

STAR2

STREET ART
FOR THE FUTURE

Training course for youth
workers on how to use street art
as a tool for social inclusion

2023-2-CZ01-KA220-YOU-000170539

WP2 - Curriculum

October 2025



Co-funded by
the European Union

Developed by: Stichting Street Art Museum Amsterdam

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Project number	2023-2-CZ01-KA220-YOU-000170539
Project title	Street Art for the Future - Training course for youth workers on how to use street art as a tool for social inclusion
Project Acronym	STAR 2.0
Start of the project	1/04/2024
End of the project	31/03/2027
Title of the document	WP2 - Curriculum
Delivery date	31/10/2025
Dissemination level	Internal
Responsible of the document and contributors	Stichting Street Art Museum Amsterdam
Configuration Management	V1.0 - based on initial needs analysis V2.0 - refined after national reports V2.5 - refined after TPM in Reggio Emilia V3.0 - final version
Abstract of the document	The <i>STAR 2.0 Curriculum</i> empowers youth workers to use street art as a tool for social inclusion, creativity and civic engagement. Developed by partners from the Netherlands, Italy, Portugal, Czech and Ukraine, it integrates non-formal education and critical pedagogy principles into ten practical modules. These cover artistic, social, and digital competencies, helping youth workers engage marginalized young people through co-creation and dialogue. By positioning street art as a democratic and accessible medium, the curriculum bridges cultural divides, strengthens community belonging, and supports the professionalization of youth work through innovative, inclusive, and creative learning practices.

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Chapter 1 - Curriculum Design and Street Art

What is a curriculum?

The curriculum (CV) guides the youth workers in developing essential skills and competencies for them to apply street art as a tool for youth engagement, especially concentrating on socially excluded youth. CV holds a sequence of planned activities where youth workers can practice and learn through making a content, as well as work out the most suitable approach of the newly developed skills for youth inclusion. The CV facilitates the approach of “learning by doing”.

Curriculum design

Aims goals and objectives - the curriculum aims to promote social inclusion of young people with fewer opportunities through the use of street art. The curriculum for youth workers is developed to guide them on how to use street art as a tool for social inclusion. The curriculum encompasses a variety of educational resources, practical guidelines and strategies to help youth feel more connected and valued in their communities. This CV is a versatile tool to support youth workers in their work with their respective youth group regardless of the origin (eg., Ukrainian evacuees, African refugees etc.).

The STAR 2.0 CV aims to support the youth workers by providing them with the latest (most contemporary) tools and knowledge of using street art as a powerful medium for social inclusion. Through practical guidelines (e-paper), comprehensive multi-media training course and community support (portal), the curriculum will foster a greater sense of solidarity and social awareness among young people, ultimately enriching their local communities as a whole and contributing to a better, more democratic Europe.

Educational goals and objectives

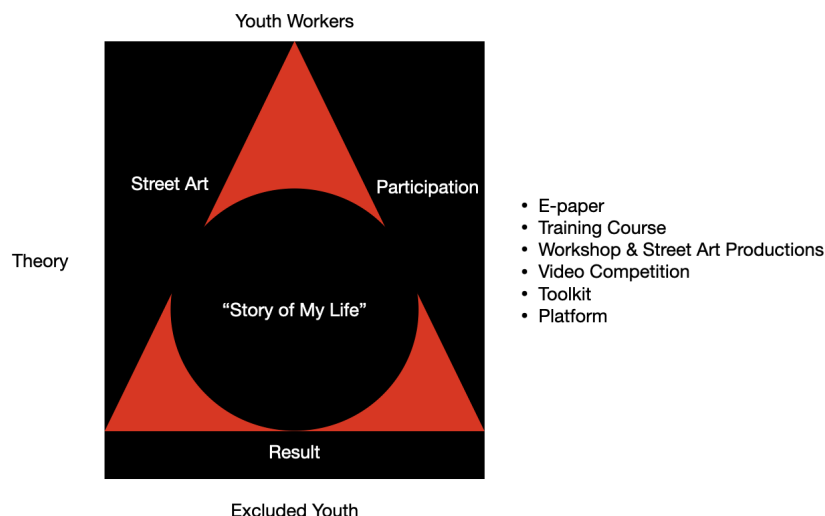
Support Youth Workers: Equip youth workers with knowledge and skills to use street art for social inclusion.

Promote Active Engagement: Encourage active participation of young people in local communities through street art.

Foster Creativity and Learning: Use street art as a medium for creative learning and reducing skill gaps.

Sustainable Practices: Integrate sustainable development into street art workshops and other activities, by reducing polarisation and intolerance.

Diagram 1



Street art and relation to social inclusion

“Who makes street art? (..) What is street artwork? (..)” are some of the questions proposed by Alison Young in her book “Street Art, Public City”. Young (2013) points out several challenges associated with the definition of street art and citing Danysz and Dana (2010): *“Street Art is in motion and the simple act of giving it a name, of reducing it to a word or an expression is problematic. Style Writing, Graffiti, Subway Art, Stencil Art, Street Art . . . How is anyone supposed to define the most important artistic movement of our brand new century?”*

We shall employ the characteristics as noted by Young (2013) when it comes to describing street artwork: *“ first, its placement in public space such that this placement becomes an integral aspect of the work and of viewing the work; second, the aims of the artist as primarily being the creation of an image such that commercial or informational concerns are secondary or absent; and, third, the illegality of the work existing either as a result of its placement without permission or through the assumptions about the work brought by the spectator”.*

How does one join this cultural community? Young (2013) shares several stories from street artists, including reflections from older street artists who *“traced their careers back to train writing or tagging, only later developing an interest in an expanded range of techniques or effects; even those with no background in graffiti*

commented that seeing it on walls prompted them to develop their own skills or to consider how they too could have an impact on public space. Although graffiti may be the initial motivating force, artists also expanded their interests from other cultural forms into the street. These include: punk, skateboarding, political protest, comics and 'zines, performance art and poetry. Younger artists who grew up with stencils as well as tags were inspired by seeing street art on the walls of their city".

Additionally, Hansen (2022) provides insight adding that: "(...) citizens do not need to visit cultural institutions – which in any case may be inaccessible to many. Secondly, street art is a form of everyday creativity that is inclusive and accessible – people do not need to identify as artists, or have formal training in the arts, to engage in forms of urban creativity".

Why street art?

How do you apply street art to help inclusion? What do street artists have/know that can help youth workers to empower the excluded youth?

Street art has the potential to foster social inclusion by offering accessible and participatory platforms for creative expression, which can be particularly empowering for marginalized groups, such as excluded youth. According to Young (2013), a defining feature of street artists is their commitment to "making art for everyone," highlighting the altruistic nature of their work. Hansen (2022) expands on this by referencing Bengtsen (2018), noting that street art fosters a sense of community cohesion, belonging, and connection, which can inspire social action and cultivate empathy toward marginalized groups—an impact directly aligned with Sustainable Development Goal 10: Reduced Inequalities.

Moreover, street art's inclusive nature is not limited to trained artists. As Lee (2013) asserts, "anyone can do it," underscoring the idea that street art allows individuals to easily acquire new skills and express themselves creatively. This accessibility democratizes artistic expression, providing a powerful tool for youth workers to engage and empower excluded youth. The work of Anouk Piket (cited in Stolyarova, 2022) reinforces this point, emphasizing that the power of street art lies in its universal accessibility, contrasting it with the exclusivity of museum art. In this sense, street art not only serves as a medium for self-expression but also as a vehicle for fostering urban citizenship and ensuring that art—and the empowerment it brings—becomes a right accessible to all.

Cultural Studies and Identity

When it comes to identity, “(...) both graffiti and street art raise relevant questions about ideologies of aesthetics and individual rights to city spaces” (Goncalves and Milani, 2022). “Street Art is Democratic not only because it shows the work of amazing painters in open space to the public, destroys the notion of white cube and expensive patronising colonial-style museums, but also that it allows for people of all kind and backgrounds to freely join the movement and evolve within it, by finding own set of skills, craft and establishing own urban identity” (Stolyarova, 2022).

Community Building and Social Impact

Daskalaki and Mould (2013) present an analysis of urban activities, such as graffiti, urban pranks, and yarn bombing, conceptualizing them as “urban social formations as rhizomes.” These formations are characterized as “fluid groups that remain scattered temporary formations, moving between different urban sites of expression.” This nomadic framework encourages multiple, ephemeral, and rhizomatic forms of membership within the city, allowing individuals to create their own localized urban narratives rather than adhering to overarching meta-narratives tied to capitalism, subcultures, or other dominant cultural forces.

The implication of this framework is that the city, in contrast to private galleries or apartments, offers an inclusive space where every individual has the right to engage in their chosen form of expression, provided it remains socially conscious. This distinction highlights what separates street art from graffiti or graffiti art, concepts that are often conflated, underscoring the need for a clear understanding of these urban practices, as reflected in the necessity of this curriculum vitae.

Education and Youth Engagement

Freire (1970) posits that authentic thinking, which engages with reality, cannot occur in isolated intellectual environments but only through communication and dialogue. Crucially, dialogue requires humility, as the act of naming and reshaping the world is not one of arrogance but of collaborative learning and action. Dialogue, when aimed at fostering mutual understanding and transformation, collapses if any party lacks humility. Freire further argues that true dialogue necessitates critical thinking, which recognizes an inseparable solidarity between people and the world. This type of thinking sees reality as dynamic and transformative rather than static, and it remains deeply connected to action, embracing the risks of temporality and change.

In this sense, street art serves as a form of pedagogy that aligns with Freire’s vision. By engaging with local contexts and continuously responding to the surrounding

environment, street art fosters a non-static, process-oriented form of education. A key application of this pedagogical approach is peer-to-peer education, wherein street art, rooted in graffiti culture, operates as a collaborative "crew sport" characterized by dialogue among equals without hierarchies. This bottom-up structure differentiates street art from other art movements, which are often top-down in nature.

Street artists, with their unique skills, experiences, and perspectives, offer valuable insights for youth workers seeking to empower marginalized or excluded youth. Through their egalitarian approach and emphasis on community engagement, street artists model an inclusive and participatory form of expression that can inspire social action and foster a sense of belonging among young people.

- **Relatable Role Models:**

Street artists often come from diverse and sometimes challenging backgrounds. For most part, they are auto-deduct. Their success stories and experiences can be relatable and inspirational for excluded youth, showing that creativity and perseverance can lead to positive outcomes. Street artists can act as mentors, demonstrating that art can be a powerful tool for personal development and change.

- **Artistic Skills and Techniques:**

Street artists bring a wealth of knowledge about various artistic techniques, such as graffiti, murals, stenciling, and digital art. They can teach these skills to young people, providing a creative outlet for self-expression. Engaging in street art can help youth develop their talents, build confidence, and find their voice.

- **Understanding of Urban Culture:**

Street art is deeply connected to urban culture, making it relevant to many young people who may feel disconnected from traditional forms of art or education. Street artists can bridge the gap by using language, themes, and styles that resonate with youth, making art more appealing and accessible. This cultural connection can make artistic activities more engaging and meaningful for young people.

- **Community Engagement Techniques:**

Street artists often work collaboratively, involving community members in their projects. They have experience in organizing workshops, community events, and participatory projects that encourage collective creativity. These engagement techniques can be adopted by youth workers to foster teamwork, social skills, and a sense of community among excluded youth.

- **Empathy and Advocacy:**

Street artists are frequently involved in activism, using their art to advocate for social justice and change. They can teach young people how to use art as a form of activism, raising awareness about issues that matter to them.

Street Art Lexicon

Graffiti, Graffiti Art, and Graphic Design represent three distinct creative disciplines, each with unique methods, purposes, and cultural contexts.

Graffiti refers to unsanctioned writings or drawings, typically created with spray paint or markers on public surfaces. Often regarded as a form of vandalism, it is spontaneous and associated with urban environments and expressions of rebellion or social commentary.

Graffiti Art, while rooted in graffiti culture, is more refined and intentional, merging elements of street art with a focus on aesthetic value. It is often commissioned or exhibited in public spaces as a legitimate art form, aiming to convey artistic messages while maintaining the rebellious spirit of graffiti.

In contrast, Graphic Design is a formal discipline focused on visual communication, combining text, images, and design elements to convey messages or branding in commercial or digital contexts. Unlike graffiti and graffiti art, graphic design is typically created for specific purposes, such as advertising or marketing, and follows structured principles to achieve clarity and impact.

Street Art is an artistic discipline that intersects with Graffiti, Graffiti Art, and even aspects of Graphic Design, but it stands apart as a broader, more diverse form of public expression. Unlike Graffiti, which often consists of unauthorized tags or writings on walls, Street Art encompasses a wide range of techniques, including murals, stencils, stickers, and installations, and can be both legal and illegal. It shares the urban, public space context with graffiti but often aims for wider accessibility and social engagement rather than subversion alone.

In relation to Graffiti Art, Street Art can be seen as a more inclusive category that not only includes highly stylized graffiti but also other visual forms that incorporate political, cultural, and social themes. While Graffiti Art focuses on the evolution of graffiti into a recognized art form, Street Art embraces various media and can have a broader aesthetic and social appeal.

