



# Words of Europe

## **From Invisibility to Participation: Creative Pathways for Europe's Future**

*Toolkit of W.E. participatory model*



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This toolkit has been collaboratively written with contributions from all WE partners



# Introduction

Faced with the growing phenomenon of abstentionism<sup>1</sup> and the general lack of trust in democratic institutions, as well as weak interest in the EU, its institutions, and European policies<sup>2</sup>, W.E. has undertaken the task of creating new paths and narrative about the future of the European Union to move away from misleading visions and chart a new, critical, and constructive path of participation that people can embrace once again.

The partners who contributed to this endeavor are all community activators, with some working at the local level and others engaged in national or transnational networks. In the light of this shared capacity, W.E. built participation with communities and **people that usually feel “invisible” in the mainstream narrative about the EU and for whom the EU is invisible because misperceived or not perceived at all.** W.E.’s co-construction process and participatory model addressed this **double invisibility**.

The methodology was built around the concepts of integrated and participatory approaches. Indeed, active engagement of social actors is crucial. When contents, tools and methods are shared, a sense of **collective ownership** arises and actors are motivated to support the projects’ principles further.

W.E. engaged individuals from diverse groups and backgrounds, with a particular focus on young people aged 15-29 and marginalized communities who remain distant from political participation. Furthermore, W.E. addressed those who are not yet European citizens, recognizing that everyone living within the EU should have a voice in policies and actions that affect their lives. This initiative encourages non (yet) EU citizens to contribute to and express themselves within the civic life of the community, serving as a form of education towards active citizenship.

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<sup>1</sup> According to a comprehensive survey conducted across Europe by Divergente, in collaboration with the Trentino Observatory on the Balkans and Caucasus-Transeuropa and Sole 24 Ore, the future of European democracy appears primarily linked to the well-being of the population. Countries or regions with higher abstention rates tend to have older populations, higher illiteracy rates, and, most notably, lower incomes. However, events such as Brexit, COVID-19, and the war in Ukraine have led to increased media coverage of Europe. This may help explain the slight increase in participation in the latest European elections, which rose from 50.66% in 2019 to 51.06% in 2024. Belgium had the highest turnout at 89.8%, where voting is mandatory (as it is in Luxembourg), while Croatia had the lowest participation at 21.3%. Italy's turnout was 48.3%, France's was 51.5%, and Spain's was 49.2%.

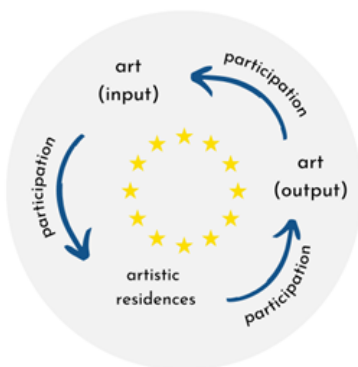
<sup>2</sup> The reasons for not voting seem to be more related to general disillusionment with politics rather than with Europe itself. The main reasons for not voting include widespread disappointment with politics, general disinterest in political matters, and the belief that voting does not make a difference.

The project focused initially on gathering a set of European keywords identified by the participants, establishing a **common European vocabulary**, and deconstructing false myths about the EU. These efforts served as a springboard to initiate a bottom-up process and enhance or create a sense of belonging to the European project. Indeed, **language and words** possess significant power, capable of **driving change** and fostering a deeper connection to the European Union.

Once the initial semantic and emotional horizons were identified, W.E.'s participatory model integrated the artistic, cultural, and emotional dimensions with the political sphere, which is too often perceived as a distant bureaucratic bubble.

In this framework, art, regarded as a universal language, serves as a catalyst for the co-construction of the participatory democratic process. It acts both as a trigger for participation—such as when a movie or performance sparks a political debate—and as an output, where participants express their ideas and proposals through various mediums and engage with artists and forms of expression they typically do not encounter.

The creation of artistic content, such as artworks, artistic residencies, provides an opportunity to stimulate debates and discussions around the meaning of the identified European keywords, involving artists and the entire community. Ultimately, art acts as a powerful vector for generating new social aggregation and deconstructing disenchantment with politics, leaving the community with tangible results of participation and transforming ideas into something concrete and new.



Once the cycle is concluded, the potential artistic outputs created by artists and the community around participants' proposals can become new "inputs" for participation. The process of social engagement does not end; the analysis of specific topics can and should continue, especially in our fast-changing, globalized, and interdependent world.

In this way, W.E. aimed to rebuild paths and relationships, emphasizing that participation should not be an exception but an integral part of our social life. It is a space where people can meet, understand mutual needs, build connections, and find common perspectives, imaginaries, and proposals for the future.

This toolkit collects methods and experiences realized during the W.E. project (2022-2024) to provide ideas and experiences on how to improve participation in the European Union.

