lilipad



Narratives of hope

A Youth Worker Toolkit for Migrant Cultural Participation and Digital Storytelling

Co-funded by the European Union

lilipad · CIAO Centro Internazionale di Aiuto all'Orientamento · Siamo Mediterraneo Fondazione ETS · RESIDSOCIAL

The Partners

Each partner brought the project into contact with a different migration context. Their libraries share a model, but not a starting point.

Lilipad e.V. (Berlin)

lilipad has established and run community-led libraries inside Berlin's refugee accommodations (Gemeinschaftsunterkünfte) since 2020, and in other geographies since 2017, when it opened the first of what are now 21 libraries across Germany - 11 of them in Berlin, reaching over 2,500 children each year. One of the main lilipad libraries in Berlin sits inside a large Gemeinschaftsunterkunft in Neukölln, where families often remain for years while asylum processes and other legal uncertainty run their course. That scale and longevity made Berlin the network's anchor site: the community-led library model was first tested and refined here before being adapted for Paris and Siracusa's very different contexts.

RésidSocial (Paris)

RésidSocial houses over 1,200 people every night across 18 emergency accommodation sites in the Paris region, roughly half of them children under 18. Most families arrive after periods of housing insecurity or homelessness, placed in social hotels intended as temporary but often occupied for months or years. Within this instability, RésidSocial's library and storytelling workshops offer something rare: a space inside the accommodation itself where children are not defined by administrative status or by the practicalities of daily survival. RésidSocial's own staff were enthusiastic from the outset about hosting the project, extending a role the organisation already plays in these families' lives.

C.I.A.O. / Fondazione Siamo Mediterraneo (Siracusa)

Siracusa sits on one of the world's most dangerous migration routes, and for many families arriving by sea from North Africa and the Eastern Mediterranean, the Neighbourhood Community Centre run by Fondazione Siamo Mediterraneo (CIAO) is the first stable point of contact after disembarkation. CIAO already welcomes around 50 minors each year through its educational and language support activities, so embedding the Narratives of Hope library and workshops inside a service families were already using, rather than building something new alongside it, was the natural fit. For CIAO's participants, cultural participation competes with more immediate integration pressures — legal status, language acquisition, informal work — which shaped a programme built around low-friction, opt-in engagement.

Overview

Narratives of Hope is a three-country, three-city project built on the premise that migrant and refugee youth's right to cultural participation is foundational to their wellbeing and civic participation. This handbook is where that premise becomes practice.

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Context & Rationale

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It is written for the people doing the work day to day– youth workers, librarians, volunteers, and coordinators across the Narratives of Hope network– and for the partner organisations and funders who want to understand not just what we do, but why we do it this way.

You do not need to read this front to back. A new facilitator preparing for a first session should start with Part III, and only look back at Part II when they want to understand why a module is built the way it is. A funder or policy reader may want to start with Part I and Part VI, and treat Part III as reference material rather than required reading. Whichever part you're in, though, the same five principles run underneath: Entry, Voice, Belonging, Ownership, and Authorship. Everything else in this handbook is an argument for why those five hold, and a record of what happened when we tried to live by them across three very different cities.

Project at a Glance

4

LIBRARIES ESTABLISHED OR ACTIVATED

42

WORKSHOPS DELIVERED

250+

YOUTH REACHED, ACROSS 3 CITIES

Sep 2025–
Aug 2026

PROJECT TIMELINE

13

PUBLIC AND COMMUNITY EVENTS

PART I

Context & Rationale

1. Context & Rationale

Cultural participation is a right, not a privilege. Article 31 of the UN Convention on the Rights of the Child guarantees every child the right to rest, leisure, play, and participation in cultural and artistic life. Yet for migrant and refugee children across Europe, this right remains largely theoretical. European Union inclusion and digital priorities increasingly recognise the gap between policy ambition and lived reality, and it is in that gap that youth workers, librarians, educators and community practitioners do their most important work.

This section maps the specific structural conditions in each of the three Narratives of Hope cities, because context shapes everything. The same workshop lands differently in each context. In a Sicilian neighbourhood community centre, many young people are newly arrived, in their first months in a new country and still learning Italian. In a Berlin refugee shelter, families are more likely to have fled conflict zones and been forcibly displaced, often midway through a years-long asylum process. In a Paris emergency housing building, many residents have been housed by RésidSocial after being on the brink of homelessness, and live with the constant anxiety of unresolved legal status. Understanding these differences is the first step to working effectively in any of them.

Narratives of Hope was developed under Erasmus+ Key Action 2, and it responds directly to three of the programme's horizontal priorities.

Inclusion & Diversity

is addressed through the community-led library model itself, spaces built with, not for, migrant and refugee children, designed to remove the accessibility barriers that mainstream cultural institutions often leave unaddressed.

Digital Transformation

is addressed through the project's digital storytelling strand, which gives children hands-on experience with audio recording, editing and publishing tools rather than treating digital literacy as an abstract skill.

Participation in Democratic Life

is addressed through the project's insistence that children author and own their own narratives, rather than have their stories told on their behalf, a small but direct form of civic voice.

Read the context sections that follow, and the framework in Part II, with these three priorities in mind. They are not an add-on to the project; they are what it is built on.



1.1. Berlin & The Refugee Accommodation Context

Berlin is often described as a final destination. For many migrant and refugee children and young people experiencing the care system, it is also a city of waiting.

Once they are transferred from first reception shelters (Erstaufnahmeeinrichtungen), thousands of children and teenagers grow up in collective accommodations (Gemeinschaftsunterkünfte) that are designed as temporary but function as long-term structures. The reality of life in these settings has been well documented, including in the "Das ist nicht das Leben" 2023 study by UNICEF Germany and the German Institute for Human Rights, which centres the voices of children themselves. One teenager describes the experience simply as "a stop for life", a phrase that captures not only the physical conditions of these spaces, but the way time is experienced within them.

Children and young people growing up in these accommodations often share rooms with multiple family members, with limited privacy and few child-friendly environments. What emerges is not simply a lack of resources, but a lack of continuity: routines are unstable and relationships are frequently interrupted by high staff turnover and the short-term nature of local programming. Long periods of legal uncertainty make genuine civic participation difficult, and these conditions reflect deeper structural gaps in how the city supports refugee families.

This aligns closely with lilipad's own observations from working within Berlin's Gemeinschaftsunterkünfte since 2020. One of the clearest learnings has been that access alone is not enough: placing books in a room or running occasional activities does not lead to meaningful engagement in high-stress, unstable environments. Without consistent presence, trusted adults, and a culturally-affirming space distinct from the rest of the accommodation, participation remains low and short-lived. Even where rooms are designated as "youth spaces," they are often shared or subject to changing rules, and meaningful enrichment opportunities remain limited.

This is also where lilipad's own scale of experience becomes relevant: since 2017, lilipad has opened 21 libraries, 11 of them in Berlin alone, reaching over 2,500 children directly each year. That history is part of why Berlin anchors the network, it is where the community-led library model was first tested and refined, before being adapted for Paris and Siracusa.

Both research and practice point to the same underlying dynamic: the desire to engage is there, the gap is one of conditions: financial constraints, limited awareness of what's available, and a perceived distance from institutions not designed with these children in mind.

Structural Challenges

- Overcrowded shared facilities
- Temporary status lasting multiple years
- Limited autonomy
- Politicised public discourse
- Restricted private space for study or creativity

Barriers to Cultural Participation

- Distance from cultural institutions
- Transportation costs
- Language barriers
- Feelings of not belonging in mainstream spaces
- Institutional gatekeeping

Digital Exclusion Realities

- Shared devices within families
- Limited Wi-Fi stability
- Primarily passive digital consumption
- Lack of access to creative digital tools
- Limited media literacy support

Digital exclusion further reinforces these dynamics: access to devices and connectivity is uneven, and opportunities for supervised, creative, and critical digital engagement are limited, despite high exposure to online content.

This is the starting point for Narratives of Hope in Berlin. Rather than approaching cultural participation as a series of isolated activities, the project focuses on creating the conditions that make participation possible in the first place: stable spaces and the freedom to choose how to engage.

1.2. Paris & The Emergency Housing Context

In the French context, emergency housing (hébergement d'urgence) refers to temporary accommodation provided to people experiencing homelessness or extreme housing insecurity. In the Paris region, this system is coordinated by public authorities and supported by organisations such as the Samusocial de Paris. Emergency accommodation for families frequently takes the form of social hotels (hôtels sociaux), where households are placed by social services while awaiting more stable housing. Although conceived as temporary, many families remain in these settings for extended periods due to the shortage of social housing.

Life in social hotels leaves little room for families to settle in any lasting way. Families generally occupy a single room, with limited communal areas and few facilities designed for children. Frequent relocations between accommodation sites can further disrupt schooling, social relationships and access to local services. Research conducted by the Samusocial de Paris through the 2013 ENFAMS study highlights how strongly migrant families are represented within this system, and the multiple, compounding vulnerabilities they experience: administrative uncertainty, limited financial resources, and language barriers among them.

RésidSocial, the project's Paris partner, currently houses over 1,200 people every night across 18 establishments, of whom approximately half are children under 18, giving a concrete sense of scale to the conditions described above.

