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PASS

PASS THE STREET(ART) SHAKE THE HAND

RESEARCH ANALYSIS AND CONCLUSIONS

March 2025

CONNECT INTERNATIONAL

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ИНТЕРКУЛТУРА

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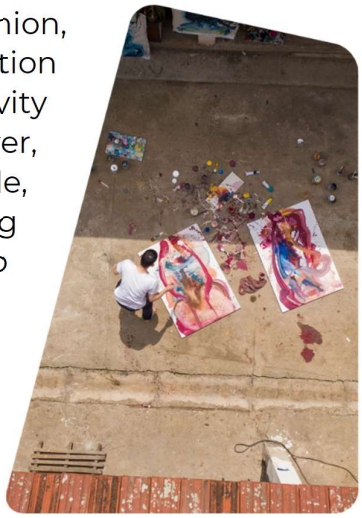
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SUMMARY OF THE RESEARCH PROCESS



Social cohesion is a central goal for the European Union, as highlighted by the EU Action Plan for Integration and Inclusion 2021-2027, which emphasizes inclusivity as a cornerstone of the European way of life. However, migrants and refugees, particularly young people, continue to face significant challenges in integrating into European societies, including barriers to education, poverty, and discrimination. With the aftermath of the global health crisis and the ongoing war in Ukraine leading to an influx of refugees, the urgency to address social inclusion and ensure full participation in all societal sectors is more pressing than ever.

Cultural and artistic initiatives play an increasingly vital role in this process, as they foster dialogue, confront prejudices, and raise awareness about the struggles faced by marginalized groups, such as migrants and refugees. Street art, with its strong connection to community expression and its capacity to engage a wide audience, is a powerful tool for fostering social cohesion. It has become a global phenomenon, representing social change and the aspirations of marginalized communities.

The main objective of the research was to explore level of capacities of street artists to implement innovatory practices and digital tools for bringing diverse European communities together in supporting social cohesion in Europe. The importance of the research lies into tailoring PASS methodology and capacity building training to the level of their actual knowledge and skills, resulting in the straightforward process which keeps everybody engaged and stimulated, while maintaining high level of interest.

The research provides insights into the capacities of the sample of young emerging street artists who practice murals, street performances and other street artistic forms to address social challenges within their communities. Using a self-assessment questionnaire as a data collection method, the study examines whether these artists possess the necessary skills to promote transnational dialogue on social inclusion and identify areas where further capacity building is required. The questionnaire, consisted of 28 questions across six chapters, was distributed online via Google Forms, ensuring ease of access and participation for respondent

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EXECUTIVE SUMMARY FROM THE PERSPECTIVE OF HYPOTHESIS OF THE RESEARCH

Hypotheses of the research aim to identify areas where young street artists are well-equipped to foster social change and engage their communities and where additional support or resources may be necessary to enhance their ability to implement the PASS approach effectively.

Type / no.	Hypothesis	Related survey questions	Key Findings	Support status and conclusions
General hypothesis	It is assumed that street artists have capacities to implement diverse aspects of the PASS approach in their work. This general hypothesis assumes that young street artists possess the necessary skills, attitudes, and knowledge to apply the key components of the PASS approach in their artistic endeavors. It is based on the idea that street artists, through their creativity and social engagement, are	All except Introduction, Q: 6 - 28	The findings from the research align with the hypothesis that young emerging street artists have the necessary skills, attitudes, and knowledge to apply the PASS approach in their artistic endeavors, however the research identifies areas where their capacities can be further expanded. Street artists show a potential for creating socially engaging artwork, and believing in art's power to unite diverse communities, that demonstrates their ability to address social issues. They show potential for facilitating transnational dialogue, already involving the community in	Supported: The research findings reflect that street artists have capacities to implement diverse aspects of the PASS approach in their work. By addressing the gaps through capacity building, the PASS approach becomes attractive and promising tool for addressing social issues through artwork.

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	limited but yet capable of addressing relevant social issues within their communities.		creation of their artwork and feeling prepared to accept community input during the creative process. Proficient with digital communication and collaboration tools, they are open to exploring new creative processes and techniques, they prioritize teamwork over individual recognition and demonstrate confidence in navigating cultural differences to enrich the creative process. The familiarity that some street artists have with programs like Creative Europe and Erasmus+, presents a strong foundation for implementing the PASS approach, offering an opportunity to bridge the gap between EU policies and street art practices, and to foster greater awareness and engagement with social inclusion initiatives. Finally, the confidence that they have in communicating their projects' vision, combined with the opportunity to explore new funding options, presents a promising starting point for fostering a more sustainable and impactful creative practice.	

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Specific hypothesis #1	It is assumed that street artists have understanding and capacities in creating socially engaging artworks, however further capacity building may be suggested.	Assessment of Capacities for Developing Socially Engaging Street Artworks, Q: 6 – 10	Street artists show potential for creating socially engaging work, with 40% already using their art to advocate for social change and 80% believing in its power to unite diverse communities. However, a significant portion still lacks consistent engagement with social issues, as only half consider local context and just one-third address diversity and discrimination. Research practices are limited - less than half regularly analyze social issues before creating, and 9% never do, revealing gaps in intentionality. While desk research is a strength, statistical methods remain underused, highlighting the need for targeted capacity building in inclusive practice and research skills.	Supported: The findings align with the hypothesis that street artists possess an understanding and capacity for creating socially engaging artworks. However, further capacity building in research skills (such as identifying key issues through desk research, surveys, interviews, and focus groups) is particularly recommended.

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Specific hypothesis #2	It is assumed that street artists have capacities for facilitating transnational dialogue with citizens, however further capacity building may be suggested.	Assessment of Capacities for Facilitation of Transnational Dialogue with Citizens, Q: 11 – 15	While 50% of street artists involve the community in both the preparation and follow-up stages of their artwork, 26% engage consistently, and about 30% rarely or never do so. Community involvement during the development phase is more sporadic, with 40% occasionally engaging the public. However, 50% of respondents feel well-prepared to accept community input during the creative process, reflecting a strong commitment to collaboration. Despite this, the survey reveals a divide in communication and conflict resolution skills, with half of the artists confident in these areas and the other half expressing uncertainty, indicating room for growth. Additionally, nearly 60% feel confident including diverse groups in their art, but 40% still feel they need to improve these capabilities. This mixed readiness suggests that while street artists show promise in fostering community engagement and transnational dialogue, there is significant potential for further development, especially in communication skills and the inclusion of more diverse perspectives.	Supported: The findings align with the hypothesis that street artists have the potential to facilitate transnational dialogue with citizens, with further capacity building in communication and conflict resolution skills recommended, along with the broader integration of people from diverse backgrounds and viewpoints in artwork creation.

