

STREET ART
TOGETHER



01

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INTRODUCTION VIDEO

1.1 Street Art Together

Street Art Together is a training programme that aims to facilitate the reintegration of returned migrants into their communities by using and promoting art as a tool for dialogue, engagement and community participation.

This method implemented by IOM (the International Organization for Migration) is presented in the form of a toolkit that includes a series of video tutorials created by the association Street Art Sans Frontières.

The objective of this toolkit is to help you plan and facilitate a participatory street art activity.

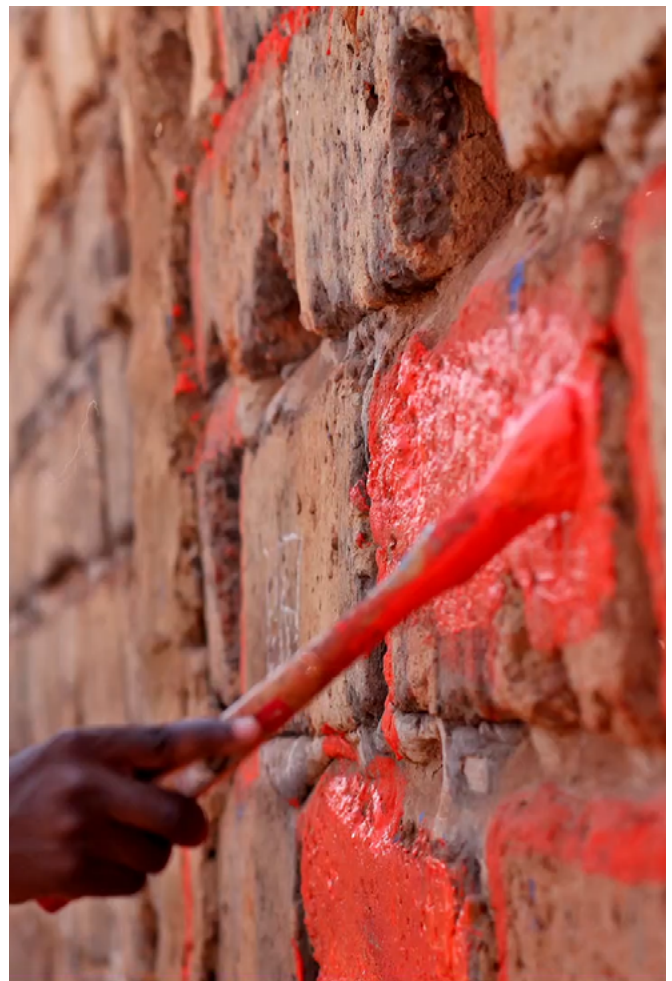
1.2 Street Art Sans Frontières

Street Art Sans Frontières is a collective of artists, educators and art lovers. All of them are volunteers and are united with the goal to create a connection with the world, through the power of street art.

The idea is to meet different communities to share values, exchange best practices, and together create collective, minimalist and multicolored art works. The intention is to create a sense of social cohesion and create dialogue with the communities by involving the public.

Art is a powerful tool that can inspire new ways of thinking about the world, especially among younger people. Street art is a playful and accessible way to connect with and give a platform to those who have less opportunities to express themselves.

For more than 10 years, the Street Art Sans Frontières collective has been facilitating painting workshops around the world to promote its values. With IOM's Migrants as Messengers campaign, we now invite you to join the adventure, through this detailed step-by-step training: Street Art Together.





1.3 Migrants As Messengers

Migrants as Messengers (MaM) is a peer-to-peer awareness-raising campaign that empowers young people in West Africa to make informed decisions about migration.

The campaign is implemented in Côte d'Ivoire, The Gambia, Guinea, Liberia, Nigeria, Senegal and Sierra Leone. The campaign is carried out directly by returned migrant volunteers who share honest accounts of their migration experiences with their communities and families.

The MaM project sees art as a powerful tool to inspire creativity and create a space for sharing and exchange that promotes understanding and social cohesion, but beyond that, it is an as effective means of education and behavioral change. A work of art appeals to everyone and allows us to express our emotions either through its design or by the message it conveys.

Thus, in this collaboration with Street Art Sans Frontières, Migrants as Messengers intends to use participatory street art to promote social cohesion between returned migrants, potential migrants and community members. Street art is popular among young people and allows them to be in direct contact with the primary target audience (young people) of the project.

1.4 Values and accessibility

The Street Art Together approach is built on values of sharing, openness, dialogue, respect for each other and for the environment, and the fundamental pillar of accessibility.

The different aspects of accessibility:

- **Physical Accessibility:** To achieve a successful project, it is important that the activity be physically accessible to as many people as possible. It will be important to pick a busy area or a place with high traffic. By taking place in the street, community members can participate in the activity free of charge, without registering or having to travel long distances and doesn't require any formal organization.

