AI+Art Toolkit for Youth Education - focus on teaching youth about AI and ART

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focus on teaching youth about AI and ART]
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Introduction

In the toolkit you will find the following:

- **Exercises that can help young people engage with AI**
- **A full methodology for an artistic hackathon**
- **Scenarios for the debates around the use of AI in creative industries**
- **Description of workshops to lead around ethnography, data collection, AI**

This toolkit is an outcome of the **Erasmus+ Project A(I)rt & Youth: The future of Art, the Art of the future.** The project goals were to offer young people an opportunity to develop critical thinking skills around AI in the art world, showcase the interdisciplinarity technology can offer within different creative sectors, and encourage cooperation and co-creation between young people.

The project's objective was to raise awareness around genAI's strong impact on the art sector and equip youth with skills that allow for critical evaluation of materials generated with AI while preparing them for the digital transformation of the creative sector.

With the activities and events focused on direct engagement with art and creative sector representatives and the Capital of Culture initiative, partnering organisations aimed to promote a sense of initiative, provide an opportunity to build self-esteem, and encourage participants to develop an innovative and creative mindset.

The project was divided into three learning activities: youth educators training, mobility for youth in Tartu and the educational toolkit. The material collected below is based on the activities organised and conducted with 20 young people in Tartu, and supplemented with additional materials and information which partnering organisations found useful in order to implement the learning activities.

This toolkit focuses on three topics: Artificial Intelligence (AI) and data usage, Digital youth work, and creativity, arts and culture. The presented activities and exercises aim to engage young people in critical thinking about AI, raise awareness around new usage of AI and discuss challenges and opportunities it can bring to the creative sector.

Activities and exercises

1. INTRODUCTION EXERCISES: GETTING INSPIRED

Educational objectives:

Familiarising oneself with drawing, and thinking creatively; getting to know each other, building initial connection before the group projects begin;

Expected outcomes for the students:

raised awareness around the skills and knowledge of themselves as well as of other participants; increased comfort and familiarisation with other students; stronger connection between students;

Group size:

20 participants, but if larger groups are present, they can be divided into smaller ones with 1 facilitator per group needed

Time needed:

15-30min depending on the size of the group

Number of facilitators required:

1 to introduce the exercises

Additional preparation of materials:

n/a

Activities and exercises

1. INTRODUCTION EXERCISES: GETTING INSPIRED

Exercise 1:

1. Participants draw themselves as an object that best represents them. They do little doodles with paper and a pen.
2. They place drawings on the ground for everyone to observe. Everyone picks out one of the artworks, which was not theirs, then selects a picture, and tries to match it to a person.
3. Second option: Each of the participants picks their own drawing, they pair up and talk about the work they chose. They introduce themselves by telling everyone where they are from, what they study/studied and explain why they drew themselves like that.

Exercise 2:

As a whole team, participants form a line from the youngest to the oldest participants, without using words.

Exercise 3:

Speed dating format, with questions concerning people's experiences with being a young artist in today's world.

Exercise 4:

Every participant prepares a 3-minute presentation about their experience with AI and art. It can be a strong starting point to have a discussion about whether AI is taking our jobs or not.

Site visits

Site visits are key elements in generating inspirational ideas and getting closer to the topic of artificial intelligence itself.

While thinking about organising or leading a workshop on the topic of AI and art, we suggested blending both topics in the site visits. During the mobility, participants interchangeably took part in museum visits and art exhibitions, as well as visited venues and university centres and labs, where they could have seen some practical applications of AI and technology.

What to consider when choosing a site for a visit within the framework of the manual:

1 Consider places and venues that can support understanding and practical use of AI - since many of us still struggle with an in-depth understanding of AI in various contexts, those trips can offer practical examples of how the technology transforms everyday projects.

Mix&Match - during our visit, aside from the guided tour and visit to the various labs, we had an opportunity to use some of the auditoriums for our own activities. The change of location and working on the spot generated different ideas and the environment stimulated the participants differently. During breaks between visits, we sneaked different pieces of content and learning materials that allowed us to spark different ideas. 2

3 Don’t forget the art part! Changing environments and seeing different forms of expression (technological and artistic) can bring students closer to the ideas and topics they would like to work on, therefore it can be a good practice to mix between activities from different genres.

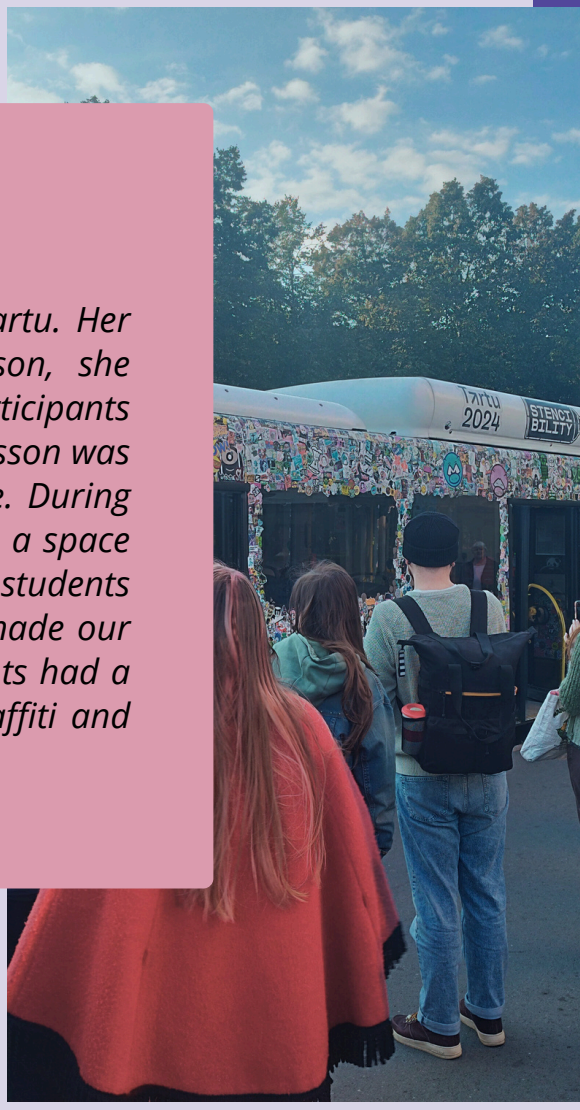
Site visits

What type of venues could you visit during the trips in your local area?

