



Deliverable IO3

Erasmus+ Project

**Co-MAP: Collaborative, Community mapping of
young people's learning experiences during
COVID-19**

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Abstract	IO3 will make use of the results of IO1 and IO2 as stimuli for young people aged 10-18 to tell the stories of their lived experiences in creative formats. Participants will be the young people who participated in IO2. The consortium will recruit 20 artists to work collaboratively with teachers and project team members to create Maker Spaces that enable young people to develop the skills to tell their stories about learning during the pandemic. Young people will publish the outcomes of their Maker Space experiences to national audiences.
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Executive summary

In the maker-spaces young people will work directly with artists to develop and practise new creative skills that will enable them to tell their own stories in their own way and in formats that enable them to make their voices, concerns, priorities and aspirations about their education and future lives heard by professional and public audiences. Young people will be able to explore their own sense and experiences of learning and risk in safe spaces which is especially important in the current climate where many families are experiencing new levels of precarity and vulnerability due to Covid-19. Teachers will also participate in these workshops, so that they can experience maker-space philosophy in action, gain confidence using arts-based skills and build new pedagogical knowledge that will feed into their ongoing practice. A key innovation of the project is the involvement of local artists. Artists and teachers will also be able to exchange knowledge, which will be mutually beneficial. The approach of making graphic art as an arts-based practice and skill with the potential to be used subsequently by the teachers involved within their future practice is also a pedagogic innovation.

As an outcome of working in maker-spaces:

- Young people will have the opportunity to learn new creative skills and to tell their stories to a wider public audience. Publishing their work will raise self-esteem and enable them to see the value and importance of their stories in shaping public debates. It will also give them an insight into the creative process and the pathway from idea to publication.
- Teachers will have a better understanding of the importance of art education and more developed pedagogic skills and confidence to deliver arts-based exercises.
- Due to the knowledge exchange, artists will become more involved in the local community and education, new possibilities of partnerships and opportunities for future collaborations will open up.
- Although parents will not participate directly in maker-spaces they will have the opportunity to be proud of their children's artistic achievement through engagement with school exhibitions, which will encourage them to become more involved in community activities and their children's education. They will see tangible outcomes from the inter-generational
- conversations they were involved in in IO2.

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1 Introduction

1.1 Purpose of the document

The purpose of this document is to provide consortium partners with guidelines on the preliminary training of artists and the necessary administrative, technical and professional tasks before implementation of the maker-space workshops. Maker space workshops will be undertaken in each country following common guidelines to ensure consistency of practice. The guidelines presented here can be adapted to the background and special needs of the participants. Possible limitations of implementation caused by COVID-restrictions are to be considered.

1.2 Partner tasks

1.2.1 Administrative tasks

- Recruit artists with experience in any kind of visual arts (e. g. graphic arts, painting, animation, photography). Having experience in teaching or working with socially disadvantaged groups is preferable, but not strictly necessary.
- Consider the number of children and calculate the number of participating adults (artist, teacher, co-facilitator, helper) so that there is one adult for 3-4 children.
- Prepare consent forms for participants.
- Prepare an attendance list.

1.2.2 Technical tasks

- Prepare the venue so that there is a large enough space for all participants to sit in a big circle and also tables and chairs to form smaller groups.
- Prepare the listed tools in the necessary numbers (so that each participant has one).
- Make sure the used newspapers/magazines are of acceptable quality and appropriate for the participants (try to avoid using tabloids with questionable values).
- Make sure the participants are not hungry when they arrive to the workshop. If necessary, prepare healthy snacks and drinks to be consumed before or after the workshop (but not during working).

1.2.3 Professional tasks

- Gather information from the local coordinator about the participants (family background, special needs, competencies, mother tongue and language skills).
- In case of participants with special needs, make sure there is a professional helper present to aid each such participant.
- Organize a preliminary training with the artists before the maker-space workshops. See the main points in 2.1.

2 Preferred format: in-person

This workshop is based on an atmosphere of safe space and co-operation that is very difficult to create in an online format. If the regulations still make the school areas unavailable, alternative spaces (e. g. community centre) or even outdoor places should be considered. In case of an outdoor workshop, make sure there are enough rugs to sit on and clipboards to work on.

3 Preferred time span: 90 minutes

The maker-space workshop might start or end with the participants having a light snack, this is not included in the 90 minutes.

