

Social Creatives: Proposal - Impact Arts

Description: A large scale mural in East Africa in Nairobi, Kenya and will be painted by an accalimed artist, charity partners and surplus of budget will be donated to African charity partners and people in poverty as a “job creation model” in the creation of artworks. We aim to complete phase 1 from end of January to end of February 2020 while other phases are based through support.

1. Penetration (A mural first) about Sustainable Development Goals in particular Women Empowerment, 2. Research and development (Studio-lizing outdoor murals to indoors) with engagements of beneficiaries. 3. Beneficiary development and international presence.

Reference



The artwork created will be similar in scale as the above works. This initiative is inspired by Philadelphia Murals.



Artwork above are created by main artist of the project

About Social Creatives

Social Creatives is a non-profit arts social business that promotes heART in eARTH where art connects our souls together. We believe that a picture speaks a thousand words and an emotion moves in a thousand motion. As a ground up initiative, Social Creatives gets our hands dirty with paints. We paint murals for people’s homes, hospitals, void decks, and any open spaces of the public. Social Creatives is a non-profit Charity registered in the Republic of Singapore

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Through non-governmental organisation and impact objectives, Social Creatives is maximizing curatorship of artworks inline with the Sustainable Development Goals

Past journeys

2008: World Community Art Day (United Kingdom, Edinburgh)-

2011: National Mural Symposium (Canada, Toronto)+-

2011: [UNDP Peace Boat \(Millenia Walk Singapore but with activities for 22 port of calls\)](#)

2011: International Volunteers Day

2013: S.S. Cebu (Philippines, Cebu)*

2013: [Kolor Kathmandu.Mural VolunTOURism"](#)

2014: S.S. Bratislava*

2014: Painting Berlin (Germany,Berlin)+

2015: Painting London and South East Asia Festival (United Kingdom, London)+

2015: Fudan University and [Longhusan \(China, Shanghai and Jiang Xi\)+-](#)

2015: 3D City- Largest anamorphic art- Resorts World. Guinness Book of Records (Channel News Asia)+

2016: Global Mural Conference (USA, NY)+-

2016/7: Arts4Peace (Africa, Ethiopia and African Union)+-



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Artworks by Main Artist



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Bio of Main Artist : Lula Goce

Lula Goce was born in Galicia, Spain. She grew up influenced by the salty coastal air, Barnacles, Drizzle and the beautiful beaches this region of Spain is famous for.

Lula moved to Salamanca and graduated in fine arts specializing in painting. She proceeded to take part in competitions and scholarships with emphasis on ephemeral sculptures as well as paintings, both in public spaces, museums and galleries.

Lula then moved to Barcelona where she studied a PhD as well as a Master in artistic creation at The Fine Art University of Barcelona. Graphic Design at The Pauta Formacio and of Illustration at The Escola de la Dona.

Barcelona it turned out had a vibrant, thriving, huge underground graffiti scene. Lula became part of art co- llectives developed in old factories like Hangar, Caminal or La Escocesa in Poblenou. Here she met and became a member of the raw street art collective and procee- ded to develop her technic on the streets and walls of Barcelona.

Lula found the direct interaction with spectator that happens when committing a huge street piece to a wall and the muscularity that this technic requires a reve- lation. There is a dialogue that is established between passers-by and residents alike as the piece takes shape and in its finality that alters community spaces and nei- ghborhoods for the better. The fact these pieces become integral to the areas she has created these pieces drives Lula to new heights of artistic endeavor.

Throughout all this time she's taking been part in urban art festivals around the world like 501 SeeStreet in NYC,

North West Walls curated by Arne Quinze in Belgic, Waterford Walls in Ireland, Memorie Urbane in Italy, Zona Maco in México, Street Art Summer in Hannover, Nasimi Festival in Azerbaijan, Poliniza Dos in Valencia, Twenty Urban Art in Murcia, Mad Cool Festival in Madrid, Bac in Barcelona, among others.

She have also participated in projects in art centres such as the Casa de las Conchas in Salamanca; the Santa Mónica Arts Centre and the CCCB in Barcelona, Matadero in Madrid; MARCO in Mon- terrey (Mexico); Diego Rivera Museum in Guanajuato (México). And exhibitions in DDR projects Gallery in Long Beach, CA, Inoperable Gallery, Viena. Next Street Gallery in Paris and Street Art Place in Italy.

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Curator-ship of artwork:

Brief: An African young girl holding the globe in her hands (female empowerment). The artwork will have to be colourful to attract visual appeal.

Tier2: Background of decent work silhouette or logos symbols of the SDGs.

Tier 3: To add in challenges faced such as child labour, child trafficking etc.in the background and stories by non-artists. Colours selected to blend in with surroundings.

Tier 4: The artwork will have a faded back and white with a similar style of gothic that is blended into an array of colours. The gothic style will represent hardships and challenges of gender equality

Tier 5: The artwork will have components where local communities will paint and add their stories

Tier 6: This tier is to coincide with the other tiers. Painting sessions will be organised for African charities to do art inline with Silencing the Gun where youths in poverty are engaged with meaningful activities instead of being involved with violence. Artists will paint a mural in the form of a colouring book concept where local communities are invited to paint. A remuneration package will be provided to non-artists

Tier 7: There will be mass painting sessions for delegates to be involved in.

Artist engagement: The higher the funding offered to the artist- the more components will be added. The basic artist engagement is above. The respective tiers serve as a checkbox and not tiers need to be executed. We can always do more than one artwork to maximize objectives.

Background and Proposal development:

Social Creatives is a partner of an Arts4Peace Forum in Addis Ababa, Ethiopia. Mural engagements were organised. Arts4Peace Forum is organised by the African Artists Peace Initiative

The Arts4Peace Forum is a pre-event to the African Union Assembly of Heads of State and Government Summit of January 2020. Artists, Arts managers, Youth-led organizations, CSOs, Private Sector, Academia, Media and Cultural Entrepreneurs together with relevant partners from the African Union Commission, UNESCO, UNDP, UN Economic Commission for Africa and Governments are expected to participate in the meeting.

