

2020-1-PT02-KA227-YOU-007659 Power Youth Up



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CREATIVE ACTIVITY

1. Title	Participatory Art - Wall Mural
2. Short summary Max 500 characters	This activity is done using the method of participatory arts and is involving the young people to create a wall mural. After making a needs assessment (survey or focus groups) and collecting the needs of the local youth, an artist makes an art concept integrating the answers of the assessment and involves the community to contribute by painting parts of the mural.
3. Overview Background <i>Why was this activity chosen? How is this activity innovative and creative? Does it contribute to engaging youth in community spaces/youth centres? How?</i>	This activity stands apart from a conventional wall mural due to its incorporation of a needs assessment conducted among local youth and the integration of their responses into the art concept itself. What adds to its innovativeness is the inclusion of participatory arts, allowing young individuals to actively contribute to the painting process by filling in numbered shapes with their corresponding colors, commonly known as "painting by colors." This approach ensures that the artwork becomes a collaborative effort, empowering the youth to actively engage and express themselves through their artistic contributions.
4. Aim(s) and objective(s)	The primary objective is to facilitate a participatory art activity that involves the community in creating a wall mural. The specific objectives for this activity are as follows: 1. Collecting the needs of the local youth through surveys or focus groups to ensure their voices are heard and considered. 2. Organizing a contest among local artists to create a sketch for the mural, and facilitating the process of participatory arts by actively involving young individuals. 3. Promoting an understanding of participatory art and fostering the development of a mural concept that integrates ideas gathered from the needs assessment.



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4. Collaborating with an artist to create the outline of the mural, ensuring a cohesive design that aligns with the community's vision.
5. Engaging the youth from the community in the completion and finishing stages of the wall mural, providing them with an opportunity to actively contribute to the artwork and take pride in their involvement.

5. Expected outcomes

- Increased community engagement and empowerment: By involving the local youth and community members in the creation of the wall mural, the activity aims to foster a sense of ownership and pride among participants, promoting a stronger connection and engagement with their surroundings.
- Enhanced communication and expression of needs: Through the needs assessment process and integration of ideas into the mural concept, the activity encourages participants to express their concerns, aspirations, and priorities, thereby facilitating open dialogue and communication within the community.
- Strengthened artistic and creative skills: By actively participating in the mural creation process, young individuals have the opportunity to develop their artistic abilities, creativity, and critical thinking skills. They can also gain exposure to different art techniques and styles, expanding their artistic horizons.
- Community beautification and sense of place: The completion of the wall mural contributes to the visual enhancement of the community, transforming public spaces into vibrant and engaging environments. This fosters a sense of place and pride among community members and visitors alike.
- Promotion of collaboration and teamwork: The participatory nature of the activity encourages collaboration and teamwork among participants, fostering positive relationships, and strengthening social bonds within the community.
- Increased awareness and appreciation of art: By actively engaging in the creation of the mural, community members, especially young individuals, develop a deeper appreciation for art and its ability to convey messages, evoke emotions, and create positive change.
- Celebration of diversity and inclusivity: Through the integration of ideas from the needs assessment, the mural represents the diverse perspectives, experiences, and identities within the community, promoting inclusivity and celebrating the richness of its members.
- Long-lasting impact and legacy: The completed wall mural serves as a lasting symbol of community engagement, creativity, and collaboration. It leaves a tangible legacy for future generations, inspiring continued community involvement and fostering a sense of pride in their shared artistic achievement.

6. Participants (Number and background)
What is the minimum/maximum number of participants for this activity to go well?

Local young artists
 Young participants for the needs assessment (no. depending on how big the youth community is)
 There is not a maximum number of participants for the assessment (there should be young participants



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	from all ages, with different background and including the ones with fewer opportunities) For the wall mural painting, the number of participants involved in the same time is according with the scale of the mural.
7. Methodology	
Open call for local artists, Surveys or focus groups, brainstorming, presentation, experiential learning, creative process	
8. Step-by-step -description <i>Please provide a very detailed description of all the steps to be done during the activity</i>	
1. Needs Assessment: Begin by conducting a needs assessment among the local youth through surveys or focus groups. This step aims to gather their input, opinions, and ideas regarding community needs, interests, and aspirations. 2. Contest for Sketch Creation: Organize a contest among local artists to create a sketch for the wall mural. Invite artists to submit their proposals based on the themes and inputs gathered from the needs assessment. 3. Concept Development: Engage the young people in discussions and brainstorming sessions to choose a concept for the mural. Incorporate the ideas and themes identified in the needs assessment to ensure that the mural reflects the community's interests and concerns. 4. Participatory Arts Facilitation: Facilitate the participatory arts process with the young people in the community. This involves providing them with opportunities to actively contribute to the mural creation. This can be done through painting workshops, community meetings, or designated painting sessions. 5. Outline Creation: Collaborate with an artist to create the outline of the mural based on the developed concept. The artist will use the chosen sketch as a guide and transfer it onto the wall or canvas, creating a framework for the artwork. 6. Youth Involvement: Engage the youth from the community in the completion and finishing stages of the mural. Provide them with painting materials and guidance to fill in the outlined shapes and sections of the mural. Encourage creativity and collaboration among the participants. 7. Iterative Process and Feedback: Throughout the painting process, encourage feedback and reflection among the participants. Allow them to make adjustments or additions to the mural based on their creative ideas and suggestions. 8. Finishing Touches: Once the main painting is complete, work with the participants to add final touches, refine details, and ensure a cohesive and visually appealing mural.	



