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Abstract

This deliverable provides V2 of the dissemination, exploitation and communication (DEC) plan for the project

Document history

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About CLiViE

The Cultural Literacies' Value in Europe (CLiViE) project develops and applies a Theory of Change (ToC) methodology and Social Return on Investment (SROI) framework to increase our understanding of the value of cultural literacy through arts-based education on social cohesion. It will be delivered through four main phases: it 'maps' arts-based education within the context of cultural literacy learning across different learning environments and over different stages of a young person's education; it 'evaluates' arts-based education to help identify and assess their actual outputs and outcomes; it 'values' arts-based education activities through calculating its impact to further contribute to our understanding of the 'where', 'when', 'what' and 'how' young people's cultural literacies are developed, and differentiated in various learning environments; and it 'practices' pedagogies through developing an innovative set of practices and materials to support art-based educators to develop social justice and inclusion and improve the lives of young people through collaborative pedagogy. It has been designed to meet the three main research outcomes of the work programme topic: the ToC methodology and SROI framework for cultural literacies will directly increase our understanding of the value of cultural literacy on social cohesion; the evidencing of value in arts-based education and the collaborative pedagogy practices in cultural literacy through the co-creation of communities of practice (COPs) and a professional development programme (PDP) for arts educators will support the targeted commissioning of activities that will increase cultural literacy in Europe; and the innovative methodology for data gathering (and engaging) through emotional cartography allows young people to find a voice through more effective initiatives to foster cultural literacy around European cultures. CLiViE is funded under the call topic HORIZON-CL2-2023-HERITAGE-01-07 - Promoting cultural literacy through arts education to foster social inclusion, and brings together a multidisciplinary team from thirteen partners across eight countries:

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UNIVERZITA KARLOVA, Czechia

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DAUGAVPILS UNIVERSITATE, Latvia

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1. Introduction

This deliverable (D7.2) provides the second version of the Dissemination, Exploitation, and Communication (DEC) Plan. It builds on the foundations laid during the first reporting period and outlines the refined strategies and tools that will guide all DEC-related activities in the next project phases. It reflects both the progress achieved and the key lessons learned across the consortium so far.

However, this initial period also revealed the need to strengthen internal coordination and quality assurance. As a result, several key insights have been integrated into this revised DEC strategy:

- **Verification of content and outputs:** All quantitative and qualitative data must be confirmed and cross-validated with respective partners prior to dissemination or publication. This ensures factual accuracy and protects the integrity of the project's communications.
- **Partner approval of substantive materials:** All project-related content intended for public or professional dissemination (including social media, policy briefs, publications, and presentations) must be reviewed and approved by contributing partners. This collaborative approach reinforces ownership and coherence.
- **Clear and consistent internal communication:** To enhance understanding and engagement across the consortium, information will be presented using plain, concise, and unambiguous language. A common communication standard will be maintained across work packages to support unified messaging.
- **Balanced focus on DEC activities:** One of the key lessons from RP1 is that there has been an excessive emphasis on communication and social media activities. In the

current reporting period, greater priority will be given to dissemination and exploitation, with a detailed action plan for the next reporting period structured by result categories and target audiences. This includes clear strategies for reaching educators and policymakers.

This updated DEC Plan outlines specific strategies for dissemination, exploitation, and communication activities, each aligned with clearly defined KPIs and monitoring mechanisms. Every activity has been reviewed and, where needed, refined to better support target audience engagement, stakeholder collaboration, and long-term sustainability.

The following chapters structure the revised plan in alignment with CLiViE's core implementation phases. Dissemination (Chapter 2) focuses on academic and public outreach through scientific publications, presentations at European and international academic conferences and final conference. Exploitation (Chapter 3) highlights strategies for embedding project outcomes into education and policy ecosystems through map of meaning workshops, pedagogy training workshops and toolkit and community of practice (CoP). Communication (Chapter 4) encompasses digital engagement, participative activities, and policy visibility through digital communication, pop-up exhibition and app, participative mapping, policy briefing and advocacy. The document concludes with a review of potential risks (Chapter 5) and outlines tools to ensure ongoing mitigation and adaptive project management.

Together, these refinements ensure that CLiViE's DEC strategy continues to serve as a robust, inclusive, and forward-looking framework for delivering visibility, credibility, and impact across all phases of the project.

1.2 EU Guidelines on DEC Activities in Horizon Europe

In the CLiViE Project, we follow the official European Union guidelines on Communication, Dissemination and Exploitation (DEC) activities under the Horizon Europe programme. These guidelines clarify the differences between the three areas, explain their legal obligations, and highlight their importance for ensuring visibility, impact and sustainability of EU-funded projects.

Below, the official EU infographic illustrates the scope and objectives of DEC activities, as well as the available European Commission tools supporting their implementation.

Figure 1. Official EU Infographic illustrates DEC guidelines



EUROPEAN COMMISSION TOOLS TO SUPPORT COMMUNICATION, DISSEMINATION AND EXPLOITATION



Horizon Magazine ●

The latest news and features about thought-provoking science and innovative research projects funded by the EU.



Horizon Dashboard ●●

An intuitive and interactive knowledge platform where you can extract statistics and data on EU research and innovation programmes – sorted by topics, countries, organisations, sectors, as well as individual projects and beneficiaries.

Horizon Results Booster ●●

A free-of-charge platform to benefit from one of these services:
1. Portfolio dissemination & exploitation strategy
2. Business plan development
3. Go-to-market support.

Innovation Radar ●●

A data-driven method focused on the identification of high-potential innovations and the key innovators behind them in EU-funded research and innovation projects.

Horizon Results Platform ●●

A public platform that hosts and promotes research results, thereby widening exploitation opportunities. It helps to bridge the gap between research results and generating value for economy and society. You can create your own page to showcase your results, find collaboration opportunities and get inspired by the results of others.

Horizon Standardisation Booster ●●●

An initiative that supports European research and innovation projects to valorise results through standardisation, supporting them to contribute to the creation of new standards or the revision of existing standards.

CORDIS ●●●

Multilingual articles and publications that highlight research results, based on an open repository of EU project information.

Open Research Europe Platform ●●●

A platform that makes it easy for beneficiaries of European research and innovation projects to comply with the open access terms of their funding and offers researchers a publishing venue to share their results and insights rapidly.

Research and Innovation success stories ●●●

A collection of the most recent success stories from EU-funded research & innovation.

- COMMUNICATION
- DISSEMINATION
- EXPLOITATION



More information

[Contact your Project Officer](#)

[European Research Executive Agency](#)

[Dissemination and exploitation of research results](#)

[Funding and Tender Opportunities Portal](#)

[Research Enquiry Service](#)

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2. Dissemination

As part of our ongoing commitment to amplifying the visibility and impact of the CLiViE project, this chapter presents the dissemination activities conducted so far and outlines the strategic plan for the upcoming reporting period. These initial outputs have laid a strong foundation for positioning CLiViE as a reference point in European discourse on arts-based education and cultural literacy. The activities and strategies presented in this chapter are designed to build on this momentum expanding our academic footprint, deepening policy engagement, and ensuring continued dialogue with researchers, educators, and decision-makers throughout Europe and beyond.

2.1 Deliverable 7.7-7.9: Peer-review publication targeting scientific community

To enhance the project's academic visibility and stimulate cross-sectoral dialogue, the international high-impact, peer-reviewed, open-access publications with a strong SJR (SCImago Journal Rank) indicators are being developed. The target is to publish at least five scientific publications over the project, ensuring that the insights and methodologies generated reach academic audiences in the fields of art-based education and cultural literacies.

These publications will be led by the academic partners (CU, DU, RSU, SGH, TUM, UH, UNIMIB, and VMU), and will address not only the empirical findings of the case studies, but also methodological innovations, such as emotional cartography and participatory mapping. A particular emphasis will be placed on connecting these insights with ongoing academic debates around evidence-based education policy, with relevance for commissioners and stakeholders shaping national and EU-level strategies.

By publishing in journals widely read by policy scholars and education researchers, the project aims to position CLiViE as a key reference point in the debate on valuing arts-based education, ensure that its core frameworks contribute to shaping future educational research agendas, and provide robust, academically grounded evidence to inform policy stakeholders, including

ministries of education, the OECD, and the European Commission's Directorate-General for Education and Culture.

2.1.1 Monitoring and Coordination

To ensure the timely production, quality, and strategic dissemination of peer-reviewed publications, the WP7 lead (JCF) coordinates a structured process for tracking and collecting scientific outputs across the consortium.

As part of the established project management structure, all partners are required to submit a short DEC activity report prior to each General Assembly (GA). This report includes a dedicated section on scientific publications using a standardised template with the following fields:

- **What:** working title or theme of the planned/ongoing publication
- **Target group:** intended audience, e.g. academics, teacher training institutions, policymakers
- **Description of activity:** brief update on the publication's progress (e.g. Submitted, Peer-reviewed, Revision submitted, Accepted, Published with date), abstract, Journal
- **Language** of the article
- **Link** to the publication
- **Related WP:** indication of which Work Package the publication supports

This information allows the WP7 lead to monitor progress. Once an article has been accepted and published, partners are required to submit the official PDF version to the WP7 lead (JCF). Publications are shared through partner institutions and will be shared on the official CLiViE website (www.clivieproject.eu), which continues to serve as the primary hub for publication access, summary briefs, and related updates. All scientific outputs also are systematically

deposited into institutional repositories and indexed via EU OpenAIRE in compliance with the EC's Horizon Europe guidelines.