The activities might be a bit longer than described in the workshop plan, but do not let participants linger too much or worry over details.

Make sure that participants know how much time they have for each activity and remind them of the time regularly while they are working.

You can give a few extra minutes, but make sure they know that the others are ready. If they feel they need much more time to finish their artwork, discuss the possibility of leaving the artwork with the teacher/coordinator so that they can finish it later, but try to agree on an exact time in the near future (e. g. the next day, after school) when they can finish it, preferably under adult supervision.

Do not let students take their artwork home with the promise of bringing it back without making photographs of it. You might never see these works again.

4 Training the artists

4.1 Gather information about the work experience and skills of the artists

Adapt the length and depth of the preliminary training according to the information you have gathered. Even if the artists have teaching experience and/or working experience with vulnerable groups, it is necessary to establish rules of conduct. Do not accept previous experience as a dispensation from a preliminary training.

4.2 Give information

Share the information you have about the participants (family background, special needs, competencies, mother tongue and language skills). Highlight any aspects which might cause problems during implementation, encourage the artists to ask questions and to express their concerns.

4.3 Define short-term and long-term goals

It is important to explain the short-term and long-term goals of the workshops so that the artists understand their tasks clearly. Over-enthusiastic artists might go overboard and have too high expectations that could backfire.

4.4 Rules of conduct

Establish clear rules of conduct and communication. Explain that sharing personal information (e. g. phone numbers, email addresses, social media accounts) is discouraged. Personal boundaries are important, because vulnerable children tend to form attachments easily and can be later disappointed when their feelings are not reciprocated. All communication between participants and artists is to be conducted via the organizing partner. Sensitive information learnt during the workshops (e. g. abuse) is to be shared with the project leader who will act according to the established safeguarding regulations. See more about this in “Situations”.

4.5 Situations

Hand out situations (see in Annex) to the artists and ask them how they would react. Discuss their answers together.

4.6 Organize an informal meeting of the artists, teachers, helpers and facilitators

No theoretical training can be as useful as getting to know the people who work with our target group. Encourage them to learn each other's name and to share their own experiences of COVID. It is useful to invite the teachers to the artists' training and to ask them to comment on the situations. This way, they can mutually agree on how to help each other and what rules to follow.

5 Maker space workshop

5.1 Introduction, short summary 5'

Introduce the artists, the facilitators. In a few sentences, describe what is to be expected even if you had the consent forms signed earlier.

5.2 Ice-breaker activity 5'

Depending on the energy level of the group, use an energizing activity or an activity that helps with concentration (see Annex for examples).

5.3 Visual introduction 25'

- i. The facilitator puts 15-20 laminated cartoon pictures on the floor of a table (see Annex). Participants choose one they like. Each person explains their choice.
- ii. Participants form groups of 3-4. Each group is accompanied by an adult coordinator. They make up a story of their individually chosen pictures, arranging them in a sequence on a large piece of paper, adding drawings, speech or thought bubbles or writing captions. The adult coordinator helps by asking open questions, but does not influence the story in any way.
- iii. Each group should choose a spokesperson who presents their story.

5.4 Our story 15'

- i. Each participant thinks about the IO2 workshop they had attended and chooses a story, memory, experience connected to COVID-19 they spoke about or heard there. It can be their own or somebody else's.
- ii. The adult coordinator helps each participant to write it down in 4-5 short, simple sentences. The coordinator can help by asking questions about who the main characters are, where they are, what they are doing. The participants can also help each other in the small groups.

5.5 Creation 35'

- i. Each participant decides how many pictures they need to tell their stories. Preferably, each sentence of their story should be pictured separately, so they should make 4-5 pictures. They can choose their technique and tools to make the background: they can draw it, use newspaper cut outs to make a montage, use colour papers, etc.
- ii. They should draw the characters on separate pieces of white or colour paper, cut them out and glue on the background.
- iii. If they need thought or speech bubbles, those can be drawn and cut out separately, or they can be drawn on the pictures. The bubbles can go over the picture frames, text can be inserted over, under or beside the pictures.
- iv. Participants glue their pictures on large sheets of cardboard.
- v. Each participant presents their work to the whole group. The facilitator should encourage the participants to give titles to their works.

5.6 Feedback 5'

Participants freeze as a statue that shows how they felt during the workshop.

