provide insight into the motivations, needs, and implementation intentions of practitioners actively seeking capacity building in art-based civic education.

Table 1. Initial survey 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	7
Other	4	6	10
<b>TOTAL</b>	<b>34</b>	<b>20</b>	<b>54</b>

Table 2 provides an overview of the research sample across all three data sources.

Table 2. Research sample overview

Data Source	Georgia	Ukraine	Total
Survey respondents	20	34	54
Expert practitioners (interviews)	8	7	15
Training applicants	48	322	370
Total participants	76	363	439

The distribution reflects research design (intentional selection for survey and interviews) and differing dissemination approaches for training recruitment. Training applications were widely distributed through social media and networks in Ukraine, while limited to trusted channels in Georgia due to safety concerns, accounting for the numerical disparity.

## Tools

This research employed three distinct data collection instruments, each designed to capture different dimensions of stakeholder needs and experiences.

The stakeholder survey (Annex 1) was administered through a structured Google Form including both closed and open-ended questions. Closed questions gathered quantifiable data about participants' demographic information, artistic practices, and experiences with civic education through art. Open-ended questions allowed participants to share detailed insights into their challenges, needs, and expectations regarding the integration of art into civic education. The survey covered several key topics: artistic practices used by participants; experience with artivism and its role in civic education; learning needs and preferences for further development; and barriers and challenges in incorporating art into civic education programs.

The expert practitioner interview guide (Annex 2) provided a structured set of questions for semi-structured interviews with fifteen experienced practitioners. The guide addressed: practitioners' professional connections to youth work, artivism, civic education, or activism; perceived relevance of the CivicArt Alliance approach in their contexts; opportunities that art-based civic education offers beyond traditional methods; main challenges in implementing artivistic practices; necessary competencies for educators and youth workers; and civic education topics currently underrepresented in existing programs. This instrument enabled in-depth exploration of contextual factors and practitioner perspectives that survey data alone could not capture.

The training application form (Annex 3) collected detailed information from individuals applying to participate in the CivicArt training course. Administered through Google Form, the application requested: demographic and contact information; current professional role and occupation; experience in youth work, education, artivism, and art; motivations for participation; desired skills development; and planned application of learning outcomes in local communities. This instrument provided insight into the specific needs, expectations, and implementation intentions of practitioners actively seeking capacity building.

Together, these three instruments enabled triangulation of data from different sources and perspectives, strengthening the validity and depth of findings.

## Limitations of the study

Several methodological limitations should be considered when interpreting these findings.

1. Sample size and representativeness. The research drew on a limited sample (54 survey respondents, 15 interview participants, 370 training applicants), with particularly small numbers from Georgia due to security-related constraints on survey distribution. Participants were recruited through project networks rather than random sampling, meaning findings reflect the experiences of stakeholders connected to partner organizations rather than the broader population of practitioners in both countries. Regional variations within Ukraine and Georgia are not systematically captured.
2. Subjectivity in responses. Open-ended questions enabled rich contextual insights but introduced potential for varied interpretation and personal bias. Responses reflect individual perspectives and experiences rather than objective measures, affecting consistency across participants.
3. Methodological scope. This needs assessment employed project-based research methods rather than rigorous sociological sampling and statistical analysis. Findings cannot be generalized to all youth workers, activists, and artists in Georgia and Ukraine. The research aimed to identify specific capacity needs within the CivicArt stakeholder community rather than conduct comprehensive sociological analysis.

Despite these limitations, the research provides valuable insight into practitioner needs within project networks, offering a credible foundation for training design, resource development, and network building activities. The inclusion of multiple data sources—survey, interviews, and training applications—strengthens confidence in key findings through triangulation. While not statistically representative of entire national contexts, findings reflect genuine challenges and priorities expressed by practitioners actively engaged in or seeking to develop art-based civic education practice.

## Ethical considerations

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

1. Informed consent. All participants were informed about the research purpose, scope of questions, and how their data would be used before providing responses. Survey and training application participants consented through completing the Google Form. Expert practitioners interviewed for the qualitative component were explicitly informed that their responses would be used in preparing this report and provided verbal consent to participate.

2. Voluntary participation Participation in all research components was entirely voluntary. Respondents could withdraw at any time without consequence. There was no coercion, and participants were encouraged to share their experiences openly.
3. Confidentiality and data protection. All collected data was handled confidentially and stored securely. Survey and training application responses were anonymized, with personal identifiers not linked to response data. Expert practitioners were informed at the beginning of interviews that their responses would be attributed by name and organizational affiliation in this report, reflecting their role as professional consultants providing expert perspectives rather than anonymous survey respondents. Their agreement to participate following this disclosure constituted consent for attributed use of their contributions in the needs assessment.
4. Safety considerations. Given security concerns in both Georgia and Ukraine, particular care was taken in survey distribution strategies. In Georgia, the survey was shared only through trusted networks rather than public social media channels to protect participants from potential risks associated with civic engagement activities in the current political climate.

## 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 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 artivist 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 artivism and/or civic education through art, the majority of respondents (72%) have experience in either civic education using artistic practices or artivism, 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, artivism (creating content that highlights issues and demands change): 8 respondents (15%)
- No experience in either artivism or civic education through art: 15 respondents (28%)

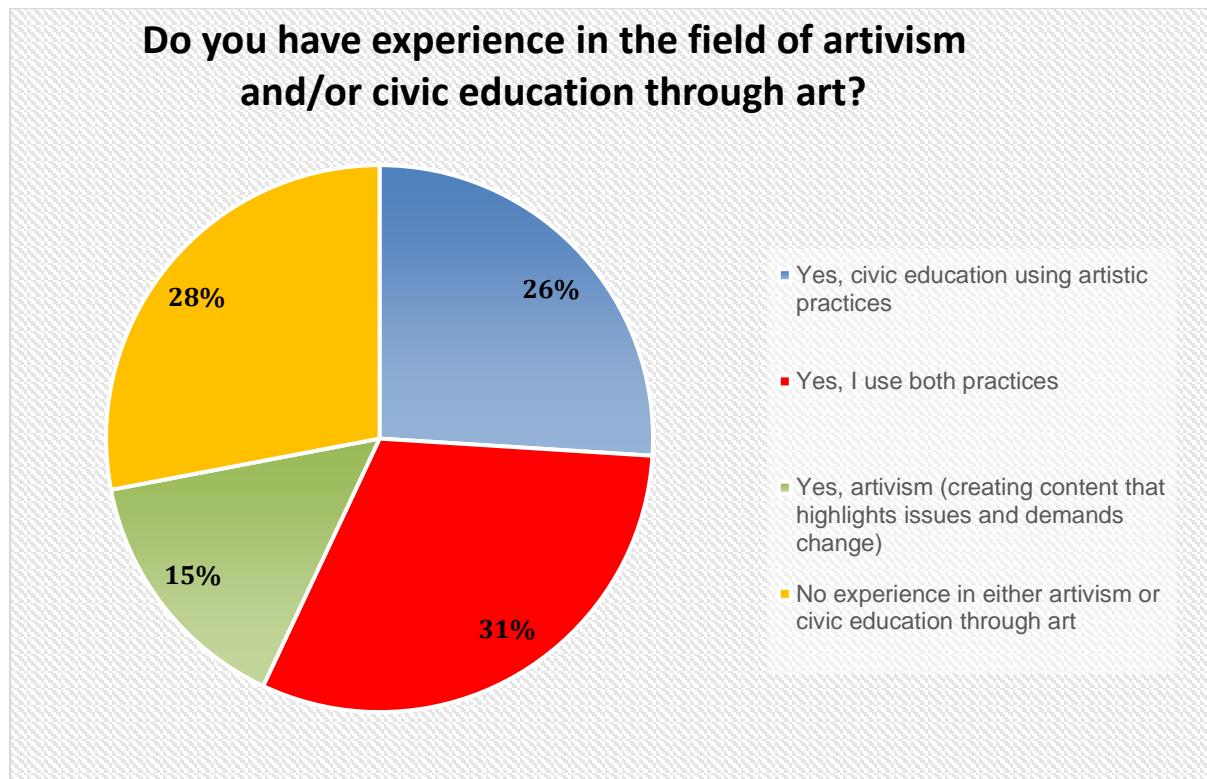


Figure 1. Respondents' experience in artivism and/or civic education via art

## 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 artivism, 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 artivism 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 artivism	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 artivist 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 artivism practices

Based on the responses, the survey identifies several key artivism 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 artivism 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 artivism (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 artivism, 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 artivism	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 artivism 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 artivism 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 artivism 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 artivism 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 artivism 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 artivism 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 artivism 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 artivism. 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 artivism and civic education, 72% of respondents have experience in either artivism 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 artivism (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 artivism 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 artivism 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 artivism 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 artivism. Other funding avenues mentioned included self-government funds in Ukraine, though some respondents expressed scepticism regarding their sustainability.

