

WHAT IS

Project 101173642 - EmpCreativeMinds

2026



**empowering
creative minds**

GOING ON?!

A state-of-the-art report (February 2026)



**Co-funded by
the European Union**

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

**Comparative
Research
Network:**



**Stowarzyszenie
Dla Ziemi**

State-of-the-Art report (D5.4)

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

I. EXECUTIVE SUMMARY	1
II. THE PROJECT'S TIMELINE	2
1. Phase I: Co-creation Events	2
2. Phase II: Local Piloting Workshops	2
3. Phase III: Public Exhibitions	2
III. ACHIEVEMENTS	3
IV. INSIGHTS: UPCOMING LOCAL WORKSHOPS	3
1. CRN: Recycling and collage: sliding into intuitive discovery	4
2. DLA ZIEMI: Dance and eco-somatic tools	4
3. DOURI: Shooting a film!	6
4. UNAEDI	8
V. UPCOMING	10
Planning of the conference in Luxembourg	10
1. Organizational Logic and Objectives	10
2. Speakers and Venue	11
3. Integration of Research	11
VI. EXHIBITIONS	11
1. CRN	11
2. DLA ZIEMI	12
3. DOURI	12
4. UNAEDI	12
VII. OUTCOMES	13
VIII. DISSEMINATION	13
SUMMARY	14

I. EXECUTIVE SUMMARY

The State-of-the-Art Report of the Empowering Creative Minds' project is used as a record of the project's journey from all the theoretical knowledge received and exploited (through the interviews, the Needs Assessments, the Recommendations, the Co-creation Report and the presentation of the artworks) to tangible social impact with the different activities planned throughout the project (Co-creation moments, Local piloting workshops and final exhibitions). By synthesizing the outcomes of diverse work packages, this document illustrates how innovative artistic methodologies and activities can address complex themes of trauma, migration, and community resilience. The findings presented are not only academic; they represent transformative experiences for both the artists and the participants involved. This report provides a roadmap for stakeholders to understand the project's success in fostering a Pan-European network of creative practitioners who are equipped to navigate the intersection of art and mental health.

II. THE PROJECT'S TIMELINE

The structure of the project relies on a logical progression through three distinct phases, each designed to build upon the successes of the former. This linear yet iterative approach ensures that the final public outcomes remain deeply rooted in the initial research and the lived realities of the target groups.

1. Phase I: Co-creation Events

The foundation of the project was laid during the co-creation phase. Here, the focus was on horizontal knowledge exchange. By bringing together artists and creatives, we established a shared language and a set of ethical guidelines. This phase was less about "production" and more about "relational architecture," ensuring that the methodologies used later were co-designed by those they intended to serve.

2. Phase II: Local Piloting Workshops

Currently in implementation, this phase represents the "heart" of the project. Workshops in Berlin, Lublin, Luxembourg, and Ukraine translate theoretical frameworks and lessons from the co-creations events into embodied practices. Whether through movement, film, or material arts, these sessions provide safe spaces for participants to engage with their personal narratives and collective histories.

3. Phase III: Public Exhibitions

The final phase focuses on visibility and dissemination. By transitioning from the private space of the workshop to the public space of the gallery or library, the project challenges external narratives about migration and trauma. This phase ensures that the insights gained are shared with the broader community, fostering kinesthetic empathy and long-term social dialogue. Indeed, the first exhibition will happen in June in Luxembourg and then travel to Germany, Poland and Ukraine (if possible).

III. ACHIEVEMENTS

So far, the achievements of the project are:

- More than 50 interviews with vulnerable creatives all around Europe,
- Creative's **needs assessment** (for local, national and international settings) established thanks to the interviews, their comparisons and their compiling.
- A methodological research to know what methodologies should be used with the creative/artists (available in the **Methodologies'** report)
- Three **co-creation events** in Luxembourg, Germany, and Poland, gathering together more than 40 artists and creatives, which led to the creation of artworks (find all the results in the **Co-creation reports**)
- A **filmed documentation** of the Co-creation processes and presenting the artworks (available on the portal)
- Creating connection between artists (an artist community of practice) thanks to these co-creation events and local efforts of the different NGOs (i.e : the public event on the last day of the co-creation event in Berlin "Creative Resilience Lab") as a general goal of creating a Pan-European artist communities
- Our reports are available in **multiple languages**: English, French, German, Polish and Ukrainian
- A multilingual portal with all our results and updates:
www.empoweringcreativity.eu

The portal is designed to be used as much by vulnerable creatives and stakeholders who would like to understand the projects.

