

AUSTRIA • ROMANIA • ITALY

Erasmus+ Cooperation Partnership



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REPLICATION TOOLKIT

Examples, Case Studies and Transferable Learnings
from the POIESIS Pilot Implementations

2026

Project Partners



ABSTRACT

The **POIESIS Replication Toolkit** documents how the **POIESIS** methodology was implemented during the pilot phase of the project in Austria, Romania, and Italy. While each partner worked with different communities, themes, artistic modalities, and local realities, all implementations were informed by a shared set of methodological principles grounded in Expressive Arts, artistic inquiry, participation, and phenomenological observation.

Rather than offering a fixed model for replication, the toolkit presents documented examples of practice, case studies, session designs, facilitator reflections, and cross-cutting learnings that emerged throughout the implementation process. The examples illustrate how the methodology was adapted across diverse cultural, social, educational, and community contexts while maintaining methodological coherence.

The document aims to support educators, facilitators, artists, community practitioners, cultural organisations, and institutions interested in developing participatory artistic processes. It demonstrates that transferability does not depend on reproducing identical activities, but on working from shared principles while responding to local realities, participant needs, and organisational contexts.

The toolkit should be read alongside the **POIESIS Methodology and Facilitator Guide**, which provide the conceptual foundations and facilitation perspectives informing the practices documented here.

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INTRODUCTION AND PURPOSE

WHAT IS THIS REPLICATION TOOLKIT?

This Replication Toolkit documents how the POIESIS methodology was implemented during the piloting phase of the project in Austria, Romania, and Italy.

It brings together examples of practice, case studies, session designs, facilitator observations, and key learnings generated throughout the implementation process. The document aims to make visible how the methodology was adapted across different communities, contexts, and thematic focuses.

WHY DOES THIS TOOLKIT EXIST?

The purpose of this toolkit is to support future implementation, adaptation, and transferability of the POIESIS approach.

Rather than providing a model to be copied, it offers documented experiences that can inform future practice. By sharing examples from different contexts, the toolkit highlights both the flexibility of the methodology and the practical considerations involved in its implementation.

HOW TO USE THIS TOOLKIT?

This document can be explored according to the interests and needs of each reader.

The country overviews provide contextual information about each pilot. The case studies describe selected processes in greater depth. The session examples offer concrete activities and facilitation insights, while the final sections synthesise key learnings and considerations for replication.

The examples included in this toolkit are intended as references for adaptation rather than fixed models for reproduction.



FROM FRAMEWORK TO PRACTICE

The POIESIS project produced three complementary resources: the Methodology, the Facilitator Guide, and this Replication Toolkit.

The Methodology presents the principles, concepts, and foundations that inform the approach.

The Facilitator Guide focuses on facilitation practice, offering guidance on session design, observation, documentation, and implementation.

This Replication Toolkit documents how those principles and facilitation approaches were applied during the piloting phase in Austria, Romania, and Italy.

While each partner worked with different communities, themes, artistic modalities, and implementation formats, all pilots were informed by shared methodological principles. This resulted in diverse practices shaped by local realities while maintaining coherence with the overall approach.

The following chapters present examples of how the methodology was translated into practice, including contextual adaptations, participant processes, facilitator observations, challenges encountered, and lessons learned throughout the implementation phase.

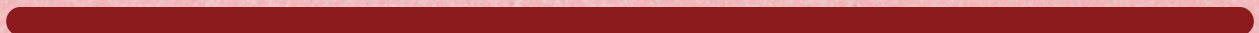
COUNTRY OVERVIEW SHEET

This chapter provides an overview of the three pilot implementations carried out in Austria, Romania, and Italy.

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The overview sheets present key information about each pilot, including the implementation setting, participant profile, scope of delivery, and thematic focus.

Together, they offer a contextual understanding of the environments in which the pilots were developed before exploring specific processes and activities in greater detail.



3.1 ITALY



A. BASIC INFORMATION

**CREATIVE
ART FARM**



Partner Organisation

**FROM
NOVEMBER
2025 TO
FEBRUARY
2026**

**Dates of
implementation
(from-to)**

City / region

Montepulciano, Tuscany

**Main setting (e.g. school, community
centre, NGO, cultural space)**

Montepulciano Library

B. CONTEXT AND SETTING

The pilot took place in a small rural town in Tuscany where access to structured artistic and emotional education opportunities is limited, especially for young adults. The Montepulciano Library functions as an accessible and neutral cultural space within the community, welcoming diverse participants.

The workshops were implemented in a shared public space, which required careful spatial organisation and time management. Sessions were limited in duration (single workshop formats), meaning the full process had to unfold within a contained timeframe. Participants had heterogeneous backgrounds, including different levels of familiarity with artistic practice and varying Italian language proficiency among migrant participants. The methodology therefore needed to remain accessible, non-technical, and adaptable to mixed language and skill levels.

C. GROUP PROFILE (GENERAL)

MAIN TARGET GROUP (E.G. ADULT WOMEN, YOUTH, EDUCATORS, MIXED COMMUNITY GROUP)

Mixed community group composed mainly of young-adult women, including local young adults and community members interested in creative and cultural activities.

APPROXIMATE AGE RANGE

25/30 years old

GENERAL GROUP SIZE (E.G. SMALL / MEDIUM / VARIABLE)

Small group format (around 11-15 participants per workshop).

RELEVANT DIVERSITY NOTES (NON-IDENTIFYING, OPTIONAL)

The group included participants from rural Tuscany, three migrants from South America, and two individuals from outside the Tuscany region. Emotional starting points varied significantly (e.g. anxiety, demotivation, anger, curiosity, relational openness), creating a heterogeneous emotional landscape. The diversity of cultural background, artistic familiarity, and personal motivations contributed to a rich but non-homogeneous group dynamic, requiring a facilitation approach accessible to mixed experience levels and different expressive needs.

D. SCOPE OF IMPLEMENTATION

20

Total hours delivered

4

WORKSHOPS
Number of sessions delivered

5

HOURS
Average session length

2

PER EACH WORKSHOP
Number of facilitators involved

Format (weekly / intensive / mixed)

mixed techniques, one workshop each quarterly month

E. FOCUS OF THE PILOT

- To implement the POIESIS methodology in a rural cultural context, testing its accessibility and adaptability within a public community space.
- To create non-judgemental, process-oriented artistic environments that support emotional expression, self-awareness, and creative confidence among young adults.
- To explore intermodality (movement, music, visual arts, reflection) as a structured yet flexible framework for short-format workshops.
- To foster social connection and intercultural presence within a mixed community group, strengthening collective participation through shared aesthetic experience.

3.2 ROMANIA

A. BASIC INFORMATION



Partner Organisation

**FEBRUARY
2026**

**Dates of
implementation
(from-to)**

City / region

Viscri, Ticus, Sighisoara

**Main setting (e.g. school,
community centre, NGO,
cultural space)**

rural community / cultural spaces
connected to local community
infrastructure + a local
educational/cultural setting

B. CONTEXT AND SETTING

- The pilot took place across **multiple localities in Transylvania**, combining rural villages and a small-town setting.
- The contexts were characterised by **limited access to arts education and materials**, and practical constraints linked to daily responsibilities and time scarcity.
- Recruitment and continuity were challenging due to **access barriers** (distance, schedule pressure, competing obligations).
- Literacy and comfort with writing varied, so the process relied on **visual, sensory, and non-verbal pathways**.
- Spaces were prepared to support focus and safety (tables, materials station, display wall/panel, "pause corner"), with a non-judgemental atmosphere.

C. GROUP PROFILE (GENERAL)

MAIN TARGET GROUP (E.G. ADULT WOMEN, YOUTH, EDUCATORS, MIXED COMMUNITY GROUP)

Young people / young adults from disadvantaged contexts (mixed group)

APPROXIMATE AGE RANGE

21–35 years old

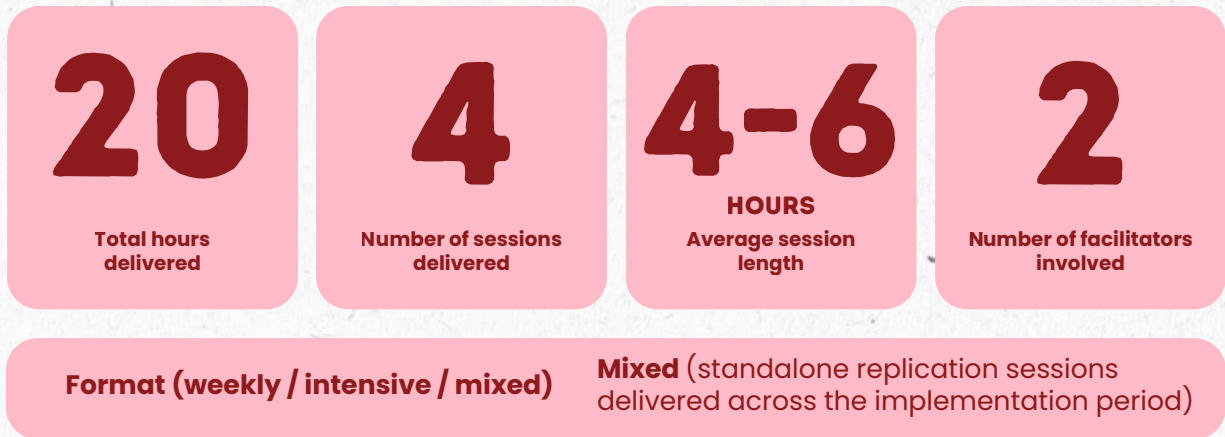
GENERAL GROUP SIZE (E.G. SMALL / MEDIUM / VARIABLE)

typically **12–14 participants**

RELEVANT DIVERSITY NOTES (NON-IDENTIFYING, OPTIONAL)

Socio-economic disadvantage; variable literacy and confidence with writing; uneven previous exposure to arts/cultural activities; different comfort levels with sharing (silence and non-sharing respected).

D. SCOPE OF IMPLEMENTATION



E. FOCUS OF THE PILOT

- Creating **low-barrier, dignity-preserving** access to expressive arts in disadvantaged contexts (no performance pressure; sharing optional).
- Strengthening **agency and confidence** through choice-based making and visible outcomes (composition, “reveal” moments, display).
- Supporting **emotional regulation and well-being** through calm structure, sensory attention, and safe group atmosphere.
- Working with **conscious materiality** (recycled print materials; water-based inks; mindful use and low-waste cleanup).
- Enabling **non-verbal meaning-making** (visual language, gesture, witnessing) to include participants with varied literacy levels.

3.3 AUSTRIA

A. BASIC INFORMATION



Partner Organisation

12.11.2025

-

18.12.2025

**Dates of
implementation
(from-to)**

City / region

Vienna, Austria

**Main setting (e.g. school,
community centre, NGO, cultural
space)**

Community- based and cultural
settings, including collaboration with
a migrant women's organisation and
an open-call artistic mediation
context.

B. CONTEXT AND SETTING

The Austrian pilot was implemented in Vienna through two interconnected contexts: a collaboration with LEFÖ, particularly with the programme working with Latin American migrant women, and an open-call process hosted by VBKÖ, a cultural institution dedicated to women and FLINTA artistic practices.

The implementation focused on creating accessible spaces for artistic exploration connected to migration, memory, belonging, and collective presence through Expressive Arts practices. Sessions took place in both Spanish and English, depending on the context and participant composition.

The pilot unfolded in culturally diverse and multilingual environments, requiring flexible facilitation approaches and attention to different rhythms of participation, access, and relational engagement.

C. GROUP PROFILE (GENERAL)

MAIN TARGET GROUP (E.G. ADULT WOMEN, YOUTH, EDUCATORS, MIXED COMMUNITY GROUP)

Adult women and FLINTA participants from diverse migratory, cultural, and professional backgrounds.

APPROXIMATE AGE RANGE

Mainly between 18 and 30 years old

GENERAL GROUP SIZE (E.G. SMALL / MEDIUM / VARIABLE)

Variable (small to medium-sized groups)

RELEVANT DIVERSITY NOTES (NON-IDENTIFYING, OPTIONAL)

The pilot was implemented in Vienna, a highly diverse urban context where 46.3% of residents have a migration background and 40.9% were born abroad (City of Vienna, 2025).

Participants included migrant women, newly arrived residents in Vienna, artists, cultural workers, community practitioners, and participants seeking spaces for connection and collective artistic exploration. Some participants travelled from outside Vienna specifically to attend the workshops. Sessions took place in both Spanish and English depending on the context.

D. SCOPE OF IMPLEMENTATION

21

Total hours delivered

7

Number of sessions delivered

3

HOURS
Average session length

2

Number of facilitators involved

Format (weekly / intensive / mixed)

Mixed format (weekly sessions and open-call workshops)

E. FOCUS OF THE PILOT

- Exploring migration, memory, and belonging through intermodal artistic practices.
- Creating accessible and non-hierarchical spaces for collective artistic exploration.
- Supporting relational presence and collective expression across multilingual and culturally diverse groups.
- Exploring connections between individual experience, shared space, and collective artistic processes.
- Testing adaptable EXA-informed facilitation approaches across community and cultural contexts.

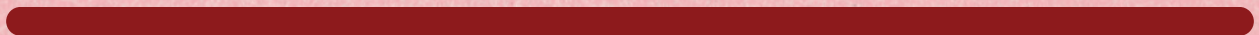
SESSION MAPPING PER COUNTRY

This chapter presents the overall structure of the pilot implementations in each country.

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The session maps provide an overview of how the pilots were organised, including the sequence of sessions, duration, artistic modalities, and primary focus of each encounter.

They are intended to help readers understand the broader architecture of each pilot before examining selected processes and activities in greater depth.



4.1 ITALY

A. GENERAL INFORMATION

4

Total number of sessions implemented

20

Total hours implemented



Partner Organisation



ITALY

Country

B) SESSION MAPPING TABLE

Please complete the table below for all sessions implemented during the pilot. Use short and clear descriptions (keywords are sufficient).

SESSION NUMBER	SESSION TITLE	DATE	DURATION	MAIN FOCUS	MAIN ARTISTIC MODALITIES
1	Tracing the Landscape Within	15.11.2025	4 h	slowing down, attentiveness, and transforming natural elements into personal visual narratives.	Charcoal, Music and Photograph
2	From Rhythm to Color (Pilot Workshop)	22.11.2025	4 h	Activating emotional expression through embodied intermodality (movement → sound → abstract painting), reducing artistic insecurity and fostering intercultural dialogue within a shared aesthetic space.	Painting, Music and Charcoal

SESSION NUMBER	SESSION TITLE	DATE	DURATION	MAIN FOCUS	MAIN ARTISTIC MODALITIES
3	Shaping Silence	20.12.2025	6 h	Grounding emotional experience through tactile engagement with clay, combining rhythm and meditation to support self-regulation, sensory awareness, and connection with natural materiality.	Clay, Rhythm and Meditation
4	Embodied Earth	28.02.2026	6 h	Strengthening the body-earth connection by integrating movement and clay work, emphasising embodiment, presence, and collective belonging within a rural community context.	Movement, Clay and Meditation

5.2 ROMANIA

A. GENERAL INFORMATION

4

Total number of sessions implemented

20

Total hours implemented

HERITAGE
• ALBA •
EGLESIA
FOUNDATION
EDUCATION

Partner Organisation



ROMANIA

Country

B) SESSION MAPPING TABLE

Please complete the table below for all sessions implemented during the pilot.
Use short and clear descriptions (keywords are sufficient).