Compared to Graphic Design, Street Art is less constrained by commercial goals or formal design principles. However, it may draw on graphic design techniques to create visually striking and communicative works in public spaces. Unlike graphic design, which is often intended for print or digital media, Street Art is site-specific, meant to interact with the environment and the community around it.

Graffiti, Graffiti Art and Street Art involve several steps of development or level of engagement with one's self and the rest of the world. Each level requires different youth workers competency to facilitate the workshops which involves the graffiti and street art elements. Table 1 and 2 offers the first overview of the diversity when it comes to the possible strategies for the youth workers to explore. As noted in Banksy's "Wall and Piece": *"Graffiti is not the lowest form of art. Despite having to creep about at night and lie to your mum it's actually the most honest artform available. There is no elitism or hype, it exhibits on some of the best walls a town has to offer, and nobody is put off by the price of admission"*.

Street art is often misunderstood and conflated with graffiti or graffiti art, despite the fact that these three disciplines differ significantly in their inherent characteristics as bottom-up, grassroots movements. While all three emerge from urban environments and serve as forms of public expression, each has a distinct role and method of engagement with societal issues. Graffiti, for instance, often focuses on unauthorized writing or tagging, while graffiti art represents a more refined, stylized evolution of this practice. Street art, by contrast, encompasses a broader array of techniques, including murals, stencils, and installations, and is more deliberately engaged with social and cultural commentary. *(Some country specific regulations could apply for definition or legal description of art in public space.)*

It is important to recognize that none of these art forms serves as a universal solution for addressing all social or global challenges. Their true impact lies in the careful and thoughtful identification of specific issues, whether it is a Ukrainian evacuee writing their name in English or a university PhD student creating a climate change poster. The effectiveness of street art—or any of these disciplines—comes from the strategic selection of appropriate approaches, or a blend of strategies, that align with the issue

at hand. This tailored approach is essential for achieving concrete, lasting, and sustainable outcomes in addressing the needs of the communities involved.

Chapter 2 - Framework, the Tutorials

A conceptual framework in the context of curriculum development for youth workers using street art as a tool for youth engagement provides a structured approach that defines the relationships between competencies, objectives, and outcomes. It outlines how and why specific skills, knowledge, and methods are emphasized in a given educational context.

Purpose: To guide youth workers in developing the essential skills, competencies, and knowledge required to use street art as a medium for youth engagement. This framework highlights the urgency and importance of cultivating these competencies to effectively engage, empower, and educate young people, particularly in urban or marginalized communities. Table 1 outlines the tutorials as discussed in the previous chapter (chapter 1) and relates these to the related competencies and skills.

What is a competency?

Competencies are the knowledge, skills, abilities and behaviors that contribute to individual and organizational performance. Knowledge is information developed or learned through experience, study or investigation. Skill is the result of repeatedly applying knowledge or ability. And behavioral competency involves the relation of the interaction with the surrounding and the people.

To develop the competencies resulting from this framework, youth workers can effectively use street art as a tool for social inclusion, fostering creative expression, and empowering young people to become part of a community. The comprehensive set of skills & tools ensures that youth workers are well-equipped to use in impactful and sustainable ways the street art initiatives.

This training program consists of a variety of learning modules or tutorials designed to equip youth workers with competencies and skills that integrate street art into non-formal education. Each module develops specific competencies, skills, and uses various tools to help participants effectively engage young people and their communities through creative street art projects.

1. Philosophy of Street Art

This module focuses on Critical Reflection, encouraging youth workers to foster critical thinking and reflection on societal issues and the role of art in public spaces. Participants learn how street art can be used as a medium to address these issues, using resources about Street Art as educational tools.

2. Street Art Workshops, Murals & Other Street Art Projects

With a focus on the Do It Yourself (DIY) Culture, this module helps youth workers develop artistic skills in young people, encouraging creative expression and ownership of their work. It emphasizes hands-on experience and uses visual references and inspirational resources such as street art books, tours, and interviews with street artists.

3. Logistics of Street Art Production

This module aims to build Street Art Facilitation competencies, equipping youth workers with the ability to use various creative street art techniques—graffiti, murals, and performance—in educational settings. The use of art supplies and materials is central to engaging youth and facilitating these activities. *(Some country specific regulations would apply for definition or legal description of art in public space.)*

4. Public Space

Youth workers explore Interaction with the Urban Environment, understanding how art can be socially aware and context-driven, rather than purely graffiti-based. They gain insights into the socio-cultural context of public spaces through cultural and historical research resources, ranging from local neighborhoods to broader city and national contexts. *(Some country specific regulations would apply for definition or legal description of art in public space.)*

- Local Rights, e.g. in Italy youth do not have the right to live in public spaces

5. Working with Street Artists

This module develops Cultural Competency and Sensitivity, teaching participants how to build partnerships with street artists and integrate their expertise into educational practices. Skills such as empathy, active listening, conflict resolution,

emotional regulation, and open-mindedness are fostered to ensure smooth collaboration and understanding.

6. Non-formal Education & Co-evaluation

Focusing on Creative Expression & Participation, this module trains youth workers to facilitate a creative process where young people can express their ideas, emotions, and perspective thoughts arts and learners-centred approach. Youth are also involved in decision-making processes, ensuring their voices are heard. Skills such as empathy, active listening, conflict resolution, emotional regulation, and open-mindedness are fostered to ensure smooth collaboration and understanding. Tools include engagement methodologies and co-evaluation template.

7. Inclusion & Participatory Theory

This module provides youth workers with Knowledge of Inclusion and Social Justice Pedagogies, focusing on how street art can inspire community involvement and activism. The module highlights the importance of inclusion in creative practices, using books, articles, and workshops on empathy, relationship-building, and community engagement - Co-creation, Contribution & Collaboration. Importantly to note, the diversity of levels of engagement possible, e.g. a more co-creative (participatory approach) to consultancy type of engagement.

8. Sustainable Community Engagement Practices

Here, youth workers learn how to Build Partnerships by establishing and maintaining relationships with local stakeholders, including artists, community leaders, organizations, and governments. The module emphasizes community engagement through group activities like team-building exercises, relationship-building events, and neighborhood parties. It is also important to use such techniques to generate co-responsibility to make the street art works and results sustainable throughout time. (Focus to be decided later!)

9. Project Management

Youth workers gain skills in Activity Planning, focusing on communication, budgeting, and time management. These essential skills are supported by the use of project management software to ensure effective coordination and successful project delivery.

10. Platform Tutorial

The final module builds Digital Literacy, helping youth workers navigate and use new technology platforms. This module prepares participants to engage with digital tools and integrate them into their work, enhancing their technical capabilities through the use of platforms.

This comprehensive workshop structure enables youth workers to build a well-rounded set of skills, from artistic facilitation to digital literacy, ensuring they can effectively engage with young people and their communities using street art as a powerful tool for expression and social change

The competencies

The following competencies are offered as a starting block for building the necessary skills to transmit the power of street art when it comes to social inclusion:

Diagram 4. The tutorials, associated competencies and related skills.

	Learning Modules / tutorials	Competencies related to	Skills
1	Philosophy of Street Art	Critical thinking and cultural analysis	By exploring the philosophy behind street art, this tutorial builds a nuanced understanding of art's role in public discourse, individual expression, and cultural identity, encouraging participants to think critically about how art interacts with the world around us.
2	Street Art Workshops & Street Art Murals & Street Art Other	Self-Directed Problem Solving	This competency is crucial for youth workers who seek to understand the practical approach of setting the street art project in action.
3	Logistics of Street Art Production	Creative Expression and Technical Proficiency	This holistic competency prepares participants not only to create art but also to navigate the complexities of public art production in an educational context.
4	Public Space	Community engagement and empowerment	This competency is crucial for youth workers who seek to use street art as a means to connect with young people, foster creativity, and promote social change. The tutorial would also develop a range of skills that contribute to both personal development and community-building efforts.
5	Working with Street Artist	Collaborative leadership and creative facilitation	Building partnerships with street artists and integrating their expertise into non-formal education. By working closely with street artists, participants learn to harness creative expression as a means of communication, collaboration, and community development.
6	Non-formal education & Co-evaluation	Learner-centered facilitation and reflective practice	This competency is key in environments that prioritize participatory learning, where both educators and learners actively contribute to the process of education and assessment. The tutorial equips participants with the ability to foster collaborative learning, while also using co-evaluation methods to engage learners in the reflective and evaluative aspects of their educational experience.
7	Inclusion & Participatory Theory	Inclusive facilitation and participatory leadership	This competency is essential for creating environments where all individuals, regardless of background, identity, or ability, are actively involved and valued in the decision-making process. Participants learn to integrate participatory methods and inclusion strategies that promote equal access to opportunities and empower marginalized voices in both community and educational settings.
8	Sustainable Community Engagement Practices	Community development and long-term engagement	This competency is crucial for fostering meaningful, lasting relationships between individuals, organizations, and communities, with a focus on inclusivity, participation, and sustainability. The tutorial equips participants with the skills to create, manage, and sustain initiatives that address community needs while building trust and promoting collective ownership.
9	Project Management	Effective project planning and execution	This competency is crucial for successfully managing projects across various contexts, ensuring that objectives are met efficiently and effectively. Participants learn to navigate the complexities of project management by developing skills in planning, communication, budgeting, and stakeholder engagement.

10	Platform Tutorial	Digital Literacy & online collaboration	Equipping participants with the skills needed to effectively engage, facilitate, and create interactive experiences in virtual environments. This includes a focus on navigating digital tools, fostering collaboration, designing engaging content, and promoting inclusivity in online spaces.
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Chapter 3 - Objectives, outcomes and strategies

Based on the established Framework (Chapter 2) the following section will aim to create and establish the learning objectives, outcomes and strategies, which will ensure that the STAR 2.0 CV equips youth workers with the necessary skills, knowledge, and competencies to effectively use street art as a tool for social inclusion. We define learning objectives as the intended result of a learning experience.

Learning objectives identify a learning outcome. As for the learning outcomes, these describe what learners should know, be able to do, and value as a result of integrating knowledge, skills, and attitudes learned throughout this CV. We also offer strategies, which involves setting goals and priorities, determining actions to achieve the goals, and mobilizing resources to execute the actions. A strategy describes how the ends (goals) will be achieved by the means (resources).

Competencies, Objectives and Outcomes

The learnings objectives:

1. The participants will learn about **critical thinking and cultural analysis**. After the completion of STAR 2.0 CV the youth workers will be able to apply the knowledge and skills to use street art as a medium for youth engagement in community programs.
2. The participants will learn and practice **Self-Directed Problem Solving**. After the completion of STAR 2.0 Online training course the youth workers will be able to evaluate, interpret and design the rightful approach for hands-on artistic expression with the respective youth in order to foster independence and self-empowerment. The youth workers will be able to guide young people in using public art to explore and express their views on social, cultural, and political themes.
3. The participants will understand **Creative Expression and Technical Proficiency**. After the completion of STAR 2.0 CV the youth workers will be able to apply the technical solutions for engaging youth in street art practices. The youth workers will be able to identify and encourage a DIY (Do It Yourself) culture where youth can express themselves freely and authentically through

art, fostering independence and self-empowerment.

4. The participants will understand **Community engagement and empowerment**. After the completion of STAR 2.0 CV the youth workers will be able to formulate, design and organize street art practices while understanding the local realities. The youth worker will be able to judge the rightful tools to inspire community activism and involvement, particularly around issues of inclusion, ensuring that underrepresented voices are heard. The youth workers will gain an understanding of how street art interacts with and reflects the social, cultural, and historical aspects of urban spaces.
5. The participants will learn **Collaborative leadership and creative facilitation**. After the completion of STAR 2.0 CV the youth workers will be able to apply leadership and facilitator skills.
6. The participants will understand the **Learner-centered facilitation and reflective practice**. After the completion of STAR 2.0 CV the youth workers will be able to evaluate their chosen approach through reflective practices. The youth workers will be able to support youth to express their ideas and contribute to the direction of creative projects, ensuring their perspectives are valued and incorporated.
7. The participant will understand the **Inclusive facilitation and participatory leadership**. After the completion of STAR 2.0 CV the youth workers will be able to judge the rightful application of inclusive practices for engaging youth. The youth workers will be able to navigate sensitive cultural contexts, particularly when collaborating with street artists and marginalized groups.
8. The participant will learn the practices of **Community development and long-term engagement**. After the completion of STAR 2.0 CV the youth workers will be able to design and apply engagement techniques within their own context. The youth worker will be able to create and maintain partnerships with local stakeholders, including street artists, community organizations, and local authorities.
9. The participant will understand the **Effective project planning and execution**. After the completion of STAR 2.0 CV the youth workers will be able to create their approach for youth engagement via street art practices. The

youth worker will be able to effectively plan, execute, and manage street art projects, ensuring they are delivered efficiently and within resource constraints.

10. The participant will learn about **Digital Literacy & online collaboration**. After the completion of STAR 2.0 CV the youth workers will be able to demonstrate gained skills in digital literacy and online collaboration. The youth worker will be able to apply the newly learned skills and engage youth through digital means, using technology to complement street art activities and broaden the reach of their work.

