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KA220-YOU - Cooperation partnerships in youth

INTELLECTUAL OUTPUT REALIZED WITHIN THE PROJECT: "Europe for all YOUth - Innovative art based methods in youth work"

#### **COORDINATOR:**

Asociatia Be You – Romania

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## About this Manual

The Manual is dedicated to youth workers and professionals in education (educators, trainers, facilitators) who develop activities in non-formal context.

The Manual will contain art-based activities for youth workers and educators on tackling Euroscepticism and teaching European values among young people.

According to institutions such as Cultural Learning Alliance and Art Council England, art-based activities encourage civic and political engagement, strengthen common values, promote community engagement, and increase disadvantaged youth's social and academic outcomes. Art is an effective way for youth to organise experiences and construct ideas about themselves and the world they live in. With the Manual we aim youth workers and educators to deliver high-quality and attractive activities on European topics using innovative art methods.

#### Objectives:

 To innovate the work with young people on tackling Euroscepticism and approach European topics (e.g. commonly shared values, youth policies, unity and diversity etc.) using art-based methods in non-formal education;

To foster inclusion practices of disadvantaged youth through art methods in non-formal education activities that approach European topics.

# Why is it necessary?

The Manual will be a tool for youth workers on art-based methods that empower them to counter Euroscepticism among young people, especially disadvantaged youth and to approach European topics (e.g. common EU values, the principle of unity and diversity, etc ) that are hard to be understand by youth and generally they are not interested in these topics for several reasons including lack of awareness on their importance or the hard understanding of the bureaucratic language. Through the Manual we aim to deliver the European message in a more accessible way to young people contributing to the increase of youth civic and democratic engagement at local, national and European level.

# Eurosceptcism. How to approach an elusive phenomenon

As familiar as we may all be with the word, Euroscepticism is very difficult to encompass mainly due to its elusive nature. Its origins and the moment it appeared in the political vocabulary are difficult to pinpoint, and so are its causes and forms of manifestation. It is a term coined by the media, not by academics or politicians; therefore, its significance is diffuse. We understand Euroscepticism as a criticism of - or discontent with - the process of European integration. But when looking for more precision in the definition, any European would stumble into the vast complexities of its forms and intentions which may differ widely from country to country or even from one speaker to another.

In political science, the first definition was formulated by author Paul Taggart in a study published as early as 1998 where he stated that "Euroscepticism expresses the idea of

contingent or qualified opposition as well as incorporating outright and unqualified opposition to the process of European integration."[1] A more simple definition useful for the wider public was formulated by Michael Ray who explained Euroscepticism as a "European political doctrine that advocates disengagement from the European Union (EU)."[2] But there is nothing simple about this phenomenon because discontent with European integration – a legitimate political position in itself - may be directed either against particular forms of European integration or against the entire process. In other words, some may be displeased with specific directions of European integration and advocate in favour of reform while others may be displeased with it completely, advocating in favour of cancelling or withdrawing from the EU altogether.

As Kristina Arato and Petr Kaniok noticed, "Euroscepticism has become a general term for opposition to the process of European integration."[3] This opposition, though, has a long and complicated history in itself, before reaching the moment when we can talk about Euroscepticism per se. Criticism and opposition to European integration intensified as a result

of two distinct series of events that cause great debate on the future and nature of European integration. First of all, there was the gradual transformation from a sectorial economic integration as envisaged in the Treaty of Paris of 1951 to the political framework established by the Treaty of Maastricht of 1992. This transformation involved many challenges and increased European institutions' supranational character. Second of all, there was the process of enlargement which started in the 1980s with Greece, Spain, and Portugal and later continued with the Central and Eastern European countries after the fall of Communism in Europe. This also stirred up debate on the future and nature of Europe and European integration. Euroscepticism began to take shape as a distinct phenomenon but it continued to remain rather marginal until the 2005 referendums in France and the Netherlands which rejected the project of a European Constitutional Treaty. Such outcome demonstrated that opposition to European integration had begun to gain momentum and the percentage of those opposing it in various forms increased. The Eurozone crisis in 2010 further fueled perceptions that European institutions were unable

to administer the challenges they faced which also contributed to the rise of Eurosceptic attitudes. Last but not least, the Covid crisis also spurred discontent with the established institutional framework and encouraged anti-system positions in many societies, affecting the credibility and trust of the European Union as well. Once again, as in 2010, many argued that the EU was not able to administer the crisis and therefore it had to be either drastically reformed or abandoned altogether.

Many of such critics were unfair, though. As Liesbet Hooghe and Gary Marks argued, "opposition to European integration is rooted in broader political discontent, and they highlight the role of populists in linking domestic to European discontent."[4] In other words, people are unsatisfied with various aspects of political decision-making with are generated by both European institutions and national governments together and they usually take it out on the European Union. Why does this happen? Hooghe hinted that a simple explanation comes from the fact that between two evils, people usually chose the one they are familiar with, so solidarity with national governments is stronger than solidarity with Eu-

ropean institutions, especially since European institutions are afflicted by two major faults: on one hand, their activity is less know to people and on the other hand, they continue to suffer from the so-called "deficit of democracy", meaning that their direct contact with the peoples, their representativity, continues to remain deficient.[5] But that does not mean that everything which goes bad in Europe should be blamed on the EU. The distribution of accountability should rely on the actual tasks and responsibilities with lay upon each branch of government and to achieve that, correct information is vital.

Analyzing the intertwining European and governments in managing public affairs in the EU, other authors noticed that Euroscepticism manifests plenarily in party politics and especially in the competition between government and opposition. In the context of political competition, the opposition usually engages Eurosceptic themes in its criticism of the government mainly because the party which governs is directly associated with EU policies and works together with EU institutions on various levels.[6] There is also an association between Euroscepticism and populism. In political practice, most Eurosceptic parties are populist in their orientation and vice-versa while in voting options, Eurosceptics and populists often coincide.[7] On the other hand, Euroscepticism has a predilection for the fringes such as the extreme left or the far right – as distant as these may be from one another.[8] What all these positions have in common is a distrust – and rejection of – the established institutional and normative framework which is reflected by their attitude vis-à-vis the EU as well.

The situation is similar in what concerns the presumed threat European integration represents for national identities, too. In this particular case, the fear of losing national identity is rooted in wider phenomena such as globalization and its general impact on all societies. Apart from distinct criticism directed against specific European policies - which are legitimate in any democratic society - most of the Eurosceptic discourse on the loss of national identity is diffusive, vague, and refers mostly to potentialities rather than realities. Even so, when approaching this topic, one must not treat it arrogantly and reject it a priori but must take the time to understand it and provide arguments if we are to remain

within the constructive logic of debate and dialogue, overcoming the slope of reductionism and trivialization. It is what the present project is directed towards, with its specific means and objectives related to education.

The fact that such concerns arise can be reasonably explained when overviewing the evolution of European integration. As stated above, the process was initiated by political elites and for many decades to follow only involved a rather limited segment of the societies in guestion, since most institutions were organized and appointed by governments. All this time, the lives of most Europeans changed and were directly influenced by a process in which they rarely had a chance to express a position or be consulted. This "deficit of democracy" was later attenuated by the establishment of the European Parliament and by various other forms of combining election with appointing in the organization of EU institutions. Still, as European integration became more politically oriented, overcoming the initial elitism and increasing civic participation became a stringent necessity. Discussing this issue, authors D. Fuchs, A. Roger, and R. Magni-Berton stated that "it has become obvious that further inte-

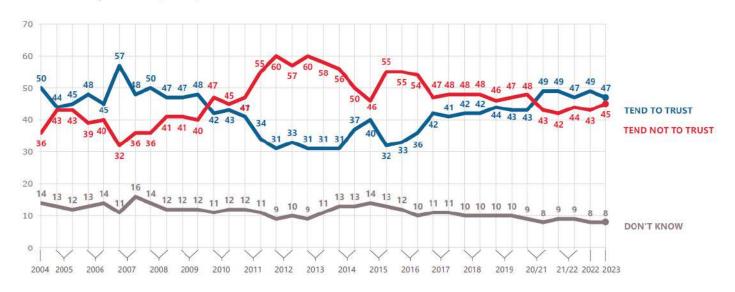
gration of the EU may no longer be continued as a sheer elite project, but also relies on the support of the citizens."[9] This is where information and education must play a leading role and the current project only comes to meet this necessity. Euroscepticism can be judged by scale, too, according to the object of one's opposition to issues that may be considered central or peripheral. For example, if a person opposes the Common Fisheries Policy could not possibly be considered Eurosceptic. On the other hand, a person who opposes the existence and attributes of the European Commission may be considered Eurosceptic because the Commission represents the leading structure of the EU and therefore a materialization of the supranational principle. But also, some critics of the European integration may even reject the label altogether, choosing other denominations instead. It is rather frequent in public opinion to encounter people who categorize themselves as "Euro-realists" or "Euro-critics."[10] At times, other critics of European integration may find the term Euroscepticism to be too mild for their opinions and in that case, we speak of "Euro-phobia." The spectre of manifestation is therefore very large and fluid,

which adds to the elusive character of Euroscepticism as a concept. Euroscepticism manifests differently from country to country and encompasses a large variety of ideas but, in the end, the future of the EU does not rely only on those who oppose it but especially on those who support it. According to the Eurobarometer Survey, the percentage of those who trust the UE is almost equal to the percentage of those who distrust it. For the last two decades, for example, there is a steady but small decline in the per-

centage of those who trust the EU from 50% to 47% but what is more concerning is that the percentage of those who do not trust the EU has increased from 36% to 45%. A relative surprise is that the Covid crisis – even though it fueled virulent Eurosceptic attitudes – did not change the balance between those who trust the EU and those who do not. Almost three years after the pandemic, the percentage of people who trust the EU is higher by 2% than the percentage of those who do not trust it.

Standard Eurobarometer 98. Winter 2022-2023

How much trust do you have in certain institutions? For each of the following institutions, do you tend to trust it or tend not to trust it? The European Union (% - EU)



Figures may be misleading, though. The fact that more people trust the EU did not appear to prevent the radicalization of Eurosceptic rhetoric in recent years and that represents a hazard in itself. What is encouraging, on the other hand, is that the percentage of young people aged 15-24 manifests the highest level of trust in the EU. According to a recent Eurobarom-

eter survey, when asked if the EU conjures up a positive or negative image, 50% of the respondents aged 15-24 answered in positive terms, the highest percentage in all age groups. This may very well demonstrate the success of EU policies directed toward the youth and the need to continue such policies since the youth may act as a vector of transformation in public opinion.

European Parliament Eurobarometer, Spring 2023

## In general, does the EU conjure up for you a very positive, fairly positive, neutral, fairly negative or very negative image? (% - EU27)

	Total 'Positive'	Neutral	Total 'Negative'	Don't know
BJ27	45	38	17	0
🧛 Gender			·	· —
Man	46	35	19	0
Woman	43	41	15	1
₩ Age				
15-24	50	40	9	1
25-39	46	39	15	0
40-54	46	36	18	0
55 <del>+</del>	43	38	18	1

Euroscepticism remains a very heterogeneous phenomenon, rallying different points of view under the same umbrella but has not so far crystalized a coherent structure of ideas. But in the end, all these debates regarding the distribution of tasks between different institutions on national and European levels, about the deficiencies in their functioning and the need to

improve them, about the potential – often imaginary – risks of de-nationalization, all ignore one key element that rarely appears in Eurosceptic rhetoric: the fact Europe is above all a community of values and principles which was built on a tumultuous and rather tragic history which demonstrated, above all, how deeply connected and intertwined are all nations of Europe.

- [1] Paul Taggart, "A Touchstone of Dissent: Euroscepticism in Contemporary Western European Party Systems", in European Journal of Political Research 33:3 (1998), p. 366
- [2] Michael Ray, "Euroskepticism". Encyclopedia Britannica. Available at: https://www.britannica.com/to-pic/Euroskepticism (accessed 1 July 2023).
- [3] Krisztina Arató, Petr Kaniok, "Introduction", in K. Arató, P. Kaniok, eds., Euroscepticism and European Integration, Political Science Research Center, Zagreb, 2009, p. 7.
- [4] Liesbet Hooghe, Gary Marks, "Sources of Euroscepticism", in Acta Politica 42 (2007), p. 124.
- [5] Michael Goodhart, "Europe's Democratic Deficits through the Looking Glass: The European Union as a Challenge for Democracy", in Perspectives on Politics 5:3 (2007), pp. 567-584.
- [6] Nick Sitter, "Cleavages, party strategy and party system change in Europe, East and West", in Perspectives on European Politics and Society 3:3 (2002), pp. 425-451
- [7] Matthijs Rooduijn, Stijn van Kessel, "Populism and Euroscepticism in the European Union", in Oxford Encyclopedia of European Union Politics, Oxford University Press, Oxford, 2019.
- [8] Cécile Leconte, Understanding Euroscepticism, Palgrave MacMillan, 2010, p. 4.
- [9] Dieter Fuchs, Antoine Roger, Raul Magni-Berton, "European cleavage, Euroscepticism and support of the EU: a conceptual discussion", in D. Fuchs, A. Roger and R. Magni-Berton, eds., Euroscepticism. Images of Europe among mass publics and political elites, Barbara Budrich Publishers, 2009, p. 9.
- [10] Cécile Leconte, Understanding Euroscepticism..., p. 5.

