

EVALUATION REPORT

I. Evaluation submitted (by name of Member State or INGO) Republic of Moldova

II. Number and title of request: "Bridging Cultures: Education and Wellbeing for Ukrainian Refugees and local population through Art and Technology". Request number 3240114052 PPE.

Place of implementation: **Republic of Moldova**

Commencement date: **04/12/2025**

Completion date: **15/03/2026**

Contribution received from UNESCO: **25 522, 00 \$US**

III. Evaluation of the project or activity implemented:

a) Purpose and objectives indicating the original goals or expected outcomes as defined from the outset in the original project;

The main goal of this project was to provide comprehensive support to Ukrainian refugees. Using a holistic approach that included art, particularly theatrical performances, and technology, this initiative utilised multimedia resources, art workshops, and digital tools. The project aimed to facilitate smooth integration, preserve cultural heritage, and improve the emotional well-being of people affected by the crisis, both refugees and host communities.

Specific objectives achieved by the end of the project

Objective 1: The adaptation challenges faced by Ukrainian refugees and the host population were described.

Objective 2: The connections between project participants with different backgrounds were strengthened, encouraging the creation of a robust local support network.

Objective 3: The extent and manner in which the "Bridging Cultures" project contributes to the development of artistic and expressive skills among participants and within the associative reality was assessed.

The general objective of the project to which the specific objective contributed.

The overall aim was to facilitate integration, preserve cultural identity, and enhance the emotional well-being of people deeply affected by the Ukrainian crisis, as well as that of the host society. This comprehensive approach reflects the commitment of project participants to address the multiple challenges arising from the crisis and to promote a positive environment for both refugees and the local community.

b) Benefits, major results obtained and impact of the project:

Were the expected results fulfilled?

The project aimed to facilitate intercultural dialogue, strengthen social cohesion, and support the emotional well-being of refugee children from Ukraine and children from host communities, using social theatre as an educational and participatory method.

The activities were implemented in Ungheni and Cahul, in partnership with local organizations.

According to the Action plan (Annex 1), the following actions were carried out:

- Initial coordination between partners and joint planning of the intervention.
- Finalization of the social theater methodology and intercultural communication approach
- Selection of 25 children in each locality (Ungheni and Cahul), refugees and locals.
- Hiring directors, scriptwriters and facilitators.
- Planning the calendar of the 10 weekly meetings for each group.
- Organizing logistics (materials, transport, technical support).
The selection of participants aimed to ensure a balanced participation of refugee children and children from the host community, with a focus on inclusion and active participation.

At CAHUL level

A group of 25 children, both refugees and locals, was selected. 6 social theatre workshops were organized, including a creative work component coordinated by the trainer and the scriptwriter. During these sessions, the children participated in defining the show's theme, distributing roles, and identifying the necessary costumes and scenic elements.

The workshops were completed by integrating a psychosocial support component into the artistic process. This facilitated the expression of emotions, strengthened self-confidence, and created a safe space for dialogue, so that the creative process contributed not only to the preparation of the show, but also to the personal and relational development of the participants.

The choice of the play and the preparation of the performance were a central stage of the artistic process. The participants analyzed several options and opted for Casa cu Remușcări by Matei Vișniec, a modern reinterpretation of the story "Capra cu trei iezi", adapted by the Tril theater troupe. The choice was motivated by the thematic relevance for the young audience and the educational potential of the text. The performance has an educational and interactive character and facilitates dialogue between generations. Through dramatic construction and accessible language, the play explores themes such as responsibility and the consequences of choices, the parent-child relationship, discernment and vigilance, as well as the confrontation with fear and guilt.

Characters such as the Wolf, Remorse, Nightmare, Sister Wolf, Bear, and Journalists allowed for the approach of complex moral themes in a form adapted to a young audience, without simplifying the message. The structure of the show created a framework for reflection for both children and adults, stimulating discussions after the performance.

Public presentations of the show are planned for:

March 2 at 4:00 PM Vadul lui Isac Str. Ștefan cel Mare No. 56

March 4 at 4:00 PM Mun. Cahul Luceafărul Cultural Center. Str. Bulevardul Victoriei 18

At UNGHENI level

A group of 25 children, from refugee and local families, was selected.

