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A.R.T.S. – ANALYZE, REFLECT, THINK SMART

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Final Comparative Research Report **Norway, Germany, Romania**



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1. Introduction

This synthesis and comparative report is based on three national research reports (Germany - Chemnitz, Norway, Romania), developed within the A.R.T.S. - ANALYZE, REFLECT, THINK SMART project (Erasmus+). The analysis looks at how non-formal education, critical thinking and the arts contribute to young people's development across different socio-educational contexts.

The report includes:

- quantitative analysis (figures, percentages);
- comparisons between countries;
- integrated interpretation of the results;
- data-based SWOT analysis;
- concrete recommendations for improvement;
- conclusions.

2. Comparative analysis of the national research findings and analysis of the questionnaire results for young people

2.1. Socio-demographic profile of respondents - comparative analysis

Looking at the characteristics of the research samples in the three participating countries (Germany, Romania and Norway), the following relevant comparative features can be identified, given that the socio-demographic structure of respondents directly influences how the results on non-formal education, critical thinking and the role of the arts should be interpreted.

Sample size and distribution by country

Country	Number of respondents	Type of research
Germany (Chemnitz)	154	quantitative questionnaire
Romania (Iași - urban/peri-urban/rural)	313	quantitative questionnaire
Norway	103	quantitative questionnaire

The differences in sample size need to be taken into account in the comparative analysis. Romania has the largest sample, which allows for a more detailed analysis by subgroup, while Germany and Norway offer narrower but contextually relevant perspectives. Methodologically, it should be noted that the three samples are not equal in size, so any comparison for this purpose must take into account the limitations this places on the internal validity of the research.



Age structure

Country	Dominant age range	Relevant percentage
Germany	15-18 years	majority of respondents
Romania	15-16 years	75.7% of the sample
Norway	adolescents	concentrated in secondary education

Analysis:

- The Romanian sample is the most homogeneous in terms of age, concentrated within a key stage of cognitive development.
- Germany shows a wider age range, which brings diversity but also variation in cognitive maturity.
- Norway follows the standard European structure for research involving adolescents.

Gender distribution

Country	Girls	Boys
Germany	balanced	balanced
Romania	54.63%	45.37%
Norway	balanced	balanced

Interpretation: The relatively balanced gender distribution in all three countries reduces the risk of gender bias and allows for valid comparisons of educational attitudes and behaviours.

Area of residence

Country	Urban	Rural
Germany	92.2%	7.8%
Romania	44.41%	55.59%
Norway	mostly urban	low

Comparative analysis:

- Germany and Norway are dominated by respondents from urban areas, reflecting greater access to educational and cultural infrastructure.
- Romania stands out for its rural majority, a key factor in interpreting lower participation in non-formal activities and limited access to cultural resources.

Ethnic and migration background

Country	Majority	Minorities
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Germany	86% German	14% migrants
Romania	92.3% Romanian	7.7% minorities
Norway	moderate diversity	high level of integration

Analysis:

- Germany shows the highest level of cultural diversity, which points to a need for intercultural non-formal programmes.
 - Romania has a more ethnically homogeneous sample, though this may mask the specific needs of vulnerable groups.
 - Norway benefits from inclusive education policies that help offset cultural differences.
- This structure points to a relatively good level of family stability, but also to certain vulnerabilities that can affect school motivation and access to extracurricular activities.

Correlating sample characteristics with the results

- The predominance of urban respondents in Germany and Norway explains the higher level of access to non-formal education.
- Romania's strong rural component correlates with occasional participation and with reliance on school as the main provider of educational opportunities.
- Germany's cultural diversity accounts for the emphasis placed on empathy, art and intercultural dialogue.

2.2. Descriptive-comparative analysis of the data

2.2.1. Non-formal education and its role in young people's development

Perception of the role of non-formal education

Country	Major role in personal development	Complementary role	Marginal role
Germany	~60%	~30%	~10%
Romania	>85%	~10%	<5%
Norway	>90%	marginal	almost non-existent

Interpretation: In Romania and Norway, non-formal education is seen as essential for holistic development, while in Germany it is predominantly viewed as complementary rather than central.