SESSION NUMBER	SESSION TITLE	DATE	DURATION	MAIN FOCUS	MAIN ARTISTIC MODALITIES
1	Share a Table — Collage of Belonging (Objects, Food, Words)	06.02.2026	6 h	Object-based composition → collage with recycled words/images; optional drawing; facilitated witnessing	Object-based composition → collage with recycled words/images; optional drawing; facilitated witnessing
2	Leaf Traces — Line Drawing + Monotype with Natural Elements	19.02.2026	6 h	Eco/Place-based presence, observation → surprise, confidence through making	Line drawing (contour studies) + monotype printing, free composition/laying
3	Traces & Rhythm — Linocut (Relief Printmaking) and Color Exploration	01.02.2026	6 h	Skill-building + self-efficacy, from focus → reveal → joy, experimentation with color	Linocut carving (A5) + manual printing (water-based ink); proofs → color exploration (single color → multiple colors / mixes)
4	Me in Words — Monotype + Intuitive Collage	20.02.2026	6 h	Presence through intuitive choice, expression without explanation, confidence via “print + collage”	Monotype base layer + collage with words/images/ colors from magazines; optional silent making + short witnessing

4.3 AUSTRIA

A. GENERAL INFORMATION

7

Total number of sessions implemented

21

Total hours implemented



Partner Organisation



AUSTRIA

Country

B) SESSION MAPPING TABLE

Please complete the table below for all sessions implemented during the pilot.
Use short and clear descriptions (keywords are sufficient).

SESSION NUMBER	SESSION TITLE	DATE	DURATION	MAIN FOCUS	MAIN ARTISTIC MODALITIES
1	Roots in Motion – LEFÖ Group 1	12.11.2025	3 h	Individual landscape	Photography, experimentation with coloured inks, mixed-media collage.
2	Roots in Motion – LEFÖ Group 2	26.11.2025	3 h	Individual landscape	Photography, experimentation with coloured inks, mixed-media collage.

**SESSION
NUMBER****SESSION TITLE****DATE****DURATION****MAIN FOCUS****MAIN ARTISTIC
MODALITIES****3**Roots in
Motion –
VBKÖ Open
call

28.11.2025

3 h

Home and Roots:
From Individual
Journeys to
Collective
Reflections.Free exploration
using natural inks,
primary colours,
water, watercolour
crayons, mixed-
medja A4 sheets,
journalling, and
creative poetry.**4**Roots in
Motion –
LEFÖ Group
Closure

03.12.2025

3 h

From Individual
Journeys to a
Collective
LandscapeFree movement,
body and line,
collective
creation
using oil pastels,
journaling and
creative writing.**5**Roots in
Motion –
VBKÖ Open
workshop-
Morning
session

11.12.2025

3 h

The Journey of
Migration: from
personal reflection
to collective
resonancePlay, free
movement, and
free exploration with
water and paints on
300 gsm square
watercolor paper,
perfect for
watercolors, colors,
notes, and creative
poetry.**6**Roots in
Motion –
VBKÖ Open
workshop

12.12.2025

3 h

Diversity and
inclusion, from
personal
exploration to collective
resonancePlay, free
movement, and
free exploration
with water and
paints on 300 gsm
square watercolor
paper, perfect for
watercolors, colors,
notes, and creative
poetry.**7**Roots in
Motion –
VBKÖ Open
workshop –
closing
session.

18.12.2025

3 h

Migrating and
Becoming a Home,
from personal
reflection to
collective
resonancePlay, free
movement, mark-
making exploration
with Woody pencils
on transparent A4
acetate sheets,
journalling, and
creative poetry.

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CASE STUDIES

The case studies presented in this chapter document selected processes from each country in greater depth.

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Drawing on session documentation, facilitator observations, participant reflections, and implementation records, they illustrate how artistic processes unfolded in practice, what emerged through participation, and which methodological insights were generated during the pilot phase. The aim is not to represent the entirety of each pilot, but to highlight experiences that offer relevant learning for future implementation.

5.1 ITALY

A. GENERAL INFORMATION

Title of the Case Study:

Case Study 2, Session 22 November 2025:
Intermodality Through Music, Movement
and Abstract Painting (Montepulciano, Italy)

NOVEMBER
2025

Implementation
period

1

Total number
of sessions

2

Number of
facilitators

11

Number of
participants



Partner Organisation



ITALY

Country

Group profile: The group consisted of 11 participants (9 women and 2 men), mainly young adults living in a rural context. Three participants had a migrant background from South America, and two others were from outside the Tuscany region. This created a mix of local and non-local perspectives, with different cultural and personal references present in the space.

Several participants arrived carrying emotionally charged states: agitation, anxiety, demoralisation, physical discomfort (cold), and feelings of not being fully “in shape.” One participant explicitly mentioned anger and the need to find a voice. At the same time, others arrived with curiosity, passion for art, happiness, warmth, and a desire to experiment — in one case, as a couple wanting to share an activity together.

This combination of vulnerability and openness was central to the process. The presence of participants in fragile or emotionally heightened states required a carefully held, non-judgemental space. At the same time, the group also brought strong resources: curiosity, relational willingness, artistic interest, and intercultural richness. These dynamics directly influenced the facilitation choices and the way the intermodal process unfolded.

ARTISTIC MODALITIES USED:

The workshop was structured around an intermodal sequence integrating music, movement, and abstract painting as complementary tools for emotional expression and self-awareness.

The session opened with guided bodily movement supported by rhythmic music. This phase aimed to activate embodied awareness and facilitate non-verbal access to emotional states. Participants were invited to respond instinctively to sound through gesture and physical presence, without verbal instruction or performative expectation.

The process then transitioned into free abstract painting. No technical guidance was provided. Participants worked with colors, shapes, textures, and gestures, translating internal sensations, memories, and emotions into visual form. Music remained present as a continuous sensory stimulus, supporting emotional continuity between movement and image-making.

The artworks were also inspired by natural elements collected from the surrounding environment, such as leaves from native trees, pinecones, feathers from local birds, and other organic materials. These objects functioned as visual and tactile references, grounding the abstract process in the local landscape. This integration strengthened the connection between artistic exploration and the natural context of Montepulciano, fostering a sense of environmental awareness, shared place, and collective belonging.

The facilitation was explicitly process-oriented. There were no predefined outcomes, aesthetic criteria, or skill requirements. Participants were free to select materials, tools, tempo, and expressive strategies. Facilitators maintained a witnessing stance, ensuring a non-judgemental and emotionally safe environment while avoiding interpretation of individual works.

B. WHY THIS CASE WAS SELECTED (3-5 LINES)

This case was selected because it generated the strongest engagement and group cohesion within the Italian piloting process. The use of simple and intuitive materials — such as ink, charcoal, and paper — lowered barriers to participation and attracted individuals without prior artistic experience, making the workshop highly accessible.

Its experimental and non-performance-based structure also resonated with participants who struggle in more structured learning environments, including individuals with ADHD, who responded positively to the open and process-oriented format.

For these reasons, this workshop offers a highly replicable model with strong local impact potential, particularly in rural or mixed-ability community contexts.

C. CASE DESCRIPTION

Informed by the Session Design Sheet
(facilitation intentions and key design decisions).

This session took place in a rural cultural setting — the Montepulciano Public Library — where access to structured artistic and emotional expression spaces is limited. What was at stake in this phase of the piloting process was the capacity of POIESIS to function as a complete, self-contained experience capable of holding vulnerability, intercultural presence, and artistic insecurity within a single encounter.

The group included participants arriving in emotionally varied conditions: agitation, anxiety, demoralisation, anger, curiosity, and relational openness. The facilitation therefore needed to create psychological safety quickly and clearly. The decision to begin with music and embodied movement, rather than visual production, was intentional. It allowed participants to enter through sensation rather than performance, reducing self-judgment and activating internal awareness before facing the blank page.

The transition from movement to abstract painting was designed as a continuous process rather than a change of activity. Music remained present as a stabilising thread, supporting emotional flow. The absence of technical instruction and predefined outcomes reinforced the process-oriented framework. Participants were not asked to “produce” but to translate inner material into visual form at their own rhythm.

During the session, a noticeable shift occurred: initial tension softened, and engagement deepened. The presence of migrant participants added a layer of cultural resonance, with artworks reflecting personal histories, landscapes, and symbolic references connected to identity and belonging. This dimension was not prompted directly; it emerged organically once the space felt safe.

The group responded with strong participation and emotional openness. In the final sharing circle, several participants articulated feeling “free to make art without fear.”

The process demonstrated that even in a short-format workshop, it is possible to generate relational depth and intercultural dialogue when the structure is clear, the facilitation remains non-interpretative, and the emphasis stays on embodied experience rather than artistic output.

This case confirms that **POIESIS** can operate effectively in isolated sessions, provided that the facilitation arc is coherent and the space is held consistently from arrival to closure.

D. KEY OBSERVATIONS AND PROCESS INSIGHTS

**Grounded in the Group Process Observation
& Resonance Sheets** (what was expressed by the
group through the artistic experience).

1. Emotional intensity during the transition from movement to painting

Observed example: During the shift from rhythmic movement to abstract painting, several participants moved quickly and decisively toward the materials. The energy in the room became more concentrated. Gestures appeared stronger and more fluid, and participants engaged with color and form without hesitation.

Process insight: The embodied entry point lowered resistance and reduced self-consciousness before visual production began. From an EXA-informed perspective, sequencing modalities (body → image) can facilitate emotional access without requiring verbal articulation. The transition itself functioned as a liminal space where internal states became transferable into visual form.

2. Strong engagement without need for technical clarification

Observed example: Once the painting phase began, participants selected tools and materials independently. Very few procedural questions were asked, and the facilitators were not required to redirect or correct. The group remained focused for extended periods without external prompting.

Process insight: The use of simple, limited materials (ink, charcoal, paper, mixed media) combined with clear framing reduced cognitive load. In EXA practice, aesthetic containment through simplicity can create safety and autonomy. In EU-funded contexts with diverse participants, stable material conditions support accessibility and self-directed engagement.

3. Presence of vulnerability without disruption

Observed example: Several participants had arrived in emotionally charged states (agitation, anxiety, anger, demoralisation). However, no visible withdrawal or conflict emerged during the session. Emotional states appeared to be redirected into the artistic process rather than verbalised as tension.

Process insight: A clearly held non-judgemental framework can metabolise emotional intensity without requiring therapeutic intervention. From a POIESIS perspective, the artistic medium acts as a container, allowing inner material to be externalised safely. Emotional activation does not necessarily lead to disruption when the structure is coherent and facilitation remains neutral.

4. Intercultural resonance emerging organically

Observed example: Some artworks included symbolic references, warm color palettes, and landscape elements connected to personal or cultural memory. During the closing circle, participants with migrant backgrounds referred to sensations of “home,” “warmth,” or belonging. These themes were not prompted directly by facilitators.

Process insight: When the space is process-oriented and non-hierarchical, cultural narratives can surface naturally through aesthetic language. EXA-informed facilitation does not need to explicitly frame “intercultural dialogue” for it to occur. Shared artistic experience can create permeability between personal and collective landscapes without requiring formal discussion of identity.

5. Shift from individual focus to shared spatial presence

Observed example: In the final phase, participants placed their artworks in a shared space. The group walked around in silence, observing each piece without commentary. The atmosphere shifted from inward concentration to collective attentiveness.

Process insight: Silent collective observation allows inner experiences to enter relational space without forced disclosure. From a POIESIS perspective, this movement between private creation and shared visibility supports community-building while respecting individual boundaries. In short-format workshops, this structured shift can foster cohesion without relying on extended group continuity.

E. LEARNINGS FOR REPLICATION

Synthesised from the facilitator's Reflection /
Observation Notes

1. EMBODIED ENTRY AS A REGULATOR IN ONE-OFF FORMATS

This case shows that beginning with embodied modalities (music and movement) can regulate diverse emotional states before visual production starts. In non-continuous workshop contexts, participants arrive with heterogeneous conditions and no prior relational foundation. Starting from the body rather than the image reduces performance anxiety and facilitates access to expression.

Replicable principle: Sequence modalities from embodied to visual to support emotional access.

Requires adaptation: The type of music, tempo, and intensity should be adjusted according to cultural context and participant profile.

2. MATERIAL SIMPLICITY AS STRUCTURAL CONTAINMENT (EXA-INFORMED)

The use of basic materials (ink, charcoal, paper, mixed media) proved sufficient to sustain deep engagement. Limited choices reduced cognitive overload and supported autonomy without repeated clarification.

Replicable principle: Fewer materials, clearly introduced, can function as aesthetic containment and increase accessibility, particularly in mixed-ability groups.

Requires adaptation: The specific materials can vary according to local availability, but their number and complexity should remain contained to maintain clarity.

3. PROCESS FRAMING REDUCES ARTISTIC INSECURITY

Participants repeatedly expressed relief at being "allowed" to create without judgment. This was not achieved through motivational language but through consistent structural cues: no technical instruction, no evaluative feedback, and a clear emphasis on process over outcome.

Replicable principle: Explicitly frame the session as process-oriented from the beginning and reinforce this through facilitation behaviour (non-interpretation, neutral witnessing).

Requires adaptation: In more formal institutional contexts (e.g. schools), additional clarification may be needed to separate the workshop from assessment culture.

5. STRUCTURED CLOSURE SUPPORTS INTEGRATION IN SHORT FORMATS

The final silent observation followed by voluntary sharing helped consolidate the experience without forcing disclosure. In a single-session format, closure is essential to prevent fragmentation.

Replicable principle: Maintain a clear arc (arrival → embodied activation → artistic process → shared observation → closure ritual). This structure can generate relational depth even without long-term continuity.

Requires adaptation: The length of each phase may vary depending on time constraints, but the arc itself should remain intact to preserve coherence.

F. OVERALL SYNTHESIS AND REFLECTIONS

KEY LEARNINGS FOR ME AS A FACILITATOR

This workshop clarified how much the quality of the atmosphere influences the depth of the process. External conditions — the snow outside, the welcoming library space, the circle of chairs, the calm musical entry — were not secondary elements; they actively shaped the group's capacity to open. I became more aware that facilitation begins before any artistic instruction, through spatial arrangement, tone, and rhythm.

Another important insight concerned emotional diversity within the same group. Participants arrived with agitation, anxiety, anger, curiosity, and relational openness. Rather than trying to "equalise" these states, the structure allowed them to coexist. The shift I experienced as a facilitator was trusting that the intermodal arc (movement → painting → reflection) could regulate intensity without needing to manage individual emotions directly.

I also recognised the importance of clarity when working in rural contexts where artistic self-doubt is common. Repeating and embodying the principle that no artistic skill is required was not a minor detail; it was essential for participation. The consistency between what was said and how the space was held strengthened credibility and engagement.

KEY LEARNINGS FOR THE PROJECT

At project level, this case demonstrated that accessibility is not only about inclusion policies but about aesthetic and methodological choices. The combination of simple materials, embodied activation, and abstract expression made the workshop approachable for participants with different educational, cultural, and cognitive backgrounds. This confirms that POIESIS can lower entry barriers without simplifying the depth of experience.

The case also highlighted that intercultural presence can become visible through artistic language when the environment is genuinely non-hierarchical. Migrant participants did not need a dedicated “intercultural activity” to contribute their perspectives; shared aesthetic space was sufficient. This suggests that future implementations should prioritise process integrity over thematic programming.

Finally, the workshop showed that even in a single-session format, community-building can occur when the structure supports both individual interiority and shared visibility. For future iterations, maintaining a strong session arc and clear framing will remain central, especially in EU-funded contexts where time is limited and participant continuity cannot be guaranteed.

G. RELATED POIESIS DOCUMENTATION (LINKS ONLY)

(used as source material for this Case Study)

SESSION DESIGN(S):

https://drive.google.com/drive/folders/1lwtoFwmPvb0_UUGgFAsQvGB9I-YyYLAE

PARTICIPANTS' PROCESS SHEET(S):

https://docs.google.com/document/d/1Ui0fjkUTDg4FTB9qt9cD00RKI3vji9EL/edit?usp=drive_link&oid=100687437626985532288&rtpof=true&sd=true

GROUP OBSERVATION SHEET(S):

https://drive.google.com/drive/folders/1lwtoFwmPvb0_UUGgFAsQvGB9I-YyYLAE

PHOTO FOLDER:

<https://docs.google.com/document/d/1Ui0fjkUTDg4FTB9qt9cD00RKI3vji9EL/edit?usp=sharing&oid=100687437626985532288&rtpof=true&sd=true>

5.2 ROMANIA

A. GENERAL INFORMATION

Title of the Case Study:

Case Study Romania – Sessions 1–3 (Nov 2025–Feb 2026): Care-Compatible POIESIS in Disadvantaged Contexts – Transferability Through Principles and Design Conditions (Ticușu Vechi & Sighișoara)

FEBRUARY
2026

Implementation
period

4

Total number
of sessions

2

Number of
facilitators

12-14

PER SESSION
(DEPENDENT ON
CONTEXT)

Number of
participants



Partner Organisation



ROMANIA

Country

The process engaged participants in contexts marked by **social and economic disadvantage** and limited access to arts education. In rural settings, everyday life was shaped by scarcity of time and resources, early responsibilities, and the need to secure basic needs. Literacy levels varied; some participants experienced difficulty with reading and writing, and several arrived with hesitations linked to fear of being judged or “doing it wrong.”

