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1. CONTEXT. BACKGROUND. EXPERIENCE

Waterford is a city in decline that, since the crisis of 2008, has faced challenges related to social disconnection, high migration rates and the poor representation of its buildings. Envisioned in the ECoC 'three sisters bid' 2020 application, the Regional Cultural Strategy, and the O'Connell Street Cultural Quarter Strategy, Waterford City and County Council (WCCC) foresees cultural participation as a main element to tackle these issues. Based on this context, it is an established facilitator of its vibrant Street Arts culture, able to make use of the city's raw walls and surfaces, and the potentials it has for cultural participation.

WCCC in this project collaborates with The Walls Project (TWP), organiser of Waterford Walls Festival (WW) that, since 2015, has created over 100 murals using community involvement formats by renowned street artist groups. TWP are experts in organising residency programmes for the mural artists, inclusive of workshops for engagement between artists and local communities.

Kaunas is also a city in decline, facing issues related to the deprivation of its communities. The ECoC 2022 bid nominated Mural Arts as a tool for community engagement that has been taken up by the Kaunas University of Technology, Faculty of Social Sciences, Arts and Humanities (KTU) and Innovative Creative Projects (ICP) as a target to establish a better Mural arts climate in the city. KTU is an important actor in the field of academic research on inter cultural communication linked to cultural expression forms (e.g. Mural arts). It engages in many projects that interlink arts and science. Moreover, KTU has facilitated the creation of Murals at its campus site.

ICP manages the Small Walls project since 2016, a Mural Festival that has been artistically developed by the renowned street artist Morfai. ICP aims to incorporate methods that aid social regeneration via Mural arts and inject new life into neglected areas.

Heerlen is a city in decline that faces issues of social disconnection among its communities. The municipality has engaged into a path of transition, nominating arts and culture to be a key tool to bind its communities. Hereby, it uses Mural Arts as an important catalyst for social and urban redevelopment. The Street Art Foundation (SAF), established in 2013 and financially supported by the municipality, is the main realizer of Mural activities in the city. Based on the city's context, its main goal is to create Murals and nourish co-creation and co-ownership between local communities, public institutions and experienced artists to add to the rejuvenation of Heerlen. A total of 67 Murals have been made reflecting on the local contexts of people and districts by internationally renowned artists. Also, the



foundation established collaborations between Mural artists and businesses (e.g. housing corporations), adding to the self-efficacy possibilities of artists and the art form in general.

2. MURALS FOR COMMUNITIES: AIMS AND OBJECTIVES

Murals Art is a visual art form that is directly applied to a wall or surface in public spaces. The art form has developed as a niche within Street art; an art form that is created from bottom up, traditionally by unsanctioned creation processes, and uses its spatial surroundings as an incubator. Due to its interconnectedness with public spaces, the art form is able to react quickly to its social and spatial surroundings and convey its messages. Mural Art is the visual representation of Street Art, typically involving various painting, spraying and drawing techniques, applied by skilled artists. These techniques often stem from graffiti art forms.

Murals for Communities aims to capture the social and cultural expressions of local communities through Murals, using the art form's high-potential to convey messages that are part of a Mural's surroundings. By doing so, the Murals will express local intangible cultural heritage (e.g. local histories of communities, social practices and representations, situational factors, as well as community-based feelings) of communities in the surroundings of an Art work that will participate in the creation process by providing their social, cultural and situational inputs. Artists will use these inputs and translate them into Murals. These will be visual representations of community heritage, creatively and skillfully created by painting and drawing techniques to create works of art with a message able to closer connect communities.

Thus, the project 1) focusses on the creation of Murals, a niche within the Street Art form, using 2) the intangible cultural heritage of local communities, collected through community engagement methods, to create 3) visual representations by painting public walls and surfaces.

The Murals for Communities project aims to build community engagement in cities/districts of the partnership that face issues with social disconnection through the creation of Mural art works that are able to bind communities, via capitalizing on and developing the artistic know-how of Mural artists. The project also seeks to understand, capture and consolidate binding processes between Murals and communities, and to strengthen the art form's capacity by positively increasing its socio-cultural position as an artistic expression form capable of binding communities. The project will add to the social and cultural rejuvenation of city areas in Waterford, Heerlen and Kaunas, add to the transnational work possibilities for Mural artists and ultimately stimulate the usage of Mural arts as a tool to fight social disconnection using cultural and artistic means in other European cities.