## Semi-structured interviews review

### Respondents' profiles and connections to the field

To complement the survey data and gain deeper insights into the practical realities of implementing art-based civic education in Georgia and Ukraine, the research team conducted semi-structured interviews with fifteen experts. The interviewees represented diverse sectors including human rights organizations, creative industries, youth services, educational institutions, and social enterprises. The range of professional backgrounds included perspectives from those working in formal education, NGO settings, social services, creative industries, grassroots activism, community development, and post-conflict contexts across both Georgia and Ukraine.

The interviews were conducted with:

Lado Napetvaridze – member of the “Rights Georgia” and lecturer at the Tbilisi State University identified himself as a lecturer and human rights researcher, positioning his perspective within both academic and advocacy frameworks.

Elene Toidze - of the Creative Clusters' Alliance brought several years of experience in youth work and activism-related projects, having served as both project coordinator and facilitator/trainer.

Ana Gelashvili - youth worker from Lomeki municipality, active participant of the ongoing protests.

Davit Mirvelashvili - Head of Educational Programs at UG Startup Factory.

Rusudan Mushkudiani - from the National Palace leads a department that unites youth clubs focused on helping young people "become citizens that can affect changes in their country."

Guranda Tetradze - of SOS Children's Villages Georgia, which works directly with young people who are transitioning from state care to independent living through its Youth Development Programme (18-21 years). The field of interests focuses on empowerment, life skills development, social inclusion, and active participation in society.

Tamar Dzagania Baramidze - from Social Enterprise Neighbourhood, implementing supporting programs that foster civic engagement and creativity. Works on initiatives that bring together youth, artists, and communities to promote dialogue, participation, and democratic values through collaborative formats.

Iveta Gogava - an international facilitator and youth activist since 2011. Specializes in designing participatory learning spaces, trainings, hackathons, and creative initiatives, where youth engage with civic issues, social justice, and employment challenges through dialogue, storytelling, and action.

Larysa Makharina - Board member of the Kharkiv Regional Foundation "Public Alternative" and history teacher at Balakliia Secondary School I-III levels № 2, brought experience in grassroots civic education in post-conflict areas.

Nataliia Ovseiko - Head of Ternopil regional NGO "Partnership" and Director of consulting company "Universal Business Resource".

Oksana Romaniv - Community reformer with extensive experience in local governance transformation, emphasized systemic potential.

Ivan Horbatso - Director of "Association of Mountain Guides 'ROVIN'", PhD in Education Sciences, civic educator, trainer, specialized in environmental education.

Orest Danchevskyi - Public activist, journalist, and project coordinator at "Your Right" NGO.

Oksana Polivchak - Director of Municipal out-of-school educational institution "Center of creativity for children and youth" of Zhydachiv City Council, Lviv Region.

Oleksandra Barankevych - youth worker, board member of women's charitable organization "Our Visions".

## Relevance of the CivicArt Alliance approach

When asked about the relevance of the CivicArt Alliance approach to their contexts, respondents showed unanimous agreement that the initiative addresses genuine needs, though their reasoning varied based on their organizational positions and the current political situations in Georgia and Ukraine.

Georgian respondents consistently emphasized the approach's capacity to engage youth in environments marked by political polarization, civic fatigue, and institutional mistrust. Multiple practitioners noted that traditional civic education struggles to connect meaningfully with young people in Georgia's current climate, where political tensions have created barriers to open dialogue across different community groups. Respondents working with diverse populations all recognized artivism's potential to create spaces where civic engagement becomes possible despite political divisions. The creative dimension, several noted, allows people with different political preferences to collaborate on shared concerns without requiring immediate consensus on contentious issues.

Ukrainian respondents similarly affirmed the approach's relevance, though their reasoning often centered on post-war reconstruction, information warfare resilience, and the need to rebuild peace and democratic culture. Practitioners emphasized that young people in Ukraine face the dual challenge of processing collective trauma while developing active citizenship in a context saturated with information wars. Art-based approaches were seen as particularly valuable for creating pathways to discuss difficult questions about identity, belonging, and democracy in ways that respect emotional readiness while building critical thinking capacities.

Across both contexts, respondents noted several shared dimensions that make artivism relevant: the failure of traditional approaches to engage youth emotionally and experientially; the need for methods that accommodate diverse participation styles and comfort levels; and the importance of connecting individual creative expression to collective civic action. Practitioners emphasized that artivism addresses not just pedagogical limitations but deeper challenges of rebuilding trust, solidarity, and democratic culture in post-Soviet societies undergoing rapid political transformation.

Several respondents identified artivism's capacity to bridge political divides as crucial to its relevance. Elene Toidze articulated this clearly: *"Art and culture is the topic that unites people"*

*notwithstanding their political preferences or social roles and this can be used as a tool to create safe and friendly environment for youngsters from different community groups.*" This bridging function appeared especially significant given Georgia's current tensions, with Ana Gelashvili's brief assessment "*I think it's quite relevant, given the current situation*" contextualized by her continuous participation in protests.

Lado Napetvaridze grounded this in civic education's structural challenges: "*Traditional civic education often struggles to engage young people meaningfully, particularly in environments marked by political polarization, civic fatigue, and low trust in institutions. Artivism offers an inclusive, emotionally engaging, and accessible way to reconnect young people with civic values, democratic participation, and social responsibility.*"

The Ukrainian context highlighted artivism's role in trauma-informed civic education. Larysa Makharina explained: "*In territories that experienced occupation, traditional civic education feels abstract or even threatening to young people still processing trauma. Art-based approaches create safer entry points because they allow indirect expression and gradual engagement with difficult topics. This isn't avoiding hard conversations, it's creating pathways toward them that respect where young people actually are emotionally.*"

Oksana Romaniv connected artivism to democratic renewal: "*Art-based civic education is relevant because it models participatory democracy in practice. Young people don't just learn about citizenship abstractly, they experience it through collaborative creative projects that address real community issues. When youth create public murals about accessibility, organize performances about local governance, or design community space interventions, they're practicing the kind of active citizenship democratic Ukraine needs.*"

## Opportunities in art-based civic education

Respondents identified several dimensions where art-based approaches offer advantages over traditional civic education methods. While Georgian and Ukrainian practitioners worked in different contexts, their observations converged around shared themes: emotional engagement that transforms passive learning into active participation; accessibility that includes marginalized voices; embodied experience that makes abstract democratic concepts tangible; and relational infrastructure that builds trust and solidarity beyond immediate pedagogical goals.

Ukrainian respondents emphasized artivism's capacity to address conflict and post-conflict challenges, helping young people process difficult collective experiences while building democratic agency, enabling critical analysis of information manipulation, and creating trauma-informed spaces where civic learning becomes psychologically safe. Georgian respondents focused on artivism's ability to create inclusive spaces across political divides and reach populations excluded by conventional settings. Multiple practitioners working with diverse groups emphasized that creative approaches reduce hesitation to participate and lower barriers that formal civic education maintains.

Across both contexts, respondents identified artivism's transformative potential: shifting civic education from knowledge transmission to experience-based learning, from individual reflection to collective action, from abstract theory to embodied practice. The opportunities described clustered around several interconnected dimension: creating safer spaces for

difficult conversations, making democratic values tangible through creative practice, building stronger interpersonal connections, and enabling diverse forms of participation.