- University computer labs - often those that offer the best and new technologies, and can introduce participants to new projects they are working on. It is always worth reaching out to the Information Center or the Department Head to ask.
- FabLabs and robotics labs - in many countries those can be open to guided tours or practical workshops for groups.
- Library and Learning Centers - in some countries, those places offer free training and workshops and have access to great faculty and trainers.
- Check new Erasmus, Creative Europe, PhD Projects - often activities include free training and workshops, open to all to attend.

How was it organised during the mobility?

"Anna Aljanak is a lecturer at the University of Tartu. Her research mainly focuses on music. In her lesson, she explained how AI music is made and gave the participants the ability to generate a song with her. When the lesson was over, we went on a small tour of the Delta centre. During the tour, we got to see the robotics building room, a space where students can study and different robots that students have built over the years. After Delta Centre, we made our way to the Freedom Bridge where some participants had a long discussion about the differences between graffiti and street art."



Activities stimulating discussions

DEBATE, SCENARIOS

One of the most welcomed and positively evaluated activities was a debate. Feedback received from the participants confirmed that the organised, timed, and facilitated debate structure played an important part in their experience. The scenario is loosely based on the Oxford debate but includes additional/different elements that helped us to work on this topic. Oxford debate is a formal, structured and competitive form of debate, based on the Oxford University debating society rules. However, for the purpose of this activity, we adapted a few features that could increase the dynamic of the activity and allow us to showcase different points of view.

Important elements when organising a debate:

1. Timed responses.
2. Everyone can speak.
3. Prepared statements/opinions that can be a good starting point.

Educational objectives:

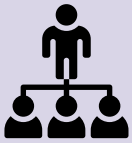
Preparing students to present and defend arguments; raising awareness about a variety of concepts, ideas and opinions around genAI; strengthening collaboration and cooperation skills.

Expected outcomes for the students:

Understanding of different approaches and attitudes towards genAI and extending students understanding of it; ability to discuss and present arguments supporting opposite approaches to AI; development of critical and reflexive approaches and new concepts and ideas for the creative sector future;

Group size:

3 speakers in each group, two groups for a debate; if the group is larger, it can be divided to 4 or 6 groups



Number of facilitators required:

Number of facilitators required: 1 to manage debate with two groups

Time needed:

1h-1.5h

Additional preparation of materials:

Handouts with statements to present to groups

Activities stimulating discussions

DEBATE, SCENARIOS

Exercise 1:

Everyone is standing up. All participants form a group in the middle of the room. The facilitator/mentor reads out the statements regarding AI and ART, and participants spread themselves between 2 lines: Agree or Disagree. Selected participants can elaborate on their responses and explain why they have chosen a particular line.

Exemplary Statements that can be used:

"AI-generated art lacks true creativity because it does not have human emotions or intent."

"AI will democratize art by making high-quality creative tools accessible to everyone, regardless of skill level."

"Using AI in art is a form of cheating because it reduces the need for traditional artistic skills."

"AI cannot replace human artists because art is about personal expression, not just technical execution."

"Artists who use AI are just as creative as those who work with traditional media."

"AI-generated artwork should be considered original and deserving of copyright protection."

"AI will eventually surpass human artists in both technical skill and creative innovation."

"The rise of AI-generated art devalues the work of human artists and makes it harder for them to earn a living."

"Collaborating with AI is the future of art, just as digital tools revolutionized traditional painting and illustration."

Activities stimulating discussions

DEBATE, SCENARIOS

Exercise 2:

Participants are divided into two groups: ‘pro’ introducing AI in the creative sector, and ‘against’. Participants draw the names of the groups, therefore the statements do not have to reflect their personal opinions. In groups, they prepare the arguments to support their statement. Each participant can present 1 argument. At the beginning, the group leader (or first person) presents the opening statement, which the rest of the group supports. Groups respond alternatively until one of the groups is left without further arguments.

Topics that can be used:

- Should AI be taught in art schools?
- AI supports the development of the creative sector - pro and against
- AI is a creative tool/ AI can create art

How did we do it during the mobility?

“The debate lasted about half an hour and throughout it, we had a speech by Benoit and Angela proposed some questions/statements which you had to take a stand on if you either agreed or disagreed with it, after which some people were given a chance to explain as to why they chose to support or not support the statement. As a final activity, everyone had to get in pairs and provide arguments about whether AI should be taught in art schools or not.”

Activities stimulating discussions

DEBATE, SCENARIOS

Scenarios:

Alternatively, this debate can also be conducted using hypothetical scenarios such as the ones created in the context of this project. These scenarios highlight five key opportunities and five significant challenges associated with genAI, designed specifically to inspire youth workers in guiding young artists and emerging art communities.

These scenarios encourage thoughtful reflection, lively discussion, and critical debate, prompting young people to consider both the positive and negative impacts of genAI technology. Youth workers can utilize these scenarios to foster a balanced, responsible approach among young artists as they engage creatively with genAI.

Each scenario underscores how genAI could support creativity, improve accessibility, and spark innovation, while simultaneously highlighting the ethical, practical, and societal questions it raises. Youth workers can leverage this dual perspective to help young people develop nuanced views and sharpen their critical thinking skills, preparing them for a future where genAI significantly influences creative practices.

In specific, the hypothetical scenarios on opportunities focus on:

- Saving costs and increasing efficiency,
- Supporting decision-making,
- Discovering and engaging audiences and new content creators,
- AI opportunities across sectors and beyond, and
- Inspiring and complementing the content creator,

While the hypothetical scenarios on challenges focus on:

- Economic loss
- Digital artwork forgery
- Hegemonic views and stereotyping
- Chilling effects on cultural production and consumption
- Authorship

Activities stimulating discussions

DEBATE, SCENARIOS

You can download these scenarios from the **project website**, and use them in various ways, for example:

1. To facilitate open conversations: Introduce each scenario and encourage young participants to share their immediate responses. Prompt further exploration by asking questions such as, “How could this scenario influence originality or ownership in art?” or “What impacts might this have on career opportunities for young artists?” These conversations foster diverse perspectives and nuanced understanding.