These conditions have direct implications for cultural participation. For many parents, the practical business of daily survival understandably takes priority over cultural and recreational activities. While Paris offers a rich cultural landscape, access alone does not automatically lead to participation: frequent relocations, financial constraints, and the absence of dedicated child-friendly spaces make regular engagement difficult. Barriers here are often less about the availability of activities than about the broader living conditions shaping families' everyday lives.

Digital exclusion adds another layer. Most young people have some access to smartphones and social media, but opportunities for supervised engagement, creative media production, and critical media literacy remain uneven, a gap that risks reinforcing existing inequalities as services move increasingly online.

Structural Challenges

- Socio-economic precarity
- Spatial segregation
- Overburdened public services
- Limited after-school enrichment spaces

Barriers to Cultural Participation

- Lack of awareness of cultural offerings
- Perceived cultural distance
- Time constraints for parents
- Financial barriers

Digital Exclusion Realities

- Limited supervised digital engagement
- Limited critical media literacy
- High exposure to social media without guidance

1.3. Siracusa & The Neighbourhood Community Centre Context

Siracusa is one of the main gateways to Europe's central Mediterranean migration route. The province has long received people arriving by sea from North Africa and the Eastern Mediterranean, along one of the world's most dangerous migration routes, a situation humanitarian organisations have linked to reduced safe and legal pathways and restrictive border policies.

For many newly arrived migrants, Siracusa represents not a final destination but a transition point. After disembarkation and identification in hotspot facilities, people enter reception pathways depending on legal status, including the Italian Reception and Integration System (SAI). This phase is marked by uncertainty and prolonged waiting, compounded by pressure to acquire Italian quickly enough to function in daily life.

Many hope to continue towards northern Italy or elsewhere in Europe; others remain in Sicily and face significant socio-economic challenges. Many face a high risk of informal employment and exploitation, particularly in agriculture and seasonal work. Cultural engagement is often secondary to more pressing integration needs, and child-centred cultural spaces remain limited and dependent on short-term project funding.

This context is reflected in the experience of the Neighbourhood Community Centre (CIAO) in Siracusa. CIAO already welcomes around 50 minors each year through its educational and language support activities, a scale that speaks to how central the centre has become to newly arrived families, and to why embedding a library within it, rather than building a standalone facility, was the right model for Siracusa. Long waiting lists for Italian language courses illustrate the central role language plays in social and economic inclusion; for many beneficiaries, limited proficiency remains one of the main barriers to stable employment.

Digital exclusion adds a further challenge. Many arrive with little experience navigating digital tools and services, and as more of daily life moves online, this gap can deepen dependency on informal support networks.

Structural Challenges

- First-arrival transition phase
- Uncertainty of legal status
- Language acquisition pressure
- Geographic isolation

Barriers to Cultural Participation

- Few child-centred cultural spaces
- Focus on emergency integration over cultural development
- Short-term program cycles

Digital Exclusion Realities

- Limited structured digital education
- Irregular access
- to devices
- Low familiarity with content creation tools



1.4. Why Youth Workers Matter

One of the clearest lessons from Narratives of Hope was that young people rarely arrived ready to participate. Across Berlin, Paris and Siracusa, children often entered workshops shy, distracted or reluctant, and older teenagers were the hardest to engage. Participation emerged gradually, through relationships, consistency and trust.

In Paris, facilitator Hajar Chokairi Azell found that children in a January 2026 creative writing workshop were at first intimidated by the idea of writing, then became absorbed in inventing stories and imaginary worlds once they could create without fear of getting things wrong.

In Siracusa, during a comic workshop led by Luis Vicente Torres Gordillo in April 2026, young people identified with a character struggling to communicate in a new country. By a later session they were celebrating his reunion with his family, and one participant asked: "Can you recommend more books?"

In Berlin, children in the video storytelling workshops grew more enthusiastic once their own drawings and ideas shaped the film, moving confidently between roles in front of and behind the camera.

“Adriano introduced us to so many different kinds of music with all different sorts of instruments. The four sessions with Adriano were amazing and I loved working with the others to create a new song of our own.”

On the music workshop with Adriano, in Siracusa

Across the project, facilitators were rarely neutral observers. They brought languages, cultural knowledge, artistic practice, and often their own lived experiences into the room. This was particularly visible in Berlin, where workshops were facilitated by multilingual artists and educators able to move naturally between German, Arabic, English and other languages spoken by participants.

One example is Taha, a Syrian artist and educator who arrived in Germany as an asylum seeker nearly a decade ago.

Through the audio storytelling workshops at the refugee accommodation in Berlin Neukölln, he found that many of the children struggled to connect with abstract themes such as hope. Instead, they responded most strongly when invited to talk about themselves and how they wanted to be seen by others.

Reflecting on one workshop, he noted: “They liked to talk about themselves from a third-person perspective and describe themselves as they would like to be described by their friends or family.”

What these moments share is this: what changes outcomes is rarely the workshop format itself, but the presence of an adult who knows how to build trust, someone who notices when an activity needs adapting, when language becomes a barrier, or when a child is finally ready to share something personal.

Youth workers, librarians, cultural mediators and community practitioners operate at the intersection between institutional systems and children's lived realities. They:

- Create informal safe spaces
- Enable cultural access
- Introduce digital literacy organically
- Build long-term trust
- Facilitate narrative agency
- Translate rights into lived experience

This handbook positions youth workers not as activity providers but as key actors in creating the social and relational conditions that make cultural participation possible.

PART II

Theoretical Framework

2. Theoretical Framework

2.1. The Community-Led Library Model

What is a Community-Led Library?

At the center of lilipad's framework is a reconception of the library itself. A community-led library is a space built inside and in collaboration with the community it serves. Conventional library and youth programming models typically operate according to institutional logic, which defines eligibility, sets schedules, establishes language requirements, and asks communities to adapt to their structures. However well-intentioned these models may be, their bureaucratic barriers routinely exclude migrant and refugee families from participating. A community-led library inverts this structure by adapting to the particular needs of the community, letting the language people already speak, and the relationships they already hold, shape how the space works, rather than asking the community to conform to an external structure. In doing so, lilipad's spaces address the specific conditions of instability their members are navigating.

In practice, this means embedding the library inside a migrant community. lilipad's community-led libraries are small, accessible spaces located in contexts where children have limited access to books and cultural infrastructure. Shaped by the stories of the community, library collections are designed to be multilingual and to reflect the experiences of the children visiting them. lilipad co-designs programming with the children the libraries will serve, emphasizing their authority over the space and highlighting their knowledge and creative instincts to build programming they will find exciting and accessible.

Language is central to making these libraries accessible. Mainstream integration models often treat the dominant language (German, French, Italian or standard Arabic) as the goal children should move towards, and multilingualism as a phase to get through. The community-led library starts from the opposite premise. A child's language carries their inheritance: the names they were given, the way their family speaks, the way stories are told at home. When a library affirms that language, it tells children that where they come from still matters. For children living between worlds, that recognition is a stabilising force.

lilipad's libraries also offer something conventional libraries rarely can: a stable anchor in an unstable environment. Regular opening hours and a consistent adult presence make them places where children can read, browse, talk or simply spend time, alone or together, without pressure or expectation. For children whose lives are shaped by uncertain housing and unfamiliar systems, that consistency is at the heart of the model.



Institutional Logic vs. Community Logic

Institutional Logic

- Defines eligibility and sets fixed schedules
- Establishes language requirements
- Asks communities to adapt to external structures
- Treats the dominant language as the horizon children should move toward

Community Logic

- Adapts to the particular needs of the community
- Lets the language people already speak shape how the space works
- Treats linguistic diversity as a vital link to culture and identity
- Regular opening hours with a consistent, trusted adult presence

Core Principles

lilipad's core principles shape our decisions about spaces, programming, facilitation, and evaluation in a way that distinguishes the community-led model from conventional approaches to youth programming and library services. Taken together, they constitute a particular stance on what it means to serve displaced and migrant children well.

1 Entry: Access before Performance

The first and most foundational principle is that participation requires no prior demonstration of readiness. Children need to prove nothing to be welcomed into lilipad's spaces - no readiness test, no assessment, no bar to clear first. This principle is a direct response to the exclusionary logic that pervades many educational and social services, where access is conditioned on assessment or demonstrated need, which screens out the most marginalized.

In a community-led library, the door is always open; participation itself is the starting point and a leading goal of lilipad programming. A child who arrives mid-session, who sits silently, who does not engage with the activity at hand, is still, by our standards, fully present and fully welcome. Access remains unconditional.

2 Voice: Participation before Programming

All of our programming emerges from what the children bring with them into lilipad's libraries. Our programming is guided entirely by what we hear children bring into the room each day, whether that's a language, a story, a joke, or simply what they need in the moment - not designed in advance and handed down to them. This approach flows from the community-led library model as a natural extension of the idea that the children in our spaces are the source from which meaningful programming grows.

Facilitators are responsive to the children and follow the energy of the room, understanding that an unexpected direction a child takes a story is not a deviation from the workshop but perhaps its most important moment. Our programme design builds in space for the unplanned, and our evaluation frameworks recognize the value in outcomes that were never anticipated.

3 Belonging: Culture before Integration

Migrant and displaced children are frequently positioned, by institutions and by public discourse, as people in the process of becoming something. They are expected to become integrated: fluent in the dominant language and legible to a host society that measures them against its own norms. This framing places the child's existing cultural identity in a subordinate position, treating who they are as the starting point for a transformation into something more legible to the receiving society.