The selected children participated in 10 workshops coordinated by director and screenwriter Elena Burlacu and trainer Ana Climinsina. The elaborated play addressed themes related to emotional insecurity, social pressure, fear of failure and lack of validation among adolescents. Students with different personalities interpreted situations that reflect the fear of being judged or stigmatized. The script aimed to bring the community closer to the emotional realities of young people and to stimulate empathy.

During the workshops, the artistic process was linked to psychosocial support sessions. These sessions were designed to create a safe space for expressing emotions and building self-confidence. The integration of the psychosocial dimension helped prevent isolation and facilitate constructive interaction between children from different cultural backgrounds. In total, 50 children were directly involved in the activities.

Public presentations of social theater will be held in Russian at the Community Center on February 28 and at the Pushkin School on March 2, in Ungheni. Team: Director-screenwriter - Elena Burlacu, trainer - Ana Climinsina.

16 social theatre workshops were organized. The activities demonstrated that social theatre can function as an effective tool for inclusion and intercultural education. The involvement of children in the creative process favored the development of communication skills, artistic expression and teamwork. The interaction between refugee children and local children contributed to reducing cultural distances and consolidating trusting relationships. The intervention created a participatory framework in which children could reflect on their own experiences and had the opportunity to express their perspectives in front of the community.

Special Note:

The final Forum, entitled “Împreună pe aceeași scenă: Conectăm comunități prin artă” (“Together on the Same Stage: Connecting Communities through Art”), will be organized on 5 March 2025 at Moldova State University, Mediacor.

Within the framework of the Forum, the two social theatre teams of children from Ungheni and Cahul (50 children in total, refugees and local participants) will present their performances to students and professors of Moldova State University. The event will create an interregional cultural exchange, as the two teams will not only perform separately but will also connect on the same stage, symbolically and practically demonstrating intercultural dialogue, cooperation and shared creative expression.

Approximately 50 students and professors from USM will participate in the social theatre presentations, thus significantly amplifying the social and educational impact

of the project. The student actors will benefit from psycho-emotional support sessions integrated into the artistic process, while the students – future specialists in education, psychology, social work and related fields – will gain practical tools and methodologies for working with refugees and vulnerable groups in the future.

All participating children will receive project-branded bags with the project logo, a creative 3D puzzle as a symbolic educational gift encouraging creativity and constructive thinking, and diplomas of mention recognizing their active involvement and artistic contribution.

In addition, all participants and attendees will receive informational flyers focused on violence prevention and the promotion of social cohesion through art, reinforcing the educational and awareness-raising component of the Forum.

Teachers and facilitators reported improved communication between refugee and local children, increased participation in group activities and reduced social withdrawal among participants.

In total, the project achieved the following measurable results:

- 50 children (refugees and local) directly involved in social theatre activities (25 in Cahul and 25 in Ungheni);
- 16 social theatre workshops organized;
- 4 psychosocial support sessions for 15 women raising children with disabilities in Chişinău;
- 4 group sessions for refugee and local adolescent girls in Ungheni focused on self-confidence and conflict management;
- 2 counselling sessions for 8 refugee women in Orhei;
- 50 university students and professors engaged during the Final Forum;
- Approximately 500 indirect beneficiaries reached through public performances and community events.

These indicators demonstrate the project's tangible contribution to social cohesion, emotional wellbeing and intercultural dialogue.

Were there modifications made to the initial objectives(s) and the factors that made such modifications necessary? *NO*

c) What difficulties were encountered and how were solutions found?

The project team did not encounter any difficulties in implementing the project, as it was in great demand by the Ministry of Education RM, Moldovan State University, beneficiaries, local authorities of the city Ungheni, local authorities of the city Cahul/ mass-media, NGOs, and A.M. ART EVENT S.R.L. The project was extremely necessary. It received comprehensive support from experts, teachers, parents, NGO "Gender Centru" in close partnership with the NGOs: NGO Youth Wave, NGO Asociatia Bastinasilor from Vadul lui Isac village.