# European values at the core of the European Union

There are certain principles and values incorporated in the Charter of Fundamental Rights of the European Union that the EU regards as "European values" and bases its policies and strategies on them: human dignity, freedom, democracy, equality, rule of law, and human rights. Many may ask whether such values are indeed European or are just universal values that Europeans claim to be their own. The answer to this question offers the key to building a European identity and also to understanding the true nature of the European Union. Although most of these values are universal in their nature and have been recognized as such by the Universal Declaration of Human Rights adopted by the United Nations in 1948, they originated in Europe and their recognition as bases of social and political organization reflects a European historical experience that is unique in its nature. It was the European modernity, starting with the ages of Renaissance and later Enlightenment, which first proclaimed the individual as a value in itself, with all his talents, merits, and shortcomings altogether, as opposed to the vision of the man as subjected to the will of the Providence. The belief in human capacity and also in human progress through education have laid the foundation for secularization and nurtured both the political and the technological progress of the 20th century.[1]

But the European 20th century was a troubled period, marked by apocalyptic wars, bloodshed, and tragedy. To find a way forward, to rebuild from the ruins of the wars. Europeans had to return to what they first defined in the first place only to abandon later during the rise of totalitarianism: the value of human life, its dignity, and inviolability. In this sense, European values are a product of Europe's history, of its mistakes, and their formal proclamation by the European Union as founding principles tells a European story.

When we discuss European values, a legitimate question arises: what is Europe, after all? Describing it as a continent is reductionist and does not encompass the specificity of

the matter discussed. According to Marinus Ossewaarde, Europe can best be described as a new version of the Athenian polis, the city-state of Antiquity where democracy was born.[2] Especially after World War II, when European integration began, Europe had just emerged from the pit of dictatorships and was again confronted with dictatorship in Soviet-controlled Eastern Europe. It was evident that democracy was the only way in which Europe could redefine itself, returning to its origins and asserting once more the role of rationality, of law, of dialogue in social and political organization. "Despotism is fundamentally anti-European", noticed Ossewaarde, because modern European civilization was based on rationality and it cannot be reconciled with despotism.[3] Therefore, democracy as a value is not just a series of principles learned along the way but it is the product of Europe and in such case, the return to it, the conviction that Europe could only be democratic or not be at all, is a European experience of the 20th century.

If society is organized rationally on democratic bases and has human dignity at the center, relations among individuals can only be based on equality. But in this

case, too, Europeans have walked a long road to understand that it was essential not only to proclaim equality but to uphold it every day and shape your mind according to it. Because, unlike many other civilizations, Europeans have developed colonialism together with the abuses and racism which derived from it. It was also in Europe that the Holocaust happened.[4] Overcoming such an inheritance of horrors involved an everyday personal exercise of accepting and embracing differences. Instead of seeing a menace in other cultures, languages, or races, one must see a possibility of enrichment, instead. In other words, instead of seeing races or cultures, one must see people, individuals - above all - of different races or cultures, and individuals must be treated with the same respect for their dignity as we claim for ourselves. Therefore, when Europeans claim to base their Union on equality, among others, they recount their own experience and what they learned from it.

Considering the historical issues discussed above, Europe is practically a community of different nations that are intertwined, which interacted along history and whose future depends on one another. Some are Latin, Germanic, or Slavic,

some are Catholics, Protestants, or Orthodox, some excelled in industry or trade while some are in agriculture. Therefore, what is it that connects them? Since European integration was triggered by the troubled modern history of Europe and the conclusions derived from it. it becomes clear then that Europe - in what concerns politics, culture, and identity - is a community of values, especially those discussed above. Sharing the same values, the belief that such values can redefine social life and political organization, and the commitment to upholding those values in light of historical experiences, is what makes one "European." It is an immaterial border that is difficult to encompass but also the only one which ensures peace, prosperity, and equal chances for everyone, as the postwar history of Western Europe has demonstrated already. Europeans have always been connected by

similar ways of life, by similar ideals and expectations, even when they were in conflict: the everyday life of a French colonial officer far away in Africa did not differ much from the life of a similar British officer, as Marinus Ossewaarde noticed. If we leave aside colonialism and conflicting nationalism, what remains is a similar way of life-based on similar values. The most important quality of such a community is that it is flexible and - as well protected as the borders of the EU may be – they should beare always accessible to anyone who shares the same values. Understanding the EU as a community of historically-rooted values may clarify our vision of its future and reveal its extraordinary merits despite political or institutional failures of any kind. Also, it helps us all contribute to its strength and solidarity through information, correct education, through civic participation, just as the current project is trying to do.

<sup>[1]</sup> Wilfried Loth, "Explaining European integration: the contribution from historians", in Journal of European Integration History, 14:1 (2008), p. 17.

<sup>[2]</sup> Marinus Ossewaarde, Theorizing European Societies, Palgrave MacMillan, New York, 2013, p. 14.

<sup>[3]</sup> Ibidem, p. 16.

<sup>[4]</sup> Timothy Snyder, Black Earth. the Holocaust as History and Writing, Crown Publishing, New York, 2015, p. 207.

# Youth Participation

Participation is an essential right that lies at the foundation of inclusive, equitable and democratic societies where individuals are empowered to contribute actively to shape their future through active involvement in the society. As a concept, participation embodies the principles of freedom, dignity and self-determination.

Participation can be defined in many ways meaning active involvement of individuals or groups in a project, activity, community and democratic life through decision making processes. At a glance to the history of participation, it can be noticed that it is strongly linked with the evolution of political systems, societal norms and human rights. When participation is bought on the table it is mostly associated with democratic and civic engagement.

Although participation is a fundamental right stated in the Universal Declaration of Human Rights and reiterated in many other Conventions and Declarations, European Documents, levels of participation differ from country to country and political system, being influenced

by diverse political, cultural, social, economical and educational factors.

The focus of this Manual and proposed activities is exclusively on youth participation to democratic and community life. Youth participation in democratic life is a concern of European societies and has been at the core of the European Youth Strategy, Youth Goals and many European youth policies.

Youth participation can take various forms, such as engaging in community service, community projects, various youth events, voting in elections, participating in youth councils, joining political parties, attending public meetings, consultations, and advocating for social and environmental causes.

Specifically, youth participation in Europe refers to the active involvement of young people in various aspects of society, including politics, civic engagement, decision-making processes, and community activities. It's a crucial aspect for the future of the European Union to promote democratic values, social inclusion, and the development of responsible citizens.

The EU Youth Strategy is one of the most important documents and emphasises 3 important key words in relation with youth participation

which are Engage Connect Empower.

Engage - the strategy aims to promote active citizenship, young people who engage – socially, culturally, economically, and politically. Young people are encouraged to be part of the decision making process. A future oriented decision making process that impacts young people's lives tomorrow it is essential to involve them in policy development.

Connect – the strategy emphasises the central idea of cross-border relationship building. Fostering connections and exchanging experiences can contribute to enhancing a shared European identity. Many European programmes including the most popular ones Erasmus+, the European Solidarity Corps, Discover EU provide opportunities for young people to engage with others and encourage intercultural learning in various learning settings. Empower - empowering youth emphasises the idea to make them more confident in participating to democratic and community life, in controlling their life with responsibility and claiming their rights. For youth empowerment, youth work and youth organisations plays a crucial role in the process, offering them learning and development opportunities outside the formal education context assisting them to make a healthy transition to adulthood.[1]

A particular attention is given to the involvement of young people with fewer opportunities who face several barriers including lack of opportunities which prevent them from a fully active participation in their communities and society, especially to democratic and civic life. It's important to note that the extent and nature of youth participation can vary widely across different European countries due to cultural, political, and societal factors. There are several efforts to enhance youth participation aimed to create a more inclusive, representative, and democratic society.

The progress made in the last years can not be denied, however there are several challenges to increasing youth participation. The most common challenges include apathy, lack of knowledge and interest, lack of awareness about political processes, limited resources for youth initiatives, lack of educational opportunities, lack of quality citizenship education in school and the perception that young people's voices are not listened to and valued.

Citizenship education is a corner-

stone that can boost youth participation, and educate them in the spirit of active citizenship, to inform them about the democratic processes and their crucial importance for a functional democracy, state and rule of law. Unfortunately, young people lack quality citizenship education in schools or proper approach to catch their interest. This Manual aims to address the main challenges in engaging young people in democratic processes and community participa-

el of participation by providing alternative ways to youth workers, youth organisations and any other institutions that educate youth, using art based methods as a universal language and a powerful tool to increase youth interest toward the participation topic and develop their active citizenship skills.

# Inclusion Through Art

The word "inclusion" literally means the act of including an element within a group or set. It is a word used in a variety of fields, from mathematics to biology, via rhetoric and some common customs. When we turn to the social sphere, the word "inclusion" takes on a very special meaning.

In the social sphere, to be included means above all to feel welcome: to belong to a group of people, to a society, to fully enjoy all the rights and opportunities that this belonging entails. Various artistic activities and practices lend themselves to being used as supportive tools to engage young people in pathways that lead to free self-expression, building relationships with others and feeling part of a group.

In this sense, in fact, the theme of visual arts - such as graphics, theatrical performance and drawing - has captured the attention of the new Horizon Europe programming, especially in relation to the theme of social inclusion, in particular that relating to young people from peripheral and at high risk of margin-

alization areas.

From this perspective, the importance of youth empowerment through arts education and, more generally, the strategic role of youth work as a driver of social inclusion and sustainability (The European Pillar of Social Rights) has been found in recent scientific literature (Ferrer-Fons et al., 2022).

In fact, various art practices, based on making with hands, allow young people to approach creative and manual experiences that are often poorly cultivated in school settings, enabling them to experiment with the use of materials and new creative combinations. In terms of social inclusion, some of the positive and beneficial aspects that artistic practices cause are:

- Improve the social inclusion of young people from peripheral areas, as an expression of fuller active citizenship;
- Promote the application of visual arts to enhance the process of individual and group empowerment;
- Promote the regeneration/decoration of degraded spaces within local communities;
- Identify opportunities for young people in the aftermath of the COVID19 emergency within local

youth work;

 Promote participation in youth mobility experiences through the E+ program;

 Spread the use of non-formal education as an inclusive learning method.

Finally, according to the documents produced by the recent ECOSOC Youth Forum, these are some of the activities that need to be considered for artistic practices to support youth work:

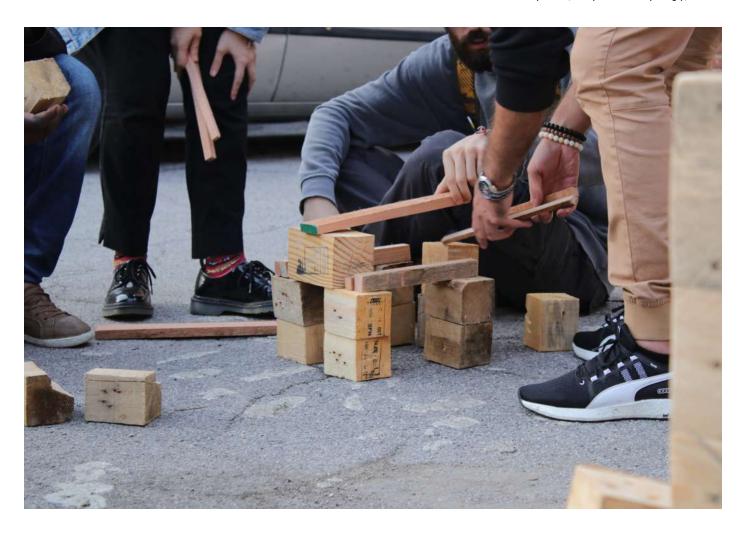
- Improve and motivate young people's awareness of social inclusion through non-formal learning;
- Involve young people in artistic workshops used as non-formal tools to promote social inclusion;
- Include young people with fewer opportunities (social obstacles, financial problems, cultural differences, etc.);
- Develop social skills, the ability to work in a team, encourage the sharing of experiences, the exchange of ideas and empower intercultural awareness;
- Cultivate perception, imagination, creativity and initiative, broaden spiritual horizons;
- Improve the communication skills of young people, especially

those with fewer opportunities, through workshops and non-formal artistic activities.

Artistic workshop in Terra di Tutti social enterprise, Capannori (Italy), 2019



Artistic workshop in Terra di Tutti social enterprise, Capannori (Italy), 2019



- Mariona Ferrer-Fons, Marta Rovira-Martínez, Roger Soler-i-Martí, "Youth Empowerment Through Arts Education: A Case Study of a Non-Formal Education Arts Centre in Barcelona", in Social Inclusion, Volume 10, Issue 2 (2022), p. 85–94.

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# Sustainability in youth work

The concept of sustainability refers to the term used for the first time in the Brundtland Report of 1982 to identify a particular type of development capable of ensuring the satisfaction of the needs of the present generation without compromising the possibility of future generations to realize their own.

The adoption of a sustainable paradigm to tackle social, environmental, economic, and cultural issues is of great importance and must always be supported by the rapid evolution of the technological panorama and by the attention on the use of energy sources.

Young people are closely connected to the concept of sustainability, as one of the main objectives (reported in the 2030 Agenda) is to define, activate and promote sustainability policies, strategies and practices that help the youth work sector whose importance is often overlooked.

With reference to sustainability concepts and practices in youth work, much attention must be given to the importance of knowledge transfer (sustainability and circularity paradigm) in order to favor

the empowerment of competent young people, with different integrated skills and attentive to the contemporary scenario.

As stated by Agenda 2030 and sticking to the SDGs framework, some examples of sustainability good practices are:

- Use recyclable materials in everyday activities,
- · Reduce the waste of resources;
- Transparent communication of production chains;
- Equity in the payment of wages
- Democratic participation of citizens and social inclusion.

As reported by the UNEP Youth Programmes and Initiatives, among the modalities of designing sustainability practices for youth work we can mention:

- Increase the knowledge and practical competencies of youth workers on sustainability issues and practices;
- Increase the sustainable and greener capacity of youth work, preparing youth organizations to better incorporate green policies and behaviors in their daily work as a positive example to the youngsters.

Workshop in Lab Design for Sustainability, University of Florence, Calenzano (Italy), 2020



However, it is important to consider that sustainability is an ever-changing concept. The interactions between the ecological system and the anthropic one can be influenced by the rapid evolution of the technological panorama, which could modify the constraints linked, for example, to the use of energy sources.