Strategies for achieving learning objectives and outcomes

Achieving the objectives and outcomes of a street art-based training program for youth workers requires thoughtful strategies that ensure participants are engaged, supported, and able to apply what they learn effectively. Below are key strategies to ensure the success of this training from which the further described Tutorials are based:

1. Cultural and Social Context Education
 - Provide in-depth sessions on the cultural, historical, and social contexts of street art, particularly focusing on its role in addressing societal issues such as inclusion, justice, and community activism.
2. Hands-On, Experiential Learning
 - Incorporate practical, hands-on workshops where youth workers practice creating street art (e.g., graffiti, murals, stencils). Provide opportunities to practice skills in real-world contexts.
 - Emphasize "Do It Yourself" (DIY) culture by giving youth workers tools and resources to teach young people basic art techniques, encouraging them to create and express themselves independently.
3. Logistics and project management
 - Include comprehensive training on project management tools (e.g., budgeting, time management, scheduling, resource allocation).
4. Co-creation and Collaborative approach

- Involve youth workers in co-creating street art projects with youth and community members, fostering collaboration and ownership.
 - Foster connections with street artists.
5. Inclusion and Diverse perspectives
 - Ensure diverse voices and perspectives are represented, and teach youth workers how to facilitate inclusive environments.
 - Include aspects on emotional intelligence, empathy, and conflict resolution in the training curriculum.
 6. Structured Reflection and Evaluation
 - Implement regular reflection and evaluation sessions throughout the training. Use co-evaluation templates and participatory assessment methods that involve both youth workers and young people.
 7. Digital literacy
 - Blending traditional and digital methods in order to expand on the existing tools allowing youth workers to engage young people with varying interests and skills.
 8. Accessibility and Adaptability
 - Ensure the training is accessible to youth workers with diverse learning needs and backgrounds, including those from underrepresented communities. Offer materials in multiple formats (videos, articles, visual aids) and provide translation or interpretation services if needed.

By implementing these strategies, the training program can meet its objectives and deliver the desired outcomes, creating youth workers who are not only skilled in street art techniques but also capable of leading inclusive, participatory, and impactful projects in their communities.

Tools, Resources and References

In this section of the Curriculum, we present the Tools, Resources, and References essential for supporting your work with young people. The tools include practical exercises, frameworks, and digital applications designed to enhance engagement and development. Resources refer to a collection of guidelines, best practices, and

templates that can be adapted to various youth work settings. Finally, the references provide links to research articles, case studies, and additional reading that offer deeper insights and evidence-based approaches to the challenges faced in youth development. Together, these elements will equip you with the knowledge and materials needed to foster positive outcomes.

Tutorial 1 - Philosophy of Street Art

For the tutorial "Philosophy of Street Art," the resources and references will be outlined to provide both theoretical and practical insights into the subject. For the tutorial "Philosophy of Street Art," the tools would include both digital and physical elements that help learners engage with the subject in a hands-on, interactive way. Below is a proposed structure:

Tools	Resources	References
<p>Digital Design Tools: Canva or Adobe Photoshop: Software for creating digital street art concepts, experimenting with colors, shapes, and layering techniques that mimic graffiti and murals.</p> <p>Procreate (for tablets): An illustration app that allows learners to sketch street art ideas digitally, simulating spray paint effects, stencils, and other artistic tools used in street art.</p> <p>Google Earth Street View: A tool to virtually explore and analyze street art in different cities around the world, offering a real-world context for discussing the philosophy and aesthetics of street art.</p>	<p>Visual Aids: <i>Photographic Documentation</i>: Images of street art from various global cities (e.g., New York, Berlin, São Paulo) showcasing different styles and messages.</p> <p><i>Video Interviews</i>: Interviews with street artists discussing their motivations, the societal impact of their work, and the challenges they face.</p>	<p>Books: Stolyarova, A. (2022). <i>Street Art & Democracy</i>. Street Art Museum Amsterdam.</p> <p>Young, A. (2013). <i>Street Art, Public City Law, Crime and the Urban Imagination</i>. Routledge, https://doi.org/10.4324/9780203796917</p> <p>"<i>The World Atlas of Street Art and Graffiti</i>" by Rafael Schacter – A comprehensive overview of street art globally, featuring cultural and philosophical discussions.</p> <p>"<i>Street Art and the War on Terror: How the World's Best Graffiti Artists Said No to the Iraq War</i>" by Eleanor Mathieson – A book exploring the political and philosophical dimensions of street art.</p>
<p>Spray Paint Simulation Apps - Graffwriter or SprayPrinter: Mobile apps or simulations that mimic the experience of spray painting. These tools allow learners to practice street art techniques without</p>	<p>Workshop Guides: <i>Street Art Techniques</i>: A practical guide to understanding graffiti styles, stencil art, murals, and paste-ups, with a focus on tools and methods used by artists:</p>	<p>Academic Papers: Daskalaki, Maria & Mould, Oli. (2013). <i>Beyond urban subcultures: urban subversions as rhizomatic social formations</i>.</p>

<p>needing a physical wall.</p>	<p>https://urbaneez.art/magazine/urban-art-the-different-practices-and-techniques-of-street-art?srltid=AfmBOorhavKAvBN3UnURAGK3v5YRcRcCuEEiWmnSywvpa7xb78WNaeQ</p> <p>Community Engagement Toolkit: Guidelines for organizing community-based street art projects that explore philosophical themes and encourage local participation:</p> <p>https://lauda.ulapland.fi/bitstream/handle/10024/64525/COND%20PART%20ARTS%20PROJ%20TOOLKIT%202-20%20link%200.pdf?sequence=1&isAllowed=y</p>	<p>International Journal of Urban and Regional Research 37 (1):1-18.</p> <p>"The Aesthetics of Street Art: Philosophical Perspectives on Urban Public Art" – A journal article discussing the philosophy behind street art, its aesthetic value, and its interaction with urban spaces.</p> <p>"Graffiti as Art or Vandalism?" by John Fekete – An analysis of the tension between street art as a form of expression and its perception as illegal activity.</p>
<p>Stencil-Making Kits: Printable Stencil Templates: Downloadable templates for creating stencils. Learners can print these, cut them out, and use them to create their own street art. Online Stencil Generators: Tools like <i>Stencil Graffiti Creator</i> that help convert images or designs into printable stencils for practical street art projects.</p>	<p>Discussion Prompts and Reflection Sheets: <i>Ethics of Street Art</i>: Printable - worksheets on topics such as the legality of street art, the concept of public vs. private spaces, and its role in activism. <i>Artist Statements</i>: Reflection prompts encouraging learners to create their own philosophy of street art and how it fits into contemporary social issues.</p>	<p>Documentaries and Films: <i>"Exit Through the Gift Shop"</i> – A documentary by Banksy that explores the nature of street art, commercialization, and the fine line between art and vandalism. <i>"Style Wars"</i> – A film that captures the essence of graffiti in New York City during the 1980s, delving into the philosophy and culture behind street art.</p>
<p>Augmented Reality (AR) Tools: AR Street Art Viewer: AR apps like <i>Artivive</i> allow learners to interact with street art virtually, overlaying digital content onto real-world spaces to explore different dimensions and meanings behind the art.</p> <p>Tilt Brush (by Google): A virtual reality painting tool where learners can create 3D street art in virtual space, pushing the boundaries of traditional graffiti and mural techniques.</p>		<p>Web: <i>Street Art Utopia</i> (website) – An online gallery and blog that collects and showcases contemporary street art from around the world, offering both artistic inspiration and insight into its cultural significance. <i>TED Talks on Street Art</i>: Talks such as "Street Art with a Purpose" by JR, discussing the transformative power of street art in communities. Huynh, C., Jürgens, A.S. (2024). <i>Christina Huynh: The Charisma of Nature in Street Art.w/k- Between Science & Art Journal</i>. Retrieved from: https://between-science-andart.co</p>

		m/christina-huynh-the-charisma-of-nature-in-street-art/
	<p>MURARTE TORINO: https://www.monkeysevolution.org/murarte/</p> <p>SERENDIPPO https://www.serendippobo.com/</p> <p>Reggiane urban gallery https://reggianeurbangallery.it</p> <p>Urbaner (Emilia Romagna Region's observatory on street art) https://urbaner.it</p> <p>"With the eyes on the wall" https://www.congliocchialmuro.com/?fbclid=PAAaYo2WIIWfQzQwf7JL8zOIG8wpuzhdM2bUR4-3pZ5ULFg45OZ6SsZCfVYx4_aem_ASPjawkmQErSCNy2Azko0UXIncTaVCA3soAyL_sbCX9Q-WglrKHT39lbb0ZcCAizvu8OCQxhNjtdaWI7GW0nBRlYqxx93WUOfnvlfxrkWb9lVx5XIBK5o-Qb3FmsDe8AwT8YMV3Mfz1a4S8n7j_D-4tQ</p> <p>Travel on Art - Contemporary art and travel Blog https://www.travelonart.com/</p> <p>Youth Portal of Reggio Emilia Municipality - Street Art Section https://portalegiovani.comune.re.it/creativita-e-laboratori/street-art/</p> <p>Podcast about Czech street art - interviews with CZ street artists: https://talk.youradio.cz/porady/graffi-cast</p>	<p>Book ESPRESSIONI URBANE. Muri sconciati, writing e street art (URBAN EXPRESSIONS) Edited by Pietro Ascari and Pietro Rivasi Publisher: Mimesis https://www.mimesisedizioni.it/libro/9788857589398</p> <p>Book URBAN LIVES. Viaggio alla scoperta della street art in Italia. (Journey to discover street art in Italy) Author: De Innocentis Ivana https://www.darioflaccovio.it/illustrati/1189-urban-lives.html</p> <p>Book STREET ART IN ITALIA. Viaggio tra luoghi e persone (STREET ART IN ITALY. Travel between places and people) Authors: Anna Fornaciari e Anastasia Fontanesi Publisher: Polaris https://www.polariseditore.it/prodotto/streetart/</p> <p>Authors' BLOG: https://www.travelonart.com/</p> <p>STREET ART. LA RIVOLUZIONE NELLE STRADE (Street Art, Revolution in the streets) Author: Ennio Cotta Publisher: Bepress https://www.ibs.it/street-art-rivoluzione-nelle-strade-libro-ennio-ciotta/e/9788896130230</p> <p>DILAGA OVUNQUE (IT SPREADS EVERYWHERE) Author: Vanni Santoni Publisher: Laterza https://www.laterza.it/scheda-libro/?isbn=9788858145067</p> <p>Street Art. Public City: Law. Crime and the Urban Imagination</p> <p>Sous le Street Art, le Louvre. When classic art inspires street art.</p>

		Conservare la street art. Le problematiche del muralismo contemporaneo Born in the street movie Con gli occhi al muro - documentario Podcast: Disagismi Urbani
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Tutorial 2 - Street Art Workshops, Murals & Other Street Art Projects

Utilizing these tools, resources, and references will help participants in the workshop develop their self-directed problem-solving skills while exploring the vibrant world of street art. Encouraging them to seek out information and inspiration will foster creativity and initiative in their projects.

Tools	Resources	References
Art Supplies: Spray paint (various colors); Brushes and rollers; Stencils; Markers (permanent and paint markers); Canvas or wood panels (for practice)	Visual References: Books: "Street Art: The Book" by Cedar Lewisohn; "Street Art Today" by Patrick Nguyen; "The World Atlas of Street Art and Graffiti" by Rafael Schacter	Interviews and Documentaries: Documentaries like "Exit Through the Gift Shop" and "Banksy Does New York" Video interviews with prominent street artists on YouTube (e.g., Shepard Fairey, JR)
Digital Tools: Graphic design software (e.g., Adobe Illustrator, Procreate); Photo editing apps (e.g., GIMP, Photoshop,); Project management tools (e.g., Trello, Asana) for planning	Online Platforms: Pinterest boards dedicated to street art; Instagram accounts of street artists for daily inspiration	Online Communities: Forums or social media groups dedicated to street art where artists share experiences and tips; Websites like StreetArtNews and Street Art Utopia for current trends and features
Documentation Tools: Cameras (DSLR or smartphones) for capturing progress; Sketchbooks for brainstorming and planning designs	Workshops and Tutorials: Online platforms (e.g., Skillshare, Udemy) that offer street art courses; Local community centers or art schools that host workshops	Articles and Blogs: Articles on street art theory and practice in art magazines (e.g., Juxtapoz, Hi-Fructose); Blogs by street artists that document their processes and projects

	<p>Tours: Local street art tours (in-person or virtual) that explore famous murals and artists; Online documentaries or video tours of street art hotspots (e.g., Berlin, London, New York, Amsterdam)</p>	<p>As Costas da Cidade (resident led tours to urban art works with themes and stories chosen also by the residents): https://www.facebook.com/p/As-Costas-da-Cidade-100064378343800/</p> <p>Artolution Ukraine: Creation of murals with children in Khmelnytskyi & Ternopil Ukrainian artists use mural art to unite displaced and host communities – UNHCR Ukraine Chornomosky step" Culture Fair: A Cultural festival organised in Odesa that presents important elements of Ukrainian culture and arts https://www.youtube.com/watch?v=qZg4tpE5AKs</p>
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Tutorial 3 - Logistics of Street Art Production

By utilizing these tools, resources, and references, facilitators can effectively engage youth in street art production, combining creativity with educational goals. This comprehensive approach will help participants develop practical skills while fostering an appreciation for street art as a meaningful form of expression.