As challenges: the project contracts were signed on 4 December 2025, money was transferred on 23 December, but the contract was closed on 31 December, so it is formally impossible to implement the proposed activities. Gender-Centru accepted, and partners accepted the project implementation in a very limited time, 2 months. According to the Action Plan, presented to the office, all activities were organised during January-February 2026. The Final Forum was planned for 5 March. All these inconveniences were stressful for the staff.

- d) As a result of the project, what was UNESCO's visibility in the Member State?
Depending upon the nature of the project, did the Member State publicise the activity by means of announcements in the media/radio/television and/or posters?

Information about the role of UNESCO in the implementation of this project was widely advertised through communication with local authorities, representatives of NGOs, parents, teachers, experts, announcements on social networks, and children who took part in the preparation of the performances and watched the performance as spectators.

UNESCO's visibility was ensured throughout all stages of project implementation and during all public events.

The UNESCO logo was displayed on all official project materials, including promotional materials, informational flyers on violence prevention and social cohesion, diplomas awarded to participants, and project-branded bags distributed to children during the Final Forum. The visibility elements complied with acknowledgement requirements and clearly reflected UNESCO's support.

During public performances in Cahul and Ungheni, as well as at the Final Forum organized at Moldova State University (Mediacor), UNESCO's contribution was explicitly acknowledged in opening remarks, public speeches and event presentations. The role of UNESCO as a key supporter of intercultural dialogue, education and social cohesion was highlighted.

Information about the project and UNESCO's support was disseminated through social media channels of NGO "Gender-Centru" and partner organizations, as well as through communication with local authorities, educational institutions, NGOs, parents and community members. Public announcements and media outreach further reinforced UNESCO's institutional visibility.

The engagement of Moldova State University, students, professors, and local partners significantly amplified public recognition of UNESCO's role in promoting education, culture, inclusion, and peaceful coexistence in the Republic of Moldova.

Was the public at large invited to participate or be present?

Yes. The public at large was invited to attend the social theatre performances and the Final Forum. In addition to the 50 direct child beneficiaries involved in the workshops and performances, the events were open to parents, teachers, representatives of local authorities, NGOs, university students and professors, and members of the broader community.

The public presentations organized in Cahul, Ungheni and during the Final Forum at Moldova State University ensured wide community participation. Approximately 500 indirect beneficiaries – including parents, educators, peers, and community members – attended the performances.

The open format of the events encouraged dialogue between refugee and host communities, promoted intercultural understanding, and increased awareness about social cohesion, emotional wellbeing and violence prevention through art. Informational materials on violence prevention and community cohesion were distributed to participants and attendees, further strengthening the project's public awareness component.

In Chişinău, 4 support sessions were organized for a group of 15 women raising children with disabilities. These sessions focused on emotional support, stress management and peer exchange, creating a safe space for sharing experiences and strengthening mutual support networks.

In Ungheni, refugee and local adolescent girls benefited from 4 group sessions aimed at developing self-confidence, improving communication skills and managing conflict situations. The activities strengthened trust among participants and enhanced their capacity to respond constructively to social pressure and interpersonal challenges.

In Orhei, 8 refugee women participated in 2 counselling sessions focused on emotional regulation and building self-confidence. These sessions supported participants in coping with displacement-related stress and facilitated their social adaptation.

These complementary activities reinforced the project's holistic approach, combining artistic expression with psychosocial support in order to promote wellbeing, resilience and social cohesion among refugees and host communities.

Were local non-governmental organizations implicated?

Yes. Local non-governmental organizations and community institutions played an important role in the implementation of the project.

The project was implemented by NGO "Gender-Centru" in close partnership with several local NGOs and community-based organizations. In Ungheni, collaboration was established with NGO Youth Wave and the Ungheni Community Centre, which supported local coordination, communication with beneficiaries, organisation of workshops and logistical arrangements.

In Cahul, the project was implemented in cooperation with NGO Asociația Băştinaşilor from Vadul lui Isac village and the "Licurici" Creative Center (Centrul de Creație „Luceafarul”), which provided space, institutional support and facilitated the involvement of children and parents in the social theatre activities.

