

Methodology Document

Room with a View (RWAV)

Creative citizenship education with artists



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1. At a glance

Room with a View (RWAV) is a repeatable, artist-led methodology that strengthens citizenship education through co-creation, reflection and artistic practice. Students (aged 14–23) explore what citizenship means to them personally and translate this into artistic outcomes (e.g., audio, video, text, installation or performance). RWAV culminates in a public presentation/exhibition and creates a growing archive that can be reused in future editions.

What does RWAV deliver?

- A visible outcome (presentation/exhibition) in which the student voice is central.
- More ownership: students work from their own questions, values and experiences.
- Dialogue and reflection skills: exploring, substantiating and expressing perspectives.
- An approach that fits within citizenship, project weeks and arts/culture components.

2. What is RWAV?

Core question

“What does citizenship mean to me and my future in a changing society?”

Core principles

- Equal starting opportunities: every student deserves space to develop their own voice and position.
- Co-creation: students are co-creators of content, form and presentation.
- Artistic quality: working with professional artists and contemporary examples.
- Safe space: clear conversation agreements; room for doubt, emotions and difference.

Formats and outcomes

Students create a variety of outcomes in small and larger groups. Examples include visual objects, short videos, audio/soundscapes, spoken word, installations, or combinations of these. What matters is that each work makes a 'position' visible: a perspective, a question or a value.

3. Link to SLO draft core objectives 2025

Room with a View (RWAV) supports schools in meeting the new 2025 SLO draft core objectives by integrating Citizenship, Digital Literacy and Arts & Culture in one coherent, artist-led learning trajectory.

Rather than treating these learning areas as separate subjects, RWAV connects them through co-creation, reflection and artistic practice. Students work from personal questions and lived experiences, develop a position, and translate that into a public-facing artistic outcome.

The table below shows which draft core objectives for secondary education (vo) connect most directly to RWAV, and how they are addressed in practice. These core objectives are used here as a reference framework.

In MBO and in international contexts such as Italy, the formal learning objectives may differ in wording or structure, but they overlap in comparable ways.

Learning area	SLO draft core objective (vo) 2025	Why it fits RWAV	Where it shows up in RWAV (examples)
Citizenship	18 – The school shapes the democratic practice ground.	RWAV creates a structured, safe practice space for dialogue, collaboration and respectful communication (offline and online).	Group agreements, facilitated dialogue, feedback culture, shared decision-making in making and presenting work;

			exhibition as 'public space' with norms for interaction.
Citizenship	19 – The student learns about living together in a democratic constitutional state (basic values; diversity).	Students explore values such as freedom, equality and solidarity and connect them to identity, belonging and lived experience; they learn to recognize and discuss stereotyping and exclusion.	Value explorations through art prompts; story-based work (identity, migration, solidarity); peer interviews; reflective conversations; artworks that make multiple perspectives visible.
Citizenship	20 – The student gains experience with democratic and societal engagement.	RWAV moves from reflection to action: students articulate viewpoints, listen to others, negotiate meaning and take responsibility in a shared process that leads to a public contribution.	Open call & selection process; co-creation in Young Artist in Residence; students present, explain and discuss their work with peers/audience; evaluation and 'what next' reflection.
Digital Literacy	21 – The student uses digital technology and digital media.	Digital tools are used functionally and purposefully to research, communicate, collaborate and produce outcomes (e.g.,	Using editing tools; file management and collaboration platforms;

		editing audio/video, documenting work).	creating presentations; documenting process and outcomes; using media sources critically as inspiration.
Digital Literacy	22 – The student creates digital products.	Many RWAV outcomes are digital or digitally supported: students design, produce and refine media-based work and learn iterative making in a real project context.	Audio pieces, short films, digital posters, spoken-word recordings, interactive or mixed-media installations; iterative prototyping and improvement with artist feedback.
Digital Literacy	23 – The student participates in the digitalized world (safety & privacy; self and others; society).	RWAV explicitly invites reflection on online identity, responsible communication, and the societal impact of digital technology—relevant to citizenship and to presenting work publicly.	Consent and privacy when filming/recording; discussions on online behavior and representation; reflecting on digital footprints; considering ethical choices in sharing work.
Arts & Culture	40 – The student develops artistic creative capacity.	RWAV is built around an iterative artistic process: experimenting, researching, making choices, and reflecting	Diverge–Converge–Present structure; experimentation with materials/forms;