Tools	Resources	References
<p>Art Supplies and Materials: Spray Paint: A variety of colors and finishes (matte, glossy). Brushes and Rollers: For applying paint and creating different textures. Stencils: Custom-made or commercially available for adding intricate designs. Markers: Permanent and paint markers for detail work. Canvas or Wood Panels: For practice and mural mock-ups. Protective Gear: Gloves, masks, and goggles for safety.</p>	<p>Art Supply Shops per city/country: https://vanderlindewebshop.com/nl/catalog/kunstschildersmaterialen/?gad_source=1&qclid=Cj0KCQjwY64BhCaARIsAlfc7YY9dENkeWY5xQ_hpL104j5xFvzkFU63v6U0slatHEcY48WV362THO8AaAq--FALw_wcB</p> <p>https://henxs.com/</p> <p>https://www.vanbeekart.nl/</p> <p>Ten years of the youth aggregation center "Spazio Raga" https://www.youtube.com/watch?v=iIC-ynMwNxQ</p>	<p>Interviews and Documentaries: Interviews with street artists that discuss their techniques and educational outreach. Documentaries like "The Rise of Street Art" or "Exit Through the Gift Shop."</p> <p>https://www.youtube.com/watch?v=to1tjoRi6UU&ab_channel=GraffitiBlog</p>
<p>Logistical Tools: Planning Software: Trello or Asana for project management. Budgeting Tools:</p>	<p>Workshops and Training: Local organizations that provide street art workshops (check community centers and universities). Online</p>	<p>Online Communities: Facebook groups or forums for street artists and educators. Websites like Street</p>

Excel or Google Sheets for cost management. Scheduling Tools: Doodle or Google Calendar for coordinating sessions.	platforms like Skillshare for tutorials on specific techniques. Restless walls (kermesse) https://portalegiovani.comune.re.it/news/muri-inquieti-storie-e-contaminazioni-intorno-allarte-urbana/ Mural production resource Handbook: chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/ https://muralroutes.ca/wp-content/uploads/2018/04/muralresourcehandbook.pdf	Art Utopia and StreetArtNews for inspiration and current trends.
Documentation Tools: Cameras: For capturing the production process and finished works. Sketchbooks: For planning designs and brainstorming ideas.	Educational Resources: "Street Art: The Book" by Cedar Lewisohn; "Teaching Visual Art: Instructional Strategies for K-12" by Michael D. Hennessey. Online Platforms: YouTube tutorials on graffiti and mural techniques. Educational websites that offer lesson plans incorporating street art.	Community Engagement: Case studies of successful street art projects in educational settings (e.g., youth empowerment initiatives). Blogs or websites of organizations that use street art for social change (e.g., City of Asylum). Sky Art Foundation took part in the one of UNICEF programmes Sky Art Foundation

Tutorial 4 - Public Space

These tools, resources, and references will provide a comprehensive foundation for understanding and creating social context-aware art in public spaces. Participants will be equipped to engage thoughtfully with their urban environments while considering the cultural and historical significance of their work.

Tools	Resources	References
Art Supplies: Sketchbooks and drawing tools for planning and brainstorming. Photography equipment (DSLR or smartphone) for documenting public spaces and art. Digital tools (tablets, software like Procreate or Adobe Creative	Cultural and Historical Research: Local Libraries and Archives: Many have resources on neighborhood history and cultural significance. City Planning Departments: Offer data and reports on urban	Books: "The Death and Life of Great American Cities" by Jane Jacobs – explores urban planning and community dynamics. "Street Art and the Urban Imagination" by K. K. Gupta – examines the role of street

Suite) for design and mock-ups.	<p>development and demographics. Museums: Local museums often have exhibitions and archives related to the city's history and culture.</p> <p>Art in public space conference Prague: Kámen, město, papír – Úvodní slovo organizátorů a jejich hostů</p> <p>Prague city manual for art in public space: https://iprpraha.cz/stranka/3401/manual-tvorby-verejnych-prostranstvi</p>	art in urban contexts. "Public Art: Theory, Practice and Populism" by Cher Krause Knight – a comprehensive overview of public art.
<p>Research Tools: Mapping Software: Google Maps or OpenStreetMap for exploring urban environments. Survey Tools: Google Forms or SurveyMonkey for gathering community feedback. Data Analysis Tools: Excel or Tableau for analyzing social and cultural data.</p>	<p>Community Engagement: Local community centers and organizations that facilitate art and cultural programs. Public forums or town hall meetings for understanding community needs and perspectives.</p> <p>Murals for Communities Handbook</p> <p>Projects of Kateřina Šedá on how to involve local community:</p> <p>Radio Guggach</p> <p>Elitka</p>	Documentaries and Films: "Exit Through the Gift Shop" – explores the intersection of street art and public perception. "The Art of the Steal" – looks at the complexities of art in urban spaces.
<p>Documentation Tools: Notebooks for field notes and observations. Video recording equipment for documenting interactions and community events.</p>	<p>Online Platforms: OpenStreetMap: A free, editable map of the world that can help in understanding urban layouts. Wikipedia: For general historical context on neighborhoods and cities.</p>	<p>Articles and Journals: Academic journals focusing on urban studies, sociology, and art (e.g., <i>Urban Studies</i>, <i>Journal of Urban Cultural Studies</i>). Articles from art magazines that discuss public art and its social implications (e.g., <i>Art in America</i>, <i>Juxtapoz</i>).</p>
	Free Space / Act 2 (use of the spaces dedicated to city posters empty due	Websites and Blogs: Street Art

	<p>to covid) https://portalegiovani.comune.re.it/c/reativita/spazio-libero-atto-secondo/ https://www.speaker.com/podcast/spazio-libero-4470140</p> <p>A mural for Nelson Mandela https://portalegiovani.comune.re.it/enza-categoria/un-murales-per-nelson-mandela-2/</p>	<p>Utopia: A platform showcasing street art projects and their social context. Public Art Archive: An online resource that documents public art installations across cities.</p> <p><i>From the museum to the landscape</i> draws a map through a path of painted walls in the historic center of Cotignola which are linked to the history and memories of the place, told through the eyes of the artists https://www.museovaroli.it/dal-museo-al-paesaggio/</p> <p>CHEAP is a public art project, a collective: mainly works on the urban landscape, deals with contemporary languages, and is committed to finding a balance between curatorial practice and activism, the material it has chosen to investigate is paper. https://www.cheapfestival.it/</p> <p>Urban intervention, street art and public space</p> <p>The Street - A Quintessential Social Public Space</p> <p>Urban Intervention: Design Ideas for Public Space</p>
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Tutorial 5 - Working with Street Artist

These tools, resources, and references will help participants develop the skills necessary to build effective partnerships with street artists, fostering empathy, active listening, and conflict resolution. This holistic approach will enhance their ability to integrate street art into non-formal educational settings thoughtfully and respectfully.

Tools	Resources	References
Communication Tools: Video Conferencing Platforms: Zoom or Microsoft Teams for virtual meetings and discussions.	Training Programs: Cultural Competency Workshops: Organizations offering training on cultural sensitivity and awareness	Documentaries and Films: "The Art of Conflict" – explores how art can be a medium for peacebuilding and conflict resolution. "The Artist is

Collaboration Tools: Google Workspace (Docs, Sheets) or Trello for project management and shared planning.	(e.g., local nonprofits, community colleges). Conflict Resolution Programs: Online courses or local training sessions focused on mediation and conflict management.	Present" – while focused on performance art, it emphasizes the power of presence and engagement.
Facilitation Tools: Icebreaker Activities: Printable games or online tools (like Mentimeter) for building rapport. Workshop Materials: Flip charts, markers, and sticky notes for brainstorming sessions.	Books: "Culturally Responsive Teaching: Theory, Research, and Practice" by Geneva Gay – provides insights on cultural competence in educational settings. "The Art of Gathering: How We Meet and Why It Matters" by Priya Parker – explores effective meeting and gathering strategies. Articles: Research articles on cultural competency in education from journals like <i>Journal of Educational Psychology</i> or <i>Teaching in Higher Education</i> .	Websites and Online Platforms: Cultural Competence Education Resources: Websites that provide toolkits and articles on cultural competence (e.g., the National Center for Cultural Competence). Street Art Networks: Websites like StreetArtNews and The Art of Streets that highlight street artists and their stories.
Reflection Tools: Journals: For participants to document their thoughts, feelings, and learnings throughout the process. Feedback Forms: Surveys or forms to gather insights from participants and street artists after workshops.	Community Engagement Resources: Local community centers or organizations that foster partnerships between artists and educational institutions. Networks of street artists (e.g., local collectives) that offer opportunities for collaboration and learning. International platform for street artists and street art lovers: https://streetartcities.com/	Workshops and Conferences: Attend workshops focused on empathy and emotional intelligence, often hosted by educational organizations or nonprofits. Conferences on art education or community arts that include sessions on working with artists and cultural competency. Il diritto della street art

Tutorial 6 - Non-formal education & co-evaluation

These tools, resources, and references will help facilitators create an engaging and participatory environment for young people, allowing them to express themselves creatively while being actively involved in decision-making processes. This approach fosters community engagement and ensures that youth voices are integral to the execution of projects.

Tools	Resources	References
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<p>Co-agenda setting and Co-evaluation approach via creative workshops, dialogue sessions, focus groups, interviews and surveys.</p> <p>How to... co-create an evaluation; Co-creation is a term we may hear a lot, but an evaluation of your project that is genuinely co-created can be really powerful. https://www.culturehive.co.uk/CVire-sources/how-to-co-create-an-evaluation/</p> <p>ADD Youth engagement through local involvement Step-by-step guide to ideathon: The ideathon is a practical tool to actively involving young people in their local communities. It consists in gathering young people to address a specific desire for change and then choose the best idea to implement.</p> <p>Our digital village Participative context analysis in rural areas using RMA (Reciprocal Maieutic Approach): RMA's main aim is to foster dialogue within communities and people based on emphatic and reciprocal communication. This documents outlines how to use it to organise workshops and lead activities Participative Context Analysis in Rural Areas – Our Digital Village</p>	<p>Case study: example of street art application from VU university context as non-formal education https://youtu.be/Eb4Y7GX22qc</p> <p>Inspirations for co-agenda setting: Children and Young People's assembly, https://cyp-biodiversity.ie/</p> <p>Evaluation resources: reflexive journaling https://www.wur.nl/en/show/reflexive-monitoring-in-action.htm</p> <p>Restless Walls Lab https://www.sdfactory.it/laboratori https://www.instagram.com/p/C2wwKp0hIkj/?img_index=4</p> <p>Street art flourishes in Reggio Emilia on e-distribution cabins https://portalegiovani.comune.re.it/immagini/la-street-art-florisce-a-reggio-emilia-sulle-cabine-di-e-distribuzione/</p> <p>Urban Gallery – Sylvester https://portalegiovani.comune.re.it/urban-gallery/</p>	<p>Articles: Holmes, Ashley. (2014) "Street Art as Public Pedagogy & Community Literacy: What Walls Can Teach Us." Ubiquity: The Journal of Literature, Literacy, and the Arts. 1.1 Available at: http://ed-ubiquity.gsu.edu/wordpress/holmes-1-1/.</p> <p>Constant, N. L. and Hughes, J. (2023). Diversifying citizen science through the inclusion of young people JCOM 22(02), A07. https://doi.org/10.22323/2.22020207</p> <p>Books: Tijsma, G. (2024). Embedding Engaged Education: Creating knowledge together. Available at: https://doi.org/10.5463/thesis.640</p>
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<p>Icebreaker activities and consensus building approaches: games or exercises designed to foster open communication and build trust.</p> <p>Materials required: flip charts, markers, sticky notes, and art supplies for brainstorming and creative activities. Digital collaboration tools required: Miro or Padlet for virtual brainstorming and idea sharing, video conferencing platforms: Zoom or Google Meet for online workshops and discussions.</p>	<p>Booklet offering the techniques: VU Mixed Classroom Educational Model https://assets-us-01.kc-usercontent.com/d8b6f1f5-816c-005b-1dc1-e363dd7ce9a5/d7847606-cfa2-482b-8cde-c6e7b1bb7e49/Mixed_Classroom_booklet_tcm270-935874.pdf (page 40), e.g. "Personality Tree"</p> <p>Catalog for team building & ice breaker methods: https://drop-in.eu/media/drop-in-io2-en.pdf</p> <p>Recap Art and culture toolbox for youth workers: ReCAP_TOOLBOX_eng.pdf</p>	<p>Books: Handbook of Transdisciplinary education (2023). Available at: https://www.tu.berlin/en/vp-sl/transdisciplinary-learning/handbook-transdisciplinary-learning</p> <p>MANUAL FOR FACILITATORS A guide for organising and facilitating the educational process of study sessions held at the European Youth Centres (Council of Europe) 1680a5ebc2</p> <p>Comprehensive overview of Educational Evaluation in Youth Work. 8d85c6ac-05e5-4715-8f43-0f9c3018772a:</p>

Tutorial 7 - Inclusion and Participatory Theory

This outline provides a comprehensive framework for facilitating a tutorial on inclusion and participatory theory, emphasizing the transformative power of street art in fostering community involvement and activism. Utilizing these tools, resources, and references will support participants in understanding and applying these concepts effectively.