- **Technical accessibility:** Make sure that the design is accessible to everyone, especially children, some of whom may have never used a paintbrush before. It is important to be patient, which is another essential value. For this reason, focus on very simple and uncluttered shapes; further information on this can be found in a later chapter.

- **Material accessibility:** Despite the image of a spray can as the most used tool in street art, it is not recommended as it is too advanced and technical for beginners. Instead, it is recommended to use pots of paint, with simple brushes, which are much more intuitive tools easy to get on the local market.

- **Accessibility on a human level:** the project facilitators play an essential role in its implementation. If you wish to facilitate a participatory workshop, make sure you take your time to explain participants and follow them during the implementation process but also help engage the grand public, passers-by, curious people... Patience and openness are again essential qualities for a successful project.

1.5 Street Art as a Tool for Awareness Raising and Empowerment

The street art activities are a unique opportunity for the team of facilitators and participants to evolve by contributing to a common project around art.

They consist of training workshops for teams of facilitators followed by collective creation sessions in the public space for the benefit of the community.

The facilitation of these activities presents multiple interests: the visual improvement of the public space, the empowerment of all participants, and the creation of a dialogue with creative actions around common interests such as migration or the role of young people in the community.

Following the Migrants as Messengers' approach to awareness raising, four essential elements are always to be considered:

Following Migrants as Messengers approach to awareness raising, four essential elements are always to be considered:

■ A The involvement of returnee migrants

MAM Volunteers, returned migrants engaged in awareness-raising, must be involved in the different phases of the street art activities, including supporting with:

- Identifying target locations affected by irregular migration;
- Finding and involving local artists;
- Obtaining the necessary permissions and authorizations;
- Mobilizing communities;
- Engaging participants;
- Implementing the street art activity; and,
- Ensuring communication around the activities.



■ B Target community

In addition to the criteria in choosing a location, the characteristics of the location and its strategic function should be considered in targeting communities that could benefit from awareness raising activities on the risks and dangers of irregular migration.

Community members should be involved from identification to implementation and monitoring. It is important to target many different types of groups, including local actors, community leaders and the general public.

■ C Interactive activities

Street art activities are very important, not only because of the works produced, but also because each participant is an author of the final work. To raise awareness around these activities, we have outlined below some tips for design phase:

- MaM Volunteers conduct communication campaigns to inform about the street art activities (radio, household visits...).
- MaM Volunteers interview participants of the street art activities by identifying topics that have a personal link with migration. They can use the MaM smartphone kits and IOM Community Response App to conduct interviews.
- Mobilize MaM Volunteers around street art activities to exchange with participants on migration issues.
- Collaboration with journalists, organize radio/TV spots or live radio sessions on the day of the activity with the participation of the volunteers. If possible, also involve well known musicians.

- Create partnerships with environmental protection associations to promote urban cleaning actions on a larger scale.

- Be creative and remember that each time a participant walks by this artwork, it will awaken emotions and remind them of the messages they learned from that activity. messages they learnt from that activity.

■ D Women's Engagement

Women play an important role in migration. They must also make use of this platform to make their voices heard and contribute to behavioral change.

Among the volunteers, artists and other facilitators of the activity, it is important to have a good gender representation, which allows for the mobilization and contribution of more women from the target community.



02

LOCATION

VIDEO ON LOCATION

2.1 Location

The location of an activity is an essential parameter that greatly facilitates implementation and ensures its success.

Street art, by definition, is done in the street, and therefore in a PUBLIC space so that many people can access it. Not all private and closed spaces (behind a fence, in an inner courtyard) are fit for Street Art Together.

Priority should be given to lively neighborhoods: the city center, places of transit, popular squares and major roads. The busier the neighborhood, the more likely there will be participants. Select a location based on its visibility. The impact of the workshop will be directly associated with the location chosen. The activity must reach the public and therefore be visible and directly accessible.

It is also necessary to think about the safety of the participants, so pay attention to road traffic, ditches, holes or garbage that might have sharp objects. It is not possible to list all the risk factors, but common sense is needed to imagine them beforehand and avoid them.

2.2 Support materials

Depending on the places identify where the art will be displayed usually walls, but you can also decide to use stairs, bridges, etc.



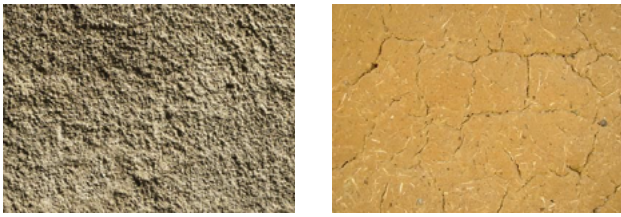
Remember to allow space for the activity and some distance for visibility. To facilitate the creation of a mural, look for “smooth” walls because it will be harder to paint on rough, porous walls.