		on process and meaning.	selecting sources as inspiration; reflection on choices in maker's notes or talks.
Arts & Culture	41 – The student creates artistic expressions.	Students create individual and collaborative artworks, learning artistic techniques and developing a personal visual/sonic/performative language.	Workshops across disciplines (visual, sound, spoken word, video, installation); guided skill building; peer collaboration; refining work towards presentation quality.
Arts & Culture	42 – The student experiences art and culture.	Students encounter contemporary artistic practices and cultural contexts and learn to interpret and discuss meaning in relation to themselves and society.	Artist encounters and examples; visiting/hosting an exhibition context; group reflection on artworks; connecting artworks to themes like democracy, sustainability, migration.

4. Themes (values as a framework)

RWAV uses six themes as a framework to connect citizenship to students' lived realities. The themes are not treated abstractly, but are consistently linked to students' experiences, stories and choices.

- Identity
- Solidarity
- Social well-being
- Migration
- Sustainability
- Democracy

4.1 Identity

Identity is about belonging, roots and self-definition: who are you and where do you feel at home? Many students feel both Dutch and European, or have roots in multiple countries. Through artistic examples and stories, students explore diversity, recognition and self-awareness. 'Where' can also be read as a place within the Room: a position you take.

4.2 Solidarity

Solidarity is approached as caring for one another, especially in difficult times. RWAV shows that solidarity is organized differently across societies—through government, community, family or worldview. Artistic practice can open safe spaces for dialogue, empathy and connection, including around polarizing topics.



4.3 Social well-being

Social well-being focuses on quality of life: health, work, safety, friendships and happiness. RWAV emphasizes that citizenship is not only about economic participation, but also about being able to live with dignity and participate socially and emotionally.

4.4 Migration, sustainability and democracy

These themes connect personal experience with societal and global issues: borders, climate, participation and representation. Through artistic expression, students practice articulating perspectives and build confidence to deal with complexity.

Didactic choice

In RWAV, art is not an 'extra', but a way of researching and communicating: through images, sound and language, students can make complex or sensitive topics discussable, without there being a single 'right answer'.

5. RWAV as a learning journey (Hero's Journey)

To make learning meaningful and personal, RWAV uses a 'learning journey' structure (Hero's Journey): students leave the familiar, explore questions and tensions, experiment with expression, and return with a deepened perspective that can be shared with others.

What this supports in practice

- Meaningful engagement: learning feels like a personal story with the student as the protagonist.
- Ownership: students formulate a question, position or mission.
- Room for emotions and uncertainty: setbacks are part of learning.
- Reflection and perseverance: students look back on choices, obstacles and growth.

6. A. Process design in NL

RWAV is built in clear phases and remains flexible enough to adapt to different educational contexts. In the main text we describe what happens and what it yields. For sample schedules, see the appendices.

Phase 1 – Introduction & engagement

Aim: get acquainted, introduce themes and ways of working, and make something right away.

Outputs:

- Students understand what RWAV is and what is expected of them.
- Students choose themes/issues that resonate.
- Practical agreements about time, space, roles and safety.