Tools	Resources	References
Empathy Mapping: Tools to visualize and understand different	Documentaries and Films: "The Art of Participation" – explores the role	Books: "Pedagogy of the Oppressed" by Paulo Freire –

<p>perspectives within the community.</p> <p>Role-Playing Activities: Scenarios that allow participants to step into the shoes of others to foster understanding.</p>	<p>of art in community involvement and activism. "Exit Through the Gift Shop" – highlights the impact of street art on social issues and community engagement.</p> <p>Online resources: Education Showcase: role-playing as an educational tool, available at https://vu.nl/en/news/2024/education-showcase-role-playing-as-an-educational-tool</p> <p>Online Platforms: websites like the National Education Association (NEA) provide resources on social justice in education.</p> <p>Athena and Prometheus: mural on a school wall https://portalegiovani.comune.re.it/murales-liceo-ariosto/</p> <p>Don't move us from here: mural on partisans memory https://portalegiovani.comune.re.it/non-ci-sposti-da-qui-murales-al-fosco--gallery/</p> <p>STAR eu project https://portalegiovani.comune.re.it/star-street-art-arte-muraria-per-la-ri-qualificazione-urbana/</p> <p>Pojd Ven! - Initiative for inclusion of roma kids: https://www.facebook.com/p/POJ%C4%8E-VENAV-AVRI-61553737143909/?rdr</p>	<p>foundational text on critical pedagogy and social justice education. "The Art of Engagement: A Toolkit for the Community" by Anna Deavere Smith – explores methods for community engagement through the arts. "Inclusion: Diversity, the New Workplace & the Will to Change" by Arthur Woods and Elise Perera – discusses the importance of inclusion in various contexts.</p> <p>Articles on the impact of street art on community activism and social issues from platforms like Street Art Utopia and The Art of Protest.</p>
<p>Reflection and Feedback Tools: Surveys and Feedback Forms: For gathering participant insights and reflections on activities. Journals or Reflection Sheets: For participants to document their thoughts and feelings throughout the process.</p>	<p>Workshops and Training Programs: Local organizations that offer workshops on empathy, social justice, and relationship-building. Online courses related to participatory methods and inclusion, available on platforms like Coursera or FutureLearn:</p> <p>https://www.alda-europe.eu/includa</p>	<p>Articles: Rodeyns, J., & De Backer, F. (2022). Fostering empathy and compassion through art observation. In 7th Public Health Palliative Care International Conference.: Democratizing caring, dying and grieving: participation, action, understanding and evaluation. (Vol. 16). [262] SAGE Publications Ltd.</p>

	<p>te-2/</p> <p>Case Studies: Documented examples of street art projects that have successfully engaged communities in discussions around inclusion and social justice: https://youtu.be/b6Qilte_Jgg ; https://youtu.be/9xusxZWQXU</p> <p>Recap Roadmap for Youth social inclusion through art and culture: Collection of good practices on how to foster social inclusion with disadvantaged youth by means of artistic methods and tools ReCAP_Roadmap_EN.pdf</p> <p>Caravan Next Feed the Future: Art Moving Cities project: Caravan next is a large scale social community theatre collaborative project and aimed at the cultural Caravan Next - Alda Europe https://www.alda-europe.eu/wp-content/uploads/2022/11/Caravan-pubbli_compressed-2.pdf</p> <p>Extra-c training programme manual : Promoting the democratic participation of young people with disabilities</p> <p>Extra-c website Extra C - Final Manual of PROMOTING THE DEMOCRATIC PARTICIPANTION OS YOUNG PEOPLE WITH DISABILITIES</p>	<p>https://doi.org/10.1177/26323524221119941</p>
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Tutorial 8 - Sustainable Community Engagement Practices

This outline provides tools, resources, and references necessary to develop sustainable community engagement practices, focusing on building and maintaining relationships with local stakeholders, organizing team building activities, and facilitating group efforts like neighborhood parties and community-based collaborations.

Tools	Resources	References
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<p>Community Events and Neighborhood Parties: event planning tools: Checklists, templates, and planning guides for organizing neighborhood events or gatherings. Music, Food, and Cultural Exchange: Incorporating local cultural practices, food sharing, and music to foster a welcoming environment at community events.</p>	<p>Case studies: Community-Based Arts Projects that brought together diverse stakeholders to address local issues or strengthen social bonds.</p> <ul style="list-style-type: none"> • https://youtu.be/_9xusxZWQXU • https://youtu.be/2D-7UOt5RI • https://www.youtube.com/watch?v=FCqx1bvK5lI&t=1s <p>Inspiration: Successful Partnership Models: Documented examples of collaborations between local artists, community organizations, and governments that have resulted in sustainable engagement practices. These can be found in reports from platforms like The Neighbourhood Renewal Unit or Civic Exchange.</p> <p>Example the sustainable communities initiative: file:///C:/Users/gta310/Downloads/COMMUNITYENGAGEMENTGUIDE_LY_FINAL%2520%25281%2529.pdf</p> <p>A WEALTH OF EXPERTISE Toolkit for Local Authorities to successfully engage citizens Copy of A WEALTH OF EXPERTISE - VIOLA</p> <p>Training curricula on citizens participation, including tools and methodologies to foster citizens engagement https://www.alda-europe.eu/wp-content/uploads/2024/06/DLV-8-D3.1.pdf</p> <p>Participatory plan for local communities focused on citizens participation: The presentation provides a useful picture on participatory democracy and good practices of participatory processes elaborated by ALDA members as inspiring experiences. It includes definition and principles of participatory democracy, the key actors involved, and descriptions of</p>	<p>Books: "Building Communities from the Inside Out: A Path Toward Finding and Mobilizing a Community's Assets" by John Kretzmann and John McKnight: A guide on asset-based community development, focusing on leveraging local strengths and resources.</p> <p>"Collaborative Leadership: How Citizens and Civic Leaders Can Make a Difference" by David D. Chrislip: A book focused on the principles of leadership in creating strong, collaborative community partnerships.</p> <p>"Community: The Structure of Belonging" by Peter Block: A deep dive into creating communities where individuals feel a sense of belonging and collective responsibility.</p> <p>Handbook of Youth Citizen Social Science & Working with Young People and the Local Community for Social Change: https://zenodo.org/records/10566411</p> <p>Augusto Rodrigues, Anna Paula. Pop-Up Pedagogy: Exploring Connections Between Street Art, Feminist Literacy Practices and Communities. York University (Canada) ProQuest Dissertations & Theses, 2018.28963816. Available at: https://www.erudit.org/en/journals/ari/2023-v8-n1-ari08784/1106381ar.pdf</p>
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	tools of participation. TOOLKIT ON GOOD LOCAL GOVERNANCE AND PARTICIPATORY PROCESS IN EUROPE	
<p>Digital Collaboration Tools: Miro/Jamboard: For facilitating virtual brainstorming, community planning, and ongoing collaborative discussions with community members. https://miro.com/</p> <p>Slack/WhatsApp Groups: For maintaining communication with local stakeholders, sharing updates, and organizing activities.</p> <p>Project Management Tools: Asana or Trello for tracking tasks, responsibilities, and deadlines in partnership-building efforts. https://trello.com/</p>	<p>Guides on Relationship and Partnership Building: Partnership Building Manuals: Guides such as "The Partnership Toolkit" (Community Tool Box) provide frameworks for identifying and establishing relationships with stakeholders.</p> <p>Toolkits for Local Governments and Nonprofits: Resources from platforms like Neighbourhood Planning Toolkit or Community Engagement for Local Government guide partnership development with local institutions.</p>	<p>Community Engagement Resources: Community Tool Box: A comprehensive resource for community engagement practices, including step-by-step guides on building partnerships and fostering community participation.</p> <p>Neighbourhood Planning Tools: Resources from Neighbourhood Planning.org provide insights into how to engage residents in planning and organizing community events.</p>
<p>Engagement Methodologies: Focus Group Discussions: Structured conversations to gather insights from community members on issues, needs, and priorities: https://www.ecsite.eu/sites/default/files/02_voices_focusgroup_methodology.pdf</p> <p>Participatory Mapping: Using community-driven tools such as Google Maps or paper mapping to identify local resources, assets, and areas for development.</p> <p>Consensus Building Tools: Tools such as dot voting or prioritization matrices to ensure inclusive decision-making processes during group activities.</p>	<p>Engagement Strategies: Cultural Events as Engagement Catalysts: Incorporate local traditions, festivals, or culturally significant events to bring diverse community members together and create opportunities for partnerships. Regular Check-ins with Partners: Ensure sustainability by scheduling regular meetings or check-ins with community stakeholders to review progress and address concerns. Evaluation Tools for Relationship Success: Use surveys and feedback tools to assess the strength and effectiveness of partnerships, ensuring they remain aligned with community needs and goals.</p>	<p>Articles: Klöner, C., Usón, T.J., Aeschbach, N. <i>et al.</i> Participatory Mapping and Visualization of Local Knowledge: An Example from Eberbach, Germany. <i>Int J Disaster Risk Sci</i> 12, 56–71 (2021). https://doi.org/10.1007/s13753-020-00312-8</p> <p>Essay: Pruse et al. (2021). Co-Creating Sustainability: Integration of Local Ecological Knowledge in Art Works. Available at: https://www.thenatureofcities.com/2021/05/12/co-creating-sustainability-integration-of-local-ecological-knowledge-in-art-works/</p> <p>Toolkits for Relationship Building: Resources from organizations like ICLEI – Local Governments for Sustainability offer tools to create long-term relationships with various</p>

		community groups and leaders.
	<p>Eritrea Street/ From paper to wall (Lab and murales about Human Rights) https://portalegiovani.comune.re.it/dalla-carta-della-dichiarazione-dei-diritti-umani-al-muro-di-via-eritrea/</p> <p>Partigiano Reggiano (Regian Partisan) https://portalegiovani.comune.re.it/creativita/partigiano-reggiano-casa-manfredi/</p> <p>The Black Mamba (Sports hall dedicated to Kobe Bryant) https://portalegiovani.comune.re.it/inaugurazione-palabigi-murales-the-black-mamba/</p> <p>2 Agosto – Giano Bifronte (Commemoration of the terroristic attack in Bologna) https://portalegiovani.comune.re.it/2-agosto-giano-bifronte/</p> <p>Murales Biblioteca San Pellegrino-Marco Gerra (Murales on a city library) https://portalegiovani.comune.re.it/murales-biblioteca-san-pellegrino-marco-gerra/</p>	

Tutorial 9 - Project Management

This outline provides tools, resources, and references for managing projects efficiently, focusing on activity planning, communication, budgeting, and time management. Using the right software and resources ensures that projects run smoothly, stay on budget, and are completed within the set timeframes.