For 2020, Social Creatives is proposing to create a landmark mural. The Arts4Peace Forum has been transformed into Actions for Peace Forum And Initiatives (APFI) in September 2020. Looking into Arts4Peace, ICT For Peace, Sports For Peace, Education For Peace And Interfaith Dialogue For Peace. Social Creatives effort is a prelude and will be presented during the forum.

Social Creatives will commence the first large scale mural in Nairobi, Kenya before venturing to other parts of Africa or move into registration as Social Creatives Africa.

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Responsibilities of Artists

- Providing a sketch or artist impression on how the actual artwork will look like
- Completing the mural
- Ensuring the mural is executed onto the wall.
- Briefing a team of visual artist assistance that will render help to complete the artwork if need be
- Provision of materials that are needed
- To either paint the mural onto the wall or on a wall canvas
- Engagement of community groups
- Conducting at least 1 talk during forum
- Spread the process on social media
- Be fun and have meals together
- To provide a comprehensive feedback on experiences in Africa
- To ensure Sustainable Development Goals objectives



Photo credit: Artworks

Artwork above curated and painted by Social Creatives Ltd.

The Carrot Co. (Host for Phase1: Mural)

The CARROT Co. is a collective of award winning African artists, IT experts, legal practitioners, community mobilisers, high level project managers and pan African activists working in the development sector to transform communication using the ART. Our aim is to creatively simplify messaging, dignify African lives, and amplify social causes for an impactful and sustainable development. We have all worked, lived and experience several African countries with strength in multiple languages and cultural integration.

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Optional responsibilities of artist

- Briefing and leading teams of non-artists to complete the mural
- Provision of a painted ratio (40% of artwork painted beforehand, 30% during visit, 20% with non-artists). Artist may provide other painted ratio.
- Providing painting techniques to non-artists

Responsibilities of African Hosts

- Assisting with hosting
- Provision of budding artists (Artist Assistant) and materials whenever possible
- Provision of local African Charities to be involved
- Provision of wall
- Assistance with budget and sponsorship
- Assistance with logistic set up (boom lifts) for wall
- Working together to complete the mural
- Organising a launch session and assistance with media liaison
- Liaison with customs for delivery of important artistic tools and materials

Key Dates and timeline

Dates and involvement (Tentative)

25 of January 2020: Arrival of main artist and commencement of 1st Mural

10 February 2020: Completion of first mural

To be advise: Mural launch date

Prior to event date

End of December: Confirmation of budget

First Week January: Confirmation of wall, dimension and size

Second Week January: Confirmation of flights, remuneration and design

Third week January: Confirmation of artist needs list, accomodation, visual artist assistants

As soon as possible

Corporate Sponsorships

Wall spaces and as many as possible

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Background of project



AFRICAN ARTISTS PEACE INITIATIVE (AAPI)

4, Kanifing Industrial Estate,
P.O Box 2545 Serre Kunda
KMC, The Gambia.
West Africa.
Office: (+220) 3722211
Mobile: (+220) 9932685
Email: aapi@aapiafrica.org
Website: www.aapiafrica.org

20 January, 2016

Social Creatives
Singapore

Dear Sir or Madam,

INVITATION TO PARTICIPATE IN THE 2ND ARTS4PEACE AFRICA FORUM 2016

The *African Artists Peace Initiative (AAPI)* www.aapiafrica.org is a Pan-African movement of artists and peace-makers, championing a culture of peace and non-violence in Africa. The overarching objective is to use "*Arts and Culture*" as a weapon and tool for nurturing a culture of **peace** based on values, attitude, and ways of life conducive to the promotion of peace among individuals, groups and society. The movement is inspired by the AU Constitutive Act, AU Year of Peace and Make Peace Happen Campaign, AU 2063 Agenda and the UNESCO Culture of Peace and Non-Violence Campaign.

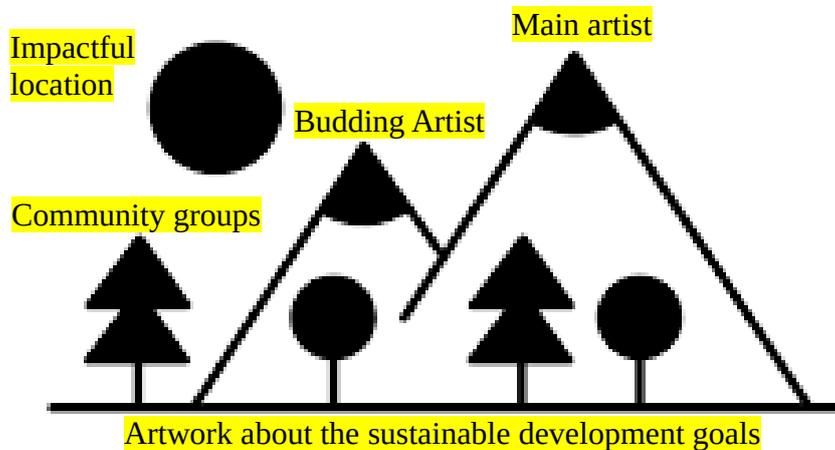
The African Artists Peace Initiative (AAPI) will be organizing the "*2nd Arts4Peace Africa Forum*" to be held in Addis Ababa 26-27 January 2015 in Dreamliner Hotel

The 2nd Arts4Peace Forum is a pre-event to the African Union Assembly of Heads of State and Government Summit of January 2016. Artists, Arts managers, Youth-led organizations, CSOs, Private Sector, Academia, Media and Cultural Entrepreneurs together with relevant partners from the African Union Commission, UNESCO, UNDP, UN Economic Commission for Africa and Governments are expected to participate in the meeting.

Sequel to the above, we are kindly inviting the following participants from Singapore with information below, to serve as arts and creative facilitators to the 2nd Arts4Peace Forum. They will also be running arts mural workshops with students and youth organizations in Addis Ababa.