It contains a main page with the video documentation, an ABOUT section, the RESULTS and soon enough a SHOWROOM.

- Translations in more languages for some reports (Arabic + Ukrainian) according on the needs of the vulnerable creatives

IV. INSIGHTS: UPCOMING LOCAL WORKSHOPS

1. CRN: Recycling and collage: sliding into intuitive discovery

In Berlin, the local workshops will be led by two artists: **Rodney LaTourelle** and **Ercan Arslan**. It is linked to the project's commitment to "ethical making" and intuitive discovery.

Rodney LaTourelle's "Recycling and Transformation" workshop approaches trauma through the lens of material memory. By using discarded materials and low-carbon cement, participants engage in a process of repair and reconfiguration. The static nature of sculpture is challenged as participants use texture and layering to represent the "quiet narratives" of change. This choice of medium reflects a deep understanding of sustainability and care, aligning with the project's broader ecological and ethical goals.

The workshop will happen in April, hopefully at Spore Initiative, a Berlin-based cultural center.

Conversely, **Ercan Arslan's Collage Workshop** invites participants to explore the "depths of the self" through the playful yet profound medium of collage. By removing the pressure of technical artistic skill, Arslan creates a "safe experimentation room" where the subconscious can surface. The act of cutting and reassembling image fragments becomes a metaphor for the reorganization of one's own inner world, turning fragmented experiences into cohesive, multi-layered compositions.

The workshops will happen on the 3rd and 4th of March in Berlin, in another cultural center (Kulturraum) for approximately 3 hours and 6 to 8 participants.

These workshops were developed as a direct response to the project's internal research. Both artists were provided with the Needs Assessment and Recommendation reports, ensuring their creative choices were informed by the systemic challenges identified earlier in the project.

2. DLA ZIEMI: Dance and eco-somatic tools

The local pilot process implemented by **DLA ZIEMI** explores eco-somatic and movement-based practices in nature, focusing on grounding, resilience, and forms of support. It develops through three interconnected elements: the creation of a duet choreography, community workshops, and a video documentation.

In the first phase, the dancers will develop the choreography based on interviews, local

events, and knowledge gathered during the EmpoweringCreativeMinds Project. This research-informed artistic work will become the foundation for **two workshops** that will be held in the Social Garden, a community-based and nature-oriented space that supports reflection, connection and well-being. Located in Bratnik village, Lublin region. The workshops combine eco-somatic tools with movement material derived directly from the choreography.

The workshop series concludes with a public presentation of the choreography, followed by a facilitated reflection. Storytelling and reflective practices, connected to both personal and collective experiences, will serve us to cultivate kinesthetic empathy and provide a platform for dialogue, encouraging diverse interpretations of movement and of art more broadly.

Workshops will be filmed in a documentary manner and the choreography will be framed as a video-art. In this way, artistic research enters into dialogue with community experience.

The process is structured to move from research to artistic creation and then to community engagement in order to ensure depth, relevance, and reciprocity.

Choreography emerges from real experiences, identified needs, and the social context rather than being imposed externally. Workshops translate this research-informed choreography into a shared embodied experience. From the very beginning we wanted to invite people to our space of Social Garden and make it a part of the ECM Project. Filming both the workshops (documentary format) and the choreography (as video art) allows the project to extend beyond the live moment, preserving both the artistic outcome and the relational process but also creates works for an upcoming exhibition at the end of the Project. This structure ensures continuity between research, creation, participation, and dissemination.

