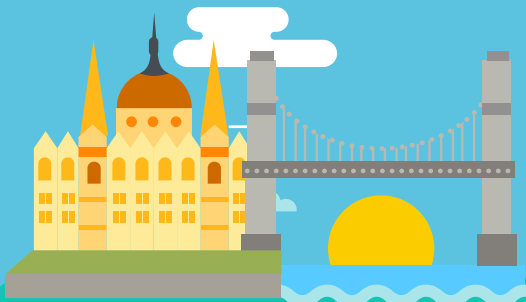




SPEECHLESS IN EUROPE

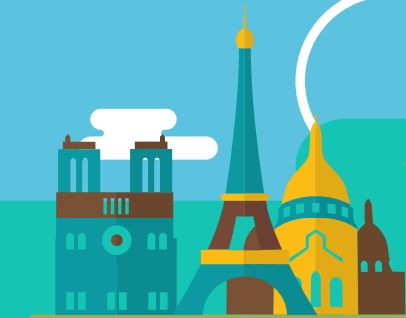
SPEECHLESS IN EUROPE HANDBOOK OF THE PROJECT (2014 - 2016)



BUDAPEST



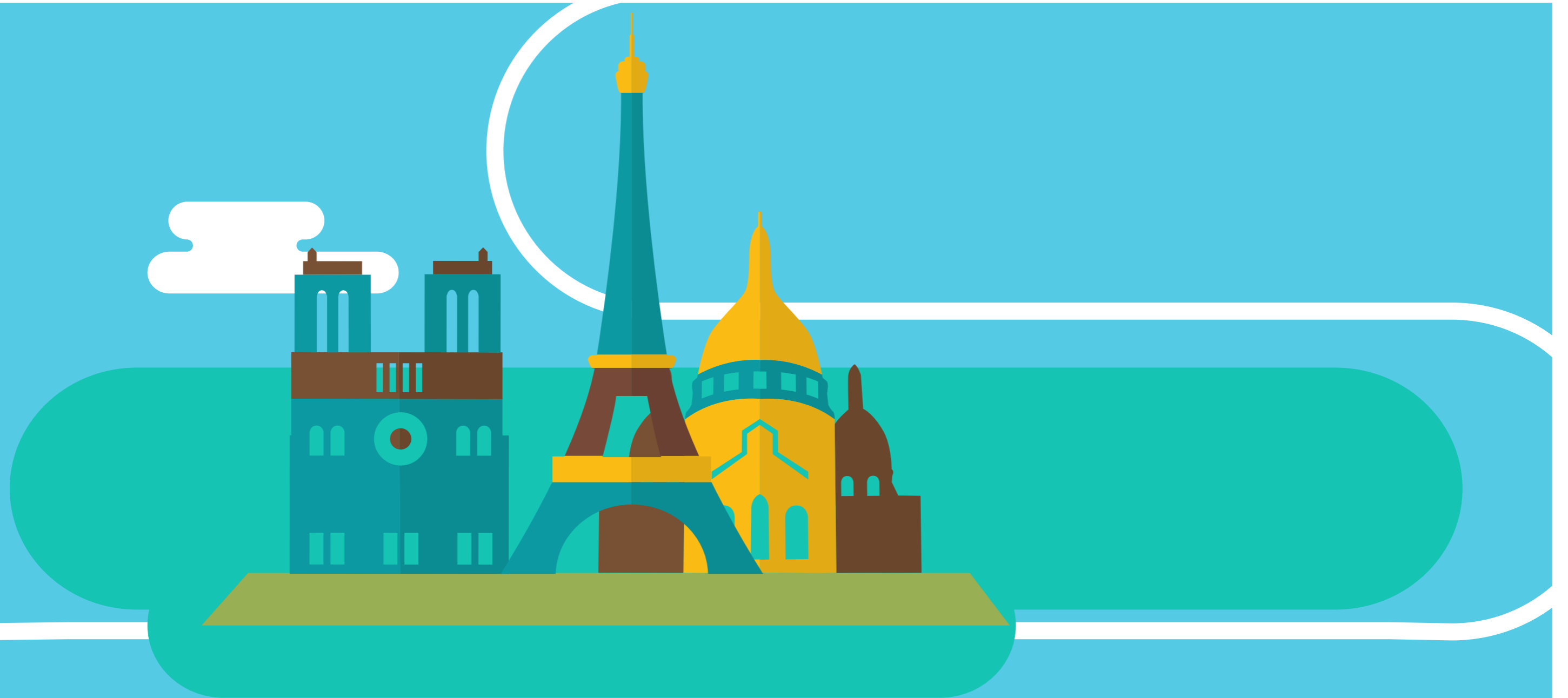
BERLIN



PARIS



ROME



INTRODUCTION

THIS HANDBOOK EXPLAINS THE PROJECT « SPEECHLESS IN EUROPE », WHICH STARTED IN 2014 TOGETHER WITH 5 ORGANISATIONS : EUROSOC DIGITAL, ALL CONTENTS, LIQD DEMOCRACY, SOLUTION4ORG AND IMPULSE ONUS. IT REFLECTS OUR ACTIVITIES, THE OUTCOMES AND ALSO OUR EXPERIENCES DURING THE PROJECT. WE HOPE YOU ENJOY THE READING!

AIM OF THE BOOK

This handbook allows a deeper insight into the background of the Speechless in Europe project and the experiences drawn from it.

The aim of this book is:

- To introduce innovative forms of activating young people for European topics with creative formats, where speech is not in the focus of communication
- To report on the events of the Speechless in Europe project and to draw conclusion from its experiences for future projects.

The book is divided into two main parts, accordingly: the first part introduces the project aims, the background and the methodology, as well as the broader context of youth participation; the second part summarizes the actual implementation process of the project and contains a brief evaluation of the results.

The first part includes background information on the five categories of European citizenship and on the way these are linked to European values, so that multipliers and youth workers are better equipped with arguments for the dialogue with young people and helping them to understand Europe as a participative project.

These chapters provide additional information on the Speechless Curricula, a short hands-on guide with information and useful links to the following 5 topics: e-participation, European citizenship, Dialogue projects and Creative forms of expression.

The second part contains overall information on the activities carried out in the workshops which were held in the 4 cities, as well as on the Storytelling Festival in Rome. The book is designed for youth workers and contains relevant information for dialogue projects following the same or similar goals, methods and approaches. It also summarizes the results of the project and the lessons learned during the implementation.

If you are interested, please, continue reading and learn more about the world of the project Speechless in Europe!

ABOUT THE PROJECT

Aim of the project:

The original challenge that inspired the initiators of the project was that the formal European political education hardly reaches young people, barely reflects on their everyday

reality and fails to answer their specific questions and demands. The main goal was to bring the abstract idea of the EU closer to the everyday experience of young people, to help them realise how they are interconnected with other EU citizens around Europe and to let them share their personal stories about how European politics affect their lives or how they think life in Europe should be like.

The project experimented with innovative forms of political education targeting specifically at youngsters and young adults who are normally not reached by European educational measures. Young people are given the possibility to communicate about European politics in their natural form of expression and about topics they are interested in. Therefore, they experience that their involvement in the debated subjects are affecting them, their participation is welcome and needed to make Europe better for young people and for everyone.

Methods:

The core methodology of the project was storytelling in a digital form that basically meant the online sharing of personal stories, moments and perspectives on Europe. The way a variety of formats for the created content: video, graffiti, theatre, photo stories were all considered relevant forms of communication for issues related to Europe. The categories were defined in the online platform and in the workshop activities in order to guarantee the personal stories are related to life and politics in Europe. In the closing event, participants from each county were invited to offline networking and discussions on selected important topics and they had the chance to participate in various artistic activities, well.

Activities and phases:

Between September 2015 and March 2016, more than 200 youngsters attended the national workshops where they created and shared their own stories on a common online platform. The creative process was divided into two phases: In the telling phase (September – December 2015), the participants were free to produce any story related to the categories. In the retelling-phase, the participants chose one previously shared story and used it as an inspiration for their new story.

Online participation:

As all stories were shared on Ypart, where young people were invited to discuss the issues presented in the videos/photos/performances. The participants entered into a competition with the contributions they made on the platform: The two contributions from each country with the highest votes were invited to the European Storytelling Festival in Rome (May 2016).

Storytelling Festival:

The closing event of the project was a 4-day youth festival for the best contributions. Different workshops and activities were organised for the participants.

ABOUT THE TEAM

Five partner organizations from the capital cities of Germany, France, Italy and Hungary initiated the Speechless in Europe project, which was generously co-funded by the newly established ERASMUS+ program of the European Commission in 2014.

SPEECHLESS IN EUROPE LIVES OF THE DIVERSITY OF ITS TEAM THAT ENSURES THE INTERDISCIPLINARY EUROPEAN FOCUS OF THE PROJECT.