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Phase 1 of project : Creating an artwork with different groups



Process overview



Process artwork in Kathmandu, Nepal by Social Creatives Ltd

Foot note: Social Creatives invented a term called Mural VolunTOURism where a team of delegates and a team of artists come together for tourism activities, arts and culture immersion as well as more importantly have fun together. This project appeared on over an hour on prime time news, two large news papers and the support of embassies. As such, a creative handshake led to cultural diplomacy.

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Phase 2: Research and development

- Social Creatives has R&D access to evalon-murals which is a light weight canvas that is able to be plastered on a wall and becomes part of the wall
- This will create indoor to outdoor murals that studio-lize the outdoor mural process
- Benefits are mass groups of people that are able to paint as well as safety for artists. However it is expensive but large content of artworks are possible.
- Artworks anywhere. Imagine more sistine chapel artworks in developing countries
- High impact in messaging as well as add life to communities
- Many groups are able to be involved. This include corporate groups to charities.

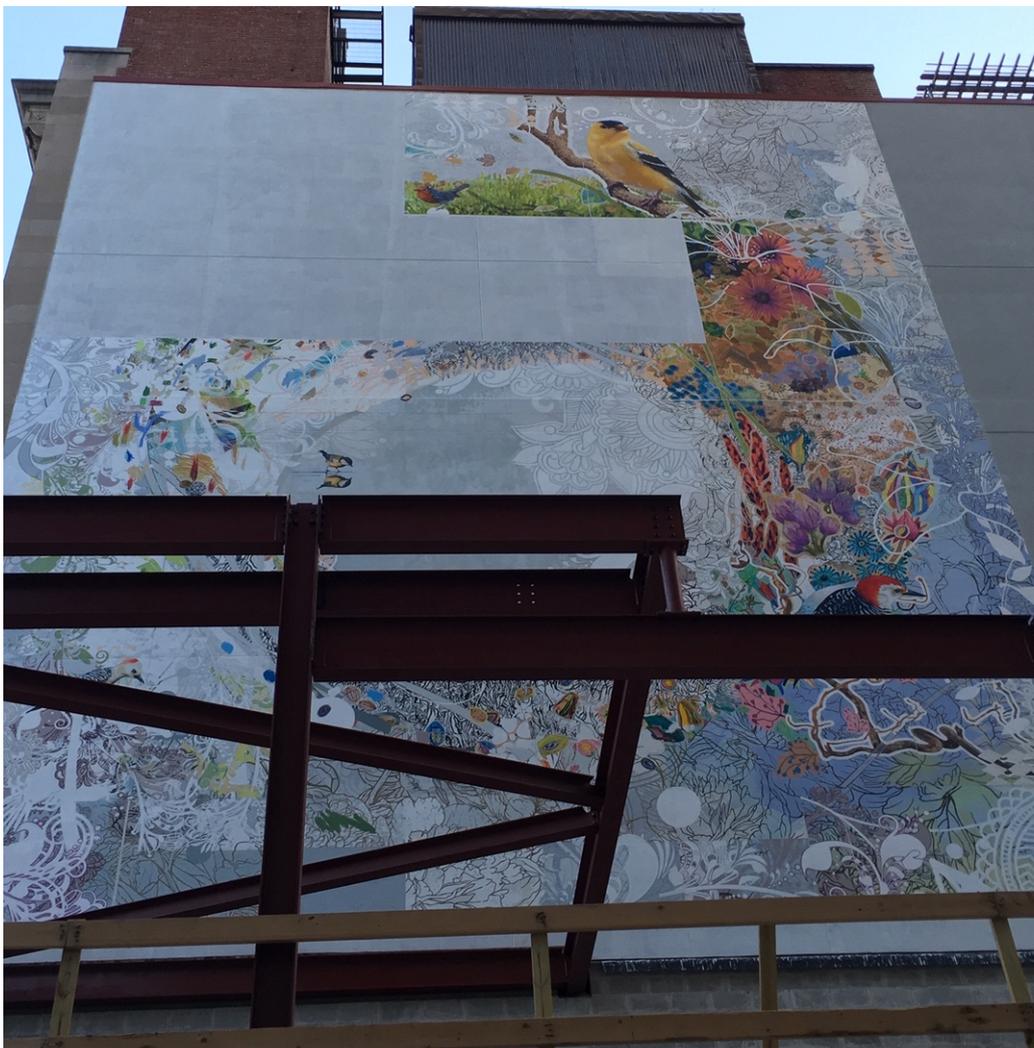


Photo of artwork installation in Philadelphia.

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Evalon-

Evalon is the mural canvas and will be applied on location somewhat like wallpaper. The finished non-woven-media “canvas” is actually a combination of acrylic and a type of sizing material that one might find in a couch or suit.

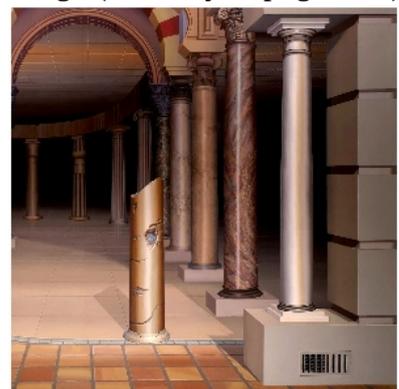
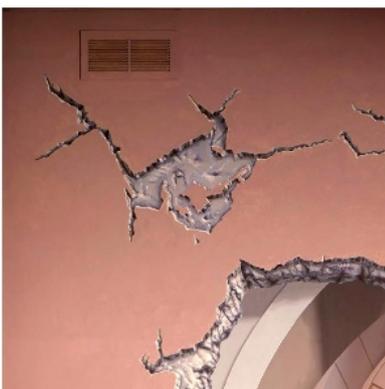
To complete the preparation process is to coat it with 6 coats of pure acrylic liquid. The end result is a dimensionally-stable sheet of acrylic. Prior to the acrylic coating the actual material consists of **70% polyester and 30% cellulose**, but after the acrylic saturation, it becomes a thin permanent exterior / interior mural canvas.