> Community-led libraries categorically refuse this framing. Children's existing cultural identities - each a complex inheritance of language, memory, and belief - are not starting points on a path toward integration. These identities are full, intricate inheritances that deserve to be explored and celebrated for their own sake. The lilipad library model recognizes the importance of language acquisition and the need to build relationships across cultural differences, but it does not allow these practical realities to frame the child as fundamentally incomplete. Culture comes first, as the ground a child stands on. It is the thing that makes integration a process of addition, not replacement.

4 Ownership: Agency before Representation

Migrant and displaced children are among the most represented yet least heard subjects in contemporary public discourse. They appear constantly in public discourse, always as subject, rarely as author. When spoken about, these children and young people are photographed, documented, and sometimes cited, but rarely are they the ones doing the photographing or the documenting. Representation is not the same as agency. A child whose story is told sympathetically by an adult narrator is not thereby empowered; they are rendered legible to an outside audience on terms they did not set. The community-led library is committed to creating the conditions for children to represent themselves - to decide what they share, how, and with whom.

This principle shapes how the Narratives of Hope workshops are framed (invitations and not assignments); how children's work is shared externally (with explicit consent and genuine choice);

and how the library positions itself in relation to the communities it serves (as a platform for community voices rather than a communicator on their behalf).

5 Authorship: Digital Creation, Not Digital Consumption

Digital technologies saturate the environments in which displaced and migrant children live. Smartphones are often among the few stable material possessions families carry while living in shelters or emergency housing. Social media platforms are primary channels for maintaining connections with distant family members and community networks. Digital life is, for many of these children, a primary site of social existence.

And yet the relationship most children have with digital technology is overwhelmingly one of consumption rather than creation. They receive content, they scroll, they watch, they react. The tools of production remain largely in the hands of adults and institutions, not children.

This principle holds that digital literacy, in its fullest sense, means the capacity to make as well as to consume: to be an author of digital content, not only an audience for it. A child who learns to record an interview, shape it into a story, and think about how a listener will receive it is developing capacities that are at once creative, technical, and civic. They are learning, in a concrete and embodied way, that media does not simply happen to people. It is made by people, with choices, points of view, and consequences. That understanding is the foundation of critical media literacy, which is inseparable from democratic participation.

2.2. Cultural Participation as a Protective Factor

Cultural participation (the reading, storytelling, and creative work this handbook is built around) functions as a protective factor for children navigating displacement or migration, in the same sense the term is used in child psychology: something that measurably reduces risk and supports healthy development. The five sections below describe what that protection actually looks like in practice.

1 Strengthens identity

Migration and displacement interrupt the school, neighbourhood and routine that give a child a stable sense of self. What remains is culture: a family's stories and the language they're told in. When a library invites children to hear and tell stories in their own language and see their background reflected, it helps preserve that continuity of self. In a Paris workshop, during an exercise on safe and frightening places, several girls described moving repeatedly before reaching the shelter, the relief that followed long periods of stress, and the shame of telling people they live in a hotel. Yet all of them could still write about places they'd like to live or where they had good memories, and their work was creative and joyful.

2 Encourages peer belonging

The social isolation that often follows migration (old friendships lost, new ones hard to form across language and cultural difference, the experience of feeling visibly marked as an outsider at school) is itself a significant risk factor for outcomes like educational disengagement. Shared creative practice is a powerful counter to this, because it creates a common project that transcends the differences that otherwise structure children's interactions: a child who cannot easily communicate in words can still make something together - a drawing, a story, a rhythm passed between them - and competence is defined by what each child brings, not by fluency.

3 Builds confidence

Making something and having it recognized as meaningful by peers and adults is a significant source of confidence for children who may be experiencing diminished self-efficacy elsewhere in their lives. A child struggling at school, in a new language, or in institutions that don't quite see them may find in the library a space where they are simply good at something, and where that is enough. Self-efficacy - the belief in one's own capacity to act effectively in the world - is one of the most robust predictors of resilience in children facing adversity, and cultural participation is a structured way of building it. It is not therapy, and shouldn't be framed as such, but its effects are psychologically real.

4 Reduces isolation

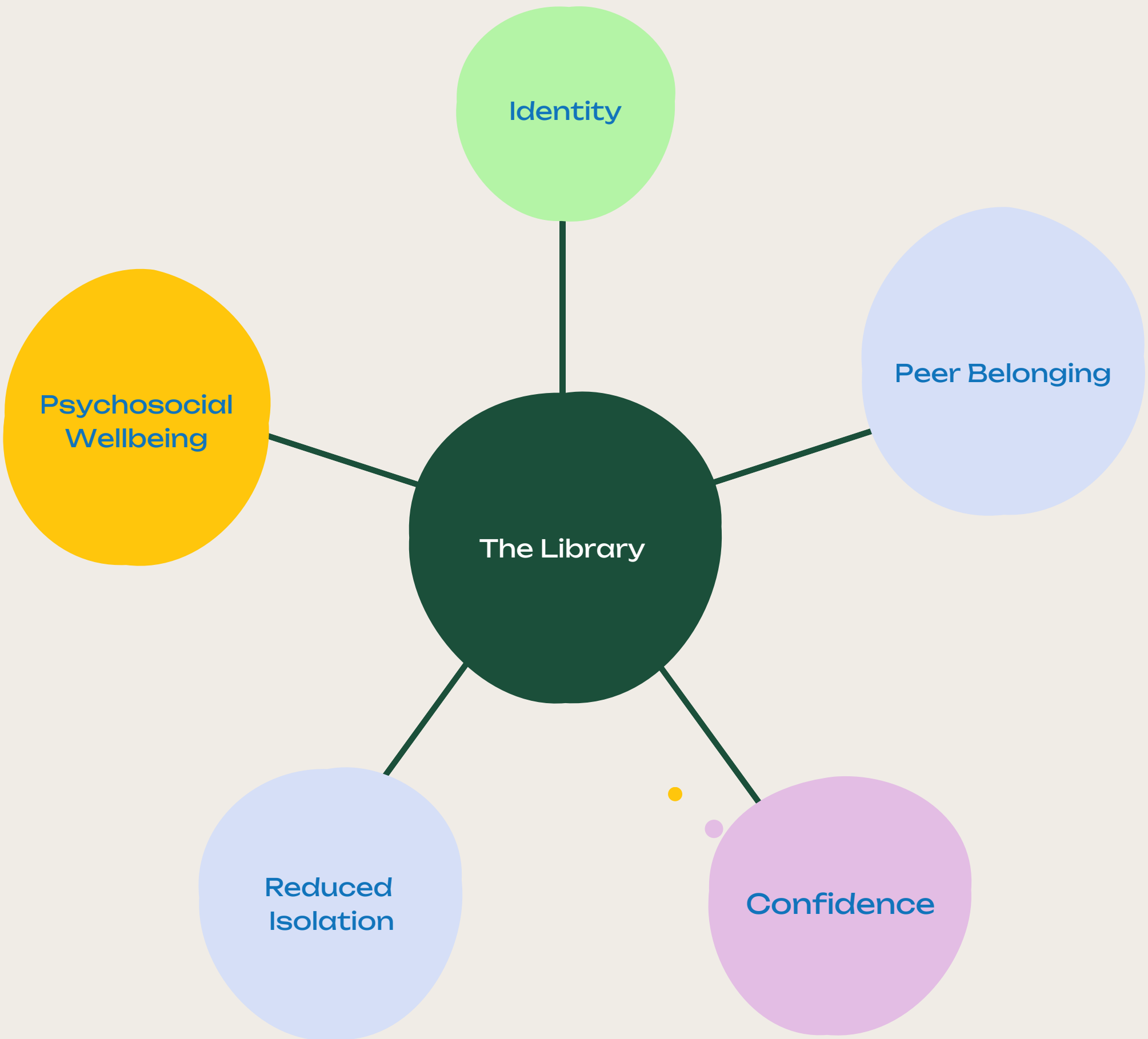
Beyond individual friendships, cultural participation supports something broader: being part of a community. A library that hosts regular workshops and creative events becomes a node in the life of a neighbourhood - a place where families cross paths and friendships outlast the session itself. For migrant families who may feel that belonging to the host society is contingent or withheld, this more immediate, present-tense sense of belonging can matter enormously. It doesn't replace the deeper forms of belonging that migration has disrupted, but it offers a present-tense experience of community that isn't conditional on broader social inclusion.

5 Supports psychosocial wellbeing

Wellbeing is more than the absence of clinical symptoms - it is a positive condition, built from connection, meaning, and the sense that one can still act in the world. Cultural participation, consistently and well designed, contributes meaningfully to that condition. The library is not a clinic, but it is, in the fullest sense of the term, a place of care.

In one Berlin workshop, children combined photography and drawing (photographing their current surroundings, then drawing their ideal world) to build a hybrid map that honoured both their past and their dreams, without ever having to put the difficult parts into words directly. One girl opened up when asked to think about her own dreams and what she wanted to achieve, and to draw it.

Five Protective Factors, Radiating from the Library



2.3. Digital Storytelling & Youth Agency

Migrant and displaced children are among the most visible subjects of media and among the least empowered producers of it. Humanitarian and journalistic narratives frequently speak about these children, rarely with them, and almost never by them - shaping policy and public perception, but also the children's own self-understanding.