In the rural sessions in **Ticușu Vechi**, **a few participants attended with their children**. This was quietly accommodated through how the space and pacing were held (room for small movement, a permissive rhythm, brief pauses if needed), without changing the overall continuity of the process.

ARTISTIC MODALITIES USED:

Object-based collage using recycled magazines/newspapers (“Share a Table”)

Line drawing + monotype with natural elements (water-based inks; eco- materials)

Monotype + intuitive collage (“Me in Words”) in a different setting (Sighișoara), used here as a **transfer test** of the same **POIESIS** principles and design conditions.

B. WHY THIS CASE WAS SELECTED (3-5 LINES)

This case was selected because it shows POIESIS implementation under **high access constraints** typical in disadvantaged Romanian contexts: difficult recruitment, time scarcity, variable literacy, and fear of evaluation. It offers transferable learning on designing **dignity-preserving, low-barrier participation**, where meaning-making can happen without writing and without needing sustained verbal sharing. The case is significant because engagement increased consistently once the process was framed as non-evaluative and multi-modal, and because a major surprise was the level of creativity and the expressed desire to continue creating beyond the sessions.

C. CASE DESCRIPTION

This case describes a three-session replication arc: two sessions in **Ticușu Vechi** (rural disadvantaged context) and one session in **Sighișoara** (different setting), used to test whether the same POIESIS principles could hold across locations. What was at stake was not the success of specific activities, but whether POIESIS could remain coherent and accessible when participation is shaped by real-life constraints (limited time, uneven access to arts education, variable literacy) and when groups arrive cautious and unsure of their artistic capacity.

In Ticușu Vechi, facilitation prioritised a clear arc and low-barrier entry points. A few participants attended with their children, so the process was held with a flexible, permissive rhythm and clear steps that made it easy to stay oriented even if brief practical pauses occurred. Across the rural sessions, the group shifted from initial reserve to deeper engagement once participants experienced the space as safe and non-judgemental. In Sighișoara, the same process integrity supported engagement again, confirming the overarching learning: **POIESIS does not rely on a single context; it relies on principles and design conditions.**

D. KEY OBSERVATIONS AND PROCESS INSIGHTS

Grounded in the Group Process Observation & Resonance Sheets (what was expressed by the group through the artistic experience).

1. Safety emerged through structure, not through verbal disclosure

Observed example: At the beginning, participants often contributed minimally (short words, quiet presence) yet remained attentive and stayed with the process. As steps remained consistent (choose → place → adjust → commit), engagement increased without needing extended verbal sharing.

Process insight: In EXA/POIESIS-informed practice, relational safety can be supported by predictable rhythm and consent-based participation. In disadvantaged contexts, this reduces fear of evaluation and allows trust to form through doing rather than explaining.

2. Literacy variation was held through non-written reflection options

Observed example: When reflection required writing, some participants hesitated or avoided text. Participation widened when reflection was offered through pointing, choosing one word, naming one visual element, or silent witnessing.

Process insight: In EXA/POIESIS-informed practice, relational safety can be supported by predictable rhythm and consent-based participation. In disadvantaged contexts, this reduces fear of evaluation and allows trust to form through doing rather than explaining.

2.Literacy variation was held through non-written reflection options

Observed example: When reflection required writing, some participants hesitated or avoided text. Participation widened when reflection was offered through pointing, choosing one word, naming one visual element, or silent witnessing.

Process insight: Multi-modal reflection protects inclusion without reducing depth. For replication, reflection should not depend on reading/writing; it should be optional and accessible through image, gesture, and aesthetic choice.

3.Care responsibilities were present and were held without disrupting the process

Observed example: In the rural sessions, the group included a few participants who arrived with their children. The room allowed for small movements and occasional brief pauses, while most participants remained engaged in the making process.

Process insight: In disadvantaged contexts, accessibility can depend on whether real-life responsibilities are quietly accommodated. Small design choices (clear steps, permissive pacing, and a non-judgemental atmosphere) can keep the process coherent while widening participation.

4. The “reveal moment” shifted the group field toward confidence and play

Observed example: During print reveals (and during shared displays), participants leaned in, smiled, and became more willing to experiment—asking to try again, change colour, or adjust pressure.

Process insight: Liminal reveal moments transform uncertainty into motivation. Replication should protect this threshold with time for tests, permission to iterate, and a non-evaluative language that frames variation as valid.

5. Material familiarity reduced performance pressure and supported autonomy

Observed example: Participants engaged quickly with recycled papers and natural elements, experimenting without extensive instruction.

Process insight: Familiar, locally available materials lower barriers and support ownership. Ecopoiesis and conscious materiality function here as accessibility strategies, not only as themes.

6. Witnessing-based sharing supported cohesion without interpretation

Observed example: In closing displays, participants offered brief, respectful observations about what attracted them in their own work and in another person’s work, focusing on colour, rhythm, texture, or one detail.

Process insight: Structured witnessing allows movement from private creation to shared space without forced disclosure. This supports community-building in short formats common in EU projects.

7. Transferability across locations depended on principles + design conditions

Observed example: Similar engagement patterns were observed again in Sighișoara: cautious arrival, increased focus during making, and stronger confidence after visible results were produced and shared.

Process insight: The transferable element was methodological integrity (clear arc, witnessing stance, multiple entry points). The adaptable element was the concrete design (materials, pacing, reflection formats) aligned with local constraints. This supports the key conclusion: **POIESIS does not rely on a single context; it relies on principles and design conditions.**

E. LEARNINGS FOR REPLICATION

Synthesised from the facilitator's Reflection / Observation Notes

1. QUIET ACCOMMODATION STRENGTHENS ACCESSIBILITY

Replicable principle: Hold the session with flexible pacing and clear, re-joinable steps, so participants can remain involved even if small practical interruptions occur.

Requires adaptation: Space setup and timing should reflect local realities (room for movement, a pause corner, and simple transitions), without over-structuring the experience.

2. DESIGN REFLECTION TO BE MULTI-MODAL FROM THE START

Replicable principle: Offer reflection through choice, pointing, one-word sharing, or silent witnessing; keep writing optional.

Requires adaptation: In contexts where written reflection is expected culturally, facilitators may need to explicitly legitimise non-text forms of reflection.

3. AESTHETIC CONTAINMENT SUPPORTS AUTONOMY AND REDUCES COGNITIVE LOAD

Replicable principle: Use a limited set of materials and stable instructions to support focus and self-directed engagement.

Requires adaptation: Materials can change depending on availability and safety, but complexity should remain contained.

4. PROTECT LIMINAL TRANSITIONS (ESPECIALLY REVEAL MOMENTS)

Replicable principle: Include at least one test-and-adjust cycle; frame surprise as part of the method.

Requires adaptation: Time/material limits may reduce repetition; the key is to preserve the experience of iteration.

5. TRUST CAN BE GENERATED WITHIN A SINGLE SESSION WHEN THE ARC IS COHERENT

Replicable principle: Maintain a clear arc (arrival → awareness → making → shared observation → closure), even without group continuity.

Requires adaptation: Phase lengths can vary; the arc should remain intact to preserve coherence.

6. RECRUITMENT CONSTRAINTS SHOULD SHAPE IMPLEMENTATION STRATEGY

Replicable principle: Plan sessions as complete experiences; anticipate fluctuating attendance and design for partial participation.

Requires adaptation: Outreach and scheduling should align with local realities (work patterns, care responsibilities, seasonal demands) and ideally use trusted local connectors.

F. OVERALL SYNTHESIS AND REFLECTIONS

KEY LEARNINGS FOR ME AS A FACILITATOR

This case strengthened our understanding that inclusion is built through design conditions: predictable structure, non-judgment framing, and multiple participation pathways. In Ticuşu Vechi, caregiving presence required us to treat interruptions as normal and to rely on modular steps participants could re-enter at any moment. We also learned that confidence often emerges through concrete thresholds—pulling a print, seeing a reveal, or placing work in a shared space—rather than through verbal reassurance. Maintaining a witnessing stance (descriptive, non-interpretive) helped keep the space safe while allowing meaning to surface through the artworks.

KEY LEARNINGS FOR THE PROJECT

In Romania, disadvantage often presents as economic pressure, limited time, literacy variation, and care work. This suggests that POIESIS replication guidance should explicitly include care-compatible assumptions and non-text-dependent reflection formats. The case also demonstrates that transferability is not about copying a context:

POIESIS does not rely on a single context; it relies on principles and design conditions.

When methodological integrity is maintained, the same process can function across locations by adapting pacing, materials, and participation expectations to local constraints.

G. RELATED POIESIS DOCUMENTATION (LINKS ONLY)

(used as source material for this Case Study)

SESSION DESIGN(S):

- Session 1: Ticuşu Vechi — “Share a Table — Collage of Belonging”
- Session 2: Ticuşu Vechi — “Leaf Traces — Line Drawing + Monotype with Natural Elements”
- Session 3: Sighişoara — “Me in Words — Monotype + Collage”

PARTICIPANTS' PROCESS SHEET(S):

GROUP OBSERVATION SHEET(S):

<https://docs.google.com/document/d/1TxnaUJfrqUAjEtWlll81ZFFp3yEysnYu/edit>

<https://docs.google.com/document/d/1-QtLzprEZY6vWljLZ8dz3U3ab4rGknzb/edit>

https://docs.google.com/document/d/1ejYUwu4WdPrMrRxjB7KjTeXU_B7XK_yR/edit

PHOTO FOLDER:

https://drive.google.com/drive/folders/1kn7D6XQAP57dntM7dDA2q_Organisation_oBoGqAm

<https://drive.google.com/drive/folders/1hWB849jy2q4T3QsFmfW-AtK-d4swyZfa>

https://drive.google.com/drive/folders/1u-JvS_-lrS2dfZXKxNzAgOk-X6tQS7sO

5.3 AUSTRIA

A. GENERAL INFORMATION

Title of the Case Study:

Case Study 1 – LEFÖ Workshops: Collective Artistic Processes and Relational Belonging

**12-11-2025 /
03-12-2025**

**Implementation
period**

3

**Total number
of sessions**

2

**Number of
facilitators**

15

APPROX. PARTICIPANTS
ACROSS THE PROCESS, WITH
VARIABLE ATTENDANCE
BETWEEN SESSIONS.

**Number of
participants**



Partner Organisation



AUSTRIA

Country

Group profile: The process involved mainly Latin American migrant women connected to LEFÖ, including participants with different lengths of residency in Vienna and diverse personal and professional backgrounds. Across the process, the group gradually expanded to include LEFÖ workers and family members invited by participants, generating a broader relational and intergenerational dynamic.

ARTISTIC MODALITIES USED:

Movement, drawing, collage, writing, collective composition, poetry, and shared reading practices.

B. WHY THIS CASE WAS SELECTED (3-5 LINES)

This case was selected because it illustrates how the POIESIS methodology can be implemented within a community-based context characterised by diverse migratory experiences, variable attendance, and evolving group composition. The process demonstrates how individual and collective artistic exploration can support relational connection, reflection, and participation without relying on testimonial approaches or requiring personal disclosure. It also provides valuable insights into how the methodology can remain coherent while adapting to practical realities commonly encountered in community and educational settings.

C. CASE DESCRIPTION

This case study focuses on a series of workshops developed in collaboration with LEFÖ and Vienna Latina, involving mainly Latin American migrant women living in Vienna and surrounding areas. Participants brought diverse migratory trajectories, lengths of residency, professional backgrounds, and personal experiences. While migration provided the thematic framework for the process, the workshops were designed as artistic and relational encounters rather than spaces for testimonial sharing.

The process was initially planned as two parallel workshop groups, each followed by its own collective closing session. The intention was to offer participants an opportunity to explore themes of migration, memory, belonging, and personal resources through artistic processes, and later connect these individual explorations within a collective experience. During implementation, however, attendance patterns varied across sessions and one of the planned collective closure workshops could not take place due to multiple last-minute cancellations. In response, the facilitation team adapted the original design and organised a single collective closing session that brought together participants from both groups.

This adaptation became an important part of the process itself. Rather than attempting to reproduce the original plan, facilitators focused on maintaining continuity through the methodological principles of the project. Across all sessions, participants were invited to engage through movement, sensory exploration, visual arts, collage, writing, poetry, and collective composition. The workshops offered multiple entry points into participation, allowing individuals to engage through observation, image-making,

conversation, movement, or reflection according to their own rhythms and preferences. A central facilitation intention throughout the process was to support movement between individual experience, relational encounter, and collective creation. The first workshops focused on the creation of individual artistic landscapes using personal photographs, natural pigments, mixed-media composition, and reflective dialogue.

These artistic processes provided opportunities for participants to explore memories, experiences, and associations through images, materials, colours, and metaphorical language. In the final collective session, participants re-encountered these individual creations within a shared artistic environment. Personal artworks became part of a larger collective landscape, creating new relationships between images, stories, and perspectives without dissolving the uniqueness of each contribution.

Particular attention was given to creating a clear yet flexible structure that could support diverse forms of participation. Materials were introduced progressively, verbal sharing remained voluntary, and artistic exploration was prioritised as the primary mode of engagement. Throughout the process, facilitators adjusted pacing, timing, and group organisation in response to emerging needs while maintaining the overall arc of arrival, awareness, artistic experience, reflection, and closure.

Viewed as a whole, the case illustrates how collective artistic processes can create opportunities for connection, reflection, and shared meaning-making across diverse migratory experiences. It also demonstrates how the POIESIS methodology can remain coherent when practical conditions require adaptations to the original design, provided that facilitation decisions continue to be guided by the underlying principles of the approach.

D. KEY OBSERVATIONS AND PROCESS INSIGHTS

**Grounded in the Group Process Observation
& Resonance Sheets** (what was expressed by the
group through the artistic experience).

1. Multiple forms of participation supported engagement across the process

During the workshops, participants engaged in different ways and at different rhythms. Some readily contributed during group discussions, while others participated primarily through movement, image-making, observation, or written reflection. Extended periods of silence frequently emerged during the artistic phases, yet participants remained actively engaged with the materials and the collective process.

Process Insight: This observation highlights the importance of recognising participation as a multi-dimensional process rather than equating it with verbal contribution. Offering multiple expressive modalities allowed participants to engage according to their own preferences, comfort levels, and communication styles. From an EXA-informed perspective, meaningful participation can occur through artistic action, observation, listening, and presence, not only through spoken language.

2. Personal photographs functioned as artistic material rather than prompts for storytelling

Participants were invited to bring or select personal photographs connected to their lives and experiences. During the artistic process, photographs were cut, layered, fragmented, repositioned, combined with pigments, and incorporated into mixed-media compositions. Attention frequently shifted between visual qualities such as colour, texture, shape, and composition before moving towards personal associations.

Process Insight: Working with photographs as artistic material created multiple entry points into the exploration of memory and migration. The focus remained on artistic dialogue rather than personal testimony, allowing participants to approach meaningful experiences through image-making and aesthetic exploration. This supported engagement with complex themes without requiring direct disclosure of personal histories.

3. Metaphor emerged as a shared language across diverse experiences

Throughout the process, participants repeatedly referred to images such as roots, pathways, water, shells, flowers, journeys, light, and home. These images appeared in artworks, written

reflections, poetic responses, and group conversations. Although participants came from different backgrounds and life situations, similar symbolic themes emerged across individual processes.

Process Insight: Metaphorical language created a bridge between individual experience and collective reflection. The recurring presence of shared images allowed participants to recognise resonances across different life stories while preserving the uniqueness of each person's experience. Within the POIESIS framework, artistic metaphors can support dialogue and meaning-making without reducing complexity or requiring a shared narrative.