As a result of this process, art is able to be created indoors and placed outdoors becoming permanent where the canvas will sip to the wall and become part of any flat surface. This create an indoor proces of creating outdoor murals or street art. The benefits are both in the process and outcome of art creation.

Process is anyone is able to paint artworks such as non-artists and career development of budding artists to mentor artists. The outcomes allow fine artworks to be fine murals which are rich in colours and design. Imagine the ability to create more Sistine Chapel Artworks anywhere. This is now possible.

J

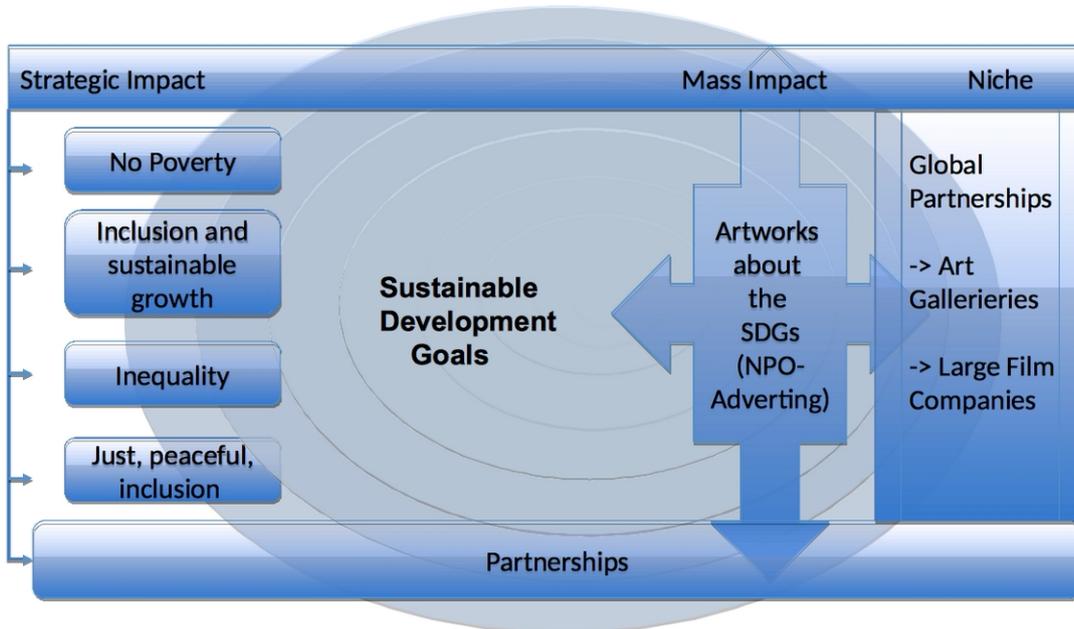
Artworks by Evalon- John Pugh (theartofjohnpugh.com)



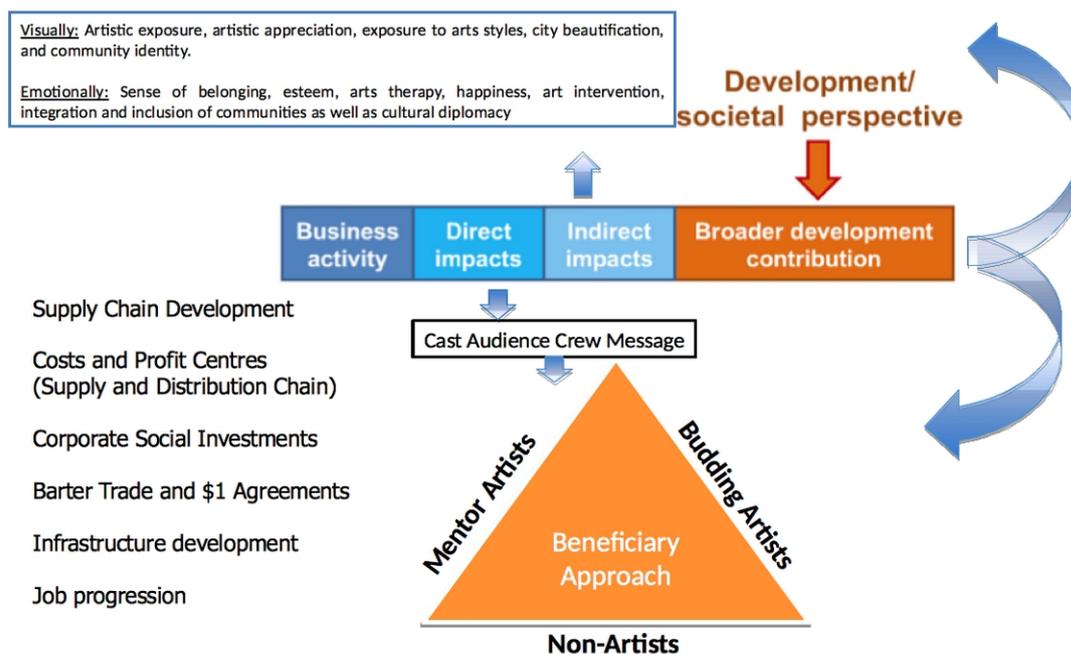
USA based Artist

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Advertising firm for the Sustainable Development Goals