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Specific hypothesis #3	It is assumed that street artists have capacities for transnational artistic collaboration on artwork development, however further capacity building may be suggested.	Assessment of Capacities for Transnational Artistic Collaboration on Artwork Development, Q: 16 – 20	A significant majority of respondents (65%) are highly proficient with digital communication and collaborative tools like Zoom and Teams, with 20% showing a very high level of familiarity, indicating they are well-equipped to engage in effective online collaboration. Additionally, over three-quarters of participants display a strong openness to exploring diverse creative processes, experimenting with new techniques, and adopting fresh perspectives, which fosters innovation and cross-disciplinary collaboration. Collaboration is highly prioritized, with nearly three-quarters of street artists emphasizing teamwork over individual recognition, and most are willing to set aside personal preferences for larger collaborative goals. Furthermore, 88% of respondents express confidence in navigating cultural differences and integrating diverse perspectives, demonstrating a strong commitment to inclusivity and enriching the creative process.	Supported: The findings support the hypothesis that street artists have the potential for transnational artistic collaboration, although further capacity building could enhance their abilities in embracing creative experimentation, collaborative work, and openness to feedback.

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Specific hypothesis #4	It is assumed that street artists have knowledge of EU policy initiatives related to social inclusion and integration, however further capacity building may be suggested.	Assessment of Level of Knowledge in EU Policy Initiatives Related to Social Inclusion and Integration, Q: 21 – 24	Around one-third of respondents are familiar with programs like Creative Europe and Erasmus+, but nearly one-third (32%) are either completely unaware or have only a limited understanding of these initiatives, highlighting a significant need for better outreach and education. Additionally, 47% of artists feel that EU policies, such as the EU Social Inclusion Strategy, have little to no impact on their street art practice, indicating a lack of connection between these policies and their work. Similarly, nearly 30% question the effectiveness of EU policies in addressing social issues like poverty and discrimination through artistic initiatives, with many respondents remaining neutral on the matter. Furthermore, street artists perceive that their audiences have limited knowledge of EU policies related to social inclusion, with 18% believing their community is entirely uninformed.	Supported: The findings indicate that while street artists have some knowledge of EU policy initiatives related to social inclusion and integration, there is a notable gap in awareness and understanding.

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Specific hypothesis #5	It is assumed that street artists have capacities for fundraising and crowdfunding, however further capacity building may be suggested.	Assessment of Capacities for Fundraising and Crowdfunding, Q: 25 – 28	Half of the respondents express confidence in effectively communicating their projects' vision, yet 56% have struggled to secure funding, indicating that communication alone may not be enough to attract financial support. Furthermore, nearly half of respondents report limited or no knowledge of available funding opportunities, such as grants, sponsorships, and crowdfunding platforms. The lack of familiarity extends to emerging digital tools like blockchain and NFTs, with a majority (44%) indicating no knowledge of these options for fundraising. Additionally, respondents show varied levels of confidence in reaching out to influencers and organizations to amplify fundraising efforts, with no clear consensus on their ability to engage stakeholders effectively.	Supported: The findings suggest that while street artists possess some capacity for fundraising and crowdfunding, there are significant gaps that could benefit from further capacity building, particularly in communicating project value, navigating funding opportunities, using digital tools and building connections to strengthen fundraising efforts.

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REPORT BASED ON RESPONDENTS' DATA

The questionnaire

The questionnaire comprises 28 questions, organized into six chapters, with each chapter focusing on a specific area of interest:

1. Introduction (5 questions)
2. Assessment of capacities for developing socially engaging street artworks (5 questions)
3. Assessment of capacities for facilitation of transnational dialogue with citizens (5 questions)
4. Assessment of capacities for transnational artistic collaboration on artwork development (5 questions)
5. Assessment of level of knowledge in EU policy initiatives related to social inclusion and integration (4 questions)
6. Assessment of capacities for fundraising and crowdfunding (4 questions)

Scope

The target group for this research consists of young emerging street artists who are actively involved in creating public artworks that serve as a form of community expression. These artists, often in the early to mid-stages of their careers, are typically characterized by their innovative approaches to artistic creation, as well as their engagement with social and cultural issues. Street art, as a medium, is often seen as a powerful form of communication that directly connects with the public, and it is frequently used to express or challenge societal norms, raise awareness about important issues, and reflect the desires and beliefs of the community.

Sample

Research was done among 34 street artists, more particularly young emerging street artists addressing social challenges in their communities.

Interpretation notes

- The interpretation of results is organized into six chapters, corresponding to the sections of the survey.
- Capabilities have been assessed across five key areas, corresponding to relevant sections of the survey.

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- Although the target group for this research consists of young, emerging street artists, they are referred to as "respondents" or "street artists" throughout the report.
- Percentages in the figures have been rounded for clarity and ease of understanding.
- All statistical analyses were performed using descriptive statistics to summarize the responses.
- Any significant differences or trends have been highlighted where appropriate.

Interpretation of results

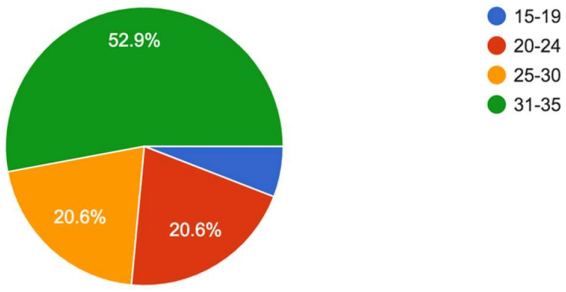
Chapter 1: Introduction – About respondents

Most of the respondents (almost 53%) are aged 31-35 years, followed by those aged 25-30 and 20-24, each representing 21% of the total respondents. Nearly half of the respondents (47%) were women. Additionally, 44% of all respondents have a migratory or refugee background and experience. This represents a well-balanced sample for the PASS project, which aims to empower both women and individuals with migratory or refugee backgrounds to become more actively engaged. As such, the findings will also offer insights into the specific needs of these two target groups.

More detail overview is presented on the charts below.

1. Please select your age group.

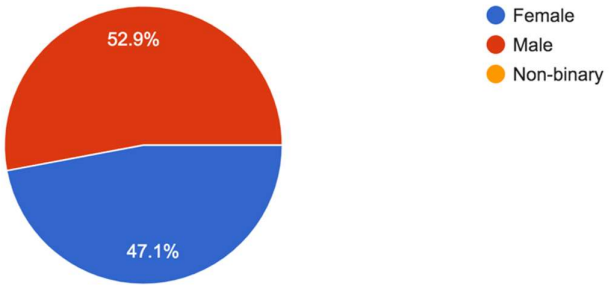
34 responses



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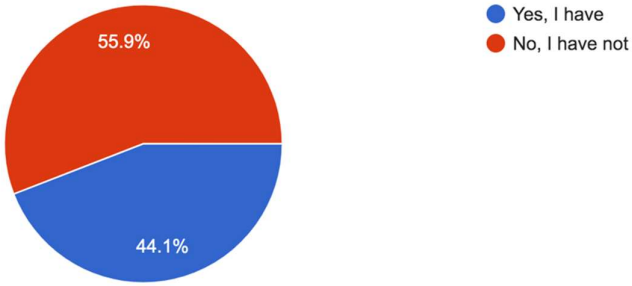
2. Please select your sex.

34 responses



4. Please select if you have migratory and refugee background and experience.

34 responses



The survey resulted in a wide reach, with respondents from 8 European countries. Naturally, most of them were from the consortium partners' countries (Slovenia, North Macedonia, Serbia), accounting for 74% of the total.

These insights together show that the target group is well-profiled and reached.

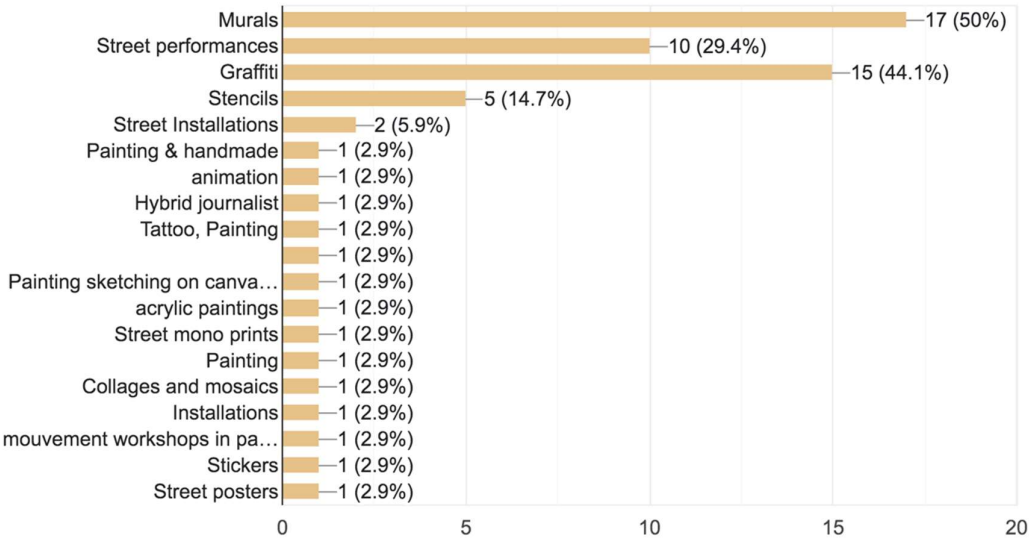
Regarding the artwork practice, respondents show variety of practices they employ: from murals, graffiti, street performances to painting sketching on canvases and papers, collages and mosaics and stickers. This is also a good indicator of the target group sample, as it demonstrates diversity in artistic practices and provides a broader field for further creation.

Roughly half of the respondents create murals and graffiti, followed by street performances (almost 30%), indicating that these artistic practices form the baseline. Stencils also appear to be significant, while street installations and other practices are less commonly used.

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3. Please select your main artwork practice. (multiple choice answer is available)

34 responses



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Chapter 2: Assessment of capacities for developing socially engaging street artworks

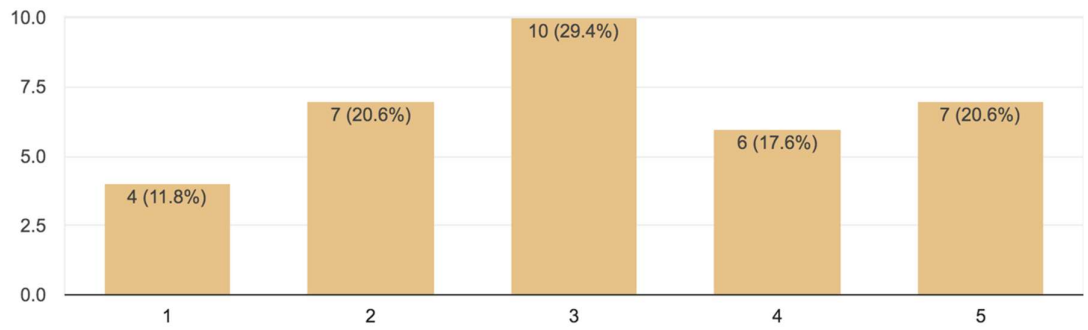
This chapter of the research should bring insights if street artists are able to observe and research the social context while creating art, having in mind the objective of promoting the development of social inclusion and cohesion. It is directly linked to specific objective #1 of the research: To assess the current capacities of street artists in developing socially engaging artworks, with a focus on the creative and community engagement skills required to address social issues and foster public interaction.

Nearly 40% of respondents consistently use their artwork as a tool to advocate for social change or raise awareness about important issues, suggesting significant room for improvement among the remaining 60%. Despite this, the vast majority of street artists (80%) believe their artwork has the potential to bring people from different backgrounds together.

More detail overview is presented on the charts below.

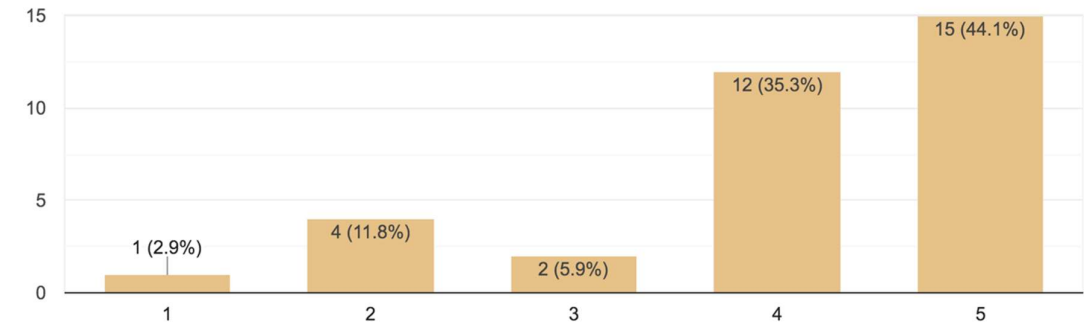
6. How frequently do you use your artwork as a tool to advocate for social change or raise awareness about important issues?

