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# The uses of enchantment: Playful design tools that evoke 'the unsayable' for teenagers with lived experience of loneliness

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**Abstract**: This project introduces tools that involve teenagers with topical lived experience in co-creating a social-purpose campaign as a way of meaningfully engaging young audiences. Many co-creation methods rely on direct, text-based, or individual spoken contribution methods. These disregard young people's unconscious knowledges and collective ways of knowing. The research was conducted through ethnographic methods alongside semistructured interviews with participants of a co-created campaign workshop. The result is a suite of novel playful tools which generate collective insight and creative ideas by engaging with the teenagers' collective, embodied, and imaginative ways of knowing. The key concept of 'enchantment' is used to make sense of the overall process in combination with three key insights pertaining to 'the unsayable', seeing with an expanded perceptive range, and attunement to collective knowledge.

**Keywords**: enchantment; co-design; teenagers; play

## 1. Introduction

This article advances knowledge about enchantment as a co-creation method. It presents a novel set of methodological tools that support young people to co-create social purpose advertising campaigns about complex lived experiences. The tools invite the co-creators to create playful, embodied and material artefacts. The artefacts produce a state of enchantment, defined as an onto-epistemological domain of knowledge, which supports participants to reflect as a group on difficult experiences and generate engaging and authentic 'assets' for an advertising campaign.

Social purpose advertising co-creation with young people is an emergent practice (Sobowale, Hilliard, Ignaszewski and Chokroverty, 2020). A literature review of empirical accounts of co-creation methods with children and young people exposed a problem that most existing

methods are dominated by "adult agendas and intellectual framings" (Cutter-Mackenzie-Knowles and Rousell, 2020), requiring young people to complete pre-determined, highly cognitive tasks in short periods. These activities may require young people to recount personal experiences or provide opinions about complex topics, relying on highly developed textual and oral skills and readiness to discuss a subject which may feel painful, shameful, or difficult to express. Such approaches are often quick, and very direct, assuming young people will say exactly what they mean on the first and only attempt (for example, Dewa et al., 2020; Dunn and Mellor, 2017). Many activities rely on engaging co-creators' cognitive domains, whilst under-using other domains of knowledge. Many methods rely on single-opportunity contributions: rarely are co-creators offered tools or activities that stimulate deeply considered collective knowledge production (Raman and French, 2021). Nor are they afforded opportunities to attempt multiple responses and synthesise each other's offerings into collectively iterated ideas (Grant et al., 2020; Pavarini et al., 2021). Co-creation methods that evoke young people's collective insights through their somatic, affective, imaginative, and enchanted knowledge domains therefore require development (Dunn and Mellor, 2017, p.288). Such methods may invite young people's deeper and more insightful collective contributions, leading to more authentic, relevant, and impactful campaigns.

This paper is based on an empirical case study and conducted through ethnographic methods. The research setting is a co-created campaign about youth loneliness commissioned by The Co-op Foundation UK in 2022.

The researcher found that the young co-creators described the tools and activities they encountered in the co-creation workshop as surprisingly insightful. Co-creators discovered knowledge about their own lived experiences that they had previously not been able to share. Co-creators reflected on how they believed this happened, describing workshop experiences of attunement with one another, an uncanny experience of the studio as a sort of 'altered social reality', the transfiguration of objects and people, and perceptual transformation of self. These are experiences associated with enchantment.

Enchantment as a knowledge domain has yet to be explored within the co-creation literature, despite being proposed by Stainova (2019) as a valuable research method. Enchantment is an onto-epistemological state, an encounter which "incites new worlds" (Pyyry & Aiava, 2020, p581). As such, it can catalyse profound change or reveal knowledge which was previously hidden, "crushed, invalidated, or ignored" (Stainova, 2019, p.20).

This paper introduces a suite of ten tools which engender this enchanted state, providing a detailed worked example of one tool, and documenting how the ideas generated by that tool become embedded in the final campaign strategy and creative execution. The research finding is that the suite of tools stimulates collective knowledge-making through enchantment. Firstly, the article précises how the 'true but not real' artefacts generated by the co-creators allow them to collectively say 'the unsayable'. Next, it briefly describes how the repetitive rituals in this collaborative cycle of making, witnessing, and finding insight into each

other's creative works, generate a collective attunement through which the co-creators' unthought knowledges become visible and knowable. Finally, it explores how these tools generate an enchanted milieu in which everyday social and rational logics are supplemented with additional ways of perceiving. This enables the co-creators to generate deep collective insights from imagination, play, creative material, and their lived experiences.

This paper proposes that recognising and building on the concept of enchantment provides a deeply insightful approach to help young people collectively articulate conscious and unconscious knowledges about painful or taboo subject matter. These insights are revealed through playful creative artefacts which directly 'translate' into social-purpose campaign ideas which are meaningful and relevant to a wider young audience.

## 2. Research problem

Social purpose advertising is used by governments, charities, and public sector authorities to address important societal needs, for example health risks such as COVID-19, and social problems such as youth loneliness. Such campaigns, which often address uncomfortable or taboo subject matter, have the potential to significantly impact behaviours and attitudes in target populations (Wakefield, Loken and Hornik, 2010). A successful campaign engages target audiences through the creative expression of authentic subject-matter insight (Knowles, 2020, p.1). Crafting insightful, meaningful, and audience-relevant campaigns is a key challenge for advertising professionals (Brennan et al., 2021, p. 67).

To address this challenge, academics and policymakers have proposed involving young people in co-creating campaigns (Abbott, Askelson, Scherer and Afifi, 2020, p.1; Efuribe, Barre-Hemingway, Vaghefi and Suleiman, 2020, p.17; He et al., 2022, p.1; McMellon and Tisdall, 2020; Ruan et al., 2020, p.771; Sobowale, Hilliard, Ignaszewski and Chokroverty, 2020, p.5), but whilst co-creation may be key to campaign impact, it is rarely used (Brennan et al., 2021, p. 85). A global search discovered no empirical studies that articulate operationalisable methods or specific tools for 'doing' advertising co-creation with teenagers.