Painting is expensive, therefore be careful to save it, especially by choosing walls that are not too absorbent. The larger the surface and the less cluttered it is (with doors, windows, cables, etc.), the more space there will be for participants to express themselves.

It is important to avoid crowding on the walls, which can make participants uncomfortable.



Rough, porous walls (to be avoided)



Smooth walls (preferred)



Full wall (preferred)



Busy wall (to be avoided)



2.3 Permissions

Once the walls have been identified, make sure that a mural can be created there without any issues. It is necessary to get permission from the owner. To convince these 'owners' (public or private) use images, photos and/or drawings, to demonstrate the neutral character of the designs (which is described further below). Art without direct messages is often better accepted by local authorities and private owners.

The steps to apply for authorization can be simple or very complicated, and it can take a few days or weeks, so this should be considered in the planning.

To involve local actors / leaders so that they understand the spirit of the project, explain to them the fun, human and environmental aspects of the activity, while justifying the beauty of the artwork.

2.4 Environment

The environment is a key element to take in consideration. When setting up the activities, we must respect the premises and not degrade them.

Take care to use water-based paint to avoid polluting solvents, and not to throw waste or garbage on site.

Throughout the process, you can also kindly remind the participants who may forget to keep the site clean.

We always seek to improve the environment. Think about cleaning the area before and after the intervention, and the materials needed if necessary.

Through the creation stage, the objective is to beautify the place, which contributes to a healthier environment after your visit.



QUIZZ

1. When do you ask for permissions ?

- A. It is not necessary if the work is done on a volunteer basis.
- B. Beforehand, during location scouting.
- C. Upon arrival of the equipment on site to negotiate with the owner.

2. What is the ideal location for a significant visual and social impact ?

- A. A large wall in a busy alley.
- B. A wall in the courtyard of the national cultural center.
- C. The stairs of a footbridge that crosses the main boulevard.

3. What if an activity is to take place near a road ?

- A. Cancel the activity.
- B. Put in place a safety barrier.
- C. Warn participants to be careful.

4. Which medium is the least absorbent and therefore the most economical ?

- A. A brand new cinder block wall.
- B. A corrugated iron wall.
- C. A raw earth wall.

5. You are planning to provide drinks for an activity, what is involved ?

- A. A cooler.
- B. A garbage can.
- C. A discussion on environmental protection.



The amount of paint to buy depends on the size and quality of the walls you choose (a rough wall requires more paint than a coated wall which will be much more economical in terms of how much paint you need). On the paint container, you will usually find the amount of surface that can be covered in square meters (m²), or you can ask the supplier. This notion of saving paint is essential, because paint is the most expensive element of the activity.

You will need the three primary colors (blue, yellow and red) to create all the colors that exist, as well as black and white, to create nuances and contrasts.

3.2 The tools

To apply the paint, use simple and accessible tools, namely brushes and small rollers. As with the paint, the quality of the tools is paramount. By purchasing durable equipment, you can avoid having to buy new tools for each session.

There are brushes/rollers of all shapes and sizes for easy use.

- Round-tip brushes: These are suitable for making edges and using on small surfaces. They are versatile and suitable for participatory workshops.
- Brushes/flat brushes: These are intended for larger surfaces and filling but be careful not to have many children on the painting wall.
- Rollers: These are adapted for very large shapes or the bottom of a wall. They allow to fill a surface quickly.



round-tip brushes



flat brushes



rollers

During the activity, it is advisable to limit the number of brushes in circulation, and to use mainly small brushes, as participants often want to go very fast.

>>> The maintenance of tools is important. Make sure to keep them in good condition. After each workshop, it is imperative to thoroughly clean the brushes and rollers by rinsing them with water and letting them dry before the next activity.

3.3 The accessories

For tracing and finishing, some accessories will save you time and make your job easier. They also promote accessibility, allowing everyone to make successful shapes.