Overview of social and artistic impact



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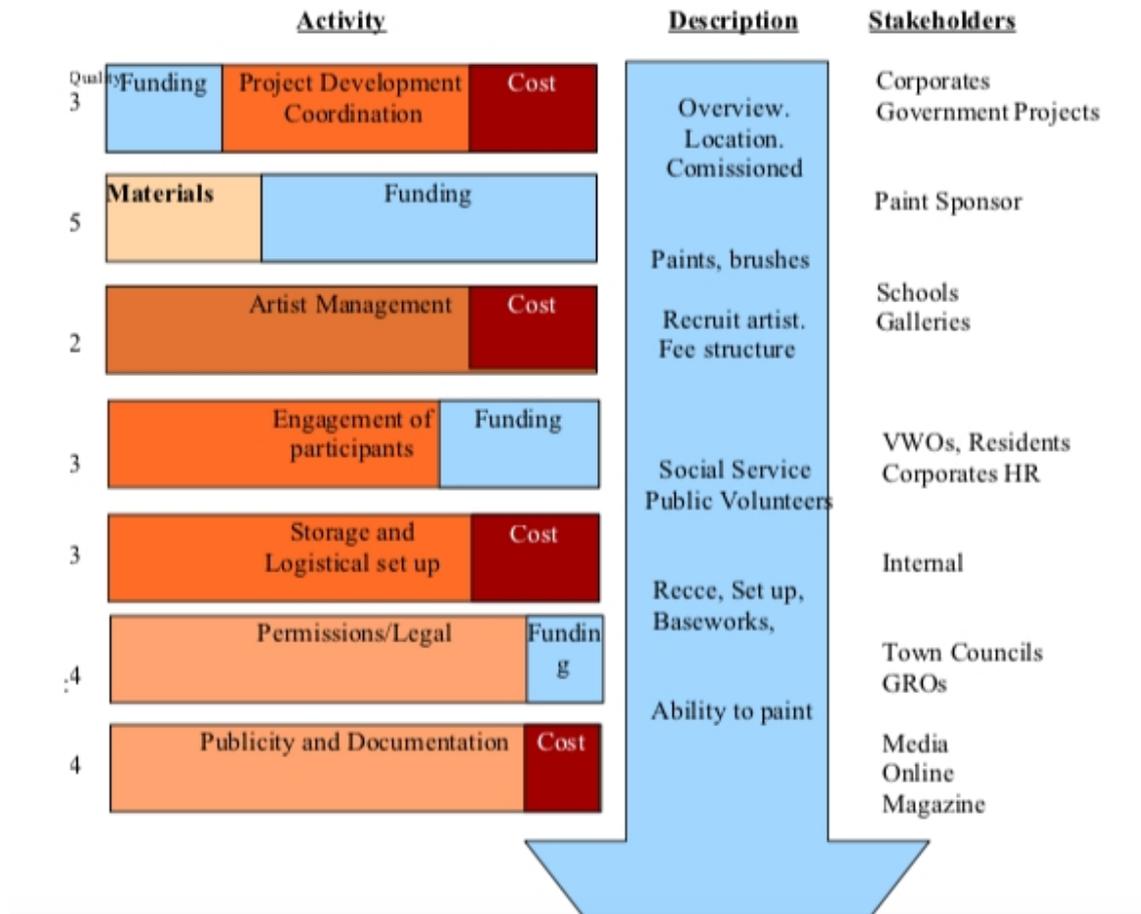
Stage 3: Career development for beneficiaries

- Charity partners provides beneficiaries on a regular basis to learn and paint while being mentored.
- Impact murals are created on a regular basis.
- Career developmentis through Maslow Heirachy of Needs

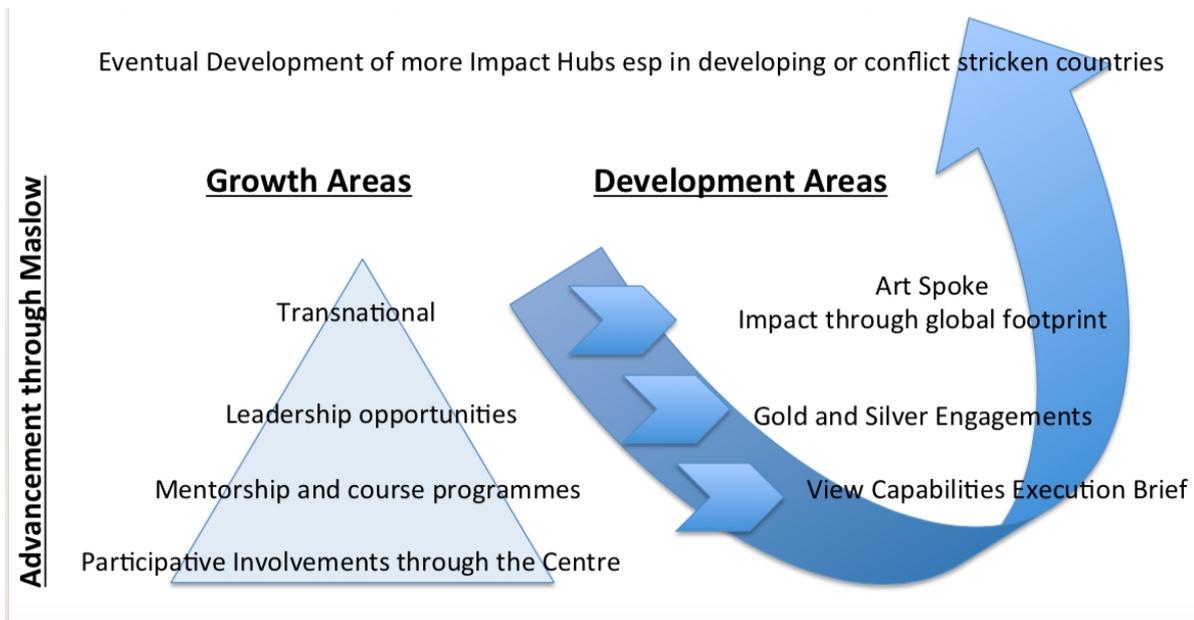


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Operations Plan

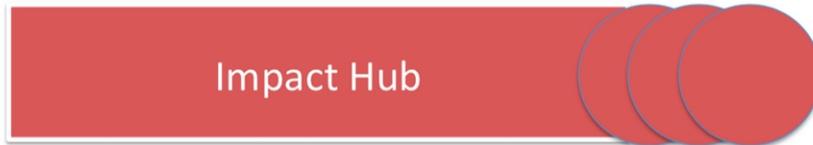


Impact Growth and Development Plan (pg 18 for curriculum)