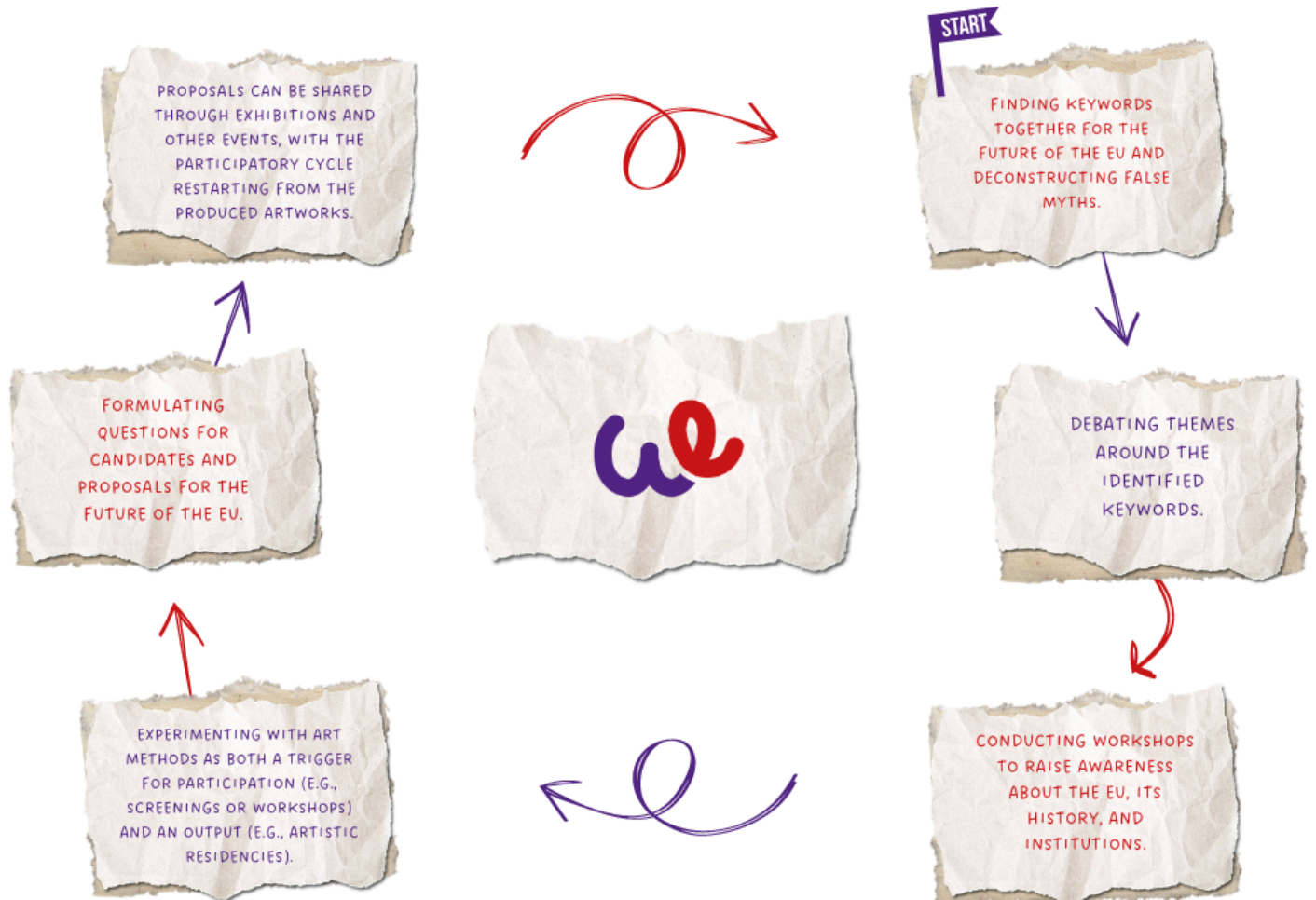
# 1. Methods, tools and approaches

## 1.1 Key methods

Each event of the project employed cooperative methods and community practices aimed at stimulating discussions and fostering participant expression and exploring how art and culture can promote democratic participation. These methodologies effectively addressed European issues, facilitated participants' engagement with the topic, and encouraged them to share their perspectives. Implemented methods for fostering participatory processes included:

- **World Café:** The World Café is a method that uses the informal atmosphere of a café to allow participants to explore a topic by discussing it in small groups around tables. This approach facilitates more relaxed and open conversations. The main goal is to create an environment that encourages open dialogue and connection among participants, promoting the sharing of different ideas and perspectives and generating new ideas and solutions.
- **Photovoice:** is an established method initially developed by health promotion researchers (Wang and Burris, 1997). Using photographs taken and selected by participants, respondents can reflect on and explore the reasons, emotions, and experiences that guided their choice of images. This method allows participants to be actively involved in the research process, fostering active participation. It also aims to empower them by providing a means to express their viewpoints.
- **Community artists' residences:** artists and other creative professionals can stay and work elsewhere temporarily by participating in artist-in-residence and fostering a significant connection with the local community in which they operate, and creating projects that reflect the stories and experiences of the community itself. Through arts residencies, communities benefit from exposure to new ideas, artistic practices and forms of cultural expression, strengthening the sense of belonging and cohesion within the community.
- **Collaborative approach to problem solving:** this approach involves working with others to exchange information, ideas, or perspectives. The essence of this type of collaboration is based on "yes, and" thinking – building on and valuing each other's contributions.
- **Collage:** it's the superimposition of papers, objects, photographs, newspaper and magazine cuttings applied on a sheet of paper or cardboard. Through this technique, it is possible to work on emotions, managing to channel them through artistic expression in a process involving five stages: conception, research, creation, metabolization and

dialogue. With this methodology, the participants are allowed to start from their personal point of view and finally to expose their ideas in order to open a dialogue.



## World Café



The World Cafés methodology is a versatile approach that can be adapted to various requirements. It is characterized by five core components:

- **Inviting Environment:** create a welcoming atmosphere reminiscent of a café, with small round tables, butcher block paper, colored pens, and a vase of flowers. Each table accommodates four to five participants;
- **Welcome and Introduction:** begin the session with a warm welcome and an introduction to the World Café process;
- **Small-Group Rounds:** the core of the World Café involves multiple twenty-minute rounds of conversation in small groups of four to five individuals seated around a table. After each round, participants rotate to different tables. Optionally, one person may remain as the "table host" for the next round to provide a brief summary of the previous discussion. The event may also include a first-round participation involving all attendees, avoiding rotation to different tables;
- **Guiding Questions:** each round is initiated with a question tailored to the specific context and purpose of the World Café. Questions may remain the same across rounds or progressively build upon one another to guide the conversation's focus;
- **Harvesting Insights:** at the conclusion of the small-group discussions or during breaks between rounds, participants are invited to share insights or outcomes from their conversations with the larger group. Visual representation, often using graphic recording at the front of the room, is used to capture and display these insights.

The World Café methodology, integral to the W.E. project, has proven to be a powerful tool for exploring and envisioning the future of Europe in an inclusive, open, and participatory manner. This approach aimed to identify a set of keywords that could represent the future of the EU according to participants. Through open and constructive dialogue, diverse perspectives were embraced, creating a space where participants from various backgrounds freely expressed their visions.

## Photovoice methodology



The Photovoice method is a research approach where individuals capture photos and tell stories to transform their personal experiences into valuable and shared insights. Widely used in community-based research, Photovoice differs from traditional interviews by transcending the limitations of verbal communication. Through photography, participants can convey their concerns, experiences, and perspectives non-verbally, overcoming social, cultural, and linguistic barriers to effective expression. This adaptability makes

Photovoice a versatile tool suitable for participants from diverse backgrounds, regardless of age, education, language, gender, race, socio-economic status, or disability. Ultimately, this method fosters greater awareness and encourages critical reflection on the issues at hand.

The steps that characterize this methodology are:

- Theme identification: identifying the theme or set of words that will be explored and on which the critical reflection will be based;
- Creation of the creative process: participants are guided in the creation of the creative process through the creation of artistic works using techniques of painting, collage and photography. These artistic products are essential to represent the meaning of the identified theme;
- Discussions and analysis of art products: participants, after selecting the works they find most significant, explain their meaning and context. Subsequently, group discussion sessions are initiated in which participants share their narratives, perspectives and points of view;
- Coding and thematic analysis: in the last stage, the art products and narratives created are analyzed to identify recurring themes that emerged during the discussion sessions.

W.E. adopted this method to visualize the EU keywords collected or concerns expressed by participants regarding the EU. This marked the initial step towards integrating various languages and modes of expression in the project, thereby ensuring inclusive participation for all. In this case as well, the photograph served as both an input and a catalyst for discussing the main topics and issues related to the keywords and potential concerns, while also creating a visual, personal and collective archive of these themes.

Here are a few examples of pictures taken by participants before, during, and after W.E. events related to the previously identified keywords.



**Freedom**



**Equity**



**Roots**



**Living conditions, hierarchy**



**Security**



**Freedom**



**A selection of images to visualize the keyword  
“Cooperation”**



**A selection of images to visualize the keyword  
“Unity”**



**Escape**



**Participants selecting images to visualize the  
keyword “Hope”**

## Community art residences



Art residencies are programs that offer artists the opportunity to work outside their usual environments, often in settings that stimulate creativity and facilitate discussions with diverse communities. Participating in an art residency involves engaging in social processes, questioning the local landscape and context, and exploring the complex relationships between the environment and human settlement. For artists, this experience entails not only sharing space and time but also expanding their perspectives to include the community. This direct and

unique connection between artists and the public fosters continuous exchange, allowing artists to absorb the community's needs and desires and transform them into artistic expressions.

Art residencies are characterized by several stages:

- Selection of artists: a selection is made based on criteria such as artistic quality, relevance of the project proposal to the themes of the residency, and the ability to interact with the host community;
- Preparation and research: this stage includes preliminary research, collection of materials, planning the work to be done, and familiarization with the local context;
- Residence and production: during the residence, artists actively work on their artistic work, collaborating and interacting with the local community;
- Exposition and reflection: at the end of the residency period, the artistic work is publicly exhibited. This stage is crucial for creating a moment of reflection on the lived experience and interaction with the community.

In W.E., the goal is to transform the keywords and proposals collected during the project into artworks, turning them into outputs of participation and new inputs for future discussions. This approach allows the story of Words of Europe to be told in multiple ways: through words, images, sounds, poetry, and more.

