MEDITERRANEAN TOURISM FOUNDATION | BRAIN THINK TANK

MALTA SABIĦA

A PARTICIPANT GUIDE • BEAUTIFYING MALTA THROUGH PUBLIC ART AND THE BUILT ENVIRONMENT

26 NOVEMBER 2026 | HILTON MALTA | 14:30–17:00

Lead facilitator: Jill Hellman (USA) | Co-facilitators: Mike Jordanou and Jonathan Pace

Welcome — what is this session about?

We are bringing together people from many cultures and professions to imagine how Malta can be made more beautiful through lasting artistