

MANUAL WITH GUIDEBOOK

SUPPORTING ASPIRING
YOUNG ARTISTS
IN OUR LOCAL
COMMUNITIES
THROUGH OUR YOUTH
WORK ACTIVITIES

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**YOUTH
POWER**



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TITTLE:

Manual with guidebook: “Supporting aspiring young artists in our local communities through our youth work activities”

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- Stichting art. 1, The Netherlands
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- Association Carousel 8, Croatia
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Introduction

In the early days of the pandemic in the spring of 2020, the world declared a state of emergency for “only two weeks” of lockdowns hoping that the wave would pass soon enough and everything would go back to normal.

People started gathering around their screens, turning office meetings into Team calls, friends gathering into live chat, and even cocktail hours to zoom-happy hours; even Opera performances were conducted from the balcony. However, as the shutdowns prolonged, it appeared evident that this state is here to stay, that we are experiencing a new normal, and everyone needs to live with it.

Every sector will never be the same again, which couldn't be more true for the art and culture sector. COVID-19 is provoking deep cuts to the arts and cultural industries and setting new challenges for stakeholders in the industry. This publication aims to support artists' understanding and embrace the transition equipped with tooling and methodologies to re-invent themselves in their art role but, more importantly, in their social role.

This publication is done for the project “New Normal: Art is Moving Online” implemented by partners Youth Power Germany e.V., YOUTH POWER/UNG KRAFT, Association Carousel 8, Youth Power International LTD, Stichting art.1, funded by Erasmus+ Programme to help achieve the following goals:

- Connecting the youth sector and the youth organizations with the cultural sector (in specific dancers and performers) and decision-makers to start the dialogue between these three parties and create new opportunities for artists and performers in the light of the current situation.
- Increasing competencies of youth organizations for their work on empowering dancers and art performers in local communities for creating opportunities to engage with audiences by developing online activities.
- Developing a platform that contains a portfolio of all artists involved in the project to meet each other and promote their online and live activities.
- Empowering young artists in gaining new educational opportunities - in specific gaining skills and knowledge for adapting their activities to online surroundings and increasing visibility of their work.

- Increasing competencies of dancers and performers during the Covid-19 pandemic reality in the sector and making them more resilient.
- Increasing competencies of dancers and performers through developed online courses: video production, how to use social media and internet to reach the audience (especially youth) and engage them in the art; social media strategy and content development for artists.

1 - Realities of the Current Situation in Regards to Youth and Aspiring Artists

1-1 The Importance of Art as a Tool Even Within Pandemic Times

More than 400 years ago, as epidemics raged in London, forcing theaters and other public places to shutter, William Shakespeare created some of his best work in the lockdown of the bubonic plague, which shadowed most of his life. Scholars believe that the epidemic helped him produce some of the most extraordinary tragedies ever written, such as “King Lear” and “Macbeth.”

Art is known to flourish in times of pandemic, either to cope with its horror or to express deep feelings related to it, either extreme appreciation for life or a root fear of death. Artistic production during pandemic times is usually unparalleled. Much of the work of art we know nowadays was created during pandemics. Art helps individuals, societies, and nations to understand national turmoil and terrors.

Both the resilient nature of humans and the fear initiated by widespread, sudden, gruesome death have been preserved in artworks. We discover that medieval people were not entirely unlike ourselves through art left from that era. Some urge that the Black Plague arriving in England in 1348 might have sparked many societal changes that helped spur the Renaissance movement. This refreshed period saw the rise of an educated middle class and an accompanying interest in science, the arts, and exploration.

Artworks created during times of plague reminded even the most powerful that their life was fragile, temporary, and provisional. In many plague paintings, there is an emphasis on the suddenness of death. For example, the image of the “danse macabre” as shown as figure 1 is repeated (called the Dance of Death, is an artistic genre of allegory of the Late Middle Ages on the universality of death: no matter one’s station in life, the Danse Macabre unites all), “where everyone is encouraged by the personification of death to dancing to their grave. There is also extensive use of the hourglass to warn believers that they had only limited time to get their affairs and souls in order before the plague might cut them off without warning”. (What plague art tells us about today, By Emily Kasriel 18th May 2020 for BBC / Culture)



Fig. (1) The Dance of Death (1493) by Michael Wolgemut, from the Nuremberg Chronicle of Hartmann Schedel

The pandemic has changed our relationship with art forever! When we get an opportunity to look back at and reflect on the memorable spring of 2020 (first lockdown) that has possibly altered our relationship with art and the future in general forever.

The arts are integral to our nation's social, civic, and economic well-being and vitality. Artists have the ability, and sometimes responsibility, to make real, everlasting change with their work. Beyond the artistic merit of their creation, many artists are working diligently to effect change in their communities and society as a whole (Geoffrey Crossick & Patrycja Kaszynska, 2016).

In the words of Max Wyman, "Simply put, physical health is a necessity for life, but culture, the arts, our expressive heritage, are reasons for living, catalysts of our imaginations and prompters of our dreams" (Wyman, 2004, p. 10). Most countries now recognize these benefits and have policies and programs in place that support artistic creation, heritage protection and preservation, and production and dissemination of creative content (primarily but not exclusively domestically produced). Many also encourage citizen cultural participation, and some invest in sharing diverse forms of cultural expression both nationally and internationally.

In several countries, such as France and Canada, heavy emphasis is placed on supporting domestic cultural creativity as a reinforcement of national identity (UNESCO, Director-General, (Matsuura, K.), 2009).

The pandemic shocked the world with incomprehensible consequences on the creative and cultural sectors. Not only closing down all activities for societies but with less money to finance artistic productions and streams, additionally thousands of festivals, concerts, shows, exhibitions, networking events and other let outs turning off their lights.

Across cities, museums, galleries, and theaters were sealed with a paper notice of “closed” as a title. Ballets, operas, plays, and concerts were canceled; even small music gigs and spoken-word events disappeared. The arts suddenly “went dark” in cities across the nation and around the world (Sandra Cook, 2020).

The following numbers show the state of the art, as more museums, art spaces, and exhibition halls went into one lockdown after another, showcasing the significant “hit” art spaces. Mainly artists took in the face of the pandemic! Many estimations place art as the sector “most affected” by the pandemic after hospitality.

According to the detailed report of “Ernst & Young EY,” “Rebuilding Europe, the cultural and creative economy before and after the COVID-19 crisis”, a landmark report showcased the cultural scene’s status before and after the pandemic. A few observations are as follow:

“In 2020, the cultural and creative industry (CCI) lost approximately 31% of its revenues. The total turnover of the Creative Culture sector in the EU is reduced to €444 billion in 2020, a net drop of €199 billion from 2019.

With a loss of 31% of its turnover, the cultural and creative economy is one of the most affected in Europe, slightly less than air transport but more than the tourism and automotive industries (-27% and -25% respectively).

The shockwaves of the COVID-19 crisis are felt in all CCIs: performing arts (-90% between 2019 and 2020) and music (-76%) are the most impacted; visual arts, architecture, advertising, books, press, and Audio/Visual (AV) activities fell by 20% to 40% compared with 2019. The video games industry seems to be the only one to hold up (+9%)”.

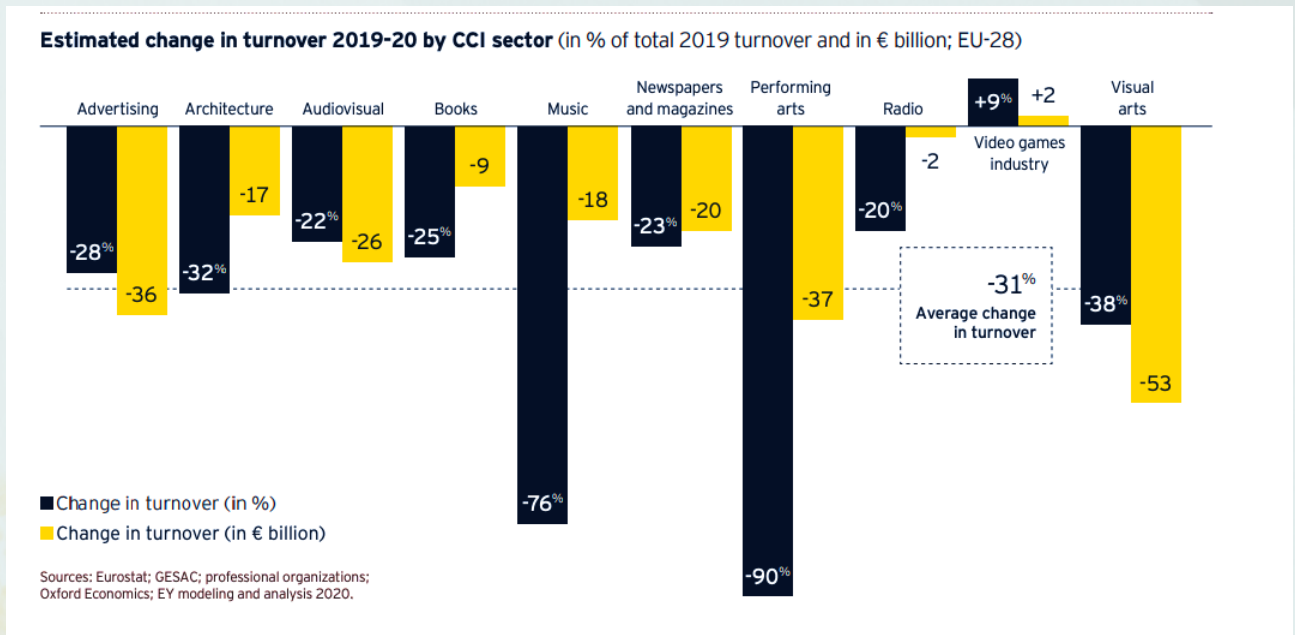


Fig. (2) Estimated change in turnover 2019-20 by CCI sector in the EU

Source: Eurostat; GESAC; professional organizations; Oxford Economics; Ernst & Young (EY) modeling and analysis 2020.

Art gives us immeasurable personal and social benefits. We rely on the arts to help us through difficult times, and it reminds us that we are not alone and that we share a universal human experience. We feel deep emotions together through art and can process experiences, find connections, and create impact.

"Art helps us record and process more than individual experiences. Marking art documents the world around us and allows us to process how we are a part of it. We also need to photograph, share, and record these creations to live on in history. With online inventory and management platforms, it's easier than ever to document your artwork," says the Artwork Archive blog.

What would our world look like if there was no art? Many art lovers will tell you to imagine a world without art when asked this question. This has been difficult to do in recent years, but the closures of COVID -19 have given us a frightening glimpse into a world without personal art experiences.

And it is impossible!

1.2 Snapshot of Current Realities (Examples from Germany, Sweden, The Netherlands, Croatia, UK)

At the end of 2019, the cultural and creative economy was a European heavyweight! The sector recorded one of its best years ever with a turnover of €643 billion and a total added value of €253 billion in 2019. The core activities of the cultural and creative industries represented 4.4% of EU GDP in terms of total turnover, according to the known EY study “Rebuilding Europe, the cultural and creative economy before and after the COVID-19 crisis”.

The shockwaves of COVID-19 are felt in all CCIs: performing arts (-90% between 2019 and 2020) and music (-76%) are the most impacted; visual arts, architecture, advertising, books, press, and AV activities fell by 20% to 40% compared with 2019. The video games industry seems to be the only one to hold up (+9%).

The arts and cultural sectors are the hardest hit by the pandemic, with large cities often containing the most significant share of jobs at risk. Presenting some realities during the pandemic in different countries and how creatively artists saved some community aspirations.

In Germany

The cultural and creative industries were heavily affected by the COVID-19 pandemic. The temporary closure of all cultural facilities to contain or slow down the COVID-19 pandemic will have significant economic consequences for extended periods. The extent to which they will be affected differs in the sub-markets and the different parts of the value chain, such as artists and creative people, producers, and distribution companies responsible for the commercialization of products (e.g., retail trade or performance venues).

As shown in (Figure 3): In the music industry, 62% of the solo self-employed, freelancers, or companies are very strongly affected by turnover losses. The remaining share is affected moderately or mildly.

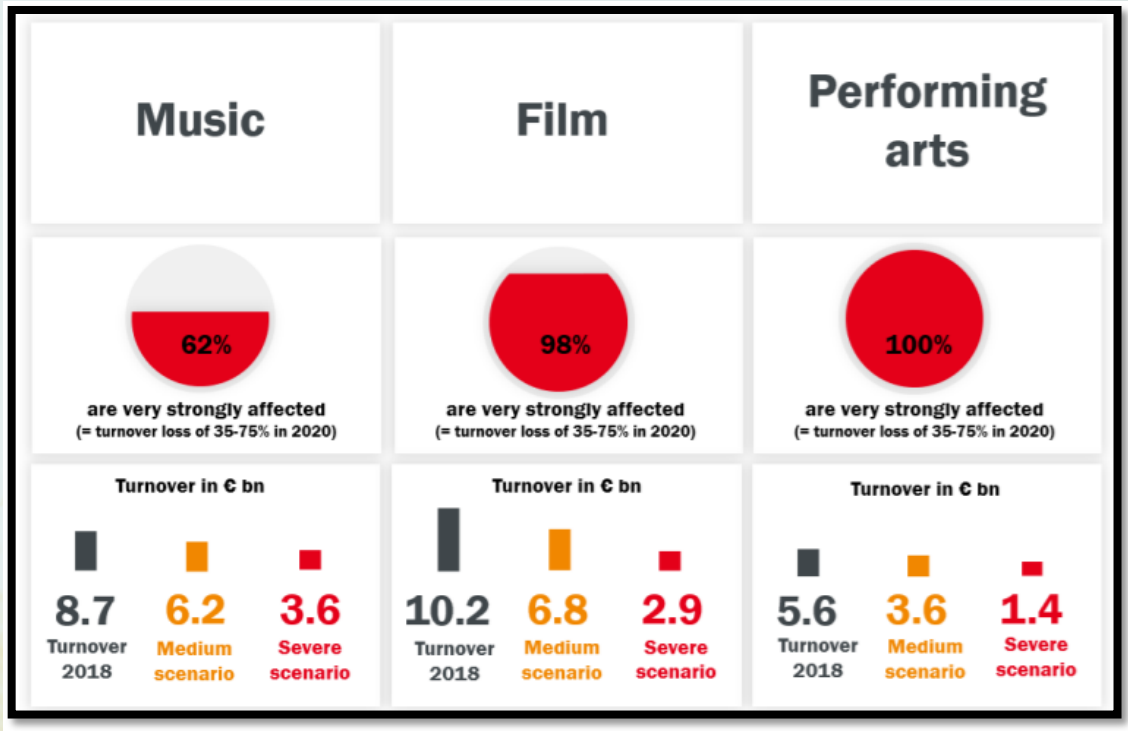


Fig. (3) Overview of the film, book, and performing arts sub-markets Interpretation guide

Source: COVID-19 Impact on the Cultural and Creative Industries in Germany, The Federal Government's Centre of Excellence for the Cultural and Creative Industries, (2020)

Furthermore, the crisis is assumed to burden self-employed people and companies from the art market and the performing arts. Nearly all employees in these sub-markets will likely lose 35 to 75 percent of their annual turnover (The Federal Government's Center of Excellence for the Cultural and Creative Industries, 2020).

This affects independent artists, variety and cabaret theaters, and cultural education companies such as dance schools. In many cases, these professional groups depend on performances and events. Due to the cancellation of events, the turnovers almost wholly vanish.

It is predicted that 31 to 64 percent of turnovers will be lost in the art market this year. The decisive factor will be how long restrictions on events and other cultural venues will last. Another decisive factor is whether further closures will be necessary after relaxing restrictions. The art market comprises almost 17,700 core employees and 27,300 mini self-employed persons. The performing arts market has 46,200 core employees and 49,800 mini self-employed persons (The Federal Government's Center of Excellence for the Cultural and Creative Industries, 2020).

Example in COVID-19 times:

The Goethe Institute Kulturama digital.

This project arose because of the COVID-19 crisis. Kulturama brings international culture into your living room: house concerts live from Buenos Aires, puppet theater from the kitchen, or live acts from the Berlin club scene. Organizers enter their events and open them to international audiences. Spectators can find dates and support artists with donations. The Story and its Development Kulturama is a digital platform developed to help cultural actors worldwide due to COVID-19. The main goal of this initiative is to create an online global cultural calendar, enabling artists and organizations to link their events, live streams or projects to be constantly available and visible to their audiences even in times of crisis. At the same time, it offers the possibility to reach new audiences worldwide. Moreover, through an integrated donation button, Kulturama provides a fundraising opportunity to help sustain and maintain international projects and culture. To start this platform successfully, a global Facebook campaign was launched at the beginning of its development (CDCPP, 2020).

Today, about 450 live streams have been published, and 279 on-demand offers are represented by more than 20 countries ranging from performances, concerts, and visual tours to discussions, film, and dance. Since November 2020, kulturama. Digital has also provided a video element where individual cultural projects can be presented. Currently, a project from Ethiopia can be seen.

In Sweden:

The COVID-19 pandemic has posed and continues to pose significant challenges to cultural life in Sweden. Since March 2020, opportunities to experience arts and culture have been severely limited in Sweden due to the restrictions on public gatherings and events introduced to prevent the spread of infection.

Cultural activities and cultural creators have been hit hard financially through lost income opportunities due to COVID-19. Festivals and concerts have been canceled, theaters, cinemas, and other scenes were temporarily closed in the spring, reopened with low visitor numbers, and closed in late autumn following new restrictions. The same goes for museums and galleries. As a result, many actors in this sector, such as musicians, artists, actors, event personnel, organizers, and many others, now stand without income.

