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Strasbourg, 05 December 2025

CanVAS of Change!

YOUTH, Culture, AND *political* Participation

Report of the study session held by
Cooperation and Development Network Eastern Europe – CDN
and
Federation of Young European Greens - FYEG

in co-operation with the
European Youth Centre of the Council of Europe

European Youth Centre Strasbourg
29 September – 04 October 2025

This report gives an account of various aspects of the study session. It has been produced by and is the responsibility of the educational team of the study session. It does not represent the official point of view of the Council of Europe.

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executive summary

The Canvas of Change Study Session, organised by the Cooperation and Development Network (CDN) and the Federation of Young European Greens (FYEG), in cooperation with the Youth Department of the Council of Europe, brought together 30 young activists from across Europe to explore how art, culture, and creativity can strengthen political participation and combat discrimination. Hosted at the European Youth Centre in Strasbourg, the programme provided an inspiring space where participants examined how cultural narratives shape political realities, learned from diverse communities, and experimented with different forms of activism.

The Study Session's main goal was to empower young people to understand and use the political potential of art and culture. Participants strengthened their knowledge of the historical, social, and political dimensions of cultural production, while engaging critically with systems of oppression and unequal distribution of power and resources. Through interactive methods and an intersectional lens, the group unpacked how these systems influence identities, access to rights, and representation within cultural spaces.

A significant part of the programme focused on reclaiming cultural narratives and understanding the role of storytelling, folk heritage, and collective memory. Participants explored how these narratives can either reinforce exclusion or serve as tools for solidarity, resistance, and community building. Workshops on performance, music, creative writing, zine-making, and eco-responsible art allowed participants to transform personal and political reflections into creative outputs, culminating in powerful and diverse exhibitions and gallery space.

Guest sessions added depth to the learning experience. A Palestinian filmmaker and a representative of the European Roma Institute of Arts and Culture (ERIAC) shared first hand perspectives on art as resistance and on the urgent need for authentic representation of oppressed communities. Their contributions highlighted how cultural work can challenge dominant narratives and amplify voices often marginalised in mainstream media.

The Study Session strongly aligned with the Council of Europe's priorities on youth participation, access to rights, and combating discrimination. Participants gained practical skills for integrating artistic approaches into activism, designing campaigns with cultural components, and facilitating intercultural dialogue. They were familiarised with different CoE initiatives, like ERIAC and Intercultural Cities project.

To ensure long-term impact, several follow-up initiatives were launched, including the creation of the CDN–FYEG Arts and Culture Action Team, preparation of a digital zine, and plans for an online gallery showcasing participants' work. These outputs aim to support continued cooperation and encourage young activists to embed activism into their organisations and local actions.

Overall, the Canvas of Change Study Session demonstrated the transformative power of creativity in political engagement. It equipped young people with new tools, strengthened intercultural solidarity, and inspired them to continue shaping a more just, inclusive, and creative Europe.

Introduction

This report brings the reader closer to the atmosphere, topics, conclusions and results of the Study Session **CANVAS OF CHANGE**. The rationale behind the session will be presented, followed by an overview of the areas of artistic, cultural, and political lives of youth discussed, as well as the presentation of the conclusions drawn and results achieved. The flow of the Session will be outlined, highlighting the most interesting conversation points, which will bring to life the conclusions reached. Finally, a display of the creative work produced during the session will be presented, and points for future collaborations and follow-up actions will be laid out. Near the end of the Report, the reader can find the agenda of the Session, a list of participants, as well as the links to the digital content related to the Session. We hope that this report will leave the readers with a sense of renewed vigour and inspiration to introduce art and culture to the political engagement, similar to the emotion that the Session left our participants and us with :)

ORGANISATIONS BEHIND THE SESSION

Cooperation and Development Network (CDN) is a capacity-building network for youth organisations, young activists and politicians with progressive values in Eastern Europe. Today, we bring together 18 member and 5 observer organisations, and many more friends and partners across Europe. Our mission is to empower and support progressive change-makers enabling them to increase their political relevance and impact. With our activities and events, that include trainings, seminars, and conferences, we strive to equip them with the necessary skills and knowledge to lead the change for more just, open, and sustainable societies.

Federation of Young European Greens (FYEG) is the movement of the Green youth at the European level. Our individual and organisational backgrounds lie in the social and environmental justice movements, in feminist and queer battles, and in the defence of fundamental rights and democracy. For more than 30 years, our member organisations have joined forces at the European level, to make the green Europe we wish to see become reality. FYEG advocates for systemic changes that cannot be achieved through a catalogue of single-issue political measures. They require the dismantling of various systems of oppression and the transformation of society as a whole. Therefore, our fight is not limited to institutions. We are also active at the grassroots level, running campaigns together, supporting local struggles, and empowering changemakers through non-formal education projects.