Digital storytelling, as practiced in this handbook, is a response to that asymmetry. Through podcasting, audio production, interviewing, editing, and the practices of consent and critical media literacy, children develop the tools to author their own narratives - and, in the process, understand something essential about how power operates in public life, and how it might be contested.

The digital skills this work builds are expressions of a commitment to agency that runs through every other dimension of the Narratives of Hope model. A child who produces a podcast episode about their experience of arrival is enacting the project's theory of change.



Berlin lilipad library Neukölln, Podcasting Workshop

2.4. How This Framework Connects to Our Theory of Change

The argument running through this section - access before performance, participation before programming, culture before integration, agency before representation, authorship before consumption - is not only a philosophy. It is the reasoning behind what lilipad's Theory of Change formally measures. A Theory of Change is simply the logic connecting what we do to what changes as a result; ours groups that change into three outcomes, described below and in Part V. The table below shows how each maps back to the argument just made.

This framework argues...	...which the Theory of Change measures as
Children need only show up - access is unconditional (Entry, Belonging)	Outcome 1: Access to Culture
Children shape their own programming and author their own stories (Voice, Ownership, Authorship)	Outcome 2: Expression & Narrative Ownership
Cultural participation protects identity, confidence, and belonging over time (Protective Factors)	Outcome 3: A Renewed Sense of Self and Possibility

Framework to Outcomes: A Visual Bridge

FRAMEWORK PRINCIPLE	MECHANISM	MEASURED OUTCOME
Entry, Belonging	Children need only show up - access is unconditional	Outcome 1: Access to Culture
Voice, Ownership, Authorship	Children shape their own programming and author their own stories	Outcome 2: Expression & Narrative Ownership
Protective Factors	Cultural participation protects identity, confidence, and belonging over time	Outcome 3: A Renewed Sense of Self and Possibility

PART III

Practical Toolkit

3. Practical Toolkit

The five principles introduced in Part II shape the practical decisions behind a community-led library: how the space is set up, what finds its way onto the shelves, how young people participate, which languages are welcomed and who ultimately has control over the stories they create.

The practices in this section were developed across Narratives of Hope in Berlin, Paris and Siracusa. They come from libraries in refugee and emergency accommodation as well as a neighbourhood community centre, and from workshops with young people of different ages, languages and experiences. They are intended as a starting point for youth workers, librarians and facilitators who want to use libraries and storytelling as spaces for cultural participation.

The modules can be adapted to the people, place and resources you are working with. Some require little more than books, paper and time. Others introduce audio or visual storytelling. Throughout them, the same principles remain: make it easy to enter, create different ways to participate, give young people meaningful choices and keep control of their stories in their hands.



Module 1: Building a Community-Led Library

A community-led library begins with the people who will use it, not with the books. Before ordering anything, spend time in the space. Talk with young people and families, and involve the staff and volunteers already working there. Find out what people enjoy reading, which languages they actually read in, when they are around and what they would like the space to become.

Listen before you buy

Each Narratives of Hope site found its own way of asking. At a lilipad library in a Berlin refugee accommodation, the collection grew out of conversations with families, staff and volunteers, alongside requests from young people themselves. Levantine Arabic, Farsi, Dari and German were prioritised, together with picture books that could be enjoyed across languages. Requests kept coming after the library opened and shaped later purchases.

In Siracusa, CIAO's community centre already had books, but few people were reading them. The team ran focus groups about reading and set up a Wish Books box where young people could suggest titles they wanted to find on the shelves. Those requests became a new collection in Italian, Arabic, English and French. Books in Sinhala proved much harder to source.



Balance the familiar and the new

What young people ask for will not always be what adults expect. In Paris, many young people at RésidSocial requested French and English books or Japanese manga, and relatively few asked for literature from their countries of origin. Some simply didn't know much of the children's and youth literature available from those countries. The team followed their existing interests while researching writers and books that could introduce them to something new.

This is a useful balance to hold. Pay attention to what young people are already choosing, and keep creating chances for them to discover books they may never have encountered. A multilingual library will also keep changing as new families arrive, interests develop and different books begin to circulate.

Shape the space together

Young people can make visible decisions about the library itself: where they like to read, how it is decorated, what the signs say and how the space is used. In Siracusa, young people decorated the library and wrote signs and phrases for the shelves.

A first co-design session can be very simple. Put a large sheet of paper in the middle of the room and invite the group to imagine their library. Ask where they would sit, what they would like to find there, what they would like to do besides reading and what would make them want to come back. Participants can write, draw or talk while somebody records their ideas. Keep the map and revisit it later. Young people should be able to recognise some of their own decisions in the space around them.



The same approach works for rules. In Berlin, facilitators opened the conversation with questions like "What helps everyone enjoy this space?" and "How do we take care of books so other children can enjoy them too?" The group agreed to respect every language, listen when somebody was sharing, return books, and have older participants help younger ones.

Keep access simple

Small systems can make a library easier or harder to use. At RésidSocial, the team decided against a borrowing register. Young people took books freely and returned them afterwards, and very few went missing. Trust became part of how the library worked.

A community library can begin modestly. Accessible shelves, somewhere comfortable to sit, books people genuinely want to read and adults who are consistently there are already enough to create a meaningful space. The collection can grow alongside the community.

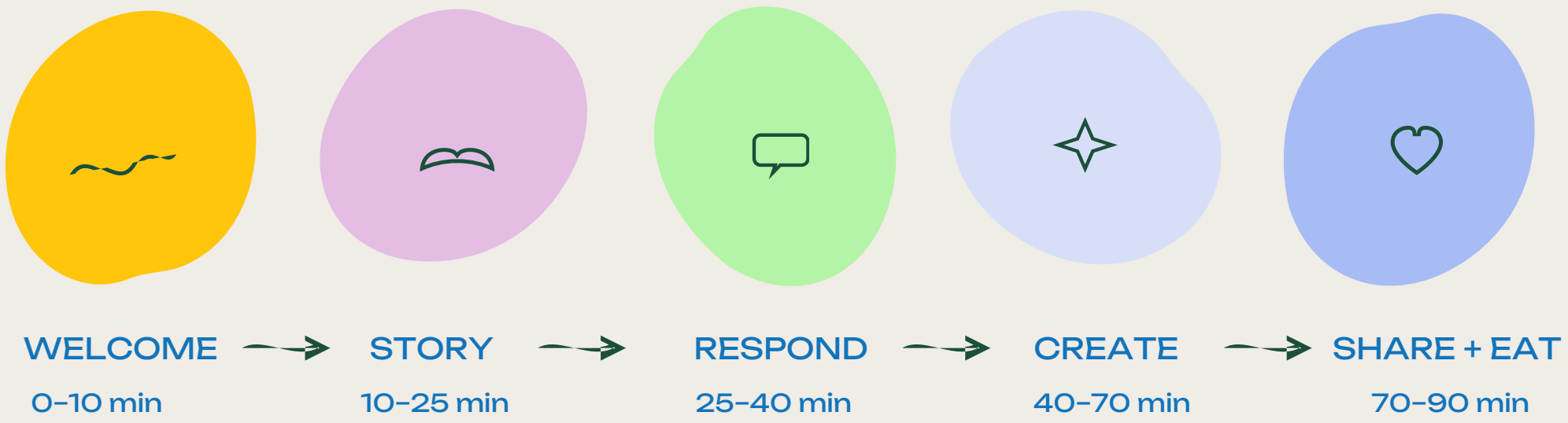
Module 2: Story Circles & Multilingual Facilitation

Story circles have been central to lilipad's work and became one of the methods shared through Narratives of Hope. A typical session lasts up to 90 minutes with around six to twelve participants. We usually begin with a short welcome activity or game before reading a story together in German, a home language or bilingually. There is time to react to the story before moving into a creative activity such as drawing, photography, video, games or audio. The group comes back together at the end, with an opportunity to share what has been made and usually something to eat.

The structure gives a session enough direction while leaving room for the group to shape what happens. Sometimes a story opens a long conversation. Sometimes participants want to start making immediately. The creative response can also change according to age, available materials and what the group is interested in that day.

The Story Circle: A 90-Minute Flow

A typical session moves through five stages, with room to adapt as the group needs.



Timings are a guide, not a rule.

Working across languages

Allow the languages already present in the group to move naturally through the session. At our Berlin site, young people regularly moved between German and Levantine Arabic and translated for one another. Sometimes they taught one another words from their own languages. At CIAO, bilingual young people also helped more recent arrivals participate. Drawing, gesture, role play, music, photography and comics created further ways for a group to communicate.

A story can be read bilingually, discussed in several languages and answered through an image. Participants can work together even when they do not share the same level of fluency. The facilitator's role is to make those different routes through the session feel equally legitimate. A workshop facilitator in Paris saw this happen during creative-writing sessions. Young people played with riddles, poetic sentences and cadavres exquis. Participants who had initially been shy about reading began sharing their writing aloud.

Give quiet participants time

Silence can also be a form of participation. Someone may need to watch the activity before joining, draw before speaking or talk to one person before addressing a group.

A workshop facilitator in Berlin described a young participant who initially sat quietly during a photography workshop and watched what everybody else was doing. After some time, he stood up and began imitating the others. By the end of the session, he was moving around taking photographs of almost everything.