Frequency of participation

Frequency	Germany	Romania	Norway
Weekly	18.2%	14.4%	high



Monthly	37.3%	10.9%	medium
Occasional / rare	36.4%	68.7%	low

Descriptive trend:

- Romania → sporadic participation
- Germany → moderate participation
- Norway → consistent participation

The extent to which non-formal education contributes to young people's development

Assessment by area (score 0-4)

Area	Germany	Romania	Norway
Personal development	high	3.29	high
Creativity	medium	3.25	high
Social skills	medium	3.25	high
Critical thinking	medium	3.20	high
Civic engagement	low	2.96	medium

Interpretation: Non-formal education appears to have the greatest perceived impact in Romania, although civic applicability remains limited. These comparative figures should also be read against certain statistical limitations, since the samples are not equal in size.

Identifying and analysing existing resources

Access to non-formal educational resources

Resource type	Germany	Romania	Norway
Schools / teachers	78.4%	85.9%	high
Cultural centres / museums	moderate	low	high
NGOs / youth centres	low	8.6%	medium-high
Digital educational resources	limited	15.7%	medium

Interpretation: Norway has a diversified educational ecosystem, Germany has infrastructure that remains underused compared with Norway, and Romania has resources concentrated mainly within schools, with non-formal educational institutions outside school remaining almost undeveloped.

2.2.2. Critical thinking and its promotion in non-formal education settings



Behaviours associated with critical thinking

Indicator	Germany	Romania	Norway
Considering multiple perspectives	83.7%	83.7%	very high
Arguing with evidence	46.1%	60.3%	high
Checking media sources	53.2%	23.6%	high

Interpretation: Germany excels at verifying information, Romania at building arguments, and Norway at combining both behaviours.

Verifying information

Country	Frequently verifies information
Germany	53.2%
Romania	23.6% (always)
Norway	high (media literacy)

2.2.3. The impact of the arts on media perception and cognitive processes

Time spent online (4-6h/day)

Germany	Romania	Norway
51.3%	46.3%	comparable

Art forms with cognitive impact

Art form	Germany	Romania	Norway
Music	74.8%	high	high
Film / documentary	78.3%	69.9%	very high
Reading	53.1%	53.1%	high

Common effects identified:

- development of creativity (70%+);
- empathy and social reflection (35-40%);
- analytical and observational skills.

Art as a filter for interpreting media

Effect	Germany	Romania	Norway
Greater attention to detail	46.9%	42.3%	high
Critical reflection on messages	37.8%	~40%	high
Awareness of media manipulation	medium	low-medium	high



Interpretation: The arts support the critical reading of digital media, with the greatest impact where they are integrated methodologically (Norway).

Cognitive skills stimulated through art

Cognitive skill	Germany	Romania	Norway
Creativity	73.9%	high	very high
Logical thinking	38-40%	38-40%	high
Observation	42.3%	42.3%	high
Empathy	35.0%	medium	high
Metacognition	low	low	medium

Final interpretation: Art predominantly stimulates creativity and observation, but Norway achieves a more consistent transfer towards metacognition and critical thinking, thanks to its integrated educational framework.

On the other hand, in summary, when it comes to the level of media literacy and critical thinking, media literacy is assessed through young people's ability to discern information and apply verification mechanisms (fact-checking).

Indicator	Romania (Iași)	Germany (Chemnitz)	Norway (Oslo)
Sample	313 students	154 students	103 young people/youth workers
Source verification	Low: only 23.6% always verify information.	Moderate: 53.2% verify regularly; 23.1% rarely.	Inconsistent: most rely on intuition.
Institutional trust	High in family (74.1%) and teachers (73.2%).	High in facts/evidence (53.9%) and school.	High in institutions and official sources.
News source	Social media (dominant).	A mix of online sources and formal education.	Online, with discernment still developing.

Detailed interpretation:

- **Romania:** There is an emotional reliance on close sources (family/teachers). Although young people recognise the importance of critical thinking, they fall short when it comes to fact-checking, leaving them vulnerable to disinformation.
- **Germany:** Young people are more pragmatic. More than half of them actively look for evidence before accepting information as true, reflecting an education system that emphasises factual rigour.