The WP 7 lead (JCF) also ensures that links to publications will also be promoted via social media (Facebook and LinkedIn) to increase visibility among educators, policymakers, and the wider public.

2.2 Presentations at European and International Academic Conferences

Participation in national and international academic conferences constitutes a central dissemination strategy within CLiViE, aimed at reaching key audiences including educators and arts practitioners, researchers and teacher training institutions, commissioners and policy stakeholders, as well as the wider general public. Presentations at such conferences and congresses are designed not only to share project findings but to foster dialogue, build networks, and generate follow-up engagement across Europe.

Through a combination of paper and poster presentations, keynote contributions, and panel participation, CLiViE partners will position the project at the forefront of discussions around arts-based education, cultural literacy, and social cohesion. These conference activities also offer a platform to present innovative methodologies such as Theory of Change (ToC), Social Return on Investment (SROI), and emotional cartography to both academic and practitioner communities.

In alignment with the project's Key Performance Indicators (KPIs), CLiViE aims to achieve:

- Participation in at least 6 international conferences
- Participation in at least 7 national conferences
- A total reach of at least 5,000 conference participants
- Involvement of at least 140 panelists in sessions featuring CLiViE content

- Generation of at least 500 contacts for future collaboration or engagement

2.2.1 Monitoring and Reporting

To ensure coordinated and consistent reporting, all partners are required to complete a structured dissemination activity template in advance of each General Assembly (GA). This includes the following fields specifically for conferences:

- **Where:** details of the conference (location, theme, reach, etc.)
- **What:** the title and format of the presentation (e.g., panel, paper, poster)
- **Target group:** the primary audience engaged
- **Description of activity:** abstract, link to the conference
- **Participation:** estimated number of participants attending the session, number of people on the panel or in the audience, number of new contacts or expressions of interest received

In addition to quantitative reporting, all partners are required to collect and submit supporting evidence of their participation in conferences. This includes the conference abstract, official agenda or programme, photographs (from the session, venue, or panel) etc.

These materials not only serve as documentation for internal monitoring but will also be used to amplify the project's visibility through the CLiViE website and social media platforms. Collecting this evidence ensures transparency, supports the dissemination of project outcomes to wider audiences, and provides a visual and narrative record of CLiViE's presence across the European and international research landscape.

To ensure strong and consistent project visibility across all public events, meetings, and multiplier gatherings, we are committed to maintaining a coherent visual identity for the

project. At major event or public presentations, we strive to display a project banner (a printed roll-up or a digital version shown on screens), featuring key project information such as the website address, official social media tags, and the hashtag #agentforchange.

The banner is readily accessible for all partners in a print-ready format via the dedicated section on the project's official website. This ensures that it can be easily downloaded, reproduced, and displayed whenever needed.

In addition, all partners are encouraged to use the official project presentation template, which includes the project's logo and visual branding. The project logo is also consistently placed in the background of presentations, reinforcing brand recognition and ensuring visual alignment across communication materials.

Figure 2. CLiViE roll-up on conferences and meetings.



2.3 Deliverable 7.13: Final conference

As the final and most visible dissemination event of the CLIVIE project, a large-scale international conference will be organised in Warsaw (Poland) at the end of the project. The event will serve as a culmination of the project's knowledge-sharing and engagement activities, providing a platform to present key results, best practices, and innovative models developed through the project.

The conference will be targeted at multinational stakeholders, including:

Educators and cultural educators:

Partner Networks

Each project partner will identify and directly invite cultural educators within their existing institutional and professional networks including teachers, museum practitioners, youth workers, trainers, and facilitators involved in arts-based learning. Partners from academic institutions will also reach out to university departments in education and teacher training.

Local and National Stakeholders

Invitations will be extended through collaboration with local authorities, educational departments, cultural institutions (museums, libraries, cultural centres), and universities of education. We will also receive support from the Polish project partners SV and SGH, which have significant influence and extensive networks on the academic and non-academic fields.

Community of Practice (CoP)

The Community of Practice developed throughout the CLIVIE project will serve as a key channel for dissemination and mobilisation. Members of the CoP will be invited to participate in the final conference, contribute to sessions, and bring their local insights to the international audience.

Researchers in the fields of arts, education, and social sciences:

Academic Partner Institutions

Consortium partners from universities and research institutions (CU, DU, RSU, SGH, TUM, UH, UNIMIB, and VMU) will invite colleagues, faculty members, PhD students, and research staff working on related themes. Institutional mailing lists, faculty networks, and internal communication channels will be used to ensure wide visibility.

Academic Conferences and Calls

Invitations will be distributed through academic mailing lists and newsletters, such as those used for conferences. Where possible, conference participants previously engaged in CLIVIE-related panels will be re-contacted and invited to attend or contribute.

Policy-makers and representatives of public institutions:

Institutional and Ministerial Contacts from Consortium Partners

Project partners with established links to local or national ministries (e.g. education, culture, youth, social affairs) will leverage these contacts to share invitations and encourage participation. This includes representatives from municipalities, cultural policy units, and public education authorities.

Official Invitations through Public Administration Channels

Formal invitations will be issued to relevant government departments, public agencies, and local authorities in the host country and partner countries. The invitations will highlight the evidence-based outcomes of the CLIVIE project and the relevance of the conference to ongoing policy discussions.

NGOs, community leaders, and cultural sector professionals:

Partner-Led Local Engagement

Each partner will identify and invite NGOs and cultural organisations active in their country or region, particularly those working with youth, minority groups, or underrepresented communities. These may include organisations involved in cultural education, social innovation, heritage, migration, and community development.

Involvement of Stakeholders from CLIVIE Case Studies

Representatives of organisations and individuals who participated in local case studies, pilot actions, or workshops will be directly invited to attend the conference, continue the dialogue, and present their experiences and practices.

Representatives of Embassies and Cultural Diplomacy

The Final Conference will also welcome representatives of foreign embassies, particularly cultural attachés and education officers, with whom the CLiViE partners (SV, JCF and SGH) collaborate on a regular basis. Their participation will strengthen the international scope of the event and create opportunities for cross-border dialogue on cultural education policies and practices. Embassies play a key role in facilitating cultural exchange, supporting youth mobility, and promoting intercultural understanding - all central to the CLiViE mission. By engaging them in the conference programme, we aim to foster lasting partnerships, exchange best practices, and explore new avenues for joint initiatives that connect educational institutions, cultural organisations, and young people across Europe and beyond.

Young People and Emerging Leaders

A special focus of the Final Conference will be the active participation of young people, including ambitious high school and university students, early-career artists, and emerging cultural leaders. They will not only attend as guests, but also contribute as panelists, co-moderators, and presenters, sharing their perspectives on cultural education and its future. Drawing on collaborations such as the Julian Cochran Foundation's partnership with the

Liceum Akademickie LAL in Warsaw, these young voices will illustrate how creativity, digital fluency, and lived experience can enrich and challenge traditional approaches to arts education. Their contributions will be integrated into plenary discussions and thematic sessions, ensuring a genuine two-way dialogue between established experts and the next generation. By placing young leaders alongside experienced professionals, the conference will embody the CLiViE project's commitment to inclusive, intergenerational exchange and to empowering youth as co-creators of cultural change.

The event will include keynote lectures, panel discussions, interactive workshops, and opportunities for networking and exchange.

2.3.1 Reaching Final Conference KPIs

To ensure strong attendance, international representation, social media reach, and long-term impact, the CLiViE consortium will implement a multi-layered dissemination and mobilisation strategy leading up to the Final Conference.

To meet our goals for the Final Conference which is at least 100 visitors, representation from 10 countries, a trending hashtag, and 500 new contacts, we're planning a series of targeted, partner-driven actions that combine direct outreach, strategic communication, and strong local engagement.

1. Reaching a diverse audience

Each partner will take an active role in inviting participants from their own networks, such as educators, cultural workers, researchers, youth organisations, and policy stakeholders. We'll draw on existing relationships from our case studies, workshops, and national events, ensuring a strong, relevant audience. We'll also reach out to people who haven't been involved yet but share the project's values and areas of interest.

2. Ensuring international visibility

Because our consortium spans multiple countries, we're well-positioned to attract participants from across Europe. Each partner will be responsible for reaching out to contacts in their national context, and we'll also use international academic and policy networks to spread the word. We're aiming for representation from at least 10 countries, both from inside and outside the consortium.

3. Making the most of follow-up opportunities

We'll collect contact information during registration (with proper GDPR consent) and invite people to stay involved beyond the project. During and after the event, we'll actively follow up with participants to explore opportunities for collaboration, feedback, and dissemination. There will be stickers with QR codes linking to our website, LinkedIn, Facebook, and Instagram. This will allow us to monitor follower growth on Instagram and other platforms.

As the lead partner of Work Package 7, the Julian Cochran Foundation (JCF) will actively pursue partnerships with research centres and honorary patronage to enhance the project's visibility and credibility. Building on its strong collaborations within the Warsaw business community and diplomatic corps, including embassies, JCF aims to engage both national and international stakeholders. These strategic alliances will support the dissemination of project outcomes across broader networks and sectors.