TOOLS FOR DRAWING

- Chalk: Use chalk to trace the design with precision. There are colors to suit all walls. Chalk is easy to erase in case of error, can be covered with paint, and allows you to draw construction lines ahead of painting.
- String or rope: These can be used as a compass, and facilitate the tracing of circles or arcs, using the string as a radius. Place your chalk at the end of the string while holder the other end of the string in place. Hold the string taut and make a circular motion with the end with the chalk.
- The stick (such as a broomstick): This should be held straight and be used as a ruler. It allows you to draw small straight lines.
- The chalk line reel: This is a technique generally used by masons to draw very long straight lines. Its use requires two people. First put chalk powder on the line and then unroll it carefully. Each person stands at one end of the line before tightening the wire. The goal is to be able to pull the line with two fingers. Then you release it so that the line "hits" the wall and prints a perfect line in chalk. To repeat the process, you will have to rewind the chalk line reel to reload it with chalk powder.



craies colorées



corde/ficelle




cordeau de traçage

TOOLS FOR WORKING AT HEIGHTS

- The scale: This is an essential tool, but its major drawback is in its individual use. In addition, uneven terrain or poor maintenance makes it dangerous. Use by yourself only if necessary but avoid this with young participants. t
- The pole: This is ideal for filling, but it lacks precision. Its advantage is that it can be any stick or bamboo.
- Chairs/benches: Useful for children and shorter adults, to enable them to gain height. Be careful however with the stability of the chair or bench.

FINISHING TOOLS

 tape or masking tape: Very useful for redoing straight lines when there have been overflows. It will allow you to protect an area and thus paint another area with peace of mind. When using it, remember to peel it off right after applying the paint to avoid any difficulty with removal.

- The lid: Always at hand, the lid of a jar can be very useful to make a perfect circle, the first time.

QUIZZ

1. What the roll used for ?
 - A. To make the bottom
 - B. To do the tracing
 - C. To create a circle
2. When should cleaning of equipment take place ?
 - A. At the end of each week
 - B. After each use
 - C. At the end of each workshop/day
3. The Tracing Rope is used
 - A. Alone
 - B. With someone's help
 - C. From a distance
4. Which tool is used to make straight lines ?
 - A. The string
 - B. The stick
 - C. The chalk line



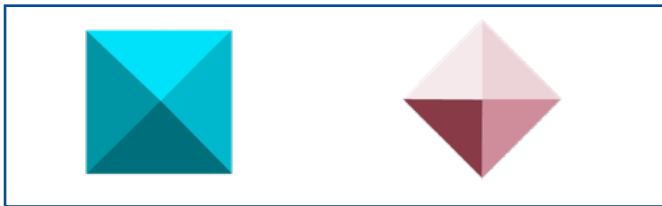
VIDEO ON THE COLORS

4.1 The design

As mentioned before, the design must be as accessible as possible, therefore choose simple shapes and minimalist compositions.

Geometry is an inexhaustible source of inspiration: circles, squares, triangles, etc. It is approached from a very young age and is therefore accessible to the greatest number of people, children and adults alike.

It is important that the participants do not feel they are in difficulty, and that the simplicity of the patterns invites them to participate.



As you can see in this example, it is possible to create volume by opposing light and dark tones of the same color, but also by playing with light and dark mid-tones on either side of the drawn shape.

The designs should not contain letters, words or phrases, figurative forms, logos, or political or religious messages in order to make them accessible and neutral. This neutrality is also useful when seeking authorizations.

The messages are transmitted during the activities, through dialogue and exchanges.

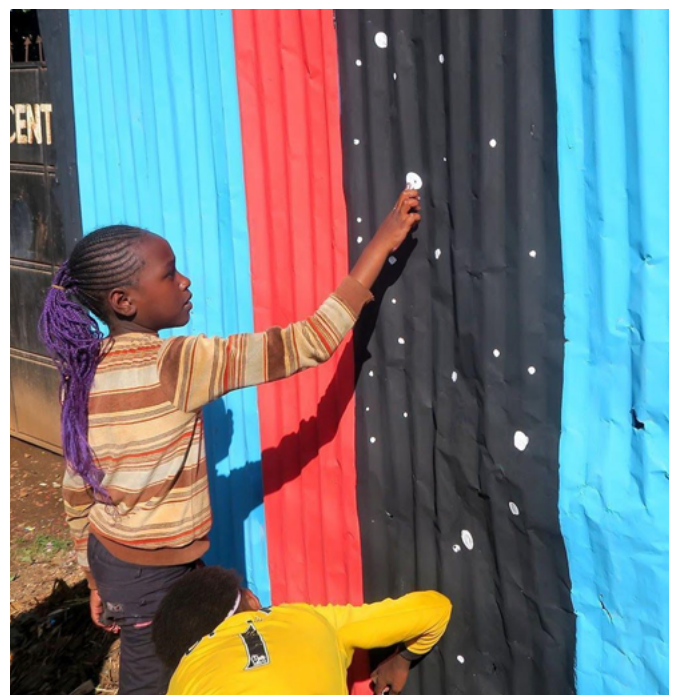
Awareness raising on a theme such as migration takes place during the implementation process but does not need a graphic representation.

For better harmony, you can work with cameos. These are shades of the same color, with complementary colors, or with hot and cold for example. Examples of cameos (orange, green, pink):

VIDEO ON THE SHAPES



When a wall is too big, too damaged or too complicated, there is a trick you can use: Make a black background around the shapes. This not only makes the other colors pop, but also avoids too much work. Add a few white dots on it to give depth. This technique is adaptable to almost all walls.