BACKGROUND

The topics of culture and art as soft power can often be overlooked with the idea that there are more pressing issues, yet we often forget how influential these concepts are in the modern context and among newer generations. Youth today is more than ever focused on various media sources (internet, pop-culture, digital art, etc.) which are products exactly of the cultures and societies we live in. All of the media and digital advances are at the same time important political tools of information and propaganda, and the medium through which people learn about the world, their and other communities, and themselves.

Big part of this learning is done through various forms of art. However, the technological improvements have also influenced art and culture, and we needed to first broaden the idea of what these concepts are, while keeping their political potential in minds. This is why we decided to go deeper into exploration of questions like: who is producing the culture, for whom is the culture produced, what are its aims, and how is it used and capitalised. We organised this Study Session with the idea that young people must be more critical and knowledgeable of the cultural products they consume, while understanding the power of arts and culture as a political device.

The spheres of culture and art also offer a vast field of innovative and imaginative tools and mediums which youth can, with support, help, and motivation, use for development of new green ideas and actions. We believed that focusing on art, creativity, and culture, we can help with the development of these ideas for further actions, connect those who might work together, and support the progress. Greens are often considered among younger political movements that brought many fresh ideas and approaches in the European scene, and we wished to support the further evolution of the inventive concepts, solutions, and tools.

Finally, we wished to use this event for furthering the fight against various forms of discrimination, especially against young people from vulnerable and/or unprivileged groups, who are usually not visible in the field of arts and culture, and when they are - they are often exploited. Because of this, we found it crucial to introduce youth to arts and cultures of underprivileged communities which is often excluded from the mainstream media and cultural context. **We believed that the growth of discrimination and intolerance against different communities in Europe calls for different means of education of youth when it comes to building tools to challenge these discriminations and to build more peaceful and coherent multicultural society.** Because of this, we understood that there is the great need to find innovative ways to use art and culture for the advance of human rights, green ideas, and peaceful society of Europe, and from this understanding we created the programme for this Study Session.

AIMS AND OBJECTIVES

The aim of this Study Session was to raise awareness of green and progressive European youth about the role art and culture have in shaping political processes and empower 35 young people to use creativity and innovation for activism, political participation, fight against discrimination, and creation of sustainable and inclusive future of European societies.

We have done this through achieving the following objectives:

1. To equip participants with knowledge about the historical and political dimensions of art and culture, with a focus on diverse European cultural heritage including heritage of underprivileged communities.
2. To inspire creativity and innovation through exploration of imaginative and artistic approaches to activism and political engagement.
3. To encourage green youth of Europe to integrate artistic and cultural approaches to their future organisational processes and youth projects related to political participation and anti-discrimination.
4. To encourage intercultural dialogue between European communities, with reflection on their geographical, historical, political, and social diversity of heritage.

PARTICIPANTS

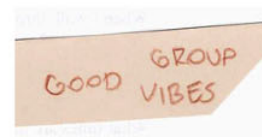
Our participants were 30 young activists and members of Green Youth organisations across Europe, representing both CDN and FYEG member organisations, as well as other European organisations. Many were already engaged in local, national, and international youth structures, while others were emerging activists and young politicians active in the green movement. They were from very diverse backgrounds, cultures, and lived experiences, but all shared green values and ideals. They had a varying level of engagement with artistic and cultural approaches to political participation, but were eager to explore and challenge themselves. The group included young performance artists, flutists, dancers, videographers, political analysts, drag queens, researchers, painters, linguists, and many other young people bursting with creative energy and willingness to channel it into politically engaged art and action. The fruits of their creative, emotional, and cognitive processes are ingrained in this report.



TOPICS AND CONTENT

“Learn to challenge the systems of oppression - capitalism, patriarchy, and imperialism - through brush, colours, pens, and art” was one of the key messages shared by 35 young activists during our Study Session. The key learning point - the critical role that art and culture play in shaping political processes. We were empowered to use creativity and innovation - both individually and collectively - for activism, political participation, the fight against discrimination, and the creation of sustainable and inclusive future for European societies. We engaged in various workshops (such as performance, music, creative writing, and zine making) and benefited from guest lecturers and rich exchanges that were all viewed through an intersectional lens.

The intersections of culture, art, and political engagement was at a focal point of our event. We began with creating a shared understandings of culture, identity, and community, highlighting how these factors shape political participation and self-expression. We went on to examine the systems of oppression, power and privilege, and relation of art and resistance - while connecting these aspects to cultural narratives and folk heritage, exploring paths to their reclamation. Diverse perspectives were presented from guest speakers, including insights on Palestinian art as a form of resistance, Intercultural Cities as places for celebration of diversity, and Roma cultural and artistic expressions. The programme further explored queer and feminist art as forms of community engagement, as well as participants’ capacities to be activists. Further, through practical art workshops, participants translated theory into creative practice, culminating in a spectrum of exhibitions, performances, installations, collages, paintings, and sculptures. The final parts of the programme focused on envisioning future collaborations and including artistic and cultural practices in the participants’ organisations, local community actions, and initiatives.