The Swedish Government has, from the start of the pandemic, engaged in dialogue with relevant actors to examine the support that may be needed as a result of the spread of COVID-

19. The Government has made several efforts to provide financial backing to those affected by the crisis. This includes both non-sector-specific support and support addressed to the cultural sector. The latter comes in the form of direct economic compensation to individual actors and as crisis support for regional cultural activities. Efforts have also been made to aid state-supported cultural institutions and museums. Non-sector-specific support includes turnover-based support to sole traders, employment market support, and a loan guarantee program. In March 2020, for example, Swedish Krona (SEK) 500 million was allocated to culture as a result of the impact of COVID-19 (Sweden Ministry of Culture, 2020).

The physical limitations imposed by COVID-19 have led to digital solutions for cultural education in Sweden, as in other countries. Public institutions are developing their educational practices, and artists invite the public to interact. Government agencies have worked to support institutions and organizations in the sector.

Example in COVID-19 times:

One example is the Swedish National Heritage Board's establishment of an **information forum** for museums and cultural heritage organizations. This responded to the immediate need to quickly share information related to the situation caused by the pandemic. The forum brings together the leading museum and cultural heritage representatives from national, regional, and local levels.

The result of the collaboration is a common schedule and program for all cultural activities in Sweden, both online and on-site, as a one-stop store for all events and happenings in the multidisciplinary arts scene.

In the Netherlands:

The international activities of Dutch artists and cultural organizations dropped by 72% due to COVID-19. Yet, thanks to creative online art initiatives and alternatives, they could reach a large audience, both at home and abroad.

COVID-19 has massively reshaped international cultural exchange. Faced with travel bans and gathering size restrictions, artists have had to rethink how to share their work internationally. Mapping examines the impact of the pandemic on Dutch international cultural activity, assesses barriers to cultural exchange in this new environment, and identifies some of the trending solutions to these barriers (Erin Chang, 2021 as Dutch Culture Database Officer).

Over the past year, a broad range of online activity formats has arisen, with videos and live streams being two hugely important formats for the arts. The websites of partner organizations were a key platform for artists, along with more general platforms such as Facebook and Zoom.

Sites of Dutch cultural organizations themselves were also key platforms. This highlights the importance of accessing suitable digital infrastructure for artists' livelihoods and communicating to audiences internationally.

Not all disciplines were equally able to adapt to online formats. Only 15% of music activities were online, and only 16% of performing arts activities. On the other hand, audiovisual media was able to adapt much more readily, and, as a result, 68% of audiovisual media activities were online in 2020 (Erin Chang, 2021).

Example in COVID-19 times:

Artists and cultural organizations **launched new corona-proof initiatives**, such as the **FilmHuis**, an independent cinema space in The Hague, that turned its portfolio digitally with the ability to live-stream all movies online at homes with a small fee, in addition to access Q&A with filmmakers and famous art personalities.

Other activities included socially distanced concerts, online screenings, festivals, and virtual exhibitions and tours, among many different formats. These innovations opened doors that had previously been closed, and many of these new formats offered surprising benefits. Artists from every discipline were able to create new forms of activities that embrace, combine and reinvent online formats. Artists created interactive performances and developed virtual platforms that provide audiences with rounded experiences even from home.

One of the main benefits of bringing activities online is that Dutch artists could reach international audiences that would be otherwise unable to attend. The majority of film festivals, for example, were moved online and are now available to audiences around the world, rather than the limited number of physical visitors who normally attend.

Nearly 300 of the online activities that the (Dutch Culture Database) tracked were internationally oriented activities on the websites of the Dutch artists and organizations themselves (Erin Chang, 2021). In this way, international audiences are brought into the realm of the Dutch artist and organization "at home". Perhaps most importantly, Dutch artists and cultural organizations create concerts, performances, exhibitions, publications, lectures, and a myriad of other activities that offer mental and emotional sustenance to audiences around the world when physical gatherings cannot take place.

In Croatia:

The Croatian cultural scene has been severely hit by the COVID-19 pandemic, which has harmed the entire cultural and creative sectors. However, despite this, grass has not been discontinued.

The Government of the Republic of Croatia adopted a series of measures to assist the cultural sector in minimizing the adverse effects of the COVID-19 pandemic. To respond to the crisis affecting the cultural sector, the Ministry responded urgently by adapting policies and funding schemes to changing circumstances. This period carries many unknowns, and the continuous exchange of information and careful mapping and planning of further activities are of the utmost importance, which provides the foundations for further work.

The measures allow maximum flexibility for contracted programs within the Ministry to ensure minimal liquidity in the cultural sector and prevent the collapse of the entire cultural value chain (creation, production, distribution, and participation). The Ministry has taken measures that cover all artists and cultural workers who have lost the opportunity to work and whose social and economic status is fundamentally endangered. More than ever, in these times of pandemic, the importance and indispensability of culture are evident. Considering restrictions, the closing of cultural institutions and organizations, and appeals to citizens to stay at home, many cultural institutions and organizations and independent artists have offered their cultural content online.

Example in COVID-19 Times:

To ensure the availability and diversity of cultural content that could not be held in front of live audiences during the pandemic, a **dynamic space for culture** was launched on the initiative of the Minister of Culture and Media of the Republic of Croatia, Nina Obuljen Koržinek.

The Ministry of Culture and Media provided a platform for various cultural events to enrich the days spent at home, contributing to public health preservation. In this way, music and recordings of theater performances, films, concerts, exhibitions, literary works, libraries' and archives' collections are just one click away.

The Ministry's online platform is a bridge that brings culture closer to people in these difficult times. It announces and provides information about cultural content that has been transmitted via various channels and platforms, making it easier to follow and find all activities that have been recorded or broadcast live during the pandemic. The Ministry will continue to inform the public on wide-ranging online cultural content regularly and promptly. The links to events and updates is available here: www.okupljanja.hr

In the U.K:

The cultural and entertainment sector has been hit hard by the COVID-19 pandemic. In a July 2020 report, the Digital, Culture, Media, and Sport Committee warned that the pandemic presented “the biggest threat to the UK’s cultural infrastructure, institutions, and workforce in a generation”: among other things, that in the early months of the first lockdown, over 15,000 theatrical performances were canceled with over £300 million in lost box office revenue.

The live music scene is another area severely impacted. The Music Venue Trust has been campaigning to “Save Our Venues” at the grassroots level.

In May 2020, the Department for Digital, Culture, Media, and Sport (DCMS) set up a Cultural Renewal Taskforce to develop Covid-related guidance. The Taskforce involves working groups from across the sector. On 5 July 2020, the DCMS and Treasury announced £1.57 billion in funding for cultural, arts, and heritage institutions.

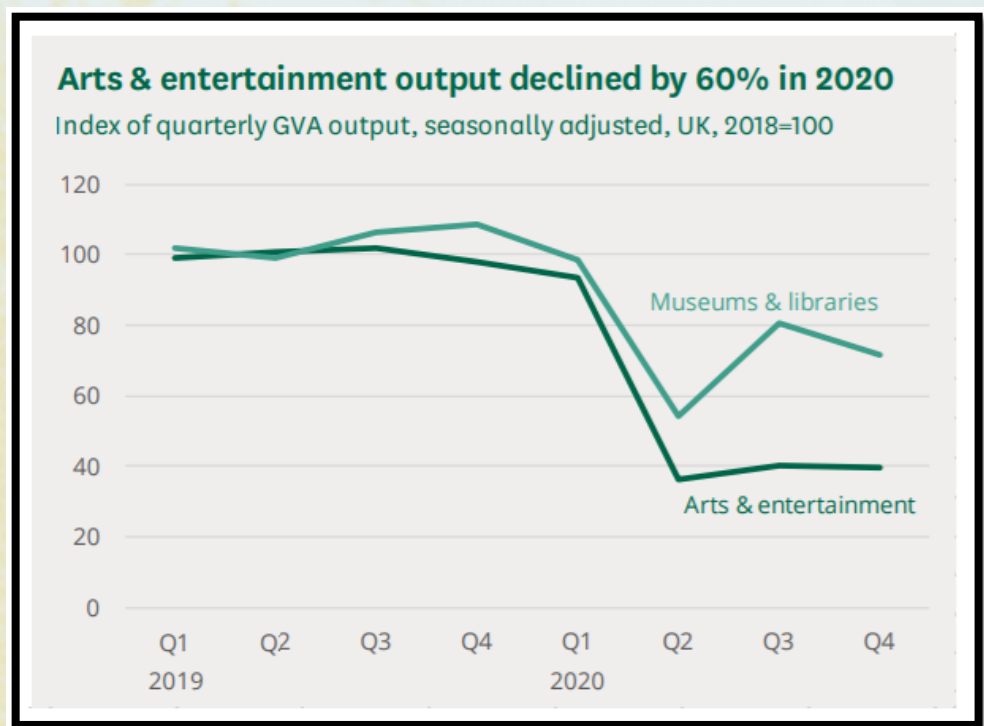


Figure (4) Arts and Entertainment output declination in 2020 in the U.K

Source: ONS, low-level aggregates, 30 September 2020 <https://www.ons.gov.uk/economy/>
(Accessed on 09.12.2021)

Example in COVID-19 times:

Boundless Creativity Project rose intends to work with cultural organizations across the UK to find new ways to thrive in the digital and lockdown age. The project involved the UK's leading arts organizations and creative businesses, creating ambitious, groundbreaking projects.

The project brought immersive experiences into living rooms across the country and placed some of the UK's favorite art collections online.

While some of the UK's larger theaters and companies have been staging digital performances for years, smaller groups hadn't had the expertise or budget to investigate the technology.

The project was led by Professor Pascale Aebischer and Dr. Rachael Nicholas from the University of Exeter. Their initial report found that audiences were willing to pay for live, digital theater, even after the lockdown ended, as theater diversifies traditional theater performances alongside digital, with patrons for both.

Covid poetry: Poetry has been used since the time of Covid to capture adverse experiences, Professor Anthony Caleshu from the University of Plymouth points out. He has been leading the Poetry and COVID project since mid-2020. It provides publishing an anthology of poetry from professional poets in the UK and worldwide. The project asked the public to submit their poems for publication. Over 1,000 poems have been published. They have been viewed and shared thousands of times online. Many of the poems have been written in the most difficult of circumstances: times of loneliness and isolation, financial hardship, grief over the loss of friends and loved ones, or from those suffering from COVID-19 itself (Arts and culture in the time of coronavirus, 2020).

1.3 New Realities Call for New Art Methodologies.

Exceptional times inspired projects in which the changing mental climate was analyzed, and streets and public spaces emptied by the lock-down were documented to emphasize the role of digital art in creating the new normal. Art can do much more than just "raising awareness," but it can move people to act and shift our conceptions of what is possible (Julia Bentz, 2019).

The venue-based sectors (such as museums, performing arts, live music, festivals, cinema, etc.) are the hardest hit by social distancing measures. The abrupt drop in revenues puts their financial sustainability at risk. It has resulted in reduced wage earnings and lay-offs with repercussions for the value chain of their suppliers, from creative and non-creative sectors alike. Some cultural and creative sectors, such as online content platforms, have profited from

the increased demand for cultural content streaming during the lockdown. Still, the benefits from this extra demand have accrued mainly to the largest firms in the industry. Organization for Economic Co-operation and Development (OECD Policy Responses to Coronavirus (COVID-19), Culture shock: COVID-19 and the cultural and creative sectors, 2020).

The COVID-19 pandemic poses a severe risk to sustainable development - many Sustainable Development Goals (SDGs) risk being delayed or derailed altogether. In large parts of the world, economic activity has slumped. The International Labor Organization (ILO) estimates that 25 million people could become unemployed, and workers could lose \$3.4 trillion in income (ILO, 2020).

Three main art methodologies played a prominent role:

a. Social-distancing Physical Methodology

Our collective experiences during the crisis confirmed that culture is indispensable in times of ordeal but that it is more fragile than we think. Organizations in all corners of the world face the same difficulties of keeping afloat while implementing sanitary regulations, reorganizing events, and reducing budget shortfalls.

Art fair sales rely on one-on-one contact and reading both parties' body language. Still, galleries have attempted to replace this physical aspect through videos and educational texts. Although it is now possible to return to physical galleries with specific rules, an appointment-only basis and visitor numbers are strictly limited to meet public health guidelines. The mass experience of an art exhibition will have to remain online. To return sales to their pre-Covid levels, galleries will need both digital and in-person experiences, as explained in the hybrid model.

With the new realities reflected in the art sectors, from wearing a face mask in indoor artistic events, entry pass systems are placed from presenting negative tests or vaccination proof to temperature checks and controlling venue capacities and the number of entering groups.

One example to facilitate going to museums and exhibitions with some restrictions, arts-based apps such as **Cuseum's** have also integrated contactless products into their mix that will serve as your visitors' companion, trusted resource, and one-stop-shop for everything they want and need to know. From onboarding, welcoming, guiding to informing your visitors of your safety measures, put everything your guests need to know right in the palm of their hand. Such offerings include virtual guides, revenue streams, membership cards, communications, and queuing.

In a description of some of these new services, the company states, “Offering membership cards in a digital form is one quick and easy way to reduce physical touch-points while providing new conveniences to your members. Visitors can easily sign-up to reserve their place in line and receive an alert when it’s their turn to enter the museum, gallery, or specific area” (Cuseum).



Fig (5) Mobile Application to help the new restrictions in art facilities in corona times

b. Digital Methodology

We all remember the viral video of **Gal Gadot's Covid “Imagine”** circulating at the early day of COVID-19 lockdowns and the famous Instagram lives celebrities from everywhere joined in (some drunkenly so), however digital transformation in the art scene took a flight beyond these early attempts.

Most museums, cultural spaces, and beyond shift into digital content and display such as “virtual exhibitions, curatorial talks, viewing rooms, and tours of current collections, art fairs, and touring exhibits,” but the trend didn't stop at that.

With physical venues closed, many institutions have found ways to create, curate, and translate modes of engagement for digital contexts. No longer a mere platform for institutional marketing and promotion, social media like Facebook, Instagram, Twitter, Tik Tok, and YouTube have become sites for creative intervention. For many, it has been a time of quick digital literacy acquisition and recalibration of curatorial and public engagement methods (Design & Creative Practice Platform, 2020).

Zooms have been not only the meeting space but an art space. The Zoom website published an entire section to help institutions embed Zoom within their activities online. “Arts and cultural institutions had to reinvent themselves during the pandemic, finding ways to bring experiences to life in the digital space with new offerings like virtual art classes and tours over Zoom. Now that these institutions are reopening, many are upgrading their virtual offerings from pandemic programming to ongoing opportunities for engagement” (Lauren Reed, 2021).

In 2020 one of the most discussed virtual projects was **Art Basel’s Online Viewing Rooms**, “which proved so popular when it launched that the site crashed.” Already scheduled before the outbreak, its debut was fast-tracked in response to the Hong Kong fair’s cancellation, explained Marc Spiegler, global director of Art Basel: “It became clear this was something we needed to accelerate and expand.” The virtual fair, which features 234 galleries and 2,100 works, with perks like ZoomRoom, which enables galleries and artists to walk through viewing areas with potential collectors, appeared to be the most logical response to the unprecedented disruption (Laura Feinstein, 2020).

Not only display and experience but moved over to the way artists create the art technique itself. Artists created art digitally for digital consumption. Projects that are based on digital technology, such as creating a custom real-time 3D virus visualization engine with which viewers can explore the 3D models on-screen or with a Virtual Reality (VR) headset, immersing themselves in performance or visualization using Augmented Reality and Virtual Reality AR/VR and Mixed Reality (MR).

One of the examples was done by the film-maker Anabela Costa, who has produced new work generating animation sequences with ArtiE-Fract, an experimental evolutionary software designed to explore the space of fractal 2D shapes. She has been working with for some years. Due to collaboration with artists, the ArtiE-Fract system has evolved to fit non-computer scientist users' needs better. Her current work in progress, JOYFUL, will be a 3-D spherical video for VR.

c. Hybrid Presenting Methodology:

The pandemic has triggered innovative digital production, distribution, and consumption patterns in other cultural and creative fields.

This trend could also inspire new business models in the medium to long term. We live in a hybrid world where the increasing use of mobile technologies means that digital elements are embedded in daily life and cultural participation.

Many organizations have pivoted to digital programming amidst the numerous challenges, and organizations are seeking to maintain digital programs beyond the closures and adopt hybrid models moving into the future. While these delivery methods are reaching new audiences and better serving patrons with disabilities, engagement through digital delivery methods requires more time, capacity, and equipment to make it meaningful.

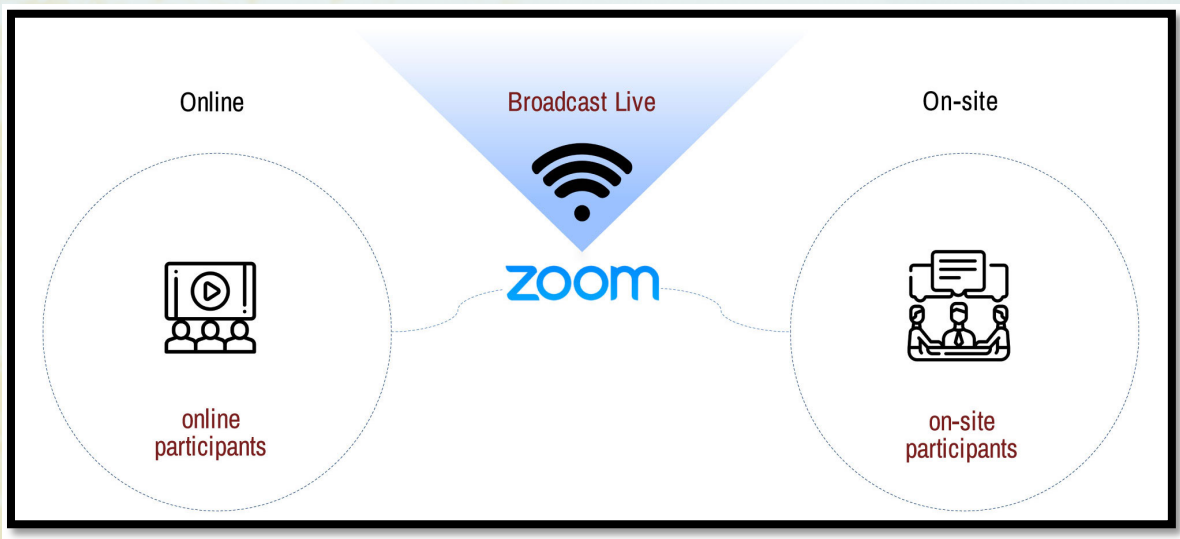


Fig. (6) Hybrid Presenting Model

Source: The Kyoto Conference on Arts, Media & Culture (KAMC), 2021

We live in a new era of interaction, and artistic movements looking to transition to a more optimal hybrid model should research the best ways to take what they currently have that can be successfully converted and applied to a digital platform.