4.2 The colors

The combination of colors you choose is key to a harmonious result.

There are three primary colors to make a panel of colors:

Magenta (called primary red), cyan (called primary blue) and primary yellow.

The primary colors are the basis of all colors. Mixing two primary colors produces a secondary color. The mixture of a secondary color and a primary color is called a tertiary color.

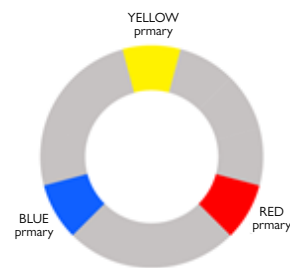
For example, yellow and blue produces green, a secondary color. And green with red produces brown, a tertiary color.

Then you can shade these different primary, secondary and tertiary colors by mixing these colors with white. The whiter you use, the lighter the color will become. A progressive variation allows you to create a balanced gradient.

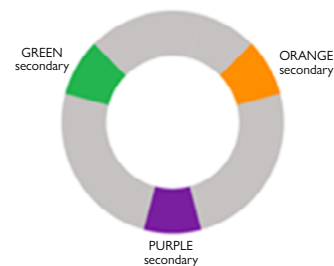
Always mix in small quantities and in separate jars, so that you can more easily find the right shade without wasting large quantity of paint.

Magenta and cyan are sometimes difficult to find from suppliers. Ask for bright blue and bright red.

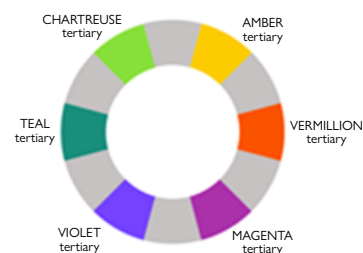
Now you'll have to think about the right combination between them, to create a nice balance between colors and shapes.



PRIMARY COLORS



SECONDARY COLORS



TERTIARY COLORS

Now you'll have to think about the right combination between them, to create a nice balance between colors and shapes.

4.3 The shapes

As mentioned in the previous chapters, it's best to focus on simple shapes that everyone can make without difficulty, with the help of easy-to-use accessories. Make round shapes using a piece of string or a lid for example, and pointed shapes using a stick or paper tape.

Each shape will have a different color: flat, without gradation and without contour.

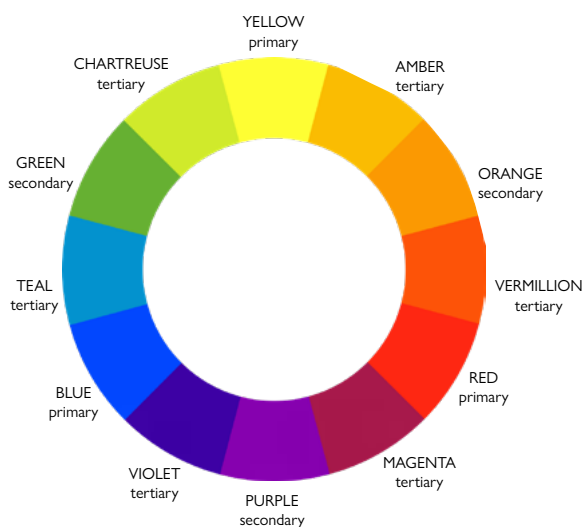
Depending on the surface you will have to adapt your shapes.

For example, on rough walls it is more difficult to produce straight lines so it may be better to use round shapes such as waves.

It is also possible in this case to enlarge the patterns for irregularities to be less visible.

In any case, it is always preferred to focus on large designs. This helps to keep participants motivated and not discouraged.

COLOR WHEEL



QUIZZ

1. What is a cameo ?
 - A. Shades of the same color
 - B. A set of different colors
 - C. The combination of warm and cold colors
2. Classify these colors by category: Purple, Orange, Yellow, Blue, Green and Brown.
 - A. Primary colors
 - B. Secondary colors
 - C. Tertiary colors
3. Classify these colors by category: Yellow, Green, Orange, Purple and Turquoise Blue.
 - A. Warm colors
 - B. Cold colors
4. What type of design is suitable for beginners ?
 - A. Portraits, landscapes
 - B. Circles, squares, triangles
 - C. Writing



5. VIDEO ON ANIMATION/COMMUNICATION

Steps of the workshop



ABOVE

- Trainings of members
- Identification of popular districts and visible places
- Steps to obtain authorizations from owners or local authorities
- Purchase of equipment from professionals



BEFORE

- Task sharing
- Graphic design according to the targeted support
- General logistics regarding materials, facilitators and participants
- Preparation of colors



DURING (PREPARATION)

- Cleaning of the site and the target media
- Prevention of potential risks
- Chalk tracing of the design with the appropriate tools



DURING (PARTICIPATION)

- Public invitation to participate
- Technical accompaniment of participants, dialogue, exchange of values
- Finishes



AFTER

- Cleaning of equipment
- Signatures
- Photos of the final result and group photos with participants
- Acknowledgements

5.1 Build a team

Street Art Together is a collective training, which requires a team. It is important to have a mixed, motivated – and above all – united team, within which decisions are taken together. The team environment must be respectful and transparent, and communication must be peaceful in order to create unity and cohesion.