4. Collective creation strengthened connections between individual and group processes

During the collective closing session, participants integrated artworks created in previous workshops into a shared large-scale composition. The process unfolded with little hesitation and required minimal instruction. Participants explored how individual pieces related to one another within a larger visual landscape, creating new relationships between artworks that had originally emerged in separate groups.

Process Insight: This experience demonstrated how collective artistic processes can support a sense of connection without requiring consensus or uniformity. Individual contributions remained visible while simultaneously becoming part of a larger composition. The collective artwork functioned as a relational space where differences, similarities, and unexpected connections could coexist.

5. Methodological coherence was maintained through adaptation

The process did not unfold exactly as originally planned. Attendance varied across sessions, one collective closure workshop had to be cancelled, and facilitators continually adjusted pacing, timing, and organisational structures in response to emerging circumstances. Despite these changes, participants were still able to engage in a coherent process that connected individual exploration with collective reflection.

Process Insight: This observation suggests that the transferability of the methodology depends less on reproducing specific activities and more on maintaining core principles. Clear session structures, attention to transitions, artistic exploration, voluntary participation, and phenomenological observation provided continuity even when practical adaptations became necessary. This flexibility is particularly relevant in community-based and educational contexts where participation conditions may change unexpectedly.

E. LEARNINGS FOR REPLICATION

Synthesised from the facilitator's Reflection / Observation Notes

1. PARTICIPATION CAN BE SUPPORTED THROUGH MULTIPLE MODES OF ENGAGEMENT

This case demonstrates the importance of designing workshops that allow participants to engage through different expressive pathways. Throughout the process, participants moved between movement, image-making, observation, writing, conversation, and collective creation according to their own preferences and rhythms. Not all participants engaged verbally, yet many remained actively involved throughout the workshops.

2. ARTISTIC PROCESSES CAN CREATE CONDITIONS FOR DIALOGUE WITHOUT REQUIRING PERSONAL DISCLOSURE

For replication, facilitators should avoid assuming that participation must take a single form. Providing multiple ways of entering the process can support accessibility across different cultural backgrounds, communication styles, language abilities, and levels of confidence with artistic practice.

The workshops explored themes closely connected to migration, memory, belonging, and identity.

Participants were not asked to share personal stories or explain their experiences in detail. Instead, artistic processes provided opportunities to approach these themes through images, materials, movement, metaphor, and collective reflection.

This principle can be transferred to a wide range of community and educational contexts. Facilitators can create opportunities for meaningful engagement with sensitive topics while respecting different levels of comfort, privacy, and readiness for verbal sharing.

3. MOVING BETWEEN INDIVIDUAL AND COLLECTIVE CREATION CAN STRENGTHEN RELATIONAL CONNECTION

An important aspect of this case was the progression from individual artistic exploration towards collective composition. Participants first developed personal artistic responses and later revisited them within a shared artwork. This movement created opportunities for connection while preserving the distinct character of each contribution.

The experience suggests that collective belonging does not need to emerge through consensus, shared biographies, or agreement around a common narrative. Connections can also develop through artistic relationships, visual dialogues, and the recognition of resonances across different experiences. One useful lens emerging from this case is the idea of relational landscapes: evolving spaces where individual experiences, artistic expressions, memories, questions, and encounters remain connected while retaining their distinct qualities.

4. TIME ALLOCATION SHAPES THE DEPTH AND QUALITY OF PARTICIPATION

One of the key learnings from this case concerns the relationship between group size, available time, and the design of reflection spaces. In larger groups, even brief sharing rounds can require a significant portion of the session. For example, allowing each participant two or three minutes to speak may already occupy 30–45 minutes of collective time before considering responses, transitions, or further dialogue. Throughout the process, facilitators observed that smaller moments of exchange in pairs or small groups often helped participants clarify their experiences before entering the collective conversation. These intermediate spaces allowed participants to process what had emerged through the artistic work, identify what felt meaningful, and listen to another person's perspective before sharing with the larger group.

For replication, facilitators should consider time management as a methodological choice rather than a purely organisational task. When working with larger groups, combining individual reflection, paired dialogue, and collective sharing can support deeper participation while ensuring that all participants have opportunities to be heard. This approach can also help preserve sufficient time for artistic exploration, which remains a central component of the process.

5. METHODOLOGICAL COHERENCE DEPENDS ON PRINCIPLES MORE THAN FIXED ACTIVITIES

Although the original structure of the pilot changed during implementation, the overall process remained coherent because facilitation decisions continued to be guided by shared methodological principles. Attention to artistic exploration, phenomenological observation, voluntary participation, relational presence, and careful pacing provided continuity across different sessions and participant configurations.

For replication, organisations do not need to reproduce the exact activities described in this case. Greater attention should be given to understanding the principles that shape facilitation decisions. When these principles remain present, the methodology can be adapted to different communities, themes, institutional settings, and cultural contexts while maintaining its overall integrity.

F. OVERALL SYNTHESIS AND REFLECTIONS

KEY LEARNINGS FOR ME AS A FACILITATOR

One of the most significant learnings from this process was the importance of balancing structure and responsiveness. While the workshops were carefully designed, the reality of implementation required continuous adjustments in response to attendance patterns, timing, group composition, and emerging needs. This experience reinforced the value of understanding facilitation as an ongoing process of observation, listening, and decision-making rather than the delivery of a fixed programme.

The process also highlighted the importance of pacing. Facilitators were continually navigating the relationship between artistic exploration, individual reflection, and collective dialogue. This became particularly visible in larger groups, where even brief moments of sharing required substantial time. The experience reinforced the value of creating multiple spaces for reflection, including individual writing, paired exchanges, and small-group conversations, allowing participants to process their experiences before entering collective dialogue. These intermediate spaces often supported more focused and meaningful contributions during collective sharing.

Another important learning concerned the relationship between artistic process and meaning-making. Throughout the workshops, participants frequently expressed insights, memories, reflections, and questions through images, metaphors, gestures, colours, and artistic choices before articulating them verbally. This reinforced the importance of allowing sufficient time for artistic exploration and resisting the tendency to move too quickly towards explanation, interpretation, or discussion.

Finally, the process deepened our understanding of how collective experiences can emerge without requiring participants to share the same story, perspective, or identity. Connections often developed through artistic resonances, shared images, acts of witnessing, and moments of recognition that unfolded gradually throughout the process.

KEY LEARNINGS FOR THE PROJECT

This case contributed important insights to the ongoing development of the POIESIS methodology as an approach informed by Expressive Arts principles and adapted to community-based, educational, participatory, and intercultural contexts.

Throughout the process, EXA concepts such as intermodality, artistic exploration, phenomenological observation, and resource-oriented facilitation were translated into practices that could support collective participation across diverse cultural backgrounds. This proved particularly relevant within an Erasmus+ context, where methodologies need to remain accessible, adaptable, and transferable across different communities, organisations, and countries.

One of the most significant project-level learnings concerns the relationship between artistic experience, participant reflection, and knowledge generation. Participants were not positioned as recipients of content or as subjects of study. Instead, they became active contributors to the exploration of the project's themes through their artistic processes, reflections, questions, observations, and collective exchanges. The themes explored by the project were not only discussed but investigated through artistic practice and lived experience.

The process also highlighted the value of systematic documentation and reflection. In many artistic or educational projects, the primary focus is placed on the experience itself, the artistic outcomes, or the learning objectives. Less attention is often given to systematically observing how participants enter and leave a process, what emerges through the artistic experience, how reflections develop over time, and which questions, resources, connections, or insights become visible throughout the journey. The combination of session design, participant reflections, facilitator observations, and process documentation provided a richer understanding of how artistic experiences unfolded and how participants engaged with the themes explored by the project.

The experience further confirmed the importance of viewing artistic processes not only as individual experiences but also as opportunities to create relational spaces where personal and collective dimensions remain in dialogue. The movement between individual artistic landscapes and collective creation became a particularly relevant methodological thread throughout the process, supporting connections across diverse experiences while preserving individual perspectives.

Finally, this experience strengthened the understanding of POIESIS as a framework informed by Expressive Arts while intentionally designed for participatory,

educational, and community-based contexts. Its transferability appears to depend less on the replication of specific activities and more on the capacity of facilitators to work with core principles such as artistic exploration, phenomenological observation, intermodal practice, relational attention, participant reflection, and responsiveness to context. These principles provide continuity while allowing the methodology to take different forms across communities, themes, and cultural settings.

G. RELATED POIESIS DOCUMENTATION (LINKS ONLY)

(used as source material for this Case Study)

SESSION DESIGN(S):

<https://drive.google.com/drive/folders/1fcsMaaQyZgETcpckWs8w180pF0UFL1hB>

PARTICIPANTS' PROCESS SHEET(S):

<https://drive.google.com/drive/folders/1sWJk1eYDAIVQJoNjgE-KXqjPgTO1N-mE>

GROUP OBSERVATION SHEET(S):

<https://drive.google.com/drive/folders/1luPh1Pz0e3z9NMCJsPf3RyXoPO-naq-M>

PHOTO FOLDER:

https://drive.google.com/drive/folders/1azf1s28mvMHvhQ0HaxTg_Ws3ajHH5ASi



SELECTED SESSION EXAMPLES

This chapter presents selected artistic proposals implemented during the pilot phase of the project.

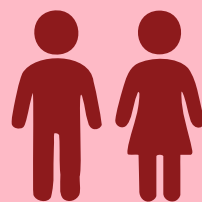
POI@SIS

The examples are presented as transferable reference frameworks that document the original context, session structure, facilitation considerations, observed group dynamics, and possible adaptations. Their purpose is to support future facilitators and organisations in understanding how methodological principles can be translated into concrete artistic experiences across different contexts and participant groups.

6.1 ITALY



SESSION 2 FROM RHYTHM TO COLOR



IN RURAL AREAS

Type of group

11

Number of
participants

CONTEXT

CREATIVE
ART FARM



Partner Organisation

4 HOURS

Approximate
duration

Position within the piloting process

Mid-process session

Session format

Part of a series

OBJECTIVE / FOCUS OF THE ACTIVITY

Briefly describe the main intention of the session as a whole: what processes, capacities, or collective shifts it was designed to support within the piloting process.

This session was designed to support emotional expression and collective presence through an intermodal artistic process integrating movement, music, and abstract painting. The main intention was to create a safe and structured environment where participants could access inner experiences without pressure of performance or technical skill.

Within the piloting process, the focus was on reducing artistic insecurity, strengthening embodied awareness, and fostering relational connection in a rural community context. The session accompanied participants from individual sensory activation (through rhythm and movement) toward visual articulation and shared reflection, allowing personal material to emerge organically.

Rather than aiming at thematic discussion, the activity supported a collective shift from isolation to shared aesthetic presence. The structure enabled participants to move between inner experience and communal visibility without requiring personal disclosure, reinforcing belonging and mutual recognition through artistic practice.

MATERIALS

List all materials used during the session

- Paper (several A6 and one/two A4) good for ink and watercolour.
- Ink, aquarelle, Coloured pencils, markers, crayons, charcoal.
- Brushes and sponge to create effect.
- Soft background music and speaker.
- Water container, plates and glasses.
- Pieces of cloth to dry brushes and create effects with ink
- Hairspray to fix the charcoal.
- Cardboard to write it down feelings (one per each pax).

SPACE SETUP

Describe how the space was intentionally prepared and adapted during the session. Explain how the physical configuration (circle, floor work, tables, movement areas, etc.) supported the objective, the group process, and transitions between phases of the workshop.

The space was intentionally prepared before participants arrived, so that each person found a defined workstation with materials and a chair already arranged. This reduced initial uncertainty and allowed the group to enter the process smoothly, without dispersion or logistical distraction.

Chairs were first positioned in a circle to establish equality and shared attention during the opening framing and closing reflections. The circle functioned as a relational anchor throughout the session, marking moments of collective presence.

For the artistic phase, tables were organised to allow individual work while maintaining visual proximity between participants. Materials (charcoal, ink, paper, mixed media) were clearly visible and accessible, supporting autonomy and fluid engagement. A central shared surface was kept available for the aesthetic analysis phase, where artworks were placed collectively and observed in silence.

The configuration supported a clear spatial progression: from collective orientation (circle), to embodied activation (movement area), to individual creation (workstations), and finally to shared visibility (collective display and return to circle). This gradual transformation of the space mirrored the internal movement of the process — from personal exploration to communal presence — without requiring structural rearrangements during the session.

SESSION STRUCTURE

(Step-by-Step Overview)

This structure was already used during the piloting phase. Use your pilot experience to complete this section in a concise and transferable way.

SESSION STRUCTURE

DESCRIPTION (HOW THE SESSION WAS HELD)

CHECK-IN

Framing

- Participants are welcomed into the space with calm music at the Montepulciano Library. It starts snowing outside.
- Chairs are arranged in a circle to create a sense of equality and openness. The heaters were on and the light was good enough for all people.
- Facilitators Presentation (names, working at the CAFI APS, role in the Association and in the Workshop, personal info such as "I love painting in my spare time, I have a cat, I come from Capital city, etc...")
- Non formal game to present one's own name and personality (associate gesture and the name and repeat it in a circle).
- We will explain that during the process and at the end we will photograph the works created to demonstrate the workshop carried out as it is a European project.

Philosophy of the space

- This is a non-judgemental, process-oriented space. Artistic skill is not required.

How participants arrive

- Participants generally arrived with heterogeneous emotional states and expectations. Some came with curiosity and openness toward creative exploration, while others carried visible tension, fatigue, anxiety, or a sense of emotional heaviness linked to daily life in a rural context.
- Several participants expressed a desire to experiment without pressure, and some arrived seeking relational connection rather than artistic performance. Overall, the group tended to enter the space with mixed levels of confidence regarding artistic ability, making the initial framing and atmosphere of the session essential for creating psychological safety and openness to the process.

Guiding question / intention

- What is inside me that doesn't need words to be expressed?

AWARENESS- RAISING

Awakening creativity and senses

- Participants are invited to follow the music connecting with themselves. Soft Music. Some movement game was done to present themselves to others and express their own feelings.

Entering in the artistic language

- With soft music in the background, the group transitions from verbal to visual language, preparing emotionally and physically to paint. Facilitators ask to have a seat. Each participant found their workstation already prepared, with materials and a chair arranged in advance. This pre-structured setup facilitated a smooth transition into the artistic process, reducing unnecessary questions and preventing loss of focus that can occur when participants need to search for space or materials. The ready environment supported concentration and helped maintain continuity from arrival to engagement.

SESSION STRUCTURE

DESCRIPTION (HOW THE SESSION WAS HELD)

ART EXPERIENCE

Free art-experience

- Participants take a moment alone to draft on tiny papers in the way that feels most meaningful to them. No technical guidance is provided – only an invitation to observe light, shadow, and personal resonance.

Directed art-experience

- After drafting, Facilitators invite participants use all mixed media to paint on a big paper while music plays. They are encouraged to let go of realism and follow instinct, gesture, and emotion. There is no predefined technique, only the connection between body, sound, and image.

AESTHETIC ANALYSIS

Observation of what has emerged

- Each participant places their drawing on a shared surface. The group walks around in silence, observing the works as if they were landscapes or emotional maps.

Dialogue with the image

- Each participant notes own emotions about own artwork on a Cardboard. It was an individual moment. Facilitators help participants with structured questions.

REFLECTION/INTEGRATION

Reflection on the process

- Participants are invited to come back to the circle. In a quiet, attentive atmosphere, those who feel ready are welcome to share how the process felt for them – emotionally, physically, or imaginatively. There is no obligation to speak; listening is equally part of the experience. The facilitators hold space with care, allowing silence when needed.

Harvesting messages

- Each participant is then invited to write down a word, sentence, or symbol that represent something they want to carry with them from the experience.

CHECK-OUT

How are they leaving?

- To conclude the session, participants are invited to return to the circle and take a few quiet moments to reflect on their creative journey.
- Each person is gently guided through two final questions, which serve as an intimate bridge between the artistic experience and personal insight:
 - 1.If your artwork could speak to you, what message would it give you?
- Try to write down a phrase, an image, or a few words that come to mind. It could be a small poem, an encouraging thought, or a quiet inner truth.