Accordingly, the author reviewed the adjacent literature about developing wellbeing-focused services, products, and digital artefacts with youngsters through co-creation, co-production and co-design methods. The literature reveals more effective methods are required to unearth young people's ideas and invite their voices and innovations (Cutter-Mackenzie-Knowles and Rousell, 2020, p.2). Currently, methods habitually rely on processes which limit young people's opportunities to contribute. For example, many documented methods provided participants with a single, brief opportunity to take part in adult-proscribed activities such as stating preferences, giving opinions, recounting their lived experiences, or documenting their lives. Young people rarely had opportunities to work creatively, refine their work, or build upon their peers' contributions towards a collective creative solution to the brief. Almost all methods relied on written and verbal competence (Bragg, 2010) and were facilitated according to pre-formulated, highly rational tasks generated from 'adult agendas and intellectual framings' (Cutter-Mackenzie-Knowles and Rousell, 2020).

Young people's epistemologies draw on a broad range of emotion, experience, enchantment, and imagination alongside cognitive capacities (Dunn and Mellor, 2017, p.288). Co-creation methods which rely on rational, cognitive activities provide only limited access to young people's emotional and symbolic ways of knowing (Bragg, 2010). Co-creation scholarship has so far disregarded discussion on methods to activate the epistemological domain of enchantment. This research offers tools and activities which evoke enchantment and demonstrates how these can strengthen existing approaches to co-creating with young people.

Enchantment is an onto-epistemological state, an entanglement occurring at the interstices of material reality, perception, emotion, and memory. It is a transitory state of experience which catalyses profound change or revelation. Philosopher Patrick Curry contends that "what enchants is partially discovered and partially created" (2021, p.3). Max Weber defines enchantment as "concrete magic" – an assemblage of what is physically present and embodied, experienced within a layer of the ineffable (Curry, 2019, p.5).

Enchantment can enable young people to manage complex and distressing experiences. Therapist Bruno Bettelheim (1975) argues fantastical stories provide access to non-direct, metaphorical, magical ways of understanding. They allow young people to express 'unsayable' knowledges or experiences from a third-person perspective, and aid them in recovering from, adapting to, or understanding complex life events. Anthropologist Yana Stainova shows playful conversations that engage with research subjects' wishful thinking, imaginations, or daydreams can yield valuable data (2019, p.12). She argues enchantment is a method which uncovers knowledge that might otherwise be "crushed, invalidated, or ignored" (2019, p. 20).

Building on Stainova's dialogue-based anthropological work, this paper advances knowledge about enchantment as a co-creation method, introducing tools which engage the collective imagination through embodied and material practices.

## 3. Research method

This research was designed to explore young people's experiences of using playful and embodied tools to co-create advertising. It is based on a case study and conducted through ethnographic methods.

The research setting was a co-creation workshop which led to a national advertising campaign about youth loneliness. The campaign was commissioned by The Co-op Foundation UK in 2022. A phenomenological approach, engaging with 'the things themselves,' was considered a pertinent way to make sense of the value of this co-creation method. The researcher therefore drew on multiple data sources including field notes, archived documents and artefacts generated during the workshops, and the final campaign assets.

The researcher also conducted semi-structured interviews with individual co-creators, constructing an "explanation of [the] cause and effects" (Weber, 1962, p.51 in Crotty, 2015, p.69) of what happened in the co-creation workshops. In keeping with the non-extractive values of co-creation, some interview questions were pre-proposed. Participants were also invited to pose their own questions about the process for mutual discussion with the researcher. A grounded theory approach was used to build knowledge, drawing on all these data sources.

The researcher is a creative director who designs advertising campaigns and public artworks; she facilitated the co-creation workshops and worked on the creative development and launch of the campaign alongside the co-creators.

## *3.1 Co-creation workshops*

Approximately sixty young people applied to take part in the workshops through a digital application process. Twelve participants aged 13 – 21 were selected to balance the group's range of ages, genders, living circumstances, intersectionalities, and experiences of loneliness. Safeguarding and risk assessments were carefully managed. Guardian permissions were sought where appropriate. The workshops took place over a school holiday, with around 70 hours of workshop activity. Participants were provided with food, creative materials and transport. No incentive payments were offered. The workshop was residential; activities took place in the mornings, afternoons, and occasionally evenings. Three adult creative practitioners assisted the facilitator, each had lived experience of childhood loneliness. All adults and young people were involved in every activity.

The campaign brief was shared on the first day of the workshops. The young people were treated as colleagues, tasked with imagining and pitching insightful creative ideas which they then would be supported to co-produce alongside the agency throughout the next ten months, using a production budget of around £40,000.

## *3.2 Tools*

Ten novel tools, designed by the researcher, were taken into the studio as a 'suite' of potential activities to engage young people's collective imaginations, embodied knowledges, and emotions regarding the campaign theme. These tools were designed to evoke fragments of the co-creators' knowledges, emotions, and symbols. The tools are generic; each tool can be 'themed' to the specific subject matter of the campaign.

Each tool supports at least one of three key requirements for this co-creation method to succeed. Firstly, the whole group's sense of collective safety must be built through creative risk-taking. Secondly, the group must generate collective insight, which means knowledge acquired individually through lived experience but collectively 'true' for everyone in the co-creation group. Finally, the group must document, sort through, and refine creative expressions into robust creative solutions to the client's brief.