Motivation and commitment are important and must be carefully thought through. You are committing yourself to be, and feel, useful to the community. You are going to help and to support the values you adhere to, and also to take concrete actions and open up to others.

The ideal team is composed of different profiles and skills that balance each other out. The ideal size of the team is 3 to 7 people. Some people will be more at ease in drawing and graphic design, while others will be better at public speaking and communicating with authorities, or with organization and logistics. The roles are all important and are not definitive, they must be interchangeable so that everyone can learn something new.

The artists who are part of the team will have to keep in mind that this is a collective adventure and not an arena in which to impose their personal creations. It is an opportunity to share knowledge.



5.2 Action planning

For good planning, and fair distribution of tasks, you can create a schedule, such as a table with dates, locations and activity times. Always be sure to check materials and confirm authorizations beforehand.

Consider the days and times when people are available, when there are crowds, etc. Also think about the weather conditions (watch out for heat and rain).

There are a lot of parameters to take into consideration, and often elements are forgotten.

A well-kept schedule and agenda help to avoid complications and present clear and detailed plans for authorization requests. (watch out for heat and rain).

PLANNING

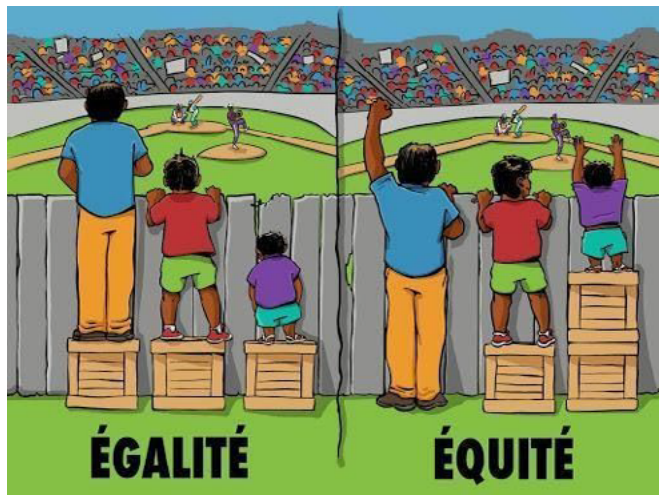
Date	Place	Address	Authorizations	Contacts	Comments
04/10/21	Transit center for unaccompanied migrants	Independence boulevard	OK	Mr Rajan +227 98 45 6790	Invite the grand public
05/10/21	Ecole des femmes (women school)	At the crossroads	OK	Director +337 83 09 14 56	Remove the tables
07/10/21	Great wall at the interchange	Interchange N°2	To be confirmed		
08/10/21	Great wall at the interchange	Interchange N°2	To be confirmed		
09/10/21	Kibera neighborhood	Opposite the hospital	OK	UJF Association +222 56 34 56 78	Limit car parking
10/10/21	Pommeraye passage stairs	Pommeraye passage	Answer expected on Thursday		Remove old adverting posters



5.3 The animation

As a facilitator, it is essential that you demonstrate knowledge and lead by example.

To reach wide audiences, be as fair as possible in your selection process and make sure you involve women, elderly people and people with disabilities, as much as possible and in keeping with their interest in the activity. Invite them to participate directly or invite relevant associations to facilitate the workshop with you.



With the participants and spectators, you have to be attentive, available, and stay calm in all circumstances. You will sometimes come across disruptive elements, which will have to be channeled through a calm dialogue.

The goal is for everyone to enjoy themselves in the creative process. During the workshops, you can also map the skills of all participants and encourage them to empower each other with their unique skills. Remember to value each participant and to support those who need it most.

Even after the painting is finished, final touches are often necessary. Retain the most motivated/skilled participants to help finish the angles and draw straight lines and curves, using props if necessary.

If you are implementing a Street Art activity where COVID-19 restrictions are in place, you need to consider these. Ensure that the size of the wall and the number of people invited guarantee adequate physical distance and safety for everyone involved.