Ukrainian practitioners emphasized trauma-informed dimensions. Larysa Makharina explained: *"Young people in Ukraine need civic education that doesn't re-traumatize. Art-based approaches create distance through metaphor: students can explore feelings about occupation, loss, displacement, identity crisis through paintings, theater, music without having to articulate everything verbally. When a student creates a visual representation of 'home' or 'belonging,' they're working through civic questions about identity and community in developmentally appropriate ways."* Georgian practitioners recognized similar dynamics, with Guranda Tetradze noting how art enables trauma-sensitive engagement for care-experienced youth, allowing them to process discrimination and life transitions through symbolic forms.

Information literacy emerged as crucial, particularly in Ukrainian context where Orest Danchevskyi explained that creating parody videos of propaganda or counter-narratives develops deeper media literacy than passive analysis – young people become critical creators rather than consumers. Georgian practitioners emphasized how artivism accommodates diverse learners. Elene Toidze noted: *"Art and creativity can be a great tool to communicate rather complicated topics. It helps groups to cooperate more smoothly and strengthens people-to-people connections. Embedding art and creativity across different project components can reduce participants' hesitation to engage, making projects and initiatives feel more welcoming and accessible."*

The shift from abstract to experiential learning appeared central. Lado Napetvaridze articulated how art-based civic education makes abstract concepts like democracy tangible and relatable through storytelling, visual language, and performance. Oksana Romaniv emphasized practical application: *"When youth design public space interventions, create community murals about accessibility, organize performances about local governance – they're not studying democracy, they're practicing it. The creative project becomes real civic participation. Democracy becomes something you do, not something you memorize."* Georgian practitioners also emphasized trust-building across political divides and creating informal atmospheres that lead to lasting connections.

## Challenges in implementing art-based practices

While respondents expressed enthusiasm for artivism's potential, they also identified substantial obstacles to implementation. These challenges operated at multiple interconnected levels, namely, institutional cultures resistant to creative methods, educator capacity and confidence gaps, resource constraints, evaluation difficulties, political sensitivities, and risks of superficial adoption.

Practitioners emphasized that conflict conditions, resource scarcity, and political polarization intensify implementation barriers. War and displacement disrupt sustained programming, funding prioritizes immediate needs over innovation, and educators carry emotional burdens affecting their capacity. In unstable political contexts creative civic engagement addressing sensitive topics may attract unwanted attention or be misrepresented. Conventional educational systems privilege formal academic methods and view creative approaches as less serious, creating barriers where educators worry about professional credibility, administrators resist allocating resources, and funders question whether artistic approaches

achieve learning outcomes. Respondents identified persistent challenges including the dual competency gap (facilitators need both artistic skills and civic education understanding), difficulty measuring impact, resource constraints, and risks of tokenism when organizations adopt creative methods superficially.

Trauma-informed facilitation emerged as a critical challenge. Larysa Makharina explained: *"In war-affected communities, we work with young people who've experienced occupation, shelling, displacement, family separation. Art-based civic education is powerful but risky: it can heal or re-traumatize depending on facilitation quality. The challenge is most educators haven't been trained in trauma-sensitive approaches. They want to use creative methods but fear doing harm."* Guranda Tetradze noted similar concerns: *"Emotional safety is a critical concern, as creative processes may surface traumatic experiences related to care, discrimination, and life transitions and therefore require trauma-informed facilitation."*

The competency gap appeared across contexts. Orest Danchevskyi described the dual expertise challenge: *"Effective artivism requires understanding both creative processes and active participation. [Facilitators should be able] to facilitate open-ended artistic exploration while maintaining civic learning focus. Most educators have one skillset or the other, rarely both. Building practitioners who genuinely integrate both is difficult and time-intensive."* Elene Toidze offered practical solution: *"This dual competence is often scarce, but this can be tackled through well-designed teams, pairing civic educators with artists, creating co-facilitation structures. But team approaches require coordination time and resources many organizations don't have."*

The legitimacy challenge appeared central. Iveta Gogava noted: *"Creative methods sometimes are not considered as 'serious' educational tools. Educators and institutions often lack the skills, resources, or confidence to facilitate art-based processes, especially when these approaches address sensitive or political topics."* Oksana Polivchak connected this to system structure: *"Formal schools operate within rigid curricula and assessment frameworks that don't accommodate art-based civic education easily. Teachers face pressure to cover specific content for standardized tests. Out-of-school settings have more flexibility, but we're also seen as less legitimate educational spaces."*

Evaluation challenges create cascading problems. Donors are looking for quantifiable outcomes, but artivism's deepest impacts are qualitative: shifts in civic identity, increased empathy, stronger solidarity. Difficulty measuring outcomes makes funding harder to secure, which limits resources for building evaluation capacity, creating a vicious cycle that reinforces institutional skepticism. Moreover, quality concerns emerged prominently. Guranda Tetradze warned about tokenism: *"Organizations might add creative activities to programs without deep methodological integration, having youth make posters about democracy without facilitating genuine civic dialogue. This superficial adoption makes artivism look ineffective and reinforces institutional skepticism."* Practitioners emphasized that these challenges interconnect: evaluation difficulties intensify resource constraints, which push organizations toward superficial implementation, which reinforces skepticism about artivism's educational value.

## Necessary competencies for educators

When asked what competencies educators and youth workers need to effectively use artivistic practices in civic education, respondents identified a complex skill set spanning pedagogical, artistic, civic, interpersonal, and contextual domains. Responses reveal that effective facilitation requires substantive artivism knowledge, sophisticated facilitation capacities, civic understanding, intercultural sensitivity, ethical awareness, and for certain populations, specialized competencies like trauma-informed practice.

Practitioners emphasized that effective facilitation requires more than technical skills. Elene Toidze detailed essential knowledge: *"Having information/knowing about existing artivism projects and the debates around them will help educators avoid using art in a superficial way, learn from what has already worked, and place their activities within a wider civic and cultural context."* This historical grounding prevents reinventing approaches and helps educators situate their work within broader traditions. She emphasized process orientation: *"They need strong facilitation skills to support reflection, deal with uncertainty and emotions, and focus on learning through the process rather than chasing fixed outcomes."*

Respondents identified several interconnected competency clusters. Facilitation skills must include managing uncertainty, supporting emotional processes, creating safe inclusive spaces, and facilitating critical reflection that links artistic expression with civic values. Guranda Tetradze emphasized: *"Educators youth-centered facilitation skills, especially when working with care-experienced young people, alongside the ability to create safe spaces that encourage free expression and open dialogue."* Gogava stressed *"critical pedagogy skills to support meaningful participation, dialogue, and collective reflection"* particularly when addressing sensitive social or political issues.

Ukrainian practitioners added context-specific dimensions. Nataliia Ovseiko explained: *"Working with youth in crisis conditions requires educators who can hold space for pain without becoming overwhelmed themselves. This emotional resilience requires training, ongoing supervision, peer support. Educators need skills to recognize their own triggers and limits, practice self-care, access consultation when needed."* Iveta

Civic and contextual knowledge appeared equally essential. Practitioners need to help participants connect creative work with broader social and political issues – what Davit Mirvelashvili called *"the ability to connect artistic expression with civic learning in inclusive and reflective ways."* Oleksandra Barankevych emphasized relational aspects: *"Collaborative art projects build trust differently than formal civic education. When people work together on creative projects addressing civic issues, they build solidarity through the creative process. The shared vulnerability of artistic creation like showing drafts, giving feedback, iterating together creates bonds that support ongoing civic collaboration beyond the immediate project."*

In deeper discussions the practitioners agreed that practical methodological knowledge matters as well: understanding which art forms suit different educational purposes, how to match creative approaches to specific learning goals and participant needs etc. Cultural literacy, including art history and contemporary debates, enhances facilitators' capacity to draw on relevant examples and contexts.

The breadth of these requirements suggests capacity building demands comprehensive professional development rather than brief training, and highlights the value of team

approaches combining complementary competencies rather than expecting individual facilitators to master all necessary skills.

## Underrepresented topics in civic education

Respondents identified gaps in existing civic education programming, with several themes emerging consistently across both Georgian and Ukrainian contexts.