As the main target group and major beneficiary of the EU FOR YOUTH project, youth sector representatives will be called to train and exchange theoretical knowledge and practical skills for the creation, design and development of sustainable activities for young people.

Regarding the modalities of designing sustainable activities for youth, the approaches, methods and tools that will be mapped, analyzed and communicated will have to pay close attention to key concepts such as those of time (attention to the present scenario and to the various future perspectives), cooperation (openness and predisposition to collaboration and the exchange of good practices for the construction of a collective intelligence), training (education and awareness of the fundamental role played by the youth sector and by young people in general).

Workshop in Lab Design for Sustainability, University of Florence, Calenzano (Italy), 2021



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legend 25

## Legend



## ি Complexity levels

Indicate how intricate the method is and the critical thinking, analytical and communication skills participants need to enjoy the activity. Less complex activities require simple methods, less materials, take little preparation and often do not take much time. The more complex activities require good communication and thinking skills are often need more preparation and take longer. [1]

Level 1: activities are short and simple. These activities are of value in the way that they make people interact and communicate with each other.

Level 2: activities do not require prior knowledge on the topic or well-developed skills in the art field. Activities at this level are designed to help people develop communication and group work skills, while at the same time stimulating an interest for the topic, EU value and art field.

Level 3: activities are more complex and designed to develop deeper understanding and insights into the EU issue. They demand higher levels of competence in discussion or group work skills on art field

Level 4: activities are longer, require good group work and discussion skills, concentration and co-operation from the participants and also take longer preparation. They provide a wider and deeper understanding of the issues and EU value.



### Group Size

Minimum and maximum range of participants for carrying out the work activity



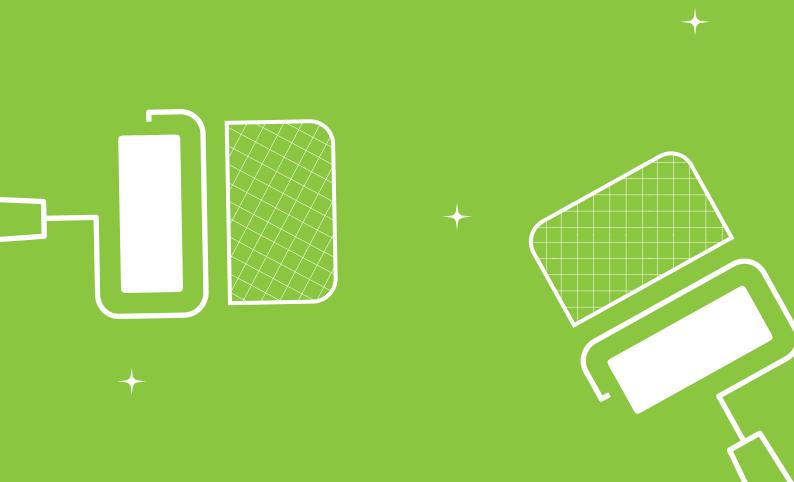
#### **Time**

Time required to perform the work activity

[1] Council of Europe, COMPASS - Manual for human rights education with young people, 2nd edition pdf version, updated in 2020, pp. 48-49.



# PAINTING



# About painting

Painting and printing on textiles are artistic techniques that involve applying colours and designs onto fabric surfaces. These art forms require participants to have a basic understanding of colour theory, composition, and various painting or printing techniques. Engaging in painting and printing activities on textiles can help develop a range of competencies, skills, and attitudes. These include creativity, communication and expression, critical thinking and problem-solving and cultural understanding. By using painting as a medium for promoting EU values and combating Euroscepticism, young people can benefit in several ways.

#### These benefits include:

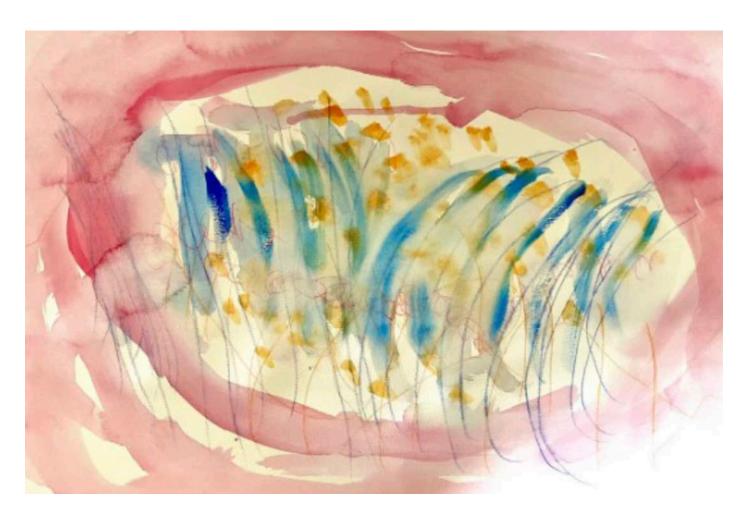
- Increased awareness and appreciation for EU values: Participants deepen their understanding of EU values and their relevance in fostering unity, tolerance, and respect. Through the act of creating art, they develop a personal connection to these values:
- Enhanced cultural awareness:
   Painting and printing activities

centred around European values expose young people to the rich cultural heritage of different European countries. This cultivates an appreciation for diversity and fosters a sense of belonging to a larger European community;

- Empowerment and self-confidence: Participating in creative activities and producing artwork can boost self-confidence and empower young people to express their perspectives, and ideas. It allows them to see themselves as active contributors to the promotion of EU values;
- Community building: Collaborative painting and printing activities encourage teamwork, cooperation, and mutual respect among participants. Through the process of creating shared artworks, young people forge connections, develop empathy, and strengthen their sense of community and solidarity.

Painting and printing on textiles offer a powerful and engaging medium for young people to explore and promote EU values.

Painting workshop in the framework of "Comusyc" project, Alphabet Formation (Belgium) 2023



### **Colors of Unity**







()2 hours

Overview: The aim is to promote European values and combat Euroscepticism among young people by using the medium of painting on textiles. Participants will create artworks that symbolise the diversity, unity, and shared values of Europe.

#### Addressed Eu Values:

- Respect for human dignity and human rights;
- · Freedom;
- Democracy;
- Equality and the rule of law;
- Tolerance.

#### **Objectives:**

- Encourage young people to express their thoughts and emotions through art:
- Foster understanding and appreciation for the diverse cultures within the European Union;
- Stimulate dialogue and reflec-

tion on the importance of European values in shaping a harmonious society.

#### Materials:

- · White textiles (e.g., T-shirts, canvas);
- Paints (acrylic or fabric paints);
- Paintbrushes:
- Water containers;
- Palette or mixing surface;
- Aprons or old clothes for protection.

#### **Preparation:**

- Gather the necessary materials for the activity, making sure to have enough for all the participants;
- Prepare examples of artwork that showcase European values and diversity.
- Set up a well-ventilated area for painting.

#### Implementation:

- Introduce the activity by explaining the concept of European values and the importance of promoting unity;
- Show examples of artworks that represent different European cultures and values;
- Provide a brief overview of painting techniques and colour mixing;
- Distribute the textiles and art supplies to participants;
- Instruct participants to think about a European value they resonate with and envision how they can express it through their artwork;
- Encourage participants to sketch their ideas lightly on the textiles before painting;
- Allow participants to freely paint their designs, using vibrant colours and creative approaches;
- Facilitate conversations among participants during the painting process, encouraging them to discuss the meanings behind their chosen designs and how they relate to European values;
- Provide guidance and support as needed;
- After completing the artwork, have participants showcase and explain their creations to the group;
- · Encourage open dialogue, allow-

- ing participants to share their reflections on the European values depicted in their artworks;
- Conclude the activity by emphasizing the importance of unity and European values in fostering a strong and inclusive society.

#### Debriefing and evaluation:

At the end of the workshop, it is always useful to create an evaluation questionnaire to be delivered to the participants. This is a tool that can help plan new experiences both with the same group and with others. The questionnaire can be filled in anonymously so critical points will emerge more easily.

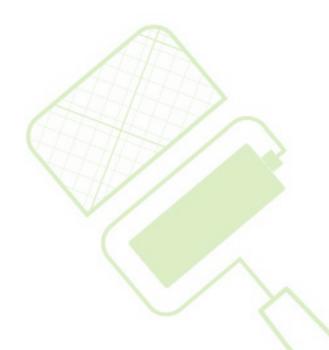
#### For participants:

- What inspired your artwork?
   How does it relate to the European values addressed?
- What did you learn about the diversity of European cultures through this activity?
- How do you think art can be used as a tool to promote European values and combat Euroscepticism? Share your thoughts on the power of art as a medium for promoting European values and engaging young people in meaningful discussions. How can art continue to play a role in

- fostering unity and combating Euroscepticism?
- Did participating in this activity change your perspective on European unity and values? If so, how?
- How can you continue to promote European values in your daily life?
- In what ways do you think the activity could have been improved or made more impactful?
- In what ways do you think the activity could have been improved or made more impactful?
- How did the activity contribute to your personal development, such as creativity, critical thinking?

#### For facilitator:

- Were there any particular artworks or expressions that stood out in illustrating the advantages of European unity?
- Did participants find it easier to connect with and discuss complex topics like Euroscepticism through artistic exploration?
- What role did creativity play in fostering a deeper understanding of the European Union's merits?
- How might the artistic method be further utilized to address other socio-political issues or values in the future?



## **Prints of Solidarity**







( 2 hours

Overview: The aim is to promote European values and combat Euroscepticism among young people through the art of textile printing. Participants will create printed designs that symbolize unity, inclusivity, and solidarity within the EU.

#### **Addressed Eu Values:**

- Respect for human dignity and human rights;
- · Freedom:
- Democracy;
- Equality and the rule of law;
- Tolerance.

#### **Objectives:**

- Encourage participants to explore the artistic technique of textile printing;
- Foster understanding and appreciation for the interconnectedness of European nations and cultures;
- Promote dialogue and reflection on the importance of uni-

ty and solidarity in building a stronger Europe.

#### Materials:

- Plain textiles (e.g., tote bags, scarves);
- Fabric printing ink;
- Printing blocks or stencils;
- Brayers or foam brushes;
- Protective covering for the working surface;
- Paper towels or cloth for cleaning.

#### **Preparation:**

- Gather the necessary materials for the activity, making sure to have enough for all participants;
- Prepare a variety of printing blocks or stencils featuring European symbols, landmarks, or phrases;
- Set up a well-ventilated area for textile printing.



#### Implementation:

- Begin the activity by introducing the concept of European values and the significance of solidarity among nations;
- Show examples of textile prints that reflect unity and diversity within Europe;
- Explain the technique of textile printing using blocks or stencils and the process of transferring ink onto textiles;
- Distribute the plain textiles, printing ink, blocks or stencils, and other necessary materials to participants;
- Instruct participants to select a design or symbol that represents unity, solidarity, or a specific European value;
- Demonstrate how to apply ink to the block or stencil and transfer it onto the textiles;
- Encourage participants to experiment with different colors, patterns, and placements of their designs;
- Provide guidance and feedback on printing techniques and creative choices;
- Facilitate conversations among participants as they print their designs, encouraging them to discuss the meanings and symbolism behind their chosen images;

- Allow sufficient time for the prints to dry;
- Once the prints are dry, have participants share and explain their designs, emphasizing the European values represented in their artwork;
- Facilitate a group discussion on the significance of solidarity and how it contributes to a stronger Europe.

#### **Debriefing and evaluation:**

At the end of the workshop, it is always useful to create an evaluation questionnaire to be delivered to the participants. This is a tool that can help plan new experiences both with the same group and with others. The questionnaire can be filled in anonymously so critical points will emerge more easily.

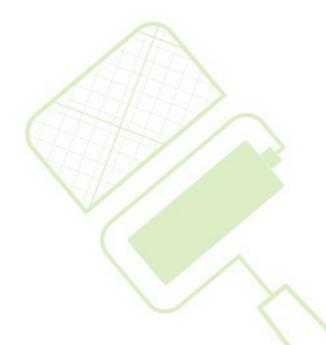
#### For participants:

- What inspired your textile print design? How does it reflect the European values addressed?
- How did the process of textile printing enhance your understanding of solidarity and unity within Europe?
- How can art, specifically textile printing, be utilized to promote European values among young people?

- Did this activity change your perception of the importance of solidarity in the European Union?
   Why or why not?
- How can you personally contribute to fostering solidarity and promoting European values in your community?
- How did the activity contribute to your personal development, such as creativity, critical thinking, or communication skills?
- Discuss any challenges you encountered during the activity and how you overcame them.
   How did these challenges contribute to your learning and growth?

#### For facilitator:

- Could you discern a profound understanding of the underlying factors contributing to Euroscepticism through the artistic lens?
- How did the artistic approach enhance participants' comprehension of Euroscepticism's root causes?
- What specific artistic techniques or forms were most impactful in conveying the benefits of European Union membership?
- In what ways did the integration of art enrich participants' grasp of the factors driving Euroscepticism?



## **Brushstrokes of Unity**







3 hours

Overview: The aim is to promote European values and combat Euroscepticism among young people through the medium of painting on textiles. Participants will create collaborative artworks that symbolize the strength of unity within the FU.

#### Addressed Eu Values:

- Respect for human dignity and human rights;
- · Freedom;
- Democracy;
- Equality and the rule of law;
- Tolerance.

#### **Objectives:**

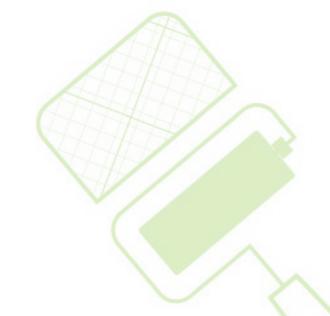
- Encourage participants to collaborate and work together to create meaningful artwork;
- Stimulate dialogue and reflection on the significance of European values in fostering unity;
- Promote a sense of shared ownership and pride in European cultural diversity.