- **Norway:** A high level of systemic trust is observed. However, the report notes a gap between awareness of risks and active verification behaviour, with young people often relying on a “feeling” of truth rather than a technical verification process.

When it comes to media consumption and its influence on young people's development, digital consumption is massive in all three countries, although its psychological and social impact differs slightly.

A. Time and platforms:

- **More than 4-6 hours/day:** This is the common average (46.3% in RO, 51.3% in DE).
- **Platform hierarchy:**
 - **TikTok:** The clear leader in Germany (79.5%) and very popular in Romania (77.9%).
 - **Instagram:** More popular in Romania (89.7%) than in Germany (58.9%).
 - **YouTube:** Consistent across all regions (approx. 50-70%).

B. Influence on development:

- **Romania:** A dual impact. 81% feel more informed, but 22% admit that social media distorts their perception of reality. Art consumed online (music) directly affects their emotional state.
- **Germany:** Social media is seen mainly as entertainment (92.6%). There is concern about digital “overload” and a need for non-formal literacy to make up for the school system's focus on purely technical skills.
- **Norway:** Development is even across rural and urban areas. Digital media is a tool for critical socialising, but the report highlights the risk of young people becoming passive consumers in the absence of creative ways to engage.

When it comes to integrating art into media education, examples and cultural context, the A.R.T.S. project proposes art as an antidote to passive consumption. Here is how this plays out in each context:

Romania: Art as an Exercise in Observation

- **Example:** Using photography and film to analyse subliminal messages.
- **Impact:** 62.3% of young people feel that art helps them notice details they would otherwise miss.
- **Interpretation:** In the Romanian context, art is a vehicle for empathy. The risk identified in the report is that young people may stay at the level of emotion (I like it / I don't like it), without moving on to a critical analysis of the political or social message behind the work.



Germany: Art as a Bridge to Creativity

- **Example:** Programmes run by the Solaris organisation in Chemnitz, which combine technical education (the city's industrial heritage) with film and music workshops.
- **Impact:** 73.9% of respondents associate art with the development of creativity.
- **Interpretation:** Art is used to “humanise” an educational path shaped by industry and technology, giving young people tools to express their own opinions, not just to process data.

Norway: Art as a Method of Media Construction

- **Example:** “Media construction literacy” workshops where young people deconstruct how a visual or artistic message is created.
- **Impact:** 48.5% believe in the effectiveness of artistic methods for critical thinking.
- **Interpretation:** The Norwegian approach is the most structured of the three. The emphasis is on understanding how art can be used either to manipulate or to free up thinking, which calls for very clear pedagogical frameworks so it is not perceived merely as “play”.

The analysis shows that although all young people are “digital natives”, Romania needs more support with active fact-checking, Germany needs greater openness to non-formal learning, and Norway needs pedagogical structures that link art to media literacy in order to reduce scepticism. Across all three contexts, art remains the most welcomed tool for turning passive consumption into critical reflection.

We can therefore summarise the following points for each country, drawing on all the methodological aspects presented above:

Germany (Chemnitz)

The German sample shows high cognitive potential but underuse of non-formal education. Although 83.7% of young people say they consider multiple perspectives, only 39.5% are explicitly familiar with the concept of non-formal education.

Key characteristics:

- non-formal education is seen as a complementary rather than a central role;
- cultural infrastructure exists but is insufficiently connected to schools;
- the arts (film, music) have a cognitive impact, but without pedagogical continuity;
- verification of media information is relatively better than in Romania.

Germany positions itself as a resource-rich system that lacks access and coherence.

Romania

Romania stands out for an extremely positive perception of non-formal education, with average scores between 3.08 and 3.29 (out of 4) for young people's development. Over 85% of respondents are familiar with non-formal education, but participation is often occasional.



Key characteristics:

- school plays a central role as a provider of non-formal education;
- limited access to NGOs and community resources;
- the arts stimulate creativity and reflection, but less so metacognition;
- civic engagement remains the lowest-rated dimension.

Romania is a system with high potential but structurally fragmented.