The whole process will be led by **Agnieszka Sikorska**, choreographer and movement artist who works in Dla Ziemi as an educator. With the support of **Alesia Seraya**, dancer and performer from Belarus that also supports our organisation. Both artists work with contemporary dance, eco-somatic and intercultural artistic practices and focus on embodied reflection and inclusive creative processes. They also took part in EmpoweringCreativeMinds co-creations' events (Luxembourg and Lublin).

The timeline goes as follow:

- March-April - Choreography Research and Creation
- Beginning of May - Workshops and video making
- Until the end of May - Video production

Two workshops will be conducted: this number is intentional. The first workshop

introduces participants to eco-somatic practices and movement exploration, focusing on building trust, safety, and embodied awareness in the group. The second workshop allows for deepening the experience and gives time for choreography presentation and shared reflection.

Each workshop will last approximately **4 hours (including a break)**. The longer duration is necessary for eco-somatic practices in nature, collective movement processes, choreography presentation and reflection. It also allows time for outdoor work, group integration and additional filming needs. This structure ensures a balance between accessibility, safety and depth, which is essential in trauma-informed and embodied methodologies.

The process will involve two dancers, one filmmaker and our administration team to take care of organising events, space and communication. Together approx. 5 people. For the workshops we anticipate a group of approximately 8–10 participants, including members of the local artistic community, young migrants, emerging artists.

The interviews, needs assessment, and recommendations directly inform both the content and the structure of the project. The choreography itself is developed from themes, experiences, and questions identified during the research phase. The workshop design responds to identified priorities such as the need for grounding practices, collective support, safe spaces for expression, and opportunities for reflection. The trauma-aware and eco-somatic approach reflects recommendations emphasizing sensitivity, inclusivity, and embodied forms of engagement. Finally, the facilitated reflection after the performance addresses the expressed need for dialogue and shared meaning-making. In this way, the project does not treat research as a preliminary formality but integrates it as a structural foundation shaping both artistic and participatory dimensions.

3. DOURI: Shooting a film!

The workshop takes the form of the shooting of a short film written by the artists of Kader, developed from research on migrant and refugee artists and their positioning within cultural institutions.

Rather than organizing a conventional closed workshop for a limited group, the artistic and educational process is embedded directly in the production of the film itself, with participants actively involved in rehearsals, filming, and creative decision-making.

This format was chosen deliberately to maximize artistic, social, and public impact. Traditional workshops typically involve a small number of participants and end once the sessions are over, limiting their reach and long-term effect. By contrast, a film:

- Reaches a far larger and more diverse audience beyond the immediate participants
- Circulates across festivals, cultural spaces, and online platforms
- Continues to exist, be viewed, and generate discussion over time

We chose the film-as-workshop model because it allows the knowledge, experiences, and questions raised through research on migrant artists to be shared publicly, rather than remaining confined to a room of ten people.

The film becomes both the outcome of the workshop and its method, transforming a temporary educational activity into a durable cultural work.

The workshop will be led jointly by Kader's artistic team—including the writer, director, and key members of the film crew—and Douri's artists, notably photographers and visual practitioners.

Kader's team leads the process as the artistic authors of the film, responsible for shaping the script, narrative structure, and visual language, drawing directly from research on migrant artists.

Douri's artists act as facilitators of the collaborative production, supporting participants throughout the filming process and ensuring that they are actively engaged as contributors to the work rather than as subjects of representation. Their role is to create a participatory working environment that encourages exchange, shared authorship, and mutual learning.

The workshops will happen in Luxembourg between May and August (dates to be finalised). There is one workshop structured as a continuous film production process, unfolding across multiple shooting days.

This structure ensures coherence, sustained engagement, and a clear artistic outcome, rather than fragmented or short-term intervention.

The workshop involves:

- A focused group of participants directly engaged in the film
- The artist and core production team
- The emphasis is on depth of involvement and authorship, rather than high participant numbers with limited impact.

The recommendations and findings from the interviews were shared directly with the writers and the full artistic team, all of whom come from migrant communities. These insights are being actively integrated into the writing and development of the film.