Art Galleries suffered the most (as much as a 77% drop in visits for art galleries and the world's top museums in 2020) (The Guardian, 2020). As a result, many artists or even art gallery spaces needed to start operating a hybrid model offering both in-person and online visits in the form of virtual tours. In contrast, artists began to discover that the digital art market could open a

world of opportunities as a temporary fix and further expand their reach on a grander worldwide platform.

1.4 Here to Stay: Art Beyond COVID-19 Pandemic To The Future

The coronavirus crisis is transforming art in the world. This one transformation that might be here to stay? Though the technology to create virtual exhibitions and artistic conversations existed before the pandemic, many museums and exhibitions were slow adopters. Like most curators, Cecilia Alemani, director of the 2022 Venice Biennale, does not pretend to know what the future holds. But it seems likely that even tools such as headphones and VR goggles will not be used as casually as before (Kate Brown, 2020).

“It is something that occupies every curator’s mind,” Alemani tells Artnet News. “Will I be able to show a large-scale, durational performance?”. She added, “As artists always do, they will come up with a solution, though there will be adjustments,” she says.

During the shutdown, the lack of physical access forced the museum field to innovate in surprising ways, recreating the essence of an in-person experience by allowing online users to recreate walking through an exhibition gallery. They can stop at artwork along the way, listen to audio clips, and watch in-gallery videos.

While some artists are burning out on screens, others have found some advantages unique to digital, socially-distant projects. For one, the internet is far more accessible than a SoHo gallery; for another, it’s a live canvas. “The idea that artworks are completed once and for all is no longer tenable,” says conceptual artist Agnieszka Kurant. “They should evolve like living organisms and physically react to changes happening in society and the world.”

Two significant elements seem to dominate the scene:

a. **Connectivity**

According to the source, the number of internet users globally will grow to 5.3 billion by 2023. The compound annual growth rate for the whole period from 2018 to 2023 is six percent. The fastest expected growth from this period was in 2019, with 300 million new internet users and a growth rate of 7.7 percent from 2018 (S. O’Dea, 2021).

Understandably, youth are becoming increasingly worried about how much time they dedicate to their screens. However, research suggests that screen time itself is no cause for concern. Instead, it’s the content we choose to consume that could significantly impact our

psychological well-being. It is a massive opportunity for emphasizing artistic movements to engage a captive youth in artistic activities (Katie Jones, 2020).

Most of the art we see today is digital. Art entering the virtual world through social media, like Facebook or Instagram, was an incredible leap for many artists. Artists suddenly had the means to showcase their creations to people worldwide and reach new customers. Before the internet, artists gained limited audiences by connecting with gallery owners or submitting their artwork to magazines. Although these efforts weren't necessarily difficult, it did create a barrier for many artists. Today, anyone can create a painting and post it online for the world to enjoy (Andrew Steinwold, 2019).

Digital technology provides the potential for a wider range of people to participate in a greater variety of creative activities. But that doesn't mean that everyone has equal access (Jane Mackey, 2021). Connectivity is unevenly distributed across socioeconomic groups, ages, and geographic locations. And there are other barriers to online participation for some groups (digital arts engagement, 2021).

b. Ultra-New Technologies

With the internet powering much artwork today, and with so few places open for people to see those works, why even bother making a physical piece? (Lydia Horne, 2021), but for many other artists and musicians, it still requires an audience filling crowded concert halls.

Other technological advancements include extended reality technologies, which have allowed artists to create 3D digital art exhibitions. Consumers have also had the chance to see how artwork could look within their own homes using augmented reality (AR).

“The pandemic has accelerated the more complex new technologies being applied to the arts and culture,” says Elisabetta Lazzaro, professor of creative and cultural industries management and leader of the Global Master of Business and Management at the University for the Creative Arts. “We're now seeing mixed forms of business models, adapting things like virtual reality and artificial intelligence to replace some of the physical activities on the market.”

Many international museums digitized their collection and archives in 3D, a new powerful marketing tool. They will be able to diffuse easy access to their collection to any clients who have an internet connection. That means being able to enjoy a close view of the Mona Lisa without being bothered by other tourists or examining in detail the David sculpture of Michelangelo (Laure de Moussa, 2017).

Art has become more accessible now than ever before, thanks to the opportunities afforded by digital technologies and new ways to share it. Nowadays, anybody can share their art or contemplate that of others on a website, a blog, or via social networks (Liam Fitzpatrick, Armando Menicacci, 2016). This is a way of sharing completely different from traditional channels, which usually require some sort of cultural intermediary or dedicated framework.

Just because artists find new ways to display their work doesn't mean street art is a relic of the past. As cities recalibrate to their new realities, the restructuring of public spaces has provided more opportunities for some artists to show their work (Lydia Horne, 2021).

The live experience is no longer just about “in-person” attendance for many people. It can mean experiencing art simultaneously with others and watching events unfold in real-time. Most renowned museums, galleries, and libraries have upgraded themselves through the virtual reality interface that can be accessed online from any part of the world and now reaches people in their homes, courtesy of various technological interventions such as AR, VR, MR, and Artificial Intelligence.

Augmented Reality (AR) acts as a virtual layer on top of the world in front of you and is in a new age of discovery and innovation. While early AR applications depended on a smartphone or tablet, they will soon expand into wearable devices like smart glasses requiring a different kind of User experience (UX) and design process thinking outside the confines of a smaller screen.

Virtual Reality (VR) completely immerses you in a virtual world, and Mixed Reality (MR), sometimes referred to as hybrid reality, merges real and virtual worlds. VR can be used for virtual museums, exhibitions, and events.

The arrival of Virtual-Reality, Augmented-Reality, and Mixed-Reality technologies is shaping a new environment where physical and virtual objects are integrated at different levels. The development of portable and embodied devices, together with highly interactive, physical-virtual connections, is changing cultural perspectives.

Even more with the new “Metaverse” Era announced by Meta, previously Facebook, the company.

Although it is still early to understand or even imagine how artists could be hosted on Metaverse, some research has already shown that the platform will provide an even bigger chance for artists to showcase their work and creativity.

Metaverse is - a virtual reality construct intended to supplant the Internet, merge virtual life with real-life and create endless new playgrounds for everyone - Mark Zuckerberg, founder of

Facebook now Meta promised, “You're going to be able to do almost anything you can imagine.”

Mark Zuckerberg confirmed that the platform would empower artists and the art world to the next step, claiming it will be one of the biggest 'leaps for art' in the future.

Recommended art/Actions (ARTCTION):

The show must go on!

1. Artists need to adapt their presentation and art techniques to new realities which are here to stay.
2. Embracing skills of 21 century that are not limited only to digital formats or even ultra-advanced technologies but skills such as adaptability, learning skills, and agility to new realities.
3. Increase collaboration to face the challenges of this pandemic and its consequences.
4. Create artwork that could be consumed globally. Thanks to the new realities, the artwork will be globalized and accessed from anywhere and everywhere.

2 - Values, Principles, and Purpose of Youth Work in Connection to Art

2.1 Introduction 101 To Key Principles of Youth Work (For Artists)

Youth work helps young people develop their human capital and strengthen their network, which are meaningful factors for successful access to healthier lifestyles, productivity, and employment.

Some would usually refer to Youth Work as “art,” the “art of youth work,” we acknowledge that ourselves, indeed working with youth is a form of art, creating understanding, connection, and value is crucially important.

However, we talk here about something else! It is the concept of artists, professional or not, taking the role of “youth worker,” bringing their art and creativity into youth work, given that they understand some fundamentals about youth work.

First starts with the definition of Youth Work: **What is youth work?**

According to “*the European Commission and the Education, Audiovisual and Culture Executive Agency*” report in 2014, they define youth work as: “a diverse range of activities, topics, and measures provided by a range of actors in assorted fields and settings.”

However, at the heart of youth work, three core features define it as youth work distinct from other policy fields: 1- focusing on young people, 2- personal development, and 3- voluntary participation.

According to the report “*Quality Youth Work A common framework for the further development of youth work*” published by *the European Commission Directorate-General for Education and Culture in 2015*

“Actions directed towards young people regarding voluntary participation activities, designed to support their personal and social development through non-formal and informal learning.”

Acknowledging a variety of definitions of “youth work” across Europe, a common understanding of the term is accepted in this context, and a definition of youth work has been

adopted, as stated in the EU–Council of Europe youth partnership Glossary on Youth and in Recommendation CM/Rec(2017)4 on youth work: Youth work is a broad term covering a wide variety of activities of a social, cultural, educational, environmental and/or political nature by, with and for young people, in groups or individually. Youth work is delivered by paid and volunteer youth workers and is based on non-formal and informal learning processes focused on young people and voluntary participation. Youth work is quintessentially a social practice, working with young people and the societies in which they live, facilitating young people’s active participation and inclusion in their communities and decision-making (Council of Europe 2017).

Who are the stakeholders?

Inspired by the joint report *Quality Youth Work A common framework for the further development of youth work*, done by the Expert Group on Youth Work Quality Systems in the EU Member States, we selected some parts of the report to showcase basic definitions.

A. Young people

It seems clear that youth work is about young people – they are the main focus of youth work practice, being creators, practitioners, and beneficiaries. Young people’s needs, interests, and concerns are at the core of youth work practice. Young people themselves are also coming up with ideas on how youth work should be done. They often develop, run, and evaluate youth work projects and activities, such as workshops, sports events, youth exchanges, etc. To sum up, young people are at the center of youth work practice.

B. Youth workers

Youth workers and youth leaders do youth work in general terms. Many people call themselves “youth workers” when they work with young people: at school (doing extracurricular activities), in church (working with faith-based groups of young people), in youth organizations, and other non-profit organizations (organizing leisure time activities for young people), in youth centers or youth clubs, in parks, in mobile youth-friendly spaces, in the streets or other spaces where young people meet, etc. Some of these people are paid workers employed by an organization or public authority, and some do it voluntarily. In some countries, you need to finish courses and be certified to do youth work. No special education is required in others – people call themselves “youth workers” when they work with young people outside formal education settings.

Other stakeholders/public:

National governments – through youth policy, legislation and funding and through support to other stakeholders; Regional/local governments – through policies, funding, and other forms of support; Youth work providers (civil servants, NGOs, etc.) – through their way of conducting, managing, supervising and evaluating youth work.

What is the youth workspace?

Youth workspace is diverse and varied. It can be a physical space or spaces that increasingly include virtual spaces. Spaces can be defined here as geographic, physical, material, temporal, virtual, or any human space where young people can interact with peers and youth workers in a positive and safe environment that enables and supports their personal and social development.

It is a state of being and not only a space, so not any tables and chairs are enough. There must be mental and safe space provided, either physical or digital.

As stated in the “Working with young people: the value of youth work in the European Union” published by the European Commission and the Education, Audiovisual and Culture Executive Agency in 2014.

The following elements are based on the main work body of the report:

What are some types of youth work

There are different typologies of youth work, most of which align with the idea of youth workspaces. Different types of youth work can be described as a response to the following questions:



Who participates in youth work activities?

- Universal provision (open access): youth work activities are provided to all young people who wants to participate.
- Specific groups: activities target specific young people, e.g., young refugees, young LGBTQIA+ people, or religious young people.



What is youth work for?

- Issue-based youth work: youth work activities deal with a specific topic, e.g., preventing youth delinquency, radicalization, integration of migrants. In some

contexts, issue-based youth work relates to the issues faced by specific groups, such as homophobia faced by LGBTQIA+ people.

-Personal and social development in general: this type of youth work focuses mainly on the personal development of young people, providing them with opportunities to grow (based on young people's needs), develop competencies they need, and/or respond constructively to their concerns.

What is the scope of youth work?

Depending on where youth work takes place, who it is aimed at, what issues it deals with, and what impact it has, youth work can be local, regional, national, European, or international, or a combination of these.

This classification may be very reductionist and does not include some youth work practices that would be called youth work. We simply want to emphasize that youth work practices are very diverse. Most youth work practices will combine the types of youth work mentioned in the presented classification.

For example, you can easily imagine activities open to all young people (universal provision), dealing with the issues of discrimination (issue-based youth work), run in a youth center (center-based), done in groups (group-based) by professional youth workers (professional youth work), addressing local young people (local) using internet and videogames (smart/digital) and connecting them with young people in other countries through youth mobility activities (international).

Blurred borders between youth work and other policies

Where do youth work stop and another type of activity begin? This is not easy to answer, and identifying the exact limits between youth work and other activities might be somewhat sterile. There will always be youth work activities between two or more areas. In reality, the porosity of youth work is possibly a key strength of this field of work. Youth work is both a distinctive practice and a method used in other contexts, making it sometimes difficult to identify.

As mentioned earlier, some theories hold that what sets youth work apart is not the nature of the activity but rather the focus on the young person and the context, environment, or method. Therefore, youth work often uses sports or cultural activities to work with young people. However, there is a difference between youth work and purely sportive or cultural activities. The difference is in the hierarchy of objectives and the openness of the activities. Sports activities based purely on improving performance and reaching excellence in a given sport

would most likely not be considered youth work by sector representatives. But some sports clubs are engaged in youth work. For example, a club offers sports activities to young people to involve them in positive activities, learn to be themselves, develop interpersonal skills, and express themselves. If not secondary than equivalent to these other aims, the performance aspect is similar to other youth clubs. Selection versus openness is another important difference between youth clubs offering sports activities and pure sports clubs which select the most “able” candidates. A single organization can host a more selective and performance-oriented sports club branch and open sports activities to all.

A similar difference can be drawn between youth work and cultural activities. As mentioned above, many cultural centers are engaged in doing youth work. However, not all cultural activities for youth and youth would be considered youth work. Art and cultural activities that are solely motivated by improving cultural knowledge, artistic technique, and skill, for example, would not be considered as examples of youth work. However, artistic and cultural youth activities that utilize arts and cultural actions to engage with young people to express themselves, collaborate with others who have a common interest, and experiment with their creativity would be considered youth work. One of the key differences between arts and cultural activities for young people and arts and cultural youth work is that the first could be considered arts and cultural awareness as the end-product. In contrast, the latter is about engaging young people in practical arts and cultural activities for their non-formal learning, personal development, and self-expression.

Kolb's Four Stages of Learning

Kolb's Learning Cycle is based on Jean Piaget's focus on the fact that learners create knowledge through interactions with the environment (Kolb, D.A., 1984).

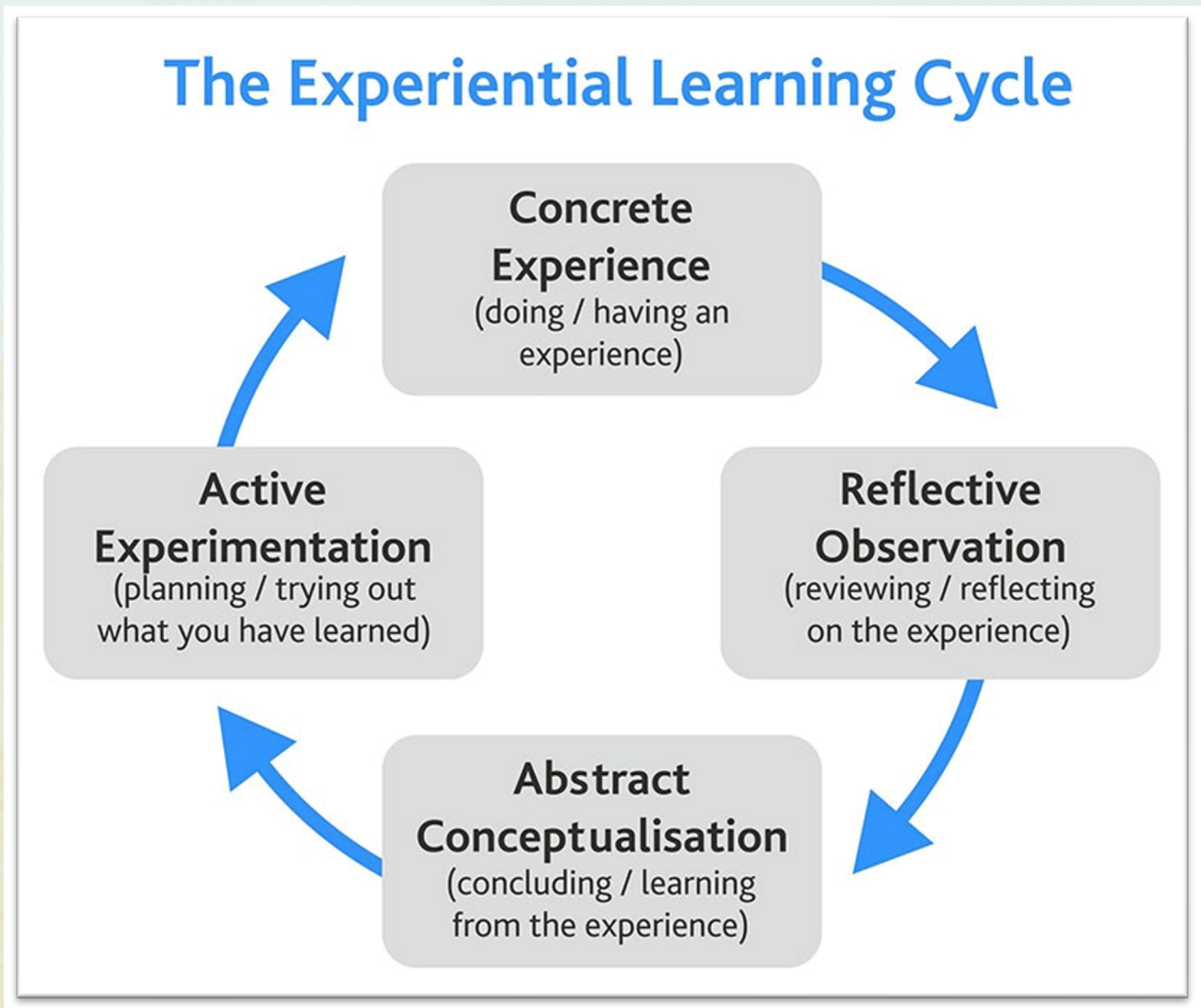


Fig. (7) Kolb's Learning Cycle

Source: (Kolb, D.A., 1984)

1. Concrete Experience:

Kolb's learning process cycle begins with a concrete experience. This can either be a completely new experience or a reimagined experience that has already happened. In a concrete experience, each learner engages in an activity or task. Kolb believed that the key to

learning is involvement. It is not enough for learners to just read about it or watch it in action. To acquire new knowledge, learners must actively engage in the task.