2. To engage in role-playing exercises: Invite participants to assume roles like artists, technologists, gallery owners, or audience members, and respond to scenarios from these varied perspectives. This approach helps young people appreciate different stakeholder views, enhancing empathy and understanding of potential collaborations or conflicts.

3. To inspire creative projects: Encourage young artists to create original artwork inspired by specific scenarios, either embracing the potential opportunities or addressing ethical challenges presented by genAI. Whether through collaborative pieces, storytelling, or multimedia projects, youth can engage critically and creatively.

4. To conduct structured ethics debates: Set up teams to argue either for or against the implications of each scenario. Structured debates help young artists clarify their thoughts, understand opposing arguments, and enhance their critical analysis skills around genAI’s role in the arts.

5. To support goal-setting for responsible use: Conclude workshops by guiding participants to draft personal or collective guidelines on responsibly engaging with genAI. Drawing insights from scenario discussions, young artists can articulate boundaries and best practices, empowering them with agency and a sense of ethical accountability.

Playing with AI

Educational objectives:

showcase real-life projects produced using genAI; present how visual materials can be created in software using genAi; raise awareness around the creative processes when using genAI

Expected outcomes for the students:

better understanding of creation processes for visual materials; familiarity with the terminology and programs which use genAI to create visual outcomes; raised awareness about genAI outcomes treatment in digital space (i.e. understanding how material produced by AI or in cooperation with AI are marked or flagged; or in which cases it might be restricted or forbidden to use it)

Group size:

20-25

Time needed:

45-60min, depending on the number of groups and resources (computers, projectors)

Number of facilitators required:

1 facilitator

Additional preparation of materials:

computers, projector where students can display their work, pens and papers for groups to write prompts, access to genAI software (can be one per class)

This activity is based on the session conducted by Maanus Kullamaa, Audiovisual content manager from Tartu2024.

The campaign for the Tartu2024 posters was prepared with the support of AI. Images shared across the city were based on the brief presented here (Slide 5-6)

Present the students with the posters attached below, and ask them about their opinions.

additional images might be found in the representation ***here.***

Playing with AI

Exercise 1:

Each group will write a detailed paragraph describing an image they want to generate. Before submitting the prompt, they will discuss how AI models might interpret their description based on the data they have been trained on and what biases might be present.

One person will then enter the prompt into the AI software to generate an image. The group will compare the generated image with their original vision, analysing any discrepancies. They will consider not only visual differences but also whether the AI output reflects any biases (e.g., assumptions about gender, race, or culture).

The group will then refine their prompt iteratively to better match their intended vision while also noting any persistent biases or unexpected patterns in the AI's responses. After achieving their final image, the groups will reflect on the process, discussing what their observations reveal about how AI models are trained and the potential limitations or biases embedded in the datasets.

Playing with AI

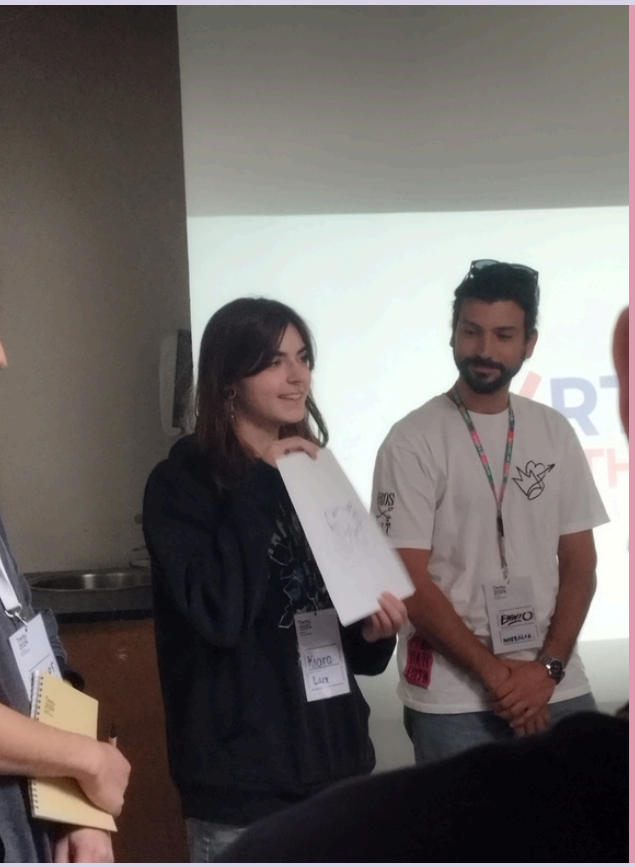
Additional Exercise:

Using the posters provided by Tartu 2024, students will analyze the images and write down the prompts they believe could have been used to generate them. Before testing their prompts, they will discuss how AI models are trained and what biases might influence the results, considering factors such as artistic style, cultural representation, and default assumptions made by the AI.

Each group will then input their prompts into an AI image-generation tool to see whether the generated images match the original posters. As they compare the results, they will reflect on any differences and consider whether these variations could be attributed to the AI's training data or underlying biases.

Students will iteratively refine their prompts to get as close as possible to the original images while noting any persistent biases or unexpected outcomes in the AI's interpretations. Finally, the class will discuss how AI models are trained, how their datasets shape outputs, and how biases in those datasets might influence artistic or cultural representations.

Playing with AI



How did we do it during the mobility?

"In the morning they had around 30 minutes to work on their project and then we had Maanus Kullamaa from the Tartu 2024 team as a speaker. Maanus Kullamaa is the photographer for the European Capital of Culture team. He has made most of the pictures in our Flickr account here Maanus gave examples of what he has worked on together with AI. The most compelling example was AI made a poster to promote Tartu 2024 events. He also gave a speech on: everyone could be the leaders of their time."

Those sessions were separated by working on the projects section as well as tour and quick sessions at the Tartu Art School, providing an overview of AI-generated art, exploring the creative possibilities it offers and introducing participants to the key tools commonly used in the field.