The decision to work with writers and collaborators from migrant backgrounds ensures that the film is shaped by lived experience rather than external interpretation, reinforcing authenticity, ethical representation, and artistic ownership.

The choice of a film-based workshop responds directly to the findings and recommendations by:

Ensuring visibility and self-representation beyond closed or limited circles

Challenging stereotypical narratives through a publicly accessible artwork authored by migrant artists

Providing access to real cultural production led and executed by migrant professionals, rather than symbolic or training-only participation

Translating research insights into a form that can circulate widely, generate public discussion, and influence broader audiences

In this sense, the film is not only an artistic output, but a strategic and structural response to the limitations identified in traditional workshop models.

4. UNAEDI

Workshop 1 – “Coal as Witness: Art Therapy Session” (16th of March 2026), at Coal Mine Museum / mine polygon, Sheptytskyi (formerly Chervonohrad), Lviv Oblast.

A material based art therapy session where participants work directly with coal to create symbolic images reflecting mining heritage, personal and collective memory, and emotional experiences related to war, instability, and just energy transition.

Using real coal in the authentic environment of the mine museum creates a powerful emotional and symbolic context. It allows participants to engage deeply with the industrial past of the region and transform difficult experiences through creative expression. The combination of art therapy and self help practices supports emotional release and psychological stabilisation — essential for communities living with the long-term consequences of war and socio economic transition.

Workshop 2 – “Inner Support: Micro Embroidery Art Therapy Workshop” (17th of March 2026) at Municipal Ethno Studio of Sheptytskyi.

A therapeutic studio session using traditional Ukrainian micro embroidery. Participants create symbolic protective amulets (**oberehy**) representing inner resources, values, and resilience.

Micro embroidery requires concentration, fine motor skills, and mindful presence, which naturally reduce anxiety and stabilise emotional states. Conducting the workshop in an ethno studio reinforces cultural belonging and continuity — a key resilience factor for

Ukrainian communities navigating displacement, uncertainty, and disrupted creative continuity.

Two workshops will happen — one material based (coal) and one craft based (embroidery). This combination addresses the full spectrum of community needs: industrial heritage, cultural continuity, emotional expression, and resilience. A single format would not meet these diverse needs.

Both workshops are co led by a professional therapeutic tandem:

- Kh. Chemerys — certified psychotherapist specialising in trauma recovery, group psychological support, and crisis intervention. Over 15 years of experience working with war affected and post industrial communities in Ukraine.
- Yurii Babii — professional art therapist specialising in material based expressive arts and traditional craft integration. Experienced in participatory art projects in Lviv Oblast and EU supported cultural resilience initiatives.

This dual leadership ensures psychological safety and high artistic/therapeutic quality.

Each workshop lasts 6 hours: This duration allows meaningful therapeutic work while respecting participants' energy levels and ensuring psychological safety.

Every workshop will have 20 direct participants (35–38 unique individuals total, with some overlap), 2 facilitators + 1 local coordinator + 1 documenter per session: a group size of up to 20 ensures individual attention and safe therapeutic supervision.

The workshops directly operationalise the Needs Assessment findings, with a specific focus on Ukrainian needs identified in the research (Trauma Informed, Human Centred Design)

The Needs Assessment emphasises that activities must ensure “psychological and physical safety, respecting participants’ boundaries, enabling voluntary and flexible participation” and include structured openings and closings. Both workshops integrate grounding, safety briefings, and non pressured participation. (Non Verbal, Sensory, and Material Based Expression)

The report highlights that non verbal pathways enable expression “where words fail,” particularly for those affected by trauma.

- Coal work provides tactile, sensory expression.
- Micro embroidery offers mindful, stabilising fine motor engagement.

Cultural Continuity and Identity Support

The Needs Assessment states that for displaced and war affected artists, creative participation is “a critical means of restoring continuity, identity, and agency.”

- Embroidery reinforces cultural belonging.
- Coal connects participants to local industrial heritage.