Practitioners provided comprehensive lists of neglected areas. Lado Napetvaridze identified *"topics such as active citizenship beyond voting, civic resistance and non-violent activism, media literacy and disinformation, inclusion and minority rights, and youth participation in decision-making processes"* as often insufficiently addressed. Ukrainian practitioner Ivan Horbatso echoed this approach, adding environmental civic education to the list. These observations suggest existing programs may emphasize formal political participation while neglecting more diverse forms of civic engagement, as well as contemporary challenges like disinformation that were not central concerns when many civic education programs were designed.

Ukrainian practitioners highlighted post-conflict specific gaps. Nataliia Ovseiko emphasized: *"Civic education programs don't address how young people practice citizenship during ongoing crisis. Whether internally displaced, living under shelling, or engaged in volunteer work, youth need frameworks for maintaining civic agency under extreme conditions: how to sustain democratic values when normal civic life is disrupted, how collective war experiences shape identity and community bonds."* Orest Danchevskyi stressed information warfare challenges: *"Media literacy gets mentioned in civic education but rarely taught systematically. Young people need deep skills to understand how algorithms shape information exposure, recognizing emotional manipulation techniques, analyzing narrative framing, evaluating source credibility."*

Georgian practitioners connected gaps to recent political developments. Elene Toidze explained: *"In Georgia's current context, many civic education initiatives have been halted or significantly reduced due to recent legislative changes that directly target civic activity. As a result, key civic education topics are underrepresented, including basic civic rights and freedoms such as freedom of speech and assembly, as well as practical forms of civic activism. For young people, especially in the regions, there is a growing gap in learning about safe ways to participate in public life, how local self-governance and decision-making work, how to engage in community organizing and municipal-level advocacy, and how to collectively raise concerns and demand accountability without exposure to unnecessary risk."*

Population-specific gaps emerged prominently. Guranda Tetradze detailed needs of care-experienced youth: *"Several civic education topics remain insufficiently addressed, particularly for care leavers. These include youth participation and advocacy beyond formal structures, such as practical ways to influence local decision-making and policies; social justice and inequality, including stigma linked to care experience and poverty; and the rights of care-experienced young people, especially in relation to access to services, housing, and employment."*

Contemporary issues appeared underrepresented across contexts. Iveta Gogava distinguished well-covered from neglected topics: *"I think civic education programmes mostly*

*address broader topics, like democracy, human rights, diversity, gender equality, while collective resilience, online activism, precarity and decent working conditions, migration are the topics which are underrepresented or insufficiently addressed.”* Her observation suggests civic education focuses on established topics while lagging in addressing emerging issues particularly relevant to young people’s contemporary experiences.

These responses reveal several patterns. Alongside well-established civic education content, practitioners identified emerging needs: diverse forms of civic engagement beyond formal participation, local-level community organizing, and safe civic expression in constrained contexts. Contemporary challenges like disinformation, online activism, labor precarity, and climate change remain underdeveloped despite their relevance to young people’s lives. Safety considerations for civic participation have become essential but are not systematically integrated. Topics related to marginalized populations and social justice may receive less attention than mainstream civic themes. In Ukrainian context, conflict and post-conflict reconstruction, transitional justice, and memory politics represent critical gaps. In Georgian context, legislative restrictions create deficits around safe civic participation and practical activism. These gaps exist within challenging political environments that simultaneously increase the need for civic education and constrain opportunities to provide it.

## Analysis: integration with survey findings

The semi-structured interviews confirmed and enriched the survey data collected from initial survey respondents, while revealing dimensions that quantitative data alone could not capture. This analysis examines areas of confirmation, enrichment, and tension between interview and survey data, concluding with implications for project implementation.

### Confirmation of survey priorities

The interviews strongly confirmed key survey findings while adding contextual differentiation. Survey respondents identified human rights (53%), youth civic engagement (49%), and democratic principles (41%) as most relevant topics. Interview participants echoed these priorities, though framing them as gaps and emphasizing different dimensions based on context. Practitioners highlighted active citizenship beyond voting, civic resistance, and minority rights – all directly related to survey themes. Ukrainian practitioners emphasized transitional justice, memory politics, and information warfare, confirming democratic priorities while revealing in-conflict and post-conflict specific needs.

Competency gaps matched survey results with remarkable consistency. Where 47% of survey respondents identified lack of communication skills, and 38% cited content creation gaps, interview participants elaborated extensively on facilitation skills, critical pedagogy capacities, trauma-informed approaches<sup>6</sup> process-oriented facilitation and dialogue across divides. Ukrainian respondents added holding space for pain and building emotional resilience.

The survey finding that 41% identified coordination with artists and educators as lacking received direct confirmation. Practitioners across both countries described dual competency gaps, where most educators have either civic education or artistic skills, rarely both. This consistency suggests coordination challenges reflect structural disconnection between sectors rather than individual skill deficits. Implementation challenges showed strong

alignment between surveys and interviews. Practitioners emphasized institutional skepticism toward creative methods and political sensitivities.

#### Enrichment through context and complexity

While confirming patterns, interviews added crucial context. The survey ranked media literacy at 33% - significant but lower than other priorities. Interviews explained why this matters urgently in both contexts: Ukrainian practitioners detailed information warfare challenges requiring deep critical analysis skills; Georgian practitioners referenced legislative restrictions making media literacy difficult to address openly despite its importance.

Interviews revealed safety concerns largely invisible in survey data. Georgian practitioners addressed legislative restrictions, political sensitivities, and risks of facilitating civic expression that might be politicized. Besides, interviews elaborated relational dimensions survey questions could not capture trust-building across Georgian political divides, solidarity amid war in Ukraine, inclusive spaces for marginalized youth. These observations reveal activism's value extends beyond pedagogy to creating relational conditions enabling civic learning.

#### Points of tension and complexity

One complexity emerged around systemic change. The survey found only 29.63% identified "joint development and promotion of policies and strategies" as important – the lowest-ranked benefit. Yet interview participants repeatedly referenced institutional barriers: lack of organizational support, skepticism toward creative methods, difficulties integrating activism into existing programs, and resource constraints. This tension may reflect practitioners' realistic focus on what they can directly influence: developing their own skills, improving their programs, building peer networks for mutual support. Rather than seeing this as limitation, it suggests the project should prioritize practical capacity building and peer learning, with the network serving as space for sharing strategies on navigating institutional obstacles within practitioners' spheres of influence.

Another complexity involves formal versus informal contexts. Interviews highlighted important distinctions survey questions did not capture. Informal settings were perceived as more conducive to experimentation, risk-taking, and relational learning, particularly important for navigating Georgia's polarization and Ukraine's trauma-informed needs. Formal environments face constraints from curricula, assessment frameworks, and legitimacy expectations. This suggests programming may need differentiated strategies: supporting informal practitioners to maintain flexibility while demonstrating impact, helping formal educators integrate activism without sacrificing transformative qualities.

Table 3: Survey-interview alignment

Dimension	Survey finding	Interview confirmation	Interview enrichment
Top Topics	Human rights (53%), Youth engagement (49%), Democratic principles (41%)	Direct confirmation with contextual framing	Georgian focus: civic resistance, minority rights; Ukrainian focus: transitional justice, information warfare

Competency Gaps	Communication (47%), Content creation (38%), Artist coordination (41%)	Strong alignment across both countries	Trauma-informed skills, psychological literacy, team-based approaches
Implementation Barriers	Multiple barriers identified	Institutional skepticism, resource constraints confirmed	Georgian: legislative restrictions; Ukrainian: conflict conditions, safety concerns
Network Benefits	Structural work ranked lowest (29.63%)	Preference for practical over systemic approaches	Peer learning and mutual support for navigating institutional challenges

# Training applicants' needs and expectations analysis

## Introduction

This section presents the analysis of pre-training survey responses collected during September-October 2025 from applicants to the CivicArt training course. The applicants represent the core target audience of the CivicArt project: youth workers, educators, artists, and activists from Ukraine and Georgia who are actively engaged or interested in combining civic education with artistic methods.