Tools	Resources	References
<p>Project Management Software:</p> <p>Trello: A simple and visual project management tool for organizing tasks, assigning responsibilities, and tracking progress through boards and lists. Asana: A robust tool for managing complex projects, tracking timelines, and</p>	<p>Books on Project Management:</p> <p>"Project Management: A Systems Approach to Planning, Scheduling, and Controlling" by Harold Kerzner:</p> <p>A comprehensive guide to all aspects of project management, including budgeting, scheduling,</p>	<p>Case Studies and Research: PMI</p> <p>Case Studies: The <i>Project Management Institute</i> publishes detailed case studies showcasing how different organizations manage projects across industries, providing real-world insights into activity planning, budgeting, and</p>

<p>collaborating with team members. It allows for task assignments, milestones, and progress tracking. Microsoft Project: A comprehensive tool for managing project schedules, resources, and budgets. Ideal for larger and more complex projects requiring detailed tracking. Monday.com: A user-friendly platform that allows you to create workflows, assign tasks, and track timelines while integrating communication with the project team. Basecamp: A collaborative tool designed for teams to share files, assign tasks, track deadlines, and streamline communication.</p>	<p>and communication. <i>"The Fast Forward MBA in Project Management"</i> by Eric Verzuh: This book provides practical tools and templates for managing projects effectively and is ideal for beginners or those looking to sharpen their skills. <i>"Scrum: The Art of Doing Twice the Work in Half the Time"</i> by Jeff Sutherland: A great resource for understanding agile project management and how to apply Scrum methodologies to enhance team productivity.</p>	<p>communication strategies. Harvard Business Review Articles: HBR offers valuable insights into project management strategies, covering topics such as time management, agile methodology, and project communication.</p>
<p>Communication Tools: Slack: A messaging platform that allows team members to communicate in real-time, organize conversations by channels, and share documents. Zoom or Microsoft Teams: For virtual meetings, project updates, and communication, especially useful for remote teams or when stakeholders are geographically dispersed. Google Workspace: A suite of tools (Google Docs, Sheets, and Drive) that allows for real-time collaboration on documents, spreadsheets, and presentations while ensuring easy sharing and version control.</p>	<p>Guides and Templates for Activity Planning: Project Plan Templates: Websites like <i>Smartsheet</i> or <i>Microsoft Office</i> provide downloadable templates for creating project plans, Gantt charts, and activity breakdowns. RACI Matrix: Tools like a Responsibility Assignment Matrix (RACI) are useful for clarifying roles and responsibilities within a project, ensuring that everyone knows what they need to do. Work Breakdown Structure (WBS): A tool that allows you to decompose a project into smaller, manageable components, available through project management platforms like <i>Lucidchart</i>.</p>	<p>Project Management Resources and Toolkits: Project Management Body of Knowledge (PMBOK Guide): This official guide from PMI is a widely accepted reference for project management practices, covering all aspects including budgeting, communication, and scheduling. Smartsheet Resource Library: Offers templates and best practices for managing projects, particularly around activity planning and budgeting.</p>
<p>Time Management Tools: Toggl: A simple time-tracking tool that allows team members to monitor how much time is being spent on tasks, helping to improve time management. RescueTime: A productivity tool that tracks how time is spent on activities throughout the day, offering insights to improve focus and efficiency. Clockify: A free time</p>	<p>Workshops and Online Courses: Coursera or Udemy Project Management Courses: Offer structured learning on key project management principles, from budgeting and scheduling to agile methodologies and communication. Project Management Institute (PMI): Provides certification and training in project management, including the</p>	<p>Websites for Project Management Best Practices: ProjectManagement.com: A hub for articles, tools, and templates dedicated to project management across industries. It provides resources on how to manage budgets, improve communication, and stay on track with timelines. Wrike Blog: A resource for project management best practices and trends, offering tips on time</p>

tracker that helps manage time spent on different tasks and projects, useful for freelancers or teams working on multiple projects.	globally recognized PMP (Project Management Professional) credential. Access to detailed resources and tools is also available.	management, project collaboration, and workflow automation.
<p>Budgeting Tools: Excel or Google Sheets: Basic but powerful tools for creating project budgets, tracking expenses, and monitoring financial performance over time.</p> <p>QuickBooks: A financial management tool that can handle project budgets, invoicing, and expense tracking, especially useful for larger projects with significant financial needs.</p> <p>Zoho Books: A cloud-based accounting tool that helps with budgeting, expense tracking, and financial reporting within projects.</p>	<p>T-Kit 3: Project Management from the Council of Europe: A framework that gives step-by-step guide for project managers on how to further develop projects https://pjp-eu.coe.int/documents/42128013/47261197/tkit3.pdf/63828fe8-4022-4944-9459-32ac0c8b6bf?t=1377268931000</p>	<p>Budgeting and Financial Management References: Financial Planning for Projects: Articles and resources from platforms like <i>Investopedia</i> and <i>Smartsheet</i> offer guidance on creating and managing project budgets, controlling costs, and ensuring financial efficiency.</p> <p>Government and Nonprofit Resources: Organizations such as <i>The National Council of Nonprofits</i> provide budgeting tools tailored to nonprofits managing community-based projects with limited resources.</p>

Tutorial 10 - Platform Tutorial

This outline provides essential tools, resources, and references for conducting a tutorial on Mozilla Hubs, emphasizing new technology and digital literacy. The tools are designed to ensure participants can smoothly navigate the platform, while resources and references offer a foundation for building comprehensive digital literacy skills.

Tools	Resources	References
<p>Platform-Specific Tools: Mozilla Hubs: A virtual collaboration platform where users can create 3D spaces for interactive meetings, tutorials, and events. It allows for voice and text chat, file sharing, and avatar customization.</p> <p>Hubs Cloud: For those who want to host their own version of Mozilla Hubs for more control over the environment and content.</p> <p>Spoke by Mozilla: A tool to create and customize 3D</p>	<p>Guides and Tutorials: Mozilla Hubs Documentation: The official documentation provides step-by-step guides on how to set up and use Hubs, create custom environments with Spoke, and navigate the features available on the platform.</p> <p>Mozilla Hubs Community: A rich resource for finding tips, troubleshooting guides, and user experiences with Hubs, often shared through Mozilla's developer network or the Hubs</p>	<p>Books on Digital Literacy and New Technology: <i>"Digital Literacies: Concepts, Policies and Practices"</i> by Colin Lankshear & Michele Knobel: A resource that discusses the importance of digital literacy and offers frameworks for teaching it in modern settings.</p> <p><i>"Net Smart: How to Thrive Online"</i> by Howard Rheingold: This book focuses on digital literacies, including online collaboration, networking, and</p>

environments in Mozilla Hubs.	Discord community. YouTube Tutorials: Several creators offer visual guides to setting up and using Mozilla Hubs. Search for specific use cases like "Hosting Events in Mozilla Hubs" or "Building Spaces with Spoke."	learning in virtual environments.
Digital Literacy Tools: Interactive Tutorial Platforms: Use platforms like WalkMe or iSpring to create guided tutorials or simulations for users to learn how to navigate Mozilla Hubs. Video Recording Tools: Loom or OBS Studio can be used to create pre-recorded step-by-step video tutorials explaining how to set up and navigate Mozilla Hubs. Live Demonstration Tools: Zoom, Google Meet, or Jitsi Meet for live demos of Mozilla Hubs where participants can ask questions in real-time while you walk them through the platform.	Digital Literacy Resources: Digital Literacy Training: Websites like Northstar Digital Literacy or Google's Applied Digital Skills offer structured lessons on essential digital skills that can complement the use of new technology platforms like Mozilla Hubs. Web Literacy Tools: Mozilla's own Web Literacy Framework provides guides for understanding and teaching digital skills, such as navigating online spaces and evaluating digital content.	Articles and Research on Virtual Platforms: VR and Digital Literacy in Education: Articles and research papers from platforms like <i>The Journal of Virtual Worlds Research</i> or <i>Educause Review</i> discuss the impact of virtual platforms on learning and collaboration. Mozilla Hubs in Education: Look for case studies or articles that focus on how Mozilla Hubs has been used in educational and collaborative settings, available in resources like <i>EdTech Magazine</i> or <i>Mozilla's Blog</i> .
Collaborative Learning Tools: Miro or Jamboard: Digital whiteboards that can complement the 3D interaction of Mozilla Hubs, allowing for brainstorming, sticky note exercises, and visual collaboration during the tutorial. Padlet: A user-friendly platform to gather ideas and resources, helping to extend collaboration before or after the tutorial.		Websites and Online Platforms: Mozilla Learning: A platform that promotes digital literacy and offers various resources for users interested in improving their digital skills, including creating and navigating virtual environments. Mozilla Hubs Blog: Regular updates, new features, and community spotlights are often posted on the official blog, keeping users informed about the latest in Hubs technology.
		Training & Online Learning Online Courses for Virtual Platforms: Coursera or Udemy: Look for courses on digital literacy, new technology, and immersive platforms like Mozilla Hubs. These platforms offer both free and paid courses to get familiar with the technical aspects of online

		<p>platforms. Mozilla Web Literacy Program: Mozilla offers various online training modules for enhancing digital skills, such as web navigation, security, and online communication. These can be applied directly to working in virtual environments like Mozilla Hubs.</p> <p>Workshops and Webinars: Mozilla Hubs Webinars: Mozilla occasionally hosts live webinars or Q&A sessions on Hubs, which can be an excellent resource for users looking to deepen their knowledge of the platform. Virtual Reality in Education Webinars: Platforms like <i>EdWeb.net</i> or <i>ISTE</i> offer regular webinars that focus on virtual reality platforms like Mozilla Hubs, discussing their use in education and collaboration.</p>
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Chapter 4 - Monitoring & Co-Evaluation Plan

Apply Co-Evaluation approach

The inspiration regarding co-evaluation approach comes from the shared experiences & learnings of the university lecturers team at Technical University Berlin (Bönisch et al., 2023) and Katja Mayer (and her team) on participatory evaluation.

“Co-evaluation is defined as a process that involves relevant actors of a scientific research project in an iterative evaluation practice applying participatory methodologies. Project goals and objectives, understandings of success, challenges, and unintended effects are collectively discussed and documented at the beginning of a project and regularly re-visited during the research design and execution, ideally even beyond the project’s end. Assessment and intended impacts hence become transparent entities in the project design” (Kieslinger et al. 2022).

Although in our case instead of a research project we apply this technique to (co)-evaluation the CV and the training modules. Co-evaluation brings the perspectives of the involved participants in jointly setting up the criteria which describe the success of the respective CV/training module objectives. We also foresee that these principles in discussing the

evaluation criteria can be applied by youth workers themselves while practicing the activities with the youth.

Our proposal involves asking the youth workers what constitutes a successful training program and thus being able to understand how our CV/training modules contribute (or could contribute in reaching that). The questions in the survey will also include clarifications regarding the criteria (based on youth worker point of view) for successful completion of the CV/training.

Reflexive monitoring and evaluation (M&E) plan

Creating a reflexive monitoring and evaluation (M&E) plan for the competencies developed by this Curriculum, focused on social inclusion among youth—while incorporating co-creation with stakeholders—requires a participatory and flexible approach. Reflexive monitoring is a process of continuous reflection, learning, and adjustment that empowers stakeholders to contribute meaningfully to project development and evaluation.

This co-created, reflexive M&E process will help ensure that all stakeholders have a voice in co-defining, monitoring, and evaluating the workshop, fostering greater engagement, ownership, and sustainability (KLaassen et al., 2021). It also provides flexibility to adapt and respond to ongoing learning during the project's life cycle.

Step 1: Co-Define the Project Goals and Outcomes and Identify Stakeholders and Roles

Before starting the M&E process, it's critical to define what success looks like for the street art workshop (Nusir et al., 2021). Moreover, it's essential to bring in stakeholders who represent the diversity of the community and workshop participants. Workshop Goal: To use street art as a medium to promote social inclusion among youth.

- Intended Outcomes:
 - Increased sense of belonging and community among participants.
 - Greater youth participation in local cultural and social activities.
 - Improved self-esteem, creative expression, and collaboration skills.

- Enhanced social cohesion and interaction between diverse youth groups.
- Stakeholders to include in this research:
 - Youth participants: Direct beneficiaries who can offer first-hand insights.
 - Workshop facilitators: Artists and educators involved in guiding the process.
 - Youth workers:
 - Community organizations: Groups invested in local youth development and social inclusion.

Actions:

- Organize a kick-off meeting with all stakeholders to introduce the idea of co-creation and clarify their roles in shaping the M&E process and hold initial co-creation sessions with key stakeholders (workshop facilitators, local authorities, community leaders, youth participants, and art educators) to define shared goals and specific outcomes. In the context of the research, this was done within the initial meeting in October 2023, organized by SAMA. During this kick-off meeting the ten tutorials (see table 2) were defined during this meeting, where all partners were present.

Step 2: Monitor though ongoing, reflexive, and flexible Data Collection Methods through Continuous Reflexive Monitoring

Design the M&E framework collaboratively to ensure it reflects the priorities and values of all stakeholders. This framework should focus on both process (how the workshop runs) and outcomes (the social inclusion impact).

- Co-creation in data collection:
 - Reflective diaries: Encourage youth participants to document their personal experiences with street art and their social interactions.
 - Collaborative journaling: Facilitators and youth could co-author reflections on each session.

- Visual tools: Use street art itself as a method of data collection by asking participants to create artwork representing their experiences.
 - Surveys: Designed in collaboration with youth to ensure relevance and accessibility.
- Monitoring will track the workshop's progress in real-time, while evaluation will assess long-term impacts.
 - Define indicators for both:
 - Process Indicators:
 - Number of youth participating regularly.
 - Diversity of participants (gender, background, etc.).
 - Level of engagement during sessions.
 - Stakeholder involvement in planning and execution.
 - Outcome Indicators:
 - Changes in social cohesion (observed or self-reported by youth).
 - Increased participation in other community activities.
 - Improved communication or teamwork skills.
 - Evidence of increased creative confidence and self-expression.
 - Reflexive Monitoring Tools (reflexive monitoring involves real-time reflection on the process, learning from it, and adjusting strategies as needed. Set up feedback loops where stakeholders can continuously contribute to the reflection process)
 - Regular reflection sessions: Schedule monthly meetings with stakeholders to review workshop progress and make necessary adjustments.
 - Observation of interactions: Facilitators can observe how participants are engaging and how social inclusion evolves during the workshop.
 - Check-ins with youth: Frequent informal check-ins to gather feedback on how they are experiencing the workshop.

Actions:

- Use qualitative and quantitative tools to collectively develop indicators, Such as surveys, interviews, focus groups, and observational data. In the context of this study we will use surveys (see appendix A) to collectively gain insights into the current 'capabilities' of youth workers and what might be improved. Here we also ensure the data collection process is ongoing, reflexive, and flexible

enough to adapt based on feedback and that we use findings from monitoring to adjust both the content of the workshops and the M&E plan itself. For this we will also conduct focus groups with street artists to gain insights into their perspectives on the Tools. For this we Utilize the Politics, Policies, Participation course, FG to test Training Course as part of the VU University masters program.