5.4 Communication

Think about communication. During the workshops, always take time to talk with passers-by, shopkeepers and authorities to explain the purpose of your intervention. Afterwards, have people talk about your actions in the media and on social networks. To do this, document each of your interventions with photos, videos, stories and don't forget to sign the "Street Art Together" painting and use the following hashtags in your online publications.

#StreetArtTogether #MigrantsAsMessengers #Country



5.5 The goodies

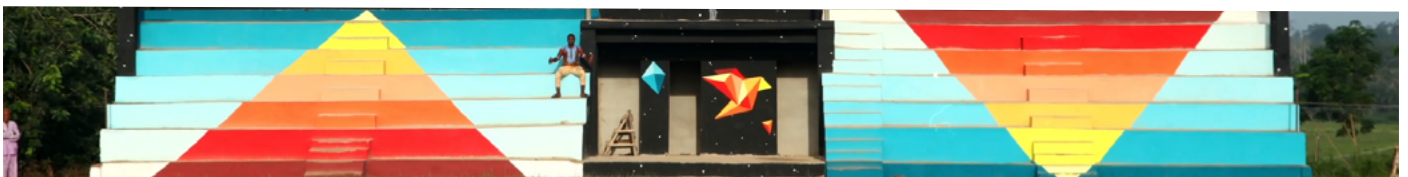
It is essential that participants are driven by personal motivation and not material or financial expectations. If participants are motivated by money, gifts, food or any other form of reward, then the goal of the project will not be achieved. It is therefore strongly discouraged to give gifts in connection with the activity.

Street Art Together is a voluntary project and this notion must be clearly explained to each participant from the beginning to avoid possible conflicts or misunderstandings.

Those who choose to participate do so out of curiosity, on their own free will, because they want to bring something to their city/neighborhood. They may want to have fun, have a new experience, or simply interact with people.

QUIZZ

1. What is the ideal team for a street art activity ?
 - A. A group of experienced artists
 - B. A group of experienced facilitators
 - C. A mixed group of people with diverse skills
2. To motivate participants, I can offer them a gift
 - A. True
 - B. False
3. Street art workshops may be suitable for women, children and the elderly
 - A. True
 - B. False
 - A. True
 - B. False
 - A. True
 - B. False
4. Put the different steps for setting up a workshop in order :
 - Take pictures
 - Invite people to participate
 - View weather forecast
 - Prepare the design
 - Sign the painting
 - Invite people to discuss
 - Draw
 - Confirm authorizations
 - Clean the equipment



06

CONCLUSION

6. VIDÉO ON THE CONCLUSION

Now, you have a solid theoretical knowledge to avoid beginner mistakes and save time.

You also learnt how to choose a location, select materials, decide on colors and shapes and how to assign roles.

Remember, this is not your personal project but rather a collective adventure, with your team and with the communities. You must take your time, listen and show patience. Alone we go faster but together we go further.

This action is carried out on a voluntary and non-profit basis. No money or gift of any kind can be collected (by owners) or passed on (to participants).

We encourage you to be inspired by the available painting models before you start designing, especially at the beginning. You can also contact us if you need further explanations or if you have specific requests, doubts or questions.

You are now part of the Street Art Together adventure, and you represent its colors and values.

Now that you have the knowledge, let's start!



RESULTS OF THE QUIZZ

2. THE LOCATION

1. answer B
2. answer C
3. answers B and C
4. answer B
5. answers B and C

3. THE MATERIAL

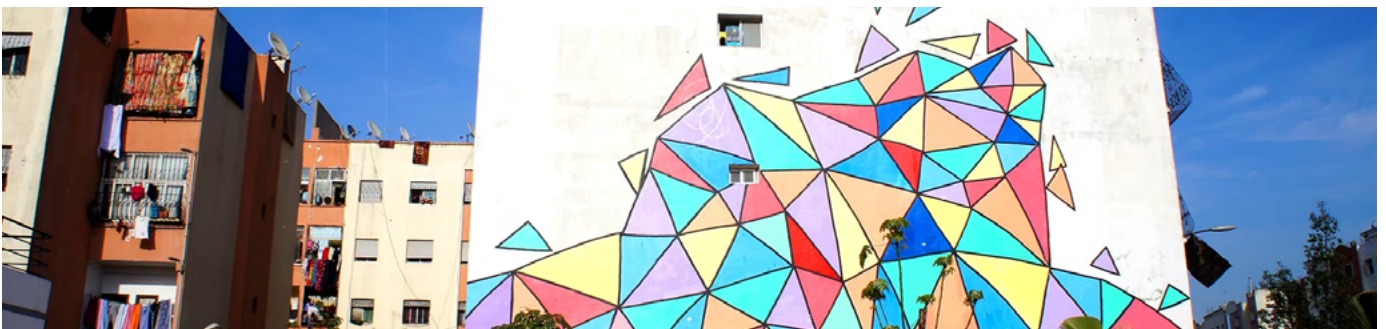
1. answer A
2. answer C
3. answer B
4. answers B and C
5. answer A and B and C
(all three are water-based
paints)