## Collaborative approach to problem solving



The collaborative approach to problem solving involves working with others to exchange information, ideas, and perspectives. This type of approach is based on the concept of “yes, and,” which means building on and valuing each other's contributions. The idea is that everyone can share unique information, thereby enriching the overall understanding of the issue at hand; instead of immediately rejecting others' ideas, with "Yes, and" Thinking, the goal is to add value and further develop those ideas, seeing each contribution as valuable and potentially useful. This method encourages

greater creativity, as combining different ideas can lead to entirely new perspectives that would not have emerged individually. Additionally, various viewpoints help to see the issue from multiple angles, making a more comprehensive understanding possible.

In W.E., this method was employed to counteract misconceptions, fake news, and general negative perceptions surrounding the EU. By encouraging participants to envision potential solutions and a better future, this approach helps them realize how they can actively contribute to positive change. Moreover, it builds on diverse perspectives and considers everyone's needs and aspirations in relation to those of others. Through discussion, it demonstrates that compromises and common ground are possible. It shows that needs, aspirations, dreams, and ideas do not have to compete with one another but can come together to create a shared vision for the future.

Collage shares the same positive aspects as the Photovoice methodology, differing primarily in the realization of the final output. Making a collage, participants can give more space to creativity. They start by selecting images and

Collage involves five stages:

- W.E. adopted this method to raise awareness about the EU Parliament elections and to bring out the questions and proposals that were sent to the candidates. Starting from the keywords and images collected with the Photovoice methodology, participants had the opportunity to choose the theme they felt was most urgent and to focus on it.

## 1.2 Podcasts: using radio as a driver of participation

In the context of the Words of Europe project, radio has been employed as a key tool to promote participation and inclusivity. The project's journey involved the acquisition of radio kits, training sessions for the European partners, and the creation of podcasts in various languages. This toolkit aims to provide practical and useful information for replicating the radio experience in future projects, highlighting the potential of radio as a driver of participation.

### Training sessions

The first step was the purchase and shipping to the partners of radio kits, equipped with all the necessary tools for recording and broadcasting: a Rodecaster Pro mixer, a computer, two headphones and dynamic microphones with cables and stands. Subsequently, we organized online training sessions for partners, providing detailed guidelines on the use of technology and the production of radio content. Besides that, we also made available video courses on technical aspects of mixing and producing podcasts. Finally, podcasts were recorded by all the partners and collected in different languages, reflecting the diversity and cultural richness of the participants.

### Radio as a tool for inclusivity and participation

Radio has proven to be an extremely inclusive tool, capable of reaching people of different ages and backgrounds, including young people and marginalized communities who often feel excluded from the political debate. Through radio, we created a space where every voice could be heard and valued. The podcasts created during the project covered a wide range of topics, from myths about the European Union to the rights of non-European citizens. Some notable examples include:

1. **"Hope: in conversation with Antonio Argenziano"** - A podcast where JEF'S former president discuss the future of the EU.  
<https://open.spotify.com/episode/4DkIPqoSZT8kNkWk2Q0e1g?si=198ec5f5c3a34dc6>
2. **"450 millions d'eupéennes, et moi?"** - A podcast recorded by the Ligue de l'enseignement during a workshop in France that provided an opportunity for different generations to express their ideas on European issues.  
<https://open.spotify.com/episode/350p9io5665jFmQMvWBdRf?si=a74765db33cd4fd3>
3. **"Sajtó, álhírek és propaganda Magyarországon egy külföldi szemével / Press, fake news and propaganda with the eyes of a foreigner"** - A podcast recorded in Hungary which explores the dangers of fake news and recounts experiences of Hungary through

the eyes of a person who was not born in Hungary but lives there.

<https://open.spotify.com/episode/09AfWO3anAbKiHWitduzYS?si=a8b2bec3cbfd4efd>

4. **“Empowering youth through international mobility: insights from the RYMO Project”** - Organized by French partner Association Community, the podcasts’s discussion highlights how mobility programs can significantly enhance young people’s engagement with European political matters  
<https://www.wordsofeurope.eu/podcast/episode/2EDwOZ/Empowering-youth-through-international-mobility--insights-from-the-RYMO-Project>

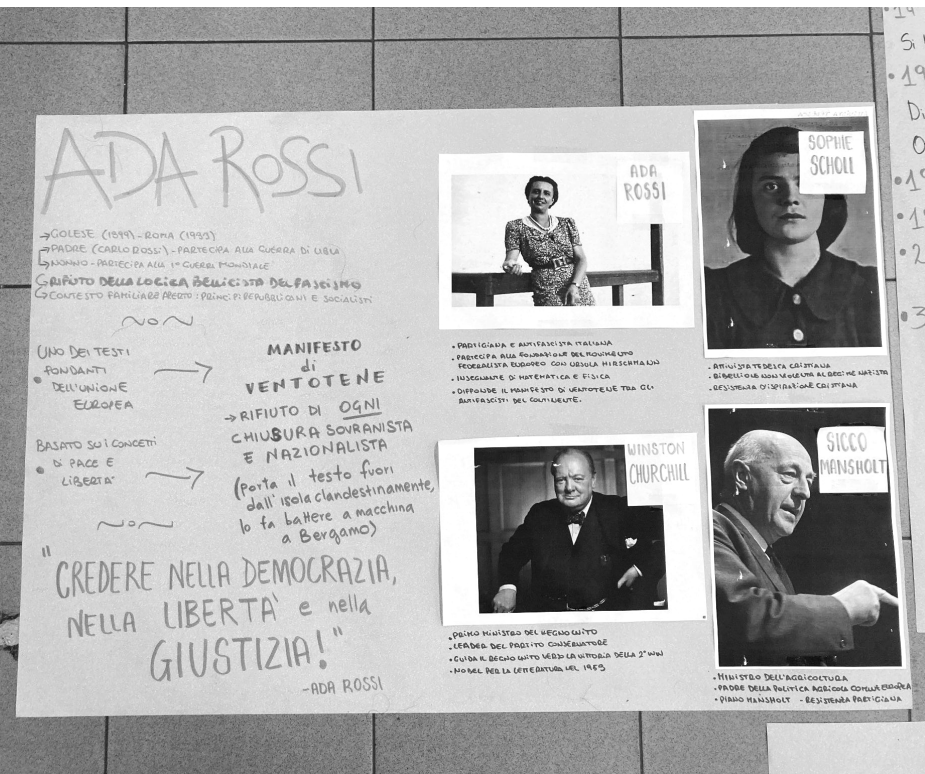
### Guidelines for making podcasts

To maximize the impact of radio as a tool for participation, it is advisable to follow some guidelines:

- **Training and support:** Provide adequate training to participants on the use of technology and radio production techniques.
- **Community involvement:** Actively involve the community in content creation, ensuring that every voice is represented: it’s important to share different viewpoints and let people speak freely. Capturing “vox populi” at events or workshops is a great way to gather voices and different opinions.
- **Linguistic diversity:** Produce content in different languages to reach a wider and more inclusive audience. We have podcasts in Hungarian, French, English and Italian, the languages of the partners involved in our project.
- **Accessibility:** Ensure that podcasts are easily accessible through various platforms and formats. For example we used both our website [wordsofeurope.eu](http://wordsofeurope.eu) and Spotify.
- **Software for editing podcasts:**
  - Audacity: A free, open-source software that is great for beginners and offers a wide range of editing tools.
  - Adobe Audition: A professional-grade software that provides advanced features for more experienced users.
  - GarageBand: Ideal for Mac users, this free software offers user-friendly tools for podcast production.
- **Balancing sound elements and recordings:**
  - **Normalize volume levels:** Ensure all audio elements (voice, music, sound effects) are at consistent volume levels to avoid sudden loud or quiet segments.
  - **Use equalization (EQ):** Adjust the frequency balance to ensure clarity and prevent overlap between voice and background music.
  - **Limit background noise:** Minimize and clean up background noise during recording and editing to maintain a professional quality.