#### Materials:

- Large fabric canvas or sheet;
- Acrylic paints;
- Paintbrushes of various sizes:
- Water containers:
- · Palette or mixing surface;
- Protective covering for the working surface;
- · Aprons or old clothes for protection.

#### **Preparation:**

- Prepare a large fabric canvas or sheet by securing it onto a stable surface;
- Set up a well-ventilated area for painting;
- · Gather the necessary painting materials for the activity, making sure to have enough for all participants.



#### Implementation:

- Begin the activity by introducing the concept of European values and the importance of unity;
- Show examples of collaborative artworks that represent unity and diversity within Europe;
- Divide participants into smaller groups and assign each group a specific section of the canvas;
- Instruct each group to brainstorm and sketch a design that represents a European value or theme;
- Provide guidance on color choices, composition, and symbolism;
- Once the designs are finalized, distribute the paints and brushes to each group;
- Instruct participants to start painting their assigned section of the canvas, ensuring that their design seamlessly connects with the neighboring sections;
- Encourage communication and collaboration between the groups as they work on their respective sections;
- Facilitate discussions among participants to ensure that their designs reflect European values and convey a sense of unity;
- Allow sufficient time for the paint to dry between sections if necessary;
- · Once all the sections are com-

- plete, bring the groups together to unveil the collaborative artwork;
- Facilitate a group reflection on the process and the significance of unity in the European context, encouraging participants to share their thoughts and experiences.

#### **Debriefing and evaluation:**

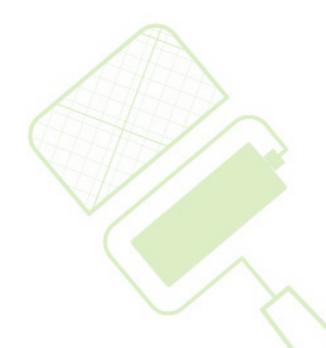
At the end of the workshop, it is always useful to create an evaluation questionnaire to be delivered to the participants. This is a tool that can help plan new experiences both with the same group and with others. The questionnaire can be filled in anonymously so critical points will emerge more easily.

#### For participants:

- How did collaborating with others contribute to the overall artwork? What did you learn from this collaborative process?
- How does the final artwork represent European values and the concept of unity?
- What challenges did you encounter while working on the collaborative artwork, and how did you overcome them?
- How can art, particularly collaborative painting, be utilised to

- promote European values and combat Euroscepticism?
- What is one key takeaway from this activity that you will carry with you in your understanding of European unity and values?
- Share one aspect of the activity that you found particularly meaningful or thought-provoking. Why did it resonate with you?
- How did the activity contribute to your personal development, such as creativity, critical thinking, or communication skills?

- Through the medium of art, do you believe participants were able to delve into the root causes of Euroscepticism?
- Did the artistic expression employed by participants effectively communicate the benefits of unity and European Union membership?
- Incorporating the art form, do you think attendees gained a deeper insight into the fundamental drivers of Euroscepticism?
- Have the participants, with the aid of artistic representation, truly embraced the advantages of being part of the European Union?



# HAND-CRAFING

# About handcrafting

Craftsmanship has always accompanied humanity; it was born to respond to daily needs with various levels of complexity. Today craftsmanship goes beyond its nature as a manufactured product as we understand it, passing through the work of electronic programmers, graphics and the many sectors of the modern era. The digitized society increasingly distances us from practical and manual things, but a big countertrend makes us notice how many more people approach the world of art and craftsmanship in their free time in workshops.

On the other hand, we see craftsmen as an endangered species to be protected and safeguarded, a practice that tells the story of the genesis of cultures, objects and techniques.

Today we must reflect on this world which inevitably needs guardians but also renewal. We can imagine this change through 3 different paradigms: the inclusion and interculturality of techniques, reuse and digital.

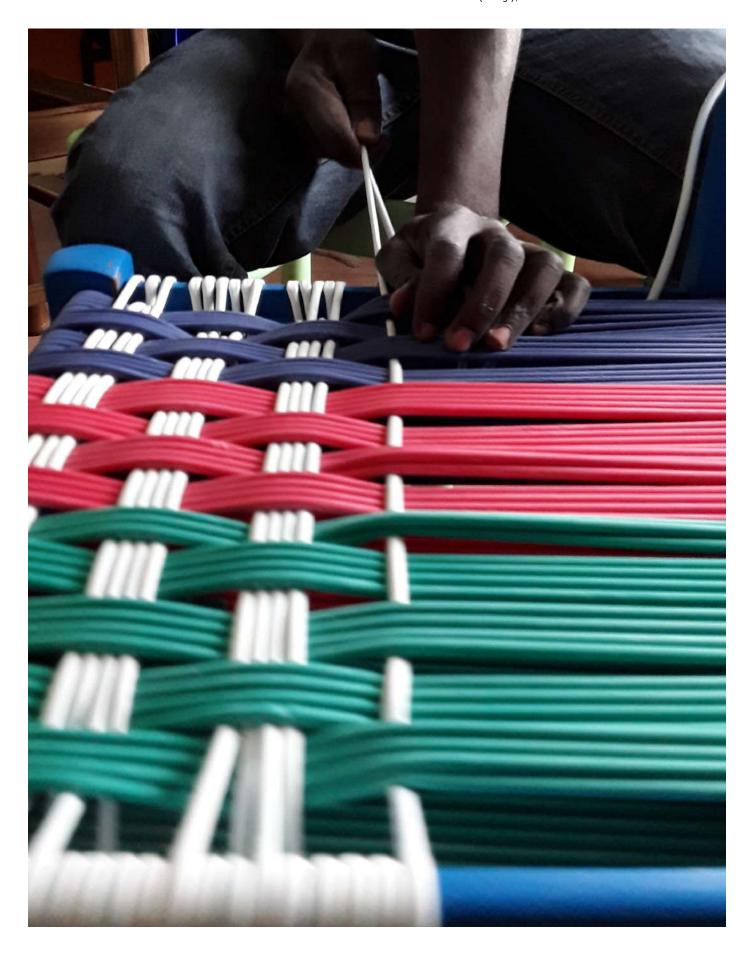
Producing objects is a great responsibility in the society of unbridled

consumption and the challenge is to make things that are useful and necessary, sustainable and capable of bringing innovation even to the highest levels of industry through cultural contamination and social responsibility open to many tools available today.

In order to approach this world, one must certainly be curious, with a minimum of manual skills.

Ceramics, paper, wood, straw, yarn, metal, glass, concrete, each material is a universe with many applications and techniques that require a lifetime of study, practice and experimentation. What we will try to do through this manual is an approach to some of these materials and their techniques because it is only by trial and error that you can grow and know. As educators and operators, you will find some ideas to include in your training and play activities and you will see how hand-making has the ability to bring people together, to ignite moments of reflection together with the infinite metaphors found between manual practice and life. The group, stimulated by the experience, will get involved in finding collective solutions, negotiating materials and ideas and finding new and original possibilities.

Creative restyling of a chair, Terra di Tutti social enterprise, Capannori (Italy), 2020



# **Crossing Boundaries**



Level 4





8 hours

Overview: The activity aims to increase the sense of cooperation and community, weaving becomes a dynamic game that promotes dialogue between people and active citizenship. The use of waste materials becomes an opportunity to reflect on the theme of environmental sustainability and an additional creative resource for the success of the project.

#### **Addressed Eu Values:**

- Cooperation;
- Active citizenship;
- Inclusion.

#### **Objectives:**

- To create a unique artifact, a collective work:
- To include all diversities:
- To show how people of different geographic backgrounds, religion, sexual orientation, abilities can share community spaces.

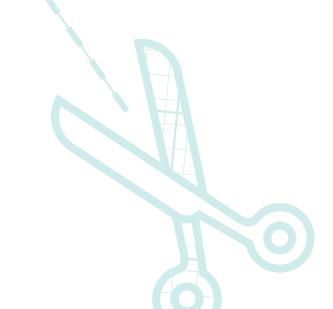
#### **Materials:**

Iron / wood frame;

- Scissors;
- Wire diam 0.2;
- Screws / nails:
- Strong thread;
- Recycled threads;
- Recycled fabric strips;
- Natural materials:
- Paper:
- Coloured pencils.

#### **Preparation:**

- Tools/materials well separated and clearly displayed will help in the presentation of the activity;
- The materials must be clearly displayed and divided by shape/ colour, dividing tools and materials, this will help in the presentation of the activity.



#### Implementation:

In addition to helping yourself with downloadable tutorials, you can print 1 or 2 examples of basic weaves to show the participants.

- The materials must be put in a simple and clear way but also in a fascinating and scenographic way. Choose whether to put everything on a table or on the floor on a strip of white fabric (no if there are people with reduced Threads/laces/fabrics mobility. can be positioned in colour scale or by size, rolled into balls from largest to smallest and combined with natural materials to be used in weaving if you wish. Arrange the tools like in a museum, divide those for designing from those for weaving;
- Prepare a presentation of the materials: where they come from, from companies or reuse centres, the reason why they were chosen. Natural materials will help you explain how a new agreement between nature and synthetic materials is necessary. Notes on weaving and reasons why this practice was chosen, weaving as a metaphor of relationship;
- Group planning and colour/material study, drawing;

- Position the frame on a support (wooden legs) table height, prepare the nails on two sides 1.5cm apart from the top and staggered in a 1.5cm zigzag pattern.
   Pass a resistant thread choosing the colour in combination as per the initial project to form the WARP (vertical lines);
- Beginning of the weaving WEFT (horizontal lines), with the help of a large needle made by the participants with the wire, the selected wire is passed under and over the WARP;
- Every 3 steps back and forth and forward, use a wooden stick to push the horizontal threads so that the fabric is tight and uniform:
- Once you reach the end of the loom, take a not too thick thread and knot it on each warp thread, stopping the weft, proceed in the same way also at the opposite end;
- You can choose to use the loom as a frame to hang directly on the wall or you can cut everything and decide to apply the fabric in various ways: fix it on a smaller frame and hang it like a painting, use it as a carpet.

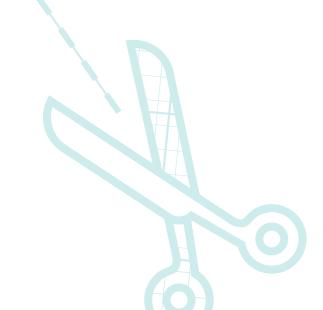
#### **Debriefing and evaluation:**

At the end of the workshop, it is always useful to create an evaluation questionnaire to be delivered to the participants. This is a tool that can help plan new experiences both with the same group and with others. The questionnaire can be filled in anonymously so critical points will emerge more easily.

#### For participants:

- Do the waste materials used seem effective and interesting for this kind of activity?
- Was the creation of a collective object helpful in enacting the values of inclusion and active participation promoted by the European community?
- What suggestions do you feel you can make to improve the experience?
- What are the European values you have identified during the activity?

- Do you think the participants worked cooperatively and inclusively according to the goal you set?
- Do you think participants using the proposed waste materials understood the need for greater environmental sustainability in daily life?
- Did participants with disabilities or from diverse backgrounds feel sufficiently welcomed?



## **Many Faces**



Level 3





 $\bigcirc$  2 meetings of 4 hours

Overview: The workshop aims to increase the sense of cooperation and community, the interaction between diversities using clay as a tool for self-definition, one's own uniqueness and the originality of the different characters of peoples.

#### Addressed Eu Values:

- Cooperation;
- Active citizenship;
- · Inclusion:
- Human rights;

#### **Objectives:**

- To promote active observation and group cohesion;
- To foster inclusion of all diversity by showing in a practical way how all people's abilities can emerge when shared in community spaces;
- To enhance the diversity of the individual and the originality that is created in the encounter with the other.

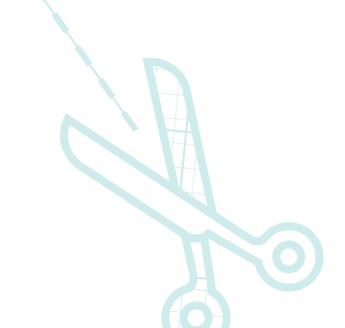
#### **Materials:**

Clay 20 kg;

- · Ceramic colours:
- Ceramic kiln;
- Oven.

#### The tools can be shared:

- · Chopsticks;
- Tips;
- · Forks:
- Sticks;
- · Fine wire:
- Newspaper;
- Rigid tablet 30x42;
- 2/3 containers with water;
- Sponges;
- Fine sandpaper;
- Slip;
- Rolling pin;
- Plastic sheet / bag to fit the tablet;
- Apron;
- Sink.



#### **Preparation:**

 Tools/materials well separated and clearly displayed will help us in the presentation of the activity;

- Prepare an iron wire about 60 cm long where at the ends you have to tie a stick that acts as a handle to cut the clay;
- Slip: it is a mixture of clay and water that looks like a pulp neither too liquid nor too solid which will serve as a glue for the parts to be applied (pupils, eyelashes, teeth).

#### Implementation:

We advise you to try using clay first if you have never done it before, so as to how clay in contact with the air and the heat of the hands can dry quickly, use little water, it could all turn into a mush.