Examples:

- "Be more patient with yourself."
- "Simple things can be strong."
- "There is light even in confusion."

2.Can you find a connection between this message and the question or intention you carried at the beginning?

- Maybe it gives you a clue, an answer, or simply a sensation that relates to what you first expressed.

Examples:

- "At the start, I asked for more clarity, and now I feel calm and open."
- "The message speaks to letting go, which touches my need for control."
- "It's not a direct answer, but it softens something inside."

Brief ending-ritual

- Participants place their drawing on the desk and close the circle breathing with background soft music. Got space for light conversation.

FACILITATION NOTES

(From practice)

Short, concrete observations on: *What supported the session flow?, What required particular attention, What should not be rushed or forced, Key relational or contextual considerations.*

The pre-arranged workstations and clear spatial structure supported continuity from arrival to artistic engagement. Beginning with music and movement helped regulate the group before introducing visual production. The consistent presence of music throughout the session created an emotional thread that connected phases without abrupt breaks. Clear framing of the non-judgemental philosophy reduced hesitation and allowed participants to enter the process more quickly.

The transition from embodied movement to abstract painting required careful pacing. Some participants needed time to shift from physical activation to focused visual work. Maintaining a witnessing stance without intervening in the artistic choices required attentiveness, especially when emotional intensity became visible. Time management was also important to ensure that reflection and closure were not compressed.

The silent aesthetic observation phase and the final reflective bridge should not be accelerated. Participants needed time to look at their own work and the work of others without immediate verbalisation. The connection between the initial guiding question and the final message emerged gradually and would lose depth if pushed.

Working in a rural public library required balancing openness with containment. The mixed group composition (local participants, migrants, varying artistic familiarity) made clarity of structure essential. Intercultural expression emerged organically and did not require explicit thematic framing. Maintaining equality in the space — through circle seating and shared display — supported relational safety and mutual recognition.

OBSERVED GROUP DYNAMICS

Brief observable elements that may help future facilitators anticipate how the activity can unfold in practice (e.g. rhythm, participation patterns, energy shifts). Include moments of coherence or dispersion when relevant. Avoid interpretation or evaluation.

1

During the opening phase, energy in the room was mixed but responsive. Once music and movement began, participants gradually synchronised in tempo and attention. Physical activation created a shared rhythm before any visual work started.

2

In the central artistic phase, extended periods of focused and mostly silent individual work were sustained. Participants remained physically engaged with materials, with limited need for facilitator intervention. The room atmosphere shifted from initial dispersion to concentrated presence.

3

The transition to abstract painting marked an observable increase in intensity for some participants, followed by a stabilisation of rhythm as the group settled into autonomous work. Engagement appeared continuous, with few interruptions or disengagement moments.

4

During the aesthetic analysis phase, movement slowed down. Participants circulated around the shared surface quietly, observing the artworks without immediate commentary. Interaction occurred mainly through spatial positioning, gaze, and proximity rather than verbal exchange.

5

In the closing circle, participation remained voluntary. Some participants spoke briefly, while others maintained attentive silence. The overall group rhythm moved from activation to grounding, with a gradual decrease in tempo toward the final breathing ritual.

CONTEXTUAL CONSIDERATIONS

This session is presented as a reference framework. Adjustments in pacing or scale may be needed depending on the context, while maintaining the overall structure and intention of the session.

Insert suggestions for adapting the session to: Different group sizes, shorter or longer durations, Different institutional or cultural contexts, etc.

This session can function as a transferable framework, provided that its internal arc

ARRIVAL ➤ **EMBODIED ACTIVATION** ➤ **ARTISTIC PROCESS** ➤ **AESTHETIC OBSERVATION** ➤ **REFLECTION** ➤ **CLOSURE**

is preserved. Adaptations may concern pacing, scale, and contextual framing, while maintaining intermodality and process orientation.

FOR DIFFERENT GROUP SIZES:

- In larger groups (more than 20 participants), movement phases may require clearer spatial zoning to avoid dispersion.
- Reflection moments can be organised in small groups before returning to plenary sharing. In this case we suggest n.3 Facilitators.

FOR SHORTER DURATIONS:

- Focus on a single artistic medium (e.g. movement + painting, or painting alone or charcoal alone. Eg. Workshop Session n.1 of 15 Nov 2025) while retaining embodied activation and a structured closure.
- Reduce the length of reflection but keep the guided bridge between initial intention and final message.

FOR LONGER DURATIONS:

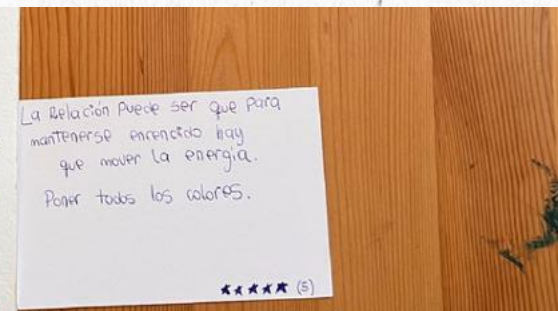
- Allow extended embodied exploration before transitioning to visual work.
- Introduce layered materials gradually while keeping aesthetic containment.
- Expand the aesthetic analysis phase to deepen collective observation.
- Add more non-formal games to get to know each other and reflection games before and after the art session.

FOR DIFFERENT INSTITUTIONAL OR CULTURAL CONTEXTS:

- In school or formal educational settings, clarify that the workshop is non-evaluative and not skill-based.
- In intercultural contexts, allow symbolic references to emerge organically rather than imposing thematic prompts.
- In more sensitive environments, simplify the guiding question to ensure accessibility across language levels.

VISUAL DOCUMENTATION

Selected photos of space setup, process, and outcomes that support understanding of scale and configuration.



PARTICIPANT REFLECTIONS

The closing reflections revealed a shared sense of awakening and renewal. Participants described experiences of awareness, reconnection with creativity, and the feeling of having reactivated an artistic impulse that had been dormant. Words such as dream, colors and nature, recharging, and it could be a beginning suggest that the session functioned not only as an artistic activity, but as a space for inner re-alignment.

In line with the POIESIS approach, the experience supported a movement from intention to embodied expression and finally to personal insight. The workshop allowed participants to reconnect with their creative identity, perceive art as accessible and personal, and experience collective presence without pressure or evaluation. The process reinforced the idea of art as a living practice — a space where awareness, imagination, and belonging can coexist.

One reflection in particular highlighted the desire “to find a group to share experience with” — a group to share creative moments with. The experience of making art together was perceived not only as individual expression but as an opportunity to build connections. Creating in companionship reduced isolation and strengthened relational bonds, confirming that shared artistic practice can become a concrete space for community-building within a rural context.

“Awareness.”

“to find a group to share experiences with”

“I feel I have satisfied my desire to make art.”

“Dream.”

“Dreamlike.”

“Recharging.”

“It could be a beginning.”

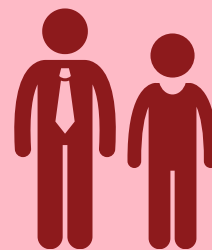
“Rediscovering my creativity.”

“Colors and nature.”

“The desire to let my artistic side express itself.”

6.2 RUMANIA

SESSION 1 SHARE A TABLE COLLAGE OF BELONGING (OBJECTS, FOOD, WORDS)



YOUNG PEOPLE / YOUNG
ADULTS
Type of group

12

Number of
participants

CONTEXT

HERITAGE
• ALBA •
EGLESIA
FOUNDATION
EDUCATION

Partner Organisation / Country

4 HOURS

Approximate
duration

Position within the
piloting process

Early-to-mid pilot (building access, trust,
and agency through simple choices)

Session format

Standalone session

OBJECTIVE / FOCUS OF THE ACTIVITY

To offer an accessible **EXA/POIESIS** session in Ticușu Vechi that strengthens **agency, connection, and confidence** through a culturally resonant metaphor: **the table**. Participants explore **choice, belonging, and co-existence** by composing first in the shared space (table) and then translating that composition into a collage, without pressure to speak, explain, or disclose personal stories.

POETIC FOCUS:

- “If our table could speak, what would it tell about what we share, value, and keep?”
- “How do I take space—and how do I give space?”

MATERIALS

- A3 sheets (1 per participant) + shared A4 sheets
- Recycled magazines/newspapers/brochures (words + images)
- Coloured paper scraps (backgrounds)
- Glue sticks, scissors (or tearing by hand)
- Markers (black + 2–3 colours)
- Optional: sticky notes for “one-word harvest”
- Paper tape, waste bin
- Curated table items (safe shared items): fruit/bread/seeds/tea; cup/string/cloth; printed fragments (newspaper/packaging)
- Low-volume creative arts music + speaker

SPACE SETUP

Tables with 4–5 seats (each table functions as a “shared landscape”)

1. A visible materials station (recycled print + tools) that participants can access independently.
2. A wall/panel reserved for display of finished collages.
3. A “pause corner” (chair + water) for anyone needing a break.
4. Clear hygiene setup if food is included (wipes / hand wash access).

SESSION STRUCTURE

(Step-by-Step Overview)

SESSION STRUCTURE

DESCRIPTION

CHECK-IN

Framing

- Today we work with the table as a shared landscape. We choose what to place on the table, then create collages from what is present—objects, food, recycled images and words. Silence is welcome. Sharing is optional.

Philosophy of the space

- No judgment • confidentiality • optional silence • each person chooses what to show • no photos of others' work without consent • care for materials and each other.

How participants arrive

- Brief circle: name + one word or one small gesture (participant choice)

Guiding question / intention

- Motto: "I allow myself to choose simply and respectfully." (kept as an inner compass; not discussed)

AWARENESS- RAISING

Awakening creativity and senses

- Low-volume creative arts music 2-minute arrival: eyes on the table, slow breathing; notice 3 details (colour, texture, shape) Hands warm-up: tear 6–8 paper shapes from recycled newspaper quickly (no thinking), place them, notice preference.

Entering in the artistic language

- Participants choose 1–3 items for their table area (from the curated set / safe shared items).
- Rules: choose only what feels safe to share; no one must bring personal objects; hygiene considerations if food is present.

ART EXPERIENCE

Free art-experience

- Rules: silence welcome • choose quickly • no explaining until the end.
- Participants build a temporary "table collage," exploring:
 - centre/periphery
 - closeness/distance
 - repetition and rhythm
 - negative space / "breathing space"

If stuck (simple prompts):

- "Move one element to the edge." / "Place one word in the centre." / "Remove one thing."

Micro-break (5 min): water/stretch; wash hands if food was used.

Directed art-experience

- On A3, participants translate the table composition into a collage using:
 - recycled magazines/newspapers (images + words)
 - coloured scraps (backgrounds)
 - optional traced silhouette of one
 - chosen object (drawing layer)
- Glue when it feels like a "yes." Edit freely. Leave space to breathe.
- Add a short title at the end (one word is enough).
- Optional extension (10 min): "One change, new meaning" (swap/remove one major element and observe the shift)

SESSION STRUCTURE

DESCRIPTION (HOW THE SESSION WAS HELD)

AESTHETIC ANALYSIS

Observation of what has emerged

- Silent gallery walk, no comments.

Dialogue with the image

Author answers:

- "Where do I feel calm and where do I feel energy?"
- "Which two elements chose each other (on the table or on the page)?"

Observers use descriptive/emotional language only ("When I see... I feel... / It reminds me of..."). No interpretation about the person.

REFLECTION/INTEGRATION

Reflection on the process

- "When I placed things on the table, I discovered..."
- "The item that stayed with me was... because..."
- "A word that chose me was... and it tells me..."
- "What I removed/kept says something about..."

Harvesting messages

- One word I'm taking with me from the table"

CHECK-OUT

How are they leaving?

- In turn: "I leave with..." (two words) or show one detail without speaking

Brief ending-ritual

- A shared closing gesture" — each table chooses one simple gesture (tap, breath, hand on heart) and offers it to the room (optional)

FACILITATION NOTES

(From practice)

Keep the **temporary table phase** long enough—this is where anxiety drops and intuitive composition emerges.

Maintain a **witnessing stance**: practical prompts, no interpretation, no "meaning questions" during making.

Protect the option of silence and non-sharing; it increases participation across different comfort levels.

Use simple, repeatable prompts if participants get stuck; avoid over-explaining.

OBSERVED GROUP DYNAMICS

1

Many participants start reserved; engagement increases once the rules are clear and non-evaluative.

2

The table metaphor invites a sense of shared presence even with minimal talking.

3

Triads work well for gentle witnessing; short, descriptive feedback keeps the space safe.

CONTEXTUAL CONSIDERATIONS

This session is presented as a reference framework. Adjustments in pacing or scale may be needed depending on the context, while maintaining the overall structure and intention of the session.

SHORTER DURATION (2-3H):

- Reduce free composition time and keep only one prompt in reflection.

LARGER GROUPS:

- Replace triads with pairs; shorten gallery time.

IF FOOD ISN'T POSSIBLE:

- Use only everyday objects + packaging fragments; keep the "table" metaphor.

VISUAL DOCUMENTATION



VISUAL DOCUMENTATION



PARTICIPANT REFLECTIONS

"It felt good to work without explaining."

"I'm leaving calmer."

"I want to do this again."

"I'm leaving with more confidence."

"One word I'm taking with me: respect."

"The table idea made it easier to start."

"One word I'm taking with me: belonging."

"I'm surprised how the elements fit together."

"I liked that silence was allowed."

"I didn't expect I could make something like this."

"I noticed what I keep close and what I push away."

"Choosing quickly helped me stop overthinking."

6.3 AUSTRIA



SESSION 1 ROOTS IN MOTION LEFÖ GROUP 1: INDIVIDUAL LANDSCAPE



WOMEN WITH MIGRATORY
BACKGROUNDS

Type of group

6

Number of
participants

CONTEXT



Partner Organisation / Country

3 HOURS

EXTENDED COLLECTIVELY TO
APPROXIMATELY 4HRS DUE TO
RELATIONAL AND PROCESS NEEDS

Approximate
duration

Position within the piloting process

Mid-process session

Session format

Part of a series (during the project's
piloting phase)

OBJECTIVE / FOCUS OF THE ACTIVITY

This session was designed to support an initial collective encounter through artistic exploration connected to migration, memory, movement and personal trajectories.

Rather than focusing on verbal storytelling, the session aimed to create conditions where participants could gradually enter into artistic process through sensory exploration, image-making and shared presence. The artistic proposals invited participants to move between abstraction, memory, material experimentation and personal association without requiring direct autobiographical disclosure.

Particular attention was given to creating a structured yet flexible environment that could support:

- gradual relational arrival.
- individual exploration.
- collective witnessing.
- coexistence of different rhythms of participation.
- emergence of personal meanings through artistic process rather than interpretation.

The session also functioned as a foundational moment for group trust-building and introduction to the shared philosophy of the space.

MATERIALS

1. Square 300g watercolour paper
2. Additional paper sheets for experimentation
3. Primary colour liquid inks
4. Natural pigments (eucalyptus and guarango inks)
5. Droppers
6. Coloured pencils and oil pastels
7. Scissors and glue
8. Printed personal photographs brought by participants
9. Candles for opening ritual
10. Name stickers and thick markers
11. Table protection paper
12. Background music and speaker
13. Cleaning materials and cloths

SPACE SETUP

The space was prepared approximately one hour before participant arrival in order to support both logistical organisation and gradual transition into the artistic process.

The setup included:

- A central shared table covered with protective paper to allow unrestricted experimentation with liquids and pigments.
- Flexible circulation space around the table to support movement, standing, observation and collective interaction.
- A minimal collective centre composed of a central candle and individual candles for participants.
- A separate side table where materials were prepared and progressively introduced during the session.
- Individual name stickers prepared in advance to reduce social friction during the encounter.
- A facilitation support area containing notes, timing tools and grounding elements for facilitators.
- Background music connected to Latin American cultural references to support sensory transition and arrival into the space.

Particular care was taken not to overload the space visually. Materials were introduced progressively in order to support attention, reduce distraction and maintain focus on process rather than production.

The setup allowed the space to shift gradually from logistical arrival into collective presence and artistic exploration.