GERMANY - EUROSOC#DIGITAL

Developing fresh formats of political education, explaining EU decision-making procedures and communicating EU politics and policies - EUROSOC#DIGITAL is a young non-profit organisation following the mission of involving, informing and activating young citizens for the European project. The projects, events and services inspire participants and beneficiaries for the European idea and enable them to better understand and comprehend European matters. Website: www.eurosoc-digital.org

FRANCE - All Contents

All Contents Press is a for-profit company involved in the creation of European print-magazines. All Contents Press works very closely together with the main group, All Contents Group. It is nevertheless independent and is mostly specialised in the creation and publishing of international magazines like ParisBerlin and ParisBruxelles. Our specific expertise is media and dissemination, in general: creating European content and disseminating it through Europe (ParisBerlin is indeed published in 6 countries, Queries in 13 and Europolitics in 7 countries). Our focus lays therefore on the awareness of and around Europe and the dissemination of knowledge about European facts and news in as many countries as possible. Website: <http://www.allcontents.com/> contact : sarah.frob@allcontents.com

ITALY - IMPULSI Onlus

IMPULSI Onlus is a small non-profit association of social and environmental promotion. It was founded in 2003 by young professionals and students interested in creating an environment for small communities with the aim of pro-

moting personal, social and environmental welfare and to prevent individual and psychic distress. The recipients of the activities of the association are pre-adolescents and adolescents with mental, behavioural or social unease; young people from the suburbs. The main purpose is to promote and create the social fabric for the development and the transmission of contents relating to the territory and culture of the recipients developed. The aim is to raise awareness and to produce knowledge and instruments to improve individual and social development, sustainability and a critical use of material, environmental and human resources among and between the participants. Contact: Giulia Pellini giulia_larrel@yahoo.it or Jacopo Moser isent@hotmail.it

HUNGARY - Solution4.org

Solution4.org was created in Hungary in 1998 to work for, support and counsel non-profit organizations working for the European integration and to bring forward different aspects European citizenship. Main areas of its work are research in the field of labour relations and conditions, the provision of training and lifelong learning opportunities for adults, organise meetings, conferences or media-training with a focus on transnational and European dimensions. The target groups are disadvantaged people especially in the work places and the unemployed, often from the Roma minority or other marginalized youth. The organisation strengthened sensitivity for the topic of working in Europe and brought the project to young trade union members in Budapest. Website: <http://solution4.org/>

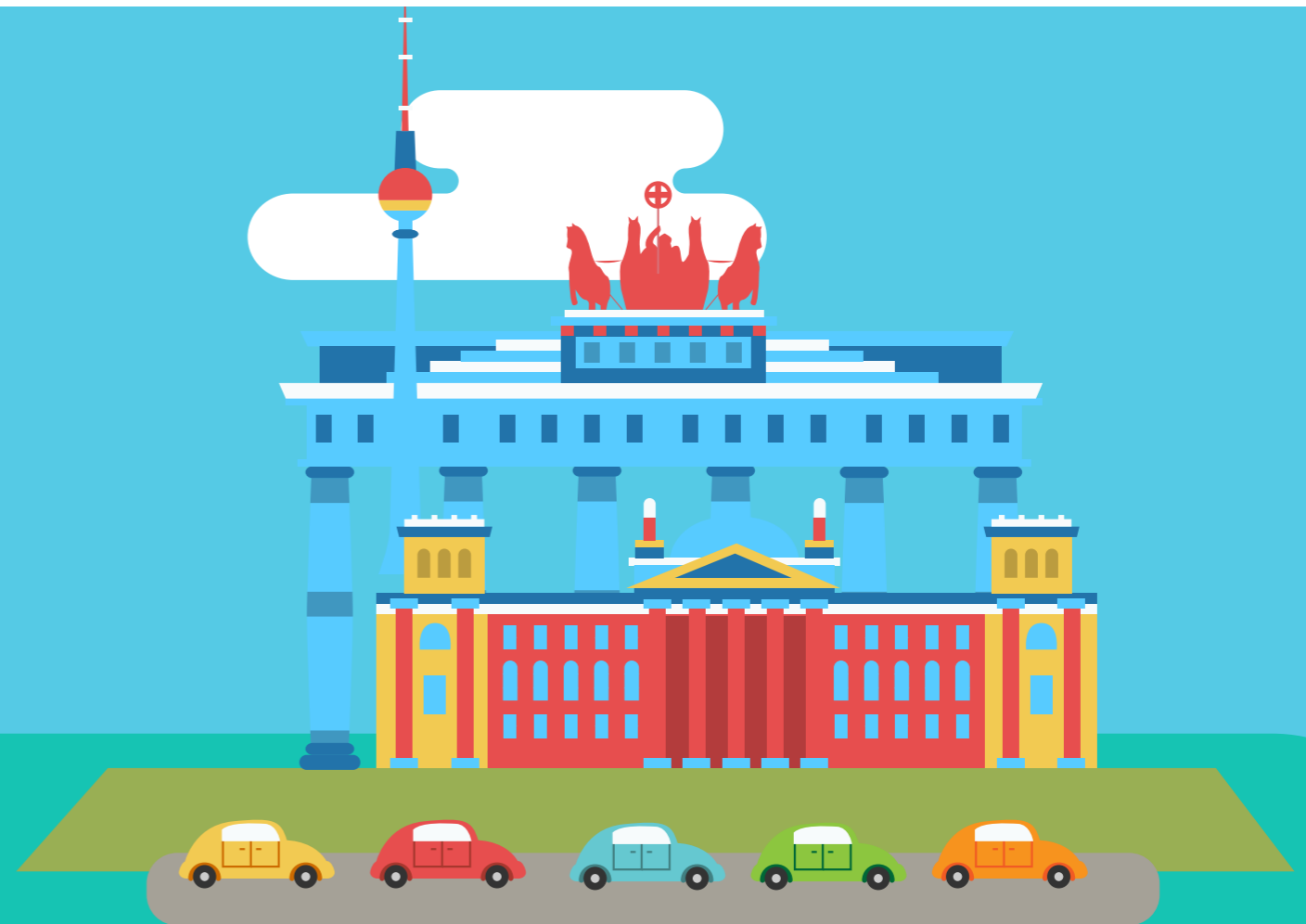
GERMANY - Liquid Democracy e.V.

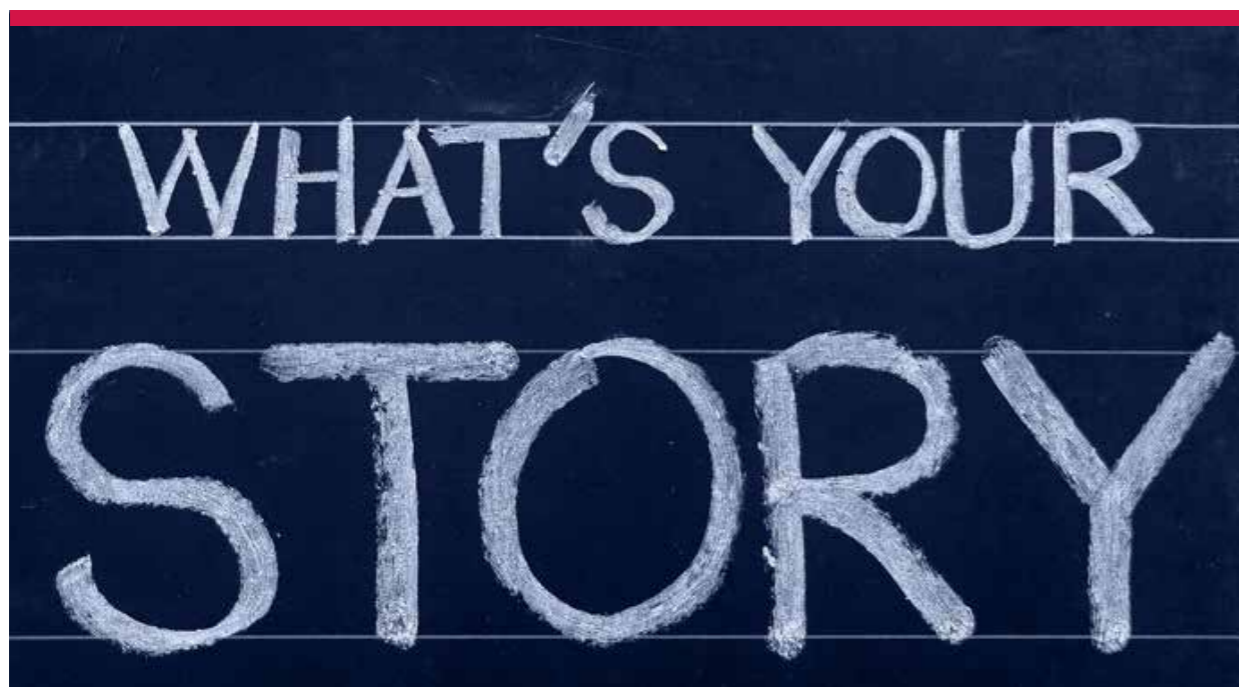
The Liquid Democracy Association is a Berlin-based non-profit organisation that works on innovative ideas and projects for digital democratic participation. LIQD concentrates its work on three connected areas: theory building, the development of the free Open Source software Adhocracy and the maintenance of Adhocracy platforms such as Ypart. Ypart is a European-wide e-participation platform especially designed for youth. Website: www.liqd.net



YOUTH IN EUROPE AND THE FIVE HIGHLIGHTED TOPICS

THIS CHAPTER GIVES A DEEPER INSIGHT INTO THE LINK BETWEEN OUR PROJECT AND THE YOUTH STRATEGY OF THE EUROPEAN UNION AND DESCRIBES OUR METHOD FOR THE DEFINITION OF THE CATEGORIES OF THE CONTRIBUTIONS.