Build this possibility into the session. Put materials within reach, let people observe and allow them to move into the activity at their own pace. Facilitators across the project found that repeatedly encouraging a quiet participant to speak could make them retreat further. Giving them time and another form of expression often worked better.



Adapt for age

Mixed-age groups need particular attention. A workshop facilitator in Paris found that drawing the characters required for a kamishibai activity demanded too much concentration from the youngest participants and suggested giving them existing drawings to colour instead. In another session, the same story worked well across ages once the creative task was adjusted.

Keep the shared story or theme and change the way participants work with it. A younger participant might colour or arrange images while an older participant writes dialogue, records audio or develops the narrative. This allows different ages to contribute to the same piece of work without expecting everyone to complete the same task.

Module 3: From Story to Podcast

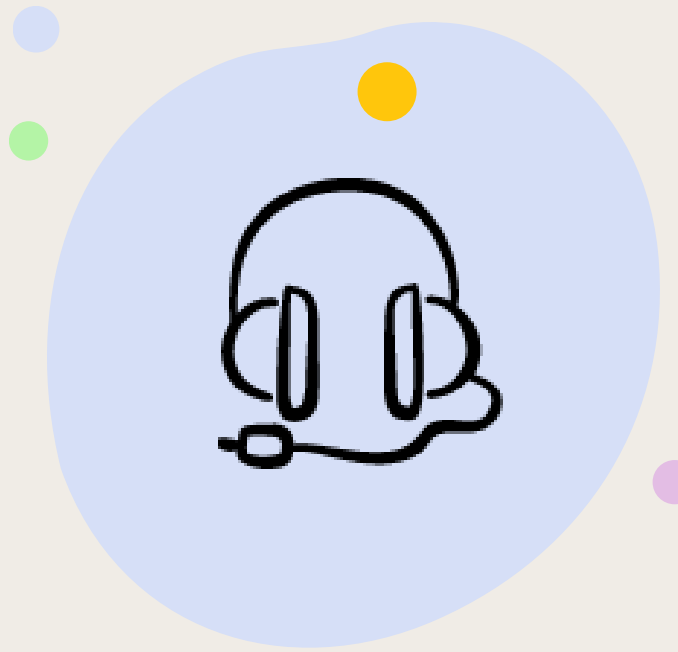
Audio storytelling can be an accessible way for young people to experiment with voice, sound, interviewing and editing. It also works well in multilingual groups because a recording can combine several languages, music and environmental sound without requiring everything to be translated.

The equipment can be simple. RésidSocial used Zoom recorders, headphones, SD cards and a laptop during its podcast workshops. Other sessions across the partnership used existing audio equipment or smartphones. A quiet space matters more at the beginning than a sophisticated studio.

Start with listening

Let participants hear themselves through the recorder and become comfortable with how it works. Short experiments are enough: record a sound from the room, say a sentence, interview somebody for thirty seconds and listen back together. Once the equipment becomes familiar, attention can move towards the story.

Our facilitator surveys from Paris show how this developed over several sessions. During an early workshop, two participants spontaneously began creating a shared “magic world” through their recording. In later sessions, participants began explaining to one another how the Zoom recorders worked. Eventually, some arrived early because they were already looking forward to continuing the podcast work.





Develop the story before recording

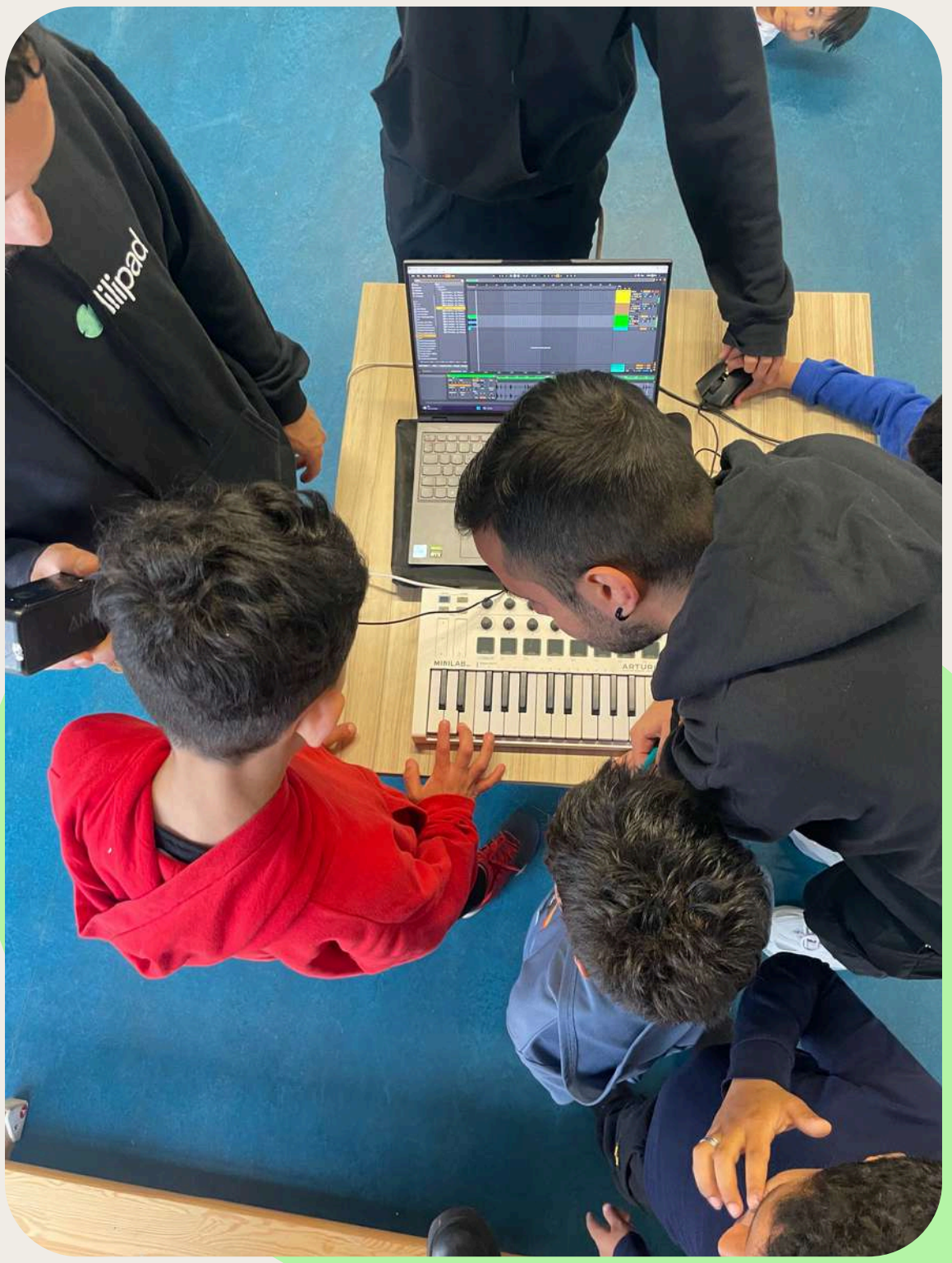
Give participants time to decide what they want to make. They might create a short fictional story, interview somebody, talk about a book or piece of music, record sounds from their surroundings or invent a radio programme. A storyboard, a few written prompts or a conversation with the facilitator can help organise the idea before the recorder is switched on.

Keep early recordings short enough that participants can listen back immediately. Ask what they like about what they hear and what they would change. They can record again, cut something, move a section or add another sound. Editing becomes part of understanding how stories are constructed.

Try a sound story

One accessible first exercise is to tell a story through the sounds of a place. Participants can move through their surroundings and record several sounds that interest them. Back in the group, play the recordings without explaining where they came from and see what other people imagine.

The recordings can remain as a soundscape or become the starting point for something larger. A participant might add a voice, create a fictional story around the sounds or interview somebody connected to the place.



Consent is part of recording

Before pressing record, explain what is happening and ask the young person directly whether they want to participate. At lilipad, facilitators repeat this conversation even where parental or guardian permission has already been obtained:

> “We're going to record your voice today. Is that okay with you? If you change your mind later, that's completely okay too. You can stop at any time, and we won't use anything you don't want us to share.”

Return to the conversation before anything is published or played to an audience. Part IV covers the full safeguarding process around recording, consent and publication.