A total of 370 responses were collected: 322 from Ukraine and 48 from Georgia. While the full survey included multiple questions, this needs assessment analyzes six key questions directly relevant to understanding the target audience's needs: current roles and occupations, experience in youth work and education, background in art and activism, motivations for participation, desired skills development, and planned application of knowledge in local communities.

This assessment complements the initial needs analysis conducted through the earlier stakeholder survey (n=54), desk review, and expert consultations. While the initial assessment identified general needs and gaps in art-based civic education, this pre-training survey provides specific insights into the profiles, expectations, and learning objectives of individuals who actively seek opportunities to develop their competencies in this field. These findings directly informed the final design of the training programme and serves as a baseline for measuring impact.

## Applicants' profile

Applicants to the CivicArt training represent diverse professional backgrounds across education, civil society, creative industries, and other sectors.

### Ukraine (n=313)

Students formed the largest group among Ukrainian applicants (87 individuals, 28%), many pursuing degrees in psychology, sociology, cultural studies, and design while combining studies with volunteer work or part-time NGO positions.

Professionals in NGO management and project coordination comprised the second-largest group (73 respondents, 23%), typically managing educational programs, youth initiatives, or community development projects. Their applications reflect Ukraine's vibrant civil society sector and growing interest in creative methods for civic engagement.

Educators and teachers made up 14% of applicants (44 respondents). This group included school teachers, university lecturers, and non-formal education trainers. Many described using creative methods but expressed desire for more systematic approaches to integrating art and activism.

Artists and creative professionals accounted for 12% (38 respondents), including graphic designers, photographers, performers, and cultural managers. Only 4% (14 respondents) identifies themselves as youth workers, though many in other categories also described youth work activities. The remaining applicants included psychologists (6), researchers (2), and professionals from various fields (49).

### Georgia (n=47)

Georgian applicants showed more balanced distribution. Students comprised 21% (10 respondents), while educators, youth workers, and NGO professionals each represented

approximately 17% (8 respondents each). Artists and creative professionals made up 7% (3 respondents), with other professionals accounting for the remaining 21%.

### Experience in youth work and education

Respondents demonstrated diverse backgrounds in working with young people, reflecting both the breadth of the field and varying interpretations of what constitutes youth work. Analysis of responses reveals how practitioners in Ukraine and Georgia understand and practice youth work, and where their conceptions align with or diverge from European frameworks.

Approximately half of respondents (49.7%) described experience rooted in formal education settings, including teaching in schools, universities, or vocational institutions. Project management emerged as the most common frame of reference (54%), with respondents describing organizing, coordinating, or implementing projects and programs, typically for NGOs or civil society organizations.

Empowerment and youth participation appeared in nearly half of responses (48%), but with striking variation. Some described genuine participatory approaches where young people shape activities and make decisions. Others used the same terms more superficially, mentioning empowerment without explaining how young people actually gain power, or citing participation that amounted to attending activities adults had already designed. Non-formal learning methods featured in 41% of responses, though not always as primary approach. Volunteering appeared in 31%, often as one activity among many.

Notably, only 15.5% explicitly mentioned social inclusion work with vulnerable groups, and just 8% described work in terms of social change. Human rights and civic education appeared in 13.4%, often connected to specific projects rather than ongoing focus.

### Experience in art and artivism

Applicants' artistic backgrounds range from professional careers to occasional personal expression. More significantly, responses demonstrate varying understandings of artivism and how art relates to social change.

Visual arts dominated (46.9% mentioned painting, drawing, or illustration), often originating in childhood interests maintained alongside other activities. Graphic design featured in 15.2%, often developed through professional courses. Performance and theater appeared in 18%, music and writing in 12-14% each. Photography (11.2%) and digital media (11.5%) were common, particularly among younger respondents.

Street art and graffiti were mentioned by only 2.5%, despite strong association with activism. Approximately 21% described teaching or facilitating art workshops. Only 7.5% identified as professional artists, while 14.9% framed practice as amateur or hobby-based. Just 4% stated no artistic experience.

### Understanding artivism: four approaches

Analysis reveals four conceptual frameworks that often overlap:

1. *Art as personal expression* (approximately 29%) emphasized art's role in self-expression, emotional processing, and personal development, focusing on benefits for individual creators rather than social impact.
2. *Art for education* viewed art primarily as tool for teaching creative skills, focusing on artistic technique rather than using art to explore social issues.

3. *Art with social messages* (20.8%) described creating art addressing social issues or raising awareness. In this case art is perceived as communication medium about concerns, but often without articulating how awareness translates into action.
4. *Art as activism* (12.4%) explicitly connected artistic practice to activism, protests, or movements, describing art for demonstrations, mobilizing communities, or projects demanding change. One Georgian respondent described creating collective drawings during protests to identify shared symbolism and ideas bringing people together.

Only 23% explicitly used "artivism," suggesting limited familiarity with the concept as distinct practice. Those using the term employed it broadly, sometimes appearing to use "artivism" and "art with social themes" interchangeably. However, this vocabulary gap doesn't necessarily indicate absence of activist practice, as many described powerful examples without labeling it as such.

Significant artistic experience, particularly from Georgia but also Ukraine, emerged directly from recent protest movements. Multiple Georgian respondents detailed creating posters, graffiti, and social media graphics for demonstrations. Ukrainian respondents described artistic responses to war and displacement.

These represent artivism in its most urgent form as art created in political struggle with immediate mobilization purposes. However, descriptions sometimes lacked reflection on methodology or how artistic elements strengthened activist outcomes. As one respondent noted: *"perhaps without realizing it, art often helps... perhaps that's why I'm applying for this project, because I know I need and want to learn more."*

### Key Findings

The strong student presence suggests young people see art-based civic education as relevant for future professional development. Many student applicants already engage in volunteer activities, protests, or community initiatives, viewing this training as opportunity to channel civic energy into more structured activism.

The combination of educators and youth workers (18% in Ukraine, 34% in Georgia) indicates growing recognition that traditional civic education methods may benefit from more creative, participatory approaches. The notable NGO professional presence reflects how civil society organizations seek new tools for community mobilization: several applicants mentioned political contexts (war in Ukraine, democratic challenges in Georgia) as motivation for finding more effective ways to sustain civic participation.

The relatively low artist representation (12% Ukraine, 6% Georgia) reflects the fact that the training was promoted primarily through youth work and civic education networks rather than arts channels. Alternatively, professional artists may not see themselves as civic educators or already feel confident in artistic skills.

Professional diversity shapes how participants understand core concepts. The diverse professional backgrounds mean participants operate within different professional paradigms: what "youth work" means to a teacher differs fundamentally from what it means to an activist or NGO manager. Effective communication therefore requires explicit translation between these professional languages. Dissemination and communication materials should not assume shared terminology but rather explain core concepts multiple ways: framing participatory approaches as "student-centered pedagogy" for educators, "beneficiary engagement" for NGO managers, "co-creation" for artists, "grassroots mobilization" for activists. The challenge is building common ground around participatory, empowering approaches while acknowledging that participants will integrate these principles differently depending on their professional contexts and constraints.

The diversity suggests participants arrive with substantial creative capacity but need help understanding how to use artistic approaches strategically for civic education and social change. The conceptual gap around artivism indicates need for explicit discussion of what distinguishes artivism from other creative practices. Project materials should help practitioners articulate specific value artivism adds – not just making issues visible, but actively engaging people in dialogue, building collective identity, challenging power, and creating democratic participation spaces.

The strong protest-related experience presents both opportunity and challenge. Participants understand viscerally that art matters in political struggle, but experience may be primarily rapid-response mobilization rather than sustained civic education through art. The project can help bridge these approaches, showing how methods used in protests adapt for ongoing youth work contexts.

## Motivations for training participation

### Motivational patterns

The overwhelming majority (78%) framed motivation in terms of gaining knowledge, using the words like “*to learn*”, “*understand*”, and “*discover new approaches*”. Closely related, 68.9% explicitly connected participation to helping local communities or improving work with young people: *“I plan to use the knowledge gained for the development of my community... I will hold educational meetings where I will share the knowledge and experience I have gained.”*

Professional development motivations featured strongly (64.3%), with art-based civic education seen as emerging field where expertise could strengthen practice. Notably, only 5 individuals mentioned certificates as motivating factors, suggesting participants sought substantive learning rather than formal credentials.