3. QUALITY OF PARTNERSHIP

The partnership shares the commonality of being an actor in a city with a status of 'city in decline', facing issues related to social disconnection of communities, being an actor in a city that goes through a process of social and economic transformation, seeing Mural Art as a major tool to increase social cohesion through cultural participation, being an actor in a city that is a considerable breeding ground for Mural artists, being well capable of artistically facilitating mural artists in their Mural creation processes and agreeing on the need to strengthen the position of Mural Arts and artists in Europe, based on its high-potentials to connect with communities in cities and districts that deal with issues of social disconnection.

Based on these commonalities, all 3 partners are active as formalizers of methods that stimulate community engagement through Mural Arts. All partners are positioned in different parts of the artistic and professional value-chains needed to create, implement and make use of these methods, bringing in a specialized set of management related skills and artistic experiences. 1) WCCC is a strategic partner of the artistically active WW in the facilitation process of community engagement through Mural Arts; 2) KTU is active in interdisciplinary research in the fields of culture and (social) science, and collaborates with the artistically active ICP; 3) the Street Art Foundation (SAF) is an initiator of innovative programmes that interconnect Mural artists with communities and methods to build the self-efficacy of the art form.

The partnership is therefore able to bring in different viewpoints on the creation of methods to engage with communities through Mural Arts. By joining efforts, they are well able to build synergies for the joint implementation processes of activities, strategies and reach the objectives aspired by the project.

4. COMMUNITY ENGAGEMENT THEORETICAL PREREQUISITES

Community is defined as a group of people living in the same or one particular area/ place, who is considered a unit or having a particular characteristic in common because of their common interests, belonging to social group or shared nationality:

- the people with common interests living in a particular area;



- a group of people with a common characteristic or interest living together within a larger society;
- a body of persons of common and especially professional interests scattered through a larger society;
- a body of persons or nations having a common history or common social, economic, and political interests;
- a group linked by a common policy;
- an interacting population of various kinds of individuals in a common location¹

As we observe from the definitions above, the community is, prototypically described as people living the same area or people who are similar in some way. The elements of friendship and a sense of having something in common are also important between the members.

Communities, as we may expect, do not necessarily identify themselves as such. Presumably, there has to be some initiatory processes going on in the community building scenario, where many variables, including time, space and energy play vitally important role.

Many theorists and practitioners investigate the issue of community building and try to present methodologies on how to engage the members.

There is no one prescription, a few considerations might be taken into account though. It is noticed that in order for a person to become a member of a community a few things have to happen: a) the community has to align with their identity; b) a person needs to trust that the membership brings him certain value; c) a person knows how to be involved d) a person gets a reward for the participation (Picture 1).

¹ According to: <https://www.merriam-webster.com/dictionary/community>
<https://en.oxforddictionaries.com/definition/community>
<https://dictionary.cambridge.org/dictionary/english/community>



Picture 1. Community engagement cycle, by CMX²

1. Identity

The main constituent of the community engagement is identity. The decision to join community is based on the idea that some aspect of one's personal identity is aligned with the collective identity of a community. After they join, over time, the identity of the individual member will start to conform to the identity of the community more and more, if they become more deeply engaged. In the social identity theory, an individual experiences three phases as they become a member of a community:

Social categorization – we consider ourselves to be in the same general category as a group

Social identity – we adopt the identity of the group

Social comparison – we compare our group with other groups

Our goal as community builders is to create a strong community identity that appeals to new members. Over time it will become a part of the member's personal identity.³

2. Trust

As it is noted in *The CMX Community Engagement Cycle: How to Build Thriving Communities*, the member of the community „[Trust is the oil that greases the community“ gears](#). Without trust, engagement in the community becomes impossible. Two basic forms of trust may be noted:

1. Trust in the community as a whole
2. Trust in specific members of the community

„So when someone is first presented with the opportunity to participate in your community, they have to trust that they will actually get value from participating. That trust comes from the reputation

² <https://cmxhub.com/the-cmx-community-engagement-cycle/>

³ The observations are based on the Community engagement tools, presented on: <https://cmxhub.com/the-cmx-community-engagement-cycle/>



of the community, or from existing trust in members they have a relationship with. So if you're organizing a brand new community without a reputation, the only way to get people to participate is to develop personal trust with them yourself, or to leverage the trust your existing members have with other members. That's why it's so important to start small, and do a lot of personal outreach when first launching a community. Only after your community is established will it develop its own reputation to create that trust⁴.