Module 4: Media Literacy & Counter-Narratives

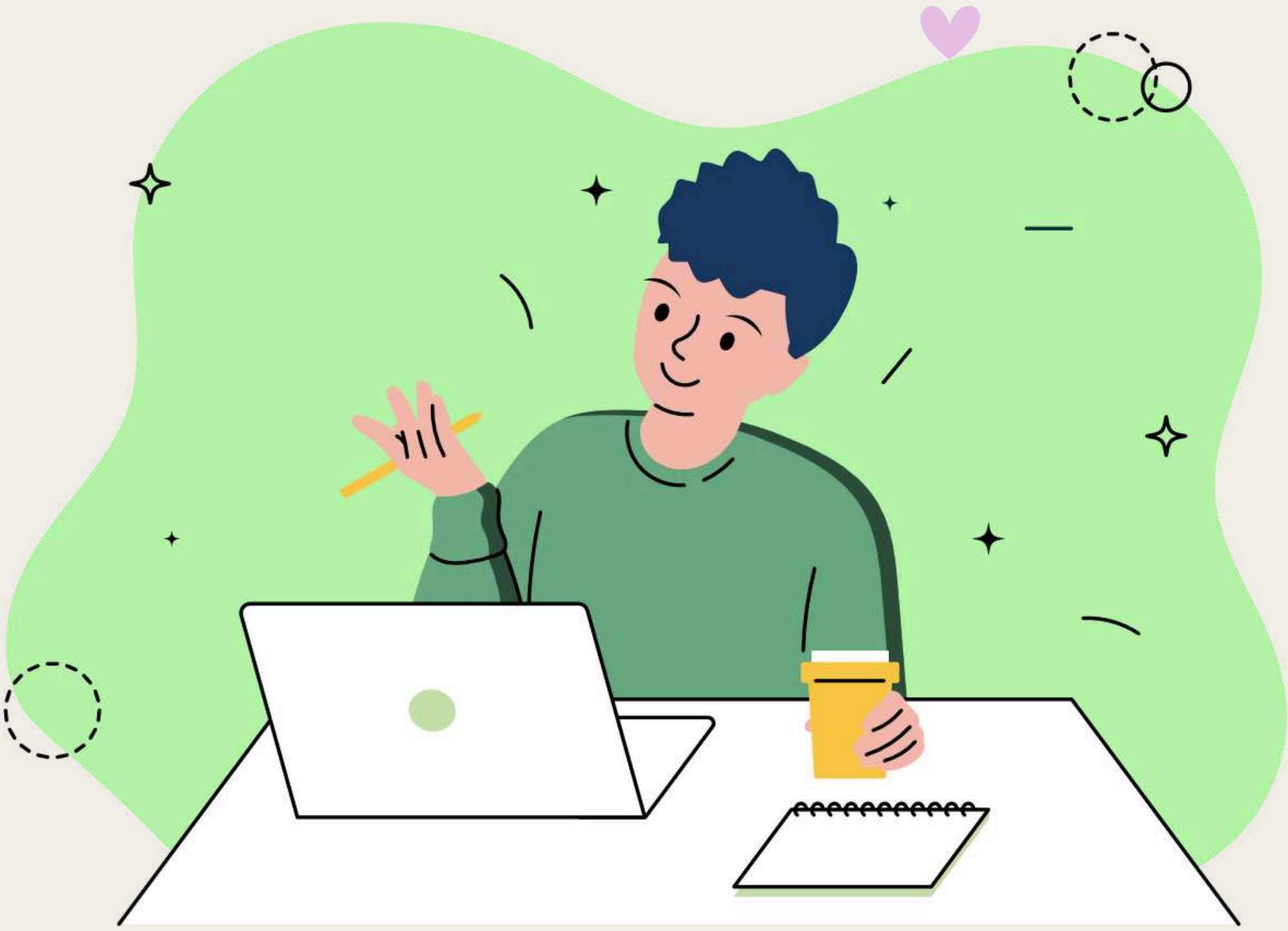
Young people encounter stories about migration every day through news, social media, politics and popular culture. Media literacy gives them tools to think about how those stories are made, while creative practice gives them the possibility to make their own.

Begin with material that gives the group something concrete to respond to. This could be a photograph, comic, character, short film, headline or story. Ask what we know from what we have been shown. Who is speaking? What has been selected? What remains outside the frame? The conversation can then move into making something.

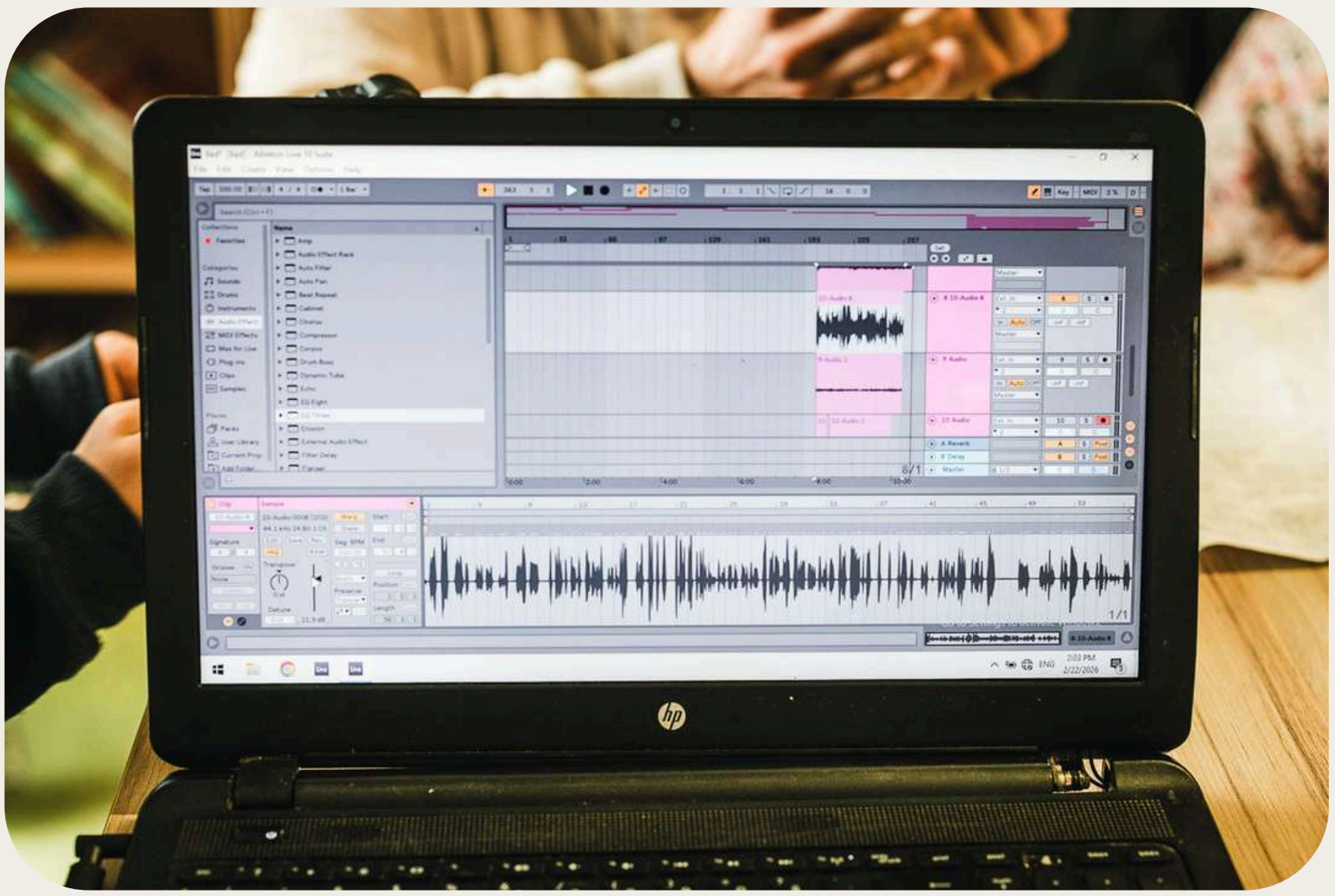
Fiction proved particularly useful during Narratives of Hope.

A workshop facilitator in Siracusa described a comic storytelling session in which young people identified strongly with a protagonist who arrived somewhere new and struggled to communicate. Participants spontaneously connected the story to their own first months after arrival and spoke about having felt similarly lost and unsure what to say.

In Paris, a workshop facilitator saw another interpretation emerge through an adaptation of Michael Ende's Momo. The young people were fascinated by a character who lived alone in ruins but possessed wisdom and unusual abilities. One participant described her as brave, courageous and inspiring. A week later, the group still remembered the story and returned to its ideas about listening, courage and power.



These stories gave young people something outside themselves to think with. Personal connections emerged because participants recognised something in a character and chose to talk about it.



Change the frame

A useful media-literacy activity is to explore how changing what we show changes the story. Bring an image or piece of media into the session and look at what has been chosen for the audience to see. Ask what story it creates about the person or place represented and what somebody outside the frame might see differently.

"I loved learning how to take analog photos! It was so fun figuring out which poses and angles were the best and made my pictures look the coolest."

On the silent book photography workshop, CIAO Siracusa

Participants can then create their own frame through photography, drawing, audio, collage or fiction. They might show something about their everyday life that an outsider would never normally see, invent a character who surprises us, photograph something other people overlook or tell a story about a subject they feel is usually represented badly.

At lilipad, one workshop combined photographs of participants' surroundings with drawings of an imagined world. The photographs and drawings were eventually brought together into a collective map. Participants could move between the world around them and the world they imagined, creating something together without having to begin from personal disclosure.



Who gets to tell the story?

Our collaborator at RésidSocial reflected that young people living in emergency accommodation were often seen primarily through vulnerability. The workshops brought humour, friendships, imagination, talents and aspirations into view. In their words, “they wanted to be seen as children with talents and aspirations, not only as people in difficult situations.”

Our project manager at CIAO described the same ambition as giving young people the possibility to become “the protagonists of their own stories” in a context where refugees and migrants are frequently represented through the words of politicians, journalists and outside observers.

Counter-narratives can be about migration when young people want them to be. They can also be about music, football, friendship, family, an imaginary world or something funny that happened yesterday. What matters is the shift in authorship.

Module 5: Exhibitions & Public Sharing

Sharing creative work with an audience can give a project a different kind of meaning. A podcast heard by a parent, a film shown to neighbours or music performed in a public square moves something created within a workshop into a wider social space.