## 1.3 The Importance of a Gender Perspective in the History of the European Union



The Words of Europe project aimed to foster the broadest discussion and most inclusive debate possible. To achieve this, basic and shared principles were incorporated into the WE guidelines to organize inclusive events and the WE Conduct Policy. From the outset, a gender perspective was essential, particularly for participant outreach. This focus on gender became a significant theme in discussions about the history of the European Union. Like many other historical fields, the history of the EU often overlooks

women's contributions. While the names of key male figures are widely known, those of female contributors are largely forgotten.

This is why some of the workshops dedicated to the history of the European Union focused strongly on the founding mothers and their lives, rather than merely sharing well-known facts and names found in any book. Figures such as **Fausta Deshormes La Valle**, **Nilde Iotti**, **Melina Mercouri**, **Ursula Hirschmann**, **Ada Rossi**, **Sophie Scholl**, and **Louise Weiss** were highlighted and remembered. Their contributions are especially significant today, as they can serve as an example for many who have not yet found ways to get involved and make their own contributions.

Looking at the history of the invisible helps us understand how to reverse these processes and ensure that no voices are silenced but rather empowered and supported, especially if they have experienced discrimination. This is why WE uses intersectional lenses: to understand the needs, backgrounds, and histories of those who are not usually part of the EU's narrative or processes and to create spaces that were previously nonexistent.

Showing these histories and creating such new spaces is of utmost importance to reveal that the history of the EU is not a predetermined path to be taken for granted. On one hand, it is reversible as demonstrated by Brexit, and on the other, it is intertwined with society, stories, and global challenges. It is a "road to pursue", quoting the Manifesto of Ventotene for a free and united Europe, but also a road to build. The history of the EU can be viewed through many lenses, interpretations, and perspectives. Whenever we take a stand towards this process, we make choices about how we decide to view it, to contribute and to shape it.



## 2. Experiences, voices and testimonies



To collect the experiences, voices, and testimonies of the W.E. project, we asked our partners a series of detailed questions. These questions were designed to capture the most impactful stories and insights from various events.

- *Share the story of one or more W.E. events that had the most significant impact.*
- *Pitch your initiative(s) in two/three sentences.*
- *What was the title of the initiative?*
- *Please provide a brief background of the context in which the event took place, e.g., the political situation, any relevant statistics about participation.*
- *Who participated in the event, and how did they engage?*
- *Select some pictures from the event and paste them here.*
- *Are there any relevant quotes or testimonies you would like to share? (e.g., participant feedback)*
- *What activities or sessions took place during the event?*
- *How did this event contribute to increasing participation in the EU elections or reconnecting people with the EU project and debate?*
- *Were there any notable challenges faced during the event? If so, how were they overcome?*
- *Can you share any measurable outcomes or statistics from the event? (e.g., number of participants, other engagement metrics)*
- *What best practices or lessons learned can be derived from this event for future initiatives? What methodology was the most useful among the ones collected in the W.E. project?*
- *Is there anything else you would like to add about this event or its impact?*

These questions aimed to create a comprehensive picture of each event's context, participants, activities, challenges, and outcomes. By gathering this information, we aimed to highlight the effectiveness and impact of the W.E. project, share best practices, and inspire future initiatives.

# Experiences from Hungary

*Voices and testimonies by Subjective Values Foundation*



## Youth art workshop for the future of Europe



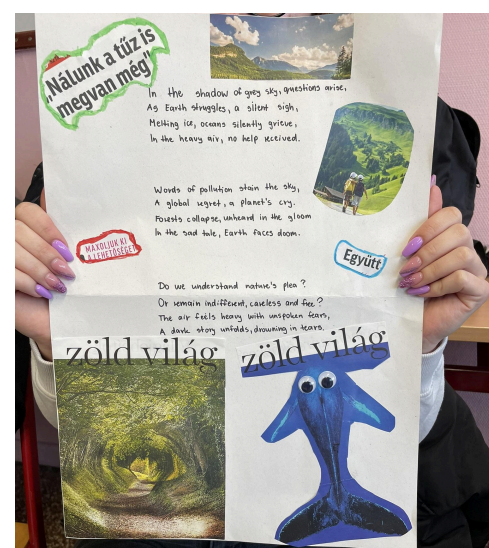
The art Workshop was organized three months prior to the EU and local elections in Hungary at the Gundel Technical school where 51 participants joined.

The art workshop provided a space for discussing social topics that the participants found important and relevant to the EU. After brainstorming their preferred artistic tools for self-expression, such as music, poetry, painting, and photography, the participants chose a topic of their concern and expressed their views through the selected art form. The groups were then invited to develop proposals for the present and future of the EU, as well as to formulate questions for the EU candidates.

Specifically, the implementation of the art workshop included the project overview and **activity introduction**, icebreaker games, a **brainstorming session on art tools**, a **brainstorming session on social issues**, **creating the artwork**, **presenting the artwork along with questions and proposals for the candidates running for EU elections**, and finally a closing session for feedback.

The participants, 8 males and 43 females, were 17 and 18-year-old students. The commitment within the groups was remarkable, and the teachers expressed great satisfaction with their involvement, noting that it was much more significant than expected.

The students were excited to know that we would be sharing their **ideas with local authorities and EU candidates**, which encouraged many of them to share additional thoughts. One interesting aspect of the activities conducted was that they allowed students in the same class to discover common values and interests, both through the main activities and through ice breaking games. One **student in particular** shared that it was the first time she had spoken so much in class,

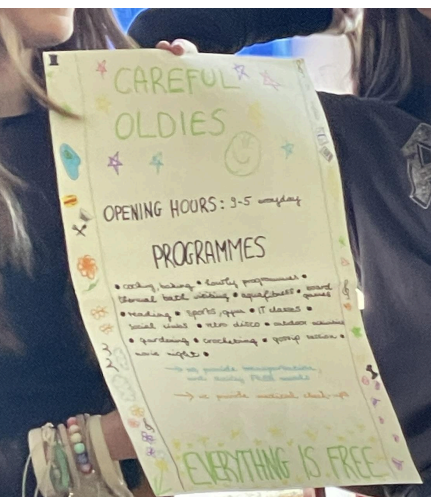


which helped her connect with her classmates and boosted her confidence. Therefore, while fostering such collaboration was not a direct goal of the event, it was heartening to see the positive interactions among the students. Additionally, one student proposed creating a network of bike lanes connecting the EU to reduce CO2 emissions, suggesting organizing a cycling trip to promote the initiative.

Despite initial hesitations among students in sharing their thoughts and interests to be transformed into artworks, **the youth gradually understood their role and the significance of the European elections.** The sharing of thoughts and perspectives during the workshop was crucial: on one hand, for those eligible to vote, it helped them give due consideration to the reflections expressed into the profiles of the candidates; on the other hand, it fostered a new awareness among those who will participate in future elections.

During the workshop, it became evident how crucial **icebreakers** are even within groups where individuals already know each other well, creating a comfortable environment for open dialogue. It is clear that the methodology combining creative expression with discussions on social issues has proven effective, encouraging both individual expression and group collaboration.

Furthermore, the workshops fostered a **sense of community and mutual understanding** among the students, providing them with a platform to express concerns and ideas that could contribute to a more informed and engaging civic education for young people. The positive feedback received from students and teachers indicated that such initiatives can have a lasting impact on youth confidence and their motivation to actively participate in civic life. Several students expressed interest in further deepening their involvement in future activities.



Lastly, the event demonstrated that integrating art into educational programs can be a powerful tool for increasing political and social awareness, particularly among those who may feel disconnected from the opportunities offered by the European Union.