#### First meeting:

- Setting: prepare a seat for each participant, place a rigid tablet with a sheet of newspaper on top of each seat. Put the tools in the center of the table, explain the different functions: rods to model, tips to engrave, forks to make lines, sticks to create hammering, etc;
- Prepare a presentation of the material and tools, also bringing examples of engraving, ham-

- mering effects that can be created in relief previously made by you or from photographs. For flat parts it is important that the thicknesses are not less than 4/5 mm;
- Invite participants to observe each other. Create a quiet and peaceful atmosphere by leading people through your voice to attentive observation of the parts that make up the face of the person who is next to them, list the parts of the face one by one as they are made, about 30 minutes for each element;
- Maintaining a silent environment distribute a piece of clay that you will cut from the central loaf with the wire you have prepared, a cube of about 10x10x-10cm;
- Lead the participants to make 1 of the elements of their partner's face by deciding what they have to make in 1 single copy: 1 nose, 1 eye, 1 ear, 1 mouth, hair, then the face in profile and hair. To create the face in profile it is important that the proportion of the elements is calculated on the size of the tablet which will be the basis for the entire face. Each participant will move his gaze to a different partner by changing the element to be reproduced.

It is important that the reproduction is not technically exact but bears a resemblance to the uniqueness of the person being observed. For the face in profile, use the rolling pin to spread the clay on the sheet of paper, the thickness must be at least 1 cm. use a knife to cut out the profile. Fix the elements to the face with the slip (press well without fear). Cover the elements on the tablet with the plastic sheet, let them dry slowly, do not expose them to the sun or heat sources, write the names to recognize the works.

#### Second meeting:

- Setting: place the works in front of the chairs, in the center put the tools damp sponges, sandpaper, brushes of various sizes, primary colours for ceramics, white;
- With a damp (not wet) sponge, smooth out the parts that have remained disconnected, or scratch with sandpaper, paying attention to the edges that are not too geometric and therefore delicate;
- Colour project with paper and pencils. Paint and decorate the face as you like;
- · Cooking of the elaborate.

#### **Debriefing and evaluation:**

At the end of the workshop, it is always useful to create an evaluation questionnaire to be delivered to the participants. This is a tool that can help plan new experiences both with the same group and with others. The questionnaire can be filled in anonymously so critical points will emerge more easily.

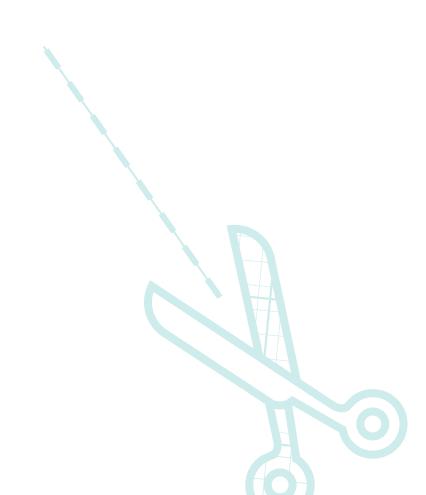
#### For participants:

- Do you think this workshop is a good way to build relationships among people from different backgrounds?
- How did the workshop contribute to the creation of an inclusive environment?
- Do you think face-to-face observation helps deep communication that does not need words?
- How do you think this workshop reflects the diversity of the European community?

- At the end of the experience, your group was able to establish communication without language?
- Was the creation of a collective object helpful in enacting the

values of inclusion and active participation promoted by the European community?

 Did the participants with disabilities or from different backgrounds feel sufficiently adequate?



# Visible city







( 2 meetings of 4 hours

Overview: The activity aims to reflect on one's own city in a new way of experiencing spaces, more inclusive and revitalized through design. We will try to break down the elements that characterize it, to rethink it, imagine it and dream it according to personal needs and desires.

#### **Addressed Eu Values:**

- Cooperation;
- · Inclusion;
- Human rights;
- Environmental and social sustainability.

#### **Objectives:**

- To increase the sense of belonging to the territory and to the community;
- To develop the sense of self-determination in the participants in creating co-designed shared public spaces;
- To bring attention to beauty as a right.

#### **Materials:**

- Paper of many different types;
- Cardboard many different types;
- Boxes of many sizes;
- Threads:
- Small pieces of fabric;
- Glue:
- Paper tape;
- Wire;
- White tempera;
- · Brushes.

#### For the planning:

- Paper;
- Coloured pencils;
- A3 format prints or projector at least 10 images of areas of the city to be co-designed.

#### **Preparation:**

- Prepare the room for the projection or set up in the garden the images of significant places in the city: degraded areas or areas to be valorized, aggregation centres or areas that can be brought back into use or whose fruition you want to improve;
- In one area of the room/garden set up the laboratory area. The materials must be clearly displayed and divided by shape/colour, dividing tools and materials, this will help us in the presentation of the activity.

#### Implementation:

First meeting:

The workshop begins with the reading, previously chosen, of one or more passages from the work "Invisible cities" by Italo Calvino as a metaphor and inspiration for observing and rethinking an area of our city. (You can use other texts that can inspire the introduction to the lab), give your presentation about the day and the course. Highlight the strengths that their design should have: environmental and social sustainability.

 Projection or visit in the setting up of the photos of the areas to be co-designed. Comments,

- reflections, encourage active group work methods and techniques, such as brainstorming, circle time, role playing, cooperative learning;
- Divide the large group into subgroups by letting them choose the image/project area they want to develop;
- In the sub-group the students can continue to imagine reflecting on the strengths or weaknesses of the area under consideration.

#### Second meeting:

- Give each group the image chosen the previous time;
- Resume last time's reflections and start to re-launch possible improvements, uses of this area (urban furnishings, cleaning, activities, decorations), refine design ideas;
- Beginning of works. Put the already existing elements on the plan, using the boxes of various sizes to represent houses and buildings, roads, trees, monuments, all the details that the group desires;
- · Start defining the project idea

by writing a text and the elements to remove/add to the reality, give a title/name to the group or shared redesign action.

#### Third meeting:

- Remove what seems too much, paint all the elements with white tempera. Speed up drying by placing the structure near a heat source. Build the models of the elements to be added, preparing decorations in detail and inserting the new elements designed and built to scale on the project;
- Once the model is dry, place all the elements inside;
- Prepare a small description of what has been done: title, area analysed, observations made, elements added/removed, materials that one would like to use for the construction, strong elements in the fight against climate change, attention to recycling, valorization of inclusion, etc.

#### Debriefing and evaluation:

At the end of the workshop, it is always useful to create an evaluation questionnaire to be delivered to the participants. This is a tool that can help plan new experiences both with the same group and with others. The questionnaire can

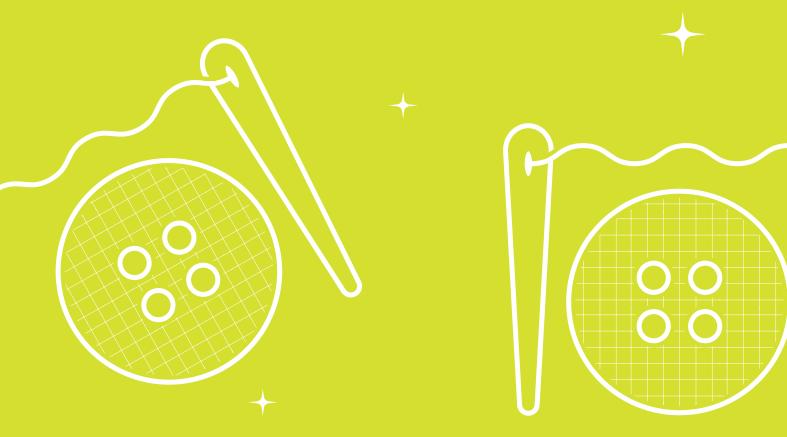
be filled in anonymously so critical points will emerge more easily.

#### For participants:

- Do the waste materials used seem effective and interesting for this kind of activity?
- Do you believe that place observation creates greater belonging in people and desire for active participation promoted by the European community?
- Was the creation of a collective object helpful in enacting the values of inclusion and active participation promoted by the European community?

- Do you think the participants worked cooperatively and inclusively according to the goal you set?
- Do you think participants using the proposed waste materials understood the need for greater environmental sustainability in daily life?
- Did participants with disabilities or from diverse backgrounds feel sufficiently welcomed?





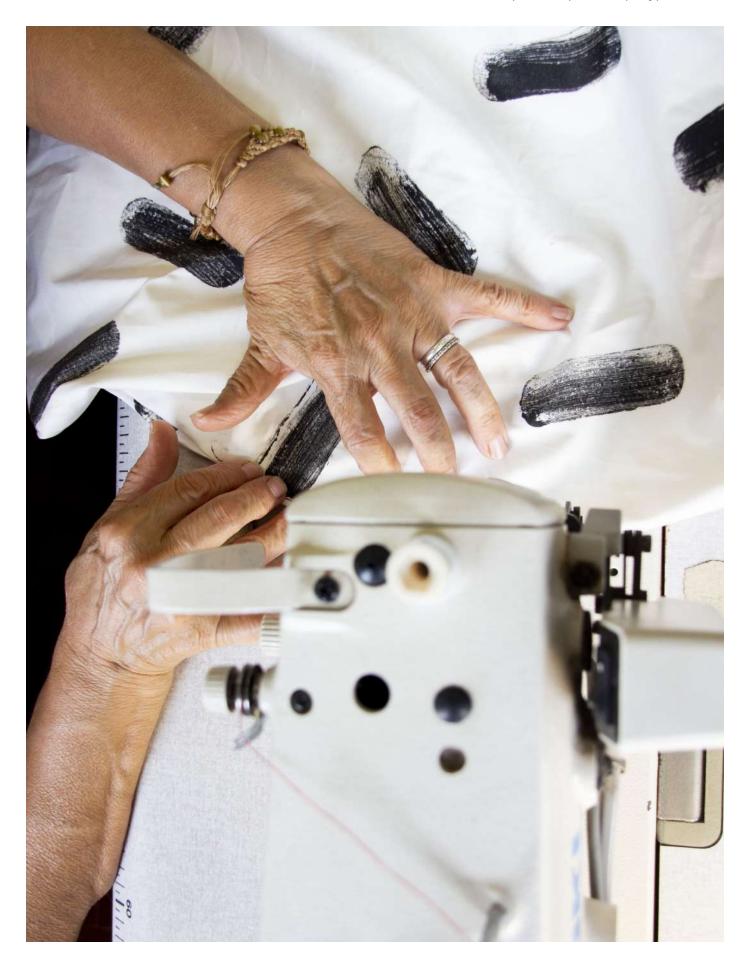
# About tailoring

Sewing is an ancient craft and practice but it is also a metaphor for existence: putting separate pieces together, sewing two parts, repairing and soothing wounds.

Needle and thread with a slow and rhythmic movement move from bottom to top and then from top to bottom creating a bond between the parts. The thread that unites is the symbol of what the seamstress carefully puts together. It can be sewn by hand or with machines. With careful research, many different skills of this art can be found by moving around the regions and the world map, all cultures have similar or traditional artifacts that are very different from each other, a heritage that is an infinite vocabulary of types of stitches and embroideries. Dots, lines, knots from the simplest to the most complex, aimed at a practical or even decorative effect. Embroidering takes us into a world of tailoring which has the function of repairing, mending but also of embellishing a garment or an object to make it unique and personal like the initials of a name which indicate that an object belongs to someone.

In this manual we talk about a type of tailoring as an artistic practice that brings with it a symbolic communicative value, as a tool and practice for bringing together worlds, things and people. The care we mentioned above is that space of time that we will dedicate to this action in an intimate and personal way in a circle of people who recognize themselves in this practice as a small community of hand-Silence. concentration crafting. and basic techniques will be useful in creating objects with meaning that touch intimate and personal spheres to bring them to the surface in the final object. This is a personal and collective journey that moves like a thread from outside to inside, from inside to outside to mend fragmented parts like a patchwork made by the individual and the present community. In this process it will be useful but not necessary to have a multi-ethnic group of participants with different abilities so that the initial distances are evident and the results, if the workshop is successful, will be even more original and enhanced by all the parties involved. Putting the pieces together is the adventure that this very serious game offers!

Sewing practices, Terra di Tutti social enterprise, Capannori (Italy), 2022



## No Flag







() 3 meetings of 4 hours

Overview: This is a tailoring workshop that intends to use the flag as an identifying element, reworking it in a personal, decorative and collective way. Ethnic and cultural identity mixes with that of the others with the aim of leading the group to a new vision of relationships, identities and the world.

#### **Addressed Eu Values:**

- Inclusion;
- · Cooperation;
- Active citizenship;
- Human rights;
- Environmental and social sustainability.

#### **Objectives:**

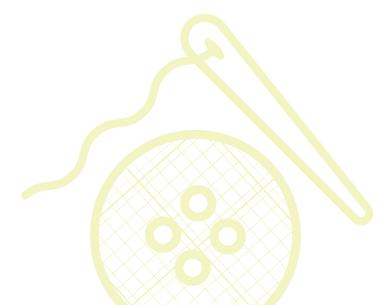
- To increase the sense of belonging to a larger community;
- To create a space for authentic relationships through tailoring practice;
- To bring attention to the theme of peace.

#### **Materials:**

Print or collect in one file images

with flags from all over the world;

- Recycled materials;
- Fabrics of various sizes;
- Beautiful papers or plastics;
- Sequins;
- Borders;
- Lace:
- **Buttons:**
- **Buckles:**
- Large and small needles;
- Coarse and fine cotton or polyester thread in 3/4 colours;
- Fabric scissors:
- Sewing machines;
- Office or leather hole punchers;
- Pencils;
- A3 paper or cardobard and pen;
- Paper scissors;
- Paper tape;
- Vinyl glue.



#### **Preparation:**

- Prepare images of flags as you prefer, printed, with books, with projection; you decide how much space to give to this moment and introduce the workshop according to your goal in the group. In one area of the room/garden set up the laboratory area. The materials must be clearly displayed and divided by shape/colour, dividing tools and materials, this will help you in the presentation of the activity. The setting is very important: simply put the materials in colour scale on a large sheet of paper/cardboard as if it were a museum display case;
- Place the tools close together, carefully and clearly separating them from the materials.