2. Reflective Observation:

After engaging in the concrete experience, the learner reflects on the task. This stage in the learning cycle allows the learner to ask questions and discuss the experience with others. Communication at this stage is vital, as it allows the learner to identify any discrepancies between their understanding and the experience itself. A good vocabulary also allows a solid review of the events that occurred.

3. Abstract Conceptualization:

The next step in the learning cycle is to make sense of these events. The learner attempts to conclude the experience by reflecting on their prior knowledge, using ideas they are familiar with or discussing, and finding possible theories with peers. The learner moves from reflective observation to abstract conceptualization when they begin to classify concepts and form conclusions from the events. This involves interpreting the experience and comparing their current understanding of the concept. Concepts need not be “new”; learners can analyze new information and modify their conclusions on already existing ideas.

4. Active Experimentation:

This stage in the cycle is the testing stage. Learners return to participating in a task to apply their conclusions to new experiences. They can make can, analyze tasks, and make plans for the acquired knowledge in the future. By allowing learners to put their knowledge into practice and showing how it is relevant to their lives, you ensure that the information is retained in the future.

As Kolb’s learning theory is cyclical, one can enter the process at any stage in the cycle. However, the cycle should then be completed to ensure that effective learning has taken place. Each stage is dependent on the others, and all must be completed to develop new knowledge.

What are some types of learning: Informal and non-formal learning?

Through youth work, young people and youth workers learn. This includes individual learning (gaining new competencies: knowledge, skills, attitudes, and values) and group learning (contributing to the learning of the others, having a common learning experience relevant for everyone in the group). In youth, work learning is usually based on non-formal approaches, and sometimes young people learn through informal interaction (by playing games together,

talking to each other, watching a movie). This is informal learning - not a planned activity with no specific objectives; it happens incidentally and does not follow any specific program.

Non-formal education, on the contrary, is a planned activity that follows a specific methodology. It usually happens during organized educational events, such as training courses, workshops, study visits. It refers to planned, structured programs and personal and social education processes for young people to improve skills and competencies outside the formal educational curriculum. Non-formal education is what happens in places such as youth organizations, sports clubs, and drama and community groups where young people meet, for example, to undertake projects together, play games, discuss, go camping, or make music and drama. Non-formal education achievements are usually difficult to certify, even if their social recognition increases (Allison Dunne, Daniela Ulicna, Ilona Murphy, Maria Golubeva, 2014).

Youth work offers young people meaningful activities based on the youngster's personal development planning that matches their psychological and behavioral frameworks (avoiding the “one size fits all” approach) that comes according to some key features of the methods used by youth work are:

- Non-formal and informal learning
- Participatory and/or experiential pedagogy
- Relationship-based activities (learning as a social activity with others)
- Mentoring and/or peer exchanges (ex. Youth workers as a trainer to other youth workers “Train the trainer”/ ToT)



Fig. (8) Source: Working with young people: the value of youth work in the European Union, EU commission (2014)

What success in youth work looks like:

What elements make up successful youth work practice, these are a few points that are considered in measuring the success of youth work. These elements are based on the outcomes of the focus groups conducted by the “Working with young people: the value of youth work in the European Union” published by the European Commission and the Education, Audiovisual and Culture Executive Agency in 2014 (“SAGE Award for the Best Article Published in European Union Politics Volume 14,” 2014):

- Flexibility, accessibility, and adapting to the needs of young people
- Active outreach to young people in need of help and support
- Learning opportunities and a framework for goal setting and recognition of achievements
- Involving young people in decision-making and the design of youth initiatives
- Reaching out to schools (schools as the base for youth work)

- Building partnerships with other actors (social services, media, police, local community, international development actors)
- A safe and supportive environment for personal development
- The enjoyable setting for young people’s creativity and self-expression

(Working with young people: the value of youth work in the European Union, ICF GHK case studies on youth work, 2014)

The report explained, “While the success factors pointed out by program managers and youth workers in the case studies of successful youth work analyzed here are more numerous than the five criteria in Williamson’s model, many of them are closely related to these criteria.

Flexibility, accessibility, and adapting to the needs of young people can be seen as the conditions for establishing a relationship with young people, and active outreach to young people in need of support is also part of establishing close contact with young people. Sustainable partnerships with other actors are reflected in two factors mentioned here – reaching out to schools (which still can be seen as a separate and extraordinary type of partner, given its prominent place in young people’s paths to adulthood and training and the labor market) and building partnerships with other actors (social work, the media, police, local community, international development actors).”

2.2 What Is Considered When Involving Youth in Artistic Expressions

There are many ways to measure the success of youth work in artistic expression. In this guide, we have drawn on the report *Engaging Adolescents, participating in the Arts* published by the National Guild of Community Arts for Education in 2011 (Ellen Hirzy, 2011), which divided these parameters into these elements based on an analysis of 9 successful arts projects:

- a. **Assessing the Needs** Conducting a needs assessment and mapping existing assets in the community that the artists plan to serve will set the foundation for a successful program. Needs assessment and asset mapping help the artists determine what youth want and need, identify programs and services that are available, attended, and accessible to adolescents at different developmental levels within a neighborhood (or another geographic area), and identify any gaps in creative learning services.
- b. **Identify Barriers** Understanding barriers identified by youth to work around and overcome them to participate. When you serve youth in disadvantaged communities, you face particular economic, educational, experiential, and logistical barriers. If the artist waits until a program is underway to understand the barriers and why they exist, it

may be too late to respond. Instead, it's important to use needs assessment, asset mapping, and dialogue among staff, community networks, partner organizations, and potential youth participants to uncover all the possible barriers before you move ahead.

In particular, ask youth already involved in your organization to help you come up with solutions. Ideas and strategies described in the rest of this chapter also address the issue of what keeps youth away. It's not enough to assume; you need to ask. Logistical barriers are usually concrete issues. The location and image of your facility and neighborhood will affect how participants get there and whether they feel welcome.

- c. **Design Engaging, High-Interest Programs for and with youth Program Design** for youth audiences follows familiar principles: agree on the purpose, match approach and content to the target audience, define outcomes and impact, and assess effectiveness. But perhaps more than other audiences, youth need to be convinced that a program is created with them in mind and consultation with their peers. They want experiences with this personal connection, and they can detect well-meaning but misguided adult attempts at end-runs around youth involvement. They want to know that you respect them and are genuinely interested in what they say.

High school students especially value opportunities to make their own choices, take the initiative, and practice leadership skills. They need something to work toward, incentives to get there, and rewards along the way. They also enjoy working with peers in collaborative, self-directed efforts. They respond well to programs that have positive personal and artistic outcomes. For example, in a creative writing program, teachers provide the structure of a theme, instruction, and feedback, while youths choose the writing medium.

- d. **Choose Educational Staff Who Enjoy Working with Youth** Adolescents value experiences with adults they know and trust. Not everyone enjoys or is good at working with youths, but people who have the right qualities make a critical difference in the program's success, and the lives of participants—and the wrong staff will lead to failure. Look for teaching artists and staff from within and outside your organization who have genuine respect for adolescents, believe in building on their strengths and capabilities, and set high expectations. Quite simply, they should love working with youths.
- e. **Explore Partnerships** Create cross-sector alliances that link the public, private, and nonprofit sectors and extend socioeconomic boundaries. In some communities—especially large metropolitan areas—there will be no shortage of potential partners with complementary strengths and programs that balance out your organization's goals and programming. In other locales, these relationships may be harder to come by. The list of potential partners includes other arts and cultural organizations, schools and school

systems, recreation departments, municipal, county, and state agencies, nonprofit youth advocacy, youth services organizations, and coalitions of these groups.

- f. **Create a Welcoming Environment** youths want to belong. They need to know they are welcome, and they appreciate feeling like active members of your organization's internal community, not just visitors to your building. Effective programs for adolescents happen in environments where youth feel welcome, safe, and comfortable. Both physical and psychological safety is important. Having a dedicated area for youth to gather, socialize, work, and learn is just one part of creating a positive environment.
- g. **Evaluated to Invigorate Youth Programs and Promote Retention** Beginning in middle school and continuing through high school, it becomes more and more challenging to keep youth interested and involved in out-of-school activities. Youth may lose interest because of competing out-of-school activities, increased academic demands, or work responsibilities. And if teen participation is visibly sparse, it's even harder to attract new students from this age group to your organization.

2.3 Sharing (Art) Common Values, Ethics, and privacy as We Connect Online

Understanding the values and ethics behind youth work as artists is critical and different from that of the art world, so being prepared is key to success. The article "Think About It: An Exploration of the Values, Principles, and Ethics of Youth Work" (Deena M. McKinney, 2011).

“In exploring what values, principles, and ethics look like within youth services, it is vital to understand how youth workers define their role in a young person's life. First, the youth worker is often paid to have a relationship with this young person. The connection between the youth and youth worker is through an organization or agency. It must be recognized that this relationship is one of a professional nature. The youth worker has a two-fold sense of power: he or she is an adult and holds control of whatever services the young person is receiving. The youth workers make decisions that affect the young person's programming experience.

Mark Krueger, (2005) described four themes of youth work practice that reflect these values in how a youth worker should approach youth work:

- a. **Presence:** The ability to bring self (youth worker) to the moment. “I am here, I will go with you.”

- b. Rhythmic Interaction: The human connection; movement toward resolution, the moment of connection, discovery, empowerment.
- c. Meaning Making: An understanding of youth contextual reality; construct and deconstruct; moving-talking- and being together.
- d. Atmosphere: The tone, mood, space, and place.

The common themes discovered in identifying youth work values included:

- a. Believe in young people
- b. Consider diversity
- c. Be consistent
- d. Find ways to stay creative
- e. Utilize a strength-based philosophy

Positive Youth Development Principles

“For a young person who has known violence, fear, and trauma, this is real life. Not a news story or the next blockbuster movie. Living for survival is complicated. For some, running away from home seems easier than the inevitable fight. For others, the doors are, and they are not wanted at home. It takes a significant amount of courage for a young person to walk through the door of an agency, but when they arrive, they are welcomed without judgment. There are caring adults and peers with similar stories. There is safety” (Deena M. McKinney, 2011).

Safe Online

A safe and positive online space with new values and principles is critical for online youth work. Online tools have also allowed artists and arts organizations to reach a much larger audience during the pandemic than would otherwise have been possible. Sharing values and ethics is critical because all artistic products are available online to many people.

According to the report “Doing digital youth work in a Preventing and Countering Violent Extremism (P/CVE) context” published by the Radicalisation Awareness Network (RAN), set up by the European Commission (Annelies Jansen. 2019), the following elements were mentioned as part of the main components of setting up online youth workspace by any youth worker:

Element 1: Equip the youth worker. Youth workers often feel ill-equipped to do digital youth work. When planning digital youth work, make sure the basic requirements for online engagement are in place. This includes having enough resources, which can vary depending on the effort's goals.

Element 2: Knowing your target audience and where to find them. Having an in-depth understanding of the young people you are targeting, their priorities, how and where they communicate with each other online, and why they are likely to respond to you is critical when doing digital youth work. You can assess which tools, platforms, activities your audience will follow (e.g., gaming, simulated life chats). It may be helpful to test your ideas with members of the target audience.

Element 3: Discuss and agree on ethical considerations and safety measures. When working with youth online, several conditions need to be in place regarding safety measures for the youth worker and the youth themselves. Before starting with online youth work, these considerations should be thoroughly assessed and conveyed to everyone in the organization or project.

Importance of safe space online: the “Building Connections Fund set up in the UK” lied down a few points related to safeguarding practices outlined above, a *psychologically* safe environment includes:

- Fostering a positive emotional climate that is mutually respectful, equitable, and encouraging;
- Conveying warmth and respect, with staff using sincere positive, and warm words, with a warm tone of voice and body language;
- Creating safe spaces in which young people share and support each other, such as being able to speak without being interrupted;
- Demonstrating positive group management styles, characterized by proactive or positive approaches such as calm redirection;
- Demonstrating mutual accountability, with staff holding themselves and young people accountable to agreed standards of behavior;
- Actively including young people, without bias, from all backgrounds, including different genders, religions, or sexual orientations.

Element 4: Think about the online/offline component. Practitioners find it risky to do youth work online, but it is not always possible to have an offline component. For example, it is tough to get involved in alt-right groups offline or reach young people living in remote areas. However, many youth workers agree that online youth work can never replace in-person contact. Therefore, it is recommended to propose ways online contact can have an offline follow-up and vice versa.

In conclusion, it is critical to understand youth's language and social "rules." Once youth workers understand the basics of digital youth work, the focus can turn to a deeper

understanding of the aspects of working in an online environment necessary to be successful. These deeper elements may include understanding youth's language and social "rules."

For example, understanding jokes in the form of 'memes' and using them for youth work practice: youth workers can use memes to humorously wish young people good luck on their exams, while also pointing out that they can ask a youth worker for help if they are having trouble studying for the exam or are afraid of failing. In general, using the correct language and knowing the social "rules" leads to higher credibility and could make young people feel understood, increasing the likelihood that young people will reach out to them.

2.4 Positive Youth Development Principles in Connection to Art

Youth Work Essentials, an Irish-based online resource with core information for youth workers and volunteers, explains the positive outcomes of youth work through the following principles:

- a. Positive feelings: increased feelings of self-worth and self-esteem that the youngsters obtain as a result of participating in these activities;
- b. Positive experiences (a worker remarked of a community event at which the group had given an art performance: "the smiles on the young people's faces ... it's great");
- c. Positive behavior: change in behavior and reflection on a youngster's life, identifying positive and negative traits that could be changed or improved;
- d. Positive influences and social integration support the sense of belonging and social cohesion through doing activities together as one unity;
- e. Practical skills: learn leadership, organizing, and hands-on skills that are essential to enhance a youngster's life and enable them to join the workforce and life at large when they have hands-on experience;
- f. Qualifications: give the chance to study and learn through informal methods of education that are not only the formal institutionalized ways that help develop their competences and abilities;
- g. Jobs (career opportunities have been improved through young people's enhanced knowledge, skills, and confidence: "We'll have our few doctors and solicitors very shortly [who were members of the project] ... We have our first teacher ever in the area");
- h. Enhanced family life ("Whatever experience they have on one of the projects, they go home and ... can influence the people who are surrounding them, a chain reaction that we can never put numbers on or put in a report at the end of the year");

- i. A better sense of community (“... the center is twenty-four years in the community ... I know it’s a youth service, but it is also community-based in that you have parents and grannies and everyone coming in ... They would come in with lost cats or anything ...”);
- j. Improving local conditions and services (“Everything which has been set up since [twenty years ago], the youth project has been instrumental [in it]. Whether that was the youth initiative, the information center, the family center...”).

These elements are especially true in art-based youth work, artists as youth workers promote a new creative and encouraging mediums for youth to practice their innovation and openness, bringing youth together through community involvement, volunteering, teamwork, and learning about others, is how many Youth programs connect young people and to ideals greater than themselves.

These basic needs are: feel safe; experience active participation; develop self-esteem through contributions; experiment to discover self and gain independence; develop quality relationships, especially with at least one caring adult; discuss conflicting values to develop a sense of understanding and expression (Deena M. Zubulake, 2017).

Recommended art/Actions (ARTCTION):

1. Artists play new roles, which calls for new skills relevant to understanding youth work and mastering the art of interacting with youth for social impact.
2. There are set values, ethics, and principles when dealing with youngsters, and artists need to take the time to understand and practice them.
3. Social organizations recognize the power of art in engaging youngsters in social work, which triggers them to hire artists as youth workers.
4. New realities call for a new collaboration between art, youth, society, and other stakeholders.

3 - Purpose of Art and Why is Significant Today & In New circumstances

3.1 Create & Connect: Could Artists Be Our Saviors?

Art is the imagination of life, so intensely felt that it has become an integral part of us. The role of the artist, in short, is to help us live our lives. The artist does this by creating a world to which we can turn, again and again, so that we eventually cannot conceive our lives without that artist's imagination and feeling.

Art is the crucial interface between the imagination and reality, the thing that makes life deeper and broader than it might be without such insight. We have to believe in that kind of creativity.

In 2020, authors, spiritual leaders, artists, and researchers pondered human nature and the effects of the COVID-19 crisis. The state of emergency not only caused apathy, fear and frustration, but it also led to creative solutions in the cultural sector. Artists created new ways of interpreting and documenting the global crisis, sharing their art, and performing online instead of a live audience. Cultural events went online or created safe ways to foster a sense of community during uncertainty and social distancing.

Many artists and cultural institutions have tried, creatively and courageously, to reach audiences through social media. Still, digital solutions fall short in a world where an estimated 4 billion people remain offline. In some countries, two in three people still lack access to the internet. Worldwide, 80% of online content is only available in one of ten languages, which only about three billion people speak as of their first. Music, theater, dance, and many other forms of culture need to be experienced "live" for the magic of human interaction to fully manifest (weforum, 2017).