## **Fighting human trafficking for the future of Europe**



Human trafficking is a critically underrepresented topic in Hungarian education, despite alarming statistics indicating its prevalence as a severe social issue. Young people, transitioning from school and social institutions to the job market, are inadequately prepared and unaware of the associated dangers. For these reasons, the Sanyi and Vali workshop aimed to address this gap by reaching out to these youth, educating them about human trafficking, raising awareness of its signs and dangers, and ultimately preventing them from falling victim

to this ongoing threat.

**This workshop began with a discussion on democratic forms of participation and human rights, emphasizing the rights to life, equality, freedom, and the prohibitions against slavery and torture.** Following this conversation, a theatre game was conducted using documentary theatre methodology and the 'hot seating' exercise. The script, based on testimonies from real victims of trafficking, explored how to recognize forms of human trafficking, how to prevent it, and what actions to take if one becomes a victim. At the end of the theatre game, feedback conversations were held to capture the emotions and sensations that participants experienced during the workshop.

Participants at the workshop were about 145 young people from marginalized backgrounds, having grown up in state care, committed crimes, were rescued from child prostitution or have a history of drug abuse. Our workshops have taken place in **special children's homes** and correctional institutions, where there is the highest rate of trafficked children. For these reasons, from a pedagogical point of view, the most important element of the program was to create the conditions for collective reflection, so that young people were gradually involved in this process, and their engagement showed that this worked perfectly: participants paid attention throughout the workshop, were open to asking questions and sharing their ideas and experiences and were also touched by what they heard and saw.

Based on the conversations with the young participants, professionals working with the target group provided some testimonials:

“The workshop was very constructive and useful for our girls and it sparked positivity and self-respect in them.” (*Mária Hegedűs, director, Esztergom Special Children’s Home, Elementary School and Vocational School*)

“The focus of the workshop was very relevant for our boys, since love, relationships, working, living abroad are all topics they care, think and have feelings about. Because of the personal approach of it, they were very much engaged during the workshop. Our goal at our institution is to provide care and education for boys under the age of 18 with severe psychosocial, psychiatric and neurotic symptoms, often with psychoactive substance abuse and the workshop was another step in our mission to help them in their integration to society.” (*Ditta Ibracska, head of the work group, Kalocsa Children’s Home, Primary School and Vocational School*)

“The workshop helped in our mission to improve the mental state of our boys. Weeks after the event, we talked about their experiences and they also had to write down some thoughts and just the fact that they could vividly remember the play in its details shows its impact.” (*Éva Kocsis, director, Correctional Institution of Debrecen*)

“The structure and the language of the play was easy to understand, despite the depth of the message and content. The girls followed the story closed, the focus was maintained throughout, which also proves how interesting and impactful the workshop was for them. To hear the story of a girl who became a victim of human trafficking from the perspective of her mother was a whole new approach that helped our girls to understand the complexity and the danger of the topic. After the workshop, the girls talked about their experience of it for days.” (*Júlia Treszkán, care home manager, Rákospalota Correctional Institute and Central Special Children’s Home*)

Overall, participants did not report encountering difficulties, but they acknowledged the sensitive nature of the topic of human trafficking, especially prostitution and sexual exploitation. These issues are often taboo and can touch upon the personal stories of participants, their families, or friends. Therefore, understanding participants’ personal connections to the topic and fostering a safe space for learning and trust were crucial in effectively engaging them and making a significant impact. Finally, the creation of a calm and safe atmosphere was also fostered by the photovoice methodology, which had a strong impact on the young participants and was successfully integrated with the theater methodology.

## Experiences from France

*Voices and testimonies by Association Community*

**Let's hear your voice!**



Arques is an area characterized by elected representatives who position themselves on the progressive spectrum. However, during European elections, **voting patterns are marked by strong support for the far-right and a high abstention rate**. Anti-European rhetoric, significant misinformation, and fake news, sometimes originating from elected progressive representatives, significantly influence the electorate.

In the 2019 European elections, the far-right list received 36.44% of the votes, while the abstention rate was 50.49%.

In 2024, the far-right list increased its support to 48%, with a slightly higher abstention rate of 51.86%.

In this context, the "Let's Hear Your Voice" podcast during Europe Week was one of the most impactful moments within the "Words of Europe" project.

Through this initiative, along with other activities such as the **world café**, three "after podcasts" to disseminate messages and collect questions, and a voting challenge, discussions were held between **young people and elected representatives of the region**. The topics covered included elections, democracy, Europe, and the importance of young people making their voices heard. About 74 people were interested in participating in the various activities implemented.



During the podcast, the **11 participants, i.e., youth and elected representatives**, were invited to discuss and respond to previously prepared questions, statements, or statistics, particularly regarding the European elections and their agendas. During the moderation of



the podcast, a balanced speaking time was ensured between the youth participants and the elected representatives present.

Below are some testimonies from the participants in the "Let's Hear Your Voice" podcast:

"It makes me sad as a young person, and coming from Italy, to hear other young people lose interest in voting or in the European elections; today we still have the opportunity and the chance to vote and express ourselves" (*Serena, Italy*).

"Doing nothing and not voting means giving up your voice, your freedom".

"I wasn't really interested in politics. But after this podcast, I think I'll go and use my electoral card for the first time." (*Sullivan, France*)

"My parents always forced me to vote... what's changed now is that I see why and I make my choices." (*Anthony, France*)

**The event contributed significantly to increasing participation in EU elections** and reconnecting people with the EU project and debate by offering activities that encouraged many participants to re-mobilize around European debates and citizenship, and the podcast served as an excellent tool for exchanging views between elected representatives and young people. Indeed, dialogue between the elected representatives of our democracies and young people is vital and it is absolutely essential to continue to maintain it; the world café format and nonformal workshops also proved effective and useful in addressing the various topics of the Words of Europe project.



**However, major challenges remain, such as the continued circulation of fake news, sometimes even by politicians or young people**, but the work done in the Words of Europe initiative helped young participants diplomatically correct misinformation; also, although some young people understood the importance of voting and their vote, many did not seem motivated to participate in voting. Therefore, a **small challenge was issued: the selfie-vote** (to make it fun and maintain a unifying spirit to encourage and support young people to go out and vote).



*Voices and testimonies by La Ligue de l'Enseignement*

## **450 million Europeans, and me?**



On May 16, 2024, in celebration of the month of Europe and in anticipation of the European elections on June 9, 2024, the Ligue de l'enseignement organized a special event day around the European Union titled **"450 million Europeans, and me?"**.

Open to everyone, the event was held in the exhibition hall of Lons-le-Saunier, a small industrial town in Eastern France with 17,000 inhabitants. **In this town, the topic of the EU is usually relatively distant from people's concerns and is often met with a certain degree of mistrust.** This event thus allowed citizens to familiarize themselves with the functioning of the EU, while deconstructing the prejudices surrounding it. Moreover, it provided an opportunity for different generations to meet around issues that concern us all, highlighting the connection that unites all citizens.

Forty young and older people from the town – aged 19 to 85 – were able to participate together in the various activities offered while making their voices heard for the upcoming elections.

**The Ligue de l'enseignement had set up ballot boxes in the exhibition hall, as well as in several of the city's cultural places, in order to collect proposals and questions from citizens for the future Members of the European Parliament.**

This type of event also helps to give a tangible presence to the EU, which often suffers from being too abstract in the daily lives of citizens. A retiree shared with the organizers that he "did not know that Europe month existed" before coming. It also provides an opportunity to break the reluctance that the complexity of the EU initially causes, as for this young man jokingly

confessing that he was "forced" to come at first by his best friend, only to admit later that "it's actually interesting, you understand better how power works after this."