Additionally, to ensure wide public engagement and celebrate the achievements of the project, the final conference will feature a finissage pop-up exhibition. This exhibition will serve as an innovative and interactive space presenting key project outcomes, visual materials, and creative documentation gathered throughout the project's duration. Designed to be accessible and engaging for both professionals and the general public, the exhibition will highlight the cross-sectoral collaborations, artistic contributions, and research findings in a visually compelling format. It will also provide a platform for dialogue between artists,

educators, researchers, policymakers, and cultural stakeholders, reinforcing the project's broader societal impact and fostering lasting connections beyond the project's lifecycle.

2.4 Dissemination of Deliverable 2.2: National Report on Arts-Based Education Contexts and Young People

To ensure effective dissemination of D2.2 National Report on Arts-Based Education Contexts and Young People, a three-level communication strategy has been developed to meet the specific needs of key target audiences: young people, general public, educators and arts practitioners, research and teacher training organisations, commissioners and policy stakeholders.

2.4.1 1st level: Young People and General Public

A tailored Instagram campaign has been launched to communicate key findings from the national reports in an engaging and accessible format. The campaign utilises short-form video (Reels), visuals, and language adapted to non-specialist audiences, with the objective of translating complex academic research into relatable content. The first three published posts received over 5,800 views, confirming the platform's potential for wide and impactful outreach. There are also plans to publish similar content on the new CLiViE project profile on TikTok. This strand aims to raise awareness of the value of arts-based education and cultural literacy in young people's lives and encourage their active engagement with the project's broader goals.

2.4.2 2nd level: Educators and Arts Practitioners, Research and Teacher Training Organisations

For professional audiences, a concise two-page summary of each national report will be produced in PDF format. These summaries will present key data and insights relevant to formal and informal education, innovative pedagogical approaches, and country-specific arts-based education initiatives. The documents will be designed for easy sharing on LinkedIn and will include actionable recommendations for educators and cultural organisations. The

content and layout will follow CLiViE's visual identity and be published on the project website and LinkedIn channel, targeting established practitioner and organisational networks.

2.4.3 3rd level: Commissioners and Policy Stakeholders

A formal one-page PDF will accompany each national report. These briefs will summarise headline findings, link them to CLiViE's SROI methodology, and provide concrete, actionable recommendations for national and European-level policymaking. Each brief will follow EU best practices in policy communication, using clear, concise language and a professional layout. These will be disseminated via LinkedIn and the project website.

The introduction of this structured, audience-specific approach ensures that the outcomes of Phase 1 are not only widely disseminated but also appropriately exploited and communicated. As lead for WP7, the Julian Cochran Foundation (JCF) will coordinate and support this strategy in cooperation with Partners related to WP2. These efforts position CLiViE as a leading voice in the European discourse on the role of arts-based education in fostering cultural literacy and social cohesion.

2.5 Dissemination monitoring, metrics and target groups

Tables 1 and 2 provide the dissemination monitoring, metrics and target groups of the project.

Table 1: Dissemination KPIs

Tools & channels	Metrics methods	Expected results
International high-impact journals	Number of journals	→ At least 5 journals with a high SJR indicator
Presentations at relevant European and international academic conferences	The number of invited participants The number of non-invited participants The number of new contacts collected	→ At least 6 international conferences → At least 7 national conferences → At least 5000 conference participants → At least 140 panelists → 500 potential contacts for follow up actions
Large-scale international conference	The number of visitors The number of new educators engaged with The number of arts projects that embrace SROI and valuing frameworks	→ At least 100 visitors → At least 10 countries represented → At least one trending hashtag on social media → 500 potential contacts for follow up actions

Table 2. Dissemination target group breakdown

	Scientific publications	Presentations at European and International Academic Conferences	Final conference	Dissemination of Deliverable 2.2: National Report on Arts-Based
Educators and artists		✓	✓	✓
Research and teacher training	✓	✓	✓	✓
Commissioners and policy stakeholders	✓	✓	✓	✓
Young people			✓	
General public		✓	✓	✓

3. Exploitation

This chapter presents the CLiViE project’s current and planned exploitation activities, which focus on embedding its insights, tools, and methodologies into educational and policy practice across Europe. These actions ensure that the outcomes of our research are not only shared but meaningfully applied by educators, cultural institutions, commissioners, and wider communities. The strategies and activities outlined in this chapter form the foundation for the next implementation period. They are designed to extend the reach of CLiViE’s work, deepen stakeholder involvement, and support long-term uptake through the development of a dedicated pedagogical toolkit and the growth of national and transnational Communities of Practice. Together, these actions aim to ensure that the project’s core frameworks continue to influence practice, policy, and pedagogical innovation well beyond the life of the funded project.

3.1 Map of Meaning Workshops

The Map of Meaning workshops are a central pillar of the project's exploitation strategy, particularly in Phase 2 of the project. They are designed to create a space for reflective, participatory engagement with educators, researchers, and teacher training organisations. Rooted in the project's core commitment to emotional cartography and visual storytelling, these workshops help surface the less tangible dimensions of cultural literacy and social cohesion.

Each workshop facilitates discussion around the visual and emotional dimensions of arts-based education, allowing participants to explore the individual and collective meanings that emerge from cultural experiences. Workshops are linked directly to the project's case studies and contribute to shaping the ongoing development of pedagogical tools and policy recommendations.

Workshops are co-designed with Partners responsible for case studies (UH, YMCA KJ, SV, DU, UK, TUM, UNIMIB) in WP 3 and tailored to reflect national contexts. Participants are invited to engage with the project's findings through mapping exercises, visual analysis, and open discussion sessions. These workshops also serve as key entry points for new stakeholders, contributing to the growth of national and transnational Communities of Practice (CoPs).

Importantly, the maps of meaning created during these workshops will form the conceptual and visual material for the final pop-up exhibition.

Key Objectives:

- Foster critical reflection on the value of cultural literacies and emotional experiences in arts-based education.
- Engage key stakeholders in shaping pedagogical innovation and policy directions.
- Generate qualitative and visual data to support case study interpretation and social impact mapping.
- Extend the project's stakeholder network and encourage cross-sector dialogue.

Target Groups:

- Educators and arts practitioners
- Researchers and teacher training institutions
- Commissioners and policymakers via workshop outputs

Expected Outcomes:

- 60% participation rate among invited educators and researchers
- At least 30% of participants to be non-invited stakeholders (e.g. new contacts, spontaneous sign-ups)
- Minimum 10 new professional contacts collected per workshop
- Summary report and visual documentation prepared for each event

3.1.1 Monitoring and Follow-up

Data will be integrated into the DEC Monitoring Dashboard maintained by the WP7 leader. In preparation for each General Assembly, the WP7 lead (JCF) will collect and consolidate detailed information on all Map of Meaning workshops conducted across the consortium. This includes:

- The location and date of each workshop
- Target group(s) addressed
- Workshop themes and focus areas
- Total number of participants
- Number of new professional contacts established

Visual documentation such as photographs and short descriptions will also be gathered. These materials support both internal evaluation and external dissemination via the project's website and social media channels, helping to raise visibility and share the richness of the workshop experiences with wider audiences. Maps of meaning developed during the workshops will also be used for developing the exhibition concept. Some of them will be implemented as part of a pop-up exhibition.

3.2 Pedagogy Training Workshops

The Pedagogy Training Workshops constitute a key element of the project's exploitation activities. These workshops are designed to build capacity among educators, teacher trainers, and cultural practitioners by sharing the CLiViE project's methodologies, pedagogical approaches, and insights emerging from the case studies.

The workshops offer hands-on experiences and reflective sessions that focus on embedding cultural literacies, multimodal learning, and inclusive practices within educational settings.

Each workshop draws from the project's core principles, including arts-based methodologies, emotional mapping, and social justice education.

Conducted in collaboration with Partners responsible for case study (UH, YMCA KJ, SV, DU, UK, TUM, UNIMIB) in WP3, these events are tailored to the national educational context and aim to support the development of critical pedagogical competencies. Participants are introduced to project tools, including the Professional Development Programme (PDP), and are encouraged to adapt and apply these in their own institutions and teaching practices.

Key Objectives:

- Enhance educators' and practitioners' understanding of arts-based pedagogies rooted in inclusion and emotional engagement.
- Build awareness and capacity for integrating project tools (e.g., PDP, SROI framework) into teaching and learning environments.
- Facilitate transnational exchange of ideas and methods among participants from different education and cultural sectors.

Target Groups:

- Educators at primary, secondary, and higher education levels
- Teacher trainers and teacher training institutions
- Arts-based education practitioners
- Cultural organisations involved in informal education

Expected Outcomes:

- 60% of invitees participate

- 30% of participants to be non-invitees
- Minimum 5 new stakeholder contacts collected per event
- Co-development of practical teaching resources during workshops

3.3 Toolkits and Community of Practice (CoP)

The CLiViE project addresses both policymakers and practitioners by developing complementary resources that respond to their distinct needs. Under WP5, led by SGH, a dedicated Toolkit for commissioners provides practical guidance on assessing and valuing the impact of arts-based education through SROI methodologies, enabling informed and evidence-based decisions. In parallel, WP6, led by TUM, focuses on the creation of an innovative pedagogical Toolkit to support arts-based educators across Europe. Building on evidence and methodologies from earlier phases, this work also includes the development of Communities of Practice (CoPs), empowering educators to act as agents of change in fostering cultural literacy, social justice, and inclusion.