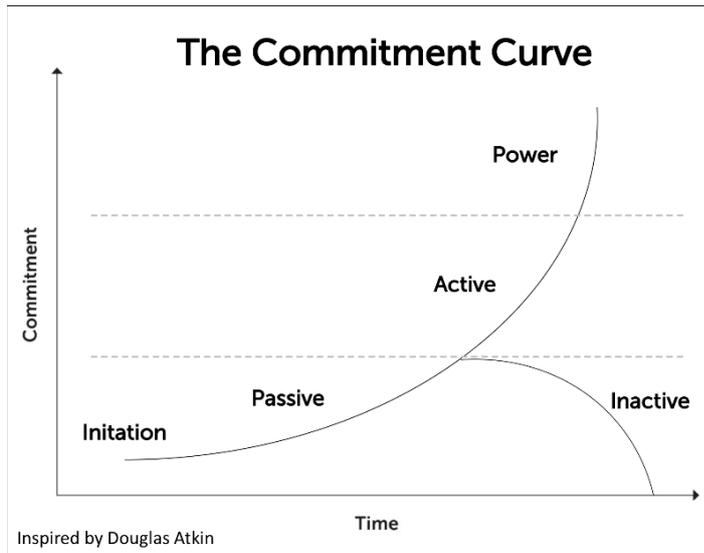
3. Participation

Participation in the community is closely related to certain actions that help community develop. Participation has three stages⁵:

1. Trigger –the reminder to member to get involved. Triggers can be external (notifications, emails) or internal (boredom, wondering what's going on, habits)
2. Action – the response of the member to the trigger (i.e. click the notification, open up the app)
3. Experience – the actions the member takes in order to participate. Participation does not necessarily mean creating the content, consuming is a form of participation too. With time engagement becomes more active and can require more effort. "The concept is simple: Over time, a member's level of commitment goes up, and in turn, so does their level of actions. Early on, members are taking low-effort actions, just consuming. Eventually, they move up the curve, and they take high-effort actions". This is how we visualize the three levels of commitment described earlier.

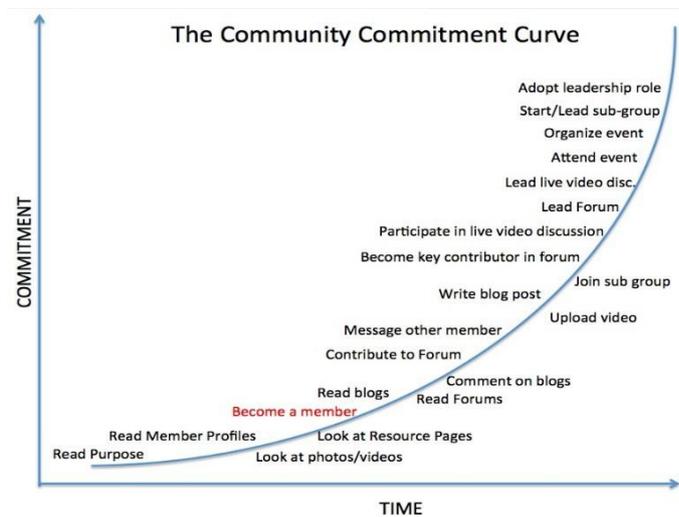
⁴ <https://cmxhub.com/the-cmx-community-engagement-cycle/>

⁵ Ibid



Picture 2. Visualisation of the community engagement levels⁶

A member of the community may diverge or even skip the timeline below. The community leader and his/her ability to coordinate all four stages of the engagement cycle impacts the efficiency of the engagement directly.



Picture 3. The actions taken by a community member.