Collective Engagement to Counter Isolation

The report notes that shared creative spaces act as “informal social safety nets, supporting emotional grounding and mutual care.” Both workshops use group processes, shared reflection, and community building (Low Threshold, Non Competitive Formats)

Ukrainian participants reported burnout and pressure to produce outputs; the report stresses the need for spontaneous, non evaluative creative practice. Both workshops focus on process, not performance. (Place Based, Meaningful Venues)

The Needs Assessment recommends safe, authentic, culturally resonant locations. The mine museum and ethno studio directly fulfil this recommendation.

The workshops implement key recommendations from the Needs Assessment, especially those relevant to Ukrainian contexts:

Recommendation 1 — Integrating Trauma Informed Approaches

Grounding, safe withdrawal options, and structured closing circles are embedded in both workshops.

Recommendation 5 — Non Verbal Pathways for Expression and Healing

Both workshops use sensory, material based, and fine motor practices that support emotional regulation without requiring verbal disclosure.

Recommendation 8 — From Individual Experience to Collective Engagement

Group creation, shared reflection, and community building reduce isolation and strengthen local ties.

Recommendation 9 — Preventing Burnout Through Spontaneous Creative Practice

Workshops are intentionally non competitive, low threshold, and process oriented.

Recommendation 12 — Supporting Shared Workspaces as Social Safety Nets

The mine museum and ethno studio function as accessible, community based spaces that foster belonging and emotional grounding.

Recommendation 15 — Recognising Cultural Mediation as Social and Health Value

The psychotherapist + art therapist tandem reflects the recommended model of cultural mediation integrated with psychosocial support.

Recommendation 23 — Enhancing Understanding of Art & Mental Health

Workshops demonstrate how creative practice supports emotional resilience, aligning with the recommendation to strengthen public awareness of art’s mental health value.

V. UPCOMING

Planning of the conference in Luxembourg

The culmination of these local pilots will be a conference in Luxembourg, serving as the project's primary forum for advocacy and knowledge transfer.

1. Organisational Logic and Objectives

The conference is designed not just as a presentation of results, but as a multimodal exchange. We have opted for this format to ensure that the "Recommendations" generated over the past two years are delivered directly to the people who can implement them: policymakers, NGO leaders, and cultural directors. The event is set to be a mix of keynote speeches, panel discussions, and immersive sessions where the methodologies (such as the coal-based art therapy or the eco-somatic movement) can be demonstrated in real-time (this may change with the planification).

2. Speakers and Venue

The event will bring together a diverse cohort of speakers, including:

- The Pilot Leads: Representatives from CRN, DLA ZIEMI, DOURI, and UNAEDI will present "field reports" on the successes and challenges of their respective workshops.
- Target Group Representatives: Migrant and refugee artists who participated in the workshops will share their "transformative experiences" firsthand.
- External Experts: Specialists in trauma-informed care and cultural policy to provide a broader European context.

The venue will be selected for its central accessibility and its symbolic link to the European cultural landscape, ensuring that the project's findings are presented with the professional gravity they deserve.

3. Integration of Research

Every aspect of the conference—from the choice of catering to the rhythm of the panels—will adhere to the **Trauma-Informed, Human-Centered Design** principles identified in the Needs Assessment. This includes the provision of "quiet spaces" for reflection, structured closing circles to avoid emotional burnout, and ensuring that all presentations respect the psychological and physical boundaries of the contributors.

VI. EXHIBITIONS

1. CRN

The traveling exhibition will take place after the Luxembourg exhibition either in July, August or September 2026 to ensure the meeting of the deadlines. We aim at a highly recognised space for this, hopefully the Berlinische Galerie in Berlin but we still have to prospect lots of spaces. It is an adapted place for such a subject as it is mostly contemporary art and they have had focus on trauma exploration

Hopefully at the Berlinische Galerie in Berlin but the prospection is still going on
Why?