While virtual platforms have been one of the most widely adopted adaptations for arts organizations and artists, they have severe limitations. For example, 1- many artists and arts organizations had to purchase new equipment and systems, 2- learn new skills such as video and sound editing, and 3- learn how to monetize their offerings in a virtual environment. At the same time, it is not guaranteed that audiences will fully adapt to a virtual environment (Greg Guibert, Iain Hyde, 2021).

So, we see that it is not so easy for artists to help societies with pandemics. It is costly, far less accessible, and extremely limiting. However, as mentioned in the publication UNESCO

(Mansouri, Fethi, 2020), in many ways, artists make an important contribution to the management of human crisis:

- a. Spreading messages of solidarity online: help spread messages of solidarity and support, often across cultural and religious divides, during the pandemic;
- b. Organize direct cross-cultural action: facilitate cross-cultural collaborations to use vulnerable or marginalized communities directly;
- c. Enhance creative, arts-based approaches to intercultural learning: arts and artistic performances have played a crucial role in connecting people during the COVID-19 lockdown;
- d. Create interventions to support vulnerable communities: as aforementioned, the COVID-19 pandemic exacerbates existing social and economic inequalities, as artists could play a role in finding new forms of solidarity.

3.2 Challenges & Opportunities Facing Young Art(ist) In Current/ Future Circumstances

The sector faces an uncertain future, which could have been predicted without COVID-19 as it is not entirely blamed on the closure of the pandemic. The lockdowns merely accelerated pre-existing trends, which pressured artists to use digital mediums, connect with new audiences and find ways to make funding or financing work in their favor.

It also accelerated that many professionals had to leave the art sector, and thousands of institutions were already threatened with closure. With these institutions and artists leaving an empty void, "accumulated knowledge and skills would be permanently lost, and the cultural and creative ecosystem would be profoundly weakened" (Mafalda Dâmaso, 2021).

According to comprehensive research by The Organization for Economic Co-operation and Development (OECD) released in September 2020. Along with the tourism sector, the cultural and creative sectors (CCS) are the most affected by the current crisis, with jobs at risk ranging from 0.8 to 5.5% of employment across OECD regions.

The pandemic showed the sector's fragility, primarily based on ill-structured public support financial schemes and forms of employment. As the report showed, "the cultural and creative sectors are largely composed of micro-firms, non-profit organizations and creative professionals, often operating on the margins of financial sustainability. Large public and private cultural institutions and businesses depend on this dynamic cultural ecosystem to provide creative goods and services".

Some of the previously mentioned statistics showed the effect of the pandemic on the creative sector, such as the below charts showing the sharp rise in the unemployment rate (using Germany as an example) and which of these sectors was most affected.

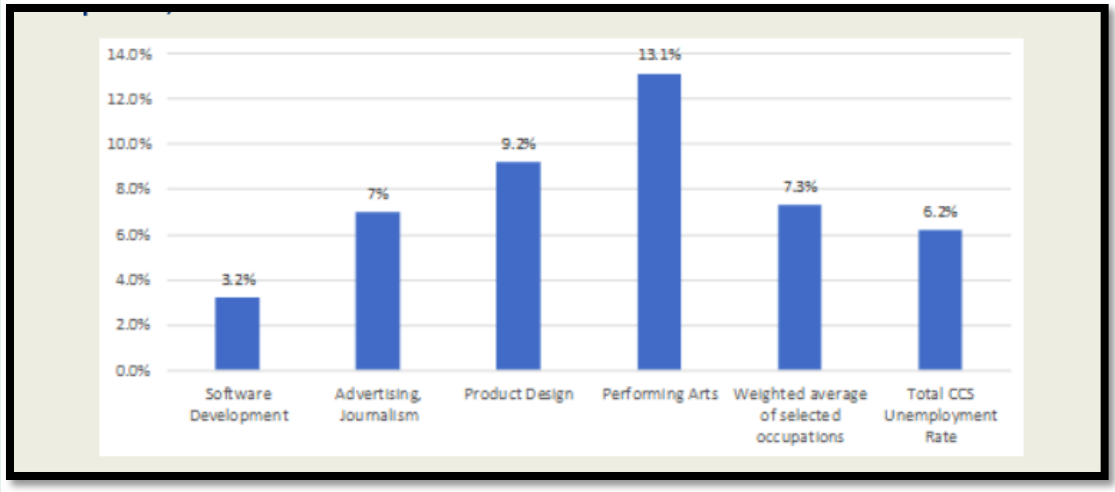


Fig (8) Unemployment Rate in the Cultural and Creative Sectors in Germany

Source: Harper, G. (2020c). Creative industries beyond COVID-19. *Creative Industries Journal*, 13(2), 93–94. <https://doi.org/10.1080/17510694.2020.1795592>

However, the sector bounced back rapidly and found new creative ways to survive. Among that is the acceleration of digitalization and new reach-out ways.

The same OECD report showed “massive digitalization” coupled with emerging technologies, such as virtual and augmented realities, can create new forms of cultural experience, dissemination, and new business models with market potential. With the lockdown, many public and private providers moved content online for free to keep audiences engaged and satisfy the sharply increased demand for cultural content.

The report added that “while the provision of free and digitally mediated cultural content is not sustainable over time, it has opened the door to many future innovations. To capitalize on them, there is a need to address the digital skills shortages within the sector and improve digital access beyond large metropolitan areas, with the additional consideration that digital access does not replace a live cultural experience or all the jobs that go with it”.

Some of the main challenges facing the art and culture sector that is heightened during COVID-19 times:

a. Fragmented value chains, as mentioned by the European Commission report “Cultural and creative sectors in post-COVID-19 Europe, February 2021.”

“Numerous nonstandard workers and organizations of various nature and sizes need to collaborate closely to bring cultural and creative products and services from creator to

consumers/audiences. This fragmentation is further deepened by the high diversity in cultural and creative expressions, services and goods as well as its linguistic diversity”.

According to the report, the main challenge is the lack of unifying entities that would represent the interests of the artists and the sectors at large. The sector fragmentation makes it challenging to speak with one voice. “Each sub-sector can build on representative sectoral organizations that defend the interests of the sub-sector towards policymakers at national and European level.”

b. Irregular employment and fragile working conditions

“In 2018, there were 7.4 million people across the EU-27 carrying out a cultural activity or having a cultural occupation, which presents an overall increase of 8% since 2014. This number was equivalent to 3.7 % of the total number of persons employed in the EU-27 economy” European Commission report “Cultural and creative sectors in post-COVID-19 Europe, February 2021”.

The report showed that “almost one-third (32%) of the cultural workforce in the EU-27 was self-employed in 2019, compared with an average of 14 % for the whole economy” (Labor Force Survey data).

High self-employment within the culture sector is nothing new. Artists have been historically in gig economies even before the gig economy came into existence, which by definition brings the vulnerabilities of depending on one check at a time with the fragility of not getting any. Full-time artists who made up just three-quarters (75%) of the cultural workforce in the EU-27 were employed on a full-time basis. In contrast, the share of full-time employment across the whole economy was 81%, according to the European Commission report “Cultural and creative sectors in post-COVID-19 Europe, February 2021”).

With such conditions, artists can’t depend on social security schemes, nor sick pay and benefits schemes enjoyed by regularly employed personnel, in addition to social protection against all forms of Flexploitation (refers to “flexibility” and “exploitation” as a definition of insecure off the hook work opportunities, which was even stopped due to COVID-19).

c. The mass exodus of creative professionals

The current crisis and the consequences of lock-downs significantly reduce artistic activities and practices, which causes loss of skills of those creative professionals who would have to abandon their creative activities and seek other jobs to make a living.

Due to the pandemic, the loss of public and private funding has negatively affected cultural production. According to a survey undertaken by the German Network Promoting Creative Industries and The National Association Creatives Germany, 14 creative firms and professionals anticipate a drop-in investment that will impact cultural production in the months to come. The cancellation of festivals, trade fairs, and other similar events where artists, writers, filmmakers, software designers, etc., sell their work and conclude deals for future production means many artists need to take up another profession or job to meet ends.

d. Lack of real market value for creative works online

Most artists were already struggling with selling their artwork and sharing their creativity in the physical world before COVID-19. That is made extra hard with the online environment: digital consumption, given the attractive price of streaming subscriptions to combat music piracy, for example, should be paying more. In the music sector, on a streaming platform, an author, for example, only earns between about €0.004 and €0.007 per stream.

This means that an artist has to make between 2.5 and 4.4 million streams per year to earn €17,819, the EU median wage in 2019. For a German artist, it would take between 3.3 and 5.9 million streams to earn the equivalent German median income (€23,515), (Rebuilding Europe the cultural and creative economy before and after the COVID-19 crisis January 2021).

A challenge spurs artist to learn digital skills and new capacities that enable them to make money online or in the new realities, including "new normalities" such as making money online by selling art virtually, giving workshops, and posting on social media.

In part related to main opportunities artists could benefit out of the pandemic consequences:

a. Gaining independence and money-making

Artists could be more independent in making revenue and controlling their finances. Many tools that enable artists to make money online and control the rights to their representation and own work:

Through utilizing some digital tools to sell their art and monetize in different ways of their art productions, such as 1- Instagram, 2- Using "Selling Websites," 3- Create and trade custom-made merchandise on Etsy and similar.

b. Using technologies as a new art medium

More artists use digital tools to combat isolation and continue their creativity. Artists are beginning to create artwork with digital technologies - writing code, using computation, using data sets as materials, etc.

The continued innovation of technologies is accompanied by increased innovation in technologies to create artwork.

For example, the advent of 3D printing has bridged the gap to new media art that connects the virtual and physical worlds. The rise of this technology has allowed artists to combine the computational basis of new media art with the traditional physical form of sculpture.

The word “new media art” is gaining widespread popularity. New media art is usually defined as a genre that encompasses art created with new media technologies, including digital art, computer graphics, computer animation, virtual art, Internet art, interactive art, video games, computer robotics, 3D printing, and biotechnology.

c. Changing financial models (exploring NFTs)

Digital adoption has also seen the rise of new forms of creative experiences. The most popular has been the boom in Non-Fungible Tokens (NFTs), which has seen art created using cutting-edge blockchain technology.

NFTs, or Non-Fungible Tokens, are unique digital assets representing digital or real-world objects whose ownership is stored on a blockchain. These are non-fungible, meaning they cannot be exchanged with one another. Essentially, NFTs are similar to such traditional artifacts, but they exist in the digital realm instead of the natural world. These are unique cannot be copied or destroyed. Furthermore, as ownership and transaction details are stored on the blockchain, anyone can easily verify the authenticity of a piece.

Artists need to build skills and expertise in creating NFTs online. Artists must first choose their piece of NFT art ready to sell, and they need to choose which marketplace is suitable for their collection and understand the pros and cons of different blockchains. These skills are new to artists that are top layer to their usual artistic and domain-specific.

3.3 Capacity Building & Employability During Pandemic Times for Young Artists

Key Features of Artistic Work Compared with the broader labor market, artists and cultural workers are more often self-employed than other workers are. Self-employment is higher in the sector (33%) than in employment for the total economy (14%) (Harsin, J. (2020)).

Due to their specific characteristics, such forms of employment raise several issues: access to support measures is a challenge, as programs are ill-adapted to these hybrid forms of employment. It is common for self-employed cultural workers to lack access to safety nets, which reduces their resilience. In addition, official statistics in their current form do not capture the second jobs or voluntary work.

Moreover, most cultural organizations and companies are small- and medium-sized (over 90%). Artists and cultural workers are more likely to work part-time, not have an open-ended contract, combine employment and self-employment in several countries throughout their careers and in other sectors (services, education, etc.). Therefore, they often have atypical work patterns differing from the traditional model of full-time, open-ended contracts with one employer. Such work patterns are persistent among “artists, writers, creators, musicians, translators and interpreters,” who often shift between “casual or part-time employed, self-employed, unemployed (with or without unemployment benefit) and engaged in unpaid activities such as volunteer work, retraining, study, and family life.”

The OECD report identified five levels of capacity-building required immediately for artists as part of surveying and thriving in the current consequences of the pandemic

- a. **Promote innovative and art education on all levels**, in formal and informal learning contexts for a future-proof cultural and artistic ecosystem in cooperation with all stakeholders to modernize the EU education systems in the Member States.
- b. **Training, coaching, and peer-to-peer learning programs** are needed for different stakeholders within the EU member states, including financial literacy topics, capacities to access (EU-) (innovation) funding programs, and developing digital revenue models for artists to navigate new situations as pandemics.
- c. **Management capacities** include how to steer transformation processes; giving artists abilities to be entrepreneurs, and managers in their leadership roles, which could mean being business-savvy and able to lead commercial enterprises and be either direct

managers or as leaders that need to handle more managerial and practical issues such as advising on employability, financial, project management and reporting, roles that artists have not typically taken up.

- d. **Digital skills** include the development and use of new (digital, hybrid) formats; artists need to be equipped with new skills that match the online transformation that was accelerated with the pandemic, the abilities to run workshops online, use online tools, and familiarize with the new world of making money such as NFTs and MR.
- e. **Innovation in arts and culture**, including new types of mobility and artistic development, using new digital mediums to create their artwork, and connecting with artists' communities online in case of physical meetings, is impossible. The ability to use digital editing tools or create in a hybrid of realities and mixed mediums and formats. Art, like everything else, must keep moving forward!

3.4 Artful Practices for Youth Well-Being in Times of Stress

"Art is something that makes you breathe with a different kind of happiness." -Anni Albers

Research suggests that the arts can positively impact youth development, from birth through adolescence. For example, (Menzer, 2015) found that engaging in various arts activities (such as singing, dancing, play-acting, and doing crafts) at a young age is associated with positive social and emotional behaviors, including empathy, sharing, and mood control.

Youth active involvement in creative activities can provide many benefits, including promoting well-being, quality of life, and health, especially in these unusual, difficult times. The COVID-19 pandemic has caused us to experience drastic changes in many areas of our lives. In 2019, the World Health Organization (WHO) released a report summarizing evidence from over 3000 studies supporting the positive impact of the arts on health-related factors and conditions. They recommend: Supporting the implementation of community arts programs for mental health, Ensuring equal access to culturally diverse art experiences across the lifespan, and, Developing interventions that encourage arts engagement to promote healthy lifestyles.

Teaching artists have shown outstanding dedication and adaptability when supporting youth development in and through the arts, especially in the wake of COVID-19. Despite challenging circumstances, they have contributed to the wellness goals of schools, communities, and individuals in profound ways and continue to do so. Whether in-person or online, children and youth have benefited not only from the artistic expertise of artists but also from their ability to

create learning environments that are inclusive, collaborative, and, most of all, fun (Tiina Kukkonen, 2021).

Art's spiritual and healing potential has been recognized worldwide and across time. This is because several universal components of art (e.g., aesthetic engagement, sensory and emotional activation, cognitive stimulation, social interaction) are related to factors that determine our overall health. Arts engagement can relieve stress, strengthen resilience, support identity formation and empowerment, and develop vital social relationships among youth. In cases where young people do not have access to or seek out professional mental health services, arts programs can provide a safe space where they can cope with difficulties and find joy in making art.

Mental health, in particular, is influenced by all of these components and has emerged as a target area for artistic interventions and creative arts therapies.

Given that most mental illnesses have their onset in adolescence and early adulthood, the main focus of mental health promotion is the early prevention and/or treatment of unhealthy behaviors. Therefore, the need for diverse mental health supports for children and youth is critical. Arts-based interventions and programming have been successful in fostering positive youth mental health in the past and offer a wealth of possibilities for present and future support (Tiina Kukkonen, 2021).

Artistic activities involve group work. Group work can provide youths who are LGBTQIA+ with a safe space where the group becomes their support network (Reading & Rubin, 2011). Group work can help normalize traumatic experiences felt by marginalized groups, reduce feelings of stigma and shame, and allow the members to develop healthy coping tools. Groups with members who are LGBTQIA+ can serve to decrease youth's emotional and social distress, reduce social isolation, and provide a structured environment where youth can work toward defining their sexual and gender identity. A good group can function as its community and promote a sense of solidarity and empowerment among its members (Reading & Rubin, 2011).

Today's youths are "coming out" as LGBTQIA+ and exploring their gender identity earlier than previous generations (Ryan, Huebner, Diaz, Sanchez, 2009). During adolescence, young people's brains are developing at the same time that hormonal changes are occurring. These biological changes leave youth at greater risk for depression and risky or thrill-seeking behaviors (Malekoff, 2014, pp. 8–11). Youth who are LGBTQIA+, in addition to navigating normal developmental issues, are especially vulnerable to the trauma of rejection from family, friends, and religious organizations. Many experiences bullying, intimate partner violence (IPV), and increased physical violence perpetrated by acquaintances and strangers (Meyer, 2003).

Researchers have found that teens that experience family rejection are susceptible to adverse health consequences (Ryan et al., 2009). For some LGBTQIA+ youth, engaging in risky behavior is a way to cope with the stress. Building resiliency by offering art-based groups is a fun way to engage youth by involving them in activities that are more than willing to devote their time and energy (Coholic & Eys, 2016). Youth benefit from the feeling of accomplishment when their artwork has been completed, which can bolster confidence and lead to reaching even greater goals (Locke & Latham, 2006). Many young people come to art-based groups first to learn about art. While they are having fun learning new art techniques, they also engage in positive group dynamics that can lead to self-discovery and a growing sense of resilience (Coholic & Eys, 2016).

Recommended art/Actions (ARTCTION):

Times are changing:

1. Artists need to reinvent themselves in terms of technology and monetization. This was inevitable even without the pandemic, and it accelerated.
2. Digital transformation requires new skills and preparation, and artists and arts organizations must adapt quickly.
3. The pandemic has highlighted the poor conditions for artists, especially in terms of working conditions and employability, and this needs to change.