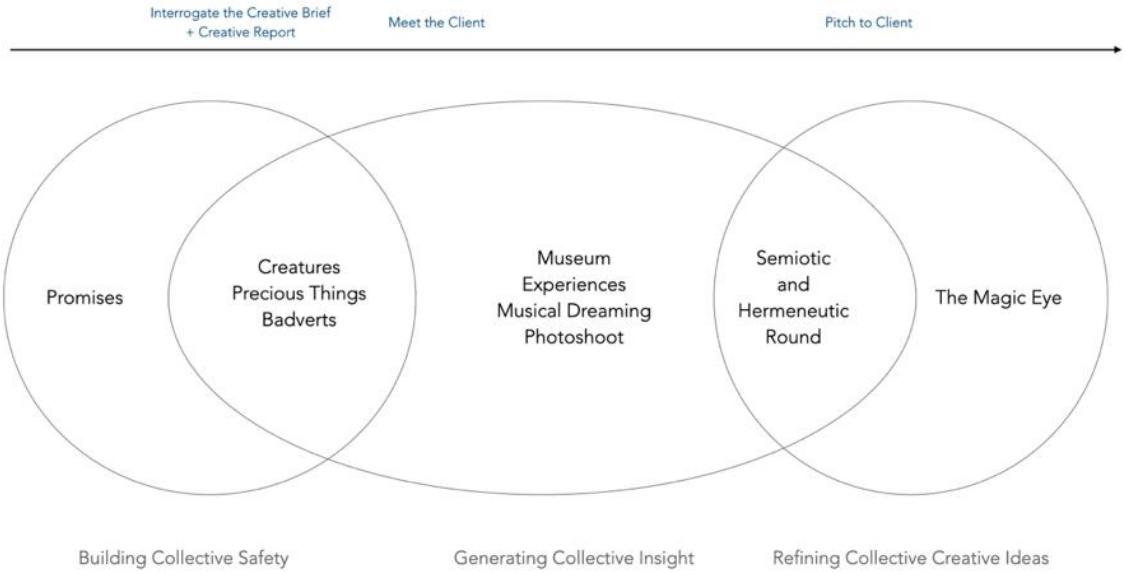


*Figure 1 Tools to create collective safety are followed by a set of tools which generate collective insight, and then tools to refine collective ideas. These tools were developed by the researcher.*

There is no set sequence for using these tools. Not all tools are used in each workshop, but each cluster builds towards and supports the subsequent cluster. A heavily abbreviated overview of each tool follows.

**Tool 1: Promises**
The whole group negotiates and makes promises to each other about behaviour in the workshops.

**Tool 2: Creatures**
The group split into teams. Each team transforms one person into a creature, using kitchen foil. They install their creature with optional audience interactions, lighting, sound effects, and performance. Tool 9 is then used.

**Tool 3: Precious Things**
The group are invited to individually scavenge for objects they are intuitively drawn to; describe the object using the five senses; and then tell a fictitious story about the object's provenance, qualities, or potential. Tool 9 follows.

**Tool 4: Badverts**
The group split into teams and construct the worst possible film or poster prototype for the campaign. Followed by Tool 9.

**Tool 5: Museum**
Individuals assemble artefacts (drawn illustrations, sculptures, or scavenged images) focused on a topic. After using Tool 9 on each artefact, the group collectively assembles and curates those artefacts to find points of synergy, similarity, difference, and collective 'truthfulness'.

**Tool 6: Experiences**
Teams create a live, emotionally-saturated 'experience' for the rest of the group which could be something to watch, hear, or take part in. Followed by Tool 9.

**Tool 7: Musical Dreaming**
Each person builds a safe space (for example, a nest, cosy den, or blanket fort) and then listens to a shared musical track whilst imagining the movie that accompanies it. Everyone describes their movie. Followed by Tool 9.

**Tool 8: Photoshoot**
In teams, everyone creates images which capture what something is like or how it feels. Followed by Tool 9.

**Tool 9: Semiotic and Hermeneutic Round**
A highly structured, carefully proscribed process for engaging with and deconstructing the content, meaning, and significance of the artefacts generated by each tool.

**Tool 10: Magic Eye**
The group's gaze is adjusted from generative to surveying mode. The group makes intuitive, abductive, and strategic decisions about which symbols, insights, and 'truths' it has gathered best combine to meet the client's brief. These are then reformulated as campaign ideas.

## 4. Results

### *4.1 Worked example of an evocational tool*

Tool 6, The Experiences:

| |
|---|
| Teams of 3-6 people created a live, emotionally saturated 'experience' for the rest of the group. It could be something to watch, hear, or do, and could take place in any safe space inside or outside. Each team then invited the whole group to experience what they had prepared. Tool 9 was used to articulate what was experienced, how this related to the co-creators' lived experiences of loneliness, and how this related to the campaign brief. The notes from this discussion were written verbatim and stuck to the studio wall. |

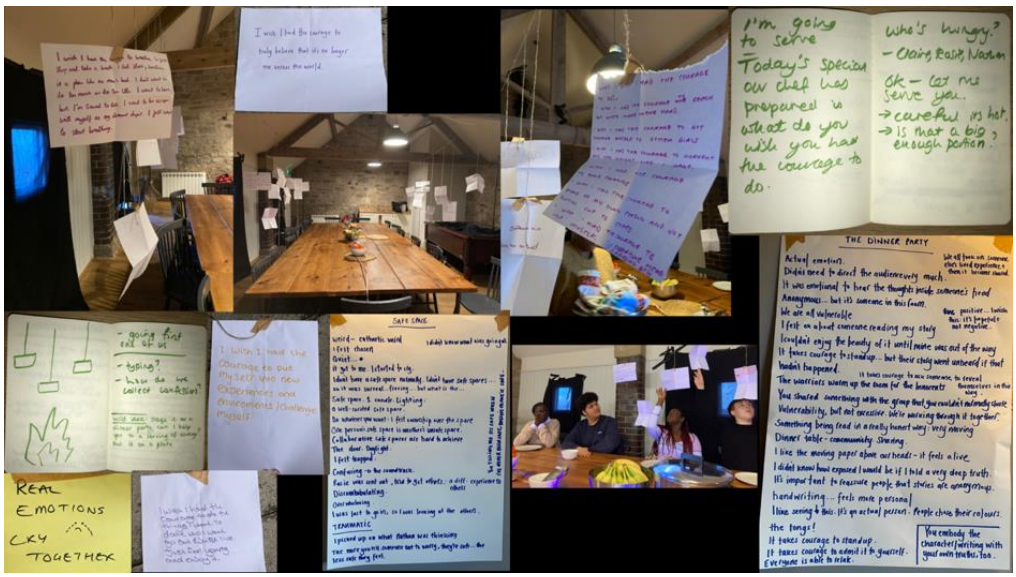


*Figure 2 A montage of artefacts generated by the co-creators whilst using the 'Experiences' tool, and their collective reflective notes.*