Networking and exchange appeared as significant motivations (47.8%), with emphasis on exchange, suggesting participants see themselves as having experience to share, not simply as learners.

A substantial portion (46.6%) used language expressing desire for inspiration, motivation, or renewed energy, particularly among those already in youth work or civic education. One Georgian respondent articulated: *“Since 2024, when the authoritarian shift became visible in Georgia... Sometimes you just need to pause and return to what is already known. I hope that going back to art will spark the inspiration currently missing in myself and my friend circle due to lack of hope.”*

This renewal theme suggests participants weren't seeking training because they lacked skills entirely, but because existing approaches felt insufficient or depleted given current challenges.

Approximately one-third (32.3%) explicitly referenced current political situations, war, or crisis. For Ukrainians, ongoing war shaped both urgency of civic education and specific challenges. Georgians frequently mentioned political crisis, protests, and democratic struggle.

These references appeared differently: some saw training as offering tools for crisis contexts, others as helping overcome barriers created by political situations. Several responses revealed deeply personal connections: *“even though us the Georgian society haven't seen the fruits of our protests yet I'm still not losing hope... combining something I love – art and something I have to do and is my responsibility as a citizen – activism is really exciting.”*

Deeper analysis reveals distinct patterns: *pragmatic problem-solvers* (17%) described specific challenges needing solutions; *aspirational learners* (31%) emphasized personal and professional growth; *mission-driven practitioners* (7.8%) articulated strong sense of purpose and responsibility; *explorers* (41%) expressed curiosity about unfamiliar practices; *seekers of renewal* (13.7%) explicitly mentioned burnout, exhaustion, or need to recharge.

Motivations suggest clear recognition that art offers something valuable for civic education that traditional approaches lack, though many couldn't yet articulate precisely what. The strong emphasis on taking knowledge back to communities reflects collaborative youth work ethos and relative scarcity of training opportunities, suggesting potential for multiplier effects.

The limited activism-specific motivation (only 15.5% explicitly referenced it) confirms conceptual gaps around this term. The prevalence of contextual and political motivations, particularly from Georgia, indicates crisis contexts create both urgency and openness around innovative civic engagement approaches.

## Desired skills development

Respondents articulated wide-ranging skills reflecting both art-based civic education's multifaceted nature and diverse professional needs.

Creative expression emerged most frequently (58.4%), including both general creativity and specific artistic competencies. Artistic techniques featured in 45.3%, though most didn't specify particular techniques: "*I don't have professional training in art... I wish to learn innovative artistic methods.*"

This suggests many recognize art as central but feel uncertain about artistic capacities. Requests for specific art forms were rare (2.8%), though when specified, respondents often named forms seen in activism (installations, public art) they hadn't yet tried.

Communication skills appeared in 44.4%, encompassing public speaking, interpersonal communication, using art to convey messages, and facilitating discussions. Facilitation skills featured prominently (36%), with recognition that working effectively with groups requires distinct competencies: "*I hope to develop skills in art-based facilitation, creative workshop design, and experiential civic education methods.*"

Teaching methods appeared less frequently (17.1%) than facilitation, possibly reflecting that many work in non-formal contexts where "teaching" carries traditional, teacher-centered associations they want to move beyond.

Civic education skills were mentioned by 36%, indicating many recognized gaps not just in methods but substantive knowledge. Human rights featured in 20.8%. Critical thinking appeared in only 5.9%, possibly taken for granted rather than recognized as requiring deliberate development.

Substantially, 30.4% explicitly mentioned wanting to develop skills in combining, integrating, or connecting art and activism/civic education, suggesting many do not see integration as something that requires specific competencies. However, only 7.8% used "activism" specifically, confirming practitioners lack shared language for this work.

Teamwork and collaboration appeared frequently (34.8%), reflecting both collaborative nature of art-based civic education and recognition of needing to work with others. Intercultural communication featured in 25.5%, particularly valued by those with international exchange experience. Leadership (12.4%), planning (16.5%), and organizing skills (9.9%) received modest attention, possibly indicating confidence in these areas or perceiving creative and pedagogical skills as more urgent.

Only 11.8% made very specific requests naming particular methods or tools. Most (39.8%) described skills at moderate specificity—identifying clear domains without detailing exact competencies needed. Very few (1.6%) gave vague responses.

This pattern suggests participants have general sense of gaps but may not know the field well enough to articulate precise learning needs. Training will need to help participants develop more refined understanding of what competent art-based civic education entails, not just deliver predetermined skill sets.

## Planned application of learning outcomes in local communities

Application plans reveal both understanding of art-based civic education's purpose and practical constraints practitioners face.

Regarding the primary strategies, most applicants (60.2%) framed plans around community-level initiatives rather than classroom teaching, suggesting they understand artivism as catalyst for community engagement. Workshops (49.4%) and training sessions (46.9%) dominated as primary methods. Notably, 70.5% described multiplier plans, including training others and spreading methods. This indicates that applicants rather see themselves as network nodes who can amplify impact: *"I will share the knowledge and experience I have gained... I will teach them how to convey their opinion to society through art."*

Students and schools appeared as primary audiences (28.9%), reflecting significant teacher presence. Active citizenship emerged as most frequently mentioned topic (41.9%), far exceeding human rights (16.8%) or environment (17.4%), suggesting participants see artivism primarily as tool for building civic engagement capacity rather than addressing specific issues.

However, most plans remained generic, describing intentions to organize workshops without specifying activities, topics, or methods. Only 16.8% offered concrete details like specific target groups or timelines. While this partly reflects inability to plan before experiencing training, the gap between "organize workshops" and having identified specific participants, materials, or partnerships raises implementation questions.

The strong multiplier emphasis suggests participants need not just practice skills but capacities for teaching methods to colleagues. Training should balance introducing ambitious formats with supporting realistic implementation planning – guidance on adapting methods to available resources, addressing evaluation and sustainability, and developing partnerships. The gap between preferred formats and planned applications indicates need for ongoing support beyond initial training where practitioners can share experiences and troubleshoot implementation challenges.

## Comparing learning needs: initial survey vs. training applicants

Comparing with the initial stakeholder survey (n=54) reveals continuities and shifts:

1. Both identified communication as critical gap (47% initial survey, 44.4% applicants). Similarly, both emphasized engagement strategies, though applicants frame this

through facilitation, integration, and creating inspiring content rather than as discrete strategy.

2. Facilitation vs. implementation. Initial survey identified "organizing and implementing art initiatives" (36%) and "developing programs" (39%) as gaps, emphasizing organizational aspects. Applicants focused on facilitation (36%) and teaching methods (17.1%) – creating engaging environments and guiding processes rather than implementing programs. This reflects different conceptualizations: initial survey suggests implementing programs; applicants articulate facilitating experiences.
3. Initial survey identified "critical analysis of situations" (23%) and "being civically engaged" (39%) as gaps. Training applicants are focused on integration civic topics with artistic practice (30.4%). Civic content received secondary attention, possibly indicating assumption of adequate knowledge or lack of recognition that substantive civic knowledge requires ongoing development.
4. Both datasets identify integration as core challenge, though articulated differently. The consistency confirms integration is not automatic even for practitioners drawn to art-based civic education, but applicants' responses reveal the challenge begins with gaps in artistic capacity itself.
5. Several competencies from initial survey appeared less prominently among applicants: collaboration with media (31% vs. rarely mentioned), managing resources (30% vs. minimal), networking and advocating (28% vs. 6.5%), evaluation (21% vs. minimal). When articulating personal goals, practitioners focus on core practice competencies rather than supportive capacities.
6. Applicants introduced themes absent from initial survey: personal creativity (15.8%), self-confidence (5.3%), inspiration/renewal, reflecting recognition that facilitating creativity in young people may require cultivating these qualities in themselves.

## Key findings and implications for training design

Analysis of 370 training applications identified capacity gaps and implementation challenges requiring attention in project design.