Free AI photo editing software: Fluxaiimagegenerator, Deep Dream Generator, Runway ML, NightCafe Studio, Leonardo.ai, Openart, FireFly, Fotor, Pixlr X, Artbreeder, DeepAI, Craiyon, Bing Image Creator

Free AI video editing software: Veed.io, Runway ML, Aimages, Wisecut, Hoodem, Animaker, Lumen5, Pictory, FlexClip, Invideo, DeppBrain AI Studios, Fliki

Research / Finding Inspiration session

Educational objectives:

To inspire students to search for inspiration in everyday activities; to introduce students to anthropological and sociological research methods which can be transferable to art research; to practise data collection and data analysis techniques.

Expected outcomes for the students:

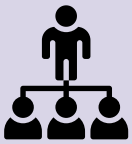
Extended knowledge about research processes in various disciplines; Understanding of how to extend art practice with new tools, research and ideas; Familiarisation with interdisciplinary approaches to art creation.

Group size:

N/A

Time needed:

2h (45 min introduction plus exercises)



Number of facilitators required:

This is an intro to research work, therefore 1 facilitator is sufficient

Additional preparation of materials:

Presentations or handouts for students with the activities could be beneficial

Research / Finding Inspiration session

Exercise 1: Intro Lecture session

Lead in with a discussion: how do you find inspiration? Starting discussions with young artists about collecting and finding inspiration for projects - usually, students refer to Google search, Pinterest and Instagram visual research.

Presenting the difference between primary and secondary research:

Primary Research - gathering data that has not been collected before. Methods to collect it can include interviews, surveys, observations or any type of research that you go out and collect yourself.

Secondary Research - Secondary research involves the summary, collection and/or synthesis of existing research (including literature, digital resources, statistics etc)

Ask students to present a couple of sources which they gather inspiration from. Highlight the difference between digital sources - information that is sorted, aligned with the topic etc, versus collecting raw visual data by taking pictures, writing notes, observations during walks, visits to museums etc.

Highlight the power of providing our own data particularly data that has not been collected before. Lead discussion towards the topic of artists - researcher.

Definition: *Artist-as-researcher: artists can act as researchers, meaning for instance using ethnography, to immerse themselves in a given culture, community or environment and collect data (to gain information, build experiences and generate insights) which can contribute to their creative practice.*

Research / Finding Inspiration session

During this workshop, what we want to highlight is that research methods encourage students to critically observe their reality and find inspiration in everyday practices, in environments where they are situated daily, once they become active 'researchers' and observe habits, people and overall culture.

The goal of this lecture is to guide students to:

- Mindfully observe, find inspiration, discover patterns, social debates and challenges
- Transform themselves from passer-by to critical researcher: Observe and take notes (both written and visual in the form of pictures) to capture interesting elements
- Question status quo: critically observe all elements around us, question elements and processes that are 'standard' for us, observe our own reactions to situations around us

Try to introduce those practices with the exercise you can find in the next page.

Research / Finding Inspiration session

Exercises 3:

- Arrange on the table pictures in large format (A4 preferably), displayed on the page.
- Present a broad topic that can generate various interpretations, for instance: change, growth, art, future, survival etc.
- Students are asked to select a picture that in their mind connects with the selected topic and describe a connection between the theme and the picture
- Questions that can be asked:
  - What is the non-linear connection?
  - How does this topic in your mind connect with this image?
  - What are the features or cues in this picture that let you choose this image?

Exercises 4:

- Think about something that surprised you, a question that popped into your head during your last travelling day - write it down.
- Ask students questions to reflect on this experience: What was something that surprised you? Why did create an impact on you? What was the key element that you remember? Why do you think this stayed with you?
- Now, ask students whether they have recorded this experience in any format - did they take picture of this scene/environment/situation and posted it online? Did they write a post online or a message to someone to share their experience or a surprising observation?
- Link those experiences and observation with data collection and research methods - the aim of this exercise is to show students that they are already practising some forms of conducting research and data collection.

Research / Finding Inspiration session

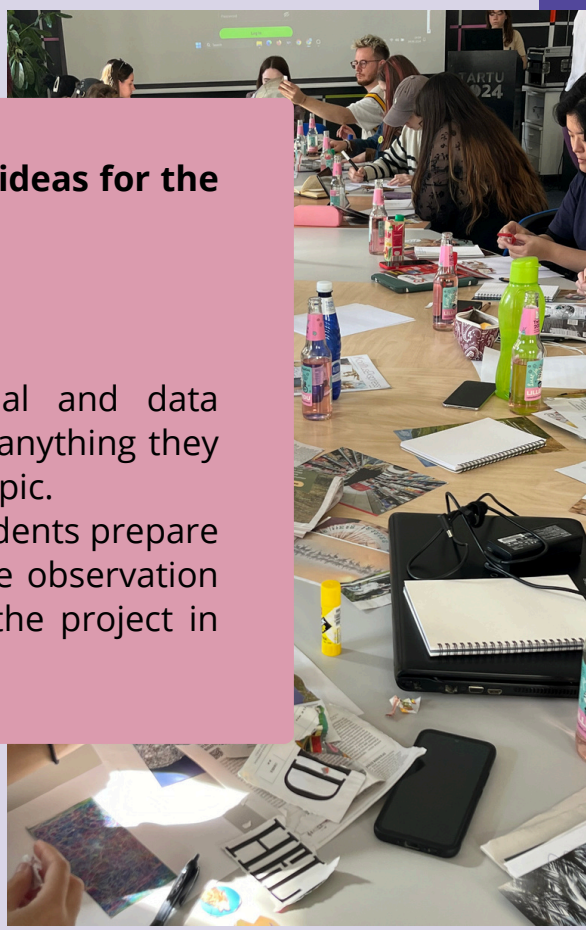
Exercise 5:

- Brainstorm and discuss with students different facts and elements of their everyday routine or observations from daily walk
- Ask students to take the 'researcher mindset' and approach this everyday practice as an object of research, meaning students could take notes, observe their own behaviours as well as those of others in the chosen situation, describe features of the environment (smells, sounds, visual images) etc.
- Students present the collected data in visual form - it can take the form of a collage*, designed image, drawn story or comic to capture patterns, observations and experiences (Data analysis described below)
- Ask students to reflect: what did the exercise and observation show them about their daily practice? How did they experience those daily situations when they studied them? What did those observations reveal about them?