> "We're trying to figure out what type of experience we want [audiences] to have. Making installations, creating these mini experiences helps us to figure out what we really like and what we don't like. Particularly what we don't like is really important. Learning what feels uncomfortable allows us to figure out what feels comfortable for the people who are experiencing the campaign." (Stella, 17)

The Experiences tool facilitates exploration of an aspect of the brief by inviting the group to experience it physically and emotionally through symbolic, metaphorical, playful, or imaginative means. The facilitator invited four teams to each create an emotional experience for the whole group with the title "Courage and Connection."

One of the teams planned a dinner party in which the audience was invited to imbibe courage. During the preparation time, everyone in the whole group was individually approached and asked to write something they wished they had the courage to do. When they later visited the experience, the audience was admitted to a small barn and invited to sit at a large dining table. Lucy stood and said:

> "Today's chef's special is what you wish you had the courage to do. Who's hungry? I'm gonna serve you your meal.
>
> Now everyone has been served how does the food look? Has everyone had a taste? Would anybody like to share how their food is?"

Each of the audience found a piece of paper on their plate. The team that made the work each took turns standing and reading out the anonymous wish for courage from their plate, then hung it above their heads. The audience understood they should do the same. Each audience member waited for their moment to stand, read aloud the wish for courage they had been served, and hung it from the beams.