3.3.1 Deliverable 5.4: Toolkit/guide for commissioners

The toolkit for commissioners produced in WP5 will provide a comprehensive guide to assessing the impact of arts-based education through Social Return on Investment (SROI) calculations. Synthesising the methodologies and outcomes developed in this work package, it will include practical instructions on establishing impact, calculating deadweight, identifying contributions from external factors, and assessing drop-off effects. The toolkit will also offer step-by-step guidance on building and interpreting impact maps, calculating net present value (NPV), and deriving SROI ratios from both quantitative and qualitative data.

Developed by WP5 lead (SGH) in close collaboration with the WP7 lead (JCF), the toolkit will follow the CLiViE branding guidelines to ensure consistency, accessibility, and alignment with the project's visual identity. It will present complex evaluation methods in an accessible, practice-oriented format tailored for commissioners, policymakers, and decision-makers.

The toolkit will be available in both printable and digital formats, with attention to inclusive design and visual clarity. Key excerpts and practical examples will be adapted for dissemination through social media (LinkedIn, Instagram, Facebook, TikTok) to increase awareness of the toolkit's usability and relevance. In addition, summary briefs and promotional assets will highlight how commissioners can apply the SROI framework to value arts-based education, benchmark outcomes against socio-economic indicators, and make evidence-based decisions that strengthen social cohesion and tolerance across diverse educational and cultural contexts.

3.3.2 Deliverable 6.1: National and European COPs co-created

The Community of Practice (CoP) framework within CLiViE serves as a long-term platform for knowledge sharing, peer learning, and co-creation among educators, cultural practitioners, researchers, and policy stakeholders. It functions as a transnational network that strengthens connections between formal and informal education sectors while supporting the sustainability of project outcomes beyond its funded period.

Through the CoP, stakeholders can exchange practices, collaboratively develop resources, and reflect on the application of arts-based methodologies, cultural literacies, and inclusive pedagogies in diverse contexts. The CoP also provides a channel for participants of workshops (e.g., Map of Meaning and Pedagogy Training) to stay connected and deepen their engagement.

The Community is facilitated through a combination of in-person activities and online environments, including thematic discussion groups, newsletters, webinars, and resource-sharing platforms. It grows organically with each event and collaboration, offering a decentralised yet cohesive model of peer-led dissemination and knowledge exploitation.

Key Objectives:

- Foster peer-to-peer exchange across borders, disciplines, and institutional roles

- Extend the reach and life of project tools, outputs, and practices
- Encourage ongoing experimentation and feedback loops for arts-based educational innovation
- Support professional development and co-learning among stakeholders
- Provide a fertile ground for the adoption of SROI and valuing frameworks by commissioners and practitioners

Target Groups:

- Educators and cultural practitioners (formal and informal sectors)
- Researchers and academics
- Arts organisations and NGOs
- Teacher training institutions
- Commissioners and policy stakeholders interested in socio-cultural impact measurement

Expected Outcomes:

- At least 100 leads from partner networks contributing to CoP growth
- A minimum of 10 commissioners adopt the SROI or valuing frameworks introduced through the project

3.3.3 Deliverable 6.2: Toolkit/guide for arts-based educators

The toolkit for educators and teachers produced in WP6 will synthesise key outputs from the project, including evaluation frameworks, best practices in participatory pedagogy, emotional cartography techniques, and recommendations derived from the case studies and SROI analysis. It will be developed in close alignment with the visual identity of the CLiViE project and will reflect the FREDIE principles (Fairness, Respect, Equality, Diversity, Inclusion, and Engagement).

To ensure coherence and visibility across all dissemination efforts related to WP6, the WP 7 lead (JCF) will work closely with the WP6 leads (TUM) on branding, communication, and visual integration. All materials produced within this work package - including the toolkit, PDP modules, and CoP documentation - will follow the CLiViE branding guidelines and contribute to a unified message around the transformative power of arts-based education.

Publications and promotional assets will be adapted for different audiences and made available in both printable and digital formats. Visual language and inclusive design will be prioritised to ensure accessibility for all users, including educators from diverse backgrounds and educational settings. Key excerpts from the toolkit will also be shared across social media platforms (LinkedIn, Instagram, Facebook and TikTok) as part of a coordinated awareness campaign, highlighting its usability and practical value.

3.3.4 Monitoring and Follow-up

The Technical University of Munich (TUM) is the lead partner for this deliverable and is responsible for coordinating the overarching strategy to engage relevant stakeholders and grow the Community of Practice (CoP) across partner countries. TUM will oversee the coherence of CoP development, provide templates and guidelines for engagement, and ensure alignment with project objectives and KPIs.

All partners are actively involved in this task and play a vital role in developing and nurturing their national CoPs. Each partner is responsible for identifying key stakeholders within their context: educators, practitioners, commissioners, and researchers and initiating engagement activities aligned with the shared strategy. This decentralised yet coordinated approach ensures that the CoP is rooted in local realities while contributing to a wider transnational network.

The engagement of all consortium members is essential to reaching stakeholders and ensuring diversity of perspectives within the CoP. Partners will be expected to contribute to:

- Collecting and reporting new stakeholder leads generated in their country
- Facilitating local and transnational CoP interactions (online and in-person)
- Sharing relevant updates, stories, and materials with TUM and the WP7 leader (JCF) for communication purposes

Progress will be monitored biannually. TUM will collect and consolidate CoP-related data, including:

- Number and origin of new leads
- Level of engagement in CoP activities
- Adoption of project frameworks and tools
- Cross-country collaborations and good practices

The WP7 lead (JCF) will gather data regarding CoP before the fifth and sixth General Assembly meeting (GA). It will support visibility and knowledge sharing by featuring CoP stories and milestones on the project website and social media channels, helping to sustain engagement and inspire new members to join.

3.4 Exploitation monitoring, metrics and target groups

Tables 3 and 4 provide a summary of the monitoring, metrics and target groups for the exploitation activities.

Table 3: Exploitation KPIs

Tools & channels	Metrics methods	Expected results
Map of Meaning workshops	The number of invited participants The number of non-invited participants The number of new contacts collected	→ 60% of invitees participate → 30% of non-invites on total participants → 10 new contacts per event
Pedagogy training	The number of invited	→ 60% of invites participate

workshops	participants The number of non-invited participants The number of new contacts collected	→ 30% of non-invites on total participants → 5 new contacts per event
COPs	The number of visitors The number of new educators engaged with The number of arts projects that embrace SROI and valuing frameworks	→ 100 leads → 10 commissioners adopt methodology

Table 4. Exploitation target group breakdown

	Map of Meaning Workshops	Pedagogy Training Workshops	Toolkit/guide for commissioners	Toolkit/guide for arts-based educators	COPs
Educators and artists	✓	✓		✓	✓
Research and teacher training				✓	✓
Commissioners and policy stakeholders			✓		✓
Young people	✓	✓			
General public					

4. Communication

Effective communication has been at the heart of CLiViE’s strategy to engage diverse stakeholders, amplify the visibility of arts-based education, and promote the value of cultural literacy in shaping more inclusive societies. This chapter presents the progress and future directions of our communication work, which spans far beyond social media to include website development, interactive exhibitions, participative mapping, audiovisual storytelling, and policy-oriented outreach. Activities such as participative mapping sessions and the Pop-up Exhibition combine aesthetic and emotional engagement with public dialogue, allowing audiences to experience and shape the meaning of arts-based education. At the same time, our communication work supports policy engagement- translating findings into actionable formats such as policy briefs, public debates.

4.1 Digital Communication

4.1.1 Review of Communication Progress and KPIs

Current Status of Communication Indicators

Over the past 15 months (March 2024 - July 2025), significant progress has been made toward the Communication objectives outlined in the initial plan. Activities have focused on building foundational visibility, growing digital engagement, and generating qualitative and quantitative data to inform strategic refinements.

Our key achievements to date include:

- 2,100+ unique visits to the project website, with 357 returning users
- Engagement from users across 15 countries
- 436 social media followers across platforms

- 127 post shares, indicating organic content amplification
- A total reach exceeding 100,000 across all digital channels

These results reflect a promising upward trajectory and provide a solid foundation for scaling our visibility efforts in the next stage of the project.

We continue to monitor a set of core indicators, including:

- Website traffic and retention (returning users, time spent)
- Growth in followers and engagement (likes, comments, shares)
- Geographic spread of digital reach
- Feedback gathered during Consortium meetings
- Usage patterns and reach of project materials

These indicators are reviewed and reported during every General Assembly meeting, informing dynamic adjustments to our dissemination strategy and communication content.

Table 5 provides a summary of KPIs.

Table 5. KPI Comparison -Targets vs. Current Progress

Indicator	Target (Project End)	Achieved (March 2024 - July 2025)	Status
Website visits	≥ 5,000 total	2,100+	On track
Returning website users	≥ 40% of visitors	510 returning users (24.3%)	In progress
Social media followers (FB/IG/LI)	≥ 2,000	436	In progress
Social media shares	≥ 500	127	In progress
Total reach (all digital platforms)	≥ 50,000	100,000+	Exceeded

4.1.2 Social Media

4.1.2.1 Content Types and Examples

To enhance the visibility, engagement, and reach of the CLiViE Project, activities maintain an active presence across three major social media platforms: Facebook, Instagram, and LinkedIn. These platforms serve as key communication channels, allowing us to share core messages, promote project milestones, and foster community dialogue. Published materials and the language used are directed to each social media platform.