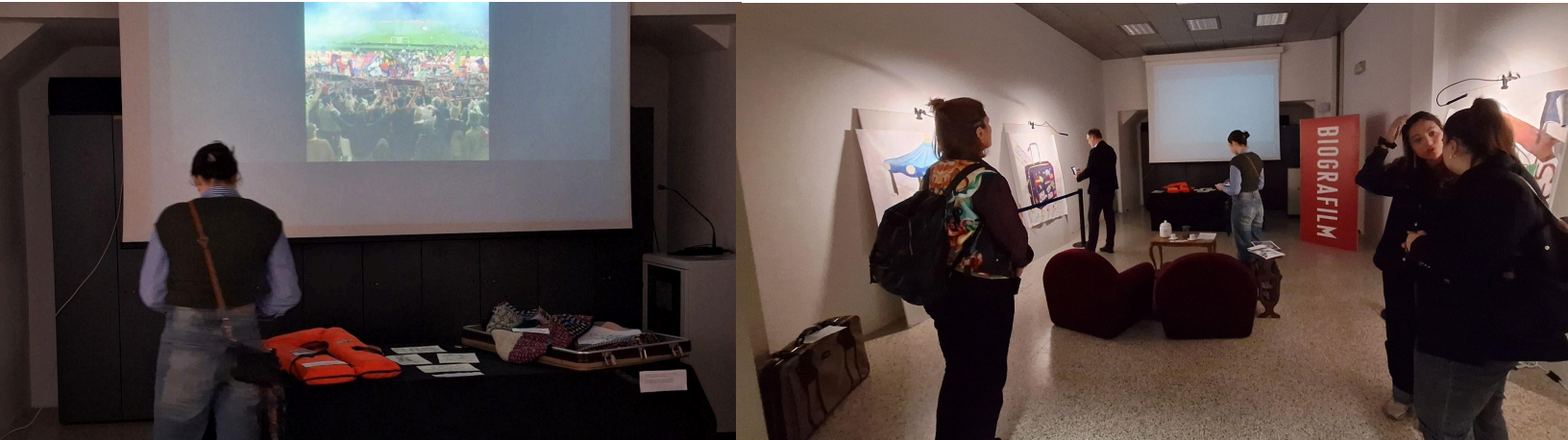
Workshops + ongoing dialogue

Students work in workshops with artists. Workshops are the entry point within the school system: they inspire, activate and let students experiment with art forms and social themes. At the same time, the student voice remains leading through short check-ins, focus questions and reflection.

Outputs:

- Experiments and prototypes (sketches, audio snippets, texts, storyboards).
- Group conversations and reflections that provide insight into values and positions.
- Ideas that can be selected for further development.





Phase 2 – Open call & selection

After the workshops, an open call is organized for the in-depth track. Selection is not only based on 'talent', but especially on motivation, willingness to collaborate and potential for development.

Output:

- Selected group (approx. 8–10 students).
- Shared assignment, roles and working agreements.
- Individual intentions and learning goals sharpened.

Phase 3 – Young Artist in Residence

In the residency, students work intensively with artists for several days. The structure is: Diverge (orientation & research) → Converge (develop & reflect) → Present (finish & fine-tune). Reflection and professional feedback are continuous elements.

This Artist in Residence (AiR) can be organized in two ways: as an intensive week with consecutive workdays, or spread over multiple weeks with one workday per week. In that second scenario, students have room between AiR days to continue working independently and develop ideas further.

Output:

- A coherent work or set of works for presentation.
- Student reflection/artist statement (why this, why this form).
- Contributions ready for the exhibition/public moment.

6. B. Process design in IT

Phase 1 – Introduction & engagement (IT)

Aim:

Introducing the RWAV project, its international partnership and artistic approach, while engaging students in interactive reflection on European values and citizenship.

The inspirational workshop could take place in a central public space (better if the same was chosen for the final exhibition). Students from the participating school/-s are introduced to European values and their relevance to everyday life through ice-breaking activities and guided discussions. Artists lead creative sessions using drawing, visual storytelling, and audiovisual practices, presenting examples of other artists who have used art to convey social and political messages. These activities are designed to inspire students to reflect on European values and explore them creatively. This inspirational workshop might conclude with a collective scribing activity, where students express ideas and experiences on large banners, visually representing meaningful events in a clear temporal and spatial context.

Outputs:

- Students gain an understanding of the RWAV project and its context.
- Initial reflections on European values emerge.
- Creative exercises and visual materials are produced for further development in later phases.
- Practical agreements about time, space, roles, and safety are established.
- Contributions ready for the exhibition/public moment.

Phase 2 – Open call & selection (IT)

Aim:

Provide a way to select students for the in-depth track of the project, focusing on motivation, interest, and willingness to engage creatively and collaboratively.

After the inspirational workshop, the project could be included in the PCTO program (school-based work experience and skills development program) of the participating schools. In some schools, students might choose freely whether to continue participating based on their interests and motivations, while in others, a whole class could join the following project phases. Selection could emphasize not only interest, but also willingness to collaborate and potential for creative development.

Outputs:

- A selected group of students prepared for in-depth creative development.
- Shared understanding of roles, expectations, and working agreements.
- Individual intentions and learning goals clarified.
- Practical agreements about time, space, roles, and safety are established.