### Three core capacity gaps

**Artistic Capacity Gap:** Creative and artistic skills topped desired competencies (58.4% and 45.3%). Many practitioners want to use art for civic education but lack confidence in their creative abilities. This gap was not visible in initial stakeholder survey structure, which assumed adequate artistic capacity and asked only about integration skills.

**Conceptual Framework Gap:** Only 23% explicitly used the term "artivism" despite being asked about it. Understanding varies widely—from personal expression to social messaging to activist strategy. Practitioners lack shared vocabulary and frameworks for discussing and developing this work systematically.

**Implementation Knowledge Gap:** Initial survey showed 41% preferred art installations and 38% preferred film creation. Application plans showed only 1.2% and 2.5% respectively planning these formats. The gap between preference and planned action indicates

practitioners lack knowledge for translating ambitious ideas into feasible practice given real constraints.

### Field characteristics

Art-based civic education in Ukraine and Georgia operates as emerging field with several characteristics:

**Multiple paradigms:** Participants understand core concepts through different lenses shaped by formal education traditions, NGO project cultures, activism experiences, and European youth work exposure. These paradigms sometimes complement, sometimes conflict.

**Political context matters:** For many participants, especially Georgians, this represents political commitment—seeking tools to sustain democratic engagement, process collective experiences, and maintain civic agency under political pressure. This context shapes what participants expect art-based civic education to accomplish.

**Multiplier orientation:** 70.5% plan training others and spreading methods, seeing themselves as network nodes rather than isolated practitioners. This offers scaling potential but raises quality questions about transmission without diluting core principles.

### Implications for training design

**Build foundational capacities:** Training must simultaneously develop creative capacities, clarify conceptual frameworks, and teach integration methodologies, addressing knowledge, skills, and confidence gaps together rather than assuming artistic or conceptual foundations.

**Bridge preference and feasibility:** Participants need both exposure to ambitious formats that expand imagination and practical implementation knowledge for navigating permissions, adapting to resources, and managing risks in constrained contexts. Case studies should show not just what worked but how practitioners made it work.

**Develop multiplier capacities:** With 70.5% planning to train others, programming should explicitly develop participants' abilities to facilitate peer learning and support contextual adaptation – not just personal practice skills.

## Recommendations

Based on the comprehensive needs assessment, including analysis of both the initial stakeholder survey (n=54), practitioner's semi-structured interview (n=15) and training applicant profiles (n=370), the following recommendations address gaps identified in competencies, practices, and implementation capacities. These recommendations are structured to support the immediate project activities while also pointing toward longer-term field development beyond the CivicArt project lifecycle.

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

#### Content of artivism practices

As far as the Collection of best practices should provide best examples of practices combining artivism 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 (artivism).
- 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 artivism 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 artivism plays a significant role in promoting civic education.

The first thematic block focuses on artivism 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 artivism 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 artivism 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 artivism 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 artivism 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 artivism 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 artivism and art-based civic education. However, artivism 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 artivism 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 artivism 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 artivism 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 artivism 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 artivism 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 artivism 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 artivism 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 artivism 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 artivism 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 artivism that address media literacy and information security. As this area is still underdeveloped, the Collection can showcase initial attempts and emerging practices that blend artivism with digital rights, offering a starting point for further exploration and growth in this field.
13. Include examples of artivism 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 artivism initiatives that explore the intersection between art, ecology, and social justice. Artivist 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.

### 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 artivism 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 artivism and civic education, including its theoretical foundations, key concepts, and how it intersects with civic education. This section should also explore the potential for artivism 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 artivism initiatives in civic education (summarizing of Collection of best practices). The chapter should emphasize quality features of both civic education through art and artivism itself, providing clear understanding of common goals.
3. Adapting artivism practices to the local cultural and social contexts of Ukraine and Georgia. For this mean artivist 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 artivism 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 artivism activities, and assessing the development of participants' skills and attitudes towards civic engagement
9. Evaluation of impact and effectiveness of artivism 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 artivism 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.

## Recommendations for training design and delivery

### 1. Addressing the artistic confidence gap

The training applicant analysis revealed that many practitioners lack confidence in their own creative capacities, with 58.4% prioritizing creative expression and 45.3% artistic techniques as desired skills. This foundational gap requires explicit attention:

- 1.1. Dedicate opening sessions to hands-on artistic experimentation in low-stakes, playful environments building creative confidence before addressing civic education integration.
- 1.2. Normalize artistic uncertainty, create space for participants to acknowledge artistic insecurities openly, framing artivism as accessible to non-professional artists where civic impact matters more than technical perfection.

1.3. Offer parallel workshop tracks or flexible activity options allowing participants with vastly different artistic backgrounds to work at appropriate challenge levels while learning from each other.

1.4. Provide accessible creative materials and tools that do not require specialized skills or expensive equipment, emphasizing that effective artivism can emerge from simple, accessible media.

1.5. Facilitators should demonstrate their own creative processes including false starts and revisions, normalizing experimentation and iteration rather than presenting only polished examples.

## 2. Building shared conceptual frameworks

Only 23% of applicants used the term "artivism" when asked about it, suggesting conceptual gaps requiring deliberate attention:

2.1. Explicitly teach artivism frameworks, dedicating training time to analyzing examples, identifying key features, and discussing theoretical foundations that distinguish artivism from related practices (community arts, political art, art therapy).

2.2. Introduce and consistently use terminology helping participants articulate their practice and create glossaries or reference materials participants can use in their own teaching. Suggested concepts could be: "art as intervention," "creative activism," "aesthetic resistance," "participatory art for social change"

2.3. Facilitate discussions where participants from different backgrounds (teachers, artists, activists, youth workers) share how they understand core concepts, identifying both tensions and complementarities between perspectives.

## 3. Preparing multipliers

With 70.5% of applicants planning to train others, the training should explicitly develop capacity-building skills:

3.1. Throughout the training, explicitly discuss not just what participants are learning but how they are learning it, so participants can adapt these approaches in their own teaching.

3.2. Include sessions where participants facilitate short activities for each other, receiving feedback on their facilitation and discussing how to explain artivism principles to others.

3.3. Discuss how to maintain quality when cascading training: what core principles must be preserved versus what can be adapted, how to support colleagues' learning without requiring exact replication of what participants experienced.

### 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 artivism 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 artivism.

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

	Initially planned key competences	Suggestions to update
Knowledge	<ul style="list-style-type: none"> <li>theoretical foundations of artivism, including its principles and key concepts</li> <li>successful examples of artivism initiatives in civic education</li> <li>methodological approaches and participatory techniques for collaborative learning through art activities</li> <li>artistic methods suitable for civic education, including visual arts, performing arts, digital media</li> <li>techniques for effectively engaging and motivating youth participants in art-based civic education activities</li> <li>monitoring and evaluating the progress and impact of art-based civic education activities</li> </ul>	<ul style="list-style-type: none"> <li>how to effectively engage youth in artivism and design art-based educational programs.</li> <li>assessing the impact of artivism initiatives</li> <li>effective communication</li> <li>practical approaches and methods for engaging youth in art-based initiatives</li> <li>how to tackle complex challenges effectively</li> <li>media literacy</li> </ul>
Skills	<ul style="list-style-type: none"> <li>ability to structure workshops and sessions to maximize learning outcomes, facilitate workshops and sessions effectively</li> <li>creating engaging learning environments for youth participants</li> <li>creative thinking</li> <li>communication skills, both verbal and non-verbal</li> <li>problem-solving skills</li> <li>identifying and addressing challenges that arise during the planning and implementation of artivism initiatives</li> </ul>	<ul style="list-style-type: none"> <li>communication and team collaboration skills</li> <li>organizing art initiatives and creating content that engages and inspires youth.</li> <li>critical analysis and problem-solving techniques for tackling social issues using art</li> <li>strategies for facilitating effective teamwork, both among youth participants and other stakeholders</li> </ul>
Attitudes	<ul style="list-style-type: none"> <li>cultural sensitivity</li> <li>sense of taking initiative in driving positive change and inspiring others to participate in civic engagement through art</li> <li>empathy</li> </ul>	<ul style="list-style-type: none"> <li>willingness to advocate social justice.</li> <li>taking proactive steps in using art to inspire</li> </ul>

	<ul style="list-style-type: none"> <li>• sensitiveness to the needs of youth participants and other stakeholders</li> <li>• open-mindedness</li> <li>• recognizing their role in fostering positive change and democratic engagement among young people</li> <li>• valuing diversity, commitment for social justice</li> </ul>	change in their communities
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## Collaborative initiatives and networking (WP4)

### Supporting local action implementation

#### Pre-implementation support

1. Establish implementation mentoring where training participants can access consultations with experienced practitioners as they prepare local actions—getting feedback on plans, troubleshooting challenges, refining approaches before implementation.
2. Organize participants into small peer groups (by region, format, or topic) that meet regularly (virtually or in-person) to support each other's planning and implementation, share resources, and problem-solve collectively.
3. Provide structured frameworks guiding participants through action planning: defining objectives, identifying resources, mapping partnerships, developing timelines, preparing for contingencies.
4. Create resource library with common implementation challenges and practical solutions participants can access as needs arise.