Posts are regularly published and amplified the following types of content:

1. General information about the CLiViE Project

One of the main types of published content includes general information about the CLiViE Project. These posts aim to introduce and reinforce the core objectives of the initiative. Instagram posts have presented the CLiViE project, highlighting its mission

to promote cultural literacy across Europe and inviting audiences to follow its development. The first communication campaign focused on the launch of the project website and introduced key hashtags such as #CLiViEProject and #agentsofchange.

Future communication will focus on explaining the project's research methodology, including the Theory of Change (ToC) and Social Return on Investment (SROI), and how these approaches support the advancement of cultural literacy and social cohesion in Europe. Visuals, short-form videos (reels), and infographics are used to simplify complex concepts and make them accessible to a broader audience, particularly young people and non-specialists.

Figure 3. Instagram post sharing information about CLiViE Project.



2. General Assembly Meetings

Another type of content focuses on the CLiViE General Assembly meetings. These posts highlight the gatherings of Consortium Members, who come together to reflect on project progress, assess dissemination and exploitation strategies, and plan next steps. The aim is to give audiences a behind-the-scenes look at project governance, international collaboration, and the team's work culture, including moments of cultural exchange. The content also acknowledges Horizon Europe funding and tags participating institutions to increase visibility and strengthen the project's network reach. Future communication will continue to feature highlights from upcoming General Assembly meetings.

Figure 4. LinkedIn post about the General Assembly meeting in March 2025 in Daugavpils.

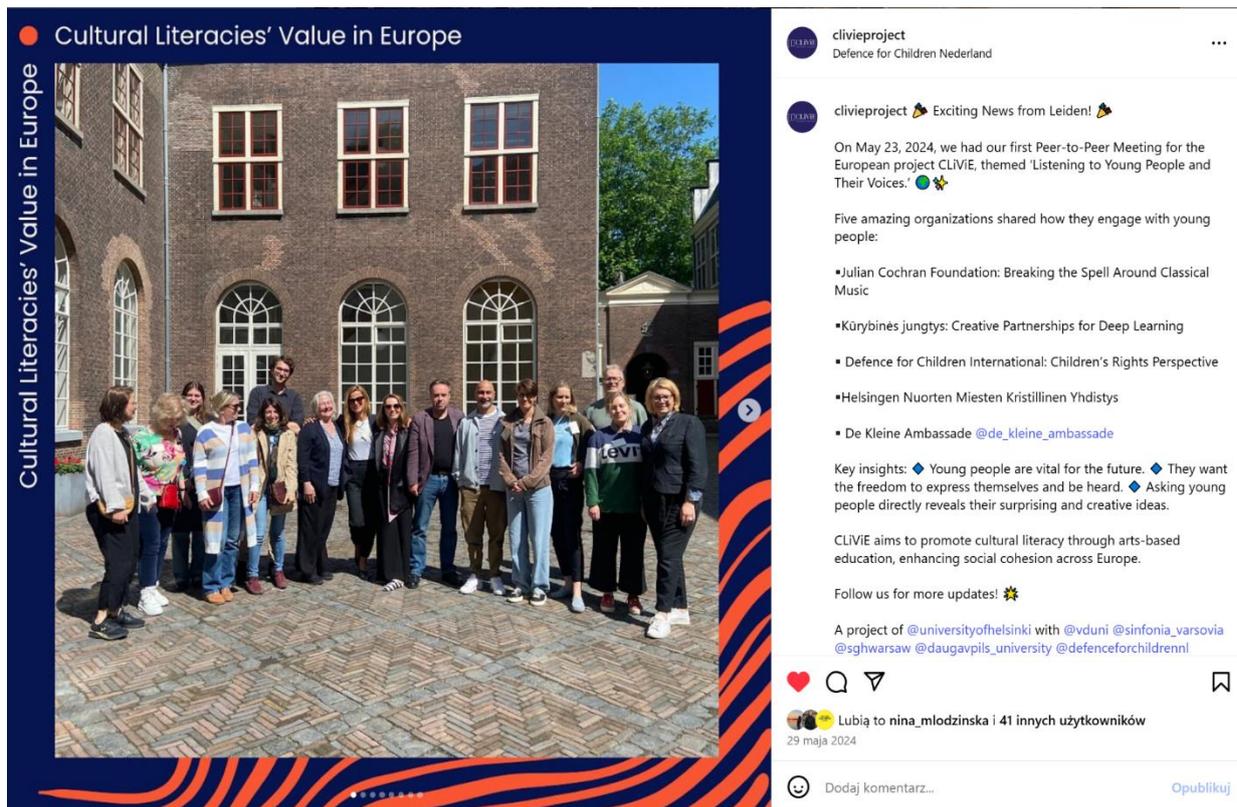


3. Peer-to-Peer meetings

Content related to the project's Peer-to-Peer meetings highlights key moments from these gatherings, each designed to explore different dimensions of the transformative role of the arts in education. The posts present a variety of approaches to arts-based learning, with a particular focus on youth engagement, direct participation, and the importance of listening to young people's voices. They also document case study workshops, site visits, and collaborative discussions among partners, showcasing methods such as impact mapping, experiential learning, and the use of Social Return on Investment (SROI) to assess cultural impact.

These communications align with CLiViE's mission of promoting social cohesion through cultural literacy and are crafted to boost visibility, engagement, and knowledge exchange within the consortium and among wider audiences. Highlights from future Peer-to-Peer meetings will continue to be shared across social media platforms.

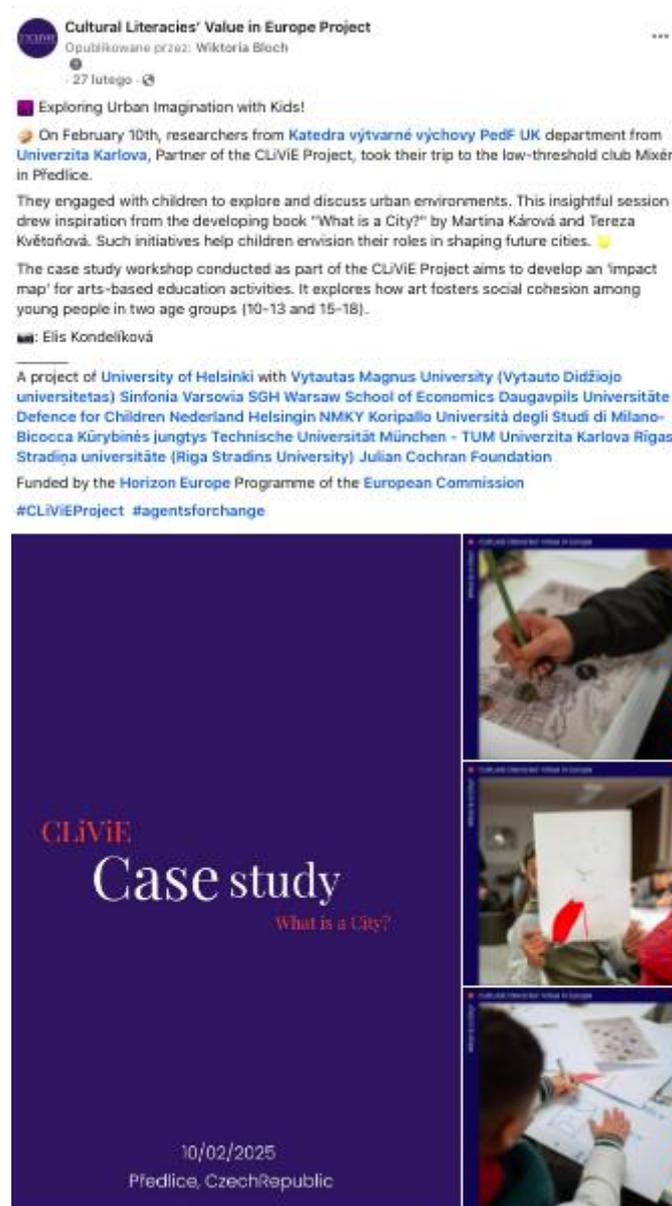
Figure 5. Instagram post about the Peer-to-Peer meeting “Listening to Young People and Their Voices” organized by Defence for Children Netherlands.



4. Case studies

Case studies form a central part of the project’s applied research and are communicated by highlighting the local context, the methods used, and key insights emerging from each setting. This approach helps make the research outcomes more relatable and accessible, encouraging wider audiences to engage with the content. Partners responsible for conducting case studies follow established guidelines (see **Annex 1**) to ensure consistency and clarity. Based on these inputs, the team leading the dissemination work package creates social media posts tailored to share the process and findings. These posts are designed to showcase the diversity of local experiences and to promote reflection on how the arts can foster cultural literacy and social change. Updates on case studies will continue to be shared as the project progresses.

Figure 6. Facebook post about the case study “What is a City” organized by Univerzita Karlova.



5. National report summaries

Summaries of the “National report on arts-based education contexts and young people” developed within Work Package 2 on arts-based education contexts and young people are shared on the project’s social media channels. These reports are presented in the form of infographic compendiums and short video reels, created by

a young team member from the dissemination lead. This format is designed to make the content visually engaging and easily understandable, helping to reach a broader audience, particularly young people and the general public. The aim is to communicate key findings in an accessible way and increase interest in the research outcomes. Additional summaries will continue to be published as part of the project’s ongoing communication strategy.