Norway

Norway stands as the reference model in this analysis. Non-formal education is implicitly built into the educational path, and the arts are used methodologically to develop critical thinking and media literacy.

Key characteristics:

- consistent access to diverse resources (schools, NGOs, community, digital);
- critical thinking is treated as a cross-curricular competence;
- art supports the transfer towards metacognition and social reflection;
- a balance between personal development and civic engagement.

Norway functions as a coherent and sustainable educational ecosystem.

The SWOT analysis below is built strictly on the empirical results from Germany, Romania and Norway, and reflects how non-formal education, critical thinking and the arts function as an educational ecosystem.

A. Strengths

- **Strong interest among young people in reflection and dialogue: over 80% of respondents (Germany and Romania) say they consider multiple perspectives.**
 - **Strong role of the arts in stimulating creativity (70%+ in all three countries).**
 - **Active cultural consumption (film, music, digital media), which offers strong educational potential.**
- **A functional Nordic model (Norway), which demonstrates the effectiveness of integrating non-formal education into the system.**

B. Weaknesses

- **Inconsistent participation in non-formal education, particularly in Romania and Germany.**
 - **Low awareness of the concept in Germany (only 39.5%).**
 - **Limited verification of media information, especially in Romania (23.6% say they consistently check sources).**
 - **Lack of pedagogical continuity: many activities are isolated, with no long-term impact.**

C. Opportunities

- **Integrating the arts as a cross-cutting pedagogical tool (film, theatre, digital storytelling).**



- Developing media literacy using the platforms young people already prefer (TikTok, Instagram, YouTube).
- Transferring good practices from the Norwegian model to Romania and Germany.
- European funding (Erasmus+, CERV) to strengthen non-formal education.

D. Threats

- Increased exposure to disinformation and fake news in the digital environment.
- Overemphasis on traditional formal education, to the detriment of critical skills.
- Inequalities in access (urban-rural, cultural infrastructure).
- Lack of institutional recognition of non-formal education in some national contexts.

3. Summary of the discussions and conclusions from the round tables

The A.R.T.S. project aims to identify young people's needs in developing critical thinking and to use artistic methods as complementary educational tools. The consultations brought together experts, artists, teachers and youth workers to inform the creation of practical tools for countering disinformation.

Perspectives of the actors involved

A. Experts and specialists

Art as neutral space: Experts see art as “safe ground” for debating polarising topics (gender, politics), avoiding the barriers of political correctness that can inhibit dialogue.

Emotional regulation: Artistic practice helps young people manage their emotional reactions to media content.

Institutional role: Examples such as the Nobel Institute are seen as models of education for peace through cultural means.

B. Teachers

- **Education through emotion:** Teachers argue that education without emotion is bound to fail, and that dialogue is essential for development.

Sanctioning systems: In some countries, students are already penalised for using uncritical sources or AI-generated work.

Curricular integration: It is proposed that theatre or art classes be introduced on a permanent basis to develop discernment and synthesis skills.

C. Artists

- **Deconstructing illusions:** Theatre is defined as a place of intense emotional experience, but also as a powerful tool for deconstructing manipulation.
- **Active interpretation:** Taking part in artistic events forces young people to analyse and compare information, rather than just passively receiving it.
- **Risk of manipulation:** Artists themselves acknowledge that art can be used to manipulate the masses if it is not accompanied by critical reflection.



D. Youth workers

- **Algorithmic bubbles:** They report that young people are trapped in bubbles that promote far-left or far-right propaganda, with limited autonomy in evaluating sources.
- **Online trends:** Schools frequently see incidents of violence or mobbing that reproduce trends from social media.
- **Digital gap:** Youth workers feel they lack the skills to work with new media formats and AI-generated content.

Challenges identified at European level

- **Disinformation and manipulation:** Consumption of platforms such as YouTube, TikTok and podcasts often presents one-sided perspectives.
- **Shrinking attention spans:** Young people mostly consume short visual formats, which makes traditional analysis tools ineffective.
- **The urban-rural gap:** Access to specialised arts education is far more limited in rural or peripheral areas than in major urban centres.
- **Funding:** In Norway, although a balanced civic system exists, artistic engagement is seen as underfunded and less centralised than in other parts of Europe.