SESSION STRUCTURE

(Step-by-Step Overview)

SESSION STRUCTURE

DESCRIPTION

CHECK-IN

Framing

- Introduction to IRARU, LEFÖ and Vienna Latina Participant introductions through a photo/object and candle ritual.
- Session objective: creating a space to observe, feel and reflect on our migratory experiences through the arts.
- Clarification regarding mobile phone use and photographic documentation.

Philosophy of the space

What does Poiesis mean?

Poiesis is a Greek word meaning “to bring something into being” or “to give form to something that did not exist before.”

It is not only about creating an artwork, but about allowing something new to emerge through us: an emotion, an understanding, an image, a gesture.

- In this workshop, Poiesis is an invitation to listen to what wishes to take form. To create from the body, from memory and from everyday life. To allow experience to become art – and for art, in turn, to influence how we see and understand our experience.
- Low technical demand, high sensitivity.
- A non-judgemental space: nothing is good or bad, beautiful or ugly; things are as they are.
- We are all artists; everyone is capable of artistic expression.
- The process is as meaningful as the final artistic outcome.
- Follow your own rhythm; every process is unique (in timing, participation and depth).

How participants arrive

- **How are you arriving today? How do you feel?**
- Participants are invited to express their current state through a word, phrase, simple drawing, colour, sound or movement.
- *Record responses on individual slips of paper.*

Guiding question / intention

- **What brings you here today? What is your wish for this experience? Is there a question you would like to explore through art?**

In relation to today's theme: **Memory, Migration and Art**

Participants are invited to write a word, short phrase or question expressing a desire, need or curiosity they wish to bring into the process.

Examples:

- “Reconnect with myself”
- “Take a pause”
- “Enjoy the moment”
- “Is there a clue for me here?”
- “What needs to be heard?”

Record responses on individual slips of paper. At this moment participants are also invited to select and send a photograph to be printed.

SESSION STRUCTURE

(Step-by-Step Overview)

SESSION STRUCTURE

DESCRIPTION

CHECK-IN

Framing

- Introduction to IRARU, LEFÖ and Vienna Latina Participant introductions through a photo/object and candle ritual.
- Session objective: creating a space to observe, feel and reflect on our migratory experiences through the arts.
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Philosophy of the space

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- In this workshop, Poiesis is an invitation to listen to what wishes to take form. To create from the body, from memory and from everyday life. To allow experience to become art — and for art, in turn, to influence how we see and understand our experience.

How participants arrive

- Several participants expressed a desire to experiment without pressure, and some arrived seeking relational connection rather than artistic performance. Overall, the group tended to enter the space with mixed levels of confidence regarding artistic ability, making the initial framing and atmosphere of the session essential for creating psychological safety and openness to the process.

Guiding question / intention

- What is inside me that doesn't need words to be expressed?

AWARENESS- RAISING

Awakening creativity and senses

- Participants are invited to follow the music connecting with themselves. Soft Music. Some movement game was done to present themselves to others and express their own feelings.

Entering in the artistic language

- With soft music in the background, the group transitions from verbal to visual language, preparing emotionally and physically to paint. Facilitators ask to have a seat. Each participant found their workstation already prepared, with materials and a chair arranged in advance. This pre-structured setup facilitated a smooth transition into the artistic process, reducing unnecessary questions and preventing loss of focus that can occur when participants need to search for space or materials. The ready environment supported concentration and helped maintain continuity from arrival to engagement.

SESSION STRUCTURE

AWARENESS- RAISING

Awakening
creativity and
senses

DESCRIPTION (HOW THE SESSION WAS HELD)

Embodied activities designed to support sensory awareness, collective attention and transition into artistic work.

- **Ha, Hondo, Plin, Ninja (Group Coordination Game):** Participants stand in a circle and collectively pass an imaginary “energy” from one person to another using a set of simple movement-based actions. The energy can be passed directly to the next person, returned to the sender, sent over one participant, or directed across the circle with the support of neighbouring participants. The game gradually increases collective attention, responsiveness and group coordination while encouraging participants to observe both their own actions and those of others.
- **Movement Exploration:** Participants move freely through the space while gentle music plays in the background. The activity begins with stretching and bringing attention to different parts of the body, inviting participants to notice where movement, release or expansion may be needed. Gradually, participants are encouraged to explore walking, rhythm and bodily presence in relation to the space, the music and their own physical sensations. The intention is to support a transition from everyday concerns into greater bodily awareness and sensory presence.
- **Group Mirroring Exercise:** Participants return to a circle and continue working with movement and music. One participant proposes a simple movement while the rest of the group mirrors it. The movement is sustained for several moments, allowing the group to experience following, observing and synchronising. When ready, the participant silently passes leadership to another person using only eye contact, without verbal instructions. The exercise supports non-verbal communication, collective attention, listening and shared participation while gradually strengthening group cohesion.

These activities supported group connection and helped shift attention away from everyday concerns toward shared presence and listening.

Entering in the
artistic language

- Participants form inner and outer circles and share the story connected to the selected photo or object.
- Attention is placed on noticing who is speaking and who is listening.

ART EXPERIENCE

Free
art-experience

- Paper is distributed and drops of pigment are placed onto each sheet.
- Participants are given time to explore and experiment freely, with opportunities to repeat and deepen the exploration.

Directed
art-experience

Mixed-media composition:
The encounter between:

- the photograph
- the traces created by the pigment drops
- the square support surface

Participants explore how these elements can enter into dialogue through composition.

AESTHETIC ANALYSIS

Observation of
what has
emerged

- Observation of “What Has Emerged”: Tabletop gallery.
- Participants walk around the table and observe the artworks collectively.

SESSION STRUCTURE

Dialogue with
the image

DESCRIPTION (HOW THE SESSION WAS HELD)

- **What do I see in the image?**
- **What does it tell me?**

Participants work in pairs, sharing their image and accompanying phrase while reflecting on both the process and the resulting artwork.

REFLECTION/INTEGRATION

Reflection on the
process

Reflection on the Process

- If this artwork, or the process of creating it, could bring a message that needs to be heard, what would it be?
- The response may take the form of a word, phrase or short statement.
- Record responses on individual slips of paper.

Harvesting
messages

- **Can you identify any connection between this message and the intention or question you brought at the beginning of the session?**
- **How do they speak to one another?**

Record responses on individual slips of paper.

CHECK-OUT

How are they
leaving?

- Participants are invited to share:
- **In one word, how are you leaving today?**

Brief ending-
ritual

- Participants blow out the candles together
- The slips of paper are collected and preserved for future collective work within the following session.

FACILITATION NOTES

(From practice)

Multi-person facilitation proved particularly valuable. Clear role distribution allowed facilitators to simultaneously support logistics, participant arrival, material preparation, and artistic guidance.

In contexts involving migration, social vulnerability, or unstable living conditions, facilitators may encounter variable arrival times even when participants have confirmed attendance. Practical barriers, unexpected commitments, or emotional hesitation can influence punctuality, particularly during first encounters.



Progressive framing helped participants gradually orient themselves to the project, facilitators, structure, timing, and philosophy of the space before entering artistic work.



Participants responded differently to opening invitations. Acknowledging and normalising this diversity reinforced the principle that participants could engage from their own experiences, intentions, and rhythms.



Sufficient uninterrupted time should be reserved for artistic exploration. Participants often require time to move beyond initial hesitation and develop a meaningful relationship with the materials and proposal.



Personal photographs functioned more effectively as points of artistic dialogue than as prompts for direct storytelling. Engaging with colour, texture, composition, and fragmentation created multiple entry points into the process.



Sufficient time should also be reserved for collective reflection and witnessing, which are central components of the methodology.



Verbal sharing remained voluntary throughout the session, allowing participants to engage through image-making, observation, listening, or speaking according to their own rhythm and level of comfort.

OBSERVED GROUP DYNAMICS

Brief observable elements that may help future facilitators anticipate how the activity can unfold in practice (e.g. rhythm, participation patterns, energy shifts). Include moments of coherence or dispersion when relevant. Avoid interpretation or evaluation.

1

Participants arrived gradually and at different times, creating an extended arrival phase at the beginning of the session.

2

During the opening ritual, participants engaged with the invitation in different ways. Some spoke primarily about their migratory journeys, while others focused on their present emotional or physical state.

3

The movement-based activities functioned as a gradual transition between arrival and artistic work. Through movement, coordination and mirroring exercises, participants progressively shifted their attention from arrival-related concerns and informal conversations towards greater bodily awareness, collective presence and engagement with the shared space.

4

Participants engaged with the artistic proposals through different rhythms and approaches. Some began working immediately, while others spent longer periods observing materials, images or emerging compositions before making decisions.

5

Extended periods of silence emerged naturally during the artistic process, particularly once participants became engaged with the materials and image-making.

6

Extended periods of silence emerged naturally during the artistic process, particularly once participants became engaged with the materials and image-making.

7

The introduction of personal photographs often generated a temporary pause in the artistic process as participants considered how the photographs might enter into dialogue with the images already emerging on the page.

8

The transition into the photographic phase became easier when participants were invited to first observe the colours, textures, forms and visual qualities present in the photographs before making compositional decisions. This created a gradual bridge between personal images and the ongoing artistic exploration.

9

During this phase, participants searched for their own ways of integrating the photographs through cutting, layering, positioning, fragmentation and transformation. Different compositional approaches emerged across the group.

10

During most of the artistic process, participants remained primarily focused on their own work and individual exploration.

11

Towards the end of the session, participants were invited to step back, observe the artworks emerging across the group and view their own work from a greater distance. This often generated a final phase of additions, adjustments or compositional decisions before the works were considered complete.

12

During the sharing phase, participants frequently connected observations about colours, movement, materials and compositional choices with personal experiences, memories and reflections.

13

Contributions in the closing circle gradually became longer and more detailed as participants responded to one another's reflections and experiences.

14

Although the session began with logistical interruptions and delayed arrivals, the collective rhythm gradually stabilised throughout the process. During the final sharing circle, participants increasingly connected their reflections to themes raised by others, creating moments of recognition and shared understanding across different migratory experiences.

CONTEXTUAL CONSIDERATIONS

This session is presented as a reference framework. Adjustments in pacing or scale may be needed depending on the context, while maintaining the overall structure and intention of the session.

- The session works particularly well as an introductory encounter, as it allows participants to engage at different levels without requiring immediate personal disclosure.
- Additional time should be anticipated when working with participants facing logistical, linguistic, emotional or institutional barriers that may affect arrival times, participation or communication before the session.
- The photographic prompt may be replaced by personal objects, texts, letters, sounds, drawings or other materials connected to memory, identity or lived experience. What matters is creating a bridge between participants' everyday lives and the theme explored within the project. Inviting participants to select or bring materials before the session can support an early connection with the topic and begin the reflective process before arriving in the workshop space.
- When introducing personal photographs or memory-based materials, it can be helpful to first invite participants to observe colours, textures, shapes, visual qualities and aesthetic elements before moving into personal associations or compositional decisions. This helps participants remain connected to the artistic process and to the emerging artwork rather than moving immediately into analysis or rational explanation. In Expressive Arts practice, the arts are approached as a way of encountering something new; maintaining attention on materials, images and artistic relationships supports this possibility.

- The movement-based activities can be adapted according to participants' mobility needs, energy levels, cultural context and available space. Their function is not technical training but supporting presence, attention and transition into artistic work. Music can be selected in relation to the cultural references of the group, through a shared playlist representing different backgrounds, or through more neutral instrumental music when working with highly diverse groups. Particular attention should be given to the quality of energy supported by the music. Within the Poiesis pilots, facilitators worked with different musical atmospheres: more energising music during arrival and awareness-raising activities, music with fewer verbal elements during artistic creation, and softer music during observation, reflection and closing phases.
- For shorter sessions, facilitators may choose to focus either on the pigment exploration or on the dialogue with photographs rather than including both phases in the same encounter. Regardless of the adaptation, it is important to preserve sufficient uninterrupted time for artistic exploration, ideally between 30 and 40 minutes. Longer artistic processes are not necessarily more effective. In intermodal practice, artistic transitions emerge from the needs of the process rather than from the intention to include multiple art forms.
- For larger groups, moments of sharing and reflection can take place in pairs or small groups before returning to the collective circle. This helps ensure that participants have enough time to articulate their experiences in depth while also engaging closely with another person's process. These exchanges often support greater clarity and reflection before collective sharing.
- The guiding question can be adapted to different themes such as belonging, identity, care, memory, community, intercultural dialogue, ecological relationships, personal transitions or local histories. A clear guiding

- question helps frame the artistic exploration within the focus of the project and supports participants in establishing an initial connection with the shared theme. Once the question has been introduced, participants are encouraged to set it aside and fully engage with the artistic experience. Rather than attempting to answer the question directly, the invitation is to remain present with the materials, the creative process and what emerges through the artwork. The question is revisited during the reflection phase, allowing participants to discover whether new perspectives, associations or responses have emerged through the artistic experience itself.
- The artistic proposal can be implemented using different visual materials, provided that the relationship between free exploration and intentional artistic decision-making is maintained. Participants should have opportunities both to experiment openly and to make conscious choices about how elements, images, colours and materials are brought together within the work.
- For larger groups, moments of sharing and reflection can take place in pairs or small groups before returning to the collective circle. This helps ensure that participants have enough time to articulate their experiences in depth while also engaging closely with another person's process. These exchanges often support greater clarity and reflection before collective sharing.
- The guiding question can be adapted to different themes such as belonging, identity, care, memory, community, intercultural dialogue, ecological relationships, personal transitions or local histories. A clear guiding

Whenever possible, the use of natural, locally available or reusable materials is encouraged. Facilitators may also consider principles of circular economy when planning the session, including how materials are sourced, reused, recycled or repurposed after the experience.

Because exploratory artistic processes often involve experimentation, participants should feel free to engage with materials without excessive concern about mistakes, efficiency or material consumption. At the same time, facilitators can support thoughtful use of resources by considering the full lifecycle of materials before the session begins.

Practical questions can be helpful during planning: What will happen to artworks after the session? Will participants take them home, or will they be stored for future sessions? Is there adequate storage space available? Can unused materials be reused in future workshops? Are there opportunities to recycle or repurpose materials once the process is complete?

Considering these questions in advance can help facilitators align artistic exploration with ecological awareness and practical sustainability.

The overall structure can be expanded into a multi-session process. For example:

1. Sessions focused on play, movement, sensory awareness and group-building.
2. Photography-based explorations generated by participants themselves, either during or between sessions.
3. Sessions dedicated to specific artistic materials such as natural pigments, drawing, sound, movement or other creative languages.
4. Mixed-media explorations involving collage, layering and intermodal artistic processes.
5. Collective artistic responses, shared reflection and dialogue around the connections between the artistic experience and participants' everyday lives.

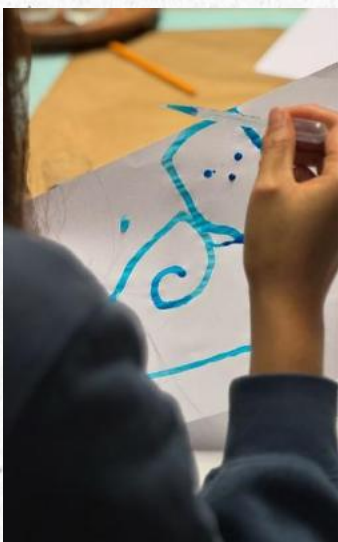
Each session can deepen a different aspect of the process while maintaining continuity with the overall theme and intentions of the programme.

- While the specific theme of this session focused on migration and memory, the underlying structure can be transferred to a wide range of community, educational and participatory arts contexts.

VISUAL DOCUMENTATION



VISUAL DOCUMENTATION



PARTICIPANT REFLECTIONS

The excerpts below are drawn from the facilitator's notes taken during the closing circle. They capture fragments of participants' reflections, images, memories, and associations that emerged while sharing their artistic processes.

"I left Colombia and have been to many places. That object is home, and wherever I am, I will be home."

"Pain is always transformed. May the water carry away what I no longer need. Let it flow. Air, clarity, sunlight. To remember that I am light and to remember my direction."