LINKS TO THE COUNCIL OF EUROPE

The inspiring and nurturing environment of the European Youth Centre in Strasbourg was the foundation of the success of our interactions. The proximity to European institutions and the heart of the Council of Europe’s Youth Department gave us encouragement to dream big. The alignment of our organisational values and those of the Council gave us support and aligning with the Council’s priorities of Young people’s access to rights and living together in peaceful and inclusive societies gave us structure. Our programme was enriched by the expertise of the Educational Advisor provided by the Youth Department and our knowledge and experience base was expanded by contributions of experts working on related Council’s projects and initiatives, such as the Intercultural Cities Project and European Roma Institute of Arts and Culture (ERIAC).

RESULTS AND CONCLUSIONS

The Study Session highlighted the central role of art and culture in activism and political participation, emphasising that creative expression is a powerful tool for raising awareness, resisting oppression, and engaging communities. Participants recognised the **importance of cultural diversity, understanding how narratives shape societal perceptions, for example how the suffering of underprivileged people need to fall into “perfect victim” narrative for wider society to empathise.** Additionally, the significance of language and storytelling in preserving identity and fostering empathy was highlighted.

Participants discovered activism as a form of political expression, learning that creativity can take many forms and that safe spaces for artistic exploration are essential for empowerment. Insight was gained into Roma culture and history, and the Palestinian struggle, with understanding **the importance of inviting people from underprivileged communities to share their perspectives rather than trying to understand their struggle without them included in conversations.** Participants gained skills in creating small-scale activist art, designing campaigns with cultural components, facilitating intercultural events, and boosted personal confidence in artistic expression. The experience motivated participants to integrate activism into their organisations, initiate creative projects, and collaborate across networks, ensuring that art becomes an active and sustainable part of their political and community engagement

One of the most important outcomes of the event was the **strong sense of community and connection that developed among participants.** Many built genuine friendships and bonds that went beyond the project itself, creating a safe and supportive atmosphere where everyone could open up and feel comfortable sharing personal experiences. The space encouraged creativity, imagination, and vulnerability, helping participants explore new ways of expression and political engagement.

Through intercultural learning and cross-border collaboration, participants gained a deeper understanding of marginalised communities and the importance of direct representation. Meeting people from countries that often hold political tensions was an eye-opening experience, showing how **dialogue and empathy can overcome national or ideological divides.**

The event also sparked new, innovative approaches to politics, encouraging participants to **stay open to discomfort and growth while rethinking how activism and policymaking can be more inclusive and imaginative.** As a result, a strong network for future collaboration was formed, including the creation of CDN-FYEG Arts and Culture Action Team group to continue joint initiatives. Overall, the project not only inspired personal transformation but also laid the foundation for meaningful, long-term cooperation across the Green youth movement.

The activity contributed to the work priorities of the Council of Europe's Youth Department by actively advocating for and advancing young people's participation in political processes through creative and artistic approaches. Participants explored how **culture and art can be powerful tools for political expression and inclusion, connecting creativity with civic engagement**. The programme also addressed the priority of combating all forms of discrimination, racism, and exclusion — including structural inequalities. A specific focus was placed on Roma youth participation and combating antigypsyism. This was strengthened by a guest lecture from a representative of the ERIAC who shared valuable insights on authentic representation of Roma arts and culture. Through this, participants developed a deeper understanding of inclusive political engagement, cultural recognition, and the importance of addressing systemic discrimination within European societies.



At the end of the Session, participants completed an extensive evaluation questionnaire, showing an average satisfaction rating of 4.5/5 and overall expectations met at 8.3/10, indicating a very positive experience with some room for improvement. Participants found the session inspiring, creative, and a safe space for exploration. Strengths highlighted included sessions such as Palestine in Conversation, Roma Culture and Arts, Systems of Oppression, and Power & Privilege, and creative workshops including zines, junk art, and feminist/queer art. Community engagement activities and debates were also appreciated. Participants valued real voices, representation, and the safe, creative environment, combining activism, art, and intercultural learning. Challenges included some formal presentations, which were perceived as hard to follow, and certain theoretical sessions like Culture & Identity or Systems of Oppression, which were seen as vague or overwhelming. Some exercises felt rushed or unclear, and larger group formats occasionally reduced engagement. Suggestions for improvement focused on clearer structure and facilitation, better balancing of theory with hands-on workshops, smaller group sizes, more reflection time, and increased interactivity.