Step 3: Participatory Evaluation

At the end of the workshop, conduct a participatory evaluation where stakeholders assess whether the desired outcomes were achieved. This evaluation should draw on the data collected during the reflexive monitoring phase (Garaway, 1995).

- Co-created Evaluation Methods:
 - Community exhibitions: Organize a public exhibition where participants present their artwork. The event can serve as both an evaluation tool (to observe social inclusion) and an opportunity for the wider community to provide feedback.
 - Stakeholder feedback sessions: Host a final evaluation session with all stakeholders, discussing the overall impact and whether the workshop fostered greater social inclusion.
 - Case studies: Create participant case studies, offering qualitative insight into individual journeys toward social inclusion.

Actions:

- Use a combination of self-assessment tools (e.g., surveys filled out by participants) and external evaluations (e.g., observations by community leaders). And present findings in creative formats, such as videos, presentations, or art pieces created by the youth themselves. In the context of this study, this will be done after the online tutorials have been developed. Youth workers will be interviewed and asked for their experiences when they have created the Mural. There will be an in-person meeting in Italy. Moreover, youth workers will use the tool online. Focus groups will be held in November 2025 and the online tools as well as the e-paper will be adapted based on the insight acquired here.

Step 4: Dissemination, Learning and Long-term Sustainability

The final step is to share the results of the M&E process with the wider community, policymakers, and any potential funders to ensure the findings can inform future projects.

- Dissemination formats:
 - Public reports: Co-author a report with key stakeholders to summarize findings and lessons learned.
 - Workshops or webinars: Share insights with other community organizations or youth groups interested in using art for social inclusion.
 - Presenting to policymakers: Engage local governments in a dialogue about the impact of street art on social inclusion and advocate for continued or expanded support.

- Plan for how the outcomes and learnings can be sustained beyond the immediate workshop.
 - Establishing ongoing workshops,
 - seeking additional funding
 - developing a youth-led street art group.

Actions:

- Develop a dissemination strategy that incorporates stakeholders in presenting the results.
- Include policy recommendations or suggestions for improving future interventions in the community. Explore potential funding or partnerships with local or international organizations. Encourage the formation of a youth advisory group that can help organize future street art workshops or other cultural activities. In the context of this study we apply all the learning from the projects in a workshop in which an art work will be developed in the different contexts. This will contribute to the co-dissemination. Moreover, the tutorial will remain available online for future use.

Chapter 5 - Proof of Practice

Chapter 5 - Proof of Practice provides compelling evidence of the transformative impact of street art as a tool for social inclusion. The examples shared by project partners and their collaborators illustrate how street art has empowered individuals, fostered community engagement, and created opportunities for personal and professional growth. Through projects like those led by the Street Art Museum Amsterdam (SAMA), individuals such as Metin and TeamBlazin have found both artistic expression and supportive communities. SAMA's initiatives have not only provided artistic opportunities but have also created platforms for skill development, community building, and cross-cultural connections.

The insights from partners emphasize the need for creativity, empathy, and an understanding of diverse perspectives for youth workers seeking to use street art as an inclusive tool. By transforming public spaces and offering a platform for expression, street art helps marginalized voices to be heard, instills a sense of ownership among community members, and opens pathways for social integration. This chapter shows how street art can foster hope and identity while empowering individuals to actively participate in their communities, making it a powerful tool for social inclusion. The following sections offer insights from the project partners and their collaborators regarding the application of street art in their work.

1. Street Art Museum Amsterdam

Street art has evolved into a powerful tool for empowerment, offering individuals and communities a voice, a sense of identity and a means of expression. One compelling example is the story of Dutch/Turkish Metin. Metin had a criminal record and was a notorious graffiti writer and tagger. He initially participated in a community mural project led by renowned street artist PEZ, "Glory". Metin, drawn to the vibrant and socially relevant art, began by helping with small tasks as an assistant. Over time, his involvement deepened and his skills grew, eventually leading to a permanent spot on SAMA team. This journey transformed his life, providing not just artistic opportunities but a supportive community and a platform to share his own story.

Street art also fosters community engagement, as seen in the creation of murals that involve local residents in both the design and painting process. These collaborative efforts not only beautify neighborhoods but also instill a sense of pride and ownership among participants. For instance, in Rio de Janeiro's favelas, street art has been used to reclaim public spaces, turning areas once marked by violence into

vibrant, cultural landmarks. Through these projects, residents, especially youth, find hope and direction, often steering them away from crime and towards creative expression.

- Stimulating the Growth of Local Artists

- *"I got to know SAMA through mutual contacts; they immediately gave me a good feeling and trust. When I was just starting with Calligraffiti (read: taking baby steps), they threw me off the deep end! They helped me design a workshop for Calligraffiti, which we debuted at the Ambacht in Beeld festival in 2015. A year later, the festival put me on the shortlist to go to New York and perform my art there. After years of collaboration and introducing more than 3,000 participants/children/students to Street Art, Calligraffiti, stencil art, graffiti, I owe a lot to SAMA. From Amsterdam Nieuw-West to Brooklyn New York, Milan, Berlin, or Alkmaar, thanks to SAMA, I have come as far as I am today. Without Anna and SAMA, there would be no TeamBlazin!"*

TeamBlazin, Established Artist

- *"From the first day I came into contact with SAMA, I was already active as a graffiti artist, but not on large projects like at SAMA, where I could collaborate with many national and international Street Artists on cool projects, thanks to SAMA. Many positive changes have occurred on my path as a graffiti artist. If I didn't know where to find new projects, SAMA always came up with something to keep me busy. Thanks to SAMA, people of all ages now know who I am and what I do. I am very grateful to SAMA for all this."*

Metin Bagirgan, Graffiti Artist

- Education

- *"Street Art Museum Amsterdam (SAMA) is one of the few projects that attract children and young people from a need they themselves feel. Amsterdam youth, surrounded by graffiti and other Street Art in their daily lives, gain insight through SAMA into what they previously saw but never recognized. By placing these unnoticed street elements into an educational perspective, they gain insight into their value. They*

become aware that art and culture can also influence their careers: graphic and industrial design, performing arts, and even autonomous visual arts suddenly become disciplines they start considering as a possible career path. But also, social sciences studies, which address social issues in the city and neighborhood, can offer young people a broader view of their future through 'street awareness.' In that sense, SAMA is truly a society pusher!"

Tom Krikken, Art Teacher / Comenius Lyceum Amsterdam

- Generated Workplaces

- *"I worked for over ten years in museums as an employee before I came to SAMA in the temporary position of Collection Manager. For this position, SAMA established an employment contract for the first time. They acted professionally as an employer, arranged the employment conditions, and paid the salary on time every month. The position, which lasted for over a year, proved the importance of having a stable presence of an employee with knowledge of the Street Art collection, the local function, and the Dutch language, for the further development of SAMA as a sustainable organization and the adherence to the vision and mission."*

Leonie Wingen, Collection Manager

- Internship Opportunities Provided

- *"I owe a lot to Street Art Museum Amsterdam; I was thrown in at the deep end and challenged. From the moment I started my internship there (in 2017), I was trusted by the organization and learned how to guide tours, stand in front of groups, and teach. Through the work I did at SAMA, I got to know artists and saw how they transformed a sketch into huge works of art. A lot goes into creating a good mural, such as collaborations with the municipality and neighborhood organizations, consultations with local residents, good planning, etc. Understanding this has greatly helped me to approach my own artistry on a larger scale. SAMA shows how you can realize beautiful artworks, despite setbacks."*

Cika Schultz, Artist

- Volunteer Work Created
 - *"My name is Aimable Nsabimana, and I did volunteer work at Street Art Museum Amsterdam (SAMA) from 09-2018 to 11-2021. At that time, I lived at AZC Willinklaan and was completely desperate because I spent the whole day in the AZC without anything to do. Through Vrijwilligers Amsterdam Central SAMA, I joined Street Art Museum Amsterdam in 2018 as a guide in French. At SAMA, there was not only volunteer work to do, but I also felt at home. I learned a lot at SAMA, such as the history of Amsterdam Nieuw-West, language, how to conduct workshops, etc. I also made many connections. In short, it was a great challenge for me to volunteer at SAMA."*
Aimable Nsabimana, Dutch Citizen
- Building Contacts with Other Cultural Institutions
 - *"You opened a new world for me. Thank you so much. I could well fall in love with Street Art. Looking forward to working together with you on this Van Eesterenmuseum / SAMA project. I feel Street Art beautifully connects to the flow that goes around in Nieuw-West and to the Van Eesteren heritage. It is playful, it adds a beautiful and prickly edge to the city part, it is a little anarchistic and it is challenging the established order"*
Stan Lenssen, Volunteer & Tour Guide at Van Eesterenmuseum
 - *"Street art is a very good way to take the conversation in a neighbourhood to another level. If there is art in the public space, the press often wants to write about it. It also encourages people to talk about something other than the usual".*
Chiel Griffioen, District developer at Hondsrugpark in the southeast of Amsterdam

2. The Youth Department of Reggio Emilia Municipality

- Are there particular skills that you think are important for youth workers who aim to use street art elements in their work to contribute to social inclusion?
 - *"Yes absolutely. Cities are thought and shaped by old people. Street art intervenes in public space and can/should be a tool that young*

generations must use to take their own spaces in the city". (...) Youngsters already have the skills, you just have to find/create the situation to exploit them".

Muralist or rather cultural operator (interview results)

- *What skills or competencies do you hold to facilitate the use of street art to contribute to social inclusion? What additional skills would you consider important?*
 - *"creativity, lateral thinking, curiosity, relativism, patience. [Additional skill] know how to paint".*
Educator (interview results)
- *Please, share recent event where street art was applied to contribute to social inclusion and in what way it was used.*
 - *"Well, definitely workshops held in high schools with kids who don't know this type of art yet and sharing this passion with them by having them practice the art itself".*
Artist (interview results)
- *To what extent do you consider street art as a means to contribute to social inclusion? In what way street art can or could contribute to social inclusion? And could you please provide an example?*
 - *"The possibility of express themselves, with words, images, colors is very important for social inclusion. I exist because I express myself. (...) The city could offer more places and tools where young people can meet and together find new ways to express themselves and feel more part of the city!"*
Professional Educator (interview results)

3. Clube Intercultural Europeu

- To what extent do you consider street art as a means to contribute to social inclusion?

- *"It's possible to include everyone"*
Youth Worker from Neighborhood Association in Beato
- *"It's an important tool to include groups and minorities, giving them the opportunity for expression"*
Youth Worker from Neighborhood Association in Penha de França
- What does social inclusion mean to you?
 - *"To have the openness to accept all who want to participate and have the sensibility to think of methods for the inclusion of each person"*
Street Artist from Lisbon

4. ALDA - European Association for Local Democracy

- Are there certain skills that you think are important for youth workers who seek to use elements of street art in their work to promote social inclusion?
 - *"It is very important to be able to conduct a dialogue, to have insight and creative thinking"* [Дуже важливим є вміння вести діалог, мати надивленість і креативне мислення].
Freelancer (survey results)
 - *"Of course there are, and it is possible to learn it completely in a short period of time"* [Звісно існують і цьому можливо навчитися цілком в короткий проміжок часу]
Street artist (survey results)

5. The European Projects & Management Agency

- What does social inclusion mean to you & your experience?
 - *"Its a way how to apply different aproach for the people in disadvantages, so they can develop their skills and get involved in society" (...) I am providing workshops mostly for groups that are on the side of the society, people with disabilities, at the refugee camps and orphan houses for almost 15 years."*

Street artist, based in Czech Republic, focusing on mural art (interview results)

- *“Social inclusion, to me, means creating spaces where everyone, regardless of their background, has a voice and feels valued. It’s about breaking down barriers—whether they’re based on race, class, or identity—and ensuring that all communities have access to the same opportunities. Through my murals, I aim to reflect the stories and struggles of those who are often marginalized, using art to foster a sense of belonging and solidarity. Social inclusion is about empowering people to see themselves in the world around them, especially in public spaces where their presence might otherwise be erased”.*

Street artist, focusing on spreading strong social messages through his art (interview results)

- Are there particular skills that you think are important for youth workers who aim to use street art elements in their work to contribute to social inclusion? Do you have suggestions on how you would go about training such skills?

- *“I think general knowledge of the street art or graffiti. Artistic skills and talent”. (...) Practice, get involved in the community and learning”.*

Street artist, based in Czech Republic, focusing on mural art. (interview results)

- “Understanding and respecting the diverse backgrounds and experiences of the youth they work with, ability to guide and inspire young people, young people need to want to follow the youth workers in the activities, communication skills to facilitate discussions about social issues and encourage dialogue through art. Maybe also organisational skills to be able to organise a mural painting on know what is needed for that”.

Street artist, focusing on spreading strong social messages through his art (interview results)

- In what way street art can or could contribute to social inclusion? And could you please provide an example?

- *“The greatest experience with cultural performances and live art in the city, giving children the opportunity to perform and to express*

themselves. When children come and they have an idea how to present themselves, the city is able to support them in terms of promotion, organization.”