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Development of Impact Hub



- Moving from touch and go to sustained impact
- Replicability
- Leverage on previous support
- Jobs creation and model

Checklist for having a hub

Checklist

Having a curriculum for jobs creation (View next page)

Funding for hub impact

Selection of beneficiaries through charities

Warehouse for logistics and creation of artworks

Supply of Evalon

Trainers and speakers (have Asst Prof who will like to join)
(have strong networks of artist)

Progress

DONE

In Need

Have networks

In Need

Need funding

Need Funding

That's all actually

We need funding

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This section looks into the execution of learning, exposure and creation of murals for jobs creation by social sector and charities providing beneficiaries. There are four stand-alone sections of mural and creative management. They are

Class Room Session	(Section 1)
Mural and creative exposure	(Section 2)
Silver learning level	(Section 3)
Gold level learning	(Section 4)

1. Classroom Sessions

Description: Direct learning areas at indoor settings

Murals and social enterprise

- Understanding overview of social enterprise
- Properties of social business
- Properties of creative enterprises as a subset of social enterprise
- Identification of social and artistic impact areas
- Examples of social enterprises
- Optional: Business Brief (workshop to creating social enterprises 2-8hrs)

Supply Chain and Mural Production (2-4hrs)

- Identification of different areas of production
- Understanding of different profit and loss centres
- Development of range budget of production
- Identification of inkind support opportunities
- Creation of budgets for different mural productions

Income sources of murals (2-4hrs)

- Identification of funding stakeholders (donors, foundations, individuals)
- Understanding natural funding sectors at people, public and private levels
- Understanding of corporate social investment through cultural development
- Creation of funding proposals
- Engagement models for funders
- Valuating impact models

Geography of murals (2-4hrs)

- Understanding site specific and art for at purposes
- Demographic engagements (consultation, story, participatory, publicity)
- Murals impact to physical and human geography

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Murals Impact (2-8hrs)

- Impact stories
- Overview of social and artistic impact
- Creation of value propositions at inter, intra and community levels
- Identifications of indicators of impact
- Hard and soft power of murals
- Understanding of Output, Input, Outcome
- Comprehension of impact at Cast, Crew, Audience and Message levels
- Benchmarking to commercial sectors
- Calculations of impact of murals

Art and mural management

- Creation of basic wage and payment models
- Identification of opportunity costs
- Artist as citizen or the citizen artist
- Different roles of artists
- Creation of mural communities

Art and mural management

- Creation of basic wage and payment models
- Identification of opportunity costs
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- Different roles of artists
- Creation of mural communities
- Artistic engagements
- Free lancer to employmentability



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2. Mural Exposure (Each topic is a separate module)

Description: On top of the curated lesson plans above, the below consists of separate areas of mural engagements

- - Mural and street art critic (1-8hrs)
- - Sensory approach to murals to the art and creative sector (2-3hrs)
- - Murals for the 21st Century (Identification of unique and value proposition in the creative pursuit of mural creation)
- - Social Creatives impact stories (1-4hrs)
- - Murals of influence (1-3hrs)
- - Murals in Art and Tourism (1-3hrs)

Exposure and workshop session

- - Volunteerism in murals and development of stakeholders (1-8hrs)
- - Corporate Social Investments and working with corporates (1-8hrs)
- - Art in eARTh and impact for community, nations and human geography (1-8)
- - Art in heART- soft power of artistic impact and audience development (1-8)
- - PARTicipate- Expansion of mural engagements to different sectors (1-8)
- - Murals and cultural diplomacy with a creative handshake (1-8hrs)

Other topics

- Approaches of mural creation, Murals in community and private art,
- Relation of murals in physical and human geography, Techniques and more
- Murals in Pop Culture and Films, Trick Eye Murals, Murals that shapes history
- Murals as a décor or as an influence



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3. Silver Level Learning



Phase (1) Mural Exposure

a. Re-Introduction to murals or what is mural painting?

Participants will be able to be exposed to the different style, forms and purposes of mural painting and the history throughout the years. Through this, volunteers will first hand absorb socio-political and contemporary issues relating to mural painting as well how it is transformed into a medium of expression and connection among people.

This will help the volunteers to realize the purpose and the need to be part of the event and how mural painting can change and affect the world.



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b. Looking at mural painting as art and as event

Beneficiaries will learn about how mural arts are both an art-form but also serves as an event. Through being an art-form, it is a source of expression while being an event, it is a source to connect people together. As mural painting is an event, people will be able to involve themselves in such activities to help get to know one another better through the process. The process of mural painting activities will allow them to have interactive on-going communication with people around in their neighborhood and also help to spread the existence of Social Creatives and gain more Beneficiaries for future events. As for outcome, it will be allowing the neighborhood to be more cozy and colorful.

With this, people will be more willing to actively participate in such mural painting events as it will give them a sense of belonging as they did help out in the change in their neighborhoods. Also, as people get to know more about mural painting and what Social Creatives is doing, they will be more interested to be part of the event and perhaps we will be able to recruit more consistent volunteers for future event

c. Community mural - An art of, by, and for the people

We hope to introduce volunteers to the different approaches of community art that exist through Social Creatives activities. As art can bring about many meanings and causes, from proletariat to propaganda, it can also be seen as a communication technology to discuss and share about their views on various paintings which can help foster friendship and strengthen relationship among the people.

This will help to introduce the various forms and different perspective of art to people and educate them that through art event, friendship can also be foster and bring about many differing meanings.