Phase 3 – Young Artist in Residence (AiR)

Aim:

Engage students in an interactive exploration of European values while fostering collaboration, empathy, and creative expression. Prepare them to translate reflections on these values into artistic projects using a variety of media. The AiR, when spread over multiple weeks with one workday per week, could give students more time to marinate in their ideas and reflections and develop them further.

Description:

Workshops begin with ice-breaking activities (i.e. movement-based and somatic exercises, Theatre of the Oppressed practices, storytellings in pairs or small groups), designed to develop attention, spatial awareness, group dynamics, and collaborative skills. These activities serve as a preparatory foundation for creative exploration as students practice empathy, perspective-taking, and understanding of each other's experiences.

Students then participate in artistic and creative labs, such as drawing exercises, self-portraits, visual storytelling, and experimentation with graphic or audiovisual techniques depending on the preferred artistic forms of the involved artists. Through research and storytelling exercises, every student finds a connection between the European value and his/her personal experience. Finally, students explore European values by selecting and interpreting those most meaningful to them, translating ideas into visual compositions, narratives, or collective works on banners or other shared media. These activities are intended to connect personal reflection with collective artistic creation and prepare students for further development in subsequent project phases.

Outputs:

- Foundational collaborative, somatic, and artistic exercises may support creative expression.
- Students gain initial reflections on European values and their connection to personal experiences.
- Early visual and narrative materials could be produced for further development.
- Opportunities to strengthen empathy, group collaboration, and awareness of creative processes.

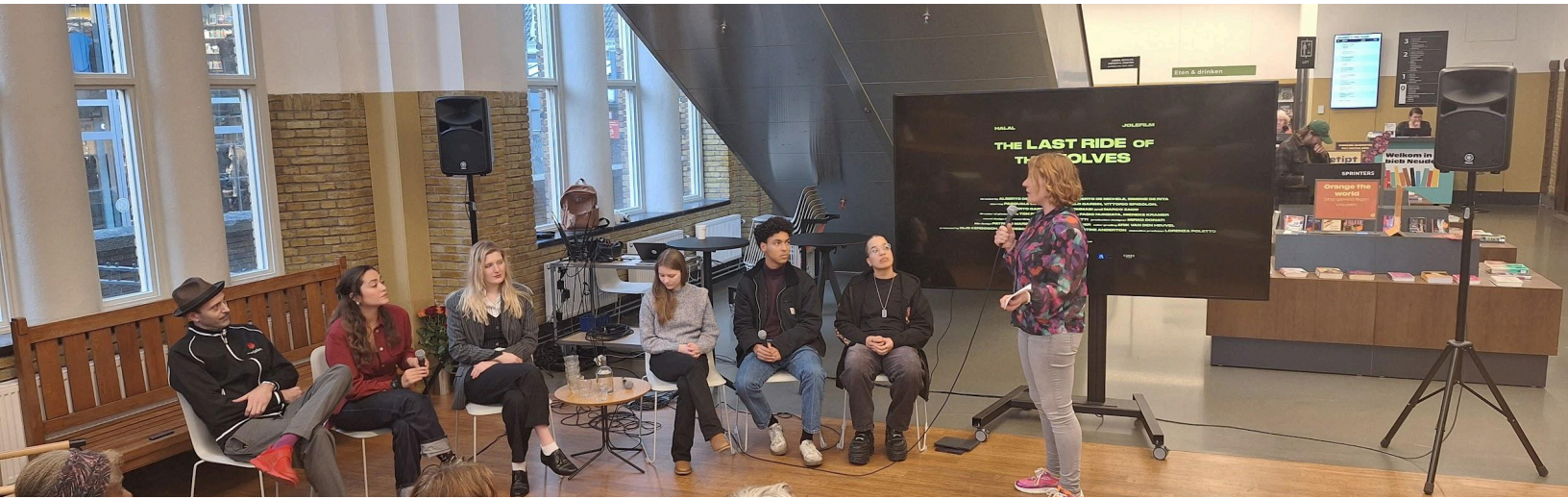


Phase 4 – Public presentation/exhibition/dissemination

RWAV ends with a presentation or exhibition, within the school environment or in a public space for example a library. This is a methodological step: students claim space, share perspectives and enter into dialogue with others (fellow students, teachers, parents, partners).