Practical recommendations for educational materials

Participants proposed a series of concrete solutions that will form the basis for future A.R.T.S. modules:

I. Micro-tools and gamification

- **Visual checklists:** Creating sets of “3-5 key questions” for the quick analysis of Reels- or TikTok-style content.
- **Quizzes and simulations:** Gamifying the fact-checking process to boost young people's engagement.

II. Structured art workshops

- **Decoding emotions:** Exercises to identify manipulation techniques used through music, editing or headlines.
- **Hands-on creation:** Using media collage, forum theatre, graffiti and visual storytelling as forms of reflection.

III. Methodological approaches

- **Scaffolded learning:** Gradually moving from facilitator-led analysis to independent analysis.
- **Micro-learning:** Short, dynamic sessions built around young people's personal experiences (identity, success, peer pressure).
- **Digital application:** Developing a digital tool for checking the credibility of news websites.



4. Conclusions and recommendations in a European context - towards a methodology for media education through art

Building on the analysis carried out across the three discussion groups, here is an action plan structured around strategic pillars, which brings together the good practice examples identified in Norway, Germany and Romania:

Pillar 1: Rapid analysis methods and “micro-learning”

This pillar focuses on adapting the learning process to young people's short attention spans and their consumption of short-form visual content.

- **Implementing visual “micro-tools”:** Creating simple checklists or sets of 3-5 “key questions” that young people can apply instantly when consuming content on TikTok, Reels or YouTube.
- **Gamifying information verification:** Using quizzes, challenges and digital simulations to turn fact-checking into a competitive and engaging activity.
- **Scaffolded learning:** Gradually moving from mentor-led analysis exercises to independent evaluation of sources, to build young people's confidence in their own judgement.

Pillar 2: Art as a tool for deconstruction and reflection

Using the arts to provide “neutral”, safe ground on which difficult or manipulative topics can be explored.

- **Forum theatre and documentary:** Using performances followed by debrief sessions (“post-performance reflection”) to visualise and deconstruct manipulation mechanisms and stereotypes.
- **“Decoding emotions” workshops:** Practical exercises analysing how music, video editing and headlines are used in media to generate quick emotional reactions at the expense of logic.
- **Participatory artistic creation:** Using media collage, graffiti and visual storytelling to let young people express their own perspectives on social reality.

Pillar 3: Reducing gaps and promoting social inclusion

Extending resources to disadvantaged areas and countering isolation within “algorithmic bubbles”.

- **The A.R.T.S. caravan in rural areas:** Organising themed caravans with artists and specialists travelling to schools in peripheral areas, where access to cultural infrastructure is limited.
- **Creating “safe spaces”:** Facilitating workshops where young people can discuss taboo topics (identity, politics, religion) without fear of being stigmatised or judged.
- **Countering political segregation:** Using art as a mediator to bring together young people with different political views, giving them a space to practise respectful dialogue.



Pillar 4: Training educators and engaging the community

Ensuring the project's sustainability by preparing the adults who guide young people.

- **Methodological guides for educators:** Producing handbooks with clear steps for teachers and youth workers on how to use art in lessons or youth activities.
- **Educational programmes for parents:** Organising information sessions for parents, so that critical thinking continues to be built at home as well.
- **Integrating digital tools:** Developing an application to help check the credibility of news websites, bringing technology into the critical learning process.

Good practice examples identified:

1. **The “ungdomsskole” system (Norway):** Integrating critical thinking principles directly into art and music classes.
2. **The German/Italian assessment model:** Penalising the use of uncritical sources or AI-generated content in grading, encouraging academic rigour.
3. **Using prestigious institutions:** Using examples such as the Nobel Institute to illustrate education for peace through culture.
4. **Adapted logistical restrictions:** Using printed questionnaires in schools where phones are banned (Saxony), to ensure full accessibility.

Comparative examples of good practice across European countries

1. The curricular integration model: a systemic approach

The A.R.T.S. action plan proposes permanently integrating art and media classes into the school curriculum to develop discernment.