5.7 Digitizing the artwork

After the workshop the artworks must be collected, good quality photographs (min. 3000 px jpg) must be made (preferably with a dark background), saved by a filename that indicates the date and the title of the work (but no other personal data), so that the photos can be posted on the project website. The artists/ facilitators might want to include short comments and quotes made by the participants during the workshop to go with the artwork when they are posted.

6 ANNEX

6.1 Situations for training the artist

Print this table, cut it to separate pieces and hand one situation to each participant of your training. Give them a few minutes to reflect, then ask them to share with the others how they would react. Discuss the pros and cons of the reactions. If their answers are very different from the ones listed below, make sure they really understand the right answer.

1. A student asks for your phone number.	2. A student asks a question and you don't know the answer.	3. A student – who at the moment does not show exceptional talent – asks your opinion on applying to art school.	4. A student shares a painful memory and the others laugh.
5. A student's artwork suggests that (s)he is a victim of abuse.	6. During the workshop the teacher interferes with the work of the students (e. g. trying to 'correct' their art or influencing their opinion).	7. A student is bullied during the workshop by the others.	8. A student shares with you that (s)he is a victim of abuse.
9. A student asks if you are on Instagram.	10. During the workshop you accidentally see the arm of a student that is covered with wounds. It is unclear if they are self-inflicted or not. The student wears clothes that cover the wounds.	11. The teacher uses disciplinary techniques you do not agree with (e. g. shouting).	12. A student shows great artistic talent and asks you to become his/her mentor.
13. Two students start fighting during the workshop.	14. A student is ostracized during the small group work.	15. A student feels faint during the workshop.	16. A student asks to keep some of the art supplies.

Possible answers to the situations:

1. *A student asks for your phone number.*
Do not share personal information with the students. Remember that you will only meet them a few times in this project and it would be unethical to raise expectations. If they want to get in touch with you, they should do so through the project manager.
2. *A student asks a question and you don't know the answer.*
Admit that you don't know the answer and encourage the student to look for an answer. It might be that they already know the answer and just wanted to test your knowledge. In this case encourage them to share their information with the others and praise them for their inquisitive mind.
3. *A student – who at the moment does not show exceptional talent – asks your opinion on applying to art school.*
Explain to them that artistic expression is helpful even if they don't choose to become professional artists. Speak about your career choices and encourage them to read about contemporary artists.
4. *A student shares a painful memory and the others laugh.*
Stay calm and make it clear that they work in a safe space where such behaviour is not tolerated. Consider sharing a memory of your own, explaining that showing our vulnerabilities is a sign of faith in the others, not a sign of weakness.
5. *A student's artwork suggests that (s)he is a victim of abuse.*
Even if the suggestion is quite clear, you are not trained to deal with such sensitive and complex issues. (Even if you have received such training, you have a different task in this project.) Try not to react in any obvious way and notify the project leader of what you have seen/heard as soon as possible. Details are very important in such cases, so make sure you have the artwork or make a photo of it.
6. *During the workshop the teacher interferes with the work of the students (e. g. trying to 'correct' their art or influencing their opinion).*
If you had a preliminary meeting with the teachers where you had discussed such situations, try to warn them unobtrusively. If you did not have such a meeting, give the teacher something to do (e. g. ask for their help in arranging the art supplies or collecting the scraps). Do not humiliate the teacher in front of the students, but do not let the interference ruin the students' experience.
7. *A student is bullied during the workshop by the others.*
Stay calm and make it clear that they work in a safe space where such behaviour is not tolerated. Consider sitting or standing next to the bullied student for a while to show support.
8. *A student shares with you that (s)he is a victim of abuse.*
You should be very proud, because it means you have very quickly earned the student's trust. You should also be a bit suspicious, because such quick trust can be faked. Tell the student that you are very sorry they had such an experience and encourage them to express themselves artistically. Do not make promises, do not offer help. You are not trained to deal with such sensitive and complex issues. (Even if you have received such training, you have a different task in this project.) Try to remember the exact words of the student, make notes unobtrusively and notify the project leader as soon as possible.
9. *A student asks if you are on Instagram.*
If you have a professional page where you share your artwork, it is acceptable to share that with the students. Otherwise see No. 1.
10. *During the workshop you accidentally see the arm of a student that is covered with wounds. It is unclear if they are self-inflicted or not. The student wears clothes that cover the wounds.*
Try not to react in any obvious way and notify the project leader of what you have seen.