Erasmus+ Youth projects aim to improve the future perspectives and the emotional and intellectual well-being of youth by providing them with opportunities for learning and experiencing new things and for connecting with other young people all around Europe. Generating discussion about certain important topics regarding European politics is essential to help young people to become more conscious citizens of the EU.

The categories in our projects are to include the most important issues of European youth policies. Since the project aims to trigger the dialogue on political issues among the youth by offering innovative forms of communication, of the expression of opinions and of sharing experiences; it is important that the created contents are related to these topics. Young people shared their stories in five large themes, all related to European objectives and obstacles of youth policy, but at the same time inclusive enough to give many personal insights and share opinions and stories about the everyday experience young Europeans make.

The EU Youth Strategy¹ sets out a framework for cooperation covering the years 2010-2018. It has two main objectives: the first is to provide more and equal opportunities for young people in education and on the job market; and the second is to encourage young people to actively participate in society.

These objectives were set in Brussels on the bases of various statistical and other data on the situation of youth. The goal is to meet the actual needs of the youth as much as possible.

But can the European Youth really feel ownership of these objectives?

The aim of the shared stories and problems is to reveal the real experience behind the mere numbers and to initiate a more personal dialogue on the future of Europe. Stories are powerful tools for this.

We studied the basic statistical data of the youth in the European Youth Monitor, read the current youth policies of the EU and selected five important topics. In the next chapter, we will present these categories and explain why we find it important to talk about them.

WE CATEGORIES OF YPART

Based on the objectives and the available data some important themes can be defined in the area of European youth. As formerly mentioned, 5 main categories were set as a framework for the stories to be shared on Ypart. These are:

WORKING AND LEARNING

WeAs formulated in the EU Youth Strategy: «Equal access for young people to high quality education and training at all levels and opportunities for lifelong learning should be supported. [...] Young people's transition between education and training and the labour market should be facilitated and supported, and early school leaving reduced.»

These policies shape the experience of the European youth: as citizens of the European Union they can study, work and live in any EU-country they like. They have the opportunity to take part in youth projects, in internship programmes or make the studies for an academic semester abroad.

Awesome! – one might say. But despite of all those opportunities, it is still the youth who are struggling the most with getting a job. 2014 in some countries, youth unemployment rate exceeded 50%. The EU has reacted to the critical situation with more policies and programs. But is it really known what the problems are from the perspective of the youth? We invited young people to share their experiences on this topic, to start a dialogue on the actual problems they face and to shape policies that help them overcome obstacles they face. What was their story on this matter? You can access it on the following link: [link to Ypart Category-Working and learning](#)

FRONTIERS AND FREEDOM

Although EU-citizens can freely move within the EU, the freedom of movement is not so obvious through the external borders of the European Union. The dramatic events of 2014/2015 indicated that trafficking in migrants is becoming a fast growing global criminal activity. Migrants arrived through dangerous ways: in 2014 more than 3000 people are estimated to have lost their lives in the Mediterranean Sea. These, usually young people, flee from poverty, terror, hunger, social and political instability, with the hope for a better life. Arriving in Europe is not always the end of their odyssey: Sometimes, social tensions within Europe and xenophobia bring misery into their situation in another way. The participants of the project were inspired by this topic and shared their stories about building walls or building community, about integration and the importance of breaking down harmful stereotypes. ([link](#))

FUTURE AND INNOVATION

What we do today influences our future opportunities. This is something everybody is aware of. But many tend to forget that they also have an impact on the opportunities of all the following generations, especially if they do not pay attention to preserving the planet.

The focus of the strategy Europe 2020 is a sustainable and effective economy with a strong emphasis on job creation and poverty reduction. Solidarity with future generations is ensured by preserving the natural environment and by a better use of green energy. Some questions participants

posed in their contributions: What do you do for the future generation? How do you imagine Europe will be like 2020? Or 2050? What is your vision for Europe?

CULTURE AND CREATIVITY

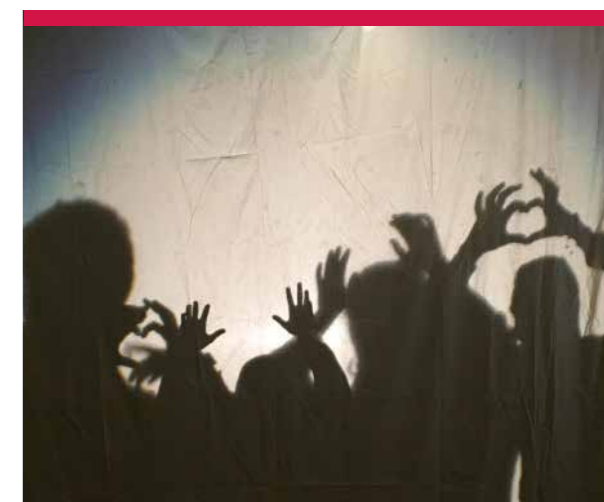
“Young people’s creativity and capacity for innovation should be supported through better quality access to and participation in culture and cultural expressions from an early age, thereby promoting personal development, enhanced learning capabilities, intercultural skills, understanding and respect for cultural diversity and the development of new and flexible skills for future job opportunities.”

Cultural diversity enriches our life in Europe and shapes our everyday experiences and our perspectives. At the same time, it is important to know and preserve our cultural heritage. Some stereotypes can be harmless but if they are linked to prejudice and discrimination, they become dangerous and lead to unfair treatment. It is easier to overcome the obstacles of linguistic and cultural differences when people are open minded and ready to learn about and from each other. In our understanding, every cultural activity is naturally intercultural, just think of the fact that you can have pizza with your friends anywhere or play pétanque in Berlin, if you wish. The way we dress or how we spend our free time is enriched by various cultures.

HOME AND COMMUNITY

In the globalised world, home can be anywhere. People can live far away from the places they were born. But what is home? The place where you were born, the place where you live or the place where your friends and family are? Maybe all of them, maybe something else. One thing is for sure: social security and inclusion is not granted to everybody. People need to fight for decent salaries, acceptance, and sometimes even for basic human rights. Homophobia and xenophobia destroy integration and inclusion.

Young people were invited to discuss the meaning of home and to find out more about smaller or larger communities one can belong to.



YOUTH PARTICIPATION VIA YPART

THE PROJECT USED AN EPARTICIPATION PLATFORM ON WHICH YOUNG PEOPLE COULD SHARE AND COMMENT EACH OTHER'S CONTRIBUTIONS: YPART.EU THIS PLATFORM WAS ESSENTIAL TO ENSURE THE INTERNATIONAL COMMUNICATION AMONG THE WORKSHOP PARTICIPANTS AND ALL WHO WERE INTERESTED IN THE INPUT OF THE CONTRIBUTORS. IN THIS CHAPTER, YOU CAN LEARN FURTHER DETAILS ABOUT YPART AND HOW IT CAN BE USED IN DIFFERENT TYPES OF E-PARTICIPATION ACTIVITIES.



WORKING AND LEARNING

Ypart is a digital participation platform enabling and supporting young people to explore their interests, concerns and wishes in the form of self-determined projects. The platform Ypart is based on the concept of Liquid Democracy. The basic idea of Liquid Democracy is to tap the full potential of the internet technologies in order to implement flexible forms of digital participation that allow citizens to decide for themselves and by themselves about the topics, breadth and depth of their involvement in various political and organizational contexts. In this respect, Ypart empowers young people not only to read, follow, discuss and evaluate proposals of their peers, but to autonomously and independently initiate their own projects. Ypart offers young people the opportunity to start their own initiatives, and to develop their visions and ideas organising these online together with their peers.

Ypart is a flexible and sustainable platform that seeks to amplify the areas for young people to take action through political and civic engagement on the Internet. The platform directly addresses young people, municipalities, youth organisations, and everyone who wants to actively involve young people in decision-making processes. In doing so, young people should be able to decide when, where, how and to what extent they wish to get involved: for their association, city, municipality or school – in short, for anything that interests them and has a bearing upon their lives. You can find Ypart on www.ypart.eu.

WHAT IS E-PARTICIPATION?

eParticipation is decision-making with the use of online tools. Digital and mobile participation enables citizens to take part in more efficient decision-making, independent of time and place. Young people want to voice their ideas and opinions in particular, and use technology to communicate most. Active youth participation can be effectively enabled through a combination of online tools and offline activities.

WORKING AND LEARNING

Young people are encouraged to start their own projects online. Together with their peers, they can discuss, comment and vote for projects they like and want to support, regardless of when and where they take place.

The different forms of digital participation offered on Ypart are based on the participation software Adhocracy. The Liquid Democracy association is continuously developing Adhocracy as a free, open source software. Adhocracy is modular, so that its features can easily be adjusted individually to various organisational requirements.