Local partners contributed to participant selection, organization of workshops and public performances, communication with parents and local authorities, as well as dissemination of information about the events. Their involvement ensured strong community ownership, increased trust among beneficiaries, and enhanced the sustainability of the project results.

The active participation of civil society organizations and community centers significantly strengthened the project's local impact and reinforced cooperation between refugee and host communities.

Was the UNESCO field office consulted? Did it assist in the implementation of the project?

The project was implemented NGO « Gender Centre» in close cooperation with the UNESCO NCRM, which provided advisory assistance to the team and whose representatives actively participated in all activities within the project

(ANNEX Photos).

IV Were there or will be any follow-up? Are there long-term plans as a result of the project?

Since the escalation of the war in Ukraine in 2022, the Republic of Moldova has hosted tens of thousands of refugees. More than two million Ukrainians have crossed the country since the start of the war, with close to 150,000 refugees remaining in Moldova as of December 2025. This sustained presence has placed continued pressure on public services, as Moldova has simultaneously faced the war's broader impacts.¹

Over 86,500 refugees have been granted temporary protection, which ensures their legal stay and access to work, education, and primary healthcare until March 2027. Some of them are trying to integrate into local communities.

The project has created a solid foundation for continued intercultural dialogue, psychosocial support and the use of social theatre as a tool for inclusion and education.

Following the successful implementation of activities in Ungheni, Cahul, Chişinău and Orhei, the project partners expressed their commitment to continue collaboration in the field of social theatre and community-based psychosocial support. The methodology developed within the project will be further used by facilitators, teachers and community centers when working with refugee and local children.

The Final Forum at Moldova State University contributes to ensuring sustainability by engaging students – future specialists in education, psychology, social work and related fields – and equipping them with practical tools for working with refugees and vulnerable groups. This creates a multiplier effect, as trained young professionals will be able to apply inclusive and arts-based approaches in their future careers.

Local NGOs and community centers involved in the project have expressed interest in continuing similar initiatives, including additional social theatre workshops and support sessions for women and adolescents. The partnerships established between civil society organizations, educational institutions and local authorities provide a framework for future joint initiatives.

¹ [eliefweb.int/report/moldova/wfp-and-eu-support-moldovas-refugee-response-vital-food-and-cash-assistance-and-national-system-strengthening-world-food-programme](https://reliefweb.int/report/moldova/wfp-and-eu-support-moldovas-refugee-response-vital-food-and-cash-assistance-and-national-system-strengthening-world-food-programme)

In the long term, the project contributes to strengthening social cohesion, emotional resilience and peaceful coexistence between refugees and host communities in the Republic of Moldova. The experience gained may serve as a replicable model for other localities facing similar integration challenges.

V Was the project also financed through other funding sources? Kindly explain.

NO

VI Any other observations

Following the activities, in the reflection stage, participants expressed feedback and oral comments on the content and format of the activities, expressing their gratitude for their relevance, significance, systematization and linguistic accessibility.

Following the completion of the activities, a reflection and feedback stage was organized with participants, facilitators and partners. Children, women, and adolescents expressed positive feedback on the relevance, emotional safety, and participatory nature of the activities. Many participants highlighted that the project created a safe space where they felt heard, valued and supported.

Refugee and local children reported that the social theatre process helped them better understand one another's experiences, reduce prejudices and build friendships beyond cultural differences. The artistic format allowed them to express emotions that are often difficult to verbalize, contributing to increased self-confidence and emotional resilience.

Women who participated in psychosocial support sessions emphasized the importance of peer support and professional guidance in coping with stress, displacement-related anxiety and daily challenges. The group format strengthened solidarity and reduced feelings of isolation.

An important observation is that integrating art-based methodologies with psychosocial support proved to be an effective and culturally sensitive approach to working with mixed groups of refugees and host community members. The project demonstrated that social theatre can serve not only as an educational tool, but also as a mechanism for community healing, dialogue and violence prevention.

The strong involvement of local partners, educational institutions and the university environment further confirmed the relevance and replicability of this model in other regions of the Republic of Moldova.

The engagement of Moldova State University created a bridge between community-based practice and academic learning. This interaction contributes to the institutionalization of inclusive, arts-based methodologies within higher education and increases the likelihood of long-term replication through future professionals trained in this approach.