Data analysis can lead to generating ideas for the following creative projects:

***Collage:**

- Students display collected material and data (images, notes, recordings, videos), anything they found inspiring and related to the topic.
- Based on the collected material, students prepare the college that best represents one observation that can be a source of ideas for the project in reference to the given topic.



Research / Finding Inspiration session

Alternatively - Content analysis method:

- Students display collected material and data (images, notes, recordings, videos), anything they found inspiring and related to the topic.
- Students are asked to arrange materials in categories to find patterns and themes that pop out from the collected materials: colours, words, ideas, shapes, questions etc.
- Students analyse and interpret presented material and create a 'general theme' for the project, yet they frame it in the form of question(s) they would like to address throughout the project

How did we do it during mobility?

"We talked about the art of noticing simple things in everyday life. As well as how to use those simple things in their creative projects that have to be done end of the week. The focus of the workshop was to engage in ethnographic research, and look for sources of inspiration outside of the digital sphere."

Creative project

Educational objectives:

Increase innovative and creative thinking about challenges of the creative sector; promote critical thinking and mindset towards AI; expand articulation and design skills

Expected outcomes for the students:

Increased confidence in presenting and public speaking, gaining knowledge and understanding of hackathon methodology, familiarisation with new methods of idea creation, sharpening of problem-solving skills and collaboration;

Group size:

The project should be conducted in groups of between 3-5 participants, but the larger group can also be considered if the time and number of facilitators is increased

Time needed:

2h (45 min introduction plus exercises)

Number of facilitators required:

Facilitators change between groups, for 4 teams, 2 facilitators is a good ratio

Additional preparation of materials:

Depending on the students' needs, this can include: papers, canvas, markers, paint, but also computers, projectors, cameras and others.

The goal of the project was to offer young artists an opportunity to engage with AI in various capacities. One of the chosen methods of exploring this topic was producing and making ‘an art piece’. The theoretical backbone of the project was ‘research by doing’, which means an exploration of the topic by conducting artistic/architectural and scientific experiments and trials to develop an art project that would explore a broad topic of AI and Art.

Creative project

Project methodology:

1. **Preparation of the project:**
    a. **Research and inspirational exercises**
    b. **Group divisions and topic selection**
2. **Leading the project:**
    a. **Hackathon method**
    b. **Mentoring: expectations, feasibility**
    c. **Checkpoints**
3. **Finalising the project:**
    a. **Exhibition/presentation**
    b. **Project digitalisation/archive**
4. **Feedback & Evaluation**

1. **Preparation of the project:**
    a. **Research and inspirational exercises:**

A good practice would be to start the project with time for participants to build up their inspiration. First, on the individual level, then on the group level. For that reason, our project included:

a. **Lecture on gathering inspiration and research (previous section of the toolkit)**
b. **Lecture on AI, its uses etc. - Section 4.**
c. **Exercises on collecting and sharing the ideas for the project (previous section of the toolkit)**

Creative project

B. Group division and topic selection:

The exercise from the previous step allows participants to showcase their interests, and general ideas for the project. Everyone presents the visuals to the group so that participants can join others with similar ideas. The key element is to name a project in the form of a question - this leaves a possibility for other group members to come up with their own ideas on how to address the challenge.

How did we do it during mobility?

"One of the organisers made a little workshop to get people in the headspace and give them a way to tell others what they may want to do in the project. The workshop was built on a simple principle: make use of everything that was lying around. The participants were tasked to make an image to fit their ideas on A4 paper. On the table, participants were provided cutouts from catalogues, newspapers, pens, pencils, markers, and glue sticks. To do their project everyone had 20 minutes to make their idea come to life. After that everyone was asked to show their work and explain that to everyone in the room.

Once the ideas were presented, it was time to make the groups for the final project. To make that easier, participants were able to talk to each other and reflect on their ideas, who may have a similar idea to theirs. In the end, there were 5 groups of collectives, who all had different ideas. Now it was their time to generate their idea of how they would execute them visually. When these ideas were put together, everyone had a bit of time to explain them to others and give the organisers a small list of things needed."

Creative project

2. Leading the project:

a. Hackathon method inspiration: the project is designed to be completed over 48 hours (hackathon method). Hackathons are intense, collaborative events with the goal to deliver a solution or an outcome in an MVP (Minimum Viable Product) stage. In this case, our MVP was an art project in a stage where it can be presented to the public, however it might not be completely finished. This formula was extended to 4 days to introduce lectures and workshops and stimulate inspiration, but the timeframe depends on your availability.

During those 4 days, participants had 1-2h sessions to work on the project which were mixed with 1-2h sessions with experts or site visits. Although participants were keen on spending more time working on their ideas, the 'breaks' and different activities gave them necessary time away from projects and space to discuss potential new ideas or feedback from mentors with other group members.

Creative project

Below you can find an exemplary agenda:

Time	Activity:	Location:	Comments:
8:00	Breakfast		
9.30-11.00	Debate over generative AI art	Tartu 2024 Office	Benoit, François, Angela
11:15-12:30	Lunch		
13:00-14:30	Workshop with Art School teachers	Tartu Art school (Kastani 42, Tartu)	
15:00-17:00	Art of Future and future of A(i)rt	Tartu Art school (Kastani 42, Tartu)	work on mixed media work in groups
18:30	Dinner	Aparaadi Resto	

b. Mentoring: This project included two formats of mentoring, mentor-group sessions, as well as group-to-group peer mentoring. The diversity of mentors that were working with a group is important, and if there is a possibility to involve experts from the AI field, artists, designers, and cultural field representatives, projects have a chance to be more interdisciplinary.

Creative project

The key elements for mentoring were:

- the scale of the project - the feasibility of the project within the asked timeframe,
- the overall objective/goal of the experiment/installation: what questions do you want the audience to have after their visit?
- the group dynamic and team roles: what roles have been assigned, do members know their responsibilities, is everyone involved?
- the progress of work: what stage are they at? How much time is needed for the completion of the work? Whether the group will meet their planned goal?

c. **Checkpoints:** As in traditional hackathons, in the morning, participants are shown the agenda, with check-point slots during the day in order to have a clear idea of what is expected, and to plan steps and the materials they want to present.