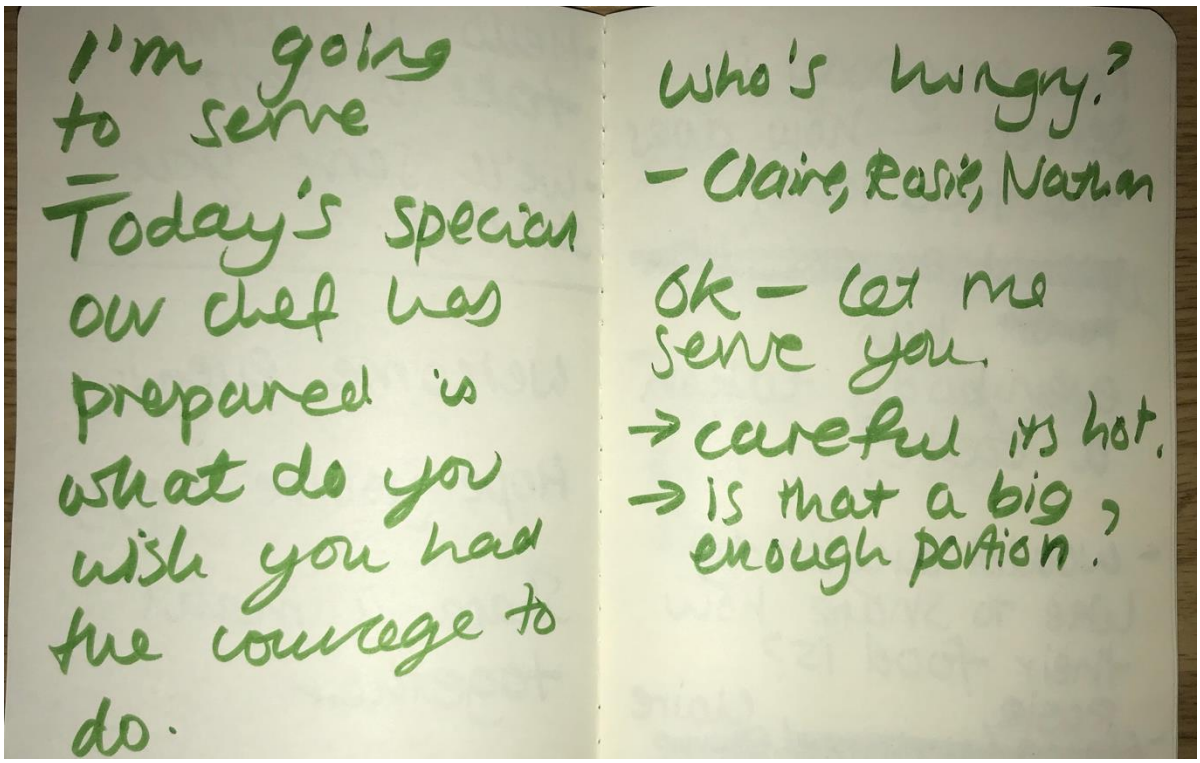


*Figure 3 Photograph of Lucy's notebook with her speech jotted inside.*

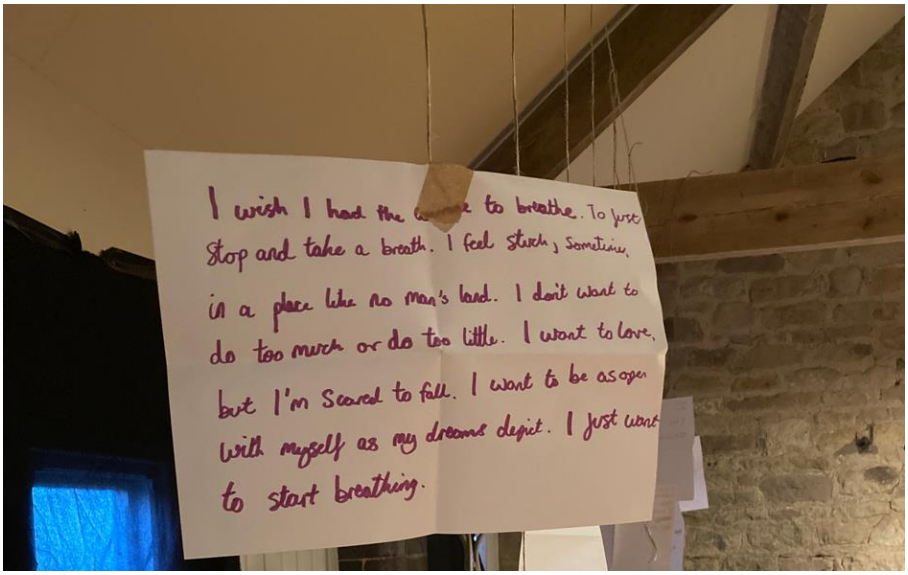


*Figure 4 One of the wishes for courage and connection hangs from a piece of string, dangling from the rafters.*

*Figure 4a The co-creators sit at the table, responding to each other's wishes for courage and connection*

*Figure 4b The table is left with the installation still in place after the experience.*

> "We made sure [our team] set the example. We were like, hoping and praying that people were going to catch on. I thought, what if everyone just sits there and says nothing? Because I wouldn't be the one to go first if I was following! But [afterwards] I thought wow, we made something really powerful. Everyone reacted really emotionally. Lots of people were crying. And it was very…at times it was really silent. But it wasn't like awkward silence, it was like comfortable deep thinking the whole time. I was like, I can't believe we…we made that with like some lighting and some chairs and some words, it was so intense." (Lucy, 20)

The rich insight that emerged from the group's analysis of this experience, was the emotional impact of hearing somebody else give voice to previously concealed confessions and hopes about loneliness. The group experienced this as recognition and acceptance of the group's collective state of loneliness. This is important because loneliness is regarded by most young people as an "abject state", a shameful taboo subject which is routinely unspoken (Batsleer et al., 2018).

The insights from this group's artefact led to the story-sharing functionality in the Lonely Not Alone digital universe; a 'heart' device to offer messages of support or comfort; and a social media user-generated content activation. These are described in the next section.

## *4.2 The campaign*

The young people designed an online 'universe' (lonelynotalone.org) comprising constellations of loneliness mapped to the real night sky. For example, the constellation Pegasus became the Lonely Not Alone 'Unicorn' constellation, filled with young people who experience loneliness because they stand out as different – for example, physically or neurologically. The Cygnus constellation became the Lonely Not Alone 'Moth' constellation inhabited by young people who had experienced intense life events and struggled to recover. Campaign audiences shared their stories through an anonymous portal. These were assigned to constellations and then could be read by website visitors. As young people submitted a story, they received a response email directing them to sources of immediate support.