Annexes:

Annex 1. Action Plan

Annex 2. Flyer

Annex 3. Photos

VII STAMP, SIGNATURE AND DATE.

Chişinău, 30.01.2026



Prof. Sergiu Musteață, Secretary-General of the National Commission of the Republic of Moldova for UNESCO

Plan de activitati al proiectului

BRIDGING CULTURES: EDUCATION AND WEL/BEING FOR UKRAINIAN REFUGEES AND LOCAL POPULATION THROUGH ART AND TECHNOLOGY

Perioada de implementare: ianuarie – 10 martie 2026

Organizatii implicate

AO Gender-Centru – coordonare generala, sprijin psihosocial, eveniment final, dialog intercomunitar.

AO Youth Wave – implementare ateliere si spectacole de teatru social in Ungheni.

AO Asociația Bastinasilor din s. Vadul lui Isac – implementare ateliere si spectacole de teatru social in Cahul.

A.M. ART EVENT S.R.L. – suport logistic si operational (transport, materiale, suport tehnic).

AO Institutul de Inginerie și Management Urban - Servicii tipografice și servicii conexe

Perioada	Activități	Responsabil
ianuarie 2026	Etapa I. Pregătire și mobilizare	
1–15 ianuarie	Coordonare initiala si planificare comuna a proiectului	AO Gender-Centru, cu participarea tuturor partenerilor.
	Definitivarea metodologiei de teatru social si comunicare interculturala	AO Gender-Centru, AO Youth Wave, AO Asociația Bastinasilor.
	Selectarea si inscrierea tinerilor (locali si refugiati): <ul style="list-style-type: none">○ Ungheni – 25 participanti○ Cahul – 25 participanti	AO Youth Wave AO Asociația Bastinasilor din s. Vadul lui Isac
	Identificarea si contractarea regizorilor, muzicienilor, facilitatorilor interculturali si specialistilor in consiliere psihologica	AO Gender-Centru, in colaborare cu partenerii locali.
	Planificarea calendarului intilnirilor saptamanale	AO Youth Wave, AO Asociația Bastinasilor
16–31 ianuarie	Procurarea materialelor de papetarie si consumabile	A.M. ART EVENT S.R.L.
	Pregătirea Banner și materiale publicații	AO Institutul de Inginerie și Management Urban
	Organizarea transportului pentru echipe, materiale si echipamente	A.M. ART EVENT S.R.L.

	Sesiuni introductive cu tinerii (reguli, siguranta, obiective)	AO Youth Wave, AO Asociatia Bastinasilor, cu suport metodologic AO Gender-Centru.
Februarie 2026	Etapa II. Implementarea activităților locale	
1–28 februarie	Ateliere de teatru social	
	Desfasurarea a 10 ateliere de teatru social, cu frecventa saptamanala: <ul style="list-style-type: none"> o Ungheni o Cahul 	AO Youth Wave AO Asociatia Bastinasilor din s. Vadul lui Isac
	Coordonare artistica si educationala prin: <ul style="list-style-type: none"> - regizori si muzicieni – proces creativ; - facilitatori – comunicare interculturala si coeziune de grup. 	AO Youth Wave si AO Asociatia Bastinasilor, cu supervizare AO Gender-Centru.
	Asigurarea transportului si suportului logistic	A.M. ART EVENT S.R.L.
	Sesiuni de sprijin psihosocial	
	Organizarea a 10 sesiuni in Ungheni, Cahul si Chisinau	AO Gender-Centru
	Implicarea specialistilor in consiliere psihologica	AO Gender-Centru
	Corelarea sesiunilor cu procesul artistic	AO Gender-Centru, AO Youth Wave, AO Asociatia Bastinasilor
21–28 februarie	Spectacole locale	
	Organizarea si prezentarea: <ul style="list-style-type: none"> o 2 spectacole in Ungheni o 2 spectacole in Cahul 	AO Youth Wave AO Asociatia Bastinasilor din s. Vadul lui Isac
	Transport echipe artistice si suport tehnic mobil	A.M. ART EVENT S.R.L.
Martie 2026	Etapa III. Sinteza si eveniment final	
1–9 martie	Analiza rezultatelor si documentarea bunelor practici	AO Gender-Centru, cu contributia tuturor partenerilor
	Pregatirea continutului pentru forumul final	AO Gender-Centru
	Coordonare logistica pentru evenimentul din Chisinau	A.M. ART EVENT S.R.L.
10 martie	Forumul final la Chisinau	
	Organizarea si moderarea evenimentului final	AO Gender-Centru