4 - Exploring connections between youth work and youth art

4.1 From Artists to Artivists (Art for social impact), Support of Youth Organizations to Artists

There is no agreed definition yet of the concept of Artivism. Finding a definition in the dictionary is even more challenging. According to the website “Artivism: Making a Difference Through Art” article on “art & object,” it defines: Using art as a means for social change, artivists can change the world.

The article quotes The Guerrilla Girls, an anonymous group of feminists, female artists devoted to fighting sexism and racism founded in New York. “We want to be subversive, to transform our audience, to confront them with some disarming statements, backed up by facts and great visuals and hopefully convert them.” The Guerrilla Girls.

It explained that “Whether you call it artistic activism or artivism, the compound word keeps gaining traction. The use of creative expression to cultivate awareness and social change spans various disciplines, including visual art, poetry, music, film, and theater”.

Since co-founding The Center for Artistic Activism in 2009, Steve Lambert and Steve Duncombe have trained and mentored over 1,500 artists and activists worldwide. Duncombe is an activist, author, and professor of Media and Culture at New York University. Lambert, an artist, and professor of New Media at Purchase College, New York, does not use the term artivism; he feels it implies the need for a new term to describe a long-standing combination.

While artivism is said to have started with the Chicano movement in Los Angeles in the late 1960s, Lambert and Duncombe investigated further. “We had a hunch that art and activism were a powerful combination..., but when we tried to dig back to the beginning, there was always something that came before,” says Lambert. “When you start looking closely, every successful activist movement involves creativity, culture, and innovation,” Duncombe adds

“What we realized, in the end, is that *all successful activism is artistic activism*.”

The famous “Tate Museum” page defines it as “Activist art is a term used to describe art grounded in the act of “doing” and addresses political or social issues.”

Activist artists aim to create art that is a form of political or social currency, actively addressing cultural power structures rather than representing them or simply describing them. In describing the art, she makes, the activist artist Tania Bruguera said, “I don’t want art that points to a thing. I want art that is the thing”.

Activist art is about empowering individuals and communities and is generally situated in the public arena, with artists working closely with a community to generate the art.

Some artists are concerned with social work and social impact, using their art as a form of activism to empower individuals and communities rather than only creating “masterpieces”. It is generally based in public spaces, with artists working closely with a community to create the art.

Some artists in activist art are also involved in direct action, such as the Women on Waves Foundation. This feminist art collective operates a floating abortion clinic that performs abortions in places that are not legal.

For *Activism, Artivism, and Beyond Inspiring initiatives of civic power*, Yannick Goris (The Broker) 2017 pointed out that “scholars have pointed to social matters increasingly permeating the sphere of visual arts. Bourriaud (2002) introduced the concept of relational art to point to the development of artistic practices that produce social situations and derive their value from such practices. Bishop (2012) elaborates on what she refers to as a social turn in the arts. He contends that the arts are increasingly evaluated based on social and ethical criteria next to artistic ones”.

“Youth organizations” commitment to creating social change is embodied by its support to youth artists, strengthening the role of artists and cultural organizations as leaders and partners in civic engagement and social change.’

“Art plays a crucial role in shaping and renewing culture: it can shine a spotlight on truth, create moments of joy or inspire us to act. In times like these, we need to empower artists like never before to help us reflect, to rekindle our hope, and to imagine a better future,” (Tim Jones, 2020) said the Artscape CEO.

To get a more holistic picture, the idea of art + activism is not a new concept. Art has fostered understanding and action on issues facing our society. According to a broad initiative launched

by the Schwab Foundation community and the World Economic Forum's Cultural Leaders Network, art and culture show how they serve as a force for social change.

Some aspects of how art is making a huge impact on social change

Here we share concrete examples aggregated from the “arts and culture initiate” by Schwab Foundation, World Economic Forum in the publication “How arts and culture can serve as a force for social change” (Raja, Pavitra 2020) by Programme and Engagement Lead, Europe and Americas.

a. Redefining Storytelling

The article showcases Wanuri Kahiu as a Kenyan filmmaker whose award-winning stories and films have received international acclaim and screened at more than 100 film festivals worldwide. Kahiu advocates for images of fun, fierce, and frivolous African images, and her film *Rafiki* was the first Kenyan film to be invited to Cannes Film Festival in 2019.

When the government banned her film for depicting a joyful lesbian love story, Kahiu inadvertently became a champion for freedom of expression and fought for her rights in a constitutional case.

The movie showcased a different narrative through its storytelling that altered the mainstream story shows a different side of society that no one got access to from local or interaction context before Kahiu shared it.

b. Transforming communities

Another example demonstrated by the article is “Artscapes involves clustering creative people together in real-estate projects that serve the needs of the arts and cultural community and advance multiple public-policy objectives, private development interests, community and neighborhood aspirations, and philanthropic missions.”

c. Building a more inclusive world

Thando Hopa is a South African model talk at Davos 2020. She discussed how issues around race, identity, and self-perception were investigated in a 1940s experiment that told children to attribute qualities to a series of identical dolls except for color and then asked them to select the doll they thought represented them.

d. Changing stereotypes

When Schwab Foundation Awardee Andreas Heinecke worked at a radio station in the 1980s, he was asked to re-train a journalist who had become blind after a car accident. "He had all these images about this person in his head," said his colleague, Annkatrin Meyer, the head of Dialogue in the Dark production. "Then the door opened, and this handsome young guy asked him if he wanted a coffee, and he was confronted with all of his stereotypes."

Shortly after, Heinecke established the Dialogue in the Dark to challenge society's perceptions of blindness. His organization, Dialogue Social Enterprise, offers exhibitions and business training in total darkness, creating jobs for the blind, disabled and disadvantaged worldwide. Its exhibition uses blind guides to lead visitors through settings in total darkness where they learn to interact without sight, helping change mindsets on disability. More than 7 million visitors from 30 countries have experienced the exhibition, giving more than 7,000 blind people jobs since 1988.

e. Giving a voice to the voiceless

Rena Effendi is an award-winning Azerbaijani photographer whose work portrays the socioeconomic effects of globalization on marginalized communities worldwide and celebrates the strength of the human spirit. Effendi dedicated her session at Davos 2020 to telling the personal story of one individual, a poignant story of a 50-year older man who fought to rescue his seven orphaned grandchildren in Syria and whom he had never met.

There is a reason Rena Effendi wanted to share his story. She explained that the more we rely on the fourth industrial revolution, the more we lose empathy. "Faces are disappearing behind data - it's my job to bring those faces back," she said in her moving talk.

We share two full explain of activism, one is in physical space, and another is activism through virtual space:

1- Physical Activism Example

Flo6x8: Dancing the Financial Crash in Flamenco

When thinking of flamenco, most people think of dark-haired men and women, passionately clapping and dancing for their audience. But, as flamenco expert Matthew Machin Autenrieth points out, flamenco has a lesser-known side, "a side in "service" of social activism and political protest, a side that attempts to resist power structures."

Flamenco has a long history of protest and activism, adding to the contemporary power of this dance form. It has always been the musical outlet of the poor and marginalized, including the Roma and Andalusian regionalists. They used the dance to symbolize their region's culture and their struggle for sovereignty.

In recent years, the Spanish flash mob group Flo6x8 has reignited the spirit of political flamenco. The Spanish Debt Crisis and Protest Dance Since 2008, the Spanish population has increasingly suffered the consequences of the global financial crisis and the real estate bubble collapse.

Flo - short for Flamenco and 6x8 - is a much-used rhythmic pattern in flamenco music. Through flamenco dance, music, and singing, the group aims to draw attention to the mounting unemployment rates, oppressive economic policies, widespread government corruption, and drastic rise in corporate control.

Most of the group's performances take place in banks, cash points, and even government buildings – places that symbolize the subject of their protest. In these places, the impact of the dance is particularly powerful because bodily movement and people's "use of space" are strictly organized and regulated there (people queue up, keep their distance from the next client, and talk in discreet whispers). With their passionate flamenco music and dance, Flo6x8 dancers disrupt this structure and claim the space with body and sound, if only for a few minutes.

"[Flamenco] captures perfectly how we feel about the crisis," said one of the dancers, who goes by the pseudonym La Nina Ninja; "[Through flamenco we] can express desperation, rage, pain and the desire to change things."

2- Virtual Artivism Example

During the COVID-19 pandemic, arranging protests and political movements in the streets has proven challenging due to social distancing orders. Campaigns worldwide, such as the #ClimateStrike movements initiated by Greta Thunberg, have moved online through social media. The movement has now turned into #ClimateStrikeOnline, where hundreds of social media posts pour in every week.

Artistic posters on Twitter and dance choreography on TikTok have helped the movement resonate more with young people worldwide and continue in a more lighthearted way.

Artivism took center stage as the climate crisis raged, merging physical with digital activists to hold mass video calls and share hashtags as part of the three-day live stream planned for Earth Day, which was coined as a new format for rallying and organizing around activism online.

4.2 Role of Youth Organizations as a Lighthouses for Youth Art(ist)

As part of this more considerable shift taking place in the scene itself, a new trend is emerging: many youth organizations are taking over the role of traditional cultural organizations and giving 'pure cultural institutions' a social veneer. In simpler terms, what used to be the exclusive role of a museum is now being taken over by more and more youth and social organizations, which are hosting exhibitions of artworks with a social message on their premises or even using other virtual venues to present artworks with a meaning, turning these organizations into beacons themselves.

Not only the showcasing and exhibiting role but also to provide networking opportunities, training, and even offer employability to ambitious artists as long as they can empower their artistic work with societal input. These organizations became famous advocacy leaders themselves, merging social and art movements with the example of Black Lives Matter. Foundation is a 501(c)(3) organization (the USA structuring of NGO-likes); however, the Foundation is known for attracting thousands of artists and their artwork tackling the topics of racial justice and beyond in the American society but spilling over with a worldwide.

For these organizations to play that role, they need to constantly be on the hunt of finding young people who are willing to engage in artistic projects to have future poets, sculptors, filmmakers, and musicians. Yet, despite the extraordinary efforts of many arts organizations and their funders, trend data indicates that young people's participation in arts and culture is persistently flat and declining across many forms.

One in five people aged (16-24) does not attend or participate in art activities (Rachel Tait, Angela Kail, Jennifer Shea, Rosie McLeod, Nicola Pritchard, Fatima Asif, October 2019).

This leaves a gap that prevents young people from missing out on turning into artists themselves, which ultimately negatively impacts the arts and culture scene, creating a wider gap. The fewer young people are exposed to art, the fewer children will become artists if recent government funding cuts and reductions in services turn even fewer children into artists.

Many youth organizations realized that there is a gap that could be filled in by using art and employing artists in their youth activities, in the inclusive research done by Engage Scotland report "Youth Arts Project Scoping Report 2021" ("ICER Publishes Draft Scoping Report on COVID-19 Treatments," 2021).

“Lack of daily routine, closure of community centers and youth clubs, reduced contact with key workers, lack of contact with peers, anxiety about Covid-19, uncertainty about the future, and lack of employment for older young people are all reported as contributing to social isolation and deteriorating mental health. Moreover, many young people already living with disabilities and mental health issues have been particularly severely affected.

The study (Hannah Rye, 2021) found that “Nevertheless, there is evidence from our scoping exercise that the shift to online delivery of activities has brought some benefits to some young people’s engagement with visual arts.” For example, Lyth Arts Center reported that delivering projects in new ways has enabled them to engage a much wider audience of young people.

Artlink, The Socialites’ online work, has engaged some young people who would never leave their homes to attend a group. Glasgow’s Gallery of Modern Art reports that while members of their Youth Group feel “Zoom fatigued,” they still feel that the group’s online activities’ social contact has been a lifeline for them. The V&A Dundee, a design museum in Dundee in Scotland, reported that some new members had joined their Young People’s Collective who may not have felt comfortable joining previously due to the in-person nature of the group.

4.3 Best Practices Snapshots from Youth Organizations Supporting Art

Regional, national, and international nonprofit youth organizations are increasingly using arts and arts programs to help individuals, societies, and countries. Various social impact organizations use the arts as a means to an end.

The road wasn’t always easy to merge art and youth work, as the value and positive impact of arts study on children and adolescents is often self-evident to artists, musicians, and arts educators. Yet, the arts community is frequently called upon to justify the expenses of arts education by providing evidence that engaging in arts education and arts experiences makes a meaningful, positive difference in students’ lives.

The same study found that “Each additional year of arts study was significantly associated with a 1- 20% reduction in the likelihood that an adolescent would be suspended out-of-school. As adolescents, students of the arts are significantly more optimistic about their chances to attend college than non-arts students.” 2- Adolescents enrolled in music were 26% less likely than non-music students to consume alcohol “more than two or three times” during adolescence. Each additional year of music study was significantly associated with an 11% reduction in the likelihood that an adolescent would ever consume alcohol.

“Civic Engagement Young adults who had intensive arts experiences in high school are more likely to show civic-minded behavior than young adults who did not. No other area of arts study was significantly associated with alcohol use during adolescence. Arts education and positive youth development: Cognitive, behavioral, and social outcomes of adolescents who study the arts” (Elpus, K. 2013).

Their survey for the National Endowment for the Arts, on Eighth graders, showed that youth involved at least in one artistic activity outside of schooling time showed interest in current affairs, as evidenced by comparatively high levels of volunteering, voting, and engagement with local or school politics. This difference appears in both low and high socioeconomic status (SES) groups in many cases.

In both low- and high-SES groups, 8th graders with a history of arts engagement were more likely than other students to read a newspaper at least one day in the past week.

High school students from low SES backgrounds with arts-rich experiences participated in student government and school service clubs at four times the low-SES students who lacked those experiences.

This report highlights connections between at-risk youth's art activities, academic achievement, and civic engagement.

Below are some examples of projects carried out in Europe that combined artistic interventions with community service:

1- Youth Art for Healing, Various Parts of Europe

Youth Art for Healing is a non-profit organization whose mission is to bring works of art created by youth into healthcare environments to provide a sense of comfort, inspiration, and healing for patients and their loved ones and healthcare professionals.

The organization works with youth to create artwork that could be displayed in hospitals and health care facilities. These paintings are designed to be uplifting permanent installations for hospitals, outpatient centers, children’s medical centers, rehabilitation centers, mental health facilities, and more.

“Once the paintings are complete, we deliver and assist with installing the art for patients, loved ones, visitors, healthcare professionals, and other employees to enjoy daily,” said the organization.

2- Meet the Neighbors, UK

Meet the Neighbors is a cross-artform project inviting artists to live side-by-side with members of the public in specific neighborhoods in five cities across Europe and North Africa. New artworks will be produced in response to changing urban environments & the people who live there. Meet the Neighbors creates a platform for the mobility of artists whose practice engages directly with civic life through process & product.

The project involves 32 artists in 24 residencies in local domestic contexts, with artist exchange occurring across all five partners. Work will be shared through public encounter, performance, exhibition, participation & publication, both analog & digital. The temporary home for artists in each city will act as a creative locus for the project. Artistic research will be shared digitally through exhibition & publication, building an enduring sustainable platform for work. Theoretical research, coordinated by the University of Manchester, will help ensure that learning legacies can be distributed widely. Live encounters will be curated with research via Performative Symposia & online platforms.

3- OCEA(n)RT, Belgium & Other European Countries

OCEA(n)RT is a project that works on boosting youth participation in ocean protection through visual art.

COVID-19 has been a global challenge without precedent, generating serious and multilevel concerns. Several studies focus on the positive effects, as pollution and greenhouse gas emissions have fallen across continents. Still, environmental stakeholders have spotted dramatic direct and indirect effects of the COVID-19 on the oceans and the life below water. Erasmus+ Programme funds the project.

The initiative will work on 1- Extend the competencies of youth workers, strengthening their ability to enhance youth participation and to motivate youth and peers to address pandemic relevance to plastic litter through visual artworks; 2- Enhance access to relevant roadmaps and good practices to ensure youth participation in ocean protection activities.

Recommended art/Actions (ARTCTION):

Let's Get Virtual!

1. The concept of art for social impact “artivism” is gaining momentum right now, and that is here to stay, offering organizations and movements an effective tool to engage the public.

2. Youth organizations will wear many hats in the future, so a solid understanding of the intersection between social impact, youth work, and art will be required.
3. Many examples gain both funding and attraction of youth-led art projects that aim to address social issues, a trend that is accelerated due to COVID-19.
4. Hashtags are new protests! Social movements are working on finding creative solutions virtually to push people to act and put out political/social statements.

5 - The 10 Workshops Developing Educational Youth Work Activities for Artists

Introduction: explanation of Learning Styles, Digital Learning, and Methodologies of developing educational youth work activities for newcomers and professionals.

The constant development of digital technologies has made it possible to live in a digital environment based on connections and changing the educational process's context. Experience shows that digital technologies have influenced the way of learning and, consequently, the way of teaching. Learning in the digital age is a complex process, as it is a multifaceted and diverse action.

Adults often refer to today's youth as "digital natives" because of their seemingly effortless use of all things technological (Danah Boyd, 2014). Digital culture is "on-demand" where they are used to accessing media whenever and wherever they want. Instant messaging, photo sharing, texting, social networking, video streaming, and mobile Internet use are all examples of how youth have embraced new ways of using online.

Digital learning means proactively using or addressing digital media and technology in learning. Digital youth work can be used in any area of youth work (open youth work, youth information and counseling, youth clubs, detached youth work, etc.).

Digital youth work can happen in face-to-face situations and online environments or a mixture of these two. Digital media and technology can be either a tool, activity, or content in youth work. Digital youth work is underpinned by the same ethics, values, and principles as youth work. Youth workers in this context refer to both paid and volunteer youth workers (*Unit 2.1 Digital Youth Work | Inno4Impact, 2021*).

- Young people learning through digital platforms help youth communicate in digital environments and adjust digital youth activities to that.
- Support young people to make informed choices about the appropriate digital tools to interact, collaborate and share with different target groups.
- Support helps young people be aware of cultural and generational diversity in digital environments.
- Support young people to become active citizens in a digital society.
- Teach young people to react to hate speech, cyberbullying, and other unwanted behavior online and encourage young people to do so.