**The hall, decorated in the colors of the EU for the occasion, featured an exhibition on the European Parliament, a "Did you know?" display about the EU, and a map of the Jura department highlighting projects funded by the EU. A video area projected creations about the EU by French online content creators, and a game area allowed participants to step into the**

shoes of a parliamentarian to better understand how a European law project is developed. The highlight of the event was the **theatrical performance given twice during the day by the company "Couleurs de chap,"** which humorously depicted the workings of EU institutions.

This playful presentation of the institutions and of the role of MEP increased participants' interest in the June elections. The ballot boxes for collecting citizen proposals allowed people to express their expectations. When these were collected after the event, it was clear that citizens are concerned about global issues addressed by the EU, such as environmental goals or the possibilities of expanding the Union. **Forty-five proposals and questions were collected!**

**However, participants were more reluctant to share their thoughts about the exhibition on our microphone for our podcast.** Many were afraid of not having sufficient knowledge about the EU to testify. Fortunately, our organizer was able to find and reassure them that their citizen voices were already more than sufficient and legitimate, regardless of their technical expertise in European politics!

It should be noted that the **exhibition format**, previously tested by other partners, **has proven to be highly effective.** It allows participants to gradually engage with the content by freely exploring topics of interest at their own pace. This personal approach to the content naturally encourages participants to respond and express the citizen ideas that emerge. Special mention should also go to the game area, which energized the exhibition by allowing active involvement of participants and interactions between them. To develop this activity further, it would be necessary to offer a greater diversity of games to cater to various age groups. Similarly, the event would have benefited from reaching more young people by inviting more youth organizations and schools in advance.



# Experiences from Italy

*Voices and testimonies by Altera*

## Open debate about the EU: take a picture for the future of Europe!



Two events had the most significant impact on the target group intercepted by Altera APS. The first initiative, the open debate about the EU, took place on April 14th, 2023, at CasArcobaleno in the Porta Palazzo district of Turin, a multicultural and multiethnic area with a significant presence of people with migratory backgrounds and ongoing gentrification processes. The initiative focused on keywords about the EU collected during previous W.E. workshops. Photography was used as a medium for sharing thoughts and ideas, facilitating debate on themes important to the participants regarding the EU and its future. The Photovoice methodology indeed proved particularly effective, as it allows for the exploration and appreciation of people's passions. This approach enabled Altera to reach diverse audiences, including artists who could express themselves on relevant topics.

Eight participants, ranging in age from 21 to 43, were already known to Altera and shared a passion for photography. One participant, a Civil Service volunteer, brought along a friend who is beginning her career as a photographer. Another participant is an experienced photographer with several exhibitions to her name. One participant is studying at the Academy of Fine Arts and aspires to become a professional photographer. Two of the participants had previously attended a photography course for the Third Sector conducted by Altera the previous year.

The open debate about the EU was preceded by a preparatory online meeting on March 27th, 2023, during which participants received instructions for the upcoming in-person event. Following the Photovoice methodology, they were asked to choose one to three keywords representing the future of Europe and to select or take photos that represented these keywords. The chosen keywords were education, sustainability, justice, citizenship, freedom, equity, safety, collaboration, and awareness. Participants had nearly two weeks to take and collect photos



before the April 14th event. During the event, each participant presented their photos to the group, explaining the definitions and meanings they attributed to each keyword and how the images related to them. This presentation sparked an open debate based on the pictures and explanations provided.



The main challenge was keeping participants engaged during the two weeks between the online meeting and the event. While participants were given the freedom to organize themselves as they preferred, dedicated support was always available. A designated person was ready to answer questions and send reminders via email or phone. This approach proved successful, as everyone who

participated in the online meeting also attended the event.

The initiative certainly involved people of different ages and backgrounds, creating a strong connection with the EU project. In addition, Altera collected a collection of beautiful images that were used in subsequent workshops of the W.E. project, including the last one organized just before the European elections. These images not only enriched the workshops, but are also intended to be displayed in an exhibition open to the public, thus providing an additional opportunity for engagement and awareness raising.

In addition, a significant testimony to the success of the project is the initiative of a student from the Academy of Fine Arts, who initiated a personal project inspired by the event. This student visited a traditional African restaurant, telling the story of the people who work there, as well as the typical foods and ingredients, with a cross-cultural and intersectional perspective that encompasses issues such as the environment, race, and discrimination.



## The Forms of Democratic Participation



*“The Forms of Democratic Participation”*, Altera's second significant event focused on various forms of democratic engagement, took place on May 18, 2023, and was repeated on July 28, 2023. This event involved Arci Servizio Civile Piemonte, with which Altera is affiliated. The goal was to reach as many civil service volunteers across the region as possible.

After a brief description of the Words of Europe project, the 38 Civil Service volunteers, aged 18 to 28 and from various organizations, **participated in a role-playing game from the Compass manual**, used as a means of education and acquisition of knowledge (pages 81-86, available [here](#)). They were divided into groups representing different factions (e.g., conservative party, populist party, Muslim community) and took part in a city council meeting to decide whether to build a new mosque. Following this, the participants attended a short presentation by an expert who explained the various forms of democratic participation.



One of the main challenges was effectively engaging participants who initially held skepticism towards the EU and its functioning, with the hope that their participation in this event would help change their perspective. Others had the opportunity to engage with diverse opinions and discuss topics they were less familiar with.

Furthermore, efforts were made to enable everyone to play to the best of their abilities, considering that some participants were experienced in role-playing games while most were participating for the first time. **Role-playing has ultimately proven to be a powerful tool for non-formal education.** Altera has been exploring this methodology for many years with the Play Ethic project.

## **The Future of Europe with the Students of the Italian Course**

The event, “*The Future of Europe with the Students of the Italian Course (L2)*”, was held at the Centofiori Cultural Center in Rome. This center offers daily Italian courses at various levels to foreign students from different migratory backgrounds.

The Centofiori association is located in the Termini district, a multi-ethnic area characterized by several critical issues and known for its dense population and high transit of people. This has led to a number of problems, including urban decay, social distress, and challenges in the integration of migrant communities.

Consequently, the European dimension often appears distant in this neighborhood, generating disillusionment among people experiencing such vulnerabilities. The Centofiori Center actively works to promote integration and offer support to those in need, thereby helping to improve the quality of life in the neighborhood.



The event was an opportunity to present the Words of Europe project to 32 foreign students, including 12 females and 20 males. The goal was to give them a voice, exploring their expectations and experiences upon arriving in Europe. Their stories contribute to building a new narrative about Europe that is more inclusive and representative of the realities experienced by migrants.

At the beginning of the event, teachers used various ice-breaking techniques to make the students feel comfortable, creating a welcoming and friendly atmosphere that promoted interaction and socialization among the participants. Next, the students watched a **short video on the European Union**, which provided them with a general overview of the EU's history, institutions, and core values.

Based on what they learned from the video, the students then participated in an **online game called Kahoot**, where they answered questions about the European Union, making learning



fun and engaging. At the end of the game, the winners were announced.

For the final activity, the teachers asked the students to express their ideas creatively. They could choose to write, draw, or use collage techniques to create two posters: the first poster was to represent **their initial ideas about the European Union before they arrived**, while the second poster was to capture **their thoughts and aspirations for the future of Europe and the European Union they envision**. This activity allowed the students to reflect on their personal experiences and hopes for the future, stimulating discussion and comparison among themselves.

At the end of the event, the students displayed their work and presented it to the group, explaining the ideas and feelings they had tried to express.

Students, reflecting on Europe, immediately found a connection to their personal sphere. Indeed, during the discussions, many of them shared profound thoughts: for example, some



recounted that they had come to Europe to grow both personally and professionally; others expressed that, for them, contemplating Europe entails envisioning their own future, **imagining possibilities and prospects that appear uniquely achievable here**. There are those who, when thinking about Europe, initially believed it to be a place where living was easier and more accessible, only to encounter more **complex and challenging realities** than they had imagined upon arriving.