Figure 7. Facebook post. National report summary: D2.2 National report on arts-based education contexts and young people - Latvia

Cultural Literacies' Value in Europe Project
 Opublikowane przez: Wikteria Bloch
 · 6 czerwca ·

Next in our series on cultural education in Europe: Latvia!

From Enlightenment ideals to EU integration, Latvia has developed an inspiring model for arts education.

- ◆ Historical roots: From the 1890s to a vibrant post-independence revival
- ◆ Nationwide access: Art education is present in schools across the country
- ◆ Diverse formats: Formal, vocational, and non-formal tracks ensure broad inclusion
- ◆ Innovative outreach: 96% of students attend free cultural events through the School Bag program
- ◆ Tangible results: Arts graduates experience lower unemployment and power the creative economy

👉 Latvia shows us that culture is more than expression — it's national strategy.

A project of University of Helsinki with Vytauto Didžiojo universitetas / Vytautas Magnus University Sinfonia Varsovia SGH Warsaw School of Economics Daugavpils Universitāte Defence for Children Nederland Helsingin NMKY Koripallo Università degli Studi di Milano-Bicocca Kūrybinės jungtys Technische Universität München - TUM Univerzita Karlova Rīgas Stradiņa universitāte (Riga Stradins University) Julian Cochran Foundation

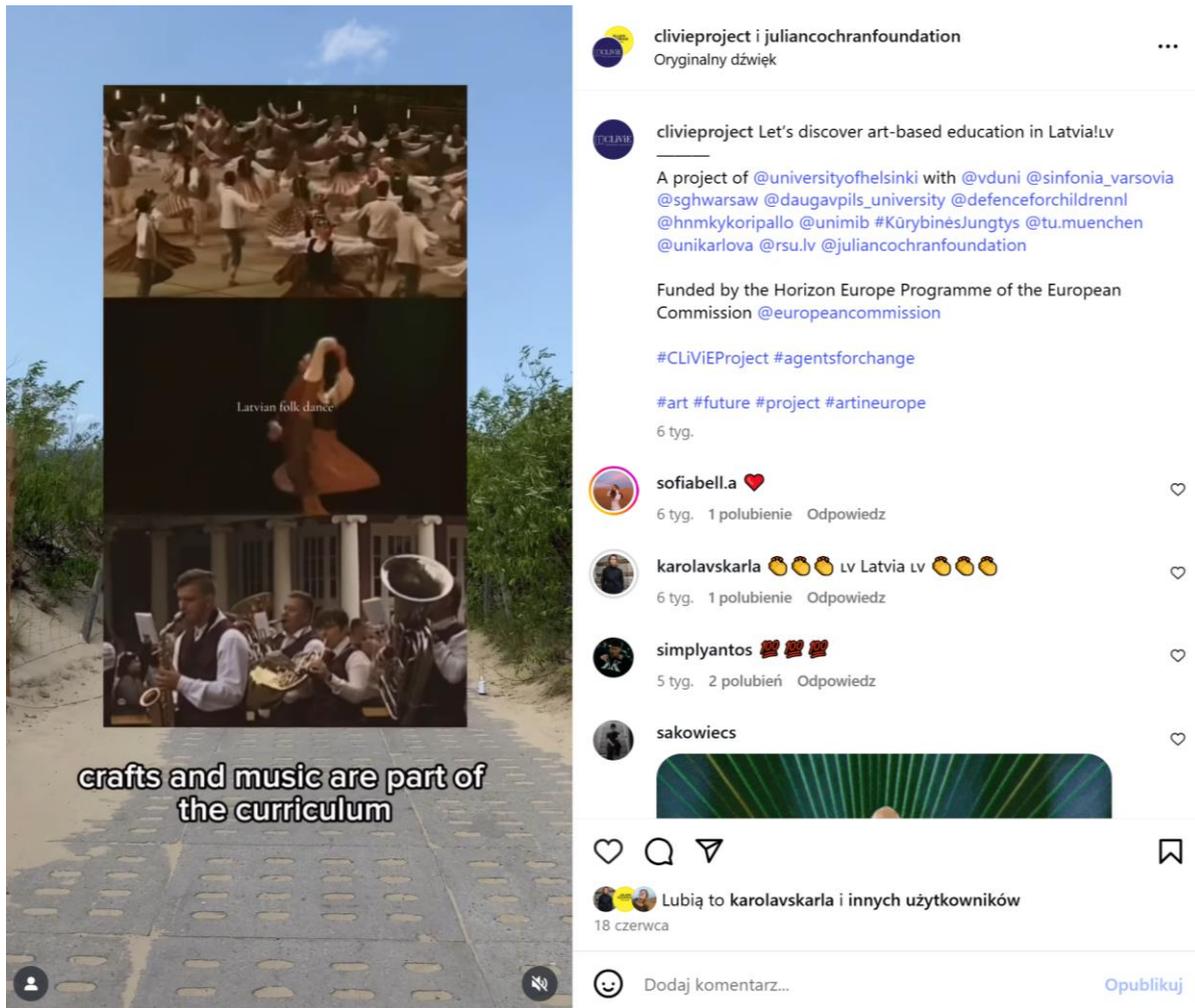
Funded by the Horizon Europe Programme of the European Commission

#CLiViEProject #agentsforchange

The infographic is divided into several sections:

- Art Education in Latvia**: A map of Latvia with a white outline.
- System History**: From the Enlightenment Movement to the European Union.
 - 1890-1915: First art schools
 - 1940-1990: Soviet occupation
 - 1991-2004: Cultural revitalization
- Arts Education Today**: Art Present in Every School. 288 primary schools, 288.
- Three Pillars of the System**: Formal, Vocational, and Non-Formal Education.
- The "Latvian School Bag" Program**: Culture in Every Student's Backpack. 96% of students participate in free cultural events - form.

Figure 8. Instagram reel. National report summary: D2.2 National report on arts-based education contexts and young people - Latvia



https://www.instagram.com/reel/DLCTMV2o-hE/?utm_source=ig_web_copy_link&igsh=MTB6ZXo0Yzg5N3JiMA==

6. Conferences

The CLiViE project has been actively represented at national and international conferences, where partners shared insights and promoted the role of cultural literacy in fostering social cohesion and democratic engagement. These events provided valuable opportunities to present the project's methodologies and case studies to a broader audience, including policymakers, educators, researchers, and civil society representatives.

Through social media posts, the project highlighted its participation in several conferences that explored various themes - from the importance of cultural education in building active citizenship, to the intersection of arts and sustainability, to the role of creative practices in responding to social disruption. The content aimed to reflect the diversity of contexts in which CLiViE operates, while increasing the project's visibility and encouraging dialogue across sectors. Highlights from future conferences will continue to be shared as part of the communication strategy.

Figure 9. Post on Facebook. “Vision for Systematic Cultural Education in Lithuania” Conference.



In communication, it emphasizes inclusive language and visual accessibility, with a strong focus on participation, empowerment, and cultural diversity. Content is created in English.

Co-creation is a defining feature of communication strategy. We actively involve project partners in content development to reflect diverse perspectives and maximise reach through cross-posting and shared narratives. This collaborative approach not only increases visibility but also reinforces the shared ownership of the CLiViE project's communication goals.

4.1.2.2 New CLiViE profile: TikTok

In response to the growing importance of dynamic short-form content in youth engagement, the CLiViE project will launch an official TikTok profile in 2025. The platform has been selected for its ability to reach and activate younger audiences (especially in the 15-24 age group), aligning with the project's aim of increasing cultural literacy and social cohesion among youth through arts-based education.

The TikTok channel will serve as an additional communication tool, complementing existing channels such as Instagram, Facebook, and LinkedIn. It will be managed by the WP7 lead (JCF) with partners' approval of the content.

Goals and strategy:

- To increase the visibility of the CLiViE project among young audiences in an engaging and relatable way;
- To communicate complex concepts such as cultural literacy, social inclusion, and arts-based pedagogy through accessible, short-form visual storytelling;
- To boost reach and interaction during key project moments (e.g., national report releases, case study outcomes, pop-up exhibitions).

- The TikTok profile will align with the overall CLiViE visual identity, using branded logos and inclusive language. Content will be primarily in English, with selected TikToks localized to reach broader national audiences.

Content types may include:

- Behind-the-scenes clips from workshops and case studies;
- “Explainer” videos about the value of arts-based education and the ToC/SROI methodologies;
- Reels based on the “National report on arts-based education contexts and young people”
- Trends adaptation (e.g., using popular sounds or formats to communicate project messages);
- Reels from pop-up exhibitions and “maps of meaning” outputs.

TikTok profile will also serve as a creative co-creation space for young artists involved in CLiViE and its partner networks. Building on proven models such as the Julian Cochran Foundation’s #instagramoprzejęcie (Instagram takeover), TikTok will allow young musicians to present themselves authentically, sharing behind-the-scenes moments, their inspirations, and personal reflections on music-making.

By giving these young people editorial freedom within a safe and supportive framework, the profile will showcase their perspectives on cultural literacy, social inclusion, and the contemporary relevance of classical music. This approach aligns with CLiViE’s philosophy of listening to youth voices, co-producing content with them, and ensuring their equal role in shaping narratives.