#### Implementation:

First meeting:

- Present the day and the journey by highlighting the goals you want to achieve without saying them explicitly;
- flags documenting yourself with curiosities and origins of some.
  Ask participants what they know about their flag and how they perceive it, also observe them based on simplicity or aesthetic

- characteristics;
- Observation of the materials, highlight that you are working with waste materials: where they come from, why they are thrown away;
- Have each participant choose a comfortable and intimate place to work. Everyone will choose materials and colours from the table according to the flag of their own country, then later placing them on the sheet in a free and personal way but in a way that recalls the original model. All participants will have to choose a base fabric on placing the other colours/materials;
- Personal account of one's work to the group;
- · Start of sewing work.

#### Second meeting:

- Leaving out at least one material/colour (which will be used at the end in order to connect all flags in the final tapestry), proceed with sewing the individual flag by hand or with a sewing machine;
- If there is time, sharing the work done and explaining the choice of the excluded colour/material;
- Place all the flags on a single sheet, choosing the sequence

- and motivating the different ideas, negotiating thoughts and hypotheses in a cooperative way;
- Beginning of the stitching work of the final tapestry.

#### Third meeting:

- Finish the stitching work. Insert the colour/material excluded by the individual participants by placing it in the points that the group deems most interesting;
- Stitching of materials and general finishing of the project. Edge finishing;
- The group will decide whether to hang the tapestry on the wall or fix it on a pole like a real flag;
- Collection of a group account of the project, description and caption of the project, enter the names of the participants to be printed later and leave near the project in memory / document of the experience.

#### Debriefing and evaluation:

At the end of the workshop, it is always useful to create an evaluation questionnaire to be delivered to the participants. This is a tool that can help plan new experiences both with the same group and with others. The questionnaire can be filled in anonymously so critical

points will emerge more easily. For participants:

- Was the creation of a collective object helpful in enacting the values of inclusion and active participation promoted by the European community?
- Was this experience useful for learning the tailoring technique?
- Do you think this workshop is effective in making people feel like citizens of the world?
- Did the waste materials you used give value to the final project?

- Do you think participants using the proposed waste materials understood the need for greater environmental sustainability in daily life?
- Did the participants with disabilities or from different backgrounds feel sufficiently adequate?
- Do you think that the issues of environmental and social sustainability emerged sufficiently in the final work?

## Re-fashion



Level 4





3 meetings of 4 hours

#### **Overview:**

Use second-hand clothes to reflect on the unexpressed possibilities of what is considered waste, of little value. Enhance the imperfect, made precious by attention and care as an educational metaphor and use tailoring to create moments of meeting and relationship between people..

#### Addressed Eu Values:

- Inclusion:
- · Cooperation;
- · Active citizenship;
- Environmental and social sustainability.

#### **Objectives:**

- To increase the participants' critical sense in consumption and purchase;
- To create a space for authentic relationships through tailoring practice according to EU value;
- To bring attention to the issue of fast fashion and pollution in the

fashion sector, promoting more sustainable living in Europe.

#### Materials:

- Print or collect in one file images with examples of redesigned and reinvented clothes:
- Recycled materials:
- Fabrics of various sizes:
- Beautiful papers or plastics;
- Borders:
- Lace;
- Buttons;
- **Buckles:**
- Selected used clothes;
- Large and small needles;
- Coarse and fine cotton or polyester thread in 3/4 colours:
- Fabric scissors:
- Sewing machines;
- Office or leather hole punchers;
- Pencils:
- A3 paper or cardboard and pen;
- Paper scissors;
- Paper tape;
- Vinyl glue;
- Envelope or box for materials.



#### **Preparation:**

 Prepare images as you prefer, printed, with books or magazines, with a projection;

• The materials must be clearly displayed and divided by shape/ colour, dividing tools and materials, this will help you in the presentation of the activity. The setting is very important: simply put the materials in colour scale on a large sheet of paper/cardboard as if it were a museum display case.

#### Implementation:

First meeting:

- In the center on a large carpet make a pile of used clothes;
- On the one hand prepare the table of materials and tools, do everything in a sophisticated way: this is an important thing to give value to the materials, use a white cardboard as a base and put the materials divided by colour;
- Invite the participants to choose one dress from the pile you have prepared and to introduce themselves wearing the chosen garment, do it too! Present the theme and purpose of the meeting;
- · Present the day and the journey

- by highlighting the objectives you want to achieve without saying them explicitly, help yourself by commenting on the images you have collected and go into detail on the different styles, details and concepts of fast fashion and textile pollution;
- Each participant, with paper and pen, will have to describe the garment chosen by carefully observing materials, seams, and labels, reporting on the sheet as much information as possible and paying attention to the origin of the garment;
- Group return and comments;
- Ask participants to choose a garment again or if they want to keep the one they have already chosen;
- Presentation of selected waste materials and tools;
- On a new sheet/cardboard, the participants will fix the materials they choose (small parts, clippings) with glue or needle and thread, trying to create a harmonious palette suitable for their garment;
- Write a few lines describing the inspiration behind their project;
- Place each garment and research paper in a labelled envelope so as not to scatter the material.

#### Second meeting:

- Pick up the materials/inspiration sheet of the project and give a title. Group story of everyone;
- Beginning of work on the garment. Decide if you like the object like this or you want to disassemble some parts and insert new pieces (e.g., a shirt sleeve to add to a t-shirt);
- Unstitching and re-stitching of parts. Those who decide to embroider or apply decorations will proceed in a completely personal way, looking for a way to make the project feasible with the help of the operator.

#### Third meeting:

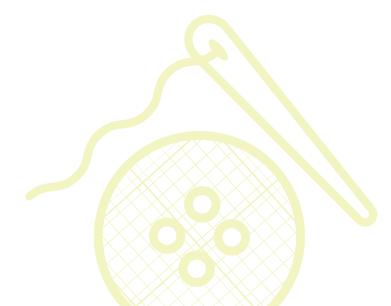
- Finish the stitching and work;
- Little show of works.

#### Debriefing and evaluation:

At the end of the workshop, it is always useful to create an evaluation questionnaire to be delivered to the participants. This is a tool that can help plan new experiences both with the same group and with others. The questionnaire can be filled in anonymously so critical points will emerge more easily. For participants:

- Was this experience useful for learning the tailoring technique?
- Do you think this laboratory is effective for sustainable fashion?
- Was the creation of a re-design object helpful in enacting the values of inclusion, active participation, sustainability promoted by the European community?

- Do you think the participants worked cooperatively and inclusively according to the goal you set?
- Do you think participants using the proposed waste materials understood the need for greater environmental sustainability in daily life?
- Did the participants with disabilities or from different backgrounds feel sufficiently adequate?



### Sewed book



Level 3





4 hours

#### **Overview:**

This is a tailoring and embroidery workshop for beginners. The laboratory wants to reflect on the Universal Declaration of Human Rights. It is a laboratory that wants to use hand-making and art to create moments of encounter and reflection.

#### Addressed Eu Values:

- Human rights;
- Environmental and social sustainability:
- Active participation.

#### **Objectives:**

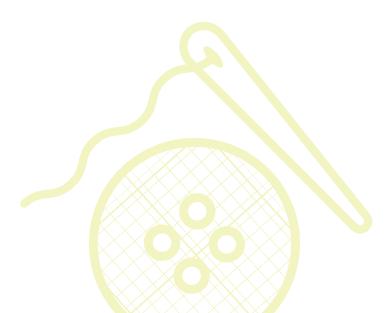
- To increase cohesion among peoples, making young people aware of respect for human rights:
- To create a space for authentic relationships through tailoring practice;
- · To use tailoring as a moment of care and reflection.

#### **Materials:**

Print or collect in one file images with examples of basic embroi-

#### dery;

- Universal Declaration of Human Rights;
- Recycled materials;
- Fabrics of various sizes:
- Beautiful papers or plastics;
- Sequins;
- Borders:
- Lace:
- Buttons;
- Small buckles:
- Large and small needles;
- · Coarse and fine cotton or polyester thread in 3/4 colours:
- Fabric scissors:
- Sewing machines;
- Pencils:
- Black tract pen;
- Cardboard size 20 x 42;
- Paper scissors.



#### **Preparation:**

 Prepare images as you prefer, printed, with books or magazines, with a projection;

• The materials must be clearly displayed and divided by shape/ colour, dividing tools and materials, this will help you in the presentation of the activity. The setting is very important: simply put the materials in colour scale on a large sheet of paper/cardboard as if it were a museum display case.

#### Implementation:

- Prepare the table of materials and tools, do everything in a sophisticated way: this is an important thing to give value to the materials, use a white cardboard as a base and put the materials divided by colour. The 20x42 cards will be delivered to each participant;
- After the initial presentations, you choose a game/way to break the ice, present the laboratory and its contents, the Universal Declaration of Human Rights;
- Invite participants to choose one of the articles of the Universal Declaration of Human Rights;
- Work starts. Observation of the materials available, explain that they are waste materials;

- Calmly everyone selects the materials with which he wants to write the chosen article, if the writing is too long it can be partly written with the pen marker, partly sewn, it will be the author himself who decides which words he wants to embroider;
- Fold the sheet on the long side into 3 parts, bellows;
- Place the sheet lying on the table and try to use the materials as a writing tool, cutting out the fabrics or papers or arranging the other materials;
- The words that will be embroidered must first be drawn on the paper with pencil-like points, the words made in fabric will first be cut out and then sewn onto the sheet;
- It doesn't matter how many words will be sewn and how many written with the pen marker, the important thing will be that the most significant words of the sentence must be very accurate and detailed;
- At the end of the work, each participant will be able to show their work and tell the reason that prompted them to choose that phrase;
- During the workshop, people will be able to exchange ideas on how to proceed in the var-

ious stitching steps and lend each other information in order to create a dynamic and shared environment;

 \*Variant - The group chooses one of the phrases that they find significant together, then a part of the phrase will be written on each card, which everyone will then take with them at the end of the day as a sign of the group's bond.

#### Debriefing and evaluation:

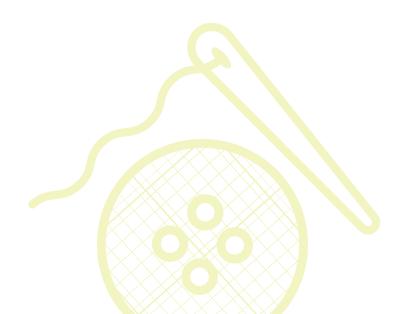
At the end of the workshop, it is always useful to create an evaluation questionnaire to be delivered to the participants. This is a tool that can help plan new experiences both with the same group and with others. The questionnaire can be filled in anonymously so critical points will emerge more easily.

#### For participants:

- Was this experience useful for learning new techniques?
- Do you think this workshop is effective for talking about human rights?
- What can we do better to assure human rights are respected within the European Union?
- How much awareness is about environmental sustainability across Europe?

 Did the reuse materials you used add value to the final project?

- Did it seem to you that the practice of tailoring was effective in creating relationships between the participants?
- Did participants with disabilities or from different backgrounds feel sufficiently welcomed?
- Do you think the theme of environmental sustainability was understood by the participants?





# About photography

Photography is the art of creating lasting images by capturing light. This can be done electronically using an image sensor or chemically using a light-sensitive material such as photographic film. Photography finds applications in a variety of fields including science, manufacturing, business, art, film, video production, recreation, hobby, and mass communication. A camera lens focuses light onto a light-sensitive surface to produce a true image during a timed exposure. Like any form of visual art, photography exploits the weaknesses of human visual perception and can evoke emotions that move us.

The art of photography requires a combination of several skills. Artistic skills include composition, exposure control, identifying visually appealing elements, and evoking emotion through photography. Technical skills involve lighting, aperture, dynamic range, shutter speed, and post-production editing using visual editing software. Good communication skills, including listening, empathy, positive attitude, persistence, and patience, are es-

sential to building client relationships and navigating the industry. Overall, photography requires a combination of artistic and technical skills along with strong interpersonal and organisational skills. In youth work, photography is used as a tool or activity to engage and empower young people through youth programs, workshops, or projects to promote self-identity expression, creativity, and personal development. Photography can provide a means for young people to explore their identity, convey their perspective and retell their stories through visual images. It includes teaching technical skills such as camera operation and composition, as well as promoting critical thinking and visual literacy. Photography can also be used as a means of publicity, raising awareness of social issues or documenting and sharing community events. Overall, photography in youth work offers a means for young people to develop their artistic abilities, gain confidence and promote positive social engagement.



Workshop Digital Storytelling for Youth Mental Health, Košice (Slovakia) 2023



Workshop "Digital Storytelling for Youth Mental Health, Košice (Slovakia) 2023

# **Capturing European Values Through Photography**







( ) 1.5 - 2 hours

#### **Overview:**

Young people utilize photography to explore and showcase European values. By capturing images and applying digital editing techniques, participants delve into the essence of European values and countering Euroscepticism.

#### Addressed Eu Values:

- Respect for human dignity, freedom, and equality;
- · Democracy and the rule of law;
- Solidarity and mutual support;
- Environmental sustainability;

#### **Objectives:**

- Encourage youth engagement with European values through art:
- Promote critical thinking and reflection on European identity;
- Foster creativity and self-expression through photography.

#### **Materials:**

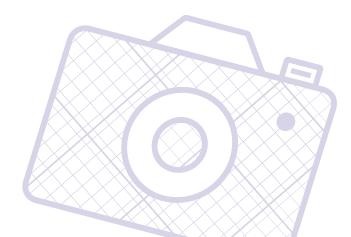
Digital cameras or smartphones

with camera functions;

- · Paper and pens for jotting down ideas or notes:
- Optional: laptop or projector for displaying and editing photos.