11. *The teacher uses disciplinary techniques you do not agree with (e. g. shouting).*
See No. 6.
12. *A student shows great artistic talent and asks you to become his/her mentor.*
Remember that you will only meet the student a few times in this project. Do not make promises you might not be able to keep. If you think you have enough time and energy to act as a mentor, first talk about it with the project manager and the school coordinator/teacher.
13. *Two students start fighting during the workshop.*
Stay calm and make it clear that they work in a safe space where such behaviour is not tolerated. Ask for the teacher's help if you cannot manage alone.
14. *A student is ostracized during the small group work.*
The adult coordinator of the small group should manage this, but you can show your support by paying more attention to the student, asking questions, praising their work.
15. *A student feels faint during the workshop.*
Ask if they had had anything to eat and drink before the workshop. They might only need a snack or a drink. Open the window, if possible. Ask an adult coordinator to walk to the bathroom with the student to wash their face. If the student's condition does not improve quickly, the coordinator should notify the school nurse/doctor and the parents. Meanwhile, the student should lie down with feet slightly raised in a separate room under adult supervision and the workshop should continue.
16. *A student asks to keep some of the art supplies.*
When shopping for art supplies, make sure you have enough extra of colour papers, colour markers, stickers, etc. that you can leave some at the school after the workshop. This way, if students wish to improve their artwork or feel inspired to create new ones after the workshop, they can ask the teacher/coordinator for supplies.

6.2 Ice-breaker activities

For energizing and focusing

Throw a clap: Participants stand in a circle. They pass around a clap by clapping at exactly the same time with the person next to them. They have to find the same rhythm. If a participant claps twice, the clap goes round the other way. Claps can be thrown across the circle, as well, but participants must make sure that they have eye contact with the person they want to send the clap to.

Instead of claps, it can be kisses.

Parachute: Participants stand in a circle. They have to take a co-operative parachute out of its bag without it touching the floor. They hold the parachute tight. The facilitator puts a small ball on it and they have to send the ball around without dropping it on the floor or letting it roll into the middle of the parachute. Next, they have to make the ball fly up to the ceiling. Next, they have to create a dome by letting the parachute fly up and running under it. Next, the facilitator shouts a colour and the participants who hold the parachute at that colour change places.

For calming:

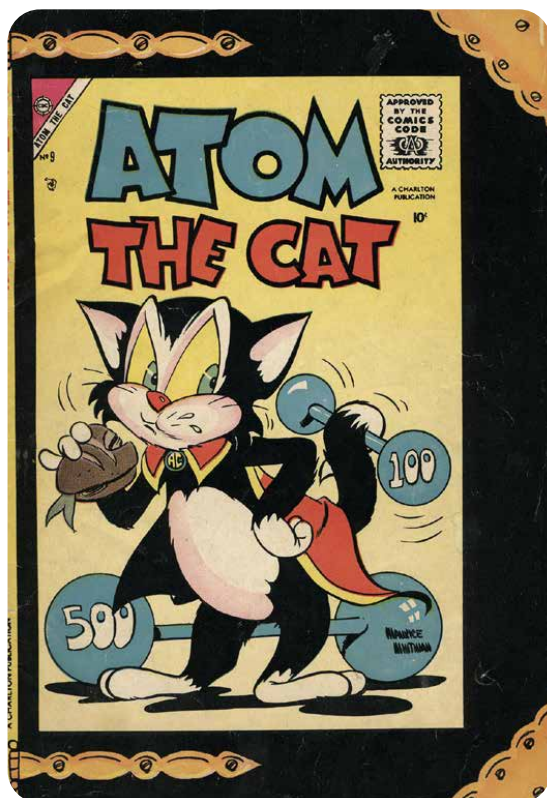
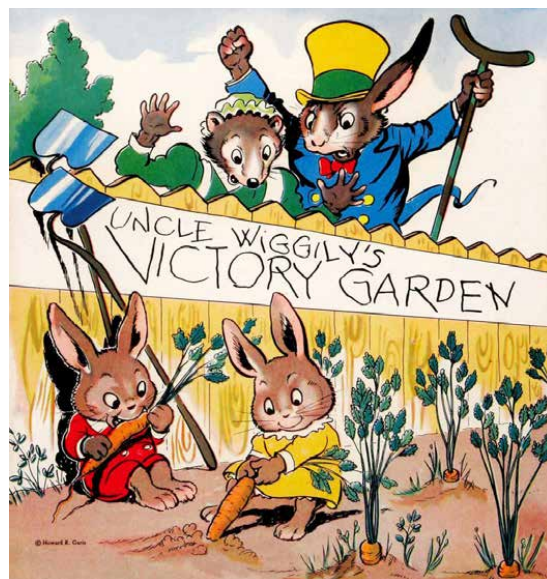
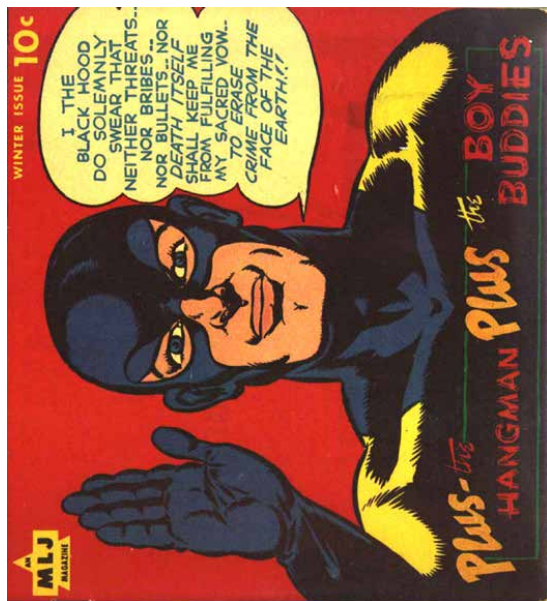
Eye contact exchange: Participants stand in a circle, silent, watching. They have to make eye contact with another person in the circle and change places. But if more than one couple starts at the same time, they have to go back.