Particularly significant was one student's statement: *"I thought Europe was a gateway to a world*

*that was always on vacation and that everyone could enter,"* revealing the perception of an ideal Europe where prosperity and ease of living seem accessible to everyone.

The best practice from this event, replicable in future initiatives, involves leveraging creativity as a powerful means of expression. Through methods like collages, drawings, and photos, participants were able to vividly convey their thoughts, ideas, and perspectives in a highly engaging and personal manner. This creative approach not only facilitated the sharing of experiences but also fostered meaningful exchanges of viewpoints, thereby bringing participants closer to understanding the European dimension.

The event faced notable challenges, particularly addressing the participants' lack of clear understanding about the EU. Many of them needed basic concepts explained, including the history, institutions, and core principles of the European Union. The event was a significant opportunity for many participants to approach, some for the first time, the European dimension and begin to understand what it really represents and what it can offer. It also provided a platform for participants to share and compare their diverse personal experiences, enriching their understanding through dialogue and mutual exchange.



The event was particularly important because it helped create a safe space in which the concept of an EU citizen is seen as inclusive, extending to those who are not yet officially citizens but who join and participate in the life of the EU. This kind of event is essential for reconnecting paths and stories and demonstrating that participation is not only linked to the right to vote—though that is crucial—but also to the capacity to activate imaginations, expectations, and awareness.

## Parole Parole Parole! Lessico necessario dell'Europa antifascista



A second significant event organized by Arci Solidarietà was the mini festival "Parole Parole Parole," named after the song of the same name by Italian singer Mina. Held on April 20, the festival was strategically planned close to April 25, Liberation Day, to celebrate a free, democratic, and anti-fascist Europe.

A few days before April 25, indeed, the Words of Europe project made a symbolic stop in Rome, known as the epicenter of the Resistance that paved the way for Italy's transition from dictatorship to democracy.

Organized in collaboration with Mandragola Editrice and the Collettivo Gastronomico Testaccio, the mini festival was a free event open to the public held at the Città dell'Altra Economia in Testaccio. Through readings, visual arts, music, and cuisine, the event provided a platform for fostering dialogue on the future of Europe, with a particular focus on celebrating a Europe that is free, democratic, and firmly anti-fascist.

For the mini festival "Parole Parole Parole," no specific target audience was established; the goal was to engage as broad an audience as possible. A total of 93 people participated in the event, including 51 women and 42 men. The goal was to create an inclusive event that could attract people of all ages, backgrounds, and interests to collectively reflect on the values of freedom, democracy, and anti-fascism, making the festival a moment of connection and dialogue for the entire community.



The event began with music by DJ Donpasta, who also showed off his show cooking skills. At the same time, multiple activities were held, involving diverse targets.



On one side of the available space, there was a collective workshop for youth and adults focused on the European Community: participants could paste images or phrases reflecting their ideas about the European project onto a map of Europe.



Meanwhile, the Betterpress workshop held a mobile letterpress workshop focusing on words related to the future of Europe and anti-fascism.

In addition, a table was set up where participants could anonymously write their questions and proposals for future candidates for the European Parliament, placing them in two special boxes.

At 21:00, the Italian actor Daniele Aprea commenced a reading session, presenting excerpts from Alessandro Leogrande's book "La frontiera". Following him, Saba Anglana, an artist renowned for her sensitivity to environmental and social issues, read passages from her book *La Signora Meraviglia*, which narrates the migration history of her family and reflects on the concepts of citizenship and rights. The reading quickly transformed into a stunning performance, seamlessly intertwining music and theater. The evening concluded with an audio-visual performance by Donpasta, Davide Della Monica, and Antonello Carbone. They showcased several videos they had recorded, all related to the themes of the "Resistenza" and antifascism, creating a powerful and reflective end to the event.



Many of the participants, initially unaware of the event, stopped intrigued by the activities taking place. In particular, the sight of the two large boxes devoted to questions and proposals for European candidates caught their attention, stimulating spontaneous involvement and curiosity among passersby. In the second part of the event, however, the focus shifted to letting



art speak, directly engaging the emotions and

reflections of the audience. This demonstrated how art, music, and cuisine can trigger profound moments of social introspection and cultural exchange on the themes of resistance and anti-fascism, emphasizing the importance of cultural dialogue and historical reflection.

The path towards a Europe free from prejudice, discrimination, and all forms of racism is undoubtedly long, but this event represented a significant step in reconnecting a diverse audience to the debate on the future of Europe through various forms of art. Literary readings, audiovisual performances, and film screenings proved effective in engaging and stimulating the audience on the fundamental values of the European Union, such as resistance and anti-fascism, creating opportunities to build a participatory and open community, thereby exercising their civic responsibility.

*Voices and testimonies by UCCA APS*

## **Practical Guide to the European Elections**

Two events had the most significant impact on the target group reached by UCCA APS. The first one was the open debate on the EU that took place on May 15, 2024, at the ARCI Abasoiré Club in Benevento, a multicultural area with a significant presence of young people, many with migrant backgrounds, and ongoing gentrification processes.

The initiative was structured into three different segments. These were three stages of a journey towards knowledge and awareness about the European Union and the upcoming elections, while at the same time, they were three moments to be experienced individually based on the interests, knowledge, and inclinations of the participants.

After an initial moment of welcome and project presentation, we focused on explaining, through a PowerPoint presentation, the structure and bodies of the EU, with a particular focus on the European Parliament and the political groups within it. We then concentrated on the Italian voting system for the European elections, implementing a quiz aimed at highlighting all the precautions needed to avoid unknowingly invalidating our vote. At the end of this segment, we left the debate open for questions, curiosities, opinions, and doubts, giving room for collecting proposals and questions for the candidates.





The second step was the screening of the documentary “The Voice of Ventotene” by Stefano Di Polito, a collective and contemporary narrative about the political exile of Ventotene, which has suddenly become urgent and significant today, aiming to convey a message of peace among peoples. The island of Ventotene holds a history that unites us all. It is the birthplace of the European Union. It is also where we were born as European citizens, and it is there that we might need to be reborn in this era of global conflicts.

The documentary screening was preceded by a presentation from the director, who interacted with the participants, linking this moment to the entire day's planned activities. This was followed by a debate and exchange of opinions, which led directly to the third and final moment of the day - **the Political Café**. Using the World Café dynamic, we compared the programs of the Italian parties running in the European elections, divided into groups. This was followed by a plenary exchange and discussion from which emerged most of the questions and proposals to be sent to Europe, focusing particularly on more funding programs for active citizen groups that allow local engagement in their own territories without age limits (unlike the European Solidarity Corps).



Other proposals included the establishment of a Commission on Religions to prevent and resolve religious conflicts and conduct studies to seek a sense of communion. Additionally, recognizing Palestine as a sovereign state by the EU as a whole, thereby allowing it to have all the characteristics of a sovereign state, and providing increased funding to UNRWA.

## The future of the EU against Intensive Farming and Risks to Animal Welfare, the Environment and Public Health



The second meeting of great significance for us was held in **Carbonia** on May 17, 2024, at the Casa del Popolo in Carbonia, a border place inspired by the tradition of the Casa del Popolo, which animated political, recreational, and cultural life in Europe, Italy, and Sardinia in the last century. It is founded on values of antifascism, mutualism, cooperation, and nonviolence.

In this place of encounter and relationship, culture and growth, emancipation and solidarity, we organized a meeting starting with the screening of the documentary "Food for Profit" by Giulia Innocenzi and Pablo D'Ambrosi.