What are the four types of learning styles?

Visual learners

Education for the eyes. Those who find visual teaching methods most effectively absorb information best when it is presented in the form of images (a diagram, infographic, or another stimulus for the eyes). Most people are visual learners, about 65% of us.

Auditory learners

Education for the ears. Those who fall into the category of auditory learners find listening to information most effective the type that likes to educate themselves with audiobooks or by asking questions in seminars so they can have a spoken conversation. Research shows 30% of people learn best in this way.

Reading/writing learners

Education via text. People who find themselves scribbling notes in a class or seminar are reading/writing learners. They find education works best for them when they can see it as text, be it a quiz or some annotations to go along with a presentation. These learners can sometimes fall into the kinaesthetic category when it's the action of making their notes that helps the information sink in.

Kinaesthetic learners

Education for the hands. Hands-on teaching methods work best for kinaesthetic learners when they can be active in the lesson. That can be anything from choosing answers in a multiple-choice quiz or doing action or activity. Around 5% of people fall into this category. Kinaesthetic learners are accommodated by being active in a real-time conversation.



Fig. (9) The four learning types diagram

Source: Humans, U. D. (2021, December 13). The four types of learning styles: And how digital humans cater for all. Medium. Retrieved December 2021, from <https://medium.com/@uneeq/the-four-types-of-learning-styles-and-how-digital-humans-cater-for-all-36914d242aef>

How to develop educational workshops/what are the elements of a workshop.

- a. The workshop activities follow directly from the workshop goals: questions such as What do you want workshop participants to know and What do you want them to be able and ready to do at the end of the workshop?
- b. The workshop actively engages youth participants in learning: Research on learning shows how important active engagement is. Practical workshops actively engage participants and provide opportunities for participants to learn from one another and make progress on applying what they have learned in the workshop to their teaching situations.

- c. Good planning of workshops: well-planned flow spontaneously reflects extensive planning by a conductor, a clear understanding of the program and its objectives by everyone involved, and realistic planning for how long session activities will take.
- d. Multiple strategies are used to evaluate what participants have learned. Participants should provide the debriefing and reflecting feedback via some instrument before leaving the workshop. Once people leave, they need to be able to reflect and assess the activity.

In the following illustration in a publication of Nine Elements for Successful Workshops, the following elements are suggested as guiding principles for the detailed following structured ten workshops.

Depth	<ul style="list-style-type: none"> • More time with fewer technologies • Build on skills over time
Hands-on practice	<ul style="list-style-type: none"> • At least 50% of workshop for practice and creation • Quality time on task with focused activities
Project-based approach	<ul style="list-style-type: none"> • Focus on practical products • Templates, Web resources, and project-starters provided • Follow projects from start to finish
Modeling	<ul style="list-style-type: none"> • Use technology to teach integration • Demonstrate practical classroom applications

Fig (10) Nine Elements for Successful Workshops Element Suggestions
Source: McKenney (2005)

The following youth workshops have several features in common:

- a. They're specific to the number of participants, allowing everyone some personal attention and the chance to be heard.
- b. They're often designed for youth with the same interests, backgrounds or working in the same field.
- c. They're conducted by people who have real experience in the subject under discussion.

- d. They're often participatory, i.e., participants are active, both in that they influence the direction of the workshop and also in that they have a chance to practice the techniques, skills, etc., that is under discussion.
- e. They're informal; there's a good deal of discussion in addition to participation, rather than just presenting material to be absorbed by attentive students.
- f. They're time-limited, often to a single session, although some may involve multiple sessions over a period of time (e.g., once a week for four weeks, or two full-day sessions over a weekend).
- g. They're self-contained. Although a workshop may end with handouts and suggestions for further reading or study for those interested, the presentation is generally meant to stand on its own. As will be shown, many workshops end with a final product to be showcased highlighted.

Considering the previous literature, this manual represents ten learning workshops with creative outputs as follows:

5.1 Workshop 1: Performing Arts-Dancing Webinars

Workshop Description:

Dance is not exclusively for professionals, and it should be accessible to everyone! These webinars offer youth the opportunity to learn from dance educators. Best practices, tips, and strategies related to the webinar topic will be presented. Participants can ask questions of the tutor before and during the session. Webinars last one hour and are available as on-demand recordings. Registration is required to attend, as the number of participants is limited. Only 15 participants can attend, and youth can request on-demand recordings of previous webinars.

Aim of the workshop:

A conscious, pro-social approach brings youth together and works to reformulate and motivate young dancers and choreographers.

The Performing Art - Dancing Webinars offer youth the opportunity to interact with other dance educators via live and on-demand webinars.

This workshop is based on dance, which offers a way of learning that develops communication skills, problem-solving techniques, creative and critical thinking, and kinesthetic skills. Dance education provides a means for holistic teaching that cultivates the human qualities necessary for society.

Objectives:

1. Through dance, youth learn to coordinate and control their bodies, and the movement helps them develop spatial awareness.
2. Strengthen young people's sense of identity, belief in the future, self-regulation, and self-efficacy.
3. Self-reflection and being comfortable in their skin.
4. Elevating their social, emotional, cognitive, and behavioral skills.
5. Positive Youth Development (PYD) provides youth with networks of peers and supportive young artists.

Competencies addressed:

Openness, movement, self-expression, creativity, teamwork, and recognizing the space and importance of connection.

Methodology and methods:

Dance choreography and movement with a focus on details, artistry, and musicality, and how to be stronger as an individual dancer and empower others as part of a team. There will also be a Q & A with the instructor following the class.

Skills needed: you just want to move! + communication skills.

Timeframe: Total 90 minutes
60 mins of learning the dance + 30 mins Q&A for the instructor

Group number: 15 Registered members and the tutor

Medium: Zoom.
Physical Safe Space (Home, open space, hall, etc.)

Workshop Steps:

Step 1: Register your dance goals before the classes.

Step 2: Each dance session will have 15 registered to the same dance and dance types, and the number of classes will be divided upon the number of registered future dancers!

Step 3: Choose a simple set of moves for more public classes and as advanced as needed according to the level of all participants

Step 4: Make sure to set up cameras as instructor correctly that choose the wide range of space that is intended

Step 5: Make sure the music needs to be played is set correctly (on Zoom from → sharing setting → advanced). Make sure the volume is low if the instructor will talk

Step 6: All participants to choose if they like to show their camera or not

Step 7: If the session is recorded, it is important to inform everyone firstly and secondly select the view on the “host,” which is the instructor, as the “highlighted” screen

Debriefing and Evaluation:

Debriefing about the experience of Performing Arts-Dancing workshop done by an artist who led the workshop in the role of youth worker:

- What happened in the workshop?
- How do you feel?
- How did you feel during the workshop?
- Why did you feel like this?
- Did you feel like part of the group? Why?
- What was your approach to the workshop? Were you open to the experience or closed?
- What was the outcome of the workshop?
- Did this workshop impact you as a person besides the impact on your dance?
- Did this workshop impact your self-expression, creativity, and teamwork?
- What might have helped or improved your learning achievements in the workshop?
- How can you use what you learned in this workshop in your “real life”?

Evaluation of the Performing Arts-Dancing workshop:

- How did things go?
- What was good and what was wrong with the experience?
- What went well? What didn't?
- Were your contributions positive or negative?
- Did the workshop meet your expectations?
- How can the workshop be enhanced?

5.2 Workshop 2: Theater on the Couch

Workshop Description:

Almost everyone loves theater but doesn't get cast in one! It is different with this workshop, and everyone will take part and ACT!

Create a fun, enjoyable, world-class theater at home, and even better participants can participate in it. This show has one decor, only the couch itself as the only props needed. There are two versions of this workshop; one is more elaborate and creates the theater show together, and the simpler version is an audience for reflections and Q&As.

As theater opens possibilities for positive youth development. The organizers theorize a developmental model of theater planning and its impact on youth to create the meaning and learning that emerge for participants within such a process. The conceptualization and research are grounded from literature in theater education and counseling psychology.

Aim of the workshop: Watching artistic creations of youths and shows with other youth artists and interacting without leaving our couch, even if we are thousands of miles apart.

Objectives:

1. Help learns about theater and performing arts and transform simple stories into beautiful scripts.
2. Participants will be equipped with key critical thinking skills, performance skills, speaking and writing skills, public speaking skills, and teamwork.
3. Taking risks in performing for an audience teaches young artists to trust their ideas.
4. Cooperation/Collaboration: Theater combines its participants' creative ideas and abilities.

Competences addressed: Teamwork, skills development, dialogue, imagination, creativity with what is available, time management, problem-solving, trust, memory, social awareness, and aesthetic appreciation.

Methodology and methods:

The artistic, theatrical free creations with assigning typical theater roles but with a lighter version.

Timeframe:

Preparations: 5 Workshops X 2 hours each (preparations)

Play duration around 20-30 mins with 40 mins of reflections for Q&A and Reflections

Group number: 9 lead participants counts as crew + unlimited number as audience/viewers

Medium: Zoom for crew workshops (in addition to tooling such as printed scripts sent to participants by (e)mail

Livestream on social media such as Facebook Live and YouTube Live.

Steps:

Step 1: The instructor will play as a temporary producer who assembles a cast after an open application with roles

Step 2: Cast choose their roles, script writer, director, and actors

Step 3: Cast together in one of the workshops, choose the theme, storylines, and dialogue lines which will be distributed to the actors/actresses according to their roles. With one crucial common element together: the couch.

Step 4: The play will be based on dialogue between actors and actresses sitting on the couch. Everyone will share their camera and have a dialogue together. The ones not talking will turn it off (curtain down)

Step 5: Director will use the turned off and on camera to create the scene sequence

Step 6: The audience can watch and interact by posing questions and reflections at the end of the performance

Debriefing and Evaluation:

Debriefing about the experience of the Theatre on the Couch workshop done by an artist who led the workshop in the role of youth worker (it also needs to be done at the end of the process, after the performance for the audience):

- What happened in the workshop?
- How do you feel?
- How did you feel during the workshop?
- Why did you feel like this?
- Did you feel like part of the group? Why?
- What was your approach to the workshop? Were you open to the experience or closed?
- What was good and what was wrong with the experience?
- What went well? What didn't?
- Why did things go well? Badly?
- Did you have any conflicts, and if yes, how did you resolve them?
- What was the outcome of the workshop?
- Did this workshop impact you as a person besides the impact on your acting?

- Did this workshop impact your teamwork, creativity, problem-solving, trust, and social awareness?
- What can you do better now?
- Could/should you have done anything differently?
- What might have helped or improved your learning achievements in the workshop?
- How can you use what you learned in this workshop in your “real life”?

Evaluation of the Theater on the Couch workshop:

- How did things go?
- What was good and what was wrong with the experience?
- What went well? What didn't?
- Were your contributions positive or negative?
- Did the workshop meet your expectations?
- How can the workshop be enhanced?

5.3 Workshop 3: Heritage - Drawing History from Home

Workshop Description:

Can you see the natural heritage from your window? Turn any outdoor space, including your windowsill, into a natural heritage, but beyond that, let yourself be commissioned to create a work of art together.

This workshop helps youth get to know more about their history through heritage-inspired activities you can do from home. This series of online interpretations for some of the historical treasures, artifacts, artwork, and ideas that young participants will creatively create. Heritage, on one level, is about storytelling, of the architects' drawings, the builders' receipts, the ideas of art, whether executed or not.

Participants are invited to comment and ask questions in a moderated chat during each thirty-minute session. The project is family-friendly. But it attracts a range of professionals.

Aim of the workshop: youth artists express heritage as a richer understanding of history. Art reflects cultural values, beliefs, and identity and helps preserve the many different communities that make up our world.

Objectives:

1. To evoke youth understanding with surprise and admiration by creating accessibility to historical work, products, and minds.
2. Creativity using existing items and everyday subjects and creating something new.
3. Exploring your heritage can help you learn about yourself, your family, and ancestors. But it's also important to learn about the heritage of others. Doing so can help you build a stronger understanding of other cultures and accept others.

Competences addressed: Sense of identity, exploration, confidence in skills, presentation skills, new ideas on old concepts, appreciation of heritage.

Methodology and methods:

They used simple painting and drawing to create interpretations for some of the historical treasuries, artifacts, arts. From architects' drawings, builders' receipts, ideas of art whether executed or not, and on the other level, open for interpretations by young artists on how it is reflected in their present.

Medium: Zoom & Instagram

Group number: 9-part counts as crew and an unlimited number as audience/viewers

STEPS:

Step 1: Participants need to keep checking Instagram for daily assignments related to heritage sites or historical events (the Instagram of the project and posting must be done by an artist).

Step 2: These assignments come with a twist, such as a "self-portrait" or "continuous line contour drawing."

Step 3: During each 30-minutes, participants will share their assignment drawings with a small explanation.

Step 4: Session - participants are invited to comment and ask questions through a moderated chat.

Step 5: The Instagram page shares the favorite user drawings to Instagram and gives the number of fridge-worthy sketches.

Timeframe: 30 mins for the heritage discussion and another 60 mins follow-up session to showcase the youth output and comment on them.

Group number: 10 Registered participants sharing their artwork and the tutor, and the follow-up is open to all registered members who would like to see the artistic outputs.

Debriefing and Evaluation:

Debriefing about the experience of the Heritage - Drawing History from Home workshop done by an artist who led the workshop in the role of youth worker:

- What happened in the workshop?
- How do you feel?
- How did you feel during the workshop?
- Why did you feel like this?
- Did you feel like part of the group? Why?
- What was your approach to the workshop? Were you open to the experience or closed?
- What was the outcome of the workshop?
- Did this workshop impact you as a person besides the impact on your drawing?
- Did this workshop impact your sense of identity, presentation skills, confidence, and appreciation of heritage?
- What might have helped or improved your learning achievements in the workshop?
- How can you use what you learned in this workshop in your “real life”?

Evaluation of the Heritage - Drawing History from Home workshop:

- How did things go?
- What was good and what was wrong with the experience?
- What went well? What didn't?
- Were your contributions positive or negative?
- Did the workshop meet your expectations?
- How can the workshop be enhanced?

5.4 Workshop 4: Guess the Guest: Reading From (Home)Library

Workshop Description:

Reading is all fun again. With Home Library workshop, it advises youth readers on what to read, provides information on new releases, publishes exciting stories about people and events in national history related to do with the country, and the most exciting part is that there is an extra exciting guest list of national role models from which the youth to read their book or their most inspirational book and the youth group gets to guess.

Libraries worldwide have closed their doors, but they have pulled out all the stops to create engaging and educational online lectures for the millions of children who stayed home during the COVID -19 pandemic.

This exercise makes things a bit more interesting and a lot more interactive. It is a public reading with a special guest who could be a community role model, a celebrity, or even Michelle and Barack Obama.

Aim of the workshop: Making reading fun and highlighting the necessity of reading in youth. Engaging youngsters more with special guest narration who they can guess to keep the engagement and excitement.

Objectives:

1. Reading stimulates youth's imagination and expands their understanding of the world.
2. It helps them develop language and listening skills and prepares them to understand the written word.
3. Reading activates and reinforces other skills (grammar, vocabulary, pronunciation, and writing).

Competences addressed: Stronger vocabulary, builds connections between the spoken and written word, provides enjoyment, increases attention span, strengthens cognition, provides a safe way of exploring strong emotions, Promotes bonding.

Methodology and methods: Reading diverse books helps youth relate to other people and encourages them to be kind and considerate of other people's feelings. Reading can help improve empathy with the presence of a beloved role model or personality that creates enthusiasm for reading.

When people read stories about other people's lives and experiences, it helps them develop the skills to understand the world through another person's perspective.

Medium: Zoom, Books

Timeframe:

Guest sessions are reading sessions with the game Guess the Guest narrating the book. (90mins)

Group number:

Around 40 participants, registered members for reading the chosen book, and facilitator.

Steps:

Step 1: Select and book a guest reader as a role model or respected and appreciated community member to join the reading.

Step 2: Through the voting process on social media (Instagram Poll), there is a choice of a book to read every week.

Step 3: Announce the book's name for a chance for the participants to join and read themselves part of it.

Step 4: Participants join the reading session and the guest's first 15 minutes of uninterrupted reading, and they can write their guesses in the chat.

Step 5: The coordinator, guest, and readers continue reading.

Debriefing and Evaluation:

Debriefing about the experience of the Guess the Guest: Reading From (Home)Library workshop done by an artist who led the workshop in the role of youth worker:

- What happened in the workshop?
- How do you feel?
- Did you feel like part of the group? Why?
- What was the outcome of the workshop?
- Did this workshop impact you as a person besides the impact on your reading habits?
- Did this workshop impact the development of your language and listening skills, vocabulary, and attention span?
- What might have helped or improved your learning achievements in the workshop?
- How can you use what you learned in this workshop in your “real life”?

Evaluation of the Guess the Guest: Reading From (Home)Library workshop:

- How did things go?

- What was good and what was wrong with the experience?
- What went well? What didn't?
- Were your contributions positive or negative?
- Did the workshop meet your expectations?
- How can the workshop be enhanced?

5.5 Workshop 5: Break the Four Walls (Home Graffiti)

Workshop Description:

"The world is but a canvas to our imagination" (Henry David Thoreau). Being trapped inside four walls could give creativity extra space to think without constraints and use those walls (virtual or even physical) to create freedom.

Graffiti has come a long way from its street origins in recent decades. Today, youth designers can execute a graffiti design to their walls or interiors in need of renovation to infuse some life into modern interiors. Graffiti can give homes an edgy, street-savvy feel while doubling as a beautiful work of art. And creative youth artists are finding ways to incorporate graffiti into traditional homes without disrupting the existing atmosphere of the residence. Creative, captivating, and always popular, graffiti has the power to give your home an innovative appeal. Here are some stylish interiors that have opened their doors to graffiti.