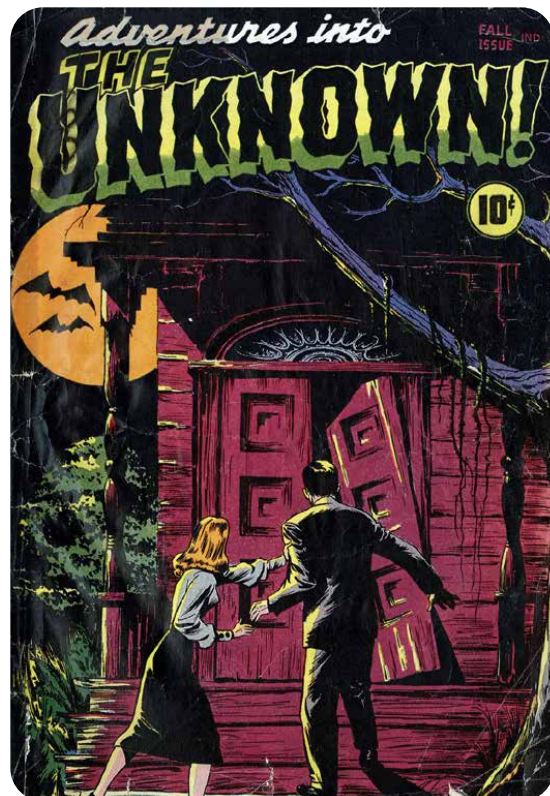
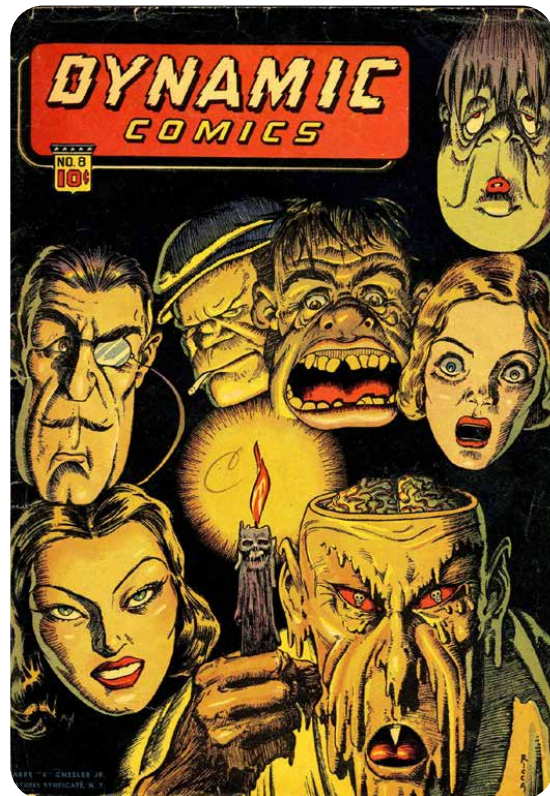
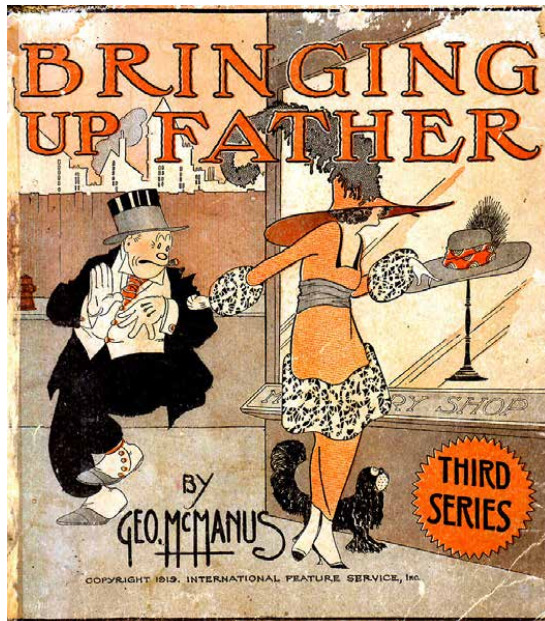
Count to 20: Participants sit in a circle. They have to count to 20, but only one person can speak at the same time. If two people start speaking, they have to start again.