#### **Preparation:**

- Gather the necessary photography equipment;
- Prepare a brief presentation (no longer than 10 minutes) on European values and their significance;
- Print out a handout with information on European values for reference (EU values and their brief description);
- Familiarize yourself with the digital editing software e.g., Canva.



#### Implementation:

- Conduct a short presentation on European values, highlighting their relevance and importance (e.g., 10 minutes). Distribute the handouts;
- Provide examples of how photography can capture and convey these values;
- Divide participants into small groups of 3-5 participants and distribute cameras or smartphones;
- Instruct each group to explore the youth centre or nearby surroundings, taking photos that represent European values;
- Allocate a set time for photography (e.g., 30 minutes);
- Once the time is up, gather the participants and have each group choose their best photos.
- Introduce the digital editing aspect of the activity;
- Provide access to photo editing software or apps on laptops, tablets, or smartphones (e.g., Canva online free editing software);
- Instruct participants on basic photo editing techniques and tools (e.g., 10 minutes);
- Encourage participants to edit their chosen photos using editing software;
- Allocate a set time for photo editing (e.g., 20 minutes);

- Once the editing time is over, ask each group to present their edited photos;
- Display the edited photos alongside the original photos for comparison;
- Facilitate a group discussion on how the chosen photographs and the editing choices emphasize the European values;
- Encourage participants to reflect on how digital editing enhances or alters the message conveyed by the photos.

#### **Debriefing and evaluation:**

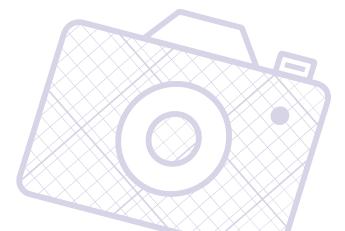
At the end of the workshop, it is always useful to create an evaluation questionnaire to be delivered to the participants. This is a tool that can help plan new experiences both with the same group and with others. The questionnaire can be filled in anonymously so critical points will emerge more easily.

#### For participants:

- What did you learn about European values through this activity?
- What specific European values have you captured? What inspired you to choose these?
- What are the most important values for you?

- How did photography help you express and communicate these values?
- Did the activity challenge any preconceptions or stereotypes you might have had?
- How can we continue promoting European values in our daily lives?

- Was it challenging for the participants to choose the values that they wanted to capture?
- Did the participants cooperate well?
- Did the implementation of the activity stimulate the creative thinking of the participants?



# **EuroVision Collage Challenge: Embracing European Unity**







( 1 - 2 hours

#### **Overview:**

The main aim of the activity is to creatively promote European values, foster unity, and combat Euroscepticism through collaborative artistic collage-making.

#### Addressed Eu Values:

- Respect for human dignity and human rights;
- Unity and solidarity;
- Democracy;
- Tolerance and acceptance of diversity:
- Promotion of European culheritage values. tural and

#### **Objectives:**

- Foster understanding of European values and combating Euroscepticism through creative collage-making;
- Encourage teamwork and communication as participants collaborate on collages;
- Stimulate critical thinking participants develop narratives explaining the symbolism

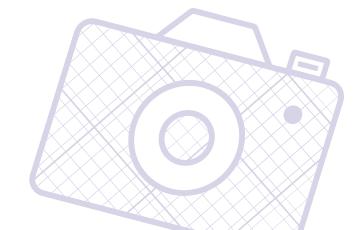
and relevance of their collages.

#### Materials:

- Magazines, newspapers, printed photos;
- Scissors, glue, colorful markers;
- · Large sheets of paper or cardboard:
- Display area for showcasing collages.

#### **Preparation:**

includes Preparation gathering magazines, photos, materials, scissors, glue, markers, and large sheets of paper. It also includes prior brainstorming of the main European values. What is also needed is setting up the collage-making area and planing for the collaborative artwork. Preparation for the exhibition, including photographing collages and then sharing them online is also to be thought of before starting the activity.



#### Implementation:

- EuroVisions Collage Prep: Gather magazines, photos, and materials. The printed photos taken during the implementation of the previous activity 'Capturing European Values Through Photography' can be used as well. Set up a collage-making area with scissors, glue, markers, and large sheets;
- European Values Brainstorm: Initiate a brainstorming session with the participants to collectively identify and list European values that promote unity, diversity, and cooperation. Write these values down on a visible board and divide participants to smaller groups (3-5);
- Collage Creation: Each team gets one of the listed values as their theme. The team has to create a visually appealing collage that represents that European value and combats Euroscepticism using the provided visual materials. Create collages with symbolism and creativity;
- EuroVision Storytelling: Along with the collage, encourage each team to develop a short narrative or story that explains the symbolism and meaning behind their artwork;
- · Collage Showcase: Display all

- collages, conduct a gallery walk, and allow voting among the participants for their favourite collage, consider adding 'People's Choice' award to recognize the collage with the most votes;
- Collaborative Collage: Create a group artwork representing a unified Europe;
- EuroVisions Exhibition: Share the exhibition online through social media or the youth center's website to reach a broader audience and spread the messages of European unity.

#### **Debriefing and evaluation:**

At the end of the workshop, it is always useful to create an evaluation questionnaire to be delivered to the participants. This is a tool that can help plan new experiences both with the same group and with others. The questionnaire can be filled in anonymously so critical points will emerge more easily.

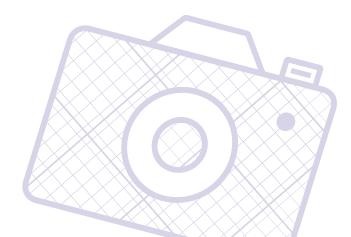
#### For participants:

- What did you learn about the importance of European values in promoting unity and combating Euroscepticism?
- How did you feel during this activity? Was the activity process smooth for you?

- How did this activity challenge you to think creatively and express yourself through collage-making?
- Reflect on the teamwork and collaboration within your group.
   How did effective communication contribute to the success of your collage?
- Did you discover any new skills or talents during the activity? How might these be applied in other areas of your life or future endeavors?
- Looking back on the activity, what aspects or elements stood out the most to you, and

how do they connect with the broader theme of promoting European values and unity?

- Do you believe that the implementation of the activity stimulated the creativity of the participating youth?
- What challenges did you face during the activity implementation, and how could these be overcome in future?



# "EU in My Life" Photo Journal







( 2.5 - 3 hours

#### **Overview:**

The 'EU in my life' activity is a hands-on exploration of the tangible impact of the European Union on everyday life and promotes a deeper understanding of the values and benefits of the EU through capturing photographs.

#### Addressed Eu Values:

- Unity in Diversity;
- Solidarity;
- Freedom, Security, and Justice.

#### **Objectives:**

- To provide participants with an understanding of the tangible benefits and positive influence of the European Union in daily life:
- To encourage participants to critically observe and appreciate the often unnoticed impact of the EU around them:
- To foster personal connections and narratives related to the EU's role in indi-

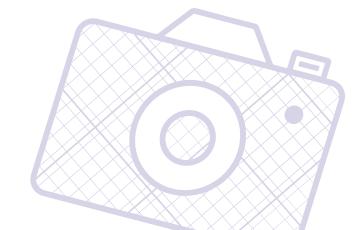
vidual community life. and

#### Materials:

- Digital cameras or smartphones with camera functions:
- Internet connection (for online sharing or research purposes)
- Paper and pens for jotting down ideas or notes:
- · Optional: laptop or digital platforms for editing photos and creating the photo journal;
- Projector for the sharing session.

#### **Preparation:**

For this activity consider a venue that has both indoor spaces for discussions and nearby outdoor locations for a variety of photo opportunities. Make sure you gather all needed materials: notebooks, pens, markers, and a functional projector or screen. A short presentation on EU values to introduce the activity needs



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to be prepared in advance, then create a sample photo diary as a reference for the participants. collages and then sharing them online is also to be thought of before starting the activity.

# Implementation:

- Introduction (20 minutes):
   Quickly introduce the activity
   through a presentation and in teractive session on EU values.
   Explain the task of the "EU in my
   life";
- Photo capture (1 hour): Divide participants into smaller groups (4-6) and give them a frame of time (1hour) for capturing photos that represent the impact of the EU. Each group should capture moments, objects, places, or events in their daily life that are influenced by the EU;
- Compiling a diary (45 minutes):
   Participants go back and compile their photos into a quick diary format and add a brief description. For this task, they can use digital platforms such as Canva;
- Sharing Session (20 minutes): Groups present their journals and explain their choice of photos and the associated impact on the EU;

 Discussion (15 minutes): Reflect on the activity and discuss the different ways in which the EU affects everyday life.

# **Debriefing and evaluation:**

At the end of the workshop, it is always useful to create an evaluation questionnaire to be delivered to the participants. This is a tool that can help plan new experiences both with the same group and with others. The questionnaire can be filled in anonymously so critical points will emerge more easily.

- Which photo or journal entry resonated with you the most and why?
- Were there any surprising revelations about the impact of the EU on your daily life during this activity?
- How did this activity influence your understanding or perception of the European Union?
- What problems did you encounter when trying to identify the impact of the EU in your neighbourhood?
- Which EU value was most prominently represented in the photographs you saw today?
- Were there any areas or aspects

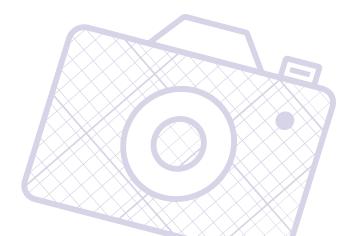
photography 74

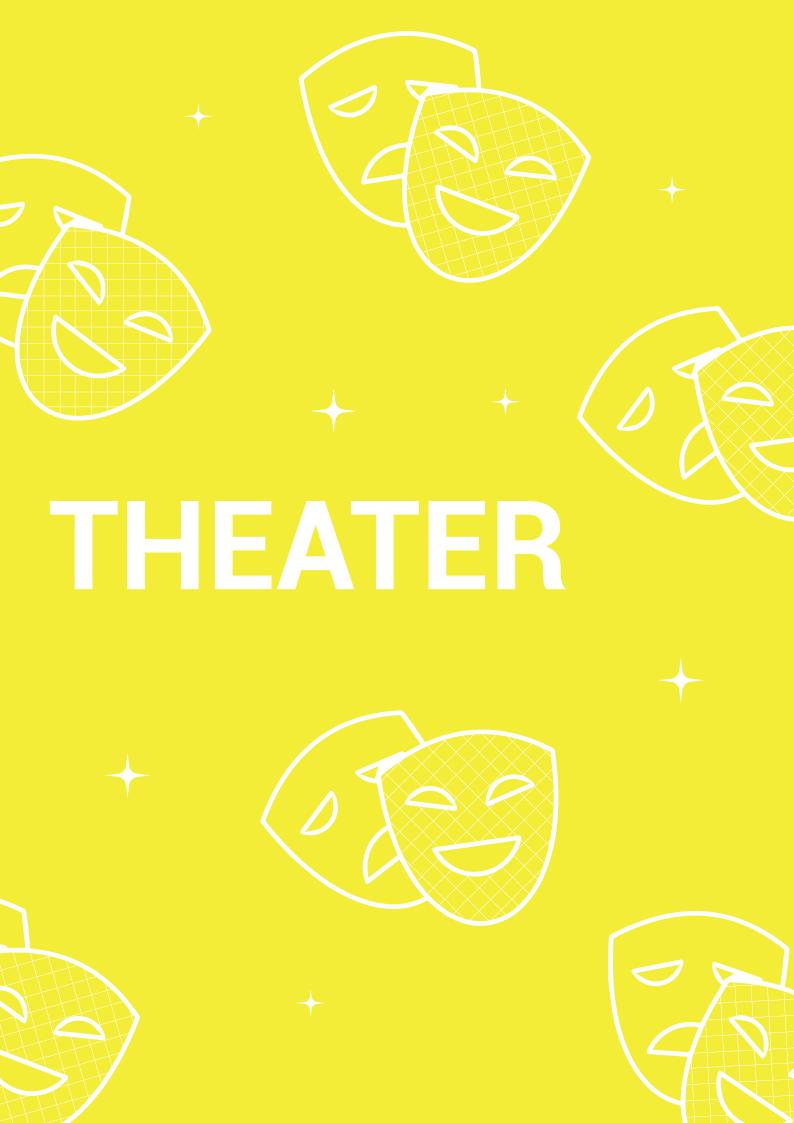
of everyday life in which you struggled to find the influence of the EU?

- In what ways did this activity make the EU feel more tangible or personal to you?
- What is one thing you would like to share with someone who did not take part in this activity?
- Did you learn any new skills? If yes, what skills?
- · How did you work as a group?
- Did your teammates work together?
- How do you plan to use or share the knowledge you have gained

today in your daily life or in the community?

- In your opinion, did the participants find it difficult to find EU benefits in their real life?
- At the end of the experience, what feeling did you perceive in the group?
- Did you find this activity complex from a practical point of view?
- If yes, what could you improve to make the work smoother?





# About theater

The world of theatre, with its vivid performances and captivating narratives, stands as a testament to the immense power of artistic expression. As an art form that brings together various talents and disciplines, theatre offers a unique platform for young people to explore their creative potential and develop a wide range of competences. This brief chapter explores the profound benefits that theatre provides for young individuals, highlighting the competences it requires and the skills and attitudes it fosters. Theatre is a dynamic form of art that combines elements such as acting, storytelling, music, dance, and visual design to create live performances. Theatre is not limited to the stage; it can also take place in unconventional settings, allowing for innovative and immersive experiences. Acting requires the ability to portray emotions, embody different characters, and convincingly communicate with the audience. Collaborative skills, adaptability, creativity, and discipline are all competences essential for the theatre arts. Engaging in theatre offers young people a plethora of

opportunities for personal growth and skills development. Firstly, theatre encourages effective communication skills, both verbal and nonverbal. Through improvisation exercises and script readings, young actors learn to think on their feet and adapt to unexpected situations. Theatre fosters creativity by challenging participants to explore innovative ways of storytelling and problem-solving. Furthermore, theatre cultivates empathy and emotional intelligence as actors step into the shoes of different characters, broadening their understanding of diverse perspectives and enhancing their ability to connect with others. The benefits of theatre for young individuals are far-reaching. Firstly, theatre provides a safe and supportive environment for self-expression, enabling young people to explore their identities and emotions. Theatre offers a space for personal growth and self-discovery, enabling young people to develop a strong sense of self-awareness and empathy for others. By engaging in theatre, young individuals not only cultivate artistic talents but also acquire valuable life skills that will serve them well in various aspects of their lives. Let the curtains rise and the transformative journey begin.