TikTok will also host creative challenges and contests, inviting young audiences to submit short videos interpreting CLiViE’s themes. For example, reimaging classical works through

dance, visual art, or storytelling. Selected entries could be featured on the official profile, encouraging participation and a sense of ownership.

Content will emphasise diversity and inclusion, featuring projects initiated by young people. From environmentally-themed performances to mindfulness-based concepts. By amplifying these initiatives through TikTok's global reach, CLiViE will both inspire and engage a generation that naturally blends art, social issues, and digital creativity.

4.1.3 CLiViE Website - Current Status and Future Development

The CLiViE website (www.clivieproject.eu) functions as the central communication and dissemination platform for the project. Since Month 1, it has served as the primary portal for sharing information with project partners and stakeholders. The website currently contains:

- Descriptions of the project's aims, methodology, and work packages
- Updates from General Assembly and "Seeing is Believing" meetings
- Access to public deliverables and press materials
- Visual documentation and highlights from CLiViE activities

Until now, the website has operated primarily as an internal information hub. As the project moves into its second and third phases, there is a strategic shift towards broadening the site's reach and impact - particularly among policymakers, cultural sector professionals, and the wider public.

Future Development

To support this goal, a number of new features are planned:

- 1. Interactive Case Study Map**An intuitive and visually engaging map will showcase the 28 case studies across Europe. Each site will include descriptive overviews, context, age group, type of learning environment, and key findings. This will enhance transparency and encourage cross-border learning.
- 2. Online Library of Publications**A dedicated section will provide open access to scientific publications. All resources will be compliant with Horizon Europe's Open Access guidelines.
- 3. Toolkit for the Community of Practice**An easily navigable "Toolkit" produced in WP6 will offer arts-based educators and practitioners practical guides, templates, and evaluative resources based on the research findings of the CLiViE project.
- 4. Pop-up Exhibition Section**The website will also feature a multimedia presentation of the pop-up exhibition. This section will include a digital gallery, interactive components, and reflections from participating youth and educators. The exhibition - delivered both onsite and online - serves as a space for engagement, reflection, and co-creation, ensuring long-term accessibility and impact.

Together, these upgrades aim to transform the CLiViE website from a static archive into a dynamic knowledge hub that supports the sustainability and policy relevance of the project outcomes.

4.2 Deliverable D7.4: Pop-up Exhibition and App

The CLiViE Pop-up Exhibition is a dissemination activity designed to share the project's research findings and stimulate dialogue around the value of arts-based education for young people in Europe. The exhibition will serve as a dynamic platform for engagement, reflection,

and co-creation, taking place in both onsite and online formats to ensure broad accessibility and lasting impact.

4.2.1 Concept

The exhibition will encourage audience interaction, inviting visitors to express their emotions and thoughts about art. It will guide them on a journey through memories and reflections on what art means to them through:

1. Sight: The visual presentation of research findings

This part will be designed to present research findings in an engaging and visual way, transforming data into an artistic experience that captivates viewers. The results of the research will be displayed and framed similarly to traditional paintings, emphasizing the conceptual value of the CLiViE project. This approach not only enhances the aesthetic appeal but also reinforces the thematic essence of the research, encouraging deeper reflection of the audience.

2. Hearing: An audiobook - stimulation of the creativity

The audiobook will invite reflection, listening, and creation. Through inspiring sounds and open questions, we encourage visitors to explore their personal relationship with art. By engaging with these questions, visitors shape their own narrative, making the exhibition a deeply personal experience. The guide also serves as a bridge to creative expression, inspiring guests to transform their reflections into new artistic ideas and work. The audiobook will be available on worldwide apps like Spotify, Youtube and Apple Music.

3. Touch: invitation to an interactive experience

Visitors will be invited to become an active part of the artistic dialogue. A dedicated space with modular blocks will allow them to design their own block and express what

art means to them. Each participant will receive a blank block where they can write, draw, or visually represent their personal interpretation of art. This interactive process transforms visitors from passive observers into co-creators, adding their unique perspectives to the collective installation. Over time, as more participants engage, the Cultural Map will be created on the project website, showcasing a mosaic of voices and viewpoints. This interaction is designed to foster dialogue, encourage reflection, and highlight the intersection between personal interpretation and a shared artistic language.

The exhibition will take place in both offline and online spaces, allowing for a broader and more dynamic experience. The online exhibition will be available on the specially prepared section on the project website (www.clivieproject.eu) and will feature more extensive materials.

4.2.2 Timeline

The first release of the exhibition, showcasing national reports, is planned for 10th of December 2025, during the Seeing is Believing meeting in Warsaw.

After discussions with partners, we decided that the best approach for the travelling exhibition is to set it up during the project meetings. The presence of the WP7 lead (JCF) will give the opportunity to ensure the exhibition opening will be properly set up and well organized.

The schedule of the pop-up exhibition is planned until the end of the project (**see Table 2**). The exhibition is designed to grow organically. With each showcase, it will expand to include new reflections and visual interpretations. Table 6 provides a provisional schedule for the pop-up exhibition.

Table 6: Schedule of the pop-up exhibition

Date	Country
10th of December 2025	Poland
February 2026	Lithuania
May 2026	Germany
September 2026	Latvia
December 2026	Finland
February 2027	Poland

4.2.3 Monitoring and Coordination of the Pop-up Exhibition

To reach our target of at least 1,000 visitors and 140 educators engaging with the CLiViE Pop-up Exhibition during the project’s lifetime, we are combining following strategy:

Reaching stakeholders directly

Each partner will take responsibility for inviting educators from their national networks to the exhibition events. This includes teachers, museum educators, youth workers, and trainers, especially those already involved in CLiViE workshops, pilot actions, or the Community of Practice and young people involved in the case studies.

Printed postcards as a monitoring tool

To track the number of visitors in a tangible and creative way, we will print 1,000 CLiViE postcards, each representing one unique visit to the exhibition. These will be displayed and made available at each exhibition event. Visitors will be invited to take a postcard home as a symbolic memento and trace of their presence. This approach will help us monitor progress toward the overall target of 1,000 visitors and provide insight into audience engagement across countries and dates.

Blending the physical and digital experience

The exhibition will also be available online, expanding its reach beyond physical attendance. Visitors to the website will be able to explore extended content, listen to the audiobook. While the KPI focuses on physical visitors, we see the online space as an important channel to increase visibility and offer continued access after each physical installation.

A participatory and reflective approach

The interactive nature of the exhibition is intentionally designed to invite deep personal engagement. This makes the experience memorable and worth sharing, which we hope will encourage word-of-mouth promotion and bring new visitors to future editions.

Social media visibility

To complement physical engagement, each exhibition event will be actively promoted through the CLiViE social media channels before, during, and after its opening. We will share behind-the-scenes preparations, photos of the interactive blocks created by visitors, and quotes or reflections captured onsite. Each post will include location-specific hashtags and a link to the online exhibition page to encourage ongoing interaction.

The exhibition will also play a role in the project's final phase. Reflections collected during each event (visuals, blocks, photos, quotes) will be used in the Final Conference to illustrate the diversity of voices and interpretations gathered across Europe. This way, the exhibition becomes a living, evolving narrative of the project's impact co-authored by its audience.

4.3 Participative Mapping

Participative Mapping is a key methodological and engagement tool within the CLiViE project, designed to foreground the emotional, social, and cultural dimensions of arts-based education. Rooted in the concept of emotional cartography, these mappings offer

participants (educators, artists, and young people) the opportunity to explore and visually express their experiences, values, and ideas related to culture and learning.

Through creative, structured exercises facilitated in national languages, participants are invited to reflect on their personal and collective relationships with the arts, while making space for dialogue, empathy, and critical thinking. The aim is not to extract data, but to co-create meaning and build shared cultural understanding through aesthetic and emotional expression.

These sessions are designed to be inclusive, low-threshold, and adaptable to local contexts, allowing partners to engage stakeholders across sectors and age groups in a meaningful and creative way.

To reach the expected KPIs including 60% participation of invited stakeholders, 30% participation from non-invited (open/public) audiences, and 5 new contacts per mapping exercise we will follow a community-driven and partner-led approach:

Reaching Educators and Artists through Direct and Trusted Channels

Each mapping exercise will be coordinated by the local partner, who is best placed to identify relevant educators, youth workers, community leaders, artists, and researchers. Invitations will be sent directly via institutional networks, mailing lists, and personal outreach, ensuring that the majority of attendees are carefully selected for relevance and potential contribution.

We aim to secure at least 60% participation among invitees, by providing clear context, personal invitations, and logistical support (e.g. timing, location, accessibility).

Opening the Door to New Participants

To ensure openness and reach beyond our known networks, each partner will also promote their mapping session through local social media channels, event listings, community boards, and cultural spaces. This wider communication strategy will help attract at least 30% of

attendees from non-invited, spontaneous or indirect networks, people who discover the event through public outreach or word of mouth.

Collecting New Contacts and Sustaining Engagement

Each mapping session will include a short, optional registration form (physical or digital), allowing us to collect participant information (with GDPR-compliant consent) and follow up after the event. Our goal is to gather at least 5 new professional or community contacts per mapping session, helping to grow the Community of Practice and extend the project's reach.

