

**+CIFRC**



**A GUIDE TO**

# **COMMUNITY MURALISATION**



**TABLE OF CONTENTS**

**STEP 1 ESTABLISH THE THEME** 4

**STEP 2 COORDINATION WITH LOCAL STAKEHOLDERS** 5

**STEP 3 LOGISTICS REQUIREMENTS** 6

**STEP 4 COMMUNITY PARTICIPATION** 7

**STEP 5 PAINTING** 11

**STEP 6 PHOTO AND AUDIOVISUAL RECORD** 12

**STEP 7 SHARE THE RESULT WITH THE COMMUNITY** 13

The development of community murals is aimed at promoting coexistence in public spaces, encouraging social and cultural life in the communities. Community murals transform public spaces and raise awareness among the population about the theme being worked on. Ensuring community participation in the process helps the works reflect their reality and that there is a sense of ownership among the community. Community murals can be a vehicle for social cohesion and inclusion.

This document is to serve as a guide for National Red Cross and Red Crescent Societies on the steps to follow should a community muralisation activity be developed within a migration framework. Community muralisation is understood as the process wherein a community participates in all or some of the different mural development phases which include its concept, design, and painting.



**A GUIDE TO**  
**COMMUNITY**  
**MURALISATION**

# 01

## ESTABLISH THE THEME

inclusión  
social  
integración  
cultural  
equidad  
género.

The NS establishes the theme on which the mural is to be based: Social inclusion, cultural integration, gender equity, etc.

OPTION 01

The NS together with the community establish the theme they wish to represent on the mural.

OPTION 02



# 02

## COORDINATION WITH LOCAL STAKEHOLDERS

AMIENTO



Identify grassroots organizations that work with migrants and/or refugees, as well as others that work with the local population to ensure their participation in the community muralisation process.

Coordinate with local organizations and/or authorities, for example, district municipalities, neighborhood organizations, to select the wall to be painted and request the permission to use it. It is recommended that the wall of choice be located in a busy area and/or somewhere where migrants and the local population come together, for example, parks, clubs, main streets, among others.



# 03

## LOGISTICS REQUIREMENTS

Once the theme for the mural has been established and the wall where it is to be painted on has been identified (having acquired measurements and pictures of the wall in question), seek out a local mural artist or an art organization which has previously worked on community muralisations.

- If the artist and/or art organization is requested to quote prices, keep in mind that the quotation should consider all costs, including materials such as paint, a ladder, and, if needed, scaffolding (this is if the wall is too high for a ladder). In the event that the artist and/or art organization's work is voluntary, consider the cost of the materials.
- Request the artist and/or art organization to include in their proposal a sketch, design, and painting.
- It is important to hold a prior meeting with the artist and/or art organization so that he/she learn about the Red Cross's work, the focus on migration, the principles with which we work, and the purpose of the mural.

*In the event of a collective painting (Step 5), quote and consider the following points: **Personal protective equipment for the people involved in painting, refreshments, transportation.***





# 04

## COMMUNITY PARTICIPATION

Community muralisation, as its name suggests, seeks to represent the community, so it is of great importance that the community be involved. The mural is intended to reflect the feelings and thoughts of the community, including local people and migrants.

In the context of COVID-19 and in accordance with safety and security guidelines, we will avoid activities involving a large number of

people. People's participation in the community muralisation process can therefore be virtual; or in the case of the actual painting itself, limited to the number of people who will perform the task.

To ensure community involvement in the mural concept's creation phase, this can be done through:



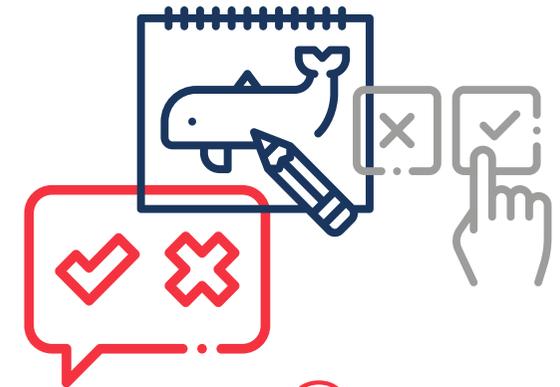
A

Focus groups  
(live or virtual via Zoom,  
Meet or Teams)