Narratives of Hope used very different formats across the three sites. RésidSocial organised podcast listening sessions where young people and their families could hear the finished recordings together. In Berlin, a film developed through video-storytelling workshops was shown at a community screening, where some participants chose to talk to visitors about making it while others participated through their work on screen. CIAO took the work into the centre of Siracusa with a concert in Piazza Santa Lucia attended by around 250 people. Before the concert, children and teenagers joined a jam session and performed themselves.

The scale can be completely different and still serve the same purpose. A public moment might involve ten family members sitting around a speaker, an exhibition on the walls of the library, a screening, a live performance or something published online. Choose the format once you know what has been created and how participants feel about sharing it.

Curate with young people

Bring the work back to the group before planning the event. Look and listen together and decide what should be included. Young people can choose the order of a screening, select photographs, introduce work, perform, design invitations, welcome visitors or decide that they would prefer their contribution to remain anonymous.

This stage can itself become part of the creative process. Choosing what belongs together, what an audience encounters first and what should remain private gives young people another opportunity to exercise authorship.

Check consent again

Consent given during a workshop should be revisited when the final audience becomes clear. Seeing a camera during a workshop feels very different from knowing that the resulting film will be screened publicly. Show participants the final material wherever possible and explain where it will appear, who is likely to see it and whether it will remain available afterwards.

Young people should be able to change their minds. A photograph can come out of an exhibition. A voice can be removed from a podcast. Somebody can contribute to a film without attending its screening. Public visibility is one possible part of authorship; deciding to remain private is another.

Part IV provides the safeguarding and consent framework used throughout Narratives of Hope.

After the event

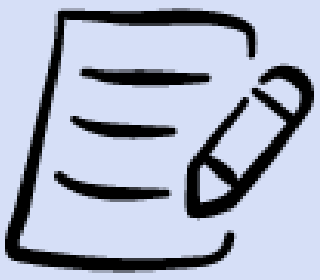
Come back together after the public sharing and give participants time to respond to the experience. Ask what it felt like to see or hear their work in that setting, what they noticed about the audience and whether there is anything they would do differently next time. This closes the creative process with the people who made the work and can also generate the starting point for whatever comes next.

Taking the toolkit into your own setting

Across the five modules, the format can change considerably. A story circle with six children in a refugee accommodation will develop differently from a podcast workshop with teenagers in a community centre. A library with fifty books can embody the same principles as one with five hundred.

Use the framework from Part II to keep sight of what matters as you adapt the practice. Can young people access the space easily? Do they have meaningful ways to contribute? Can they influence what happens there? Do they have control over what they create and what becomes public?

Narratives of Hope gave us a common framework across three very different settings. What emerged in practice was never identical, and that became part of the learning. The methods in this toolkit are there to be used, changed and developed further in the places where you work.



PART IV

Ethics & Safeguarding

4. Ethics & Safeguarding

Throughout this handbook you have read words children shared with us directly. It matters that you understand how we earned the right to share them.

Every lilipad library is built on the simple premise that a child should feel safer, not more exposed, the moment they walk through our doors. Communities who have already lost so much to displacement and exclusion cannot be asked to trust an institution that treats their children's safety as an afterthought. Safeguarding is not one policy area among several. It is the ground everything else in this handbook stands on. Every library, every workshop, every public event described in Parts III and V exists because this foundation was held first.

Six Standards We Hold Ourselves To

Is consent real, not assumed?

A parent's signature is the start, not the end. A child is asked again, every session, in language they understand, and can stop or withdraw at any point without needing to explain why.

Who's actually alone with children?

Anyone in that position has passed a formal background check and a supervised probationary period. Our standard practice is for a trained team member to be present alongside any outside facilitator, volunteer, or guest.

Whose responsibility is it, here, right now?

Ours, for our own workforce. Our host partners answer for their own premises and staff. Where the line is unclear, our default is to act rather than wait to find out whose job it was.

If a facilitator is worried about something?

They raise it straight away with their site coordinator, who decides on next steps under the host organisation’s child-protection procedure.

Who decides what gets shared publicly?

Never one person alone. The child's comfort comes first, parents give formal consent for specific uses, and staff review everything before it goes out. Children’s faces are shown only where both the child and their parent or guardian have given explicit consent for that specific use.

If there's any doubt at all?

We don't share it. Non-disclosure is the default, not the exception.



Below, a bit more detail on three of those standards.

Consent is ongoing, not a one-time signature

One facilitator's script, used at one of our libraries in Berlin and repeated before every session even once parental consent is already on file, is worth reproducing directly:

> "We're going to record your voice today. Is that okay with you? If you change your mind later, that's completely okay too. You can stop at any time, and we won't use anything you don't want us to share."

Who decides what gets published

For older children, and where context and consent from themselves and their parent(s) both clearly support it, we sometimes make a considered exception to the no-faces default described in the table above. But the starting point in every case is non-disclosure, not disclosure.

A holistic definition of safety

We understand safety as physical, psychological, emotional, and cultural. This also shapes how sessions are actually run: facilitators at all three of our sites (working independently, without coordinating their answers) arrived at the same lesson: pressure backfires. Giving a child time, silence, and a non-verbal way matters more than any direct encouragement to speak. Module 2 of the practical toolkit shows what that looks like in practice.

Media, data, and emerging AI risks

Photos and recordings are taken on personal devices, transferred to a secure drive, and then deleted from the device. No AI tools are used in this process.

Accountability

Suspected breaches of this policy are met with immediate removal from active duty pending investigation. Confirmed breaches are addressed through a formal disciplinary process, up to and including removal from the organisation.



A note on what we chose not to include

Over the course of this project, children shared things with us that went beyond what any workshop asked for - disclosures about prior trauma, family circumstances, sometimes even the shame of naming where they currently live. In some cases, consent existed and the material would have been powerful to include. We left it out anyway, because dignity outweighs illustrative value. If a story risked identifying a young person, exposing a family's vulnerability, or serving adult curiosity more than the child's own interest in being heard, it did not make it into this handbook.

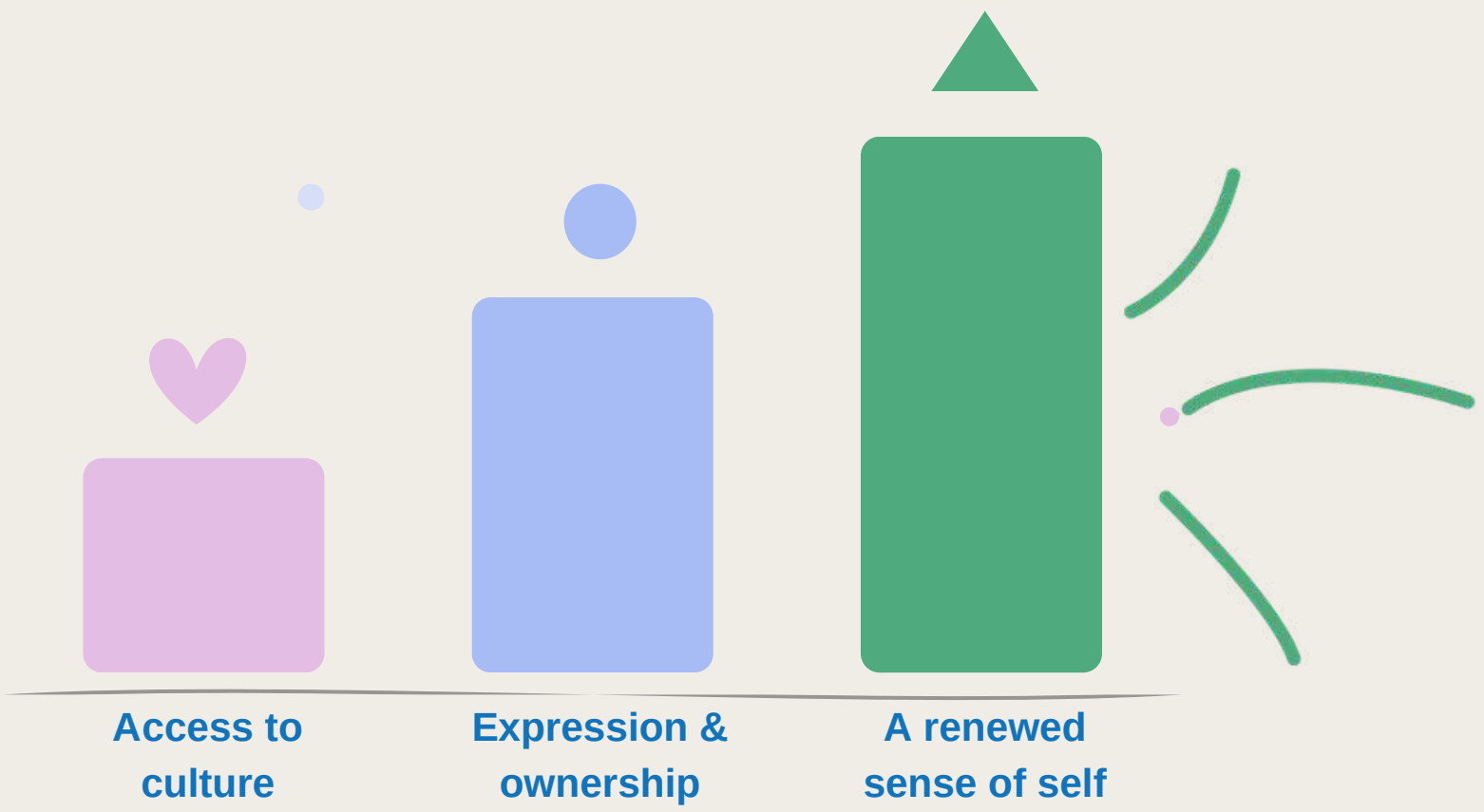
PART V

What We Learned

5. What We Learned

We began measuring Narratives of Hope with a fairly simple question: what can we reasonably know from a cultural and civic participation project taking place in shelters, refugee accommodation and community spaces? That question shaped the way we collected evidence. Facilitators recorded observations shortly after workshops, looking at engagement, choice, expression and ownership. They were also asked to record one concrete moment that felt significant and to tell us what had been difficult. Over the course of the project, we refined the tool so that it aligned more closely with lilipad's wider Theory of Change. The revised framework looks at three connected outcomes: access to culture, (children meaningfully engage with books, stories and creative activity in the library space.) expression and narrative ownership (children express their ideas, experiences and identities in ways that feel meaningful and culturally affirming) and a renewed sense of self and possibility (a Renewed Sense of Self and Possibility: over time, children develop a more stable sense of who they are and what is possible for them).