4. Reward

⁶ <https://cmxhub.com/the-cmx-community-engagement-cycle/>





The reward encourages the member to participate in the community. It's a very important psychological factor, as, according to observations, it releases dopamine, which signals our mind that the experience was excellent and encourages participation.

The reward also causes the sense of the identification with the community and encourages our trust. The trust encourages us for greater actions which will bring greater rewards.

"In behavioural sciences, rewards are defined to be of two norms:

- 1) Market norms – the exchange is transactional providing *extrinsic rewards* i.e. money, gifts, information;
- 2) Social norms – the exchange provides *intrinsic rewards* that are social, or emotional in nature i.e. respect, sense of belonging, reputation"⁷;

Ideally, you always have to be careful with the extrinsic rewards – if someone is only participating for the material gifts, then the community is not developing because people might be doing it just for the material rewards. With the removal of such a reward, the participants disappear as well. Ideally it is beneficial to provide extrinsic and intrinsic rewards.

The model given below, presents an idea on how a community is formed. In order to build a community, the steps indicated in the table should be taken into account.

The table below illustrates the community engagement stages for CMX community (CMX Summit 2019).

Stage of Engagement	Initiation	Commitment Level		
		Low (Passive)	Medium (Active)	High (Power)
1. Identity	Member identifies as someone interested in professional community building.	Member starts to identify as a community professional in the CMX community.	Member starts to identify as a "CMX'er"	Member becomes a "CMX Organizer" and takes on a leadership role.
2. Trust	Member knows someone else in the CMX Hub group who recommends it to them.	Member sees the members who are active in the group and starts to trust them and the content.	Member has started to develop their reputation in the group and develops deep trust in the value of the community.	Member has developed a strong reputation in the CMX community and works to improve reputation in local community.
3. Participation	Member joins the group.	Member visits the group regularly, but only reads and likes posts.	Member starts posting to the group, responding to others and/or attending CMX Series and CMX Summit events.	Member hosts CMX Series events in their local cities, creating new experiences for the community.
4. Reward	Member gets a personal welcome in the Monday morning welcome.	Member finds a lot of answers to their questions and enjoys learning from the community.	Member starts to feel a stronger sense of belonging and community in the CMX community.	Member feels strong sense of belonging and pride in being a leader in the community. Also gets a lot of perks as a CMX Organizer.

Picture 4. Experience and content plan⁸

⁷ The review is based on the observations provided by CMX Summit 2019. <https://cmxhub.com/the-cmx-community-engagement-cycle/>

⁸ <https://www.communityplanningtoolkit.org/sites/default/files/Engagement.pdf>



In spite of quite clear illustration on the community formation and many research works completed and books conducted in this area, the question on how to bring people together into one community is still unanswered.

People who work with communities, often mention activities like creating content, hosting events and doing lots of organizational activities without completely understanding the coherence of it all. Nevertheless, there are practitioners, who, based on their experience, suggest methodologies on how to make the process simpler and rewarding.

According to the “Community planning Toolkit”⁹ Community engagement is most effective in the places, where “it is an ongoing cumulative process enabling relationships and trust to build and strengthen over time. Individual engagement events should be planned and designed with this in mind and aim to contribute to the overall aims of the engagement process”.

⁹ <https://www.communityplanningtoolkit.org/sites/default/files/Engagement.pdf>



5. PLANNING AND DESIGNING OF COMMUNITY ENGAGEMENT: SETTING THE SCENE

Within the community engagement framework it seems reasonable to identify some very important variables, whose interaction will be essential for the successful results.

In this chapter the roles of the staff, involved in the community engagement, is aimed to be identified and the activities described.

5.1. Information Package for visiting Artist

- a) Introduction: As an artist, involved in the Murals for Communities programme, you are asked to become involved in the Workshops for Community engagement. Each mural artist is supposed to work with one community per country, which results in total 3 community engagement workshops per year per artist. As an artist you will make a team coordinated by mentor in each country you work. The community engagement workshop will take approximately an hour for the presentation of your ideas to the community and involving the community members to become part of the mural implementation process.
- b) Homework:

Before coming to the country of Artist in residency programme, you should:

1. Be informed of the MFC project, it's aim and essentials. You already know, that during the artist in residency programme in A country, you will have to lead 1 community engagement workshop. Prepare to present yourself: your bio, main works (visualisations, descriptions), ideas, concepts. You will have to present your ideas on "Community engagement workshop sheet" (Annex 1).
2. The aim for the community engagement workshops is to encourage the community engagement. We consider that the members of the community you will be presented with, do not, most likely, identify themselves as such, or, if so, identify themselves at initiation or quite low level. So the workshop you will be presenting to them, is intended to increase their *identity* (as a member of the community). It is possible to implement this by developing their *trust*, encouraged *participation* and some kind of *reward* (enjoys learning from the community, learns a lot about murals, tries to create something themselves).
3. Creative team of the project and the Mentor will introduce you with the cultural and historical peculiarities of the location you are planned to work as well as the communities. This could be an inspiration for you planning the workshops. So dear to ask, contact and consult with the Mentor and the Creative team.
4. Introduce at least 3 ideas for the workshops. They should be presented to the leader of creative team of your project.

In order to do that, provide the COMMUNITY ENGAGEMENT WORKSHOP SHEET (the template presented in the Annex below), with the answers to these questions:

- workshop title,
- workshop aim,



- time (approx. 2 hours),
- participants (indicate how many, from...to....),
- materials (spray, cloth, whatever you think is needed),
- assistance you might need, additional info on the history, culture of the location,
- related information.

Workshops allow people to discuss their ideas in an open and relaxed atmosphere. Workshops can take a variety of formats. They can be designed to:

- exchange information;
- to discuss the strengths, weaknesses, opportunities and threats of an idea or project;
- to obtain ideas and innovative thinking for a way forward for a project;
- or they can be specifically geared towards prioritisation and the production of mural.

Strengths:

- Encourages active discussion in a welcoming environment;
- Time and resource efficient way of identifying and clarifying key issues;
- Conflict can be more easily handled in a small group;
- Can be designed for a specific purpose;
- Can be directly targeted at excluded or 'hard to reach groups' for example young people or ethnic minorities.

Weaknesses:

- With small groups, it is difficult to be sure all stakeholders or interests are represented;
- Workshops can be dominated by articulate and confident individuals if not carefully facilitated;
- Requires experienced facilitators.

Appropriateness: Workshops are useful methods for encouraging discussion among those who may feel less confident in a larger group. The main benefit is that participants or certain interest groups can be targeted and therefore those often excluded from a wider engagement exercise can be identified and invited to attend this type of event.

Programme of the workshop (similar to the one, presented for the capacity building methodology in order for the artist to follow similar pattern):

* Beforehand: Participants fill out the attendance sheet and waver, and are handed their own sheets for notes and questions.

1. Opening: why are we here?
2. Who is here: short introduction round for everyone, both artists and participants.
2. Artists present their work, perceived roadblocks and ambitions.



3. Open discussion with responses by the participants, including the questions and notations participants have made during the workshop.
4. It is important, that the community makes final decision on what is preferable to them. You present your ideas, but be ready to adjust and modify your plans according to the needs you will hear during the meeting and discussions.
5. The communities will be different in each country, so you need to learn to listen and adjust.

5.2 Information Package for the Mentoring artist

General Introduction. Mentoring artist is planned to coordinate the process of the community engagement before, during and after the workshops. Mentor is supposed to

- a) appoint one artist as host for the workshop
- b) to find the locations for the implementation of the murals (legal permissions);
- c) indicate, contact and inform/invite 3 local communities for the workshops to attend.

Homework. In order to reach the communities and encourage their engagement in the murals for communities project workshops, it is important for the mentor and the creative team of the hosting country to ask following questions¹⁰:

1. How to identify the stakeholders?
 - Every community will be made up of a range of stakeholder interests. These might include:
Local Residents or Area Based Groups
 - Communities of Interest
 - Faith Based Groups
 - Racial, Ethnic and Cultural Groups
 - Local Community and Voluntary Groups

It will be essential to utilise a range of mechanisms and avenues to facilitate the widest possible participation from these interests. Local community development networks and support organisations should be involved in identifying community stakeholders, their particular interests and needs and how best to engage with them.

Issues to consider include:

- What impact the murals will have on these stakeholder interests?
- Who represents these interest groups?
- Are there existing community networks or forms of communication?

