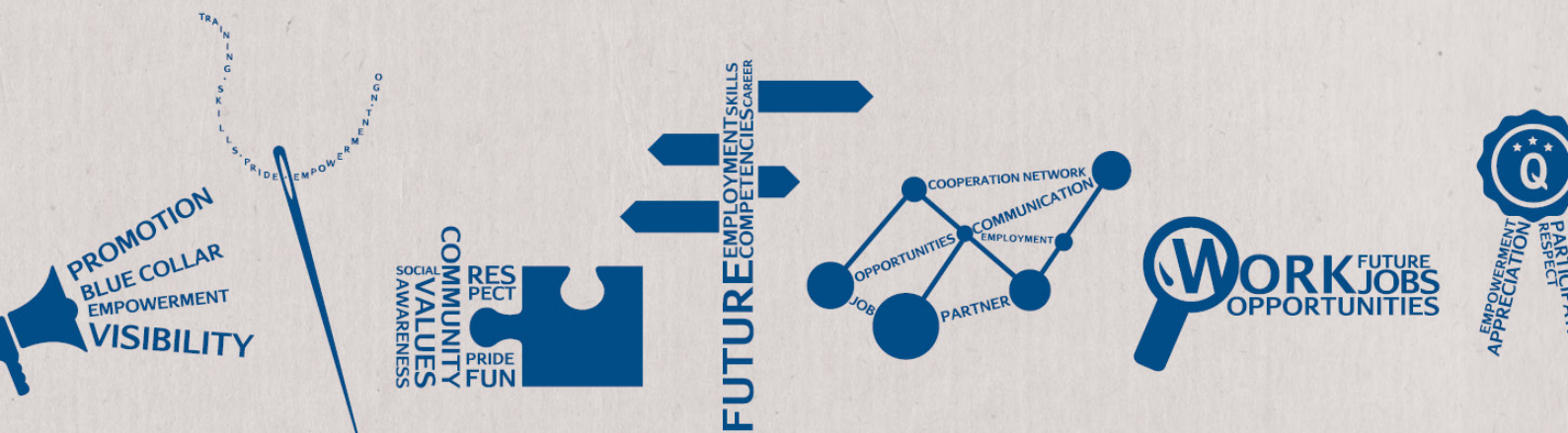




2.3 HOW TO PROMOTE BLUE COLLAR WORK THROUGH A DRAWING COMPETITION



HOW TO PROMOTE BLUE COLLAR WORK THROUGH A DRAWING COMPETITION



What Is It Useful For

A drawing competition is a very **appealing and creative format** to foster the debate on the societal role of Blue Collar workers and highly cost efficient at the same time.

The drawing competition provides a **platform for creative expression of thoughts, beliefs and perceptions** linked to the role of Blue Collar workers. The drawers undergo a process of reflection and formulation of key messages to be transformed into drawings. The results of such reflections, as expressed in the drawings, will furthermore be the basis of a public discussion on such topics.

The format of a **competition** will create attention and encourage higher participation rates.



When To Use

Drawing competitions should be used in cases where a certain topic (i.e. the role of Blue Collar workers in society) should be promoted and an attractive, youth-oriented and low-cost format is being searched for.



How Long Does It Take

1-2 weeks for concept development, 2-3 months for implementation of the competition



What Is Needed

- A person in charge to steer and manage the overall process
- Financial and human resources for workshops, promotional materials, events and competition prizes
- Professional caricaturist



Examples

The approach has been successfully applied in the Project "Promotion of Blue Collar Jobs" in Greater Cairo, Egypt.



WHAT TO DO

In order to achieve the above mentioned objectives, the following steps should be undertaken:

1

PREPARATION OF THE DRAWING COMPETITION

As a first step, an overall concept for the competition needs to be elaborated. It should cover:

- **Objectives** of the drawing competition (e.g. raise awareness / promote a debate about the role and relevance of Blue Collar work for the overall society)
- **Target groups** for the competition (e.g. youth between 15-35, overall society)
- **Communication plan** to promote the competition (with details on e.g. target groups, required promotional materials, most suitable dissemination channels)
- Details on the **competition** (e.g. desired content / format of drawings, selection criteria, deadline of submission, composition of evaluation committee etc.)
- Identification of relevant **partners for outreach to the target group and dissemination** (e.g. NGOs, youth centres, cultural clubs, schools, drawing clubs, media etc.)