Theatre workshop during Erasmus+ project "Look Closer", Asociatia Be You, Targoviste (Romania), 2022



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# **Cultural Festival**







( 2 - 3 hours

#### **Overview:**

The activity seeks to promote the cultural diversity in Europe, tolerance toward other cultures and mutual understanding of all citizens living in Europe's geographical space. The activity emphasises similarities and differences from all European regions.

#### **Addressed Eu Values:**

- Cultural Diversity;
- · Tolerance:
- · Human dignity;
- Human rights;
- Equality.

# **Objectives:**

- To develop tolerant attitudes toward all cultures and minorities living in Europe:
- To develop skills of critical analysis identifying differences and similarities of various cultures.

#### **Materials:**

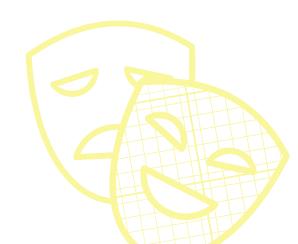
List all the needed materials for

the activity;

- · A room with enough space for all the participants, including some tables and chairs;
- Cards with European regions plus 2 other ethnicities/people from different regions living in Europe and a bowl for the cards:
- Materials for costumes: papers, markers, scissors, glue, flipchart, flipchart papers, a map (can be an image) of European regions;
- · Video projector/smart screen, laptop.

# **Preparation:**

A PowerPoint Presentation with information about Europe's regions and cultures, culture definition, elements of cultural identity (language, food, clothing, music, traditions, etc.) has to be prepared in advance.



# Implementation:

- Start the activity with a discussion about culture and cultural diversity. You can make use of Hall model of cultural iceberg. Explain that a culture has its own particularities and can be compared with an iceberg. There are cultural traits that can be visible as the top of an iceberg (e.g. language, clothing, food, music, fine arts, folklore, etc). And there are cultural traits that are hidden beneath the surface according to the iceberg model. Some of these traits are core values, notion of time, norms, family values, body language, biases, gestures, etc;
- Discuss the different geographical regions of Europe and the different minority groups living in Europe;
- Divide participants in teams according to their number making sure that each region has representatives. Told them that they are going to be the representatives of their regions and are participating in a cultural festival where they must showcase their region through a performance using theatre. Groups can showcase any cultural trait discussed at introduction;
- · Each group chooses a represent-

- ative who picks up the card with the region from the bowl. Participants have the freedom to choose if they focus on a county or more from that region;
- Each group has 50 minutes to search information and prepare the performance;
- After the time is up participants can have a 15 minutes break before performing;
- Each group performs the prepared scenario for the cultural festival;
- Draw the Venn Diagram on a flipchart paper identifying similarities and differences of the performed cultures;
- Conclude with a discussion the motto of the European Union: United in Diversity

# Debriefing and evaluation:

At the end of the workshop, it is always useful to create an evaluation questionnaire to be delivered to the participants. This is a tool that can help plan new experiences both with the same group and with others. The questionnaire can be filled in anonymously so critical points will emerge more easily.

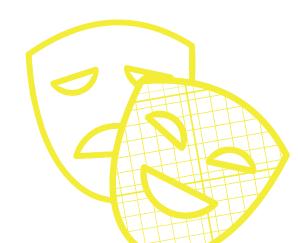
# For participants:

- How do you feel after the performance?
- How easy was it to prepare the performance? Why or Why not?
- What feelings have you experienced during the whole process?
- How have you decided on what cultural trait to showcase during performance?
- What were the most important cultural traits you have learned about the culture as you prepared the performance?
- What were the reasons you chose one country/culture or another?
- Was it something surprising that you didn't know previously?
- How do you feel preparing a performance for an ethnic minority?
- Was there any tension between any of the cultures during the presentation?
- Does the performance challenge any bias or stereotype? Were you aware of any stereotype during your performance?
- How does the process of knowing a culture from Europe deeply change our perspectives and unite us as people?

 Summarise the key insights and conclusions from the discussion.

#### For facilitator:

- Do you think the participants worked cooperatively?
- What were the challenges in addressing stereotypes and prejudices about other cultures?
- Do you think the participants learned to break cultural stereotypes?



# **Navigating Euroscepticism**







2 - 3 hours

#### **Overview:**

The activity aims to explore the root causes of Euroscepticism, perspectives and its impact on communities and the European Union. Enhance the critical thinking of participants on the socio-economic issues that foster the spread of Euroscepticism.

# **Addressed Eu Values:**

- Democracy;
- Rule of law;
- Peace:
- Tolerance.

# **Objectives:**

- · To explore the roots, perspectives, and implications of Euroscepticism;
- To enhance critical thinking related to the spread of Euroscepticism:
- To develop empathy and understanding among participants.

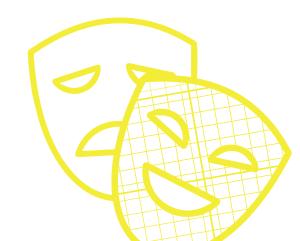
#### **Materials:**

A room with enough space for all

- the participants, including some tables and chairs;
- A suitable venue with a performance space;
- Costumes and props (optional but can enhance the experience);
- · Flipchart or whiteboard with markers:
- Ppt presentation on euroscepticism (including definition) and its impact on communities and countries:
- · Video projector/smart screen, laptop.

# **Preparation:**

A PowerPoint Presentation with information about Euroscepticism, definitions and its impact has to be prepared in advance. The presentation can include information about the root causes and manifestations of Euroscepticism and the concept of European integration. End the



activity with a discussion about the benefits of being part of the European Union.

# Implementation:

- Welcome participants and provide an overview of the activity;
- Explain the importance of understanding euroscepticism and the impact on European integration;
- Set ground rules for respectful discussion and engagement;
- Ask participants to sit in a circle;
- Invite each participant to share a brief personal story or experience related to Europe (e.g., what they know/heard about, travel, cultural exchange, studying abroad);
- Encourage participants to listen actively and empathetically to each other's stories;
- Exploring Eurosceptic Perspectives;
- Introduce real-life case studies that reflect different aspects of euroscepticism (e.g., concerns about sovereignty, economic impact, cultural identity, migration);
- Divide participants into small groups and assign each group a specific scenario;
- Instruct each group to develop a short performance depicting the viewpoints and concerns of the

- characters involved in the scenario according to the real-life given scenario;
- After each performance, facilitate a brief discussion on the emotions and beliefs portrayed during the performance;
- Encourage participants to ask open-ended questions and seek common ground.

### **Debriefing and evaluation:**

At the end of the workshop, it is always useful to create an evaluation questionnaire to be delivered to the participants. This is a tool that can help plan new experiences both with the same group and with others. The questionnaire can be filled in anonymously so critical points will emerge more easily.

- Gather all participants together for a guided group discussion.
- Ask open-ended questions to encourage reflection, such as:
- How do you feel after the performance?
- How easy was it to prepare the performance? Why or Why not?
- What feelings have you experienced during the whole process?
- · What new things have you

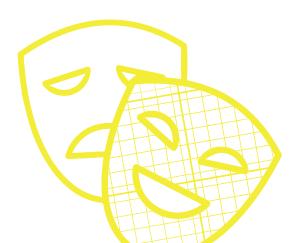
learned from each real-life scenario?

- What are some common themes or concerns raised by Eurosceptics?
- Which of these themes do you identify in your community/ country?
- How do these themes influence European integration?
- How can a diverse Europe find common ground and address these concerns?
- Summarise the key insights and conclusions from the discussion with emphasis on European integration and benefits of Euro-

pean Union

For facilitator:

- Do you think the participants understood the root causes of Euroscepticism?
- Are participants aware about the influence of societal issues on Euroscepticism and vice-versa?
- Have participants understood the benefits of being united and part of the European Union?



# **EuroParl Decision Challenge**



Level 4





( 2 - 3 hours

#### **Overview:**

The activity is a simulation of the decision-making process in the European Parliament helping participants to understand the process and encourage critical thinking about policy issues.

#### Addressed Eu Values:

- Democracy;
- · Rule of law;
- · Human rights;
- · Cooperation.

# **Objectives:**

- To understand the role and functions of the European Parliament:
- To understand the decision making process at the European Union level and citizens everyday life:
- To develop critical thinking on policy issues.

#### **Materials:**

A room with enough space for all

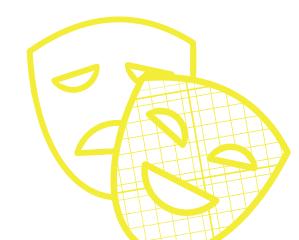
- the participants, including some tables and chairs:
- Papers and pens;
- Flipchart or whiteboard with markers:
- Ppt presentation about the European Parliament roles and functions, its importance for European citizens;
- Video projector/smart screen, laptop.

# **Preparation:**

A PowerPoint Presentation with information about the roles and functions of the European Parliament, how it is elected by citizens and how the decisions made affects citizens life has to be prepared in advance.

# Implementation:

- · Welcome participants and provide an overview of the theatre activity;
- Introduce the concept of the Eu-



ropean Parliament and its role in making decisions that affect the European Union and its citizens;

- Conduct a quick icebreaker activity asking participants to share what they know about the European Union or their opinions on a current EU-related topic;
- Provide participants with a brief overview of a fictional policy issue (e.g., environmental regulations, education funding, or digital privacy) that the European Parliament needs to address;
- Explain that participants will take on the roles of Members of the European Parliament (MEPs) and work in groups to propose and debate solutions;
- Divide participants into small groups and assign each group a specific role (MEP) and policy issue;
- In their groups, participants research their assigned policy issue, including its background, potential solutions, and various perspectives;
- In their groups, participants work together to draft a policy proposal that addresses the assigned issue. This should include the proposed solution and the reasoning behind it;
- Each group should also select a spokesperson to present their

- proposal during the debate;
- Hold a mock debate session where each group presents their policy proposal to the "European Parliament" (the other participants);
- After each presentation, allow time for questions and challenges from the other groups. This will simulate the kind of debates that take place in the European Parliament;
- After all presentations and debates, facilitate a voting process where participants vote on the policy proposals.

# Debriefing and evaluation:

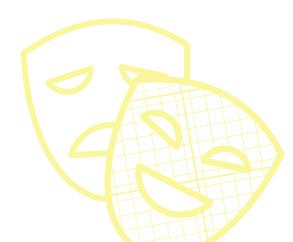
At the end of the workshop, it is always useful to create an evaluation questionnaire to be delivered to the participants. This is a tool that can help plan new experiences both with the same group and with others. The questionnaire can be filled in anonymously so critical points will emerge more easily.

- Gather all participants together for a guided group discussion.
- Ask open-ended questions to encourage reflection, such as:
- How do you feel after the simulation?

- How easy was it to prepare your arguments? Why or Why not?
- What feelings have you experienced during the whole process?
- What was the most challenging aspect of the debate?
- What do you think about the activity of the European Parliament and policy-shaping?
- What new things have you learned about each addressed issue?
- How does the issue affect citizens' lives across the European Union?
- How can a diverse Europe find common ground and address these concerns?
- Summarise the key insights and conclusions from the discussion

#### For facilitator:

- What were the most challenging issues for participants during the activity?
- Do you think the participants understood the roles and functions of the European Parliament?
- Has the activity increased awareness of participants on the importance of the European Parliament decision making process and policy shaping?



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# Conclusion

Euroscepticism manifests itself in various forms and derives from numerous causes but its main purpose is to oppose the European integration process. It does so by engaging a multitude of arguments concerning politics, economy, institutions and so forth. What it neglects, though, is that Europe is above all a community of values which connects its nations and provides a strong background for European integration. Therefore, understanding principles and values as a prerequisite of European integration is vital in order to support and encourage the integration process. Our project aims to engage youngsters from various parts of Europe in discovering this common inheritance of democratic values such as human dignity, freedom, human rights, diversity, in order to combat Eurosceptic tendencies. By doing so, our project encourages youth civic engagement and youth active participation and also contributes to promoting cohesion, solidarity and diversion in Europe.

This manual provides a number of art-based methods which may be used by youth workers, educators and trainers all over Europe in

their youth work in order to foster awareness of the values and principles that lay beneath the apparently-political EU processes. Such methods have already proved their potential to raise interest, curiosity and involvement from youngsters and are advanced here as solutions for an art-based education directed towards the rediscovery of European values as a community binder. Our selection of methods relies on the premise that although people are very different and come from different backgrounds, art remains a universal language.

The aim of the Manual is to highlight the importance of using artistic methods in youth work, especially in tackling Euroscepticism and raise the awareness of young people related to European values. The Manual collects 15 innovative art practices - related to painting, handcrafting, tailoring, photography and theatre - that can be adapted and applicated to different contexts, helping youth workers using artistic methodologies and activities to involve youth people, to spread the values of inclusion and sustainability, and to support the eradication of the eurosceptic trends and connected rhetorics.

Through this work, we hope to support the European organisations

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that are daily working in the educational field, contributing to the definition of innovative actions and activities able to approach and involve the youngsters. Thus, offering them a new possible vision of what Europe means and the motivation to be agents of change in building an inclusive society.