As mentioned before, two types of check-points are possible:

- **Mentor-group** - individual mentors join the group for a 10-15 min slot to discuss any challenges
- **Group-group mentoring:** participants from one group share their ideas with other participants and receive feedback from other groups.

Creative project

3. Finalising the project:

a. Exhibition/presentation: Creative projects, particularly those interdisciplinary, require a designed space to be showcased. As a good practice, it is often best to decide the venue at the beginning so that participants know whether they can expect the audience if they require any additional tools for installation and whether passers-by might be involved.

b. Project digitalisation/archive: It is worthwhile for the project to be preserved in some form of digital format, whether the art piece itself is digital or there is a recording of the audience interacting with it, or images of it being presented in the space. This allows for the project to be further developed by participants in the future. It is useful to highlight it at the beginning of their work, as some of the participants might change or add features to fulfil this criteria.

**A description of the projects completed during the mobility in Tartu and more details about the outcomes can be found in Annex 1.*

Creative project

4. Feedback & Evaluation:

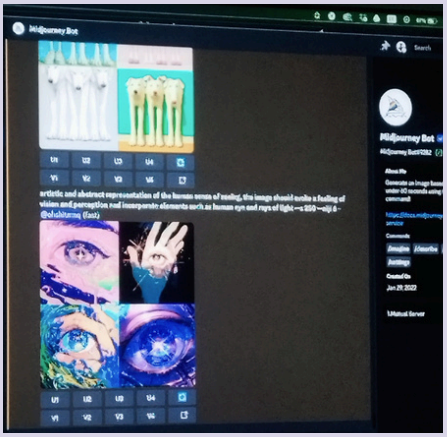
There are a couple of ways to lead feedback after the completion of the project and those include:

1 FEEDBACK FROM MENTORS

Mentors can evaluate the project and/or give feedback during the final presentation. The goal of the project is for youth to have their first encounter with AI, therefore evaluation could be based more on their understanding of AI, their attitude towards AI after the hackathon, their expectations towards the future, skills they gained/they need to gain to feel prepared for this new market.

2 FEEDBACK FROM PEERS

Participants can share their feedback during the exhibition. As they have been part of the mentoring, it is easier for them to evaluate the progress of the group. However, their feedback is often regarded in comparison to their work and, therefore, can be less objective.



3 FEEDBACK FROM THE AUDIENCE

When the audience is involved in co-creating the piece, you can record their reactions, see how they interact with the piece, and respond to their questions to understand whether participants have achieved their goal. Also, post-it notes can be available at the end of the exhibition space and a poster for them to hang any comments or insights for the artists.

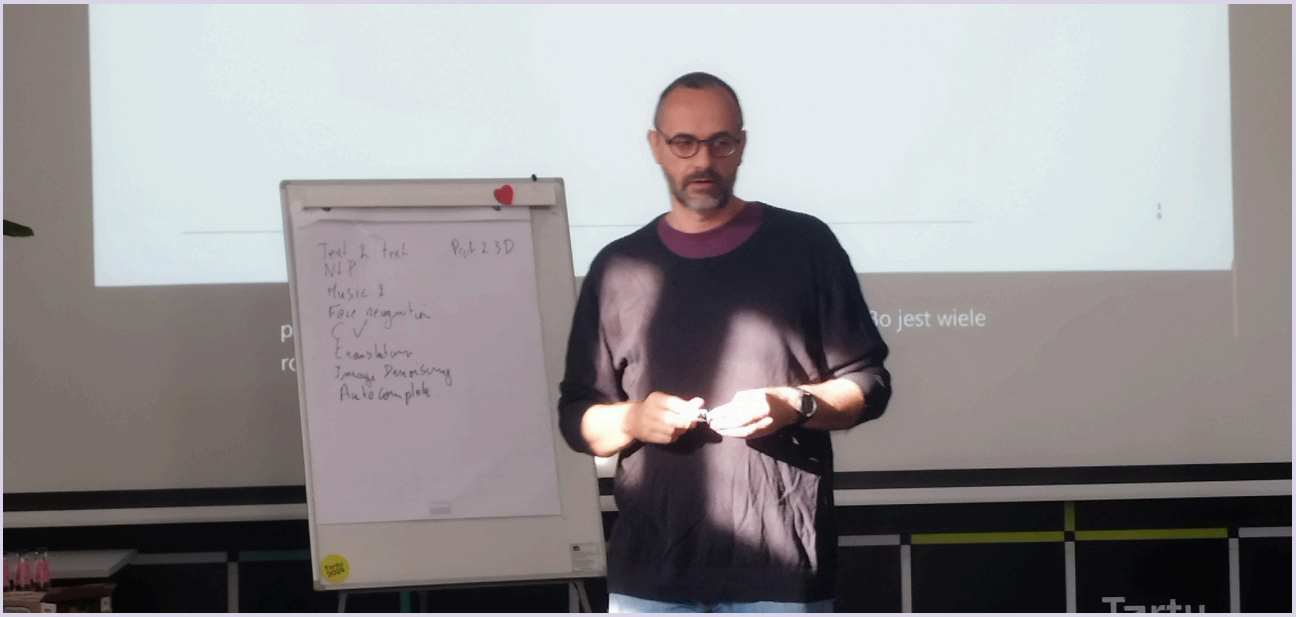
Recommendations for youth workers

As the project was part of the design thinking scheme, during the duration of the project, we spoke with target groups and discussed ideas and challenges with both the youth workers and the youth to prepare the manual adequately. Below you can find tips that are based on the feedback from both groups.