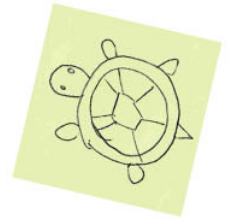
PROGRAMME



- INPUTS AND DISCUSSIONS

Here, the main topics covered within the programme, the main points of discussion, and most memorable conclusions participants reached will be presented. The themes are presented in a chronological order so as to follow the programme flow, and all ensued after the initial introductions, and teambuilding and trustbuilding activities

CULTURE AND IDENTITY



By asking ourselves the broadest of questions - **“What is Culture?”** - we embarked on a journey of exploration of shared meanings, inherited understandings, differing practices, and conflicting perspectives. We shared stories and activities that we grew up with and learned from our elders while comparing them with those of our peers. Understanding that cultural practices are engrained in everything we do and that we connect them to our deepest emotions and worldviews, we took effort to be respectful, openminded, and curious. We concluded that such values and practices are what unites us in our shared culture - that of the Greens, of CDN, and FYEG. We found unity and common ground.

This led us to the realisation - *we come from different backgrounds and have diverse cultural practices, but some cultures we choose, and all of them we participate in shaping.* In line with this, some of us shared that we belong in our chosen and learnt cultures - like goth, punk, or queer and feminists cultures! We joked that some cultural practices are learned from our grandmas, and some are learned from Britney Spears.

We took a few steps from group belonging to our own identities and through the Dot activity, where we were arbitrarily allocated to groups, and realised that we were allocated to certain groups by the society also - something to reflect on and critically assess. We explored how broader cultural meanings are filtered down to our identities - some of which we are attached to, some of which we wished we didn't have - but all of which we are free to redefine and shape into something that we are happy to carry around.

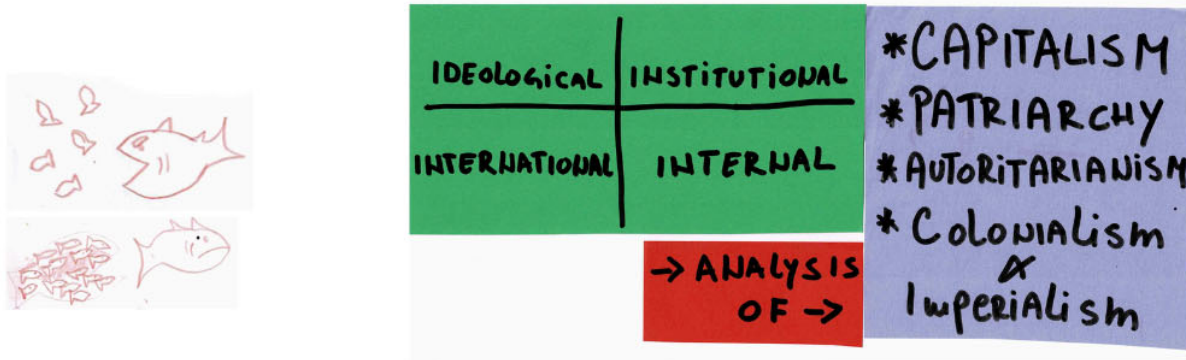
This became the basis of our further explorations.



* ALL DOODLES,
REFLECTION POINTS, ARTWORKS
AND PHOTOS ARE CREATED BY
THE TEAM + PARTICIPANTS
DURING THE ACTIVITY

SYSTEMS OF OPPRESSION, POWER, AND PRIVILEGE

To understand the interplay between different cultures and cultural norms, values, and practices, and the effects of it on artistic expression and political participation of youth, we needed to broaden our perspectives - we needed to look at the systems within which we all operate and analyse them through multiple lenses. The model in which we did this is depicted below.



We conducted this in the “World Café” style where four groups are at all times in one corner looking at one system through one lens - ie at one time group 1 was looking at Capitalism through ideological lens and group 2 at patriarchy through institutional, etc.

We concluded that each of these systems reinforces oppression, discrimination, and exploitation, each in its own way, but also working in synergy with one another. We realised that all of these systems create unequal distribution of wealth and resources and create power imbalances - between different genders, different communities, different peoples. In order to do something about these injustices we needed to focus more on these concepts - power and privilege - and investigate them further.

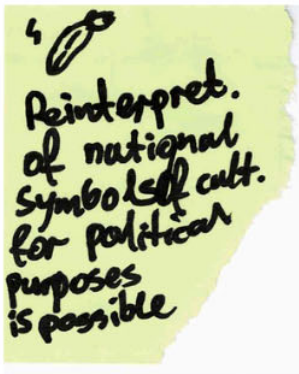
Starting in a point where all change comes from - ourselves - we looked within. We analysed our own positionalities, our own powers and privileges and reflected them against those of others. During this process we engaged both our hearts and our minds - we nurtured empathy through “Take a step forward” activity and reinforced our argumentations through debating activity.