The public presentation or exhibition is not only a final moment, but also a key dissemination step within RWAV. By sharing their work with peers, teachers, parents and external visitors, students actively contribute to a broader dialogue on citizenship and societal values.

Students take on roles as presenters, guides or co-curators, explaining their choices and engaging with audience responses. In this way, the exhibition functions as a temporary public space in which multiple perspectives coexist and are exchanged.



By involving students and local associations, short workshops can be organized for classes from other schools visiting the exhibition. This way, peer to peer dialogue and the exhibition's impact are strengthened.

Outputs:

- Exhibition/presentation with audience interaction (e.g., feedback wall/QR).
- Dialogue moments (facilitated conversation, tours, artist talk, short workshops).
- Documentation (photo/video/audio) for the archive, with permission.

Phase 5 – Evaluation, archiving and further development

Afterwards, results are evaluated with students, artists and school partners. Artistic outcomes are archived. This creates a growing archive of perspectives and artworks that can later be reused, remixed and woven into new editions. Depending on resources and partners, the exhibition may travel.

Together, the public presentation, evaluation and archiving phases ensure that RWAV outcomes do not disappear after the project ends, but remain visible, transferable and meaningful within ongoing citizenship education.

Three-layer evaluation

- Student (reflection): 3 short questions + 1 'proud moment'.
- Teacher/coach (observation): engagement, collaboration, reflection, confidence in presenting.
- Audience (exhibition): responses via post-its/QR form.

Outputs:

- Evaluation insights and recommendations for the next edition.
- Updated formats/approach.
- Archive items (tagged by theme, location, year).

7. Roles & responsibilities

Clear roles support both quality and safety.

- Project lead: partner alignment, co-creation facilitation, quality assurance, strategy, dissemination.
- Project coordinators: coordination, planning, production and communication
- Artists and coaches: workshop facilitation, artistic guidance, feedback and production coaching.
- School coordinator/teachers: scheduling, classroom context, student support, in school organization, and safeguarding.
- Students: co-creators, researchers, makers (peer support).
- Partners: venue/technology, dissemination.

8. Practical requirements

Space & facilities

- Workshop space(s) with tables, chairs, water and cleaning facilities.
- Storage space for work (dry/safe).
- Exhibition space (hall/auditorium/classroom) with possibilities for hanging and audio/video.



- Basic supplies: extension cords, tape/hanging materials, waste separation/waste bags.

Materials & technology (overall)

- Basic: paint, brushes, tape, cardboard, scissors, pens/markers.
- Specific (depending on formats): to be filled in based on workshops and AIR plans.
- Technology: tablets/cameras, speakers, projector/screen, simple audio recording.

Safety, conversation and privacy

- Agree on conversation guidelines in advance (respect, listening, room for difference).
- With sensitive themes, the teacher remains ultimately responsible for classroom safety and follow-up support.
- Record agreements around photo/film/audio (consent, storage, sharing).

9. Digital environment & archive

RWAV can be supported with a digital layer that makes continuity and scaling easier. For example:

- Toolkit: prompts, lesson components, reflection formats and templates.
- Living archive: artworks + short student statements, organized by theme/year/location.
- Bridge between editions: reuse, remix and inspiration for new groups.

Appendix A – Sample schedule Introductory day (for inspiration)

This is a sample schedule. Adjust times, order and components to your timetable, group size and available spaces. To be completed and adapted for other workshops

Time	Activity	Content / Format
9:00	Arrive at school	Set up workshops
10:00	Introduction	Presentation + project explanation
10:30	Assignment 1A	Tiny People – build a maquette
	Assignment 1B	Clay figures
11:30	Break	-
12:00	Assignment 2A	Floor tiles – create your own floor piece
	Assignment 2B	Textile – make a flag
13:30	Reflection & Wrap-up	Discussing the work and first impressions
14:00	End	Clean up and wrap up

Appendix B – Sample schedule Young Artist in Residence (for inspiration)

This is an example. The residency can be shorter or longer, depending on goals and resources.

Overview of AiR days

Day	Focus	Activities
Day 1	Inspiration & research	Start with mini-workshops by three artists. Then discipline-based assignments in small groups with one of the artists.
Day 2	Execution & production	Students work on their own pieces. Afternoon feedback rounds with the artists.
Day 3	Finishing & assembling exhibition elements	Finalising work, short presentations, preparation for the exhibition.



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