It seems like an adapted space for such exhibitions

2. DLA ZIEMI

Dla Ziemi will organise an exhibition in October 2026 at Lublin, Galeria Labirynt
They would like to collaborate with Galeria Labirynt as the main venue. The gallery is strongly engaged in socially oriented and contemporary artistic practices and shows sensitivity to topics related to migration, diversity and the situation of people from Ukraine. For this reason, we hope they will be open to hosting the exhibition.

If this is not possible, we will look for alternative spaces in the city and also consider a complementary community presentation in the Social Garden in Bratnik.

3. DOURI

DOURI will organise their exhibition in la Rotonde, or A Gadder or Stadthaus in Luxembourg. The final forum is envisioned to unfold over 3–7 days, including:

- an opening night with the dance performance
- The launch of the exhibition
- A public reception and introduction to the project's outcomes (Recommendations, conference)

4. UNAEDI

Hopefully in September or October 2026, the exhibition will be hosted at the Municipal Library of Sheptytskyi, a central, accessible, and community-oriented cultural space. The library is widely used by local residents of all ages and serves as a neutral, welcoming environment for public cultural events.

The exhibition serves several key purposes:

Showcase community-created artworks from the coal-based and micro-embroidery therapeutic workshops, highlighting personal stories, emotional resilience, and cultural continuity.

Strengthen local cultural participation by presenting creative outputs in a familiar public space that encourages intergenerational engagement.

Support the project's goals of visibility and dissemination, ensuring that the outcomes of the therapeutic process are shared with the broader community in a respectful, non-commercial, and non-exploitative way.

Respond to Needs Assessment findings, which emphasise the importance of collective spaces that act as “informal social safety nets, supporting emotional grounding and mutual care.” Exhibiting the works in a public, community-based venue reinforces this recommendation.

Promote cultural resilience in a transitioning region, aligning with Creative Europe priorities by connecting industrial heritage, traditional craft, and contemporary community narratives.

VII. OUTCOMES

As we move toward the final phase of the project, our focus shifts to the Local Pilot Workshops and the Strategic Conference in Luxembourg and the final exhibition cycle. These events are designed to move the project's findings into the realm of policy and public discourse.

- The Local pilot workshops as described in the report
- The Luxembourg Conference: This will serve as the final gathering for all partners to present their refined methodologies to stakeholders and EU representatives. It is organized to maximize dialogue, ensuring that the "Recommendations" generated during the project find a permanent home in European cultural policy.
- The Exhibition Cycle: From the Galeria Labirynt in Lublin to the Municipal Library in Sheptytskyi, the final exhibitions are designed to be "informal social safety nets." They provide a platform for the participants to reclaim their agency and share their "transformative experiences" with a global audience.
- The portal has been designed to be useful both for the artists and to follow the projects' implementation and developments

VIII. DISSEMINATION

The dissemination strategy for the Empowering Creative Minds project has been designed to bridge the gap between high-level psychological research and grassroots artistic practice. To date, every partner organization has actively disseminated project milestones and educational content through their respective social media platforms and official websites to ensure the project reaches a Pan-European audience. These activities have been deeply rooted in the project's primary objective of raising public awareness regarding the complexities of trauma while highlighting the indispensable role of creative expression in supporting affected individuals. By moving beyond project updates, our partners have utilized digital spaces to foster a broader cultural conversation about mental health and resilience.

Our digital outreach has been a structured series of educational posts designed to demystify the concept of trauma. These publications detailed the psychological and physiological effects of traumatic experiences and provided evidence-based insights into how specific artistic activities allow individuals to express and process emotions that may be difficult to verbalize. By framing creative practices as accessible, low-threshold tools for emotional healing, the project has worked to lower the barriers to entry for vulnerable creatives. Furthermore, to honor the project's commitment to inclusivity and cultural sensitivity, all educational materials were translated and disseminated in multiple languages, including English, French, German, Polish, Ukrainian, and Arabic. This linguistic diversity was not merely a logistical choice but a strategic effort to ensure that trauma-informed resources reached the most impacted communities across partner countries in a way that respected their specific cultural contexts.