● **The A.R.T.S. project (Norway/Germany):** In Norway, the “ungdomsskole” model already integrates critical thinking into music and art classes. In Germany, the system penalises the use of uncritical sources or AI, imposing early academic rigour.

● **European comparison:** This model is similar to the approach in Finland, where media literacy is not a separate subject but a cross-curricular competence built into all disciplines, from mathematics (analysing false statistics) to history (propaganda).

2. Art as a mediator in disadvantaged and rural areas

The A.R.T.S. plan highlights the need for “themed caravans” and extended programmes for young people in rural areas, where access to culture is limited.

● **The A.R.T.S. project (Romania/Norway):** It proposes using cultural institutions to give students from villages equal opportunities, narrowing the urban-rural gap through visual art and theatre.

● **European comparison:** This practice is similar to the “Erasmus+ MuseArt” programme or initiatives in France (Pass Culture), which subsidise young people's access to culture, though A.R.T.S. adds a specific critical-thinking component through post-event analysis.

3. Countering “algorithmic bubbles” and extremism

A major priority in Chemnitz and Iași is drawing young people out of propaganda bubbles and creating “safe spaces” for dialogue.



● **The A.R.T.S. project (Germany/Norway):** Art is used as “neutral ground” to discuss taboo topics (migration, ideology) without fear of stigma. In Chemnitz, the focus is on countering the far-left/far-right propaganda that emerged after the 2025 elections.

● **European comparison:** This method reflects good practice from Belgium and the Netherlands (the TerInfo project), where teachers are trained to discuss traumatic or sensitive current events through artistic images and narratives in order to prevent radicalisation.

4. Micro-learning and gamification

The German document proposes “micro-tools” (3-5 key questions) and the gamification of information verification to capture young people's fragmented attention.

● **The A.R.T.S. project (Germany):** The focus is on “scaffolded learning” and the use of current content (TikTok, memes) to make the process feel relevant.

● **European comparison:** This strategy is in line with European platforms such as “Lie Detectors” (Austria/Germany/Belgium), which send journalists into classrooms for short 90-minute sessions, showing that focused but intense, interactive interventions are more effective than long theoretical courses.

Possible action plan model 1:

1. *Methodological foundations*

The A.R.T.S. methodology proposes moving from “intuitive thinking” to “analytical thinking” by using the arts as a critical filter.

- **Scaffolded learning approach: moving from facilitator-led analysis to independent evaluation of media messages.**
- **Art as “neutral ground”: using the creative process to discuss polarising topics (migration, politics) in a safe way, reducing political segregation (identified as a problem in Norway and Germany).**
- **Emotional grounding: using artistic practice to help young people self-regulate their reactions to manipulative content that relies on fear or anger.**

2. *Action pillars and concrete measures*

Pillar I: Deconstructing the message through visual arts and film

- **Concrete measure:** The “Anatomy of Manipulation” workshop.
 - **Activity:** Analysing a short video clip (TikTok/Reels) by isolating its elements: visuals, soundtrack, text. Young people identify how music shapes the perceived “truth” of a news story.
 - **Tool:** The “3-5 critical questions” checklist (e.g. Who created the message? What emotion is it trying to provoke?).



Pillar II: Forum theatre and storytelling for debate

- **Concrete measure:** Social theatre sessions on cyberbullying and fake news.
 - **Activity:** Staging a conflict triggered by false information shared among groups of students. The audience (the students) steps into the scene to propose fact-based mediation solutions, rather than impulsive reactions.
 - **Location:** Non-formal spaces (such as the Solaris Turm or the Turkish Bath).

Pillar III: Micro-learning and gamification

- **Concrete measure:** Developing a digital application / resource hub.
 - **Activity:** Creating quick quizzes that use memes and fragments of contemporary art to test the ability to distinguish between opinion, fact and artistic creation.
 - **Logistical adaptation:** In schools where phones are banned (Saxony), these exercises will be delivered through printed “Fact or Fiction” cards.