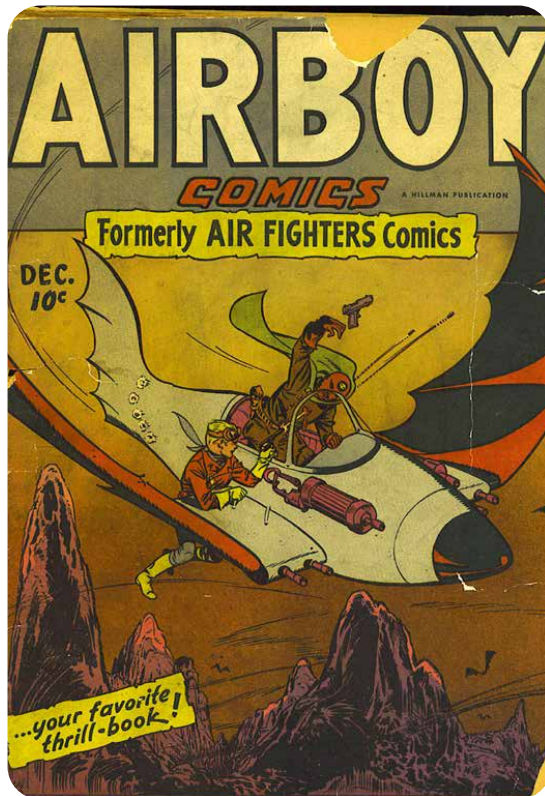
6.3 Cartoon pictures for printing

All pictures can be used freely under the Creative commons licence.



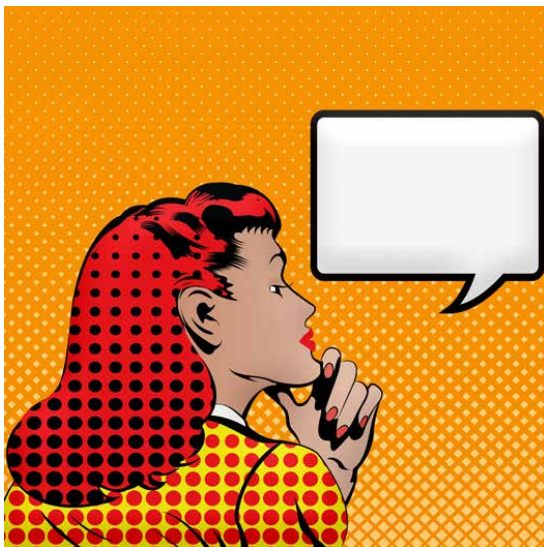








BOOM!



POW!