#### During implementation support

1. Provide rapid-response consultation channels where participants can quickly ask questions or seek advice when encountering unexpected challenges during implementation.
2. Create messaging groups or periodic virtual meetups where participants implementing actions can share real-time updates, seek input, and learn from each other's experiences.
3. Provide simple documentation tools helping participants capture what happens during their actions—photos, brief reflections, participant feedback—for later learning and sharing.

#### Post-implementation learning

1. Provide reflection frameworks helping participants systematically analyze implementations: what worked well, what challenges emerged, what they would do differently, what they learned about art-based civic education practice.

2. Organize peer learning sessions where participants present their local actions, sharing both successes and challenges, receiving feedback, and discussing implications for future practice.
3. Support iteration planning by helping participants think beyond one-off actions toward sustained practice, identifying insights from implementations that could benefit others and planning next steps based on learning.

## **Shaping and ensuring sustainability of CivicArt Alliance**

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 artivism 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 artivism. 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.
6. Create thematic working groups. Given diverse interests and contexts, establish Alliance working groups focused on specific dimensions (e.g., artivism under authoritarian conditions, art-based work with marginalized youth, integrating artivism in formal education, digital artivism) allowing members to connect around shared concerns.

7. Develop mentorship structures. Pair more experienced practitioners with those newer to art-based civic education, creating supportive relationships that facilitate learning and provide ongoing guidance beyond formal training events.
8. Establish knowledge-sharing platforms. Create accessible repositories where Alliance members can share resources (activity plans, case studies, how-to guides, material lists, evaluation tools), building collective knowledge base that supports practice development.
9. Address the conceptual framework gap. Use Alliance activities to develop shared understanding of art-based civic education and artivism through organizing discussions, developing position papers, creating glossaries that can help establish the field more clearly.
10. Support action research. Encourage and facilitate Alliance members in documenting and analyzing their practice systematically, building evidence base about what works in art-based civic education while developing practitioner research skills.

#### Key recommendations

- Discussions where participants can share their experiences, challenges, and successes in implementing artivism 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 artivism, including diversified revenue streams and organizational growth strategies.
- Developing a shared vision for scaling artivism initiatives in both Ukraine and Georgia, ensuring continued support and engagement with local and international partners.

#### General implications for project implementation and follow-up

1. Shared needs with contextual dimensions. Both contexts require safe civic participation strategies, though manifesting differently. Both need facilitation skills for political polarization and trust-building, though across different divides. Both serve youth with limited civic infrastructure (regional populations in Georgia, displaced communities in Ukraine). Programming should address these shared needs while allowing contextual adaptation in implementation.

2. Safety and ethics integration. All programming must include: contextual risk assessment tools adaptable to different political constraints; protocols for addressing sensitive civic topics safely; guidelines for protecting youth participants from political risks; ethical frameworks for navigating civic expression in constrained environments. These tools should be generic enough to apply across contexts while allowing local adaptation.
3. Inclusive programming for diverse populations. Programming should address marginalized youth broadly - care-experienced youth, displaced communities, regional populations, young women facing participation barriers. Rather than country-specific modules, follow-up activities should be focused on developing adaptable approaches addressing common challenges: stigma and exclusion, limited civic infrastructure access, structural barriers to participation, need for safe expression spaces.
4. Cross-context peer learning. Network should facilitate Georgian-Ukrainian (and beyond) practitioner exchange on shared challenges: navigating political constraints on civic education; trauma-informed practice in polarized/crisis contexts; demonstrating artivism impact to skeptical institutions; building trust across divides. Exchange should emphasize mutual learning rather than one context teaching another.
5. Addressing institutional skepticism. Capacity building must address shared barriers: educator confidence when adopting creative methods; team-based approaches pairing civic educators with artists; evaluation frameworks capturing qualitative impacts; communication strategies for demonstrating artivism legitimacy to administrators and funders. Soviet-era pedagogical legacies still affect both contexts, requiring explicit attention to shifting educational cultures.
6. Relational infrastructure as core outcome. Programming should intentionally create relational conditions for sustained civic engagement: spaces for dialogue across political divides; solidarity networks among youth facing crisis or polarization; connections between marginalized and mainstream civic actors; peer support structures beyond initial training. Trust-building and inclusive spaces emerged as central needs across both contexts.
7. Contemporary challenge integration. Further activities must address emerging civic education gaps identified across contexts: information literacy and critical media analysis; online activism and digital civic engagement; climate change and environmental citizenship; economic precarity and labor rights; diverse forms of civic participation beyond formal politics. These contemporary challenges are underrepresented in traditional civic education in both countries.
8. Formal/informal setting differentiation. Programming requires approaches for both settings across contexts: supporting informal practitioners to maintain experimental flexibility while building impact demonstration capacity; helping formal educators integrate artivism within institutional constraints without losing transformative qualities; creating collaboration models between formal and informal sectors. This formal/informal tension is shared challenge, not country-specific.

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## Annex 1 . CivicArt: Needs re-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 artivism in youth work. By artivism, we understand that educate (about an issue) and demand change (by highlighting systemic failures). The project foresees studying the best practices of artivism 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.*

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1. Your name (optional): \_\_\_\_\_

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

- Artist
- Artivist
- 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 artivism and/or civic education through art?

- Yes, civic education using artistic practices
- Yes, artivism (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 artivism
- 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 artivist 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 artivism
- 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 artivism as a tool for civic education? (Select all that apply)

- Participation in international projects and experience exchange
- Development of competencies in artivism 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.

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

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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.

*Co-funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor the granting authority can be held responsible for them.*

## Annex 2. Expert practitioner questionnaire

### Background Information

1. Name and Surname

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2. Organization/Affiliation

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3. What is your connection with youth work/activism/civic education/activism?

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### Questions

4. How relevant do you think the CivicArt Alliance approach is for civic education in your context?

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5. In your opinion, what opportunities does art-based civic education offer that are not sufficiently addressed by traditional methods?

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6. What main challenges do you see in implementing art-based (activistic) practices in civic education?

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7. Which competencies do you think educators and youth workers need most in order to effectively use activistic practices in civic education?

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8. Which civic education topics do you feel are currently underrepresented or insufficiently addressed in existing programs?

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## Annex 3. CivicArt Training course application form.

### Personal Information

Gender:

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Full Name:

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Age:

---

Country:

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What country are you living in right now?

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E-mail:

---

Phone Number:

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Do you need visa support letter?

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### Professional Background

Your current role / occupation:

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Describe your experience as a youth worker / educator (if any):

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Describe your experience in art / artivism (if any):

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### Motivation and Goals

Why do you want to participate in this training?

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What skills do you hope to develop?

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How will you use the knowledge in your local community?

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Are you ready to implement local activities using new competences developed?

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**Special Needs**

Do you have any disability-related needs we should be aware of?

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Do you have any dietary restrictions?

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**Data Protection**

I agree that my personal data will be processed by the organizers for the purpose of participation in the CivicArt training, in line with GDPR.

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