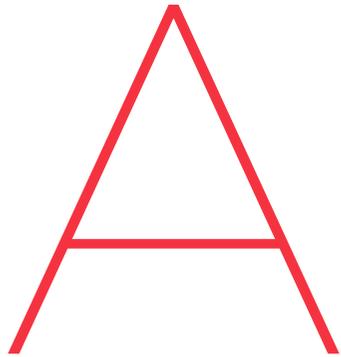
B

Questionnaires /  
Virtual Surveys



C

Mix of  
methodologies



## Focus groups

(live or virtual via Zoom,  
Meet or Teams)

As this activity will be carried out within the migration framework, seek to involve both the local and the migrant community.

In the focus groups, ask questions related to the theme chosen in Step 1.

If the theme is cultural integration, ask questions such as:

- What are the things most characteristic of your culture?
- What are the things most characteristic of your culture?

- If everyone were culturally integrated, how do you imagine your community would be like?

It is from the results of this group that the artist and/or art organization will work on the concept and present a sketch to the organization. It is recommended that the artist and/or art organization be present in the focus group.

*Another way to conduct the focus group, and if there is no time to come up with a concept from scratch, is to have the artist and/or art organization create a sketch based on the theme in addition to information provided by the Red Cross and have this be validated in the focus group.*



# B

## Questionnaires/ Virtual Surveys

# 04

COMMUNITY  
PARTICIPATION

Another way to ensure community participation is to conduct a virtual survey. The recommendation is to ask three or four motivating questions and share the survey with migrants and local people through social media, community WhatsApp groups, etc.

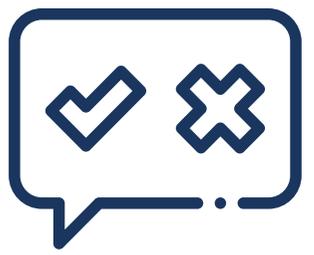
The survey may be anonymous, but it is recommended that data such as age, gen-

der, and country and/or city of origin be requested.

As these are open-ended questions, it is important that the person in charge tabulate the results, mindful of any trends.

It is from these results that the concepts with which the artist and/or art organization will base their mural proposal.

# C Mix of methodologies



Conduct the virtual survey, identifying trends



From the results of the survey, the artist and/or art organization creates the sketch



The sketch is validated in a focus group with the community.

## INDIVIDUAL PAINTING

To avoid the agglomeration of people, and since community participation has already been ensured in the sketch and design phase, the artist and/or art organization is solely responsible for the painting of the mural.

## PARTICIPATORY PAINTING

Involve the community in painting the mural. To avoid agglomeration, it is recommended to coordinate with the community to come up with a schedule which ensures that only up to three people are painting at one time. The artist and/or art organization must be present throughout the process, directing participants.

Involve Red Cross volunteers in painting the mural.

As previously stated, however, ideally you should not exceed three people painting at any one time.

# 05

## PAINTING

*It is suggested that this point be clear from the start given that the budget submitted by the artist and/or art organization will depend on including materials for volunteers, as well as how many days the actual painting task will take.*



# 06

## PHOTO AND AUDIOVISUAL RECORD



A photographic and audiovisual record of the activity is recommended.

For the photographic record, take photos on the first day (from the process of washing the wall to the sketch), and the last day (being painting and the final product).

For the audiovisual record, it is recommended to film on one of the days during the process, and on the final day. Have shots of the painting, of volunteers (if it is a participatory painting activity), and of the final product.

# 07

## SHARE THE RESULT WITH THE COMMUNITY



In the same way that information was collected from the community for the development of the concept or validation of sketches (Step 4), it is important that participants get to see the final product.

This can be done by:

- Sharing the mural on social media.
- Sharing the mural (photos and video) with grassroots organizations, so they can share it at the community level.
- Sharing the mural in all community groups available.

**EXAMPLES  
OF MURALISATION  
(CLICK ON THE IMAGE)**



**“MIGRATION AND INCLUSION”**



**“GENDER-BASED MIGRATION AND VIOLENCE”**



**+C IFRC**

[www.ifrc.org](http://www.ifrc.org)