34 responses



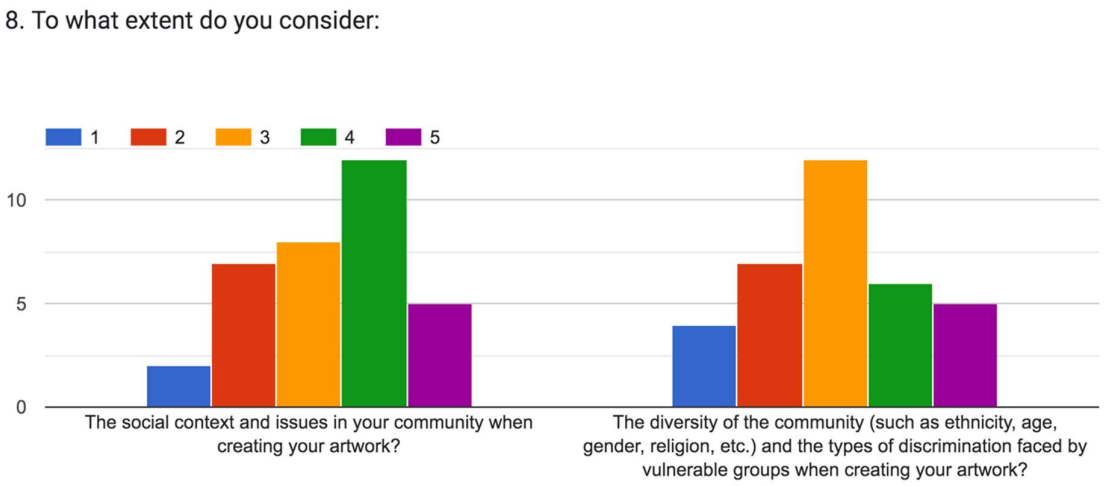
7. How much do you believe your artwork has the potential to bring people from different backgrounds together?

34 responses



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Exactly half of respondents take into consideration the social context and issues in their community, but only one third considers the diversity of the community and discrimination faced by vulnerable groups when creating their artwork. Both insights indicate significant potential in building the street artists capacities in these areas (additional information on the chart below).



Considering how artists approach the topics to be addressed through activism before creating street art, the survey examines how often they research and analyze social issues to define the problem. Less than half of the respondents (47%) report regularly conducting research and analysis to define the issues they aim to address. Notably, a concerning 9% of respondents indicated that they never engage in such research, highlighting a potential gap in the depth of understanding and intentionality behind their artistic activism.

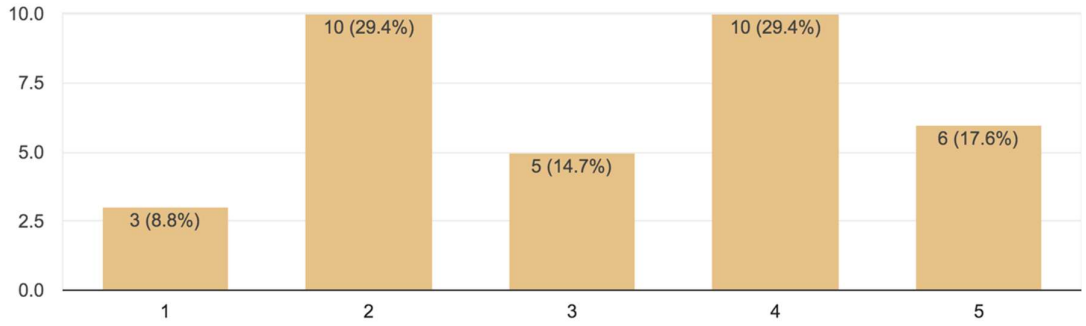
When it comes to forms of research on social topics, respondents show strong capabilities in desk research (50%), while 29% claim to have in-depth investigative skills. Statistical surveys appear to be the weakest area, with less than 15% of respondents having the capacity to use this method.

More detail overview is presented on the charts below.

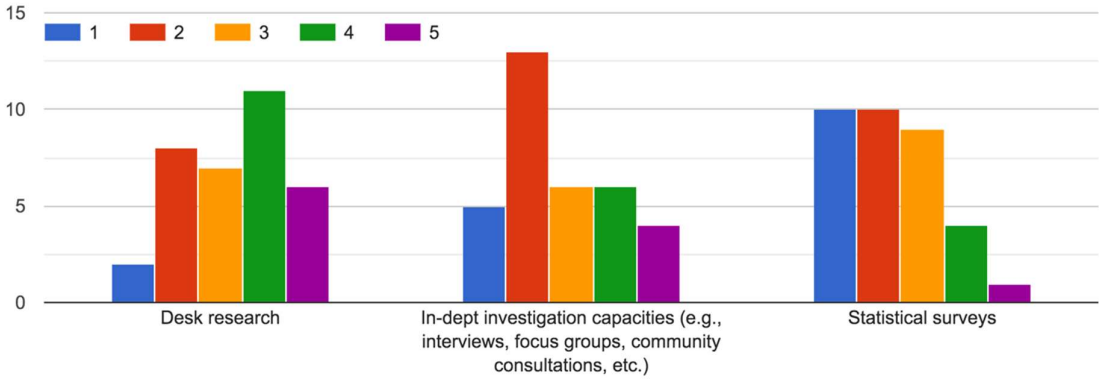
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9. How often do you research and analyze social topics in order to define the problem that needs to be addressed through activism before creating street art?