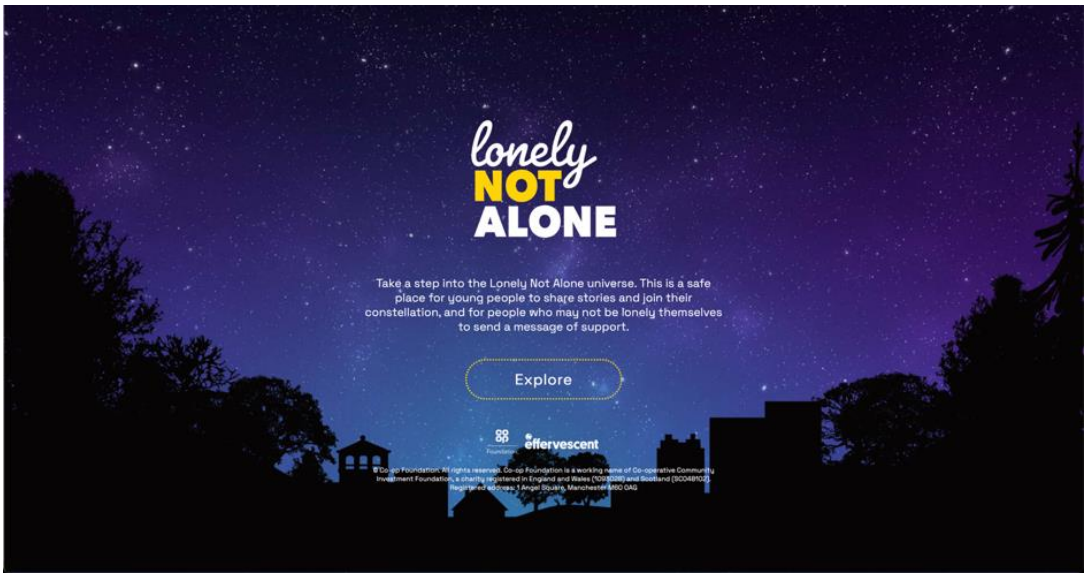


*Figure 5 Landing Page, www.lonelynotalone.org*

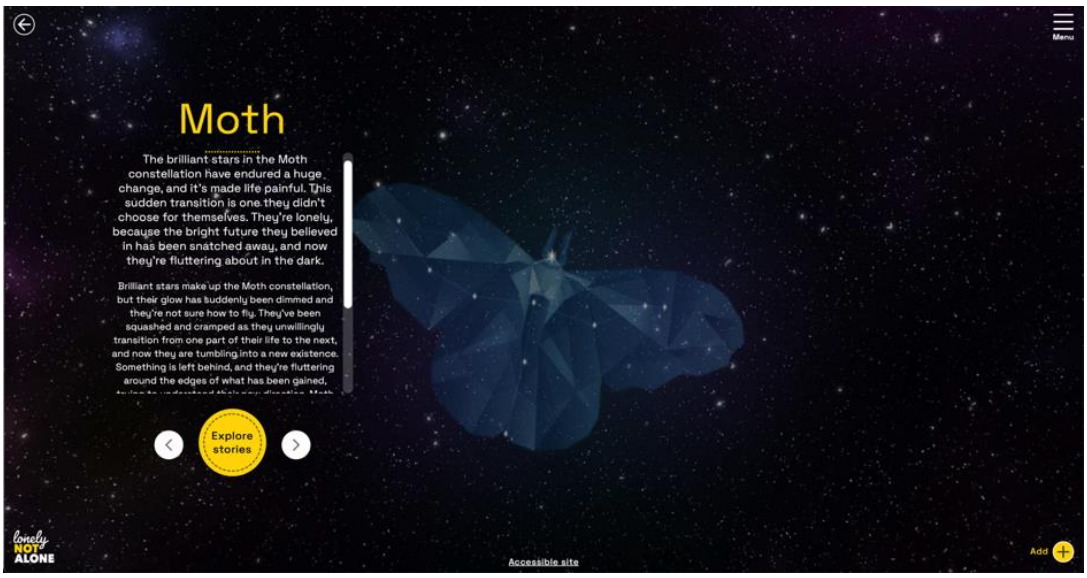


*Figure 6 The "moth" constellation page in the Lonely, Not Alone universe.*

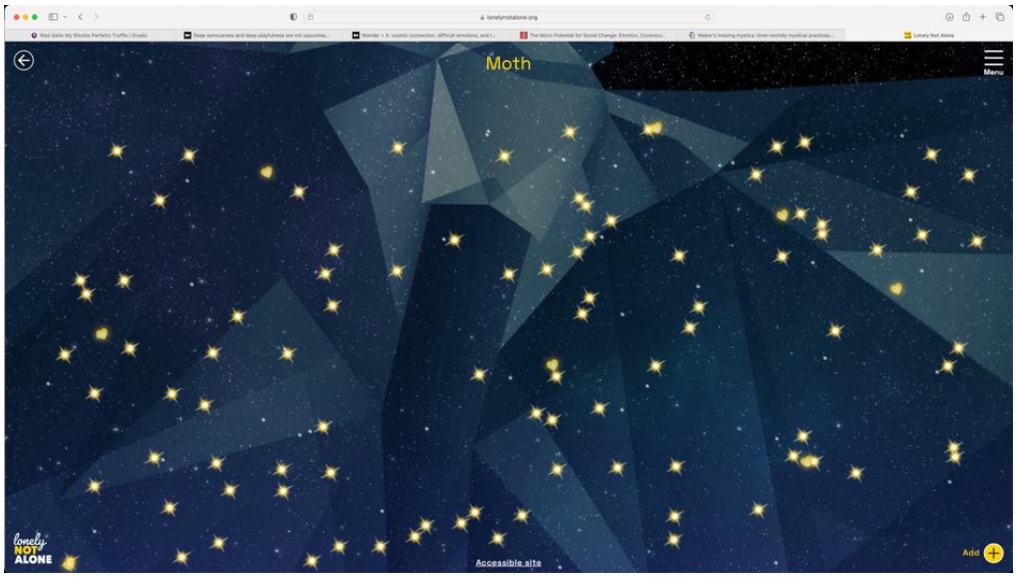


*Figure 7 Each yellow star in the Moth constellation is a clickable story left there by a young person. Golden hearts are messages of support for that storyteller, left by other website users.*

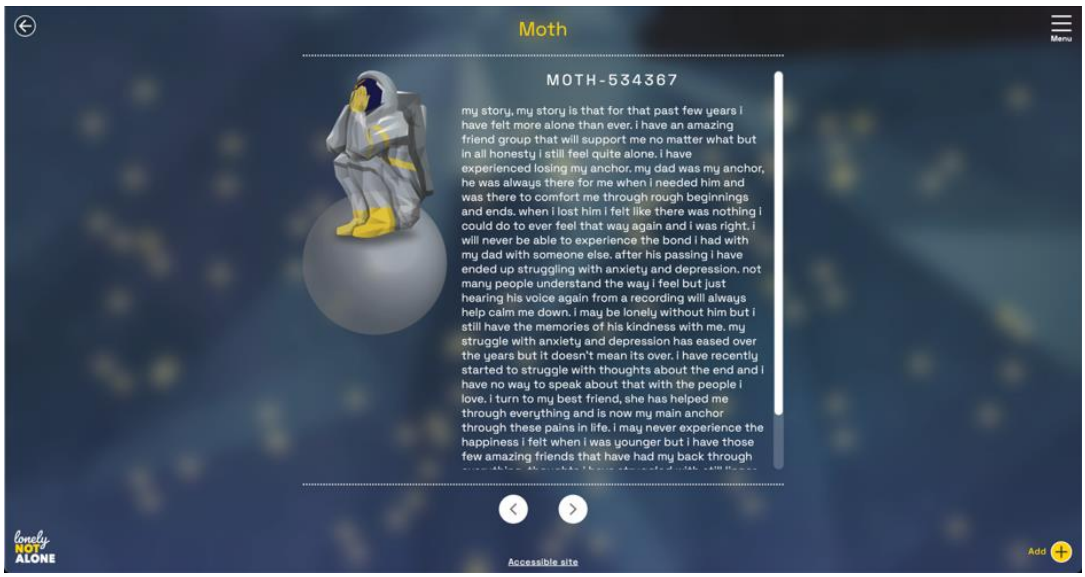


*Figure 8 Screenshot of a story left in the "Moth" constellation*

The universe is activated by two films which support this universe: a campaign film and a making of film.