Aim of the workshop: This workshop will allow each one of the youths that want to do a style to open their camera and integrate with others while painting and drawing, sharing ideas of the wall or listening to music together is the aim of the virtual gathering and break the physical and mental barriers.

Objectives:

1. Enhance the ability to speak out on critical political, cultural, social, and economic issues, as they represent creative subcultures with a message.
2. Enhance the sense of belonging to cities and spaces and understand the urban integration of spaces and social elements.
3. Graffiti promotes the development of various learning skills (brainstorming, logical reasoning, recall of facts) and being sensitive to the views of others.

Competences addressed: Visual communication, openness, movement, self-expression, creativity.

Methodology and methods:

Using graffiti and street art to tell a story; can be to tell you about a specific moment in time where everything either went wrong or good; it can be to tell you about people, politics, culture, art, places, and society in general; it can be to express yourself anonymously, the act of graffiti is usually spontaneous.

Although some acts of graffiti are planned, more often than not, this workshop graffiti is spontaneous for the youth creation and unique to their experience.

Medium: Zoom.

Canvas, paper, and colors

Online Canva program is possible

Timeframe:

Two days:

- 3 hours workshop with a break
- 1.5 hours sharing the outcome

Group number: An art facilitator and 10 participants at a time (can be repeated countless).

Steps:

Step 1: Art facilitators ask participants to bring paper and colors (medium and technique are open).

Step 2: The art facilitator guides the workshop by giving drawing assignments and scenarios to participants (for example, guided art workshop of painting a scene of “day after war”).

Step 3: Participants share their overall paintings with the group and explain their interpretation.

Step 4: At the end of the workshop, the facilitator will create a unified painting out of all the input shared by participants.

Step 5: Participants will sign with their names on the unified painting.

Step 6: Participants can print the final painting and hang it on their wall or choose an actual wall and implement the painting as part of community work.

Debriefing and Evaluation:

Debriefing about the experience of the Break the Four Walls (Home Graffiti) workshop done by an artist who led the workshop in the role of youth worker:

- What happened in the workshop?
- How do you feel?

- Did you feel like part of the group? Why?
- What was the outcome of the workshop?
- Did this workshop impact you as a person besides the impact on your artistic skills?
- Did this workshop impact the development of your visual communication, creativity, openness, and self-expression?
- What might have helped or improved your learning achievements in the workshop?
- How can you use what you learned in this workshop in your “real life”?

Evaluation of the Break the Four Walls (Home Graffiti) workshop:

- How did things go?
- What was good and what was wrong with the experience?
- What went well? What didn't?
- Were your contributions positive or negative?
- Did the workshop meet your expectations?
- How can the workshop be enhanced?

5.6 Workshop 6: Audio Narratives: Podcasts Storytelling

Workshop Description:

Podcasts are becoming one of the most popular mediums and have boomed through lockdowns. It's an accessible way to tell a story and share opinions. 22% of respondents said they listened to podcasts more than usual during the pandemic (Alyssa Meyers, 2021).

Aim of the workshop: This workshop is for anyone interested in creating their podcast. Participants may include artists and entrepreneurs, freelancers, artists, non-profit leaders, teachers, corporate representatives, and writers.

Objectives:

1. Storytelling in Podcasting is an essential skill that allows youngsters to capture attention and engage with listeners. It can help transform a basic message you want to tell into an immersive episode.
2. Mastering podcast storytelling, you need to control the episode structure, pacing, emotions, music, and scenario.

Competences addressed: Communication, storytelling, engaging, creative narration, empathy, collective understanding, and cognitive experiences.

Methodology and methods:

Using Podcasts is excellent as they provide an entertaining alternative to visual media. Studies show that the brain is more active while listening to podcasts than watching television.

Medium:

Handheld Zoom devices (podcasting),
Podcast platforms,
Zoom for open Q & A,
Professional Microphone.

Timeframe:

Podcast production (3 hours) of one-episode X 3 episodes per series.
Q & A session (30 minutes).

Group number:

Open for listening and 15 registered members to create a 5-podcast series (three episodes).
20 participants for Q&As.

Steps:

Step 1: Registered participants will be paired in groups of 3 to divide producer, script writer, and presenter roles.

Step 2: Each group will buy/acquire a zoom handle device and microphone as technical assistance.

Step 3: The group will decide on the topics of 3 episodes per series, write the script, and create the content narrated by the presenter (groups are encouraged to get guests for their episodes).

Step 4: With every episode, the group is encouraged to host one Q& A with participants and the public a week after releasing the episode to discuss the content.

Step 5: Repeat the activity for the participant's groups and encourage the continuation of the series after the compilation of the project.

Debriefing and Evaluation:

Debriefing about the experience of the Audio Narratives: Podcasts Storytelling workshop done by an artist who led the workshop in the role of youth worker (it also needs to be done at the end of the process, after releasing the episodes):

- What happened in the workshop?
- How do you feel?
- How did you feel during the workshop?
- Why did you feel like this?
- Did you feel like part of the group? Why?
- What was your approach to the workshop?
- What was good and what was wrong with the experience?
- What went well? What didn't?
- Why did things go well? Badly?
- Did you have any conflicts, and if yes, how did you resolve them?
- What was the outcome of the workshop?
- Did this workshop impact you as a person besides the impact on your technical skills?
- Did this workshop impact your teamwork, communication, storytelling, and empathy?
- What can you do better now?
- Could/should you have done anything differently?
- What might have helped or improved your learning achievements in the workshop?
- How can you use what you learned in this workshop in your "real life"?

Evaluation of the Audio Narratives: Podcasts Storytelling workshop:

- How did things go?
- What was good and what was wrong with the experience?
- What went well? What didn't?
- Were your contributions positive or negative?
- Did the workshop meet your expectations?
- How can the workshop be enhanced?

5.7 Workshop 7: Opera at The Balcony

Workshop Description:

Since its invention in the late 16th century in Italy, it has continuously evolved, becoming the universal art form known today. Drama, poetry, visual arts, and sometimes dance interact with music to create unique alchemy that changes show after show, production after production. An opera is composed of four essential elements: the text (“libretto”) and the music, the singing, and the staging.

Opera is high art! Remarkably few individuals in any community of society acquired this form of art. Still, as we are moving into the democratization of the art and making it accessible and affordable for communities, this could change.

Aim of the workshop: The idea of this performance is that it allows artists selections from opera and musical theater from the balcony that could be seen from the neighborhood streets, more as pop-up surprise performance.

To foster the love of opera in young people through a disciplined and rigorous artistic practice, by providing training and enriching performance experiences, and by being a leader in the creation and development.

Objectives:

1. To provide a unique and comprehensive musical and drama education to young people that will cultivate formative life skills of confidence, community, collaboration, and empathy to foster a lifelong enjoyment of the arts in youth.
2. Opera can bring young artists together through art to help them gain an understanding of different cultural traditions that might otherwise seem difficult to understand.

Competences addressed: Value the operatic arts, vocal range, enriching performances, visual communication, teamwork, and openness.

Methodology and methods:

Storytelling through opera and young audiences to the unique art form of the opera. The combination of dramatic narrative, stagecraft, and music, and especially the range and vulnerability of the human voice, make opera the art form closest to expressing pure emotion. It is storytelling at its most vivid and manipulative.

The operatic piece has All human passions represented in opera. Love, Tragedy, and Death are often at the heart of the plot.

Medium:

Physical - balconies on the same street,
Amplified mics,
Customs,
Recorded and streams.

Timeframe:

Rehearsals 20 hours
Performance 1 hour

Group number: the size is ten personals for production
Audience 100+

Steps:

Step 1: The instructor will play as a temporary producer who assembles a cast after an open application with roles.

Step 2: Cast chooses their roles, vocal pieces, and instrumental accompaniment, usually with orchestral overtures and interludes.

Step 3: Cast together in one of the workshops, choose the theme, storylines, and musical pieces, distribute to the actors/actresses according to their roles.

Step 4: The opera play will be based on the planned acts within the workshop script that includes rehearsals with musical instruments.

Step 5: Amplifiers and sound systems are needed to create

Step 6: In the actual performance, artists will appear split on different balconies, signing to each other's different verses.

Step 7: The audience is invited to start gathering or attending from their own balcony to watch the performance.

Debriefing and Evaluation:

Debriefing about the experience of the Opera at The Balcony workshop done by an artist who led the workshop in the role of youth worker (it also needs to be done at the end of the process, after the performance for the audience):

- What happened in the workshop?
- How do you feel?
- How did you feel during the workshop?
- Why did you feel like this?
- Did you feel like part of the group? Why?
- What was your approach to the workshop?

- What was good and what was wrong with the experience?
- What went well? What didn't?
- Why did things go well? Badly?
- Did you have any conflicts, and if yes, how did you resolve them?
- What was the outcome of the workshop?
- Did this workshop impact you as a person besides the impact on your technical skills?
- Did this workshop impact your teamwork, communication, storytelling, and empathy?
- What can you do better now?
- Could/should you have done anything differently?
- What might have helped or improved your learning achievements in the workshop?
- How can you use what you learned in this workshop in your "real life"?

Evaluation of the Opera at The Balcony workshop:

- How did things go?
- What was good and what was wrong with the experience?
- What went well? What didn't?
- Were your contributions positive or negative?
- Did the workshop meet your expectations?
- How can the workshop be enhanced?

5.8 Workshop 8: Viral Art Via WhatsApp

Workshop Description:

Everyone has a WhatsApp! Almost everyone has this app on their phone, and it is time to use it for fun and inspiration by going viral.

They are creating a more significant WhatsApp challenge globally by starting with only a tiny drawing and forwarding this small drawing to another contact. This contact forwards it further and asks people to keep on building on it and adding their touch to it.

The variation is to create a closed WhatsApp group with participants doing the same game, but then it could have an extended part with a discussion via zoom to present and discuss ideas.

Aim of the workshop: The Viral Art is a call to action for everyone to add their small line or touch or stroke and enable each other to build the most collaborative art piece in the world.

Objectives:

1. Develop art skills, construct knowledge, cultivate positive values and attitudes, gain delight, enjoyment, and satisfaction by participating in arts activities.
2. Assist learners to use artistic and aesthetic sensibility in day-to-day life situations; enable learners to achieve balanced growth as a social being in tune with our culture through project work.
3. Encourage a sense of collaboration with even unknown contributors who can join in with their creativity and ideas.

Competences addressed: creativity, communication skills, connection, and collaboration.

Methodology and methods:

Using WhatsApp and Zoom (in the case of the closed group) and ability to make small drawings on a white picture (JPEG) that could be shared via the messaging service of WhatsApp.

Medium: WhatsApp and Zoom in variation case of closed groups.

Timeframe: It is an open submission for artworks posters through WhatsApp, then all artworks will be discussed, reflected on, and showcased on a live webinar session using zoom.

Group number: Unlimited registered members of participants.

Closed group version: 15 participants.

Steps:

Step 1: Make a white Picture as JPEG and save it on the phone.

Step 2: Send it to one contact of friends, with only a one-line drawing.

Step 3: Ask them to add another line to your drawing and send it forward.

Step 4: Continue asking every contact to forward with only one line added by every participant.

Step 5: In case it is done in a closed group, participants are asked to build on each other the same previous steps.

Step 6: After the end of the last participant, all join in a group Zoom to discuss the final artwork and their reflections.

Debriefing and Evaluation:

Debriefing about the experience of the Viral Art Via WhatsApp workshop done by an artist who led the workshop in the role of youth worker:

- What happened in the workshop?

- How do you feel?
- Did you feel like part of the group? Why?
- What was the outcome of the workshop?
- Did this workshop have any impact on you as a person?
- Did this workshop impact the development of your creativity, communication skills, connection, and collaboration?
- What might have helped or improved your learning achievements in the workshop?
- How can you use what you learned in this workshop in your “real life”?

Evaluation of the Viral Art Via WhatsApp workshop:

- How did things go?
- What was good and what was wrong with the experience?
- What went well? What didn't?
- Were your contributions positive or negative?
- Did the workshop meet your expectations?
- How can the workshop be enhanced?

5.9 Workshop 9: Moving Movies: Create a Movie Together

Workshop Description:

Creating a movie is not exclusively for Hollywood, Bollywood, and the bigger productions! We can make a movie for expression and a fun format to collaborate on a project and have an outcome.

Creating a movie in an extended workshop and inviting the audience for reflections and Q & A with the artwork's creator.

Aim of the workshop: 2 short movies will be output from the workshop. Short movies will have different themes and concepts, and at the end of the workshop, the movies will be showcased.

Objectives:

1. Working together as part of one crew to make production occur.
2. Participants will be equipped with key performance skills, speaking and writing skills, public speaking skills, and teamwork.
3. Taking risks in performing for an audience teaches young artists to trust their ideas.
4. Cooperation/Collaboration: Making movies combines its participants' creative ideas and abilities.

Competences addressed: Teamwork, skills development of scriptwriting, photography, acting, direction, imagination, creativity with what is available, time management.

Methodology and methods:

Movie-making skills related to creativity and production are two parts that come together in making a production come to fruition.

Timeframe:

Preparations: 10 Workshops X 2 hours each

5 for each movie

Play duration plus extra 20 mins with 40 mins of reflections for Q&A and Reflections

Group number: 9-part counts as crew and an unlimited number as audience/viewers.

Medium: Zoom for crew workshops (in addition to tooling such as printed scripts sent to participants by (e)mail).

Livestream on social media such as Facebook Live and YouTube Live.

Steps:

Step 1: The instructor will play as a temporary producer who assembles a cast after an open application with roles.

Step 2: Young artists choose their roles, scriptwriter, director, and actors.

Step 3: Cast together in one of the workshops, choose the theme, storylines, and dialogue lines which will be distributed to the actors/actresses according to their roles.

Step 4: The movie is mainly based on in-home or easy to access locations that could be shot while distancing, and no need for permissions.

Step 5: Directors are responsible for leading the workshop and making sure there are role assignments to get the short movie into existence.

Step 6: The audience can watch and interact by posing questions and reflections at the end of the film

Debriefing and Evaluation:

Debriefing about the experience of the Moving Movies: Create a Movie Together workshop done by an artist who led the workshop in the role of youth worker (it also needs to be done at the end of the process, after the release of the movies):

- What happened in the workshop?
- How do you feel?
- How did you feel during the workshop?
- Why did you feel like this?

- Did you feel like part of the group? Why?
- What was your approach to the workshop?
- What was good and what was wrong with the experience?
- What went well? What didn't?
- Why did things go well? Badly?
- Did you have any conflicts, and if yes, how did you resolve them?
- What was the outcome of the workshop?
- Did this workshop impact you as a person besides the impact on your technical skills?
- Did this workshop impact your teamwork, photography, acting, direction, imagination, creativity, and time management?
- What can you do better now?
- Could/should you have done anything differently?
- What might have helped or improved your learning achievements in the workshop?
- How can you use what you learned in this workshop in your "real life"?

Evaluation of the Moving Movies: Create a Movie Together workshop:

- How did things go?
- What was good and what was wrong with the experience?
- What went well? What didn't?
- Were your contributions positive or negative?
- Did the workshop meet your expectations?
- How can the workshop be enhanced?

5.10 Workshop 10: In the Walls/ a Live Stream of Arts, Music, and Open Talks

Workshop Description:

In the Walls will be a series of festivals celebrating music, art, creativity, and the connection of youngsters, but all will be invited. The idea is to create a live line-up stream of different performances from music performances, dance, theater and performance art, and everything in between.

The festival will encourage live debates, discussions, and communications as part of the project. Hence, participants are not only passive consumers of music and live performances but will take part in thought-provoking discussions around culture and social aspects.

Aim of the workshop:

Promote the highest human aspiration and artistic integrity levels through composition, documentation, and performances.

Create enjoyment and celebration of the best of art with the context of the current situation without much access to live music and performance through festivals and music events and interactive format of debates and discussions.

Objectives:

1. Watching a live performance helps preserve a people's cultural heritage while also helping them understand and experience other cultures better.
2. Appreciation of music and art, participating positively, watching, and integrating into conversations and debates enriches the experience.
3. Art helps reduce stress and creates openness and beauty.

Competences addressed: appreciation for art, understanding of different art formats, self-expression, self-esteem, openness, the realization of other opinions, and ability to make solid arguments.

Methodology and methods:

live music, including a performance from a homegrown youth talent, thought-provoking discussions around culture, psychedelics, and art, and exhibitions from renowned psychedelic visual artists.

Medium: Hopin platform for exhibiting the visual art pieces.
Live Streamed on YouTube and Facebook.

Timeframe: 3 hours of wave path and deep listening session, other 90 mins socializing with fellow youth artists.

Group number: is unlimited for registered participants only and facilitated by a facilitator for ten youngsters in every breakout room.

Steps

Step 1: Organizers need to work to collaborate and invite artists to join with their performances.

Step 2: Artists are invited to sign up for their “spot” with a performance timeline.

Step 3: Organizers create a “stage” line-up of the signed-up artists and include debates and discussions.

Step 4: Moderator ensures open registration on discussion forms and debate sessions to be part of the line-up.

Step 5: Open registration for participants with priorities to youngsters and connected to the organization for viewing and joining the conversations, after which will be open, and confirmation emails with the zoom link and timing will be sent.

Step 6: Open registration for moderators and facilitators for each panel.

Step 7: Send out reminder emails and invitations for the live stream.

Debriefing and Evaluation:

Debriefing about the experience of the In the Walls workshop done by an artist who led the workshop in the role of youth worker:

- What happened in the workshop?
- How do you feel?
- Did you feel like part of the group? Why?
- What was the outcome of the workshop?
- Did this workshop have any impact on you as a person?
- Did this workshop impact the development of your creativity, openness, and collaboration?
- What might have helped or improved your learning achievements in the workshop?
- How can you use what you learned in this workshop in your “real life”?

Evaluation of the In the Walls workshop:

- How did things go?
- What was good and what was wrong with the experience?
- What went well? What didn't?
- Were your contributions positive or negative?
- Did the workshop meet your expectations?
- How can the workshop be enhanced?

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