This makes Ypart very flexible:

Groups

Everyone can create a group on Ypart – whether at the municipal level or at that of youth associations and clubs. Once founded, a group can be used permanently so that its members can become repeatedly involved in the upcoming decision-making processes.

Flexible participation processes

Within the groups on Ypart a variety of participation processes are possible on many different levels. For instance, local youth associations and clubs up to national and international associations can consult about the opinions and proposals of young people on an infinite variety of topics. Young people can collect and develop ideas together and collectively discuss, write and vote on position papers, programmes and statutes. A map function allows the collective discussion and planning of land-use (of a property). With the help of the integrated calendar, all participation projects and online discussions can be timed and synchronised with offline events.

Ypart is modular

Ypart is a modular platform, which means that all functions available online can be individually customised to the needs of the group and the context of the participation process. The selection of modules and features of Ypart can be changed at all times – even during active participation processes.

Ypart is sustainable

Every organisation that starts a group on Ypart, can repeatedly use it for online participation projects. This means, that Ypart enables online participation on time-limited as well as permanent projects.

Free from moderation

Discussions on Ypart do not require any active moderation. Ypart is designed in such a way that online participation processes are structured by the behaviour of its users. When users rate a contribution positively, it moves to the top of the list of proposals and becomes the focal point of attention. You can therefore use the platform when you do not have the financial means for professional moderation. However, if desired, you can always include it for your group.

HOW IS YPART USED IN SPEECHLESS?

Starting in October 2015, multiplier workshops were held in Paris, Rome, Budapest and Berlin. In the workshops, young people were invited from France, Hungary, Italy and Germany to develop and share a story on Europe. They could choose from all sorts of formats like video, photography, a theatre sketch or street art. In group work, they created their own story, and subsequently uploaded it on their own project's Ypart group „speechless.ypart.eu“.

All participants received a user account on Ypart. After uploading the stories they could be discussed and voted upon by the youth taking part in the workshops held in the other partner countries. Each participant was invited to vote for the best contribution in one of 5 categories. Then, the local teams chose a story from another country to “re-tell” it – in their own style. At the end of this phase in the project, the authors of the four most voted contributions from each country (Italy, France, Hungary, Germany) were invited to present their re-told stories at the Storytelling Festival in Rome in May 2016. Additionally, they were rewarded with a prize which allowed them to learn even more about Europe.



Salto Youth Magazine, 2014

HOW WAS YPART USED IN PREVIOUS PROJECTS?

Organising internal participation

Example: German Scout Association Saint George (DPSG)

Since November 2013, with more 1000 of its members the DPSG has been discussing online its internal organisation, statutes and the general procedures of the association. Every second week the DPSG introduces a new topic and offers it for its members to discuss, to give their opinion on, and to make proposals for improving the organisational structure of the association. The proposals submitted were collected as part of the preparation of the General Assembly in 2014 and information on the decision made there was also provided.

Urban development planning

Example: Stadt!Macht!Schule!

The urban development project called “Stadt!Macht!Schule!” (<https://smsaltona.ypart.eu/>) was a participatory project concerning Hamburg’s second biggest city planning project “Mitte Altona”.

In the project, 28 young people from 5 different schools in Hamburg were asked to explain their ideas, wishes and demands concerning the future of the train station Hamburg-Altona on the basis of the official master -development plan.

To this end, the construction phases foreseen in the official master plan were put on the interactive map on Ypart, so that young people could directly add their proposals and ideas to the respective sections in the master plan. The young people discussed the living-, the traffic circulation- and the public green areas of the master plan and developed their own alternative land-use plan.

The interactive construction stages on Ypart also contained the texts and the descriptions of the official land-use plan. The participating young people could make amendments and suggest alternatives to the passages in the text of the official master plan.

The participants drafted a position paper from the most-voted proposals in April 2013. This was the opinion, the ideas and wishes of young people in Hamburg.



WORKSHOPS

THE WORKSHOPS WERE THE CORE ACTIVITIES OF THE PROJECT : 4 COUNTRIES WITH AT LEAST 3 WORKSHOPS, DIVIDED INTO «TELLING» AND «RETELLING» PHASE, BROUGHT TOGETHER YOUNG PEOPLE WITH DIFFERENT BACKGROUND BUT ALL MOTIVATED TO WRITE «THEIR STORY OF EUROPE».

CONCEPT OF WORKSHOPS IN THE 4 CITIES

All workshop had the same framework but the responsible organisations shaped the events in multiple ways, which gave a different character to workshops in each city. Various methods and techniques were used during the implementation letting the participants turn the exact content and topic of the event in the direction of their interests.

BERLIN

In Berlin, there were various kinds of workshops both in term of method and participants. They were young people from different age groups with migration background, even refugees. EUROSOC#DIGITAL organised 2 workshops in the telling phase and 2 in the retelling phase.

Workshop I

was on visual music with youngsters from the Youth Centre "Schalassch" and the Roma-Organization "Amaro Foro e.V." The idea of the workshop was to focus on an element, that connects us all in Europe. We chose the topic **rain** and gave the participants the possibility to express their **dreams**, memories and wishes on this topic with music (instrumental and vocal), dance, theatre, photography, videos and voice. The workshop focused on personal experiences but at the same time shared these individual stories to create bonds and raise empathy. The methodology used is a fugue, a contrapuntal compositional technique in two or more voices, built on a subject that is introduced at the beginning in imitation and is repeated in different tonalities. This methodology was used with voice, movement and music to create the personal stories of the participants.

Although the workshop was over the course of 3 days, the topics addressed in the workshop were too manifold to give deeper insights in all segments: discovering visual Music, telling their own story, discussing about Europe and making a movie was a lot to deal with. However, 4 videos were made in the end, which were mostly connected to the storytelling aspect of the project but reflected smoothly on EU politics as people with different cultural background worked on combining their individual visions into one whole vision.

Workshop II

was organised in cooperation with the initiative RESTLOS GLÜCKLICH and the aim was to experience how the topic of cooking with food waste and Europe work together. Cooking with food surplus means one has many different ingredients. Some are great and others are just not apt for

what you would choose for your meal. The goal is however, to make a nice meal using all ingredients. And this is the analogue to the European Union. There are certain parts that fit perfectly together while others are difficult to fuse. Yet, we still must make the best out of it – just like with the **meal**.

The target group was apprentices and young chefs, for whom Europe is not a topic to deal with on a daily basis. Most of them had only little European experience (some had travelled around) and most of them had done an apprenticeship and no university education. The Erasmus+ workshop was a very new experience for the cook-student.

To deal with Europe through cooking was very exciting for the participants, because it brought the topic of EU politics closer to personal experiences and made it more accessible for them. The political discussions about food waste, the Common Agricultural Policy, living together in Europe and refugees were especially vivid.

Workshop III

was in the retelling phase and focused on the creative use of photography, specifically on using light and shadow as a creative tool. The workshop was organized together with the ITZ – Interkulturelles Theaterzentrum Berlin and took place at the intercultural theatre centre "Dramatische Republik" in Berlin-Neukölln.

The group of participants was very mixed. There was a large group of young Syrian refugees who are active in an intercultural theatre group. Another group was youngsters from an Aikido-group and some pupils from a school nearby. It was a great mix and it showed that the Speechless concept works perfectly for groups that do not speak the same language. The Youngsters were very engaged in discussing the videos on the platform on Friday and making their own videos on Saturday, which was a good sign that the retelling concept works well.

With the help of a professional photographer as a trainer who showed the participants a lot of tricks on how to deal with the cameras, the participants made nice **videos** from black and white pictures for their messages without using words.

Workshop IV

was a storytelling workshop. Its aim was to create short stories in video format. We used the Speechless aspect to connect young people who had just arrived in Berlin from Syria and Palestine with ones who grew up in Germany, in cooperation with "DeineVision.jetzt", a project of Camino e.V. that is actively providing young people the possibility to express themselves about serious issues in a creative way. This starting situation allowed topics to be very political, such as the war in Syria, the freedom of movement in Europe, education and how Europe deals with refugees.

The stories the participants shared were very personal. One group focused on war and education, for them it was im-

portant to show the difference between the life of a Syrian child growing up in **war** and poverty and a European child growing up in a safe environment. The other group focused on communication and on how we are not talking to each other anymore, because we are always busy with our **smartphones**.

The diversity of the participants did not only trigger interesting discussions and brainstorming, but was the basis for a very cooperative and inclusive manner. Altogether, the workshop was an exciting place to talk about Europe and the politics of the European Union.

BUDAPEST

Solution4.org has organised the Budapest workshops in cooperation with the Youth organisation of two trade unions SZEFIT and SZISZ and also with the help of the National Youth Council. The events were carried out in the European Youth Centre in Budapest.