Our collective conclusions are reflected in the following mantra:

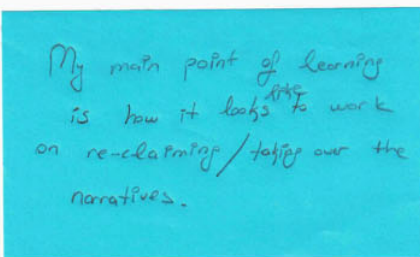
The weight of my privilege is not a burden to feel guilty about, but a call to awareness. Privilege is not something that holds us down – it is a responsibility that can lift others up. And the responsibility of my power is not to dominate, but to transform, to use what I have in service of fairness and care. Awareness is the first step toward using it wisely.

CULTURAL NARRATIVES

From systemic dynamics and disbalances of power and privilege we moved to their applications and manifestations in shaping the narratives and heritage we carry with us. Our goal was to be critical and reflective! We started from the impression that the cultural narratives, especially those dealing with folk heritage and national and ethnic traditions are hijacked by the far right, populist, and nationalist political streams. We felt this is unfair and dangerous – culture, tradition, and customs belong to the people and should not be used as a tool of exclusion, discrimination, and least of all hate towards diversity and progress. We wanted to do something about it, so we started analysing the narratives woven around cultures and their misuse. In the process - we realised that all traditions are stories, passed on through generations. Stories that can be retold, reshaped, and repurposed for the good! For celebration of diversity, care, cooperation, and social progress. We practiced this by recreating and reinterpreting the stories of our local communities through poetic expression. Poems that were previously used in the nationalist narratives in our countries became the inspiration for progressive political messages – because they were also singing of nature, freedom, unity, and resistance.



Reinterpret.
of national
symbols/cult.
for political
purposes
is possible



My main point of learning
is how it looks ^{like} to work
on re-claiming/taking over the
narratives.



ART AND RESISTANCE



A grandma in Sweden standing up to Nazis using her handbag.

Hundreds of thousands of students holding the light in the central square of Belgrade commemorating victims of corruption.

A Palestinian defending freedom with a slingshot.

A lady in red soaked in teargas for protecting a public park in Türkiye from destruction.

Girls standing in front of water cannons in Georgia, defending democracy with their bodies.



Graffiti protecting freedom of press.

Flowers pointed at guns.

Love pointed at hatred.

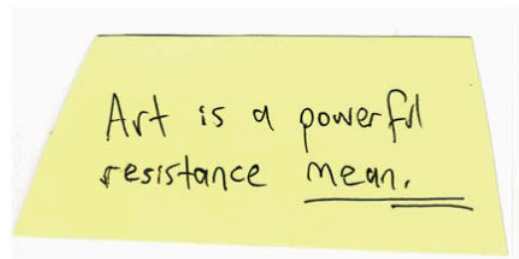
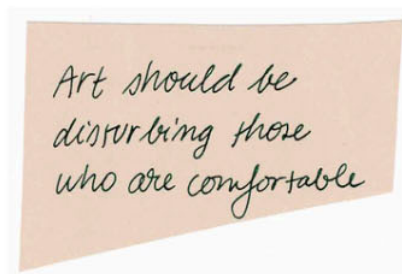
When does art become resistance and when is resistance a form of art?

We looked at photos from protests around Europe and thought about this question. We looked at performances, sculptures, street art, installations.

We thought about the powers of artistic expression for amplifying the messages of peace and the voices of the oppressed.

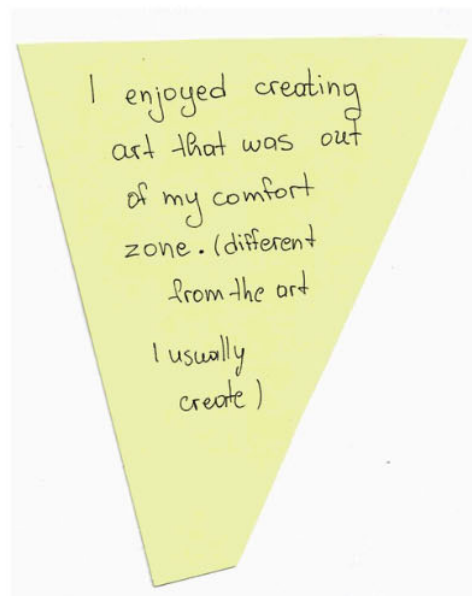
We thought about the resistance movements serving the purposes of art – those of revolutionising the minds and hearts of the people.

We chanted slogans of liberation.