2. Communications

¹⁰ The observations provided in this chapter are based on the Community engagement tools, presented on:
<https://cmxhub.com/the-cmx-community-engagement-cycle/>



By collaborating with the production team in each city, you are expected to provide the artist team with some interesting individuals or communities, who can be invited. Since the artists are limited in time, it is preferable, that you suggest the artists the locations, walls and communities they could engage with in the workshops.

In order to organise the 3 communities engagement, you will certainly need the information or promotional materials. Communication materials should be clear, jargon free. In order to maximise levels of participation communication materials should use clear illustrations of how the mural workshops is likely to affect the community and society. Use existing community networks and forms of communication to publicise events and identify opportunities to align or hold combined events for greater impact.

Communication is key factor. As a mentor you need to start dissemination of the workshops as early as possible, best one or two month before the Residency begins. Think of the media channels, posters, invitations, once the community is settled. It is important to organize registration of the attendees as well (this could be decided by each partner separately).

3. Overcoming Barriers to engagement

When planning an engagement process, you need to recognise diversity, identify any potential barriers and design the process to minimise barriers where possible. How (not) to exclude? provides a useful resource.

Design issues to consider:

- The capacity and ability of different stakeholders to participate
- 'Hard to reach groups' such as young people, older people, minority groups or socially excluded groups
- Levels of community infrastructure
- Contested or divided communities
- Rural isolation
- Gaps in information
- Literacy and numeracy levels and dominance of oral culture.

From the outset be clear about the scope and purpose of the engagement process. For example, is the process designed to:

- Identify or prioritise what the needs and priorities for Community engagement should be?
- Inform the decision-making or service delivery of a community, council or department?
- Develop new or collaborative ways of implementing elements of the Community engagement?
- Review progress on the Community engagement?
- Agreeing a clear purpose will help identify engagement objectives, anticipated outcomes and help to determine the scope and depth of the engagement.



5.3 Information Package for the creative team of the hosting country

- a) The following types of resources will be required for most forms of engagement:
- Input by staff, volunteers and other interested stakeholders;
 - Background information or briefing papers on the issue(s) or plan proposals;
 - Independent facilitation;
 - Communication and promotion, venue hire, transport, childcare, translation;
 - Printing and circulating a report on the output of the process and for provision of feedback;
 - Resourcing local Community and Voluntary groups to (for example and where appropriate) support people in understanding and responding to information and proposals;
 - commission research;
 - convene meetings;
 - prepare papers, reports or proposals.
- b) In order to ensure the successful community engagement during the workshops, Creative team, in collaboration with TMAG prepares a short presentation of the local area: the pictures of the walls, the overall environment and cultural and historical context: what are the peculiarities and important communities and site specific factors, that visiting artists are useful to know before the arrival. Consult with the Creative team and prepare short presentations to be distributed for the artists.

Limitations. You should be clear and explicit about what you understand the limitations to be, such as time constraints, finances and resources available.

Are some issues not up for discussion - for example, legislative framework, decisions taken already, confidential information or available budgets and resources?

Some of these stated limitations may be challenged and you should be prepared to explain why they exist.

Timely Feedback and Next Steps. Participants in any one stage of engagement should be informed of or offered the opportunity to shape the next stages of the overall engagement process. In particular information will be required on:

- How and when feedback will be provided;
- Other elements or strands of the engagement process;
- How and when decisions will be taken;
- Further opportunities for engagement;
- Whether community/voluntary groups can be involved at the implementation stage.

This will help to reinforce participation and encourage stakeholders to continue to be active as the engagement evolves. It is also important to communicate during feedback on how stakeholder input has influenced, contributed to or improved the overall engagement outcomes. Planning for flexibility is essential – the context may change, stakeholders may challenge the purpose of the process,



question the scope of the objectives or the methodology or require more information, time or their own resources to co-design the process. The overriding consideration should be retaining and developing meaningful engagement with stakeholders.

Evaluation. It is critical that any engagement process is evaluated on both an ongoing basis and post completion. Evaluation will provide valuable feedback for example, on the best methods for engaging with groups in a particular area or the most appropriate times or venues. These findings should inform your future engagement processes.