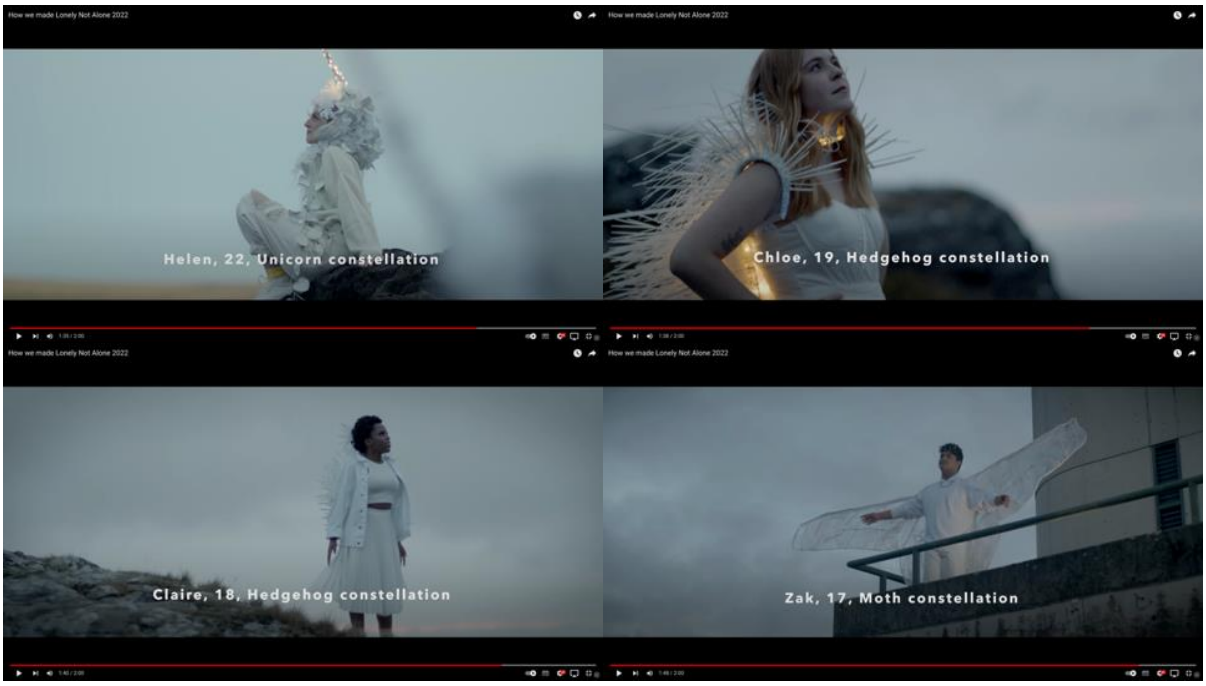


*Figure 9 Screenshots from the "Making Of" film, with the co-creators dressed as unicorns, hedgehogs and moths*

A set of digital billboard posters were distributed throughout the UK in autumn 2022.


*Figure 10 Digital Billboard, Waterloo Station London, 2022*

The campaign was activated on social media, primarily TikTok, through a series of user-generated films of young people reading the loneliness stories from the website, and responding to them.

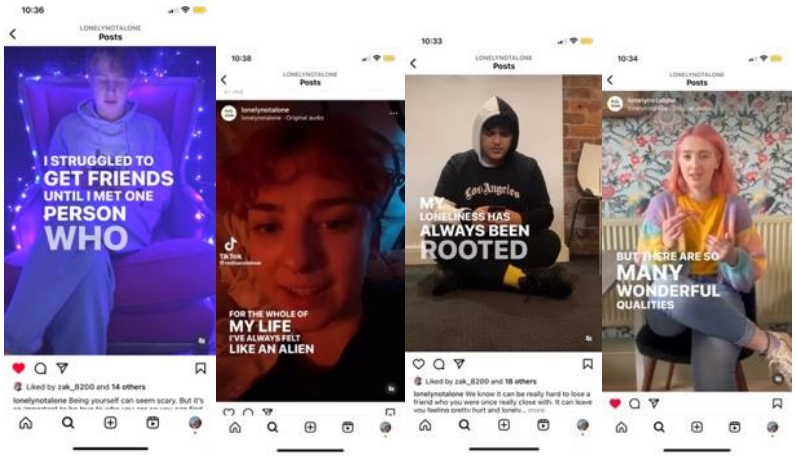


*Figure 11 Screenshots from the Instagram and TikTok campaign activations*

## 5. Discussion: The uses of enchantment

In the research interviews, the co-creators described their workshop experiences as like being in an alternate universe or a magical 'bubble'. They described trials requiring courage such as a hero faces in a fairy tale, horror movie, or Disney movie; transformations, transfigurations, and seeing multiple symbolic layers in the work they created; and resurrection after feeling deadened by experiences of loneliness.

Prompted by these accounts, the researcher discovered that the workshop environment, relationships within that setting, and the tools themselves can be most valuably understood through the theoretical lens of enchantment.

The milieu and relationships will be discussed in subsequent papers. This article deals specifically with the tools and offers three key research findings about how working with enchantment in the co-creation method can unlock deep collective insight with young people. A detailed exploration of all three findings is beyond the scope of this article and, accordingly, two findings are summarised and one research finding is discussed in detail.

## *5.1 The tools create the conditions for co-creators to say 'the unsayable'*

The first research finding is a corroboration of Stainova's (2019) contention that the co-creators were able to articulate previously 'unsayable' things, things which are typically withheld or undisclosed by research participants. This is because the tools invite the co-creators to play at the interstitial points of what is imagined, what is real, what is remembered, what is known but unthought, and what is suddenly understood for the first time.

> "We took something that you can't see in people, and we gave it a structure, we gave it a feature, gave it personality. I think when you've done that, you're able to sort of manipulate and see it from different angles. And maybe you might not understand what this angle might mean. But someone else does. And someone else can look at that and sort of decipher it and explain it to you." (Klaus, 16)

Engaging through collaborative making enabled the group to generate physical manifestations of their team's 'truths' about loneliness which were only partially or imprecisely known to them whilst they were making their artefacts. As the rest of the group engaged with the team's artefact, they brought their own lived experiences, knowledges and emotions as the 'lens' through which that encounter with the artefact took place. This enabled them to semiotically and hermeneutically understand the artefact and 'say' all the truths it contained into the collective space of the workshop. Together, the group created an onto-epistemological space in which what was previously known to them and what was formerly unthought was collectively evoked and collectively synthesised. Without this experience of enchantment, the group's collective unconscious knowledges, and therefore deeper contributions, could not have been shared.