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Phase 2: Murals production

a) Initiating the Mural Project

Project ownership

Project Purpose

Site-specific artworks or national message

Beneficiaries will be exposed to the requirements of initiating a mural project. Beneficiaries will comprehend the different ownerships involved with the project creation such as the different stakeholders. This includes venue owners, funders, and participants. Through analyzing the stakeholders involved, volunteers will define purposes and impact of the mural and/or the project. Lastly, we envision for the Beneficiaries to differentiate between site specific artworks or artworks about national messages. Site specific artworks refers to artworks that takes into location the demographics and geographical elements of mural and/or project. For example, how does the mural impact participants of Institute of Mental Health. On top of understanding site specific artworks, volunteers will also understand how to promote national messages (i.e. community cohesion, advocacy of issues) into the artworks

b) Administration requirements

Building a team, Budget and financial management

Assigning roles and responsibilities

Contracts and permits

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As for the administration requirements, Beneficiaries will be given the opportunity to build a team who will be contributing to the events that they have planned such as the coordinators, artistic facilitators, painters etc. Upon selecting and building of the team who will be actively participating in the event, Beneficiaries will then assign them roles and responsibilities based on their strength and interest which will give them a sense of belonging and affiliation which will help retain them and encourage them to be more willingly to contribute and be involve in the event. In additional, Beneficiaries will also be equip with budget and financial management skills so that they will be able to come up with a rough figure to propose for the event and the way to manage the funds properly to avoid overspending. Also, the Beneficiaries will have to ensure that upon initiating the project/ event, they have sought permission and have contractual agreement with various organization and committee for approval.

c) Project specifications

Insurance

Health & safety

Communication

Documentation

Maintenance plan

According to project specification, Beneficiaries have to ensure that the welfare of the team, participants are ideal before carrying out the event and have insurance covered for all during the event. It is important to ensure safety precautions during the event process. Beneficiaries must ensure that communication and documentation is well-organized and managed so that the event will be able to go on smoothly and everyone will have a common understanding of what to expect and have the similar target in mind to reach. In addition, the working Beneficiaries should have a maintenance plan to keep track of the possible hazard or dangerous places which will have to be properly managed.

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d) Project management

Creating a schedule – time management

Day to day supervision; monitoring the project

Special event(s)

Reporting and communications

Artist and community liaison

Partners and team members

Defining roles

Written agreement(s)

Elaborations:

Beneficiaries will have to manage the project properly through schedule check, monitoring/supervision of the project etc, this will help to ensure that the event is going according to schedule and plan so that there will be no misunderstanding and unhappiness during the event. In addition, it is important to report and communicate with one another or the specific departments about the project procedures so that it will be properly managed and carried out. Individuals who are part of the partners and team should be given roles to be accountable for and the working youth volunteers should have written in down in a form of agreement so that when any situation or unhappiness crops up, they do have documentation to justice and solve the problem easily. Throughout the project, Beneficiaries have to ensure that the artist and the community have a platform to have a common understanding and there are connections between them.

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e) Community engagement & Outreach

Consultation

Communication

Celebration

Beneficiaries should ensure that there are consultation, communication and celebration for each project that they are working on. Guidance will be given to them for each of the following sections.

For consultation, Beneficiaries will have to ensure that we are aware of the needs and wants of the stakeholders in order to cater to their needs and to understand what are their expectations for the project before assuring and making decisions for the project

As for communication, Beneficiaries will have to ensure that there are ongoing communication within the community and the stakeholders etc to ensure that they will be able to reach out to them more easily and gain more interested parties to be involved with us.

As for celebration, it will be to recognize the contribution and commitment of the participant/ the group as a form of acknowledgement of their hard work.

Elaboration:

Beneficiaries can also make use of social networking mediums to reach out to people to help share about the ongoing event to help promote and reach out to more potential people through social network such as Facebook, blog to participate in upcoming event.

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g) Budget

Revenue sources could include:

Grants

Cash donations

Sponsorship

In-kind goods and services

Earned revenue

Some of available ways for these Beneficiaries to obtain funds for their project is through grants, cash donations, sponsorship, in-kind good and services and earned revenue. For example grants from social organizations, cash donations from the public, sponsorship from various enterprises. However, volunteers would have to research more about the eligible criteria before applying for any.

i) Creating the mural

Research

Design

Wall preparation

Painting

Coating (if required)

Before creating the mural, the Beneficiaries will work closely with the artists. They will plan and coordinate on the design of the mural painting and various considerations for painting a mural wall. Therefore, they will have to plenty of research regarding the drawings. If the artists choose to improvise their drawing together with some famous artists, they will then have to research and understand more about this famous artist (i.e. drawing styles). Next, our artists will then have to design it and prepare the drawing on the wall. After finishing the outline of the drawing, our clients will then put on different colors on the drawing by painting it with a brush. Upon painting the colors, if the volunteers feel that there is a need for coating to preserve the mural art, then

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J) Maintenance Plan

Documentation of original work

Condition reports

Maintenance schedule

In the process of this project, Beneficairies will understand the various needs of mural lifespan in terms of artworks to live to its fullest quality as well as to be involved with its essential maintenance to ensure discoloration, wear & tear etc.

k) Marketing/Promotion

Local outreach

Media

Networking

When creating and managing a community public art mural project, marketing is very important. The Beneficairies can first, reach out to the local public by promoting about their latest mural event, location, date and time. To outreach to the local, they can make use of traditional media and also new media. Traditional media like giving out flyers and having poster pasted around different locations to raise awareness about their latest event. Or they can use new media such as emails, social networks like Facebook, Twitter or Instagram to release about their latest project. Also, the Beneficairies can make use of their networking skills and let their family and friends know about the current project. Furthermore, their family and friends can help them and Social Creatives to raise more awareness as word-of-mouth is a very powerful marketing tool.

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I) Project Closure

Mural is completed to satisfaction of the client

Final payments

Mural launch or community celebration

Reporting to appropriate parties

Elaboration:

At the end of the project when the mural walls are completed, clients are satisfied with the work and performances, these volunteers will then receive final payments for their effort and hard work! Through this project, the volunteer will get to widen their social network and secure another strong client perhaps for future collaboration. Then, the Beneficairies can officially launch the completed mural project and calls for a community celebration. At the same time, raise awareness in that particular neighborhood about this new mural masterpiece. Beneficairies can then report to appropriate parties and enjoy.