In Budapest, the target group was somehow special since young trade unionists were also invited to take part in the Speechless in Europe workshops. Solution4.org has been working with trade unions for a long time, therefore the organisation quickly revealed the need for innovative communication in this field. In this project, we have cooperated with youth organisations of trade unions on the modernisation of their somewhat outdated forms of communication. Modern and exciting forms of communication can help trade unions to raise awareness for decent work and reduce the vulnerability of young workers. As mentioned above, youth unemployment is a major issue in European politics, therefore involving trade unions in finding solutions is essential. The use of innovative communication tools is also useful. Speechless in Europe helped these young activists to develop video-making and storytelling skills so that they become able to communicate better and to represent the interest of young employees more efficiently.

The aim of the first workshop was to provide young trade unionists and members of youth organisations with basic video skills that are useful in communicating their needs and opinion in a fresh and innovative way to reflect their everyday experiences in Europe. It was also important that these videos are made with easily accessible equipment: with smartphones! Making quality videos with a relatively cheap equipment is a smart and democratic way to express opinions and to share personal stories about important topics, such as brain drain, open or closed borders or superficial judgements. Moreover, this workshop made two groups of people communicate: young trade unionist (aged 25-30) who struggle to reach out for young people and eager to

learn more about new and more efficient forms of communication via different social media or videos on the one hand and young activists of the civil society who do not know much about trade unions and their aims or why solidarity is especially important in the working world.

It was very thrilling to see how the dialogue evolved between young trade unionist and the young (16-19 years) members of youth organisations and to get a better image about their wants and needs. So, even if this was a small generation gap, it turned out to be very exciting.

The second workshop in Budapest was built on the experiences on the first one. The participants used easily accessible equipment to maintain the democratic concept, that everyone should be able to make such videos with only few resources. During the first workshop, almost all groups acted out their stories, which was great but we wanted to show them, how they can use different techniques and tell their stories and opinions differently or indirectly with the use of certain methods.

The general idea of storytelling through videos was in two ways more specific. First, in this retelling phase, the new videos had to be connected to a previous one. Therefore, the participants watched and discussed thoroughly some selected videos from the telling phase and reacted to them in their own stories.

This time, the trainer gave each group a tool or a technique they needed to make the videos. Four film-making tools were defined and participants could decide which group they wanted to join:

LEGO: stop motion movie with Lego

POST-IT: style not specified, but the group has to use post-its

CARD: style not specified, but the group has to use a deck of cards

DRAWING: linear storytelling with drawings

To keep the whole working process more under control, the technique of "storyboard" was described to the participants. Before filming, each group was supposed to create a storyboard with each scene sketched in advance in order to ensure a smoother work process.





We planned the two Budapest workshops with basically the same group of people, on purpose. The overlap between the participants of the two workshops helped to deepen the technical knowledge about video making and influenced the creative process positively: a sense of community developed and created a nice atmosphere. The two weekend-long learning programmes were successful and can be considered to be the basis for further partnerships, as well.

PARIS

All Contents organised several workshops around different topics: pétanque, photography and drawing. The aim was to make young people react to the objectives of the EU by using everyday-tools to express their thinking and to strengthen the relations between the EU-countries.

The telling phase workshops in Paris focused on the functioning of the EU. In the first workshop, participants were invited to create a story about Europe with the help of the game pétanque and to publish a video on it.

Pétanque is a typical French sport which can be easily learned and played by everyone therefore it also establishes inter-generational links. The event was organised in partnership with the European Sports Week and emphasised that doing sport activities together helps people to connect and learn to cooperate.

By the end of the one-day long activities, 5 videos were made about Europe and the vision people have about it. The question of integration was the most popular topic. Most participants tried to explain their ideas by using **pétanque**

as a **metaphor**, while one group was so inspired by the topic of the EU that its members started to wander around the pétanque court and ask people **what they think of Europe**.

The second story telling workshops aimed to be more speechless, but still very concerned with Europe. The method was photography and the participants used objects or little characters in their photos. From the pictures, stop-motion photography-stories were created. Little paper **protagonists** were walking around the streets of Paris trying to figure out the **big questions** of the **European Union**. In total 6 videos were uploaded on Ypart for this Workshop.

The last French workshop was carried out in partnership with the OFAJ (Office franco-allemand pour la Jeunesse) on the “young ambassador day” in order to assure a wide audience. The partnership helped to multiply the event to as many ambassadors and young people as possible who can renew these workshops in the upcoming years. The event was also linked to a German group of the OFAJ in Berlin via a video call. 7 projects (video, drawing and photo) were uploaded after this workshop.

As all retelling workshops, the last French workshop started with reviewing and discussing the previously made videos from all the other countries. Participants could use any technology, the team has provided drawing materials, cameras, computers for editing and other tools. The only restriction was to make a product which is connected to at least one previous contribution on Ypart.

The videos by other youngsters inspired the participants to discuss the ideas and to make their own contributions. Participants often approached the topic of European politics against the background of the construction process of the European Union: built after the WW2, with the aim of keeping peace in Europe up to the current situation: the closure of borders, the questioning of the European values, etc. The issue of the future of the Union and the reflection on European values (democracy, sharing, openness) were very important issues for the young participants.

Organising the workshop at the OFAJ with young participants interested in building relations between European countries turned out to be fruitful. Everybody was very motivated to share his or her interest and opinion with the other participants who had usually not been involved in European matters or activities.

Various types of products were made through highly original ways to tell a story such as a theatre play using **food** or **shoes**.

ROME

The general concept of the workshops in Rome was to introduce the project to the participants thoroughly and to present a few useful instruments to approach the contents. IMPULSI Onlus organized an effective but also amusing workshop. The main goal was to make the participants feel involved and to produce quality products. The organising team used different methods to engage young people in the cultural activities.

The first workshop was based on the Storytelling method with a focus on speechless narration. The goal was to explore the different ways of communication by starting with the non-verbal communication. The group was experimenting with telling stories without words, which turned out to be a **fun**.

Graffiti and parkour are ways to interact with the city and other people by using the language of art, in the case of graffiti, or the human body, in the case of the latter. Neither of them is based on speech and both are playful ways of doing certain activities together and creating a community. Street art is often critical in its attitude towards the society and draws the attention to a specific problem or issue.

The participants of the graffiti workshop in Rome had a simple but powerful message to the people of Europe:

Listen!

This is a reflection to the everyday life of ordinary people who tend to forget to listen to each other but it is also relevant for the EU politics where the needs of young people are not always heard. Since the participants were mostly young educated unemployed people (and **NEET**), this message can be understood as their reaction to the high youth unemployment rates.

The last telling workshop in Rome was about the digital creation of an audio-visual techniques: first, the participants were asked to find images that could represent their idea of Europe and then the group had to make a video.

After graffiti and parkour as different ways of creative communication, the retelling phase in Viareggio continued with experimenting narration without any spoken or written language. These activities required the skills learned during the previous workshops. The goal was: besides having fun, interesting audio-visual products were made.

The retelling workshop focused on the categories, more specifically on the videos that had been uploaded in each topic: Culture and Creativity, Borders and Freedom, Future and Innovation, Home and Community, Living and Working. The participants started by defining the key words in **non-verbal** ways.

Then, they created their own stories and video was the method used. They were introduced to the basics of audio-visual processing and learned more about video editing and content production.

This was very important and useful, because a large part of the attendees were from an older generation, who did not grow up with mobile phones, sharing digital contents or being continuously connected to the internet.

Conclusions from the workshops

Regarding the outputs of the workshops it can be concluded that they were in general successful, however keeping the participants speechless was not always easy. The aim to break down the language barriers by using no or little speech turned out to be very helpful in the retelling workshops, because everybody could understand messages from all the other countries.

Working with other people's stories was not only inspiring but it also revealed that different approaches and interpretations are possible of the same issue. Reflecting on someone else's ideas is an essential step in initiating a dialogue. Since this was the main aim, the method of retelling worked.

Having contact with the participants from other cities made the festival in Rome especially exciting. Youngsters could ask the creators of the videos to get background information and saw that initial motivations could be very different from what they thought. The next chapter gives further insights into the Speechless in Europe Storytelling Festival in Rome.

All contributions to the project from the workshops can be accessed through the following link:

https://speechless.ypart.eu/proposal?proposals_facet=delegablebadge%3A927



STORYTELLING FESTIVAL

THE STORYTELLING FESTIVAL TOOK PLACE BETWEEN 21ST AND 24TH OF APRIL 2016, IN ROME. THE BEST CONTRIBUTORS FROM EACH COUNTY WERE SELECTED ON THE BASIS OF THE VOTES ON YPART AND WERE INVITED TO THE EVENT TO CONNECT IN THE OFFLINE SPACE, AS WELL. THE BEAUTIFUL CITY OF ROME WAS AN IDEAL PLACE FOR THIS. THE AIM WAS TO COMBINE NON-FORMAL LEARNING ACTIVITIES WITH FUN SOCIAL EVENTS DURING THESE 4 DAYS.





After getting to know each other through playing games and preparing a barbecue for the welcome event on the first day, the second day started with 2 different workshops: one on digital media and one on theatre.

The "Digital Media and Democracy" workshop by Liquid focused on the potentials and challenges of digital media technologies for young European citizens when they participate in political matters, against the background of a great economic and political crisis which could potentially affect the core idea of a unified Europe.