34 responses



10. Please assess your capacities to conduct research on social context/ topics/ issues before creating art:



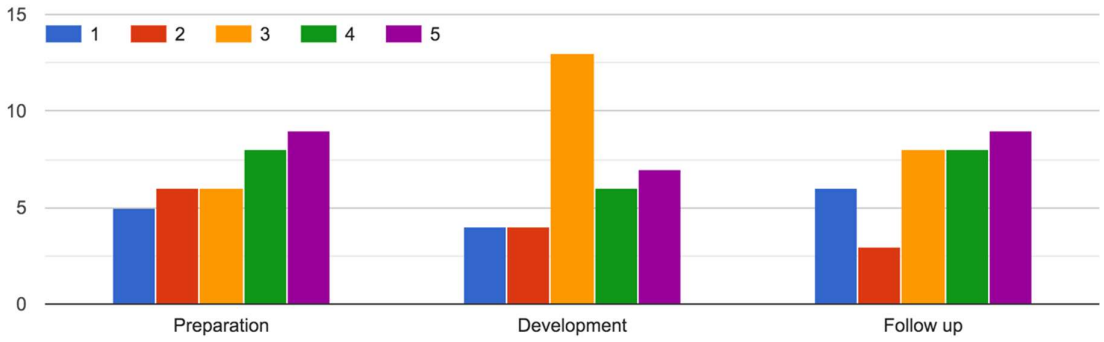
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Chapter 3: Assessment of capacities for facilitation of transnational dialogue with citizens

This chapter of the research should bring insights if street artists have developed social and communication skills (including active listening), shared vocabulary and common understanding and adequate conflict resolution skills in order to enhance communication and collaboration, directly linked to specific objective #2 of the research: to assess the capacities of street artists for facilitating transnational dialogue with citizens, focusing on their skills to employ to engage diverse audiences, promote cross-cultural communication and collaboration, and foster dialogue.

Street artists are likely to involve the community in both the preparation and follow-up stages when creating their artworks (50%), with 26% always doing so, without exception. On the other hand, roughly 30% never or almost never engage the community in these stages. The inclusion of the community during the development phase of street art is rather occasional, with around 40% of street artists sometimes involving the community, as presented on the chart below.

11. In which stages of the art development process are you most likely to include the community in creation?



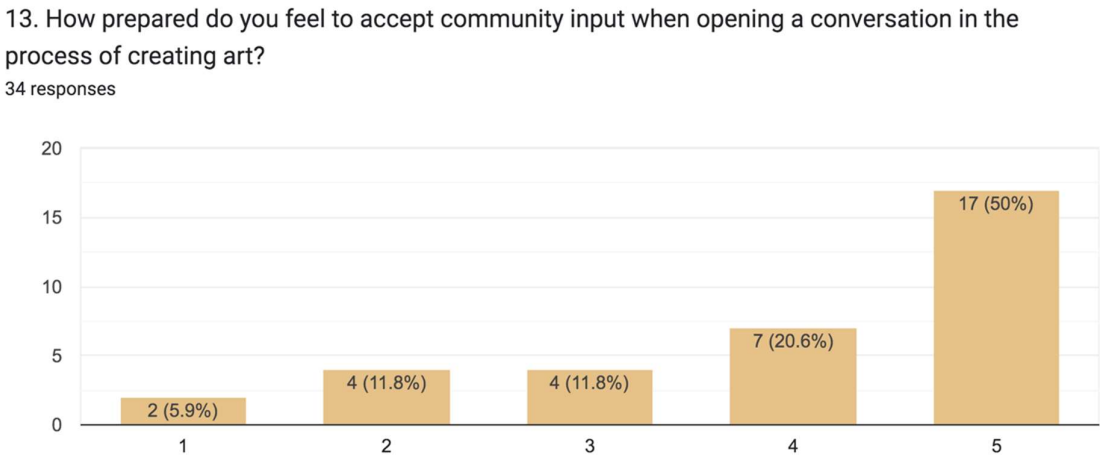
Survey respondents shared several ways they involve the community in the creation of street art, summarized and categorized as follows (not exhaustive):

- Individual sketching sessions, followed by collective efforts to create large-scale murals or wall paintings, and involving the community in hands-on painting or other creative activities.
- Joint decisions on selecting colors and developing the conceptual design.

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- Documenting the process through photos or videos by community members, and engaging locals via audio-visual interviews and casual conversations.
- Conducting surveys to gather feedback on themes, locations, and artistic direction.
- Organizing workshops, meetings, masterclasses, lectures, or open talks to facilitate community participation.
- Hosting unveiling events, discussions, and interactive tours to celebrate and engage the community with the completed artwork.

It is positive to note that 50% of respondents feel fully prepared to accept community input during the art creation process, with an additional 20% indicating they are almost always prepared. This suggests a strong commitment to community engagement and an openness to incorporating diverse perspectives into the artistic process. Such readiness reflects a positive approach to collaboration (presented on the cart below).



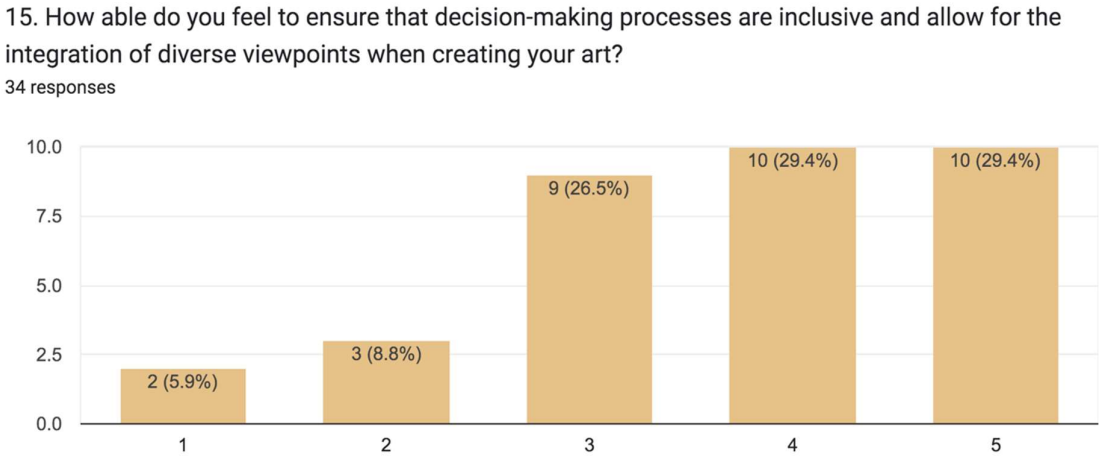
Furthermore, the survey reveals almost 50:50 split regarding the possession of adequate communication and conflict resolution skills. Roughly half of the respondents feel they possess these skills, while the other half indicates they do not. This division suggests a mixed level of confidence in these essential competencies, highlighting both the strengths and areas for potential development in fostering effective communication and conflict management within the community art creation process.

Finally, nearly 60% of street artists feel confident in their ability to include people from diverse backgrounds in their art, which provides a solid foundation. However, this also highlights a need for improvement, as 20% of respondents feel they need to build these capabilities from scratch (or nearly so), and another 20% remain in the "somewhat capable" category, indicating a reluctance to fully engage or step outside their comfort zones.

When it comes to decision-making, respondents demonstrate a strong openness to incorporating diverse viewpoints in the creation of their art.