ECO-RESPONSIBLE AND SOCIALLY CONSCIOUS ART

We often faced questions of how to deal with all the emotional responses to the world's injustices and how to process all the information constantly bombarding us. One of the proposed solutions was turning to creation, meditation, and nature in search of tranquility. We combined all three directions and conducted a hands-on workshop of creating art using sustainable and natural resources. We collected trash, fallen leaves and twigs, stones and pebbles, old newspapers, scrap yarn and textile pieces. While reusing and repurposing materials and learning how to engage in eco-responsible artistic practices we meditated on the issues we felt strongly about and found new ways of expression of thoughts, emotions, impressions. We felt refreshed and expressed. We were reminded of joyful childhood activities whose purpose was restoration and reflection through creation. For many of us, this was the first time we crafted something for the sake of the process. We were left inspired.



ART OF THE OPPRESSED: PALESTINIAN ART AND ROMA ART

Having recuperated, we approached our guest lecturers with open hearts and minds. It was important we did so as the topics we were about to cover carried heaviness and sense of injustice. However, those who delivered them did so with such powerful determination and dedication to their causes that woke in us the strength to fight on. Shams, a young Palestinian artist living in Jordan showed us her short film dealing with destruction, death, and solitude told through the story of tenderness, care, beauty and love between two separated friends. Her openness to our questions and wish to bring closer to us her struggles and those of Palestinian people, something that we all deeply cared about, left us in awe. For many of us the most impactful thought was that of “perfect victims” – something that Shams felt Palestinians needed to be, in order to be mourned and felt compassion for by the rest of the world. She argued that this narrative is reinforced by the Western media who, whenever reporting about Palestinian victims, needed to justify that they were “good people”.

“A Palestinian man cannot just die. For him to be mourned, he must be in a wheelchair or developmentally delayed, a medical professional, or noticeably elderly at the very least. Even then, there are questions about the validity of his victimhood.” Muhammad El Kurd/perfect victims

“Unfortunately there is a hierarchy even between the victims of Holocaust. Nobody talks about Roma victims”

This topic of victimhood was discussed again with Nađa, a Roma activist, who joined us from the Belgrade office of **European Roma Institute of Arts and Culture (ERAC)**. ERAC is a joint initiative of the Council of Europe, the Open Society Foundations and the Roma Leaders’ initiative, and Nađa works there as a project manager. Through her work, Nađa empowers Roma people to express their identities through arts and culture but also puts effort to reduce the negative stigma Roma people face in wider society – something that is all too prevalent and present in Europe. Roma people are biased against and discriminated everywhere, they are seen through a one-dimensional lense of entertainment and mysticism. Sadly still, the suffering and hardships of Roma people who were subjected to slavery or died during the Holocaust is being erased and the memories of them are not being preserved. Nađa fights to preserve the rich history of Roma people, tell it from Roma perspective, and give platform for Roma artists who deserve recognition and visibility. We saluted her courage and determination.

"perfect victims"
as something we
need to abolish,
esp. in media

We shouldn't expect
victims to be "perfect"
and no Palestinian needs
justification. It's a
genocide

I might be more privileged than I thought
I can actually feel empathy towards
those I disagree with

Nadja's presentation &
Q&A session
- very informative
- inspiring &
empowering
she's amazing

Today was emotional.
I've learned about the
problem the victim is
portrayed.
But also had a
moment to
be part of
sustainable
act.

inclusivity

the importance
to ~~take~~ take more
about underrepresented
communities, to include them
when working on policies, research, solutions
for them, to let them guide "the process"
first

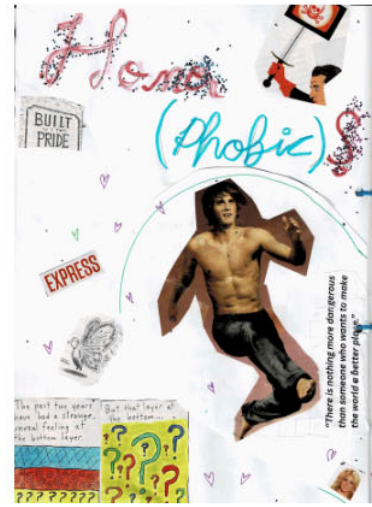
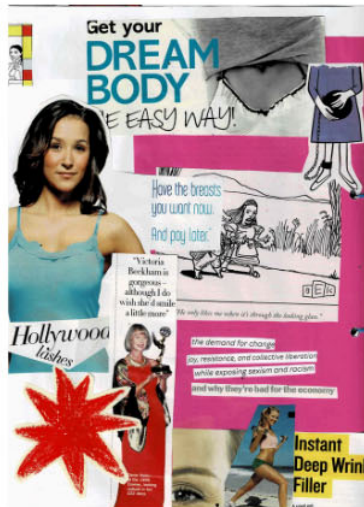
Today I feel
like I learned
most

To exemplify the Roma art after our discussions, we had an exclusive privilege to watch the „**Sleepless City**“ before its official premiere – a movie depicting the life in the Cañada Real, the biggest informal Roma settlement in Europe, located near Madrid, where all actors were people living in the settlement. We were graced by the discussion between Nađa and Guillermo, the director of the film. Not being Roma, Guillermo shared his motivation to work on the movie, his respect for the community, and wish to amplify their voices.