The starting point was the day-to-day experience of the participants and their input with an emphasis on the current economic and political crisis in the European Union, including the lack of support for representative democracy, as demonstrated for instance by a historically low voter turnout in the most recent elections to the European Parliament.

All the 25 participants contributed highly actively to the moderated discussion and exchanged constructive and well-balanced arguments – they all seemed to feel the urge to discuss political matters of this kind. Although the workshop

relied on verbal (not speechless) communication in English, the expected language barriers were no obstacle to this discussion.

INTERESTING CONCLUSIONS

As a conclusion, the group came to the following consensus:

- (Representative) Democracy in the EU is in a deep crisis and needs to be revised in an innovative manner, for which the approach of Liquid Democracy is a possible strategy.
- The Digital Turn is a fact and cannot be made undone. It bears a number of risks, especially in terms of personal social relationships and data security, but
- there are also some important positive potentials for political participation and information, such as different forms independent of time and place to implement direct democracy, availability, multimedia content and new ways of immediate expression.

In the theatre workshop, participants created their own performances in groups on the different aspects of how they are connected to Europe. The aim of the groups was to tell

their stories as European Citizens from their personal experience and their culture in a non-verbal manner with theatre techniques. The trainer helped them to communicate through body language, dancing or non-verbal acting out of the plot.

The participants worked in three groups using different theatre approaches. The first group had a dance performance, the second group used theatre monologues (in all 4+1 languages) as a form of self-expression and the third group acted out the story using no words, only through non-verbal communication. Afterwards, each group performed its own show to the others and was rewarded with a great applause.

SOME VERY DYNAMIC ACTIVITIES

In the afternoon, there were even more active workshop: parkour and graffiti. The participants were brainstorming about words they wanted to paint with the help of BOL 23,

one of the first graffiti artists from Rome who taught them the basics so that they could paint independently. Below are these pictures:

Those who were into more exhausting physical activities could join the parkour workshop led by Jacopo Moser from IMPULSI Onlus and Fabio "Flow" Saraceni from ADD Roma. Parkour is about moving from one place to another in a complex environment in the fastest way possible. Jumping through benches, climbing up the wall and balancing on a narrow edge are all elements of the sport and can equip us with skills to get across the urban environment in a smoother and cooler way.

In the evening, the participants could fully restore at the concert of Giovanni Paris.

Saturday was devoted to Rome. After a short city rally, the participants had free time in the city and in the evening everybody gathered for the closing event with the announcement of the team winning the rally and with the show of all the winning contributions made during the whole project.

REALIZZATO DA DAL 21 AL 23 APRILE 2016

STORYTELLING FESTIVAL

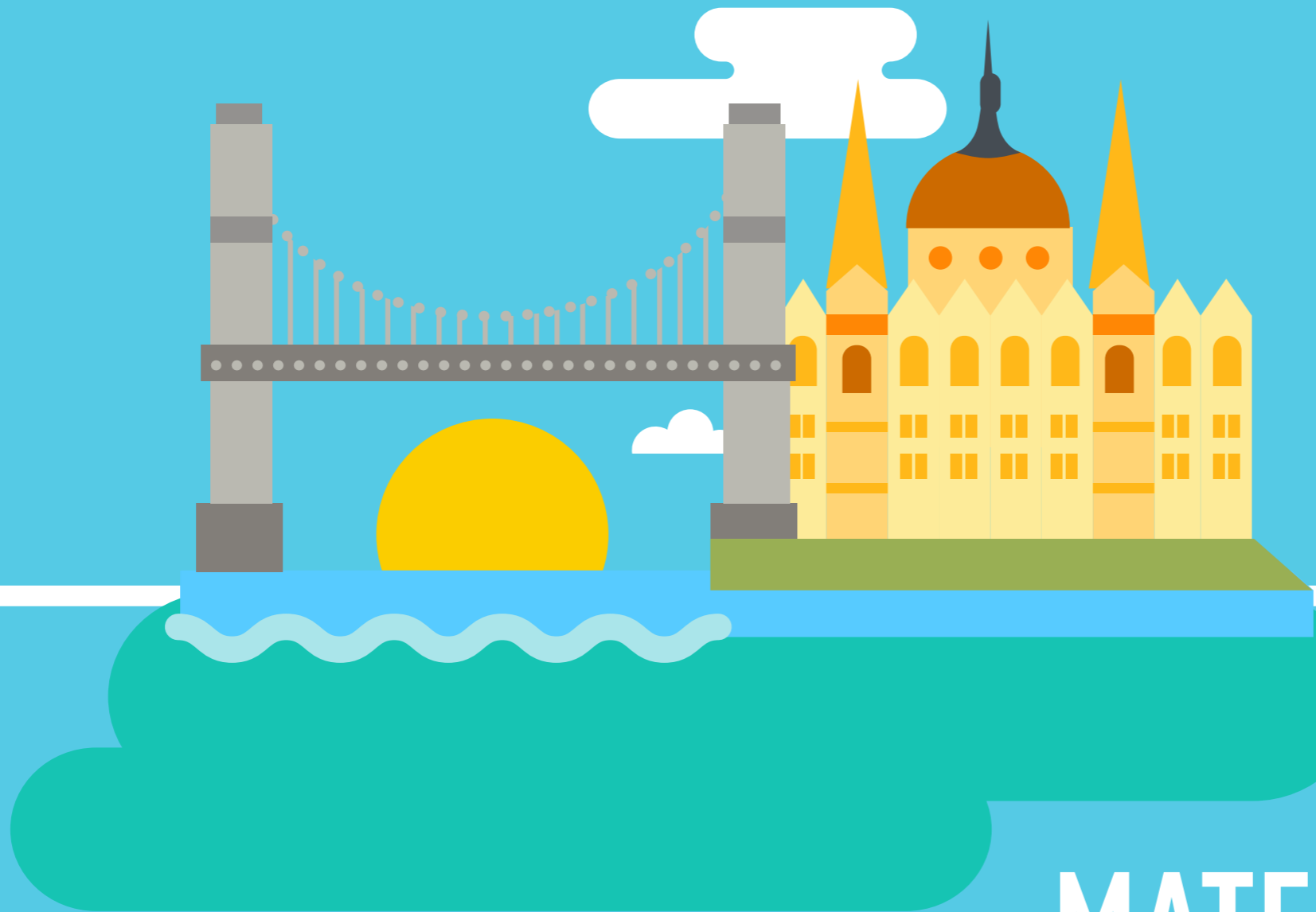
FUSOLAB, VIA DELLA BELLA VILLA 94 - ROMA

GIOVEDÌ 21
18:00 GRIGLIATA DI BENVENUTO
21:00 PROTEZIONE DEI VIDEO VINCITORI

VENERDÌ 22
10:00 PRESENTAZIONI E GIOCO DEI NOMI
11:00 WORKSHOP A SCELTA TRA EUROPE, SPEECHLESS TELLING ANDRE-TELLING a cura di Leonie Beckmann
THEATRE a cura di Maher Draid
POTENTIAL AND RISKS ABOUT DIGITAL MEDIA a cura di Nils Allford
13:00 PAUSA PRANZO
15:00 WORKSHOP A SCELTA TRA GRAFFITI: a cura di BOL23
PARKOUR: a cura di Jacopo Moser e ADD Roma
PETANQUE: a cura di Sarah Fröb
18:00 PAUSA CENA
21:00 MUSICA DAL VIVO di Giovanni Paris

SABATO 23
18:00 ASSEMBLEA AL FUSOLAB
11:00 TUTTI A VILLA BORGHESE
13:00 PAUSA PRANZO
15:00 VISITA AL CENTRO DI ROMA

NELL'AMBITO DEL PROGETTO
CO-FINANZIATO DAL PROGRAMMA
ERASMUS+
IN COLLABORAZIONE CON
BARRA B



MATERIALS DEVELOPED

A PART OF THE SPEECHLESS IN EUROPE PROJECT OF MAJOR IMPORTANCE IS THE DEVELOPMENT OF MATERIALS WHICH, ON THE ONE, HAND FACILITATED THE IMPLEMENTATION OF THE PROJECT AND HAVE INCLUDED THE EXPERIENCE PARTNERS MADE THROUGHOUT THE PROJECT, ON THE OTHER. SINCE THE PROJECT FOCUS WAS A SCARCE USE OF SPOKEN LANGUAGE, THE MATERIALS ARE ALSO ALWAYS SUPPORTED BY VISUAL ELEMENTS.



A part of the Speechless in Europe project of major importance is the development of materials which, on the one hand facilitated the implementation of the project and have included the experience partners made throughout the project, on the other. Since the project focus was a scarce use of spoken language, the materials are also always supported by visual elements.

VIDEO TEASER

By implementing a European project in 4 different countries with little funding for translation, English is the main language used in this project. To engage young people, the decision was soon taken to rely on a visual teaser that doesn't need a lot of text and voice. The main aim was to explain the course of the project and how young participants can become engaged in it. The teaser was published on our website, YouTube Channel and on the Speechless in Europe Facebook site.



CURRICULUM

Getting started with a new project idea is often very challenging. The Curriculum gathers all important aspects of the Speechless projects and gives practical information to all who want to get started in the field of democratic education, civic engagement and e-participation for young people. It is a short, colourful and easy to read material which contains a lot of helpful information, also about funding and project organisation.