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This suggests a high potential for co-creation with community members, where multiple perspectives are valued and integrated into the artistic process. Such an approach not only enhances the relevance of the artwork but also fosters a sense of ownership and collaboration within the community. Further details on this are presented in the chart below.



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Chapter 4: Assessment of capacities for transnational artistic collaboration on artwork development

This chapter of the research should bring insights if street artists have adopted strategies and tools to collaborate across borders, use collaborative design platforms in order to streamline communication and productivity, open mindset and teamwork capabilities. It addresses special objective #3 of the research: to assess the current capacities of street artists for transnational artistic collaboration in the development of artworks, focusing on their ability to navigate cultural differences and personal artistic preferences, collaborate across borders, and manage the logistical and creative challenges involved.

Respondents show a strong familiarity with digital communication and collaborative design tools such as Zoom, Teams, and similar platforms. Specifically, 65% of participants gave the highest score (5), indicating they are extremely proficient with these tools, while an additional 20% scored a 4, reflecting a very high level of familiarity. This demonstrates that a significant majority are well-equipped to leverage these tools effectively, enhancing both communication and productivity.

Respondents express a strong willingness to explore diverse personal creative processes, experiment with new artistic techniques, adopt fresh perspectives, and embrace various storytelling styles. Over three-quarters of participants reported a high level of openness in these areas, indicating a clear eagerness to expand their artistic boundaries. Such a mindset not only fosters personal growth but also enhances the potential for innovation and cross-disciplinary collaboration in the creation of art.

Nearly three-quarters of street artists appear to prioritize collaboration over individual recognition, with 44% indicating they are fully committed to working as part of a team and 29% expressing a strong inclination towards collaborative efforts. This finding is further supported by a cross-check, as almost the same proportion of respondents are willing to set aside personal preferences in favor of achieving a larger artistic or collaborative objective. Additionally, they are open to receiving constructive criticism and incorporating feedback into their work. These blended results highlight the strong emphasis placed on teamwork, adaptability, and the willingness to evolve in the pursuit of a shared creative vision, reinforcing the value street artists place on collective input and growth.

Moreover, an even greater proportion of respondents (88%) express confidence in their ability to navigate cultural differences and integrate diverse perspectives from artists with varied backgrounds. This reflects a strong commitment to fostering inclusivity and enriching the creative

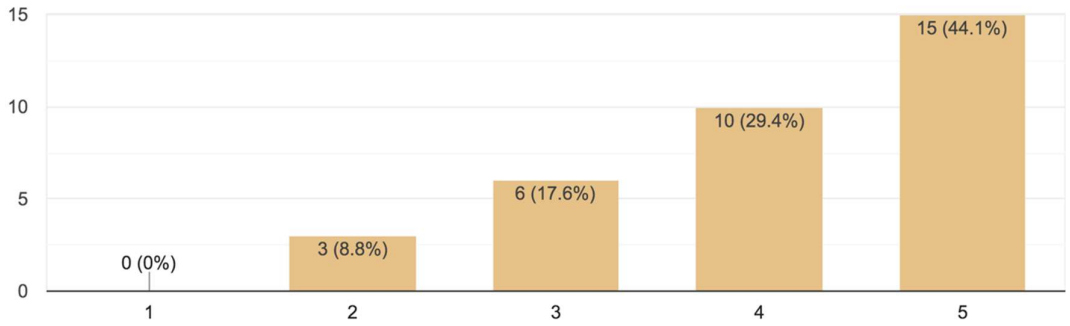
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process through the integration of multiple viewpoints in pursuit of a collective artistic objective.

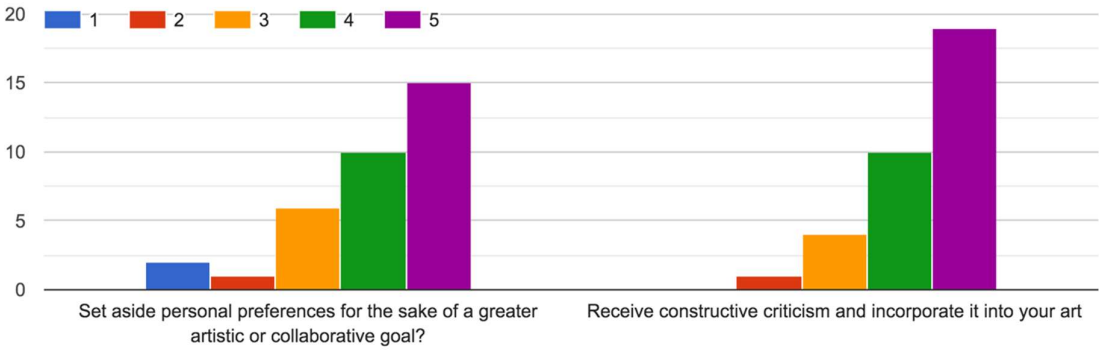
More details are presented on the charts below.

18. How much do you embrace a team-oriented mindset, prioritizing collaborative creation over individual recognition, to successfully complete a transnational project?

34 responses

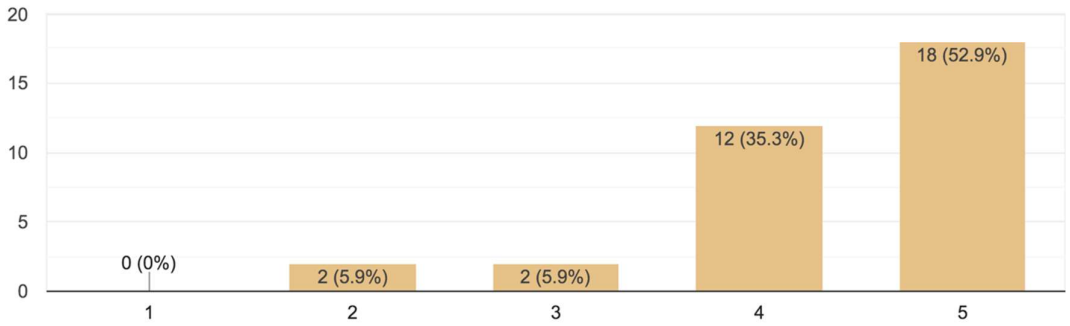


19. To what extent are you ready to:



20. How prepared do you feel to navigate cultural differences and integrate diverse perspectives from artists with varied backgrounds in pursuit of a shared artistic goal?

34 responses



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Chapter 5: Assessment of level of knowledge in EU policy initiatives related to social inclusion and integration

This chapter of the research should bring insights to what extent street artist are familiar with EU programs which aim to address social exclusion, cultural integration, and support for vulnerable groups, and how they perceive the impact of these EU policies on their own practices and on the broader community. It reflects specific objective #4 of the research: to assess the current level of knowledge among street artists regarding EU policy initiatives related to social inclusion and integration, focusing on their awareness of relevant programs and its potential impact on social inclusion and integration.