Once the overall concept has been designed, **meetings with all relevant stakeholders** should take place, in order to conclude a final concept and jointly agree on an action plan.

2

PROMOTION OF THE COMPETITION

As soon as the concept has been finalised, the call for participation can be launched. This needs to be supported by a **promotional strategy** which on the one hand helps to inform the target group about the competition in order to encourage their participation and on the other hand fosters a debate about the key topics of the competition. Thus, awareness about the importance of and challenges related to Blue Collar work will be raised.

The **information about the competition** should be spread through relevant channels, including networks of NGOs with direct access to the target group, youth and culture centres, TVET Schools and social media. The promotion needs to be done in an attractive way and oriented towards the target group in order to truly raise attention and interest for the competition. Information spread should also include **clear instructions** on the competition, in terms of submission and award criteria and deadlines.

Promotion also needs to include formats of **direct exchange and information** with target groups, such as visits to schools, youth centres and NGOs. In addition, it is recommended to organise **workshops** prior to the submission deadline. This will encourage an exchange about the key topics of the competition. Besides thematic discussions, the visits and workshops should also include training on drawing techniques. This will encourage more people to submit drawings.

3

SUBMISSIONS OF DRAWINGS

In general, the requested format and place of submission for drawings should be as convenient as possible for participants in order not to create additional barriers which might considerably lower participation numbers.

Submission of drawings by email has proven to be the most suitable option. In cases where **NGOs as well as youth and cultural centres** play an important role for dissemination and promotion, one could also consider using them as place for submission (e.g. through drop boxes). In addition, a submission by courier can be a suitable option as well.



WHAT TO DO

In order to achieve the above mentioned objectives, the following steps should be undertaken:



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 YOUTHGIZCAREER
 DECENT JOBS JOB SEEKER
 NATIONAL EMPLOYMENT PACT
 EMPLOYER
 OPPORTUNITIES EGYPT PROMOTE
 RESPONSIBILITY DEVELOPMENT WORK
 SUPPORT

4

EVALUATION OF DRAWINGS

Once all drawings have been received, an **evaluation committee** will review them and select the winners in line with the previously defined award criteria. The committee should include experts as well as representatives from partners and will typically review both content and technical quality of each drawing.

The **selected winners** should be informed and the **prizes** awarded (this can also take place during a public event, see step 5 below).

In general, **prizes** should be attractive for the target group. This should include drawing materials, trainings to enhance drawing techniques or publications in reputable newspapers and magazines, rather than monetary rewards.

5

EXHIBITION AND EVENT

It is highly recommended to organise a **public exhibition and event** with all submitted drawings. This will be an excellent opportunity to encourage a public debate about the key topics of the competition and will at the same time constitute an **additional reward** and appreciation for the applicants.

Options for the **venue** of such an exhibition can include NGOs, cultural or youth centres.

The event programme should also include elements that **encourage a debate** about the key topics, such as discussion rounds, interviews with the competition winners etc. At the same time, **entertaining elements** (such as a concert or a theatre play) should also be included. In addition, certificates as well as prizes can be handed out to the participants.

It will be important to **promote the event**, in order to mobilise a high number of participants for a truly public debate about the competitions' key topics.





WHAT TO OBSERVE

The following lessons learnt should be observed:



For the dissemination and promotion of the competition, **networks / clubs / associations of drawers / illustrators / designers** might be useful platforms, including their social media presences.

For an open debate and creativity, it is **not advisable to define too many limitations for the format / content / message** of the drawings.

It is recommended to configure the competition in a way that **participation is most convenient** for the applicants, including low administrative burdens, no need for prior registration and simple submission forms. This will contribute to considerably higher participation rates.

One key factor of success in particular for the incitation of a public debate is the **broad promotion and dissemination of the competition** and related events. This includes the usage of mass media, social media as well as the inclusion of local networks (NGOs, communities, cultural centres, educational institutes etc.) and direct exchange as elaborated in step 2.

For promotional and dissemination activities, social media approaches should always be accompanied by formats of **direct contact with the target group** such as workshops. For this purpose, partnerships with schools, universities or NGOs, that have direct access to the target group, can prove to be very helpful.

As prizes for winners, project experience shows that **technical skills training by a reputable professional caricartist** is much more attractive than monetary prizes.

In sensitive political environments, it can be recommendable to **exclude political or religious messages** from the competition.