4. THE DESIGN

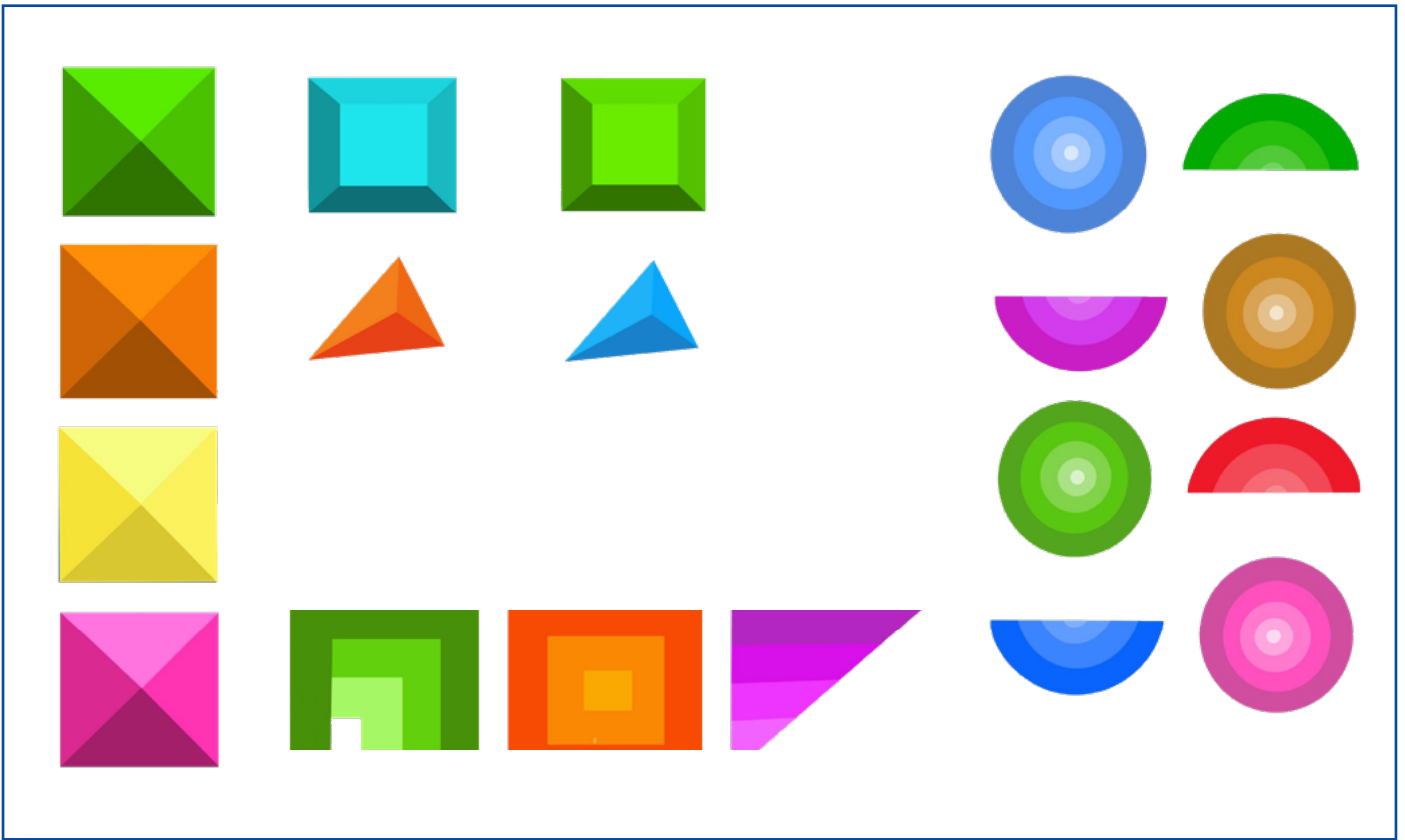
1. answer A
2. A. Blue B. Violet and
green C. Yellow, orange
and brown
3. A. Yellow, Orange B.
Green, Purple, Blue
4. answer B

5. THE ANIMATION

1. answer C
2. answer B
3. answers A, A et A
4. "Taking pictures" and
"inviting to dialogue" can
take place throughout the
process.
The order of the other
actions:
Confirm permissions >
Watch weather > Prepare
design > Draw > Invite
people to participate >
Sign the paint > Clean the
equipment



EXAMPLES OF SHAPES IN VOLUME



EXAMPLES OF GRAPHIC COMPOSITION