COMMUNITY ENGAGEMENT THROUGH ART

Community. That is where we found solace. Community of European youth, community of disadvantaged people and their allies, community of greens who fight for justice and freedom. Inspired by the queer and feminist communities and their use of Zine making for political expression we tried it ourselves! Putting bodies into focus we all participated in creating the Zine “**Corpus Erectus**” and we filled it full of political messages about the body, society’s influence on it, constraint, oppression. This gave us a point for continuation – the Volume 2 of the Zine is in the making!!

Bellow are the selected pages from the first Volume:



And to access the full publication click [HERE!](#)

POLITICAL PARTICIPATION THROUGH ARTS AND CULTURE

The “Paper” gallery was set up on the second day of our Session. It contained art pieces that exemplified the strongest of politically engaged works. Those that opened the hearts and minds of the people, those that called for liberty, justice, and solidarity. They were there to give inspiration to us and guide us in our creation. The gallery was also there for us to add on to the works of the past.



Our time to contribute soon arrived. The time to put everything we learned into practice, to express all the emotions accumulated thus far, to combine all the impressions and transform them into creations. Our time to be artists.

Four workshops run in parallel twice - to allow for the space and time for creation. The choice was the medium of creation: literary expression, music and dance, performance and multimedia, or arts and crafts. We dedicated time and energy and created many sculptures, paintings, performances, poems, and stories.

We shared them with each other the following day and enjoyed each other's art and dedication.



DESIGNING THE FUTURE

Finally, we wished for all we learned to remain with us. We wanted to take the memories, knowledge, skills, realisation, and everything else we gathered during our time together and take it to our local communities and organisations, and apply it to our political and activistic efforts. In order to do this, we already had to start thinking about the what and the how. We imagined our perfect future together and designed activities that will help us create it.



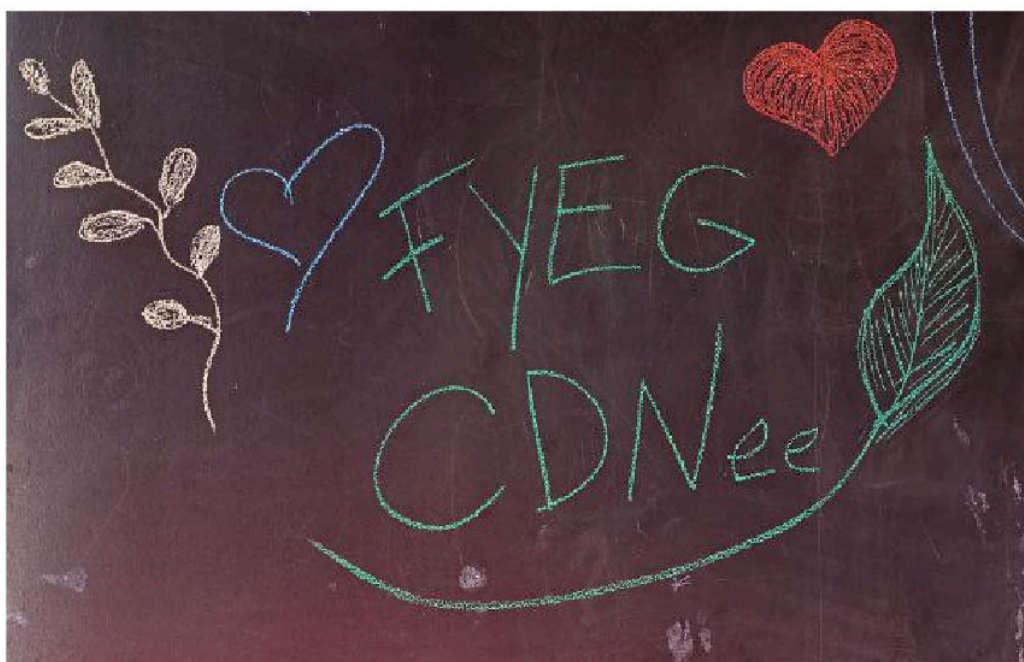
Follow up activities

As a follow-up to the Study Session, several initiatives were launched to maintain engagement and support ongoing collaboration. **CDN-FYEG Arts and Culture Action Team** was formed to coordinate future activism projects and strengthen cross-border cooperation among participants. The Zine created during the event was shared digitally with all participants and partner organisations, and the second volume is in the making through the Action Team. A resource pack containing presentations, workshop materials, and key learnings was distributed to support local activities and replication of methods.