3. Specific recommendations by category of actor

Actor Implicat	Recomandări Metodologice (Măsuri Concrete)
Educatori/ Profesori	• Integrarea analizei de imagine în orele de istorie/limba română • Folosirea penalizării surselor necritice în evaluări (modelul german).
Lucrători de Tineret	• Organizarea de „Caravane A.R.T.S.” în mediul rural (nevoie majoră în România). • Training-uri pentru utilizarea IA în scop creativ, nu doar ca avertisment.
Instituții Culturale	• Deschiderea spațiilor (Muzee, Atheneuri) ca „laboratoare de gândire critică” post-vizionare. • Expoziții participative unde tinerii își pot crea propriile „mesaje de reziliență”.

Possible action plan model 2:

1. Integrating artistic methods into the school and non-formal curriculum

- **Developing educational modules based on film and music:** Given that music (72.52%) and film (56.87%) are the art forms with the greatest impact on young people in Romania, it is proposed that they be used to analyse media messages, stereotypes and manipulative narratives.



- **Hands-on “image deconstruction” workshops:** In Germany (Chemnitz), where participation in non-formal artistic activities is low (under 40% awareness), workshops are needed that link technical skills with creativity, using art to stimulate critical thinking.
- **Using literature as a reflection tool:** Although less popular than visual media, literature remains a direct path to cultivating in-depth analysis in all three countries.

2. Developing verification skills and digital responsibility

- **“Creative fact-checking” programmes:** In Norway, a gap was observed between awareness of risks and active information-verification behaviour. Artistic “emotional grounding” exercises are proposed to help young people identify the instinctive reactions that leave them vulnerable to disinformation.
- **Social media awareness campaigns:** Since most young people (over 85% in Romania and 78% in Germany) learn about education through school, but spend their time on TikTok and Instagram, it is essential that institutions create educational artistic content directly on these platforms.

3. Inclusion and adaptation to the regional context

- **Adapting for rural areas and vulnerable groups:** In Romania, over 55% of respondents come from rural areas, which calls for cultural caravans and offline (printed) educational resources, a model also adopted in Germany to comply with school rules on mobile phones.
- **Social cohesion programmes through art:** In multicultural cities such as Chemnitz, art should be used as “neutral ground” for dialogue among young people from diverse backgrounds (14% of the sample being immigrants), supporting integration and empathy.

4. Training educators and youth workers

- **Methodological guides for teachers:** Round-table participants called for clear tools to use art as a tool for critical reflection in the classroom.
- **Inter-institutional partnerships:** Collaboration between schools, museums, cultural organisations (e.g. the National Athenaeum of Iași or Solaris) and families to build a stable learning ecosystem.

A possible set of 10 educational tools to improve young people's media education through art - MODEL 1



1. The “A.R.T.S. Filter” checklist (3-5 key questions)

Inspired by the need for “micro-learning”, this is a pocket-sized or digital tool for quickly analysing social media posts (TikTok/Reels).

- **How it works:** Young people apply 3 questions to any viral content: Who paid for this? What emotion is it trying to provoke in me? What information is missing?
- **Goal:** Moving from an intuitive reaction to logical analysis.

2. Forum theatre for disinformation

A method identified in the focus groups in Romania and Germany as highly effective for addressing bullying and fake news.

- **How it works:** A scene is performed in which false information destroys someone's reputation. The audience (young people) can pause the scene and step into a role to change the ending using source verification.
- **Goal:** Building empathy and social resilience.

3. The “Anatomy of Impactful Music” workshop

Based on the observation by experts in Norway that music is a powerful tool for emotional manipulation.

- **How it works:** Students listen to the same news story with two different soundtracks (one heroic, one ominous) and discuss how their perception of the facts changed.
- **Goal:** Understanding how sound “sells” an emotion at the expense of truth.

4. “Fact vs. Fiction” cards (printed format)

A solution for schools in Saxony (Germany), where phone use is banned during lessons.

- **How it works:** Sets of physical cards showing news stories or famous artworks, where young people must identify elements of propaganda versus pure artistic expression.
- **Goal:** Accessibility in technology-free settings.

5. “Digital Mirror” - a visual storytelling exercise

A tool proposed to counter the “algorithmic bubbles” identified in the Norwegian report.

- **How it works:** Young people create a collage representing their “bubble” (what the algorithm shows them) and compare it with the physical reality of their community.
- **Goal:** Raising awareness of informational isolation.