VIDEO STORYBOOKS

The idea behind the creation of a series of Video Storybooks was to offer an innovative way for participants as well as stakeholders and other people interested in the project to follow the different project-steps. The series started with a short introduction to the project (<https://youtu.be/IDjbx-2hfvo>), followed by interviews with young people on their perception of Speechless (<https://youtu.be/ydNo2mx-gjU>). The third video in the series is on how to organise a Speechless workshop (<https://www.youtube.com/watch?v=nuxQVo-L5i3A>), followed by an interview with the project coordinator, Leoni about the progress of the Speechless project (<https://www.youtube.com/watch?v=SyUhKgSzsY>) and an interview with Nils, from the partner organisation Liquid Democracy (<https://youtu.be/DZq6DAWQYrM>). The last video in the series is about the Storytelling Festival in Rome (https://youtu.be/8mDQ_lxB4f4).

All materials are accessible on the Speechless in Europe Website (<http://www.speechlesseurope.org>)



CONCLUSION

EVERYTHING COMES TO AN END - BUT OUR PROJECT DOES NOT, AT LEAST NOT YET. OUR WISH IS TO DEMONSTRATE THAT TALKING IS NOT THE ONLY WAY OF COMMUNICATING IN EUROPE WITH AND BETWEEN YOUNG PEOPLE. THIS PROJECT THOUGHT US CREATIVITY, OPEN THINKING AND A NEW BOARD SENSE OF CULTURES.

CONCLUSIONS AND ACKNOWLEDGEMENTS

Speechless in Europe was an experimental project aimed at testing a methodology which reduces the focus on formal speech when it comes to talking about politics. We used artistic, body- and visual languages to share ideas and arguments through personal stories.

We have developed a curriculum which can be used by youth workers to try the Speechless in Europe method and to disseminate the project results. This handbook summarizes the course and the events of the project and gives a detailed insight to help to recreate the project any time in the future.

Since this is the aim, in the end of this book you find some help to organise a speechless workshop independently. The summary of useful information is to equip you with the necessary knowledge to implement a Speechless in Europe workshop.

We hope that our project is an unforgettable and useful experience for all who took part in it. Thank you for reading this book and we really hope that you are inspired to recreate or develop this project. If you have any comments, suggestions or question, please feel free to contact us through email: speak@speechlessineurope.org

Goodbye! Tschüss! Au revoir! Arrivederci! Viszlát!

SPECIAL THANKS TO

BERLIN ORGANISATIONS:

ITZ Berlin – Intercultural Theatre Center Berlin
Deine Vision.jetzt, www.deinevision.jetzt
Schalassch Youth Center, www.schalassch.de
Amaro Foro e.V. (Roma Youth Organization)
www.amaroforo.de

Trainers:

Fiona Kelly, Freelance dance and theatre trainer
Laísa Forquim, Freelance intercultural dance trainer
Maher Draidi, Freelance intercultural theatre trainer
Tivadar Nemesi, Photographer, www.tivadarnemesi.de
Miraz & Corinna Graubaum

BUDAPEST:

Nemzeti Ifjúsági Tanács/National Youth Council
Szakszervezetek Együtműködési Fóruma, Ifjúsági Tagozat (SZEFIT)
Szakszervezeti Ifjúsági Szövetség (SZISZ)
Határokon Átívelő Nemzeti Ifjúsági Egyesület (HÁNI)
European Youth Centre Budapest

Our trainers:

Máté Babay, babay.mate@gmail.com
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PARIS:

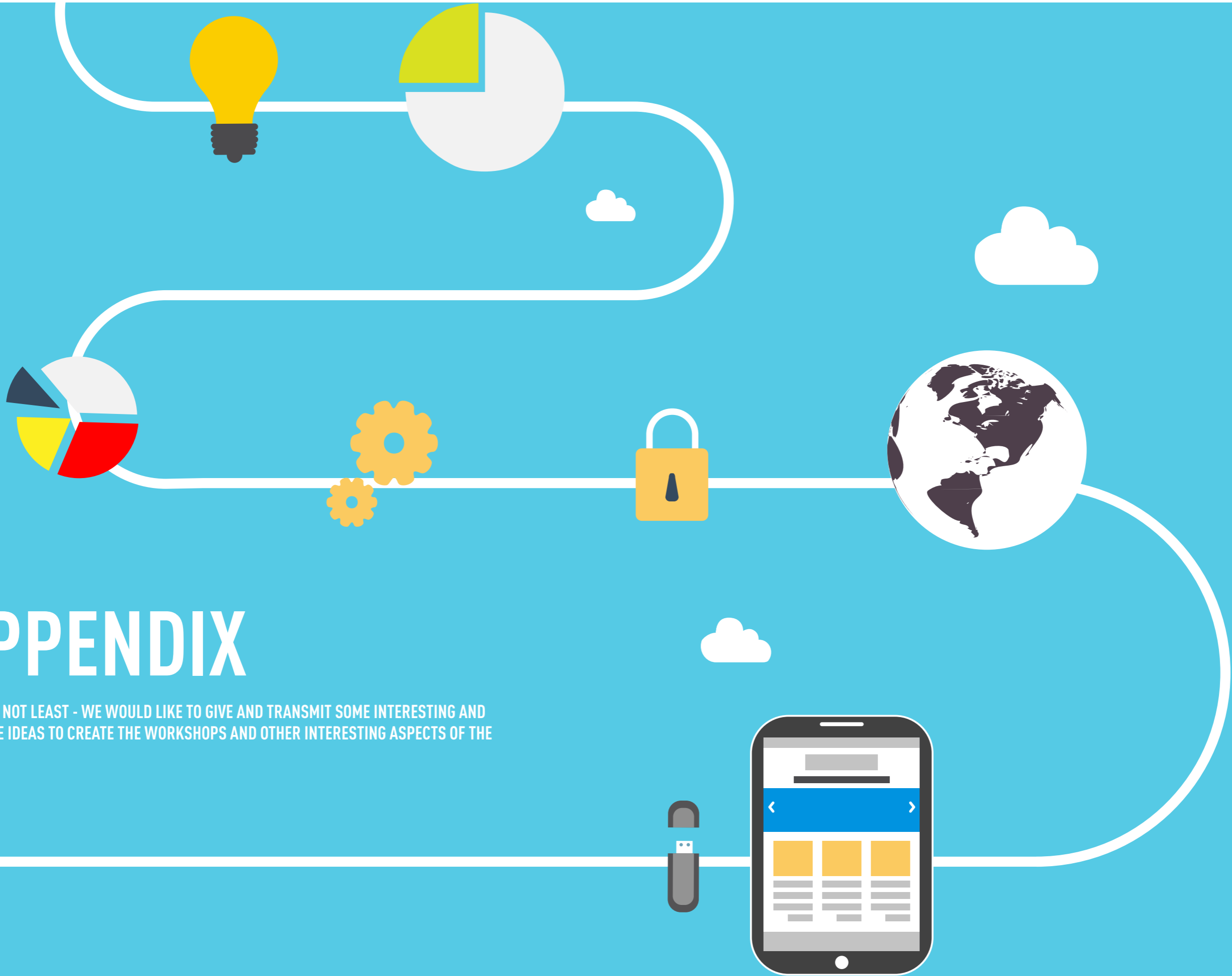
Hervé Jacquemin, La Boule du 10 Pétanque
Office franco-allemand pour la Jeunesse (OFAJ)
Aurélien Mathieu, Vidéo
Des Europe et des Hommes
ParisBerlin
ParisBruxelles

ROME:

BOL 23
ADD Roma
Break.0
Fusolab 2.0
Centro Culturale Gabriella Ferri
C.A.R.M.A. Centro di Arti e Ricerche Multimediali Applicate
Officine di Arti Fotografiche e Contemporanee «Dada boom»

Trainers:

Costantino Pucci
Fabio «Flow» Saraceni
Lino Strangis



APPENDIX

LAST BUT NOT LEAST - WE WOULD LIKE TO GIVE AND TRANSMIT SOME INTERESTING AND CONCRETE IDEAS TO CREATE THE WORKSHOPS AND OTHER INTERESTING ASPECTS OF THE PROJECT.



HOW TO ORGANISE A SPEECHLESS WORKSHOP

Do you like the idea and the concept of the workshop? Be a Speechless in Europe multiplier! We have summarized how we organised our workshops and give you some tips about the operational tasks that may help you to run a workshop. **How to get started?**

PHASE 0: SET UP AN ORGANISING COMMITTEE

(list competencies, time capacity, qualifications, available sources) The first and foremost task is to set up a competent committee responsible for planning and implementation. At this point, you can find local partner organisations with similar interest and involve them in the organisation process. They can also help later in the recruitment.