Nearly 15% of respondents are fully familiar with EU programs such as Creative Europe, Erasmus+, and other similar initiatives designed to combat social exclusion, promote cultural integration, and provide support for vulnerable groups. Additionally, about 20% of respondents are extensively familiar with these programs, bringing the total to roughly one-third of the respondents. However, of greater concern is the fact that 20% of participants reported being completely unaware of these initiatives, with another 12% indicating only a limited understanding. Together, these two groups represent nearly one-third of the total respondents, highlighting a significant gap in awareness and a considerable opportunity for improvement in outreach and education regarding these programs.

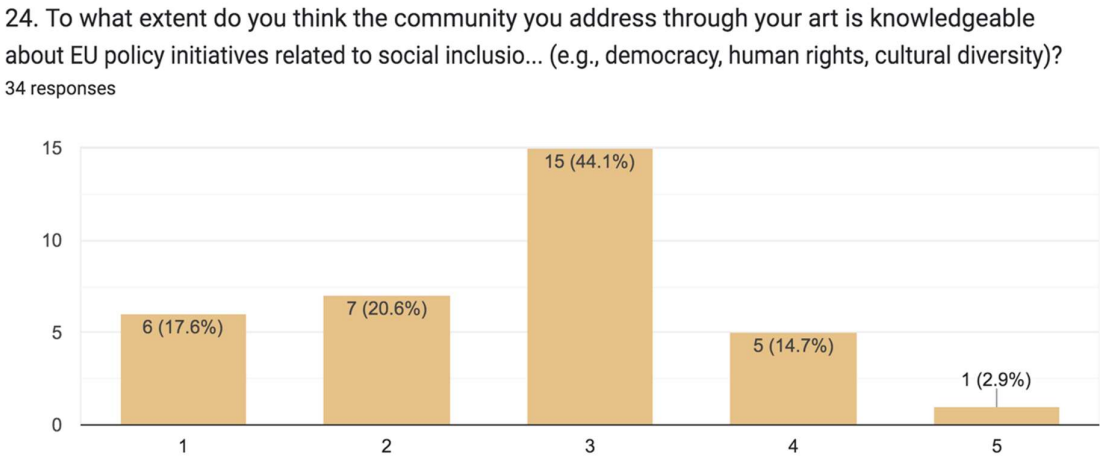
Nearly half of street artists (47%) feel that EU policies, such as the EU Social Inclusion Strategy, have little to no impact on their street art practice, especially in terms of promoting social change and engaging marginalized communities. Additionally, 27% of respondents express a neutral stance, indicating a lack of strong commitment or opinion on the matter. These findings suggest a significant opportunity for greater awareness and education about the content and potential of these policies. With more knowledge and understanding, there is considerable potential for shifting these perceptions and fostering greater alignment between street art practices and EU social inclusion efforts.

Similarly, nearly 30% of respondents believe that EU policies and programs, such as the European Agenda for Culture, are not particularly effective in addressing social issues like poverty, discrimination, or exclusion through artistic initiatives. The largest group of respondents (38%) remains neutral, indicating neither strong agreement nor disagreement with the effectiveness of these policies. This distribution highlights a potential disconnect between the perceived impact of EU initiatives and their actual influence on social change. There is an opportunity to enhance the perceived effectiveness of these programs by fostering greater

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engagement and demonstrating their tangible outcomes in addressing these critical social issues.

From the perspective of street artists, their target audience appears to have limited awareness of EU policy initiatives related to social inclusion, integration, and the core values of the EU. Nearly 18% of respondents believe that the community is entirely uninformed about these initiatives, while 20% feel that the community has only a minimal understanding. Additionally, 44% believe that their audience possesses some knowledge, but not to a significant degree. These findings suggest a clear need for more structured and intentional engagement with the community, which could help either confirm or challenge street artists' perceptions. Such discussions should be carefully prepared and guided to ensure effective communication and raise awareness about the relevance of EU policies in addressing social issues. The responses are presented on the chart below.