	Prezentarea rezultatelor si a momentelor artistice	AO Gender-Centru, AO Youth Wave, AO Asociatia Bastinasilor
	Facilitarea dialogului intercomunitar	AO Gender-Centru

ARTA ȘI COEZIUNEA SOCIALĂ



CUM POATE ARTA PREVENI VIOLENȚA?

ROLUL ARTEI ÎN CREAREA COEZIUNII SOCIALE

Spații de Dialog Sigur

Teatru, muzică, artă – spații pentru discuții constructive.



ARTA CA INSTRUMENT DE PREVENIRE A VIOLENȚEI

Externalizarea Emoțiilor

Desen, scris, teatru – exprimare non-violentă.



Dezvoltarea Empatiei



Povești și perspective noi – înțelegere reciprocă

Schimbarea Normelor



Artă socială – contestarea stereotipurilor.

Identitate Colectivă

Festivaluri, muraluri, tradiții – apartenență la comunitate.



Vindecare Post-Conflict

Reconciliere și vindecare prin artă.



Alternative pentru Tineri



Proiecte creative pentru tineri – energie canalizată pozitiv.

GENDER-CENTRU



ARTA UNEȘTE ȘI TRANSFORMĂ



„Teatrul nu este doar un obiect de consum, ci un instrument de transformare socială.”

– Augusto Boal

BENEFICIILE ARTEI COMUNITARE:

Apropiere și Înțelegere

Arta aduce oamenii împreună și reduce conflictele.

Creativitate și Vindecare

Participarea la artă ajută la exprimarea emoțiilor și reduce stresul.



Autonomie și Inspirație

Arta crește stima de sine și oferă alternative pozitive.

CUM POȚI IMPLICA ARTA ÎN COMUNITATEA TA:

1

ORGANIZEAZĂ UN ATELIER DE PICTURĂ

Pentru copii, tineri sau adulți.



2

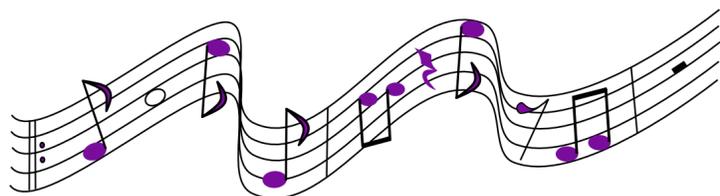
ÎNFIINȚEAZĂ UN CLUB DE TEATRU SAU MUZICĂ

Programe creative pentru tineri.

3

ORGANIZEAZĂ UN SPECTACOL COMUNITAR

Oferă șansa de afirmare artiștilor locali.



4

COORDONEAZĂ UN MURAL COMUNITAR

Transformă un spațiu public într-un simbol al unității.

„Participarea la grupul de teatru mi-a dat curaj să mă exprim.”

Andrei, 16 ani



„Atelierele de artă au transformat atmosfera cartierului nostru!”

Mara, voluntară

MULTA EDUCATIE ESTE IN MOD
MONUMENTAL. INEFICIENTA. PEA
ADSEEA II PUNEM PE TINERI SA TAIE
FLORI IN LOC SA-I INVATAM CUM SA
SI CREASCA PROFELILE PLANTEI
-BIBA W. GARDNER

NIMENI NU ESTE PEA TANAR
CA SA AIBA SUCCES!
BAZIL PATEL

TINERETEA ESTE PERICITA FETREU CA
ARE CAPACITATEA DE A VEDEA
FRUMUSETEA. OROISE IN PASTREAZA
ABILITATEA DE A ZADI FRUMUSETEA
SI IMBATELESTE SUCIDATA!
-MARTIN LARICA



















EXIT

Central Municipal District