Our approach borrows from established evaluation methods including Outcome Harvesting, triangulation and Most Significant Change, adapted to the reality and resources of a small grassroots organisation. This gave us a system rigorous enough to challenge our assumptions while remaining manageable for facilitators working in busy and unpredictable environments.



#1 Continuity matters, but it cannot be assumed

Some of the strongest observations came from workshop series where participants had opportunities to return. During the podcast workshops in Paris, early facilitator notes describe children discovering the Zoom recorders, experimenting with sound and helping younger participants. Later in the series, children began explaining the equipment to one another. In Siracusa, participants followed the same fictional character through several workshops; by the third, one young person said they had missed the character and another asked for recommendations for more books.

Repetition created possibilities that were harder to achieve in a single encounter. Continuity was also one of the project's biggest practical difficulties, particularly in Berlin, where fluctuating attendance sometimes meant a facilitator had to change a planned activity entirely. We came to think of this as modular continuity: returning children should be able to go deeper, while newcomers should be able to participate fully.

#2 Inclusion requires more than an open door

The project also complicated our understanding of inclusion. Making an activity available to everyone does not necessarily make it equally accessible to everyone. Age came up repeatedly in facilitator reflections, particularly when very young children joined activities designed for older participants. Writing activities assumed particular literacy skills; photography benefited from freedom of movement that some spaces could not provide.

Facilitators responded in practical ways: shortening sessions, adding physical breaks, simplifying writing exercises, using images and demonstrations alongside spoken instructions. This became one of the clearest lessons connected to the Erasmus+ priority of Inclusion & Diversity. For practitioners, this means planning for differences from the beginning - asking not how to adapt an activity for the child who cannot participate, but how many different ways a child can participate in it.

#3 From cultural participation to democratic participation

Another learning from the project was how closely cultural participation can connect to democratic participation. For children and teenagers, participation in democratic life reaches beyond formal political processes. Experiences of being listened to, forming an opinion, making choices, negotiating with others and seeing that your contribution can influence what happens around you all matter.

Children chose what to photograph and how to present their ideas. They interpreted fictional characters differently and discussed those interpretations with one another. This matters particularly in contexts where children have limited influence over many decisions affecting their everyday lives. The project expanded how we understand the Erasmus+ priority of Participation in Democratic Life: democratic participation can begin with relatively ordinary experiences of agency.

#4 Fiction gave children control over distance

One of the more interesting patterns concerned the way children used fictional characters and imagined worlds. During a comic workshop in Siracusa, young participants recognised themselves in a character arriving somewhere new and struggling to communicate. In Paris, children responded strongly to a girl living alone in ruins who was nevertheless portrayed as courageous and powerful.

This strengthened something we had sensed in practice: children can draw on their experiences without having to turn those experiences into testimony. Fiction, metaphor, characters and imagined worlds give them control over distance. That distinction is especially important in work with children whose lives may already involve interviews, assessments and repeated questions from adults and institutions.

#5 Digital transformation means more than access to technology

Photography, filmmaking, podcasting and audio production were central to Narratives of Hope, but much of the learning had little to do with the technology itself. In Berlin, cameras gave children who were less drawn to discussion or writing another way to take part.

This clarified the difference between digital access and digital agency. Having a device matters, but the real shift comes when young people gain the skills and confidence to create, communicate ideas and decide how they’re represented. Digital creation also raised questions of responsibility, making consent, privacy and image rights part of learning the technology.

#6 Creative ownership is visible in the process

The facilitator observations made us more attentive to where ownership actually appears during a workshop. It was often found in relatively ordinary decisions: choosing what to photograph, deciding how a creation should look, or beginning to use materials without waiting for the facilitator to direct every step.

This helped us distinguish between completing a creative activity and taking ownership of it. It also changed our measurement tool: the revised version moved closer to observable behaviours - whether children engaged with materials, made independent choices, and showed ownership or pride in what they created. "Confidence" is something we infer. A child deciding what to photograph, or showing another child how to use a recorder, is something we can observe.

#7 The constraints taught us where the model needs to bend

The difficulties recorded by facilitators were some of the most useful evidence generated by the project. Some problems could be addressed immediately: sessions became shorter for younger groups. Others were structural - a small room remains a small room, and children living in temporary accommodation may move.

Sometimes the answer was to change the space itself. In Berlin, when we noticed that younger children engaged far more readily with activities involving cameras and movement than with quiet audio work, we moved the final video workshop to the adidas Sports Base community hub and added a football session before the workshop. The change of space and the movement-based activities made the session noticeably more engaging,

These experiences pushed us towards a less rigid understanding of fidelity. The quality of a programme should not be judged by how closely a facilitator reproduces an original workshop plan. In community-based work with young people with a backhground of migration and displacement, adaptation is part of effective implementation.

What changed in our own practice

Narratives of Hope did more than generate activities for this handbook. It changed some of the ways we design and evaluate them. We would now design each individual session so that newcomers can enter without having attended the previous one, plan more deliberately for mixed ages, and build several ways of participating into workshops from the outset.

Our approach to evidence has changed too. We began the project with broader categories and relatively simple scoring; we leave it more interested in observable behaviour, specific moments and patterns over time. The three Erasmus+ priorities most closely connected to the project - Inclusion & Diversity, Digital Transformation and Participation in Democratic Life - became less separate in practice than they appear on paper.



What continues beyond the project

The value of Narratives of Hope was never meant to end with the final workshop. Some things continue very concretely: books, creative materials and equipment remain with the organisations and communities that used them, while facilitators carry the methods and experience into future work.

The more important continuation may be in practice. We now know more about what travels easily and what needs to change. A principle can travel between countries more readily than a workshop format. Digital tools can create new forms of authorship, but only when children have meaningful control over how they use them. This handbook is one way of making that learning available beyond the partnership - not a programme to be copied exactly, but enough structure to try the approaches, enough practical detail to adapt them, and enough honesty about what challenged us to make different decisions where context requires it.

> For a project of this size, perhaps that is one of the most useful definitions of impact measurement: paying close enough attention to the work that what you learn can change what you do next.



PART VI

Summary

6. Summary

Narratives of Hope started from something we had seen for years in our libraries: children who have been displaced are often spoken about, and rarely given the tools to speak for themselves. This handbook brings together what we tried, what worked and what we would change.

Between September 2025 and August 2026, four libraries in Berlin, Paris and Siracusa hosted 42 workshops and 13 public events with more than 250 young people. The three cities are very different. In Berlin, families often wait years in refugee accommodation for their asylum process to move forward. In Paris, many live in social hotels with little certainty about where they will be next. In Siracusa, many young people are in their first months in a new country. The same workshop rarely went the same way in all three, and we learned to plan for that.

Some lessons came up in every city. Children who could return to a workshop series went further, but each session still had to work for someone arriving for the first time. Activities needed several ways in, especially for mixed ages and different levels of literacy. Stories and fictional characters gave children a way to talk about their own experiences without having to share them directly. Cameras and recorders were useful less for the technology itself than for the choices they gave children about what to show and how.

Safeguarding sits underneath all of this. Children need to feel safe before they can share anything, and they need real choices about what happens to their work once they do.

We do not see cultural participation as an extra in these children’s lives. It can be planned, taught, funded and adapted, and with consistent adults and enough time it gives children space to tell their own stories.

"He didn't know us at all, but he just gave us everything: his time, his knowledge, without even knowing what we were like yet. He taught all of us so much. I'll always be grateful to Adriano for the time he spent with us, and I really hope he comes back someday."

On the music workshop in CIAO, Siracusa

About this handbook

Narratives of Hope: A Youth Worker Toolkit for Migrant Cultural Participation and Digital Storytelling

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Written and edited by: Sara Arsalane, Founder & Managing Director of Lilipad e.V.
Design: Sofiya Dimitrova
Photographs: Djuneid Dulloo (Berlin) and the partner organisations. All photographs are used with the consent of the people pictured or, for children, of their parents or guardians. To protect their privacy, children's faces are not shown or have been covered.

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