6. Analysing symbols in urban art (graffiti/murals)

Using industrial (Chemnitz) and cultural (Iași) heritage as teaching material.

- **How it works:** Analysing the political or social messages hidden in local street art.
- **Goal:** Developing the ability to interpret symbols (identified as a gap in the Romanian report).



7. The “Truth-O-Meter” application (resource hub)

Proposed in the Iași meeting notes for checking the credibility of news websites.

- **How it works:** A digital platform where young people can report and jointly verify suspicious links, earning points for accuracy (gamification).
- **Goal:** Active, collaborative engagement.

8. “Deepfake workshop” through digital art

Instead of simple warnings, young people learn to create manipulated content themselves (for creative purposes).

- **How it works:** Using AI to change the context of a famous painting, then discussing how easily a credible visual lie can be fabricated.
- **Goal:** Demystifying AI technology.

9. The post-cultural-event reflection journal

A tool recommended for collaboration between schools and institutions such as the National Athenaeum of Iași or museums in Oslo.

- **How it works:** After watching a performance or visiting an exhibition, young people fill in a short journal built around questions such as: “What stereotype was challenged today?”.
- **Goal:** Turning an aesthetic experience into a critical thinking exercise.

10. The “A.R.T.S. Caravan” (mobile workshop)

A concrete measure for narrowing the urban-rural gap (identified as a priority in Romania).

- **How it works:** A portable equipment kit (projector, tablets, painting materials) that brings media-education-through-art workshops directly to isolated communities.
- **Goal:** Equal opportunities in access to non-formal education.

Together, these tools form a complete ecosystem that combines traditional art, modern technology and human interaction to build a generation of “smart” and resilient young people.

A possible set of 10 educational tools to improve young people's media education through art - MODEL 2

1. The video deconstruction sheet (visual literacy)

Inspired by the popularity of music and film consumption, this tool is an analysis table in which young people break a video down into: images (symbols), sound (induced emotion) and text (message). It helps move from intuitive to analytical consumption.



2. The “News from the Future” workshop (speculative design)

Young people use collage or drawing techniques to create the front page of a newspaper from a utopian or dystopian world. The process forces them to understand how media narratives are built and how fear or hope can be manipulated through visual art.

3. The “emotional grounding through music” exercise

Based on the Norwegian report, this tool teaches young people to identify what emotions a particular piece of music or podcast triggers in them. The aim is to recognise the “emotional triggers” that disinformation often uses to suspend critical thinking.

4. Role play: “The curator of truth”

An educational theatre method in which young people play the role of museum curators who must decide which “news” deserves to be exhibited as real and which is “artistic fakery”. This builds digital responsibility and discernment.

5. The critical reflection journal (printed format)

To work around the technological restrictions identified in schools in Chemnitz (Germany), this physical journal contains guided questions to fill in after watching a play or a film, encouraging written argument instead of quick “like/dislike” reactions.

6. The map of trusted sources (creative mapping)

A visual tool in the form of an infographic created by young people, in which they map out their own information ecosystem (e.g. NRK in Norway, local journalists in Romania). Visualising it helps them see whether their sources are diverse or form a “bubble”.

7. Forum theatre for countering hate speech

Used to bring together young people from diverse backgrounds (as in the multicultural sample in Chemnitz), this tool lets young people act out scenes of media-driven conflict and “pause” the action to propose non-violent communication solutions.

8. The fact-checking-through-photography lab

Young people are given famous photographs and must research their original context versus how they were used on social media. The focus is on “framing” and how cropping an image can completely change the truth.



9. The critical analysis podcast

A non-formal education tool in which young people produce mini-episodes interviewing experts or peers about the influence of algorithms. It combines audio technical skills with sociological research.

10. The “Algorithm as Artist” guide

A set of cards with reflection exercises on generative artificial intelligence. Young people compare an artwork created by a human with one created by AI, discussing ethics, intellectual property and “truth” in the digital age.

These tools are designed to be adaptable: they can be used in rural areas (where resources are limited) as well as in urban areas, using art as “neutral ground” for dialogue and learning.