## *5.2 The tools both generate and work through attunement*

The second research finding is that the process of working with these tools generates increasing collective attunement. Consequently, the tools become more effective as that attunement develops. This accords with Halloy and Servais' (2014) and Bennett's (2001, p.4) discourse on how repetitive ritual practices and sensory play can generate receptivity to enchanted states, and therefore evoke ways of knowing which were previously hidden.

> "Thinking about it now, there's like, there is no way all of us were able to get into the same realm, if you're thinking about it, like, in our heads. And I feel like that's like one of the magical things that I loved about the process was like, we were all on the same wavelength. Right now, I don't know how it happened. But it did." (Morowa, 17)

As the co-creators used the suite of tools, making multiple passes at the creative brief through different tools, they became attuned to one another, to the meanings which were wrapped into the material artefacts they generated, and to seeing and saying what was previously unsayable about loneliness. Morowa's commentary suggests that this attunement was experienced as a sense of deep connection and understanding. Central to this was the comforting experience that all the insights that were shared were owned collectively rather than individually, making it easier to discuss painful or taboo subject matter. Pyyry & Aiava contend this is symptomatic of enchantment: "as enchantment collapses the delimited sense of place and time, it takes with it all sense of self that had been distributed into it."

(2020, p587) The research finds that working with these tools and therefore providing opportunities for multiple responses and attempts at insight discovery, leads to deep feelings of safety and togetherness, and more valuable collective insights on the campaign subject. The tools are therefore a potential solution to the problem of how to help young people deeply explore subjects which are painful or shameful for them.

### *5.3 The tools generate an altered perceptive state*

The third research finding is that the tools simultaneously demand and generate an ontological uncertainty, an uncanny collective perceptive state in which the co-creators see both beyond and beneath the material reality of the artefacts they create in the studio. Halloy and Servais contend that this momentary suspension of usual ways of seeing and being in the world is a key feature of enchantment (2014, p.280). The onto- meets the epistemological, and in that enchanted state, deep insights are made visible to the collective.

> "It wasn't so important that anyone was a really good drawer or actor or filmmaker because the meaty bit comes as people respond to the idea rather than to the perfection of what you just made. It's all about the ideas." (Iris, 13)

In the enchanted studio, the suite of tools invited the co-creators to swiftly generate artefacts and experiences which codified multisensory manifestations of their lived experiences. They worked with scrappy craft materials such as paper, masking tape, pegs and marker pens; found objects from the studio space such as plates and cutlery; and items from the researcher's creative kit including torches and battery-powered candles. This 'homemade' aesthetic generated a perceptual layer around the manifest artefacts – the scraps of paper, the pegs on dangling strings, the empty dinner plates – in which the group understood that what they were experiencing was a proxy for what was intended. Just as a theatre audience engages in 'suspension of disbelief' and agrees that a puppet horse is a real horse for the show's duration, the group in the cocreation studio saw with their mind's eyes. This necessity had the beneficial impact of opening that aesthetic space with an invitation to fill the gaps with information not only between the approximated sign and the signified, but around the emotional, imaginative, and mnemonic content too. The co-creators saw intuitively, with the eyes of lived experience and imaginative empathy, layered over the material reality.

In the research interview with co-creator Klaus, the researcher likened this phenomenon to the British saying 'seeing with rose-tinted spectacles', proposing that the group generously played along with and saw the most beautiful and wise things about each other's work. Klaus explained this was partially right, but he had another idea:

> "I don't think it's like we see, you know, something more than it is; I think we see behind the image or like deeper into the image. Because the actual execution could be like, [very bad]. But the idea behind it is what we're looking for. […]I don't think it is, like, you know, seeing something more beautiful than it is, I think it's seeing the true meaning behind something." (Klaus, 17)

Klaus's commentary suggests the group searched for the signs of meaning and significance in what was being presented, and then drew on lived experience and empathy to understand what it was. A process of transfiguration and transmutation (Del Nevo, 2017, p.44), it was like translating someone speaking another, only partially understood language, but because what was being described was such a familiar experience, the co-creators could fill in the unfamiliar phrases by drawing on their own empathy, memories, and embodied knowledges. This is an enchanted state, neither only ontological nor only epistemological, but is "partly discovered and partly created" (Curry, 2021, p.3) through entangled relationships with the material, with each other, and with unthoughts knowns.

The tools could only achieve this because they invited the group to work with the material through embodied, projected and role-play modalities, engaging domains of imagination, emotions, and the body. If young people had worked only with spoken language or text rather than the material, or the reminisced and recalled rather than the imaginative and metaphorical, the range of signifiers available to the rest of the group to decode would have been significantly diminished. This, in turn, would have created fewer opportunities for the group to draw on their own empathy and memories to say the unsayable.

## 6. Conclusion

This article proposes that a state of enchantment enables young co-creators to collectively engage with their conscious and unconscious knowledges. This is achieved by sensorily manifesting lived experience insights through the body, emotions, and imaginations, using a novel suite of tools which are attuned to and powered by enchantment. This is an original approach to co-creation, which has typically relied on highly rational oral and textual activities. In contrast, this enchanted method unearths deep, hidden knowledges which were previously unsayable. The method achieves this by generating symbolic or creative expressions through playful activities. The young people synthesise the data encoded in their collective artefacts and translate them into campaign components. As such, this method has the potential to generate youth-focused campaigns containing deep insights and relevant creative expressions which can reach, engage, and support young people coping with complex and painful lived experiences such as loneliness.

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