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9. Unveiling and Celebration: Organize a public unveiling ceremony or event to showcase the completed mural to the community. This can be accompanied by speeches, performances, or other forms of celebration that highlight the significance of the mural and recognize the contributions of the participants. It is recommended to also have local authorities representatives at the opening, for discussing the needs of the young people highlighted by the mural.
10. Maintenance and Longevity: Develop a plan for the maintenance and preservation of the mural, ensuring its longevity as a community art piece. This may involve protective coatings, regular inspections, and necessary touch-ups to keep the mural vibrant and well-preserved for years to come.

Note: The specific implementation and timeline of each step may vary based on the community's needs, available resources, and logistical considerations.

9. Resources needed

List of materials, equipment, space and human resources needed.

Human resources: 1 youth worker and 1 artist
Space: youth centre/ community centre/ public space
Materials needed mainly for the mural painting: paints different colours, brushes different sizes, duck tape, newspaper to protect the floor etc.

10. Adaptation and Pitfalls

Adaptation to other contexts, common pitfalls, and aspects we should be careful about in the facilitation.

The wall mural can be done on the wall inside or outside of the youth centre or even on another building in the community (e.g. school or university campus). The wall mural doesn't need to be big, so it can involve the youth in the creation process without using scaffold.

Depending on the context, the adaptations can be:

1. Cultural Context: Tailor the needs assessment and mural concept to reflect the specific cultural context of the community. Incorporate local traditions, symbols, or themes that hold significance to the community's cultural heritage.
2. Environmental Context: If the activity is focused on environmental issues, customize the needs assessment to gather information specific to the environmental concerns of the community. The mural concept can highlight local flora, fauna, or environmental challenges unique to the region.
3. Educational Context: Integrate the participatory art activity into an educational setting, such as a school or afterschool program. Incorporate curriculum objectives, align the mural concept with relevant subject matter, and involve students in the creation process to enhance their learning experience.
4. Social Justice Context: If addressing social justice issues, ensure the needs assessment captures the experiences, perspectives, and challenges faced by



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- marginalized or underrepresented groups. Use the mural as a platform for raising awareness and advocating for social change.
5. Online or Remote Context: Adapt the participatory art activity for an online or remote setting. Utilize virtual platforms for needs assessment, concept development, and feedback sessions. Participants can contribute to the mural individually, sharing their artwork digitally, and collaborate remotely on the final design.
 6. Community Development Context: Align the mural activity with community development initiatives. Involve local organizations, community leaders, or residents in the needs assessment and mural creation process. Ensure the mural reflects the community's aspirations and contributes to its revitalization or beautification.
 7. Health and Well-being Context: If the focus is on promoting health and well-being, incorporate relevant themes into the needs assessment and mural concept. The mural can depict scenes or messages that inspire physical activity, mental health, or overall well-being.
 8. Intergenerational Context: Encourage intergenerational collaboration by involving different age groups in the mural activity. Foster mentorship and shared learning experiences between older and younger participants, ensuring the mural reflects the collective wisdom and perspectives of the community.

If the wall mural is tricky because there is not a space in the youth centre or the community doesn't allow the painting of buildings, there can be another activity using the participatory arts. Another way we used the method of participatory art is by using ceramic art. The participants use the clay to represent an idea of the theme, for example what peace is for them, coming from the assessment the need of inclusion and understanding between people. The clay is put in a big flat piece which then is divided in smaller pieces as a puzzle. After agreeing on how the final result will look like, each participant takes a piece of the puzzle and expresses something that is important for them respecting the theme. After that the pieces are put back together to recreate the whole picture. After the finishing process and creating numerous ceramic artworks there can be a ceramic exhibition which goes out to a bigger audience.

11. Further reading (if needed)	-
12. Appendices Please provide links and upload documents to google drive (if possible)	https://www.canva.com/design/DAFgxepmogs/-TY-rgRNYDgGfneArCYWMg/edit?utm_content=DAFgxepmogs&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton



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13. Evaluation criteria and indicators by objective	Collecting the needs of the local youth through surveys or focus groups to ensure their voices are heard and considered. <u>Criteria:</u> • Being able to identify the needs of the community and their own <u>Indicators:</u> • Number of participants that are completing the surveys • Number of participants that are attending at the focus groups Organizing a contest among local artists to create a sketch for the mural, and facilitating the process of participatory arts by actively involving young individuals. <u>Criteria:</u> • Being able to create an art concept for a wall mural <u>Indicators:</u> • Number of participants/local artists that are attending the contest • Number of young participants that are involved in the painting process Promoting an understanding of participatory art and fostering the development of a mural concept that integrates ideas gathered from the needs assessment. <u>Criteria:</u> • Being involved in a participatory art process <u>Indicators:</u> • Number of participants involved in the participatory art process
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	- Number of needs identified and represented in the art mural Engaging the youth from the community in the completion and finishing stages of the wall mural, providing them with an opportunity to actively contribute to the artwork and take pride in their involvement. <u>Criteria:</u> - Being able to express creatively <u>Indicators:</u> - Number of young participants that are involved in the painting process % of the work done by each person (direct observation) Note for the development of the Evaluation Instrument: Types of descriptive scale "With Support/Without Support/Autonomously/No" in the Evaluation Register instead of a qualitative scale such as NOTHING/LITTLE/QUITE/VERY. Variant in the Evaluation: The facilitator carries it out in a group and involves movement. In a room identifies a place to represent a scale and the participants are going to the place that suits their answer on the scale.
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