"It is chaos, but it is my beauty. Death comes to all of us and life is a miracle. It is a beautiful chaos."

"The snail that carries everything within its shell. I saw myself reflected in it. I am always moving forward, only more slowly. A process of adaptation."

"If you open it and get to know me better, my house is upside down. From the outside you only see the surface, but if you open it, other things become visible."

"Transplanting. Other waters, other soils. You can grow, but it is not your original land."

"It was traumatic and very difficult. But it gave me something to say: I went through that. I survived that discomfort."

"We are strength, love, and courage. I am proud of this place. I have made it."

"Long live life. The roots I never wanted to forget."

RECURRING THEMES

Across the closing reflections, participants repeatedly returned to themes of home, migration, roots, adaptation, family, friendship, grief, courage, belonging, resilience, and personal transformation.

Many participants spoke through metaphor rather than direct explanation. Images such as roots, pathways, shells, transplantation, water, light, home, and journeys appeared across multiple artistic processes. These images often connected personal memories with present experiences of migration and adaptation.

Several reflections also revealed a shift from narratives of loss towards narratives of continuity, highlighting resources, relationships, strengths, and forms of belonging that participants continued to carry with them despite displacement and change.

6.3 AUSTRIA



SESSION 4 ROOTS IN MOTION LEFÖ GROUP CLOSURE: FROM INDIVIDUAL JOURNEYS TO A COLLECTIVE LANDSCAPE



WOMEN WITH MIGRATORY
BACKGROUNDS

Type of group

15

Number of
participants

CONTEXT



Partner Organisation / Country

3 HOURS

Approximate
duration

**Position within the
piloting process**

Collective closing session bringing together
two previously independent pilot groups

Session format

Part of a series (during the project's piloting
phase)

OBJECTIVE / FOCUS OF THE ACTIVITY

This session was designed to create a shared closing experience for participants who had previously engaged in separate artistic processes. The focus was on supporting the transition from individual artistic exploration towards collective creation, allowing participants to recognise connections between personal experiences, relational encounters, and a shared artistic landscape.

The session aimed to strengthen group cohesion, deepen collective reflection, and create opportunities for participants to situate their individual artworks within a larger collective composition without losing their unique perspectives and experiences.

MATERIALS

- Large-format paper covering a central table surface
- Oil pastels
- Individual artworks created during previous sessions
- Small cards and paper slips
- Pencils
- Candles
- Flowers for the centrepiece
- Speaker and background music
- Drum
- Bell
- Refreshments brought by participants

SPACE SETUP

The space was prepared approximately one hour before participant arrival in order to support both logistical organisation and gradual transition into the artistic process.

The room included:

- A central table covered with large-format paper that would gradually become the collective artwork.

- 
- A shared centrepiece with flowers and one candle for each participant, acknowledging the closing nature of the gathering and creating a visible place for collective attention.
 - An open area for movement-based activities.
 - A separate area for shared refreshments and informal conversation.
 - Accessible art materials arranged around the room.

During previous sessions, facilitators observed that participants often arrived at different times, making it difficult to begin collective activities as planned. In response, the space was intentionally opened one hour before the formal start of the session, and participants were invited to bring food or drinks from their countries or personal traditions to share if they wished.

This adaptation aimed to create a more flexible arrival period, allowing participants to settle into the space gradually while reducing the impact of staggered arrivals on the collective process. Although the session still began approximately 15–20 minutes later than planned, the arrival period became an active part of the gathering. Participants spontaneously shared traditional foods, recipes, personal stories, and cultural references, creating opportunities for informal connection before the structured activities began.

The spatial configuration supported movement between individual, relational, and collective modes of engagement throughout the session. As the workshop progressed, the large shared surface gradually transformed into a collective landscape that later welcomed the reintroduction of participants' individual artworks, poems, and written reflections. This evolving visual environment made the development of the process visible and tangible for the group.

SESSION STRUCTURE

(Step-by-Step Overview)

SESSION STRUCTURE

DESCRIPTION

CHECK-IN

Framing

- Introduction to the purpose of the collective closing session. Brief reconnection with the Poiesis framework, the facilitation team, and the overall process. Clarification of the session structure, timing, and practical considerations.

Philosophy of the space

- Revisit the shared principles of the space: low technical demand, high sensitivity; a non-judgemental environment; respect for different rhythms of participation; voluntary sharing; and recognition that artistic expression can emerge in multiple forms.

How participants arrive

- Participants select a candle, introduce themselves, and briefly share who they are, how long they have been living in Vienna, and how they are arriving to the session. This opening round supports recognition, orientation, and the transition from informal arrival into collective presence.

Guiding question / intention

- What intention would you like to bring into today's collective encounter? Participants are invited to identify and briefly share a word, wish, curiosity, or quality they would like to carry throughout the session.

AWARENESS- RAISING

Awakening creativity and senses

- Embodied activities designed to support sensory awareness, collective attention and transition into artistic work. A familiar group game (Ha-Hon-Don-Plin), rhythmic walking guided by a drum, and pair mirror exercises encourage listening, responsiveness, coordination, and awareness of self and others within the group.

Entering in the artistic language

- Collective mirroring through movement. Participants explore gesture, rhythm, direction, expansion, and shared attention through a group mirror exercise. Gradually, movement becomes broader and more fluid, preparing the body and imagination for working on a large shared surface.

ART EXPERIENCE

Free art-experience

- Exploration of oil pastels on a large collective paper surface. Participants experiment freely with pressure, rhythm, texture, speed, colour, direction, and movement, allowing traces and visual forms to emerge through direct engagement with the material.

Directed art-experience

- Development of the collective composition. Attention shifts from individual traces towards relationships between colours, marks, rhythms, and spaces across the shared surface. Participants explore how traces connect, extend, overlap, or coexist within an emerging collective landscape.
- Previously created artworks are later introduced into the composition, creating new visual relationships between individual and collective processes.

SESSION STRUCTURE

DESCRIPTION (HOW THE SESSION WAS HELD)

AESTHETIC ANALYSIS

Observation of what has emerged

- Observation of the collective landscape after the integration of individual artworks. Attention is given to colours, textures, rhythms, contrasts, presences, absences, and relationships that have emerged throughout the process.

Dialogue with the image

- Words are offered in response to the artworks and the collective landscape. Participants exchange written responses, receive words from others, and select those that resonate with their experience. These words become material for poetic composition.

REFLECTION/INTEGRATION

Reflection on the process

- Creation of a short poem using selected words gathered through the witnessing process. Reflection focuses on the experience of moving between individual creation, collective creation, and artistic dialogue.

Harvesting messages

- Participants revisit the personal question explored during previous sessions and reflect on possible messages, resonances, resources, insights, or new questions emerging from the artistic process.

CHECK-OUT

How are they leaving?

- Collective sharing of reflections, discoveries, questions, and experiences emerging from the workshop.

Brief ending-ritual

- Closing round using a single word to express what each participant is taking from the experience.

FACILITATION NOTES (From practice)

Opening the space before the formal start helped accommodate different arrival times and created opportunities for informal connection before the collective process began.

Verbal sharing remained voluntary throughout the session.

Inviting participants to bring food or drinks added a relational layer that supported conversation, recognition, and exchange across the two groups.



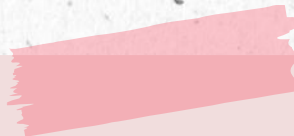
Time management during introductions and sharing circles required particular attention. Gentle structures helped balance individual expression and collective rhythm.



The transition from movement into drawing was strengthened by maintaining continuity between bodily gesture and mark-making.



Invitations to move beyond one's initial area of the paper remained optional. Participants engaged with the collective surface in different ways and at different rhythms, contributing to the richness of the final composition.



The integration of artworks from previous sessions worked particularly well because participants had already developed a relationship with these pieces.



The poetic writing phase benefited from clear time boundaries and gradual facilitation, encouraging experimentation rather than literary perfection.



Particular care should be given to transitions between movement, drawing, observation, writing, and reflection, as each phase requires a different quality of attention.

OBSERVED GROUP DYNAMICS

Brief observable elements that may help future facilitators anticipate how the activity can unfold in practice (e.g. rhythm, participation patterns, energy shifts). Include moments of coherence or dispersion when relevant. Avoid interpretation or evaluation.

1

Participants arrived with visible familiarity and anticipation, reflecting previous encounters with the facilitators and the methodology.

2

The arrival period was characterised by informal conversations, sharing of food, and spontaneous exchanges about cultural traditions, recipes, and places of origin.

3

The group moved gradually from a lively and conversational atmosphere towards longer periods of focused attention and shared presence.

4

During movement-based activities, participants demonstrated increasing responsiveness to one another's gestures and rhythms.

5

Shared silences emerged during both the movement and drawing phases. These moments coexisted with laughter, practical questions, and brief exchanges between participants.

6

Participants engaged differently with the collective drawing surface. Some immediately expanded their marks across the paper, while others remained closer to their original area and gradually explored connections.

7

The integration of individual artworks into the collective composition unfolded with little hesitation and did not require significant facilitation.

8

During the reflection phase, participants frequently connected their observations to themes of roots, belonging, courage, love, hope, resilience, home, faith, companionship, and personal strength.

9

Contributions during the closing circle gradually became more personal and detailed, with participants listening attentively and responding to themes raised by others.

CONTEXTUAL CONSIDERATIONS

This session is presented as a reference framework. Adjustments in pacing or scale may be needed depending on the context, while maintaining the overall structure and intention of the session.

- The session works particularly well as a collective closing experience following previous individual or small-group artistic processes. However, the overall structure can be adapted to different contexts and themes while preserving its core intention: creating movement between individual experience, relational encounter, and collective creation.
- Earlier artworks can be replaced by photographs, objects, writings, sound pieces, or other creative outputs generated during previous sessions. Regardless of the medium, the invitation remains the same: to observe the work aesthetically and notice what emerges through the encounter. Rather than analysing or interpreting the pieces, participants are invited to explore how the works relate to one another, what visual or sensory dialogues become visible, and where each piece seems to find its place within the larger collective composition.
- The artistic proposal can be adapted to themes such as migration, identity, belonging, care, intercultural dialogue, community building, ecology, memory, or personal transitions. The central principle is not the specific theme or artistic medium, but the process of moving between personal experience, shared exploration, and collective meaning-making.
- When adapting the session, particular attention should be given to the logistical implications of the chosen materials. Wet media such as watercolour, liquid inks, or tempera may require additional drying time before subsequent phases can take place. The relationship between the size of the support surface and the scale of the artistic tool is also important. Large collective

- surfaces generally benefit from materials capable of producing broad, visible marks. In this pilot, oil pastels worked particularly well because they allowed both precise and expansive gestures. Different tools may significantly influence the rhythm, visibility, and collective dynamics of the process.
- While shorter adaptations are possible, sessions of approximately three hours are recommended whenever circumstances allow. This duration supports a gradual arrival into the space, sufficient time for artistic exploration, and a closing conversation where participants can be heard and the experience can be integrated collectively. Even within a three-hour session, careful attention to pacing is required. If excessive time is allocated to check-ins, games, or artistic production, later phases may become rushed. Likewise, when insufficient time is reserved for reflection and sharing, important aspects of the experience may remain unspoken or underexplored. For smaller groups (up to four participants), a shorter format of approximately two to two-and-a-half hours may still provide enough time for a complete process.
- When working with groups that have not met previously, additional time may be needed for group-building and trust development before entering collective artistic work. The balance between individual, relational, and collective phases can be adjusted according to the group's familiarity with one another and with artistic processes.
- The poetic response can be adapted to different levels of literacy and language proficiency. Participants may respond through words, short phrases, drawing, sound, movement, or other expressive forms. In this pilot, the poems emerged from words generated through the observation of the collective artwork. In other contexts, words may emerge from journaling, dialogue, personal reflections, or combinations of different sources. Particular care should be given to pacing this phase. Generating words,

- selecting or discarding them, and composing a poem are distinct steps that benefit from clear facilitation and gradual guidance. Introducing all stages at once may feel overwhelming, whereas a step-by-step approach helps participants trust that the process itself will support the emergence of the poem.
- Consider in advance what will happen to the collective artwork after the session. Depending on the aims of the programme, the artwork may be preserved, exhibited, documented, transformed, or become the starting point for future artistic processes. In the Poiesis pilot, the collective artwork later functioned as a resource for public dissemination activities, becoming both a visual document of the process and a material for further artistic exploration. When preservation is not possible, facilitators may explore ways of redistributing the artwork, for example by allowing participants to take fragments home or by using sections of the collective piece as the basis for subsequent individual creations. Thinking about the future life of the artwork can open additional possibilities for reflection, continuity, and transferability beyond the session itself.

VISUAL DOCUMENTATION



VISUAL DOCUMENTATION



VISUAL DOCUMENTATION



PARTICIPANT REFLECTIONS

The examples below illustrate how personal questions brought into the process continued to evolve through collective creation, poetic writing, and reflection. Rather than providing definitive answers, the artistic process often generated new perspectives, images, and resources for ongoing exploration.

PARTICIPANT 1

INITIAL QUESTION:

I want to understand the purpose of this experience.

POETIC RESPONSE:

Remember, every flower blooms at the right moment. Everything returns to its place. Fly towards your dreams with faith and patience. Do not lose your strength, remember your courage, and keep moving forward. I am proud of you.

EMERGING MESSAGE:

The Raíces en Movimiento experience has taught me that I am not alone in this process. There are many migrant women who struggle every day to find their place in this country.

FACILITATION OBSERVATION

This example illustrates how a personal question gradually expanded into a collective reflection. Images of flowers, courage, patience, and perseverance remained present throughout the process, while the final message connected individual experience with the recognition of a wider community of migrant women.

PARTICIPANT 2

INITIAL QUESTION:

Can the arts help me release my emotions and thoughts?

POETIC RESPONSE:

It is an act of courage to travel to the other side of the world and leave your family behind. Yet when nostalgia comes, take comfort in your faith and in the love you hold for them.

EMERGING MESSAGE:

You are not the only one going through this process; there are others facing similar struggles. Keep moving forward, observe your path, and stay focused.

FACILITATION OBSERVATION

This example highlights how themes connected to migration, distance, and longing were explored through poetic language and later reframed through companionship, encouragement, and shared experience.

PARTICIPANT 3

INITIAL QUESTION:

How can I let go of burdens from the past that no longer serve me? How can I transform pain into freedom?

POETIC RESPONSE:

It is okay to pause, to stop in the middle of the race to reflect, share, connect, and above all to feel and dream. It is a gentle push to keep going.

EMERGING MESSAGE:

Self-love is a long journey that may follow different paths. It requires patience in order to reach serenity and love.

FACILITATION OBSERVATION

This example illustrates how the process did not provide a direct answer to the initial question. Instead, the artistic experience generated images, reflections, and resources that allowed a different relationship to emerge with the original concern.

ADDITIONAL PARTICIPANT VOICES

If you migrate, do not lose your roots and be reborn through self-love and faith.

I am not alone, and I will remember these two workshops.

Thanks to art for allowing me to feel without fear.

A healing encounter.

Unity creates strength. Do not lose your gentleness.

Love that honours. Love that heals. Love that restores. Love can do anything.

I am not alone. There are many people who give me strength. When I lack love, God provides it. I know I am intelligent and that I will overcome my battles.

Persistence. If you feel you cannot continue, keep going, keep going, keep going. You will make it.

RECURRING THEMES

Across the poems, messages, and reflections, recurring themes included roots, belonging, courage, hope, love, resilience, home, faith, companionship, personal strength, patience, healing, and the experience of navigating change while remaining connected to oneself and others.

Several participants revisited questions brought from previous sessions. Rather than producing definitive answers, the artistic process often generated new perspectives, unexpected connections, and resources for continuing the conversation beyond the workshop itself.

Together, these reflections illustrate how the collective artistic process created opportunities for participants to revisit personal questions through image-making, poetic language, dialogue, and shared witnessing. While each journey remained unique, the movement between individual experience and collective encounter revealed recurring resources that participants could recognise, name, and carry forward beyond the workshop.



CROSS-CUTTING LEARNINGS AND CONTRIBUTIONS

What does **POIESIS** contribute to the design and implementation of European community- based, educational, and participatory projects?