6. ACTION PLAN FOR THE COMMUNITY ENGAGEMENT

	Who	Activity	Dates	Comments
1.	Creative team	Contacts mentor and informs of the Community engagement activities. Mentor is presented with MFC dissemination materials.		
2.	Creative team	Is required to fill in the Annex 2		
3.	Creative team	Contacts visiting artist and informs of the Community engagement workshops.		
4.	Creative team	Visiting Artist is required to fill in Annex 1		
5.	Creative team	In collaboration with mentor and artist, collects the Annexes, meets the requirements, provides the materials, gets permissions, makes the Community engagement programme for Heerlen.		
6.	Creative team	Shares the contacts of the TMAG and LMMA among the partners.		
7.	Mentor artist (LMMA)	In collaboration with creative team, presents the requirement by filling in Annex 2		
8.	Mentor art-ist (LMMA)	Meets and discusses Community engagement workshops with the 2 local artists: introduces the portfolio's and planned workshops ideas of the visiting		



		artists.		
9.	Mentor art-ist (LMMA)	Contacts with the 3 local communities and informs them of the project. During the meetings invites the communities to attend the 3 CE workshops (indicating the time, place, the aim of the engagement. It would be good to have some printed invitation/poster).		
10.	Mentor art-ist (LMMA)	Participates during the workshops: makes sure the artists requirements are met, the materials are provided, etc.		
11.	Mentor art-ist (LMMA)	Distributes the survey questionnaires to the artists and to the community members. Mentors the communication between the artist and the community.		It is advised that community engagement workshops are performed one at a time-different time, so that the colleague artists as well as mentor could attend.
12.	Visiting artist (TMAG)	Having discussed the formalities with the mentor and creative team, fills in the Annex 1, where he describes his workshop idea and states his requirements for the workshop.		
13.	Visiting art-ist (TMAG)	Presents his finalised idea of the community engagement workshop to the MFC team and the mentor.		
14.	Visiting art-ist (TMAG)	Keeps in touch with the mentor and the MFC team, in case of clarifications and updates		
15	Visiting art-ist (TMAG)	Implements the workshop for the community engagement		



Annex 1

COMMUNITY ENGAGEMENT WORKSHOP SHEET

(answers provided by LMMA mural artist)

Workshop title

Workshop aim

Duration (aprox. 2 hours),

Expected number of participants (indicate how many, from...to....),

Materials (spray, cloth, whatever you think is needed)

Instruments

Assistance you might need, additional info on the history, culture of the location related info.

Special requirements

Description of the Workshop:

Instructions (Step by Step Process) |

A. Greeting and Introduction to the workshop (5-10 minutes)

B. Warm up (15-20 minutes)

C. Implementation

Desirable Outcomes and Competences:



Annex 2

TECHNIQUES AND ENGAGEMENT METHODS TO BE USED

(Answers provided by TMAG Mentor artist)

Community title/specifications:

Expected number of community members/workshop participants:

Preferences of the community members:

Format and content of communication and publicity materials (communication about the workshops (flyers, promotional materials, other...):

Place/rooms/computers, etc. needed for the meeting/invitation to the event, information about the project:

Assistance (indicate if you need any volunteers, translators, etc.):

Special requirements for the Artist:

Thematic:

Location and accessibility of the venue:

Transport requirements:

Site-specific indications:

Need for outreach activities:

Desirable Outcomes and Competences for community engagement workshop:



Annex 3

Community engagement workshop checklist for MFC team

1. Mentor related activities:
 - 1.1. Three Communities identified;
 - 1.2. The formalities indicated in the Annex 2 are met (make a checklist);
 - 1.3. Communities informed of the workshops;
 - 1.4. Communities attendance list printed out;
 - 1.5. Engagement programme formed;
 - 1.6. Workshops ideas are presented;
 - 1.7. Workshop ideas are accepted;
 - 1.8. Dissemination materials distributed;

2. Artist related activities
 - 2.1. The ideas are presented to the team and the mentor;
 - 2.2. The formalities indicated in the Annex 1 met (make a list and check);
 - 2.3. Communication with the Mentor;



References

- Useful Links Glastonbury, Connecticut-Community Planning Workshop
www.glastonburycenter2020.com
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