- Set the goals and the basic parameters:

- Goals of the workshop: should comply with the overall aim of the Speechless in Europe project,
- Target group: young people
- Number of participants: depending on the activities, 15-20 participants are ideal to reach the goals set

- Length of the workshop: This depends on how much resources you have and what you wish to transfer to the participants. For example, making a video takes a longer time from the brainstorming of the ideas until the editing. Also, a fun afternoon with some non-formal education can be amusing and contribute to the goals of Speechless in Europe. When deciding on the length of the workshop, also bear in mind the need of participants who should actively be involved in the WS.
- Financial resources: Much depends on the financial basis of the workshop, so plan the workshop activities accordingly. Plan the workshop with easily accessible and low-cost equipment and encourage participants to use their own gadgets such as mobile phones. This not only reduces costs, but also ensures that the methods learned can be used individually, too, any time in the future.
- Content of the workshop: Set the learning goal and plan the content of the workshop with the trainer(s) in order to respond to the aim of the project and to reach the learning goal. Find the right trainer and facilitators (their number depends on the number of participants)
- Divide tasks among members: who will do what and when? Set contracts, periodic reporting, recruitment, venue and equipment management, catering and meals, a contact person for the participants (travel expenses, accommodation etc.), the budget and additional fund raising.

Prepare

- Activity time table: Each task has to be done in a given phase of the project, therefore prepare a timetable with all the activities to be undertaken, the names of the individuals responsible and the deadlines for completing each activity. Activities are divided mainly in 4 time-periods: tasks well before the event, tasks just before the event, tasks during the event and tasks after the event.
- Budget: Identify where expenses are likely to occur.
- payment for trainer
- venue rental,
- equipment
- catering and meals
- office materials: flipchart, paper, pens, badges
- printing
- welcome packs etc.

PHASE I: START TO ORGANISE

This phase contains activities that need to be taken care of well before the workshop. (Depending on the size of the event, these tasks should be delivered 6-2 month before the event.) Every activity that can be carried out in advance, should be done as soon as possible, so that everything is settled 1-2 weeks before the workshop.

1. Decide on the date and venue:

You can only start to recruit participants and promote the event after having fixed its date and having made a general description.

Date: In case of Erasmus+ projects, the dates are usually set in the proposal, but few changes are possible, if it does not harm the course of the project.

Venue: The most important is that the venue is suitable for the workshop (E.g.: In case of a video workshop, the venue needs to be bright, but there should be also a possibility to dim out the room, there should be enough place for groups to work separately without bothering each other.) Also, take into consideration: easy to access (public transportation, urban or natural setting, affordable price, accommodation possibility in the vicinity.)

2. Develop an agenda:

Developing the draft agenda is an important task to be done early, first by the committee alone and later in close interaction with the lead trainer/facilitator:

- Build on previous experience and lessons learned in previous workshops you organised or attended
- Discuss and set specific goals and learning objectives for WS,

- Identify possible lead trainers and facilitators who can help you reach the WS goals,
- Develop a draft: length and number of sessions, main topics, timing, methodology etc.
- Contact the possible trainers with the project draft
- After you know more - from the application documents - about the composition and the number of the participants actually attending the WS, you can make minor changes to address their needs and finalise the agenda.

3. Select the Trainer

The main responsibility for the content of the workshop is in the hands of the trainer: you as an organizer, however, might ask the following questions before you appoint her/him:

Previous experiences: Does the trainer have a profound knowledge in the area? Is he/she an acknowledged expert? Does the trainer have enough experience with the target group? Does the trainer have all communication skills needed? Personality: Is he/she competent and confident? Can you work easily with this person? Do you understand each other well and are you able to cooperate effectively?

Prepare and sign a contract as soon as possible, so that the trainer is assured about the assignment and the payment according to the fixed terms.

4. Recruit participants:

- Prepare an application form for the workshop. Ask all information you need to know about the participants before the workshop (e.g. gender, age, motivation to take part, previous experience in certain activities that are connected to the workshop, accommodation required, special diet etc.) If you decide not to require registration in advance, you can skip this phase, but in this case it will be more difficult to calculate equipment, food etc. you will need. If people register in advance, they feel more obliged to actually attend the WS.

- Announce the workshop and start to recruit the participants: make sure that the announcement reaches the target group.

- Send a feedback to each applicant

- Select participants according to the selection criteria set by the Committee

- Prepare the List of Participants

- Inform each participant about Workshop details, send the final agenda, ask to reconfirm their participation, to follow the FB page and to check website, (give preparation task if you need to)

5. Arrange accommodation and meals

Now, that you know who will attend: book accommodation, organise catering, reserve tables for lunch, if needed, prepare name tags, inform participants about travel cost reimbursement etc.



PHASE II: LAST TASKS BEFORE THE WORKSHOP

These tasks should be carried out just before the workshop or few days before it:

1. Set up the technical background and gather all the equipment you might need during the workshop (projector, computers, flipchart, markers, chairs and tables etc.)
2. Have a final discussion with the whole organisation team before the workshop
3. Divide the participants into groups: If your agenda includes group work, sometimes it can be useful to set up the groups in advance. The groups should be "small enough to facilitate everyone's participation and large enough to produce varied thinking." Strive for diversity: gender, age, experience, qualifications, language fluency, and personality (mix introverted and extroverted people, but try to avoid the dominance by one person)
4. Arrange the room for the opening session and make arrangements for the next ones, as well

PHASE III: IMPLEMENTATION OF THE WORKSHOP

Tasks during the workshop:

1. Registration of participants

- Friendly welcome to the participants: In an ideal case, you have read the all of their application forms, so you already know something about them. Keep in mind, who you expect to come and try to match their names with their faces, as soon as possible.
- Give them their prepared name tags, the printed agenda, the information about the accommodation, an exercise book and pens, promotional materials and a small present (piece of chocolate or something similar)
- Make sure EVERYONE signs the list of participants!

2. Greetings and opening the workshop (By project management)

- Thank everyone for coming
- Explain the purpose and the background of the workshop. Since our workshop is part of a larger Erasmus+ project, some basic information should be shared about Speechless in Europe, as well
- Go quickly through the agenda, tell them what is going to happen in each session
- Introduce the team (trainer, facilitators, support staff)
- Wish them a nice work and let the trainer continue

3. Warm-up, introduction, getting to know each other

To create a safe and creative environment where ideas and personal stories are encouraged to be shared, it is important, that the participants get to know each other. Therefore, different games should be played at the beginning. At first, we should not expect a lot of contributions from the participants, so start with easy and casual games that help them remember each other's names, and learn a bit about the others.

4. Training session

The main responsibility during the workshop lies with the trainer. His/her general tasks are:

- ensure that the goals are reached: participants are talking about EU related issues, but at the same time they share personal ideas and experiences regarding them, while the focus of telling this story is not on verbal expression but a on digital or artistic form of expression. It is also important to record and share these contributions online in a digital form;
- ensure that sessions begin and end on time, and link each session to the previous ones;
- prepare and bring presentations, audio-visual materials or handouts: a well prepared WS will help you to avoid idling

- in the programme, so participants don't lose interest;
- facilitate discussions, encourage questions related to Speechless in Europe and try to limit questions unrelated to the topic;
- ensure that the participants are involved and are willing to participate actively, use various non-formal educational activities to keep the workshop colourful and exciting;
- ensure the high professional quality of the workshop, use the best of their expertise.

5. Group work facilitation

- Let the participants find their stories within the categories, do not direct their imagination into a certain direction.
- When the participants are formulating their stories, make it sure they can be done with the available equipment and budget.
- Help each group with their questions.
- Work in close cooperation with the facilitator team.

6. Products, presentations and discussion

- Present each product to and discuss them with the other groups: trainer should give positive feedback and suggestions on how to improve; participant can also share their opinion.
- Share online! #speechlesseurope.

7. Closure and feedback

- ask for feedback either in an evaluation form or in an evaluation discussion
- present the next events of the project
- ask participants to follow the project in the future, invite them to next events
- exchange of addresses, communication channels: let this workshop be the beginning of a future partnership

8. Leaving

- make sure the venue is in an appropriate state when you leave
- return all the equipment you rented or borrowed
- organise the chairs and tables as they were, when you arrived

PHASE IV: FOLLOW-UP

After the workshop:

1. Evaluate the workshop based on:

- participants' feedback
- trainer's feedback
- organisation team's feedback
- learning goals are reached or not
- quality of products

THE SPEECHLESS IN EUROPE 2016 TEAM

"Always have a Plan B – if something is not as you have planned, have a plan B and you will feel more secure" **Nadine**

"Organise in advance what you can, have ideas in case you need to improvise. It is also important to focus on creating a friendly atmosphere in the beginning" **Zita**

"Don't panic! Just relax and have fun!" **Jacopo**

"Be authentic If you are not having fun, nobody will" **Guilia**

"If you have people of different ages and with different background, use the diversity as a chance" **Ildikó**

2. Settle bills

- make sure all bills are settled
- record all the expenses in budget plan
- gather all receipts and reimbursement documents

3. Contact to participants (email, social media etc.)

- thank them for their participation
- inform them about the next steps within the project
- keep them updated occasionally about the other events of the project occasionally (e.g. WS products in Berlin are available on Ypart)

Disclaimer: This project has received funding from ERASMUS+ Programmes Youth for Europe programme with the project identification number 2014-1-DE04-KA205-001177

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