Participants were also motivated to join CDN and FYEG member organisations, bringing fresh energy and new ideas. An online gallery will be launched to showcase the artworks and outputs created during the session.

Finally, the event contributed to the expansion of the Green Base, the digital community platform of FYEG, encouraging ongoing learning and collaboration.

Participants will play an active role in sustaining the session's outcomes through the Action Team and the Green Base community. The organisations will support them by moderating meetings, sharing resources, and encouraging actions. CDN and FYEG will provide ongoing guidance, visibility, and a platform for participants to collaborate and organise follow-up activities.



THE TEAM BEHIND THE SESSION



Marta Capa, Portugal/Belgium – an artist, activist, facilitator, and youth worker with a background in Culture Management and Art Therapy, was responsible for designing and delivering several of the sessions. She ensured the space was creative, reflective, and empowering for participants, bringing together artistic tools, political education, and collective imagination. She made sure to keep the artistic spark alive to inspire meaningful discussions and engagement.

Anja Zlatović PhD, Serbia/Croatia - an executive committee member of CDN and cultural anthropologist. She was working on study session project proposal and was part of preparation team. Her work concerted on anthropological cultural viewpoint in the sessions, communication with the experts, and ensuring safe space.



Serdar Şengezer, Türkiye/Hungary - an executive committee member of FYEG, lawyer, and student of international relations. He was responsible for delivering sessions with precision, detail, and great attention to the learning outcomes of the participants. He made sure that the history of concepts is always covered and brought closer the visual representations of social movements.

Lena Anna Kuklińska, Poland/Belgium - the Project Coordinator of FYEG, she was responsible for supporting the prep team and bringing joy and energy to the team. Curating the section on art against animal cruelty in the gallery and sessions on sustainable art, she made sure that the green values are ever present in the group.



Nikola Planojević, Serbia - the Project Coordinator of CDN and the Course Director of the Session, was responsible for leading the prep team and administrative work. He made sure that things were running smoothly but that there was just enough chaos to spark creativity.

Special gratitude goes towards **Zara Todd**, our phenomenal Educational Advisor; **Andrej Zlatović** and **Sintija Krivina** who delivered amazing sessions; **Nefertiti Bikin-kita** who contributed to project application; our guest lecturers - **Shams Albeshawi**, **Nađa Greku**, and **Rita Marascalchi**; and **Sulkhan Chargeishvili** and **Ambre Muller**, as well as the **staff of the EYCS** for their continuous support during the whole process.

Appendices

APPENDIX 1 - PROGRAMME

Study Session: Canvas of Change 29.09.-04.10.2025. European Youth Center Strasbourg, France		AGENDA						
	Arrival	Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Departure
07:00-09:15		Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast
9:15-9:30			Morning Circle	Morning Circle	Morning Circle	Morning Circle	Morning Circle	
9:30-11:00		1.1 Welcomes and Introductions	2.1 Systems of Oppression	3.1 Art and Resistance	4.1 Community engagement: Queer and Feminist Art	5.1 Intercultural Cities	6.1 Art Gallery Viewing and Debrief	
11:00-11:30		Break	Break	Break	Break	Break	Break	
11:30-13:00		1.2 Teambuilding and Trustbuilding	2.2 Power and Privilege	3.2 Palestine in Conversation: Art in the Shadow of Erasure	4.2 Politics and us: are we all artists?	5.2 Art Workshops Round 1	6.2 Designing the Future 1	
13:00-14:30		Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	
14:30-16:00		1.3 What is Culture?	2.3 Folk Culture and Cultural Heritage: Exploring Narratives	3.3 Eco Responsible and Socially Conscious Art	Free Afternoon	5.3 Art Workshops Round 2	6.3 Designing the Future 2	
16:00-16:30		Break	Break	Break		Break	Break	
16:30-18:00		1.4 Culture and Identity	2.4 Folk Culture and Cultural Heritage: Reclaiming Narratives	3.4 Roma Arts and Culture - Roma Arts Institute		5.4 Performances and Debrief	6.4 Evaluation and Closing	
18:00-18:30		HEGs	HEGs	HEGs		HEGs		
18:30-20:00	Dinner	Dinner	Dinner	Dinner	Dinner in the city	Dinner	Dinner	
21:00-...	Welcome evening	Logfire Night	Treasure Hunt	Movie Night: Sleepless City	Free Evening	Karaoke Night	Farewell Party	

APPENDIX 2 - LINKS TO VISIBILITY

Calls for prep team:

[CDN](#)

[FYEG](#)

[Instagram](#)

Calls for participants:

[CDN](#)

[FYEG](#)

[Instagram](#)

Study Session Summary Post:

[Instagram](#)