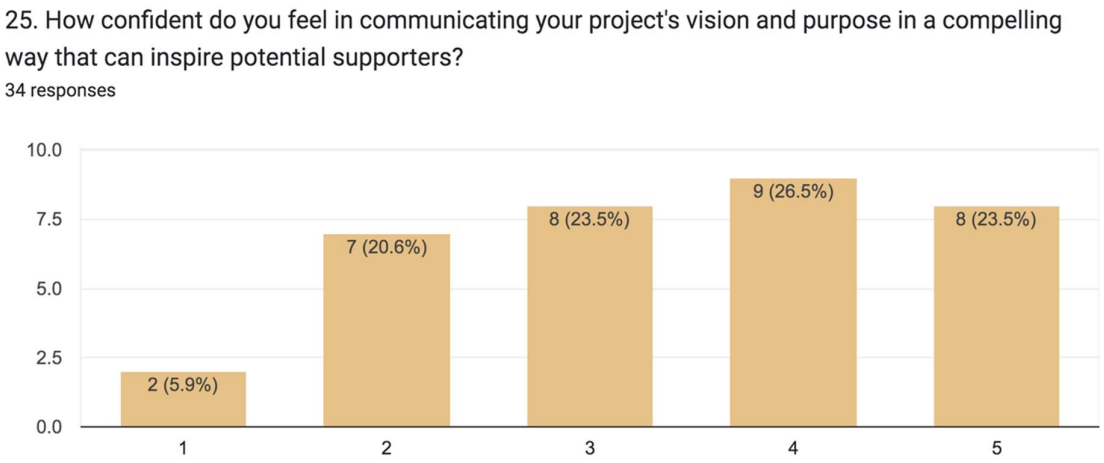


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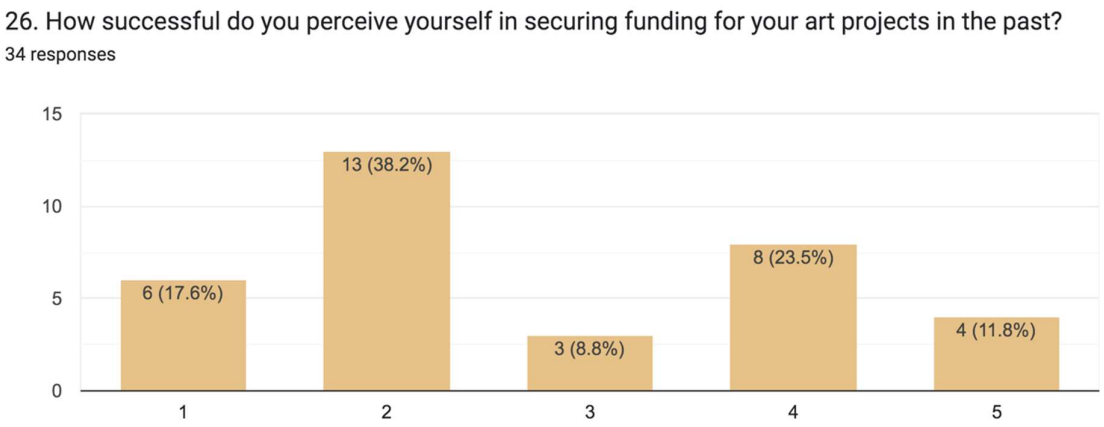
Chapter 6: Assessment of capacities for fundraising and crowdfunding

The last chapter of the research should bring insights at what extent street artists are able to communicate its art/project vision and purpose in a compelling way that inspires potential supporters, familiar with available funding opportunities and financial management. It corresponds to specific objective #5 of the research: to assess the current capacities of street artists in fundraising and crowdfunding, focusing on their knowledge of funding opportunities, strategies for securing financial support, and their ability to effectively engage audiences and communities in crowdfunding initiatives.

Half of the respondents (50%) express confidence in their ability to effectively communicate the vision and purpose of their projects in a compelling manner that can inspire potential supporters. However, despite this confidence, 56% of respondents feel they have been unsuccessful in securing funding for their projects. This apparent disconnect suggests that while street artists may excel at articulating their artistic vision, there may be gaps in other areas critical to securing financial support. These findings highlight the need for targeted capacity building efforts that can enhance not only communication skills but also other competencies crucial for successful fundraising and project development. Further details are provided in the charts below.



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In this context, nearly half of the respondents report having little to no knowledge of available funding opportunities—such as grants, sponsorships, and crowdfunding platforms—that could support their art projects. Additionally, more than a quarter of respondents remain neutral, suggesting uncertainty or a lack of strong opinion on the matter. When it comes to utilizing new digital tools, such as blockchain, NFTs, and other emerging technologies, for fundraising purposes, the situation appears even more pronounced. A significant majority (44%) indicate that they have no knowledge of these tools, while an additional 20% report very limited understanding. Furthermore, 23% of respondents remain neutral on the subject, underscoring a general lack of awareness and familiarity with these innovative fundraising options. This highlights a clear opportunity for education and capacity building around both traditional and emerging funding opportunities.

Finally, the responses show an almost even distribution in terms of confidence when it comes to reaching out to influencers, relevant organizations, and cultural institutions to amplify fundraising efforts and attract potential supporters. This suggests that respondents are split in their levels of confidence, with no clear consensus on their ability to effectively engage key stakeholders. This varied response indicates a need for targeted guidance or training to enhance the outreach capabilities of street artists in these areas.

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SHORTLIST OF RECOMMENDATIONS FOR CAPACITY BUILDING PROCESS

The main conclusion of the research is that street artists have distinctive capacities to implement diverse aspects of the PASS approach in their work, that if fostered and combined into PASS methodological concept can establish attractive and promising tool for addressing social issues through street artwork.

Having that in mind, below are listed specific recommendations for capacity building process – gaps which should be particularly addressed and prioritized. Recommendations are structured into 5 capacity building areas for better overview and clarity.

Capacity building area	Recommendations
Capacities for developing socially engaging street artworks	• Encourage participants to use their artwork as a tool for advocating social change and raising awareness about important issues consistently • Motivate participants to always consider the social context and local issues when creating their artwork • Inspire participants to remain mindful of the community's diversity and the discrimination faced by vulnerable groups when creating their artwork • Strengthen capacities of participants to regularly conduct research and analysis to identify the key issues their artwork will address • Further enhance capabilities in desk research • Develop in-depth investigative skills, particularly in conducting statistical surveys, interviews and focus groups
Capacities for facilitation of transnational	• Motivate participants to actively involve the community throughout the entire artwork development process and offer strategies for doing so effectively

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dialogue with citizens	• Emphasize the importance of community engagement and openness to incorporating diverse perspectives into the artistic process • Further develop communication and conflict resolution skills • Inspire participants to involve people from diverse backgrounds more actively in the creation of their artwork • Encourage a broader integration of diverse viewpoints in participants' artistic creation
Capacities for transnational artistic collaboration on artwork development	• Foster a willingness to explore diverse personal creative processes, push artistic boundaries, and encourage innovation and cross-disciplinary collaboration in art creation • Cultivate openness to constructive criticism and the integration of feedback into the artistic process • Highlight the importance of teamwork, prioritizing collaboration over individual recognition
Assessment of level of knowledge in EU policy initiatives related to social inclusion and integration	• Introduce participants to EU programs such as Creative Europe, Erasmus+, and other initiatives aimed at combating social exclusion, promoting cultural integration, and supporting vulnerable groups • Educate participants about EU policies like the EU Social Inclusion Strategy and how they foster social change and engage marginalized communities • Showcase tangible outcomes of how EU policies and programs, such as the European Agenda for Culture, address social issues like poverty, discrimination, and exclusion through artistic initiatives • Equip participants with the knowledge and skills to lead structured, purposeful discussions that raise awareness about the relevance of EU policies in addressing social issues within their communities

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Assessment of capacities for fundraising and crowdfunding	• Implement targeted capacity building initiatives to acquire competencies necessary for successful fundraising • Reflect on and further develop skills to effectively communicate the vision and purpose of art projects in a compelling manner that can inspire potential supporters • Equip participants with knowledge of traditional funding opportunities that could support their art projects, including strategies for identifying and accessing these resources • Introduce participants to emerging digital tools, such as blockchain, NFTs, and other innovative technologies, to expand fundraising possibilities • Offer practical guidance to street artists on how to effectively engage with influencers, relevant organizations, and cultural institutions to boost fundraising efforts and attract potential supporters

Overall, the capacities for developing socially engaging street artworks, facilitating transnational dialogue with citizens, and collaborating across borders on artistic projects provide a solid foundation for effectively implementing the PASS approach, requiring improvement and enhancement rather than major intervention. However, the survey data indicates that knowledge of EU policy initiatives related to social inclusion and integration, along with skills in fundraising and crowdfunding, are areas where targeted capacity building could significantly strengthen the contribution to the PASS approach's successful implementation.

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