In addition to educational content, the project has leveraged the power of storytelling through the dissemination of short video reels. These reels featured intimate interviews with artists who candidly discussed the ways in which they utilize their artistic practice to cope with and eventually overcome significant life challenges. These personal testimonies served a dual purpose: they provided profound insights into the transformative power of art and successfully humanized the project's core academic findings for the general public. By showcasing real-world examples of resilience, these videos have helped to build the "artist community of practice" that is central to the project's long-term sustainability. (i.e: see [video in Instagram](#))

Looking toward the final phase of the project, the dissemination strategy will evolve to include more immersive content. We will soon begin the strategic release of snippets

from the professional video documentation captured during the co-creation events in Luxembourg, Germany, and Poland. These clips will offer the public a "behind-the-scenes" look at the collaborative methodologies and the "relational architecture" that defined the project's foundational stages. By sharing these transformative moments, we aim to maintain public momentum as we transition toward the final exhibition cycle and the high-level advocacy conference in Luxembourg, ensuring that our findings continue to generate discussion and influence European cultural policy.

SUMMARY

The State-of-the-Art Report for the Empowering Creative Minds project serves as a comprehensive record that documents the transition from theoretical research into tangible social impact. This document synthesizes the outcomes of diverse work packages to illustrate how innovative artistic methodologies address the complex themes of trauma, migration, and community resilience. The project follows a logical progression through three distinct phases, beginning with the co-creation phase where artists and creatives established a shared language and ethical guidelines. This foundation of "relational architecture" ensured that the methodologies were co-designed by the individuals they were intended to serve. The second phase consists of local piloting workshops in Berlin, Lublin, Luxembourg, and Ukraine, which translate these theoretical frameworks into embodied practices such as movement, film, and material arts. The final phase focuses on visibility and dissemination through public exhibitions in galleries and libraries, which are designed to challenge external narratives regarding migration and foster kinesthetic empathy within the broader community.

Significant achievements have already been realized, including the completion of more than 50 interviews with vulnerable creatives across Europe to establish a detailed needs assessment. The project has also conducted three co-creation events in Luxembourg, Germany, and Poland, gathering over 40 artists and leading to the development of a Pan-European artist community of practice. To ensure accessibility, the project's reports and digital portal are available in multiple languages, including English, French, German, Polish, and Ukrainian, with specific translations in Arabic to meet the needs of vulnerable creatives.

The upcoming workshops provide deeper insights into the project's local implementation, such as the CRN workshops in Berlin led by Rodney LaTourelle and Ercan Arslan. LaTourelle's workshop uses discarded materials and low-carbon cement to explore repair and reconfiguration, while Arslan's collage workshop creates a safe experimentation room for participants to explore their inner worlds. In Poland, DLA ZIEMI explores eco-somatic practices through the creation of duet choreography and community workshops held in a Social Garden in Bratnik. Meanwhile, DOURI in Luxembourg utilizes a film-as-workshop model where participants are actively involved in the production of a short film, a format chosen to maximize social impact and ensure self-representation beyond limited circles. In Ukraine, UNAEDI conducts specialized art therapy sessions involving coal and micro-embroidery to address mining heritage, collective memory, and emotional stabilization.

Looking toward the final stages of the project, a conference in Luxembourg will serve as the primary forum for advocacy and knowledge transfer, delivering project recommendations directly to policymakers and cultural directors. This event will be followed by a series of exhibitions, including a planned show at the Berlinische Galerie and an exhibition at Galeria Labirynt in Lublin. In Ukraine, the exhibition will be hosted at the Municipal Library of Sheptytskyi to showcase artworks from the therapeutic workshops and promote cultural resilience in a transitioning region. These final activities are designed to act as informal social safety nets that allow participants to reclaim their agency and share their transformative experiences with a global audience.

WHAT IS

Project 101173642 - EmpCreativeMinds

2026



**empowering
creative minds**

GOING ON?!

www.empoweringcreativity.eu



**Co-funded by
the European Union**

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

**Comparative
Research
Network:**



**Stowarzyszenie
Dla Ziemi**