WHAT DOES POIESIS CONTRIBUTE TO THE DESIGN AND IMPLEMENTATION OF EUROPEAN COMMUNITY- BASED, EDUCATIONAL, AND PARTICIPATORY PROJECTS?

The **POIESIS** pilots were implemented across three countries, involving different participant groups, organisational contexts, artistic modalities, and thematic focuses. Each partner entered the project with a particular area of interest shaped by its own expertise and local realities.



Austria explored questions related to migration, memory, and belonging.



Romania worked with identity, participation, and cultural heritage.



Italy focused on ecology, material awareness, and rural community life.

However, the pilot implementations suggest that these themes functioned primarily as entry points rather than predefined outcomes. While the themes helped frame and orient the artistic processes, participants were not expected to arrive at predetermined conclusions. Instead, the artistic experiences created opportunities for new questions, perspectives, connections, and forms of understanding to emerge.

In many cases, the themes opened pathways towards questions and experiences that were broader, more nuanced, and more complex than the original point of departure. Rather than confirming existing assumptions, the process generated opportunities for participants to explore unexpected connections, bring forward lived experiences, and contribute perspectives that may not have emerged through more structured or content-driven approaches.

This reflects one of the central intentions of the **POIESIS** approach: not to validate predefined ideas, but to create conditions in which new understandings can emerge through artistic inquiry, participation, and collective reflection.

Across all three countries, participants engaged not only with the proposed themes, but also with questions of relationship, participation, agency, identity, memory, belonging, expression, community, and personal and collective meaning-making. This suggests that **POIESIS** does not operate as a content-delivery model centred on a specific topic. Instead, it offers a process framework through which participants can explore themes, questions, and lived experiences through artistic inquiry.

The following reflections emerged across the three pilot implementations and may offer relevant contributions to future European projects working in the fields of non-formal education, community engagement, intercultural dialogue, participation, and cultural cooperation.



7.1. ARTISTIC PROCESSES AS SPACES OF PARTICIPATION, INQUIRY, AND NON- FORMAL LEARNING

One of the most significant observations emerging from the pilots is that artistic processes can function simultaneously as spaces of participation, inquiry, reflection, and knowledge generation.

Many educational projects focus primarily on learning outcomes, while artistic projects often prioritise creative production. The **POIESIS** pilots suggest a different possibility: artistic processes can create conditions where personal experience, collective reflection, creative expression, and learning coexist within the same process.

Migration, belonging, cultural heritage, ecology, sustainability, identity, and community life were not approached as topics to be taught. Instead, they became subjects of inquiry explored through photography, collage, painting, drawing, movement, creative writing, collective creation, work with natural materials, observation, dialogue, and reflection.

Participants were not positioned as recipients of knowledge. Through artistic exploration and collective reflection, they contributed perspectives, questions, and understandings emerging from lived experience. This allowed themes to be explored from within communities rather than through predefined content.

The pilots suggest that artistic processes can support forms of knowledge generation rooted in participation, experience, and dialogue. This aligns closely with principles of non-formal education, where learning emerges through engagement and reflection rather than through the transmission of information.

THIS CONTRIBUTION CAN BE OBSERVED IN:

The Austria Case Study (5.3), where migration, memory, and belonging were explored through participant-generated photography, collage, painting, poetry, and collective artistic responses.

The Romania Case Study (5.2), where artistic processes supported participation, expression, and collective reflection across different levels of literacy and access.

The Italy Case Study (5.1), where ecological themes were explored through embodied, sensory, and material-based artistic experiences.

The Selected Session Examples (6.1–6.3), which illustrate how artistic inquiry can support participation, reflection, and collective meaning-making.

An abstract artwork on the left side of the page, featuring vibrant colors like blue, orange, red, and green. It has expressive, textured brushstrokes and some thin black lines, creating a dynamic and layered composition.

7.2 RELATIONAL LANDSCAPES AND PARTICIPATION IN DIVERSE AND VULNERABLE CONTEXTS

The pilots highlighted that collective processes rarely unfold in linear ways. Groups evolve through multiple relationships between people, memories, materials, places, questions, artistic responses, and shared experiences.

The concept of Relational Landscapes emerged as a useful framework for understanding how individual and collective processes coexist and influence one another throughout a project. It offers a way of recognising that participation, learning, and meaning-making occur not only within individuals but also through the relationships that develop between participants, artistic processes, communities, and contexts.

Across the pilots, participants did not need to share identical experiences, perspectives, or identities in order to develop meaningful connections. Relationships emerged through artistic encounters, shared reflection, metaphorical language, collective creation, and acts of witnessing.

This perspective may be particularly relevant in European projects working across cultures, languages, identities, and social realities, as well as in contexts of vulnerability, migration, displacement, social exclusion, or unequal access to participation. Rather than requiring participants to disclose personal experiences or engage in predefined forms of expression, the approach allows individuals to decide what they wish to share, how they wish to participate, and at what depth they wish to engage.

In this sense, artistic processes can support participation without imposing forms of disclosure that may feel intrusive, inappropriate, or unsafe. The approach creates conditions in which people can contribute from their own resources, experiences, and capacities, while maintaining agency over what remains private and what becomes shared within the collective process.

THIS CONTRIBUTION CAN BE OBSERVED IN:

The Austria Case Study (5.3), where participants explored migration and belonging through multiple forms of expression without being required to disclose personal histories.

The Austria Collective Closure Session (6.3), where individual experiences entered into dialogue through collective artistic creation and witnessing.

The Romania Case Study (5.2), where participation was supported through diverse forms of engagement adapted to participants' realities and capacities.

An abstract artwork on the left side of the page, featuring a dense, layered composition of blue, yellow, and red lines and shapes. The lines are mostly horizontal and diagonal, creating a sense of movement and depth. The colors are vibrant and layered, with some areas appearing more saturated than others. The overall effect is a complex, textured visual element.

7.3 DOCUMENTATION AS A TOOL FOR LEARNING, EVALUATION, AND TRANSFERABILITY

The project demonstrated the value of systematic documentation as an integral part of the methodological process.

In many artistic, educational, or community-based projects, attention is placed primarily on activities, outputs, or final results. The POIESIS pilots highlighted the importance of documenting how participants engaged with the process, how experiences evolved over time, and what emerged through artistic exploration and collective reflection.

Session planning sheets, facilitator observations, participant reflections, implementation reports, and process documentation contributed not only to project evaluation but also to collective learning and methodological development. This documentation made it possible to identify patterns across contexts, compare experiences between countries, and generate transferable knowledge from practice. The Replication Toolkit itself is a direct result of this process.

The pilots also revealed that meaningful documentation requires dedicated structures and resources. Observation, facilitation, documentation, reflection, coordination, and systematisation often extend beyond the duration of the artistic sessions themselves. In many cases, co-facilitation, collaboration with host organisations, and dedicated debriefing moments significantly strengthened both the participant experience and the quality of the knowledge generated.

For future European projects, documentation should not be understood solely as an evaluation requirement, but as a methodological tool that supports reflection, adaptation, quality development, and long-term transferability.

The documentation templates and tools developed throughout the project are included in the Annexes of this toolkit as practical resources for future implementations.



7.4 MEANINGFUL PARTICIPATION REQUIRES ADAPTATION TO STRUCTURAL REALITIES

Across the pilots, facilitators observed that participation depended not only on the quality of the artistic process itself, but also on a range of structural conditions shaping access and engagement.

Questions related to caregiving responsibilities, language diversity, literacy, digital access, transportation, geography, work schedules, and existing support networks influenced participation in different ways across the three countries. These realities often required adaptations that extended beyond the artistic design of the sessions.

In **Austria**, considerations related to migration, caregiving responsibilities, multilingual participation, and family realities influenced recruitment strategies, scheduling decisions, and the organisation of the space. In **Romania**, barriers related to literacy and digital access required alternative approaches to documentation, communication, and participant engagement. In **Italy**, geographical dispersion, transportation limitations, and local demographic dynamics influenced outreach strategies and partnerships with existing community structures.

The pilots also highlighted the importance of creating opportunities for participants to communicate access requirements, preferred forms of address, language preferences, caregiving responsibilities, mobility considerations, scheduling constraints, or other circumstances that may influence participation. These considerations can play a significant role in shaping who is able to participate and under what conditions.

These experiences suggest that meaningful participation cannot be understood solely as an individual's willingness to engage. It is also shaped by the social, cultural, economic, logistical, and relational conditions surrounding participation.

For future European projects, as well as other initiatives working with culturally diverse, multilingual, vulnerable, or geographically dispersed communities, this highlights the importance of understanding participants not only through thematic interests but also through the realities that shape access, inclusion, and sustained engagement. In many cases, successful implementation may depend as much on adapting organisational and logistical structures as on adapting the artistic process itself.



7.5 TRANSFERABILITY THROUGH PRINCIPLES RATHER THAN STANDARDISATION

Perhaps the most significant conclusion emerging from the pilots concerns the nature of transferability itself.

The artistic activities implemented in Austria, Romania, and Italy differed considerably. Partners worked with different communities, materials, themes, artistic modalities, durations, and implementation formats. Yet common patterns remained visible across all contexts.

Participant agency, phenomenological observation, intermodal exploration, process orientation, resource-oriented facilitation, and adaptation to context were present throughout the pilots despite the differences in implementation.

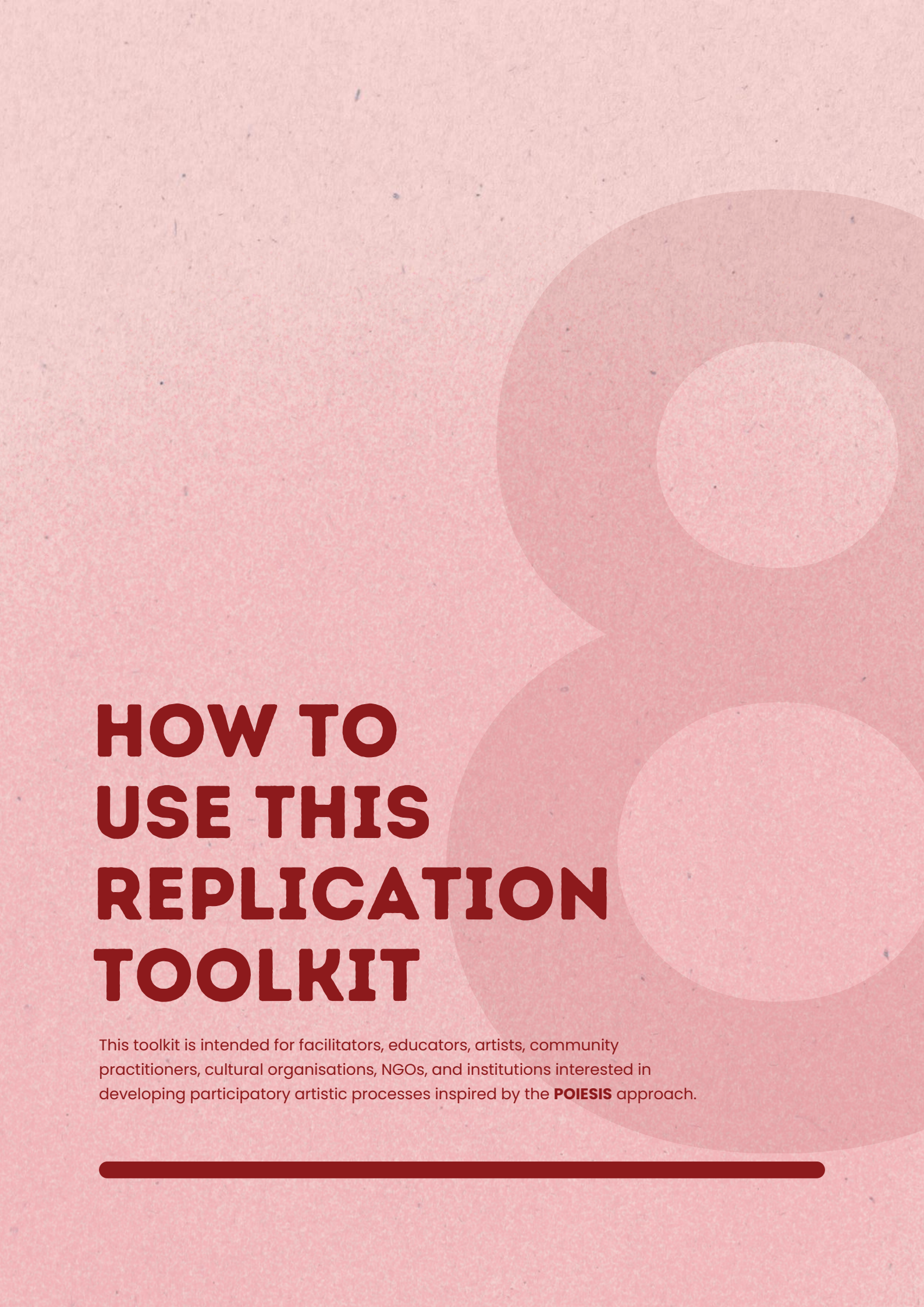
Participant-generated photography, collage, painting, poetry, and collective creation were central to the Austrian process. Romania demonstrated the importance of accessibility, adaptation, and multiple forms of participation. Italy highlighted the potential of embodied exploration, natural materials, and ecological themes within artistic processes. While the activities differed significantly, the underlying principles remained consistent.

This suggests that the transferability of the **POIESIS** approach depends less on reproducing specific activities and more on maintaining core principles while adapting them to local realities, participant needs, organisational structures, and cultural contexts.

The pilots indicate that methodological coherence can be maintained without standardisation. Rather than replicating identical activities across contexts, organisations can work from a shared set of principles while developing responses that are appropriate to their communities, themes, and realities.

This approach makes it possible to explore common themes across countries while respecting local identities, cultural contexts, community needs, and forms of participation. The experiences documented throughout the project suggest that meaningful collaboration does not require uniformity. Instead, shared inquiry can emerge through diverse local implementations connected by common methodological foundations.

For future European projects, as well as other initiatives working across cultural, linguistic, social, and geographical diversity, this offers an alternative to replication models based on uniform implementation. The experiences documented throughout this toolkit suggest that consistency and adaptation are not opposing forces but complementary dimensions of sustainable, participatory, and meaningful practice.



HOW TO USE THIS REPLICATION TOOLKIT

This toolkit is intended for facilitators, educators, artists, community practitioners, cultural organisations, NGOs, and institutions interested in developing participatory artistic processes inspired by the **POIESIS** approach.

The materials presented in this document are not intended as fixed models to be reproduced. Instead, they provide examples of how the methodology was implemented in different contexts and how facilitation decisions were adapted to local realities.

WHEN USING THIS TOOLKIT, READERS ARE ENCOURAGED TO:

- Start from their own context, participants, resources, and organisational conditions.
- Explore the case studies to understand how the methodology was adapted across different settings.
- Use the session examples as reference frameworks that can be modified according to local needs.
- Focus on the underlying principles of the approach rather than attempting to reproduce activities exactly.

Future implementations will inevitably differ from the examples presented here. This diversity is not a limitation but an essential aspect of the approach. The examples included in this document demonstrate that the methodology can take different forms while remaining grounded in shared principles.

For this reason, adaptation, reflection, observation, and documentation remain important components of any future implementation. They allow facilitators and organisations not only to apply the methodology, but also to continue learning from practice and contributing to its ongoing development.



TOOLKIT RESOURCES

The following resources accompany this Replication Toolkit and are available as separate downloadable documents.

They were developed during the implementation of the **POIESIS** pilots to support planning, facilitation, observation, documentation, reflection, and evaluation. While originally created within the context of the project, they are intended as adaptable working tools that can be modified according to different communities, organisational contexts, themes, and implementation formats.

AVAILABLE RESOURCES:



Session Design Sheet

[DOWNLOAD HERE](#)



Participation List

[DOWNLOAD HERE](#)



Group Process Observation & Resonance Sheet

[DOWNLOAD HERE](#)



Impact evaluation

[DOWNLOAD HERE](#)



Facilitator Observation Notes

[DOWNLOAD HERE](#)

Project Partners



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