Where appropriate, participants will also be invited to:

- Join the local CoP
- Contribute to the cultural map on the CLiViE website
- Attend future events, exhibitions, or training sessions

Maintaining a Consistent Monitoring Process

After each mapping session, partners will submit a short report to WP7 summarising:

- Number of invited vs. non-invited participants
- New contacts collected
- Reflections or quotes worth sharing
- Photos or visual materials (when possible)

This monitoring system helps ensure we stay on track with our KPIs, while also documenting the rich qualitative content that participative mapping makes possible.

4.4 Deliverable D7.10-7.11: Policy briefs

Three policy briefs have been developed as part of CLiViE's commitment to evidence-based policy engagement. Each brief translates project findings into actionable recommendations targeted at national and EU-level stakeholders. The topics covered include:

1. International Best Practices in Arts-Based Education

A synthesis of UNESCO, EU, and OECD policy frameworks highlighting global support mechanisms for arts education.

2. Public and Private Funding Landscapes

A comparative analysis of financial support models across the seven partner countries, identifying effective strategies and funding gaps.

3. Aligning Arts Education with EU Priorities

A thematic exploration of how arts-based education contributes to cross-cutting EU goals in digital transformation, education reform, and social inclusion.

Future policy briefings will be aligned with the final phase findings and aim to stimulate public dialogue and inform long-term strategic planning.

4.4.1 Maintaining a Consistent Monitoring Process

To meet key targets, reaching at least 560 stakeholders, organising one public debate per case study country, and coordinating 7 'Seeing is Believing' visits we are taking a multilayered, partner-led approach.

Engaging Commissioners and Policy Stakeholders through Existing Networks

Each partner will mobilise their existing relationships with national, regional, and local policymakers, including ministries of education, cultural departments, city authorities, and

public agencies. These trusted networks are essential to ensure that policy briefs do not simply circulate, but are actually read and considered.

Partners will share printed and digital versions of the briefs directly with these contacts, and where possible, introduce the materials in person during meetings, project visits, or conferences. These personal moments of exchange are key to building credibility and opening the door for deeper policy dialogue.

Public Debates and Local Conversations

In each of the case study countries, we will host at least one public debate focusing on the role of arts and culture in education and social inclusion. These events, whether in the form of roundtables, town halls, or panel discussions will bring together educators, artists, young people, and policymakers to reflect on the themes of the project and how they relate to national contexts.

These debates will also be a space to introduce the policy briefs in a live format, encouraging discussion, feedback, and future collaboration.

‘Seeing is Believing’ Visits

To help decision-makers understand the real-world impact of arts-based education, we are organising seven ‘Seeing is Believing’ visits, one in each partner country. These visits will allow commissioners and policy stakeholders to experience CLiViE pilot actions and participative practices first-hand - including school workshops, pop-up exhibitions, or mapping sessions.

Rather than only hearing about the project in a report, stakeholders will be invited into the spaces where the work happens, giving them a chance to connect emotionally and intellectually with the approach. These visits will also serve as important follow-up moments for partners to reinforce advocacy messages and build momentum toward structural change.

Broadening the Reach

To ensure that we reach the goal of 560 stakeholders, we will also:

- Distribute policy briefs through Academic Partners (CU, DU, RSU, SGH, TUM, UH, UNIMIB, and VMU) network
- Share bite-sized versions (e.g. one-pager key takeaways) on social media and LinkedIn
- Translate key policy messages into national languages for local use and visibility

All activities will be tracked through a central monitoring form led by WP7, in collaboration with all partners. We will collect stakeholder lists, event attendance records, and feedback to ensure we are not only reaching numbers but the right stakeholders, in the right way.

4.5 Communication monitoring, metrics and target groups

Tables 7 and 8 provide a summary of the monitoring, metrics and target groups for communication activities.

Table 7: Communication KPIs

Tools & channels	Metrics methods	Expected results
Digital dissemination	<p>The number of visits, time spent on the website and returning visitors</p> <p>The number of countries</p> <p>The number of members and reach</p> <p>The increased awareness of value in arts education</p>	<p>→ At least 5,000 website visits during the project</p> <p>→ More than 40% of visitors spending 1 minute or more on the website</p> <p>→ More than 40% of returning visitors from different countries</p> <p>→ At least 2 000 followers on Twitter/Instagram/Facebook</p> <p>→ At least 500 followers share/retweet</p> <p>→ Posts reach over 50 000 users at the end of the project</p>
Participative mapping	<p>The number of invited participants</p> <p>The number of non-invited participants</p> <p>The number of new contacts collected</p>	<p>→ 60% of invites participate</p> <p>→ 30% of non-invites on total participants</p> <p>→ 5 new contacts per mapping exercise</p>
Pop-up travelling exhibition and app	<p>The number of visitors</p> <p>The number of new educators</p>	<p>→ At least 1,000 visitors during the project</p>

	engaged with The number or arts projects that embrace SROI	→ At least 140 educators during the project → At least 28 arts-based education projects adopt SROI as part of evaluation
Policy briefings and advocacy materials	The number of stakeholders reached The number of debates in case study countries	→ At least 560 stakeholders reached the project → At least 1 public debate about role of art in each case study country

Table 8. Communication target group breakdown

	Digital Communication	Pop-up Exhibition	Participative Mapping	Policy briefs
Educators and artists	✓	✓	✓	
Research and teacher training	✓	✓		
Commissioners and policy stakeholders	✓	✓		✓
Young people	✓	✓	✓	
General public	✓	✓		

5. Risks and Mitigation Measures

To ensure the CLiViE project meets its Dissemination, Exploitation and Communication objectives and maintains high standards of output, a number of key risks have been identified. These risks stem primarily from the complexity of cross-country coordination, diversity of stakeholder groups, and the varied communication capacities across partner institutions. While initial dissemination results show strong digital reach and visibility, the next project phase requires more robust safeguards to ensure quality, consistency, and meaningful engagement.

Table 9 outlines the main risks identified and the corresponding mitigation measures currently implemented or planned for deployment.

Table 9. Risks and Mitigation Measures Breakdown

Identified Risk	Mitigation Measures
Differences in cultural, organisational, and communication standards across partner countries	Strengthen partner involvement in final content validation and approval processes; introduce structured quality assurance steps before publication.
Difficulty engaging diverse and heterogeneous stakeholder groups (e.g. policymakers, youth, educators)	Further tailor communication strategies and tools to audience segments, leveraging multilingual content, inclusive design, and channel-specific language.
May 2026 Inconsistent quality and tone of dissemination materials (e.g. social media content, policy briefs, public deliverables)	Introduce internal peer-review processes with defined criteria (clarity, visual coherence, relevance); assign clear responsibility for final review.

Lack of alignment and coherence in partner messaging	Launch monthly DEC coordination calls to streamline messaging, align timelines, and pre-empt duplication or conflicting outputs. Shared content calendars and version control tools (e.g. OneDrive repository) support this measure.
Reactive rather than proactive planning of DEC activities	Shift toward a structured quarterly content planning approach anchored in General Assembly cycles. This ensures alignment with project milestones and allows time for feedback, approvals, and stakeholder input.
Insufficient verification of data and outputs before publication	Implement a two-tier verification process: (1) factual/data accuracy check by WP leads, and (2) coherence and clarity review by WP7 (JCF), particularly for materials targeting external stakeholders.

Together, these mitigation measures serve as a proactive framework to anticipate and address challenges that may arise during the implementation of dissemination, exploitation, and communication activities. As the project enters its next phases, WP7 lead (JCF) will continue to monitor emerging risks, adapt mitigation strategies as needed, and foster collaborative engagement across all partners to uphold the integrity, inclusivity, and impact of the CLiViE project. Regular review points, including during General Assembly meetings, will ensure that DEC activities remain responsive, coordinated, and aligned with the project’s overarching objectives and values.

6. Annexes

Annex 1. Communication Guidelines for social media content creation.

COMMUNICATION GUIDELINES

As a valued partner of The Cultural Literacies' Value in Europe (CLiViE) project, **your support is essential for the success of the project.**

Below you will find some guidelines to help us in developing communication materials requested by Creative Europe that will let us disseminate CLiViE's activities.

Mandatory Materials Request

While you are organizing case study, you will have to produce video, photo and text materials to be shared with Julian Cochran Foundation team:

1. Videos

All videos should be recorded in vertical format to post on social media platforms like Instagram. Each video should be no longer than 1 minute. Please submit unedited videos. Our team will handle editing to maintain consistency across all materials. Videos can easily be taken with mobile phones.

Content Suggestions:

- Footage from afar, up close.
- Participants engaging in activities.
- Capture the emotions

- Footage of group
- Footage of trainer talking

2. Photos

Suggested format is [vertical](#) and [horizontal](#). Photos can easily be taken with mobile phones

Content Suggestions:

- Photos from afar, up close.
- Shots of participants and trainers
- Group photo
- Photo of maps of meaning for documentation (in any format or interpretation it may take)

4. Provide a brief description of the meeting (7 up to 20 sentences).

5. Share the videos and photos

Please share videos and photos with the Julian Cochran Foundation team, maximum 4 days after case study. Share the videos and photos through Wetransfer link or Google Drive link to wbloch@cochranpianocompetition.com and ksajniak@cochranpianocompetition.com from Julian Cochran Foundation

Additional Materials Request

To further enrich our case studies and enhance our narrative, please consider providing the following:

- **Testimonials:** Short video or text testimonials from trainers or participants discussing the impact of the workshops.
- **Behind-the-scenes Content:** Show how you prepare for workshops, including your preparation activities, setting up the venue, and your post-workshop reflections.