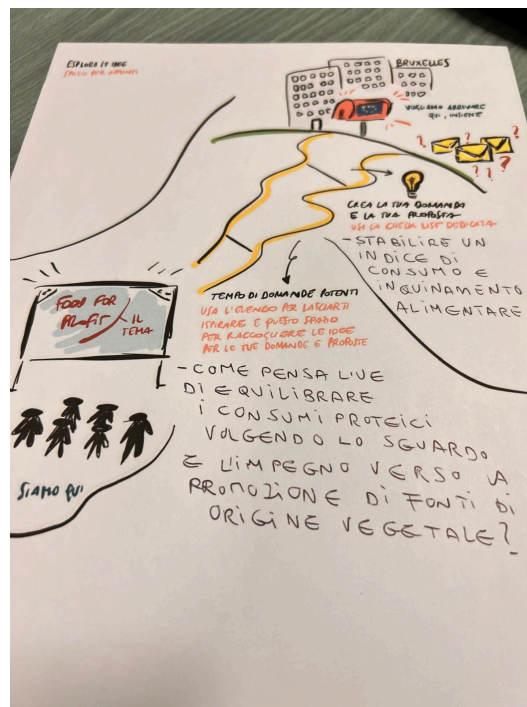
After a brief description of the Words of Europe project, the 25 participants focused on fundamental issues such as food and intensive farming in Europe, and the socio-political choices that need to be made before it is too late. The methodology used was that of generative questions. Drawing on the elements brought out by the documentary, participants were invited to question themselves as in a real investigation, aiming to go beyond the known, seeking what is hidden in our beliefs, which had been obscured by traditions, customs, and stereotypes. The questions and answers that emerged were drawn on actual paper pathways created by Dr. Francesca Cinus and translated into proposals for the EU. These proposals were properly enveloped and ready to be "ideally" sent and delivered to Brussels.



The harsh truths that emerged about intensive farming and the ties between political power and the meat industry in Europe, the horror of industrial farming, and the connections between the meat industry, lobbyists, and political power generated a huge debate.

At the center of the discussion were the public funds—387 billion of Euros—that the EU allocates to intensive farming through the Common Agricultural Policy, thereby perpetuating an unsustainable system. The proposals collected highlighted not only the evident demand to end the mistreatment and suffering inflicted on animals, but also the need to stop the exploitation of workers. Additionally, they addressed the strategy to combat pollution caused by

production processes, which impacts human health and biodiversity. Concerns were also raised about the risks of antibiotic use and the development of genetically modified organisms.



# Experiences from Europe

*Voices and testimonies by JEF EUROPE*

## Shaping EU together - Testing the Words of Europe participatory method



On the 12th of April 2024 JEF Europe held a workshop with 61 participants in Tartu, Estonia discussing the future of Europe around some of the key topics of the European Elections of 2024 called “Shaping EU together - Testing the Words of Europe participatory method”. Building on the Agenda of Hope - JEF Europe’s vision for Europe based on young people’s initiatives - participants of the workshop were asked to contribute with their ideas to shape future policy endeavors of the organization.



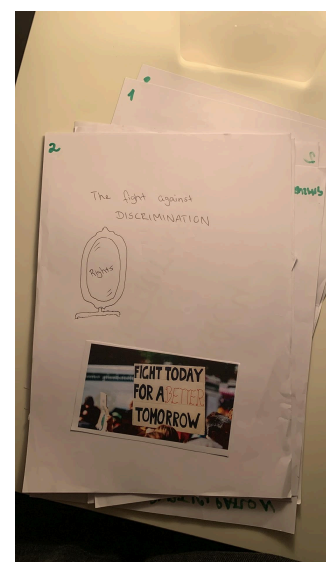
The introduction of the Words of Europe project and the Agenda of Hope was followed by an interactive exercise in which participants formed 7 groups to align with the 7 dimensions of the Agenda of Hope. These dimensions are the following: Democracy and EU institutions; Human Rights and Migration; Climate change and environment; Economy, Social justice and Employment; Health and Education; EU in the world; Research and Innovation.

In small working groups, participants were asked to agree on 2 proposals that connect to their assigned areas and to present them in a creative manner. For inspiration, they were also supplied with colorful markers, pencils, and some pictures as well, which they had to integrate in their outputs. The proposals were presented in plenary by one or two members of each group.

This activity was designed to ensure that young people from all over Europe - including non-Eu youth - could feel empowered and cooperate with peers coming from different countries, which enhanced their feeling of belonging in the European community, as well as a sense of agency in shaping the future of the EU.

The format of this event was particularly fruitful because it inspired young Europeans to work together, while developing their negotiation and intra-cultural communication skills, which are essential for their professional and personal development. Moreover, it is easily replicable and can be used in different contexts, including youth coming from all sorts of backgrounds.

Breaking a much bigger group (69 young people) into smaller groups is a good practice to replicate in future sessions of this type of event, as the young people felt more comfortable sharing their ideas and opinions, as well as empowered some of the shier people in the group to



gather courage and speak up when it was time to defend their ideas in the final presentations. Applying a creative approach as methodology definitely gave an added value to the event, as even the youngest among participants have become increasingly engaged - for example, by providing them pictures and coloring tools to express their ideas and feelings on the different topics which were discussed within the groups. In particular, the photovoice method seemed to attract a lot of the participants' attention, and enabled them to express themselves more easily.



## Conclusions

Art proves to be a powerful tool for building and developing new practices of democratic participation. It offers a unique opportunity to transcend individualism and immerse oneself in a collective context where ideas and perspectives can be shared in an environment that encourages collaboration and co-creation. This process not only promotes constructive and inclusive dialogue but also fosters continuous personal and collective enrichment.

The artistic dimension thus becomes an effective means of bridging different experiences and viewpoints, stimulating critical reflection, and facilitating the emergence of new shared visions. Through art, participants can explore and reframe issues in innovative ways, finding creative and participatory solutions to the challenges they face.

Below are some suggestions for organizing events about the EU using artistic, cultural, and political languages.

## Guidelines and useful tips

- ✓ Content originating from the EU should be open to discussion and respectful of participants' pre-existing opinions. A workshop that appears to function as a lecture to rectify public ignorance risks alienating participants from the issues at hand. Instead, inviting participants to engage should be regarded as an acknowledgment of their civic viewpoints, rather than an attempt to indoctrinate or correct them.
- ✓ Presenting an exhibition or a performance before inviting participants to create their own small artistic productions is an effective method for conveying the workshop's concept. Not only does the demonstration introduce the issues at hand, but it also provides examples of how to express them through art. This approach serves as a means to alleviate inhibitions.
- ✓ If you're concerned that the complexity of the EU might deter participants from engaging in the workshop, it's a wise approach to begin by encouraging them to simply react to political content (especially when presented in artistic form). Introducing an activity that prompts participants to explain their reactions or propose alternatives will gradually guide them towards formulating their own personalized civic proposals.
- ✓ Promoting activities centered around a local artist is an effective strategy for adding familiarity to a workshop that might otherwise feel disconnected. Similarly, involving an

artist who is dedicated to a specific cause can foster dialogue with participants about the relevant issues and offer guidance on artistic production.

- ✓ Organizing a collective artistic activity involving all participants (such as a fresco, happening, or collective performance) is a highly effective method of maximizing engagement. However, it's crucial to complement this with a dedicated timeframe or mechanism that enables each individual or small group to formulate citizen proposals.
- ✓ Presenting multiple mediums of artistic expression within the same workshop, as opposed to a single form, immediately engages participants' sensibilities. Although more challenging, this format encourages participants to delve deeper into their artistic production and the message they aim to convey through it.



# Words of Europe



[www.wordsofeurope.eu](http://www.wordsofeurope.eu)