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4. Gold Level Learning

(a) Murals and more

Modern mural as a discursive tool about the modern condition

Beneficiaries will be exposed to different theories associated with murals where issues of monumentality versus nomadism as individualism versus the collective artworks will be examined. Beneficiaries will examine the role of murals in culture building and complementary to other arts form. Murals provide an escape from the museum space and offer a variety of platforms for expressions. Lastly, Social Creatives hope to cultivate understanding between painting and architecture where murals becomes part of both the human and physical architecture and maximize site-specific objectives.

b) Global graffiti culture

We hope to cultivate a team of Beneficiaries that specializes in the theatrical elements of graffiti art such as typographic terrorism, guerrilla art, and/or as unfairly criminalized creative expressions. Volunteers will relate murals and street art together and finding common ground for expressions.

We believe that Beneficiaries will assist greatly in the research and development arm for integration of graffiti to murals as well as growing Social Creatives brand of murals.

(b) Murals with civic content

We hope to cultivate impactful murals through messages of civic activism and global issues. These include the Millennium Development Goals. We hope to cultivate a team of volunteers who will grow the impact of Social Creatives activities and programmes to maximize the following social issues.

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Eradicate Extreme Poverty and Hunger

Universal Primary Education

Promote Gender Equality and Empower Women

Reduce Child Mortality

Improve Maternal Health

Ensuring Environmental Sustainability

Beneficiaries will then decide on new topics to adopted in the messaging or hybrid of more

(c) Murals and youths

Youths and Murals have always been an essential link where in Philadelphia, a Mural Town was created to maximize youth development opportunities while in New York City, Groundswell is a reputable mural organisations that maximizes the engagement of youths at risks and murals. Social Creatives will hope to move to clinical youth rehabilitation. Through this emphasis, we hope that the volunteers will be having

- a. Knowledge and understanding of stages of youth development
- b. Understanding and awareness of youth culture and behaviour
- c. Awareness of current youth trend and issues
- d. Ability to apply fundamentals of positive youth development
- e. Ability to apply theoretical knowledge on risk and protective factors

(d) Murals and mental health

Social Creatives hope to grow our capabilities of murals and mental health through activating content masters who will be able to go through trainings with Mental Health Hospitals and their affiliates.

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Through Social Creatives partners, we hope to expose and create content experts of common mental health disorders like Autism, Obsessive-compulsive Disorder, Depression and Psychosis begin early in life. Results from the Singapore Mental Health Survey and the National Comorbidity Studies indicate the highest prevalence of mental health disorders in those aged between **18 and 30**. If left untreated, there are far reaching social and economic consequences. Yet, only one in three distressed individuals would seek professional help. However, these individuals may continue to experience significant emotional suffering, diminished quality of life and suicide in the worse case scenario

(e) Murals and women

Similar to the expert track, we hope to cultivate more understanding of Murals and Women where this course offers an introduction to Women's and Gender Studies, an interdisciplinary academic field that explores critical questions about the meaning of gender in society. The primary goal of this course is to familiarize volunteers with key issues, questions and debates in Women's and Gender Studies scholarship, both historical and contemporary. Gender scholarship critically analyzes themes of gendered performance and power in a range of social spheres, such as law, culture, education, work, medicine, social policy and the family.



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6. Gold Leadership Engagement

approx. 60hr curriculum workshops conducted by professional muralists, creative management and partners

Artistic understanding (Through AMA content)

Symbolism and the renaissance
Vitality of symbolism in the modern and post modern era
Environmental Art- relationship of man and earth
Art meets love
All the world's a stage- performance art pas and present
Surrealism and non european arts
Location study: LA contemporary Art
Location study: South Korea, its emergency or tradion
Propaganda Art through the ages
Understanding colours- Black
Understanding Festivals- Art Basel
Artistic heritage and inheritance
Understanding success of private museum
Understandin Caribbean Art
Art in the 90s
War Art
Understanding Young collectors
Understanding African Art
Understanding Middel East Art and Heritage
Cultural solidarity in the face of terrorism
Understanding tribal art
The desire of transparency in the Art Market

Engagement with Community partners

- (b) Murals with civic content
- (c) Murals and youths
- (d) Murals and mental health
- (e) Murals and women

Murals content creation

Approaches of mural creation
Murals in community and private art
Relation of murals in physical and human geography
Techniques and more

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Murals in Pop Culture and Films

Trick Eye Murals

Murals and graffiti

Murals that shapes history

Murals as a décor or as an influence

Managemnt workshops

- Understanding creative play and development for early intervention
- Communities of practice-how to start and cultivate communities to learn and build capabilities?
- Leadership milestone programme: lead self
- Leadership milestone programme: lead people
- Effective supervisory skills for NPO Managers
- How to turn a non-profit org (NPO) into a strong brand
- Financial management and internal controls for Beneficairies
- Developing impactful training to youths
- Manage challenging social service and Beneficairies
- Internal controls for management (I): an introduction to internal controls
- Internal controls for management (II): safeguarding the revenue and procurement processes against fraud
- Transform data into social impact seminar
- Woking effectively with youths: strategies and techniques Beneficairies
- Design and develop an effective volunteer engagement programme

Leadership in mural based workshops

- Introduction to mural art
 - free visual art learning programmes for all ages and abilities to develop and explore creativity and technical skills
 - connect basic art and design techniques to mural-making
 - drawing & painting techniques, colour theory, design challenges, stencil creation and printing, enlarging techniques and large-scale collaborative final projects.
- -Training for leadership development a d youth entrepreneurs
- -prepares them for the workforce and ingrain in them important skills needed beyond what is learnt in school

Social Creatives: Proposal - Impact Arts

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