Youth workers highlighted those challenge in introducing topics related to new and emerging technologies in the art sector:

Challenges:

- Fast technological development - some of the ideas or concepts are no longer relevant when introducing them to youth.
- Knowledge, awareness and skills of youth in this area often exceeded the one of tutors
- Limited equipment access or lack of software and appropriate tools
- Different levels of advancement and knowledge within the class/group, difficulty in leading workshops at the same level



Recommendations for youth workers

Tips:

1 The project focuses on critical thinking and raising awareness

Although revolving around AI and Art, our scope was to start the debate about the needed skills for the future creative sector, the omnipresence of AI and its use in everyday practices, both artistic and commercial, as well as critical reflection around global attitudes around AI. Our tip is therefore, to direct the focus of the activities and workshops towards the development of critical and analytical skills, building an understanding of the pros and cons of genAI, showcasing the use of AI in practices, presenting real-life examples and discussing them with experts.

2 Co-creation with youth

Having in mind that young people are often skilled in new technologies, do not hesitate to work together with them to shape the ideas for workshops and sessions. This can be done either by working together on the curriculum, highlighting their questions or ideas to guide you to find additional resources, or through working via different manner of sessions, for instance through EduScrum, project method or others.

3 Group projects and peer learning

Since some of the students present a higher level of advancement than others, the focus of the workshops could be placed on peer learning. During our project, participants chose their own groups based on their shared interests and topics and represented a variety of skills and knowledge in the field. Due to the interdisciplinarity of the project, each of them had an opportunity to express their skills and ideas and learn from the others.

Good practises

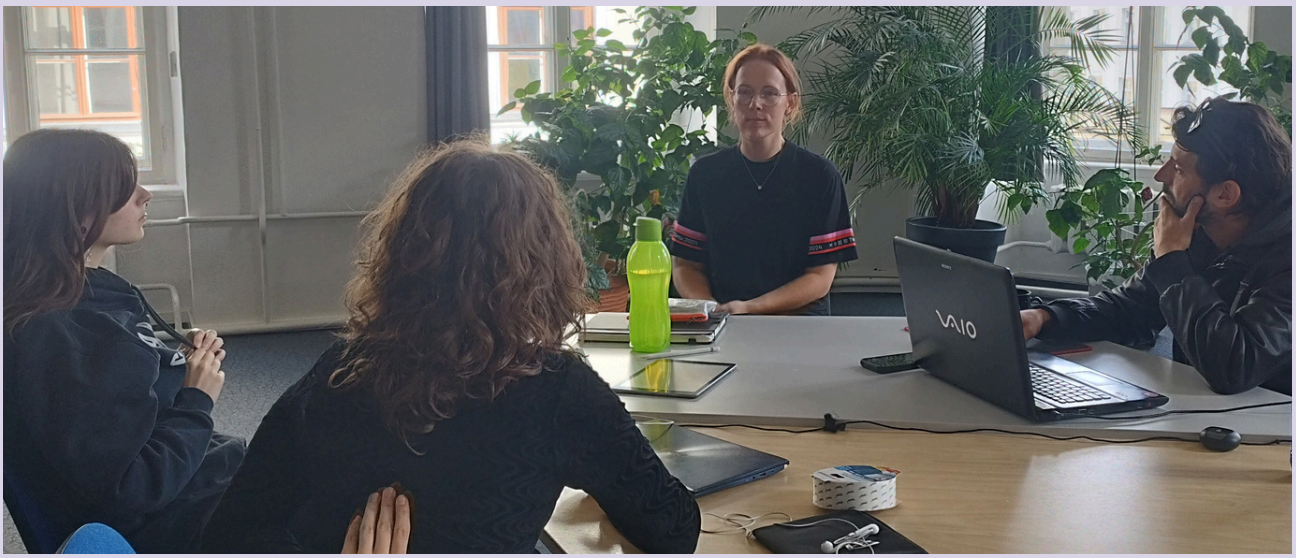
What worked, what we would like to improve, what we could change, based on the feedback from participants and organisers:

1. **International groups/mixed groups:**

Due to the nature of the project, we had an opportunity to work with international participants, across different age groups and different backgrounds. All of them had interest and some experience in art (both analogue and digital), yet not all of them worked full-time in this space. Therefore, the projects were strongly interdisciplinary, involving different tools, and software and were inspired by various cultural contexts. If possible, invite participants from external groups, either outside of school or outside of discipline to bring some freshness and inspiration to the project.

2. Mixing and matching activities:

Though many participants highlighted time restriction as a challenge, overall taking a 'break' from the project was an important element of the work according to the organisers. During other activities, it was visible that participants consulted their peers and discussed their projects with friends therefore working non-formally on their projects. Meetings and lectures also brought additional inspiration and some answers to the challenges and questions.



Good practises

What worked, what we would like to improve, what we could change, based on the feedback from participants and organisers:

3. Research by doing:

We asked participants to take notes, and pictures, write down their observations, and present their thoughts in the visual form in order to generate inspiration. Being an 'active researcher' inspired many participants to produce work that was often context-related, inspired by the surroundings and by group interdisciplinarity.

4. Expert knowledge:

Though the focus of the sessions and project overall was to raise awareness and build skills around critical thinking, and evaluation of the pieces generated by AI, it was very beneficial that the mentors were coming from various backgrounds, including those with a strong understanding of AI. One of our mentors, Benoit, discussing the terminology, the definitions, and the future of AI itself has helped students to put themselves on the map and understand the questions and challenges they have at the moment.

Good practises

What could be improved:

1. Clearer expectations:

Some of the participants were disappointed with the time limits given for the project. Their understanding of the brief/agenda was different, and their goal was to sacrifice all time during the mobility/workshops on the project. Although this could be an optional strategy, especially if the time for the workshop is limited, mixing it with activities and expert talks delivered stronger results.

2. Starting with AI definition:

Though the purpose of the activities was to focus on critical thinking skills and debating the future, some participants felt what was missing was definition(s) of AI, as some students were sometimes struggling with grasping the concepts of it. Though there is no common definition of AI in general, it might be beneficial to start with description(s) or term(s) used to describe genAI presented online, so that everyone starts on the same page.

Case Studies/Online materials

In February 2025, as a part of the project, partners organised an online conference. It included panels by both professional and young artists. Panel 1 focused on artists who use AI in their daily practices, while Panel 2 was a discussion between participants of the mobility who discussed their initial encounters with AI and their perspective on the creative sector transformation.