Youth worker, work management in education, social area, culture, sport and tourism (interview results)

- *“I have not any previous experience so I cannot say, only I can assume that it can bring people together when creating it, address some social issues”.*

Youth trainer (interview results)

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Appendix A - Survey

[note to the partners: when translating to your language and context]

Audience: youth workers filling the survey

The goal of the survey: gain insights into the current level of competencies and skills of the youth workers using street art as a powerful medium for social inclusion.

Welcome to the STAR 2.0 Project!

Thank you for being part of our journey! STAR 2.0 is a collaborative Erasmus+ KA220 YOUTH initiative that brings together partners from across Europe to leverage the power of street art as a force for social transformation. Our mission is to empower young people, promote social inclusion, and rejuvenate communities through the dynamic and impactful medium of street art.

How You Can Help

Your insights as a youth worker are invaluable! By answering the following questions, you'll help us better understand the current skills, strengths, and areas of growth within the field of youth work. This information will shape our approach and allow us to tailor workshops, resources, and support to meet your specific needs. The survey is designed to be both reflective and adaptable, allowing us to make adjustments based on real-time feedback.

What to Expect

The questions focus on 10 key competencies that we've identified as crucial for youth workers engaging in street art and community initiatives:

1. Critical Thinking and Cultural Analysis
2. Self-Directed Problem Solving
3. Creative Expression and Technical Proficiency
4. Community Engagement and Empowerment
5. Collaborative Leadership and Creative Facilitation
6. Learner-Centered Facilitation and Reflective Practice
7. Inclusive Facilitation and Participatory Leadership
8. Community Development and Long-Term Engagement
9. Effective Project Planning and Execution
10. Digital Literacy & Online Collaboration

Some questions are mandatory, and others are optional, allowing you to share additional insights about your experience and expectations. Your feedback is essential for developing a training program that best supports your growth as a youth worker and aligns with the STAR 2.0 objectives.

Thank you for your time and commitment to making a difference through street art!

Personal Data:

Country of Residence

E-mail:

1) *In general, to what extent have you come into contact with street art?*

Not at all

a lot

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Optional: Could you share any memorable experiences or insights from your encounters with street art, whether in your professional work or personal life?

2) (Critical thinking and cultural analysis). *To what extent do you feel confident in understanding the philosophy of street art and using it as a tool to encourage critical thinking about societal issues and the role of art in public spaces?*

Not at all

a lot

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- 3) (Self-Directed Problem Solving). *To what extent do you feel equipped in taking ownership of the process when working with youth?*

Not at all

a lot

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- 4) (Creative Expression and Technical Proficiency). *To what extent do you feel equipped in using art to navigate the complexities of public art production in an educational context when working with youth?*

Not at all

a lot

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Optional: Could you share an example of how you've used street art or other art forms to overcome challenges in public art production?

- 5) (Community engagement and empowerment). *To what extent do you feel equipped in using street art as a means to connect with young people, foster creativity, and promote social change within youth?*

Not at all

a lot

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- 6) (Collaborative leadership and creative facilitation). *To what extent do you feel equipped working closely with street artists as a means of communication, collaboration, and community development?*

No at all

a lot

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Optional: What are some of your experiences in collaborating with street artists? Are there particular methods or challenges you've encountered in this collaborative space?

- 7) (Learner-centered facilitation and reflective practice). *To what extent do you feel equipped working in environments that prioritize participatory learning, where both educators and learners actively contribute to the process?*

No at all
a lot

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- 8) (Inclusive facilitation and participatory leadership). *To what extent do you feel equipped to create environments where all individuals, regardless of background, identity, or ability, are actively involved and valued in the decision-making process?*

No at all
a lot

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Optional: In your experience, what approaches have been effective in creating inclusive environments? Are there any obstacles you've faced in fostering inclusivity?

- 9) (Community development and long-term engagement) *To what extent do you feel equipped to foster meaningful, lasting relationships between individuals, organizations, and communities, with a focus on inclusivity, participation, and sustainability?*

No at all
a lot

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- 10) (Effective project planning and execution) *To what extent do you feel equipped to manage projects across various contexts, ensuring that objectives are met efficiently and effectively (lined to skills in planning, communication, budgeting, and stakeholder engagement.) ?*

No at all
a lot

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11) (Digital Literacy & online collaboration) "How confident do you feel in your ability to use an online community platform to engage with others, share experiences, and create art galleries?"

No at all
a lot

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Optional: What has been your experience in using digital tools for collaboration, engagement or art galleries creation? Are there any specific platforms or approaches you find particularly effective or challenging?

12) *In general, to what extent do you think street art can be used to engage youths?*

Not at all

a lot

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13) *In order to acquire the above mentioned competencies e.g. , which kind of tool would you like to use?*

- Books
- Magazine
- Short movies
- Interactive web pages
- Workshops
- Other *(let respondents fill in themselves?)*

14) In order to acquire the different competencies mentioned above, what would be the average amount of time you would be able to spend if joining the fully developed training modules?

- 2 hours per month

- 2 hours a week
- 2 hours every two weeks
- Other, please, enter:

Thank you for your participation! Your privacy and the protection of your personal data are of utmost importance to us. In accordance with the General Data Protection Regulation (GDPR), we want to ensure that any information you provide—such as your country of residence, organization name, and email address—will be securely stored, handled with care, and used only for the purposes of this project.

If you have chosen to share your email address, we may also use it to keep you updated on the STAR 2.0 project's progress, upcoming events, and relevant opportunities. Participation in this survey is voluntary, and you are free to skip any question regarding personal details if you prefer to remain anonymous.

By providing your information, you consent to our using it solely for the above-mentioned purposes. You can withdraw your consent or request the deletion of your data at any time by contacting us directly at

Thank you for helping us make STAR 2.0 a success!

Appendix B

Interview questions for Youth Workers, who already use Street Art

Welcome to our survey as part of the ERASMUS+ project: Street Art for the Future – Training course for youth workers on how to use street art as a tool for social inclusion (STAR 2.0).

This project is initiated among Street Art Museum Amsterdam (the Netherlands), EPMA (Czech Republic), The European Intercultural Club (Portugal), ALDA – European Association for Local Democracy (France) and Municipality of Reggio nell'Emilia (Italy).

The STAR 2.0 aims to promote the social and civic inclusion of young people with fewer opportunities through the use of street art. As part of the project, we aim to learn from the youth workers experience in terms of using street art as a tool for social inclusion.

All information received will be treated in compliance with the General Data Protection Regulation (EU regulation 2016/679). Please note that participation in this survey is completely voluntary and not participating does not mean any disadvantages to you. Please only participate in the survey if you are at least 18 years old. This survey is anonymous and does not serve any commercial interests.

This survey includes 12 questions directed towards youth workers and is constructed by the researchers from Athena Institute Vrije Universiteit Amsterdam. The answers are anonymously collected and will be applied to construct a training material. The survey will take approximately 20 minutes to complete. We would appreciate to receive your answer latest by 15th of August, 2024.

If you have any questions or comments, please, reach out to the contact point Anna Stolyarova, Astoly@gmail.com, +31630482822 (from STAR 2.0) or to the researchers Geertje Tijsma, g.tijsma@vu.nl or Baiba Pruse, b.pruse@vu.nl

I agree to take part in this survey and hereby declare that I have received adequate and sufficient information, about:

- The objectives of the study and its scope.
- The type of work to be carried out (socio-economic survey).
- That my participation is voluntary and altruistic.
- I have received information about the procedure and the purpose for which my data will be used and the guarantee of confidentiality.
- That at any time I can revoke my consent (without having to explain the reason) and request the deletion of my personal data.

I am 18 years or older and I am competent to provide consent.

- Yes, I do agree.

The project Street Art for the Future –Training course for youth workers on how to use street art as a tool for social inclusion received funding from Erasmus+ under grant agreement number 2023-2-CZ01-KA220-YOU-000170539.

Cluster I: CURRENT WORK (introduction)

1. Please, introduce your position and kind of work you do. *(open ended question, 1-2 sentences)*
2. What does street art mean to you? What words come to mind when you think about street art?
(open ended question, 1-2 sentences)
3. To what extent are you or could you be applying street art in your work? In which way could you or are you applying street art in your work? *(open ended question, 1-2 sentences)*
4. For how long you have used street art within your work? *Multiple choice (year ranges)*
5. To what extent do you consider street art (could be) a valuable tool within your work?
Likert scale: 0 (not a lot) to 10 (a lot)
6. Please, share recent event where street art was applied in relation to your work and in what way it was used. If possible include also links. *(open ended question, 3-5 sentences)*

Cluster II: SKILLS AND TECHNIQUES RELATED TO STREET ART & YOUTH WORKERS

7. What skills or competencies do you hold to facilitate the use of street art in your work?
(open ended question, 1-2 sentences)
8. What additional skills would you consider important? *(open ended question, 1-2 sentences)*
9. What tools, approaches, techniques, collaborations do you apply when it comes to street art elements in your work? *(open ended question, 3-5 sentences)*

Cluster III: POTENTIAL CONNECTION BETWEEN STREET-ART AND SOCIAL INCLUSION

10. What does social inclusion mean to you? *(open ended question, 1-2 sentences)*
11. To what extent you consider street art as a means to contribute to social inclusion? *(open ended question, 3-5 sentences)*
12. In what way street art can or could contribute to social inclusion? And could you please provide an example? *(open ended question, 3-5 sentences)*

Thank you for taking part in this survey!

Please, let us know if you would agree for us to contact you for follow up information. If so



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please send us an email: b.pruse@vu.nl and g.tijsma@vu.nl.

Please, if any question reach out to: Anna Stolyarova, Astoly@gmail.com



Interview questions for Street Artist, who work with youth

Welcome to our survey as part of the ERASMUS+ project: Street Art for the Future –Training course for youth workers on how to use street art as a tool for social inclusion (STAR 2.0).

This project is initiated among Street Art Museum Amsterdam (the Netherlands), EPMA (Czech Republic), The European Intercultural Club (Portugal), ALDA – European Association for Local Democracy (France) and Municipality of Reggio nell'Emilia (Italy).

The STAR 2.0 aims to promote the social and civic inclusion of young people with fewer opportunities through the use of street art. As part of the project, we aim to learn from you as street artists in terms of using street art as a tool for social inclusion.

This survey is anonymous and does not serve any commercial interests. All information received will be treated in compliance with the General Data Protection Regulation (EU regulation 2016/679). Please note that participation in this survey is completely voluntary and not participating does not mean any disadvantages to you. Please only participate in the survey if you are at least 18 years old. The answers are anonymously collected and will be applied to construct a training material.

This survey includes 12 questions directed towards street artists. The survey will take approximately 15 minutes to complete. If you have any questions or comments, please, reach out to the contact point Anna Stolyarova, Astoly@gmail.com, +31630482822

I agree to take part in this survey and hereby declare that I have received adequate and sufficient information, about:

- The objectives of the study and its scope.
- The type of work to be carried out (socio-economic survey).
- That my participation is voluntary and altruistic.
- I have received information about the procedure and the purpose for which my data will be used and the guarantee of confidentiality.
- That at any time I can revoke my consent (without having to explain the reason) and request the deletion of my personal data.

I am 18 years or older and I am competent to provide consent.

- Yes, I do agree.

The project Street Art for the Future –Training course for youth workers on how to use street art as a tool for social inclusion received funding from Erasmus+ under grant agreement number 2023-2-CZ01-KA220-YOU-000170539.

Cluster I: CURRENT WORK (introduction)

1. Please, introduce what kind of work you do. (open ended question, 1-2 sentences)

2. What does street art mean to you? What words come to mind when you think about street art? (open ended question, 1-2 sentences)
3. In which way are you currently applying street art? If possible please provide an example. (open ended question, 3-5 sentences)
4. For how long have you used street art within your work? Multiple choice (year ranges)

Cluster II: POTENTIAL CONNECTION BETWEEN STREET-ART AND SOCIAL INCLUSION

1. What does social inclusion mean to you? (open ended question, 1-2 sentences)
2. To what extent do you consider street art a valuable tool to contribute to social cohesion?
Likert scale: 0 (not a lot) to 10 (a lot)
3. Please, share recent events where street art was applied to contribute to social cohesion and in what way it was used. If possible, include links. (open ended question, 3-5 sentences)

Cluster III: SKILLS AND TECHNIQUES RELATED TO STREET ART & YOUTH WORKERS

1. What skills or competencies do you hold to facilitate the use of street art to contribute to social cohesion? (open ended question, 1-2 sentences)
2. What additional skills would you consider important? (open ended question, 1-2 sentences)
3. What tools, approaches, techniques, collaborations do you apply when it comes to street art elements in your work to contribute to social cohesion? (open ended question, 3-5 sentences)
4. Are there particular skill that you think are important for youth workers who aim to use street art elements in their work to contribute to social cohesion? (open ended question, 1-2 sentences)
5. Do you have suggestions on how you would go about training such skills? (open ended question, 1-2 sentences)

Please, let us know if you would agree for us to contact us for follow up information.
Thank you for taking part in this survey!

Please, if any question reach out to: Anna Stolyarova, Astoly@gmail.com



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