The online session started with Lighting Talks, where artists from 3 different countries presented their projects in 10-minute sessions.

Case Studies/Online materials

Below you can find the agenda and **the link to the website** where the material is uploaded. Some of the snippets from the panel can be used as a part of the lecture or workshop session or inspire discussion about using AI in a variety of art-related sectors, like dance or literature.

Details about the presented projects and artists can be found below:

Lightning Talks:

- Nadia Nadesan (Research lead at AIxD, Collaborator at Platoniq, 2023 Fellow at Open Future); Andrew McLuhan,
- Sandro Pasquali and Freyja Van den Boom (Insights from the Raising McLuhan project);
- Hanna Simona Allas (Tartu 2024 Programme Line Manager)

Panel 1: AI and the Arts: Redefining Creativity, Collaboration, and Cultural Impact I Discussion with:

- karen darricades (Never Gallery Ready),
- Siim Parisoo/DEW8 (SIIM PARISOO) and
- Andrzej Molenda and Zuzanna Kasprzyk-Molenda (The hunters-gatherers collective)

Panel 2: Transforming Perspectives: Artists Reflect on Learning and Creating with AI I Discussion with:

- Lea Novikov (EE),
- Ania Grabowska (PL)
- Ennio Eros Giogos (GR)

All of the recordings can be found on the project website here.

Additional Resources

Below you can find additional resources that discuss the collaboration between AI and Art, materials produced by academics, EU research institutions or outcomes of EU projects. If you want to develop a more in-depth knowledge about this field, dive in here.

1 **Resource**

The Practice of Art and AI, 2021
European ARTificial Intelligence Lab, in partnership with Ars Electronica - Austria

This publication explores the interdisciplinary exchange between art and science and summarizes the accomplishments of the AI Lab since its opening. This guide to the events and exhibitions for this project includes more than 500 reproductions, profiles of featured exhibitors and essays.

2 **Resource**

AI and the Arts, 2022
University of Oxford - UK

In this report, the authors investigate the scope of human/AI creative complementarity through an interview-based case study of the use of current AI techniques in artistic work. They focused on media and fine artists using **machine learning (ML)** as part of their practice.

3 **Resource**

Imagining the Future of Creative AI Tools - A Co-speculative Workshop
EMELIE ERIKSSON - Sweden

Needs, values, and ethical perspectives that might inform us on the construction of future creative AI tools. It also discusses the need for pragmatic aesthetics as a holistic design approach. Five artists of different backgrounds were invited to a co-speculative workshop where they expressed their thoughts and imaginings regarding creativity, creative tools, and AI.

4 **Resource**

Equity AI Toolkit
Equity - UK

AI toolkit for the performing arts and entertainment industries.

5 **Resource**

AI Toolkit for Educators, 2023
EIT InnoEnergy Master School Teachers Conference 2023

Current AI Landscape in Education. AI Application in Education; Challenges and Limitations, Developing AI Literacy

Annex

Description of the projects completed during the mobility in Tartu. The text is produced by the artists themselves and was not edited by the authors.

PROJECT 1: Watch your Back
live mixed-media performance

Team
Nasia Karatsiraki
Kleanthis Kommatas
Georgios Toulios
Zuzanna Glamowska
Elizabeth Teener

PROJECT 2: Art cures, AI produces

“Art heals, AI produces" is a series of pictures that have been generated by AI and then painted over by hand. It should interact oneself looking at it. The concept of this set is that we want to emphasize the difference between the human being and AI. The one looking at the art can see five pictures, each representing a human sense. The last piece of the series is a mirror to reflect oneself. We want to ask the person looking in the mirror, "**What makes human-made art different from AI-generated art? Also, what makes you different from artificial intelligence?"**

The reason behind generating pictures with artificial intelligence and then painting them over by hand is to draw attention to the fact that art is not so much about the result as it is about the process, which also heals us.

Team
Laura-Liisa Lehtmets
Kiara
Ennio

PROJECT 3: The Balance
Interactive piece with a box.

Our art project centers around a box with a small viewing hole on one side, inviting viewers to peek inside. Through this tunnel, they see a narrow, focused video of people engaged in their daily routines. This video was AI-generated and subtly glitches, emphasizing its digital origin.

After each viewer finishes looking, we open the box to reveal the full display. Outside the narrow tunnel, a landscape appears, featuring vivid depictions of nature: a wide blue sky, lush greenery, and animals. This contrast highlights a key theme: our society's tendency to focus on digital screens, narrowing our view while overlooking the richness and beauty of the natural world around us.

Our project encourages viewers to step back from screens and reconnect with nature.

Team
Natalia Adamska
Nora Colombier
Sunqian Zhao
Anna Grabowska

PROJECT 4: The Imperfections
Public board inviting people to draw anything, the process will be recorded and the final piece will be a video collage of the art

Team

Pia Borrmann
Lea Novikov
Bruna Silva Rodrigues

Projet 5: City map to survival

Team
Mira
Zuzia
Vlad
Thanos
Nathaniel

Our idea of the project is based on our experiences and reflections about society. How often do you think about conditions that people live in around the world? Do you think that access to fresh water is a universal right?

We decided to work in digital media. Our team's experience is with video, sound, data research, 3D modeling and visual arts. The idea was to create a website accessible through an interactive experience, which would showcase chosen topics. It would contain statistics about issues we don't think about on daily basis plus media we created.

We recorded sounds, videos and collected other raw media. Thanos produced the audio track you're listening to right now and other tracks we used. Mira recorded videos of the city that she later edited. Vlad created a 3D model representing one of the problems we touch upon. Nathan focused on research and data representation. Zuzia worked with incorporating the media into the tools and troubleshooting.

Our initial preferred form of presentation was AR. We tried an app called Artivive, which allows you to set a visual trigger of a point of interest around the city which - when scanned with a phone camera - would play our media on the app users' screens. After researching and working with the tool, it turned out there is a small limited amount of triggers we can set and each one could only be scanned 50 times before disabling.

Project number:

Project Number: LU01-KA210-YOU-70637963
Acronym: A(i)RT Youth
Project name: Art of the future, future of art
Duration: 13 months starting from 01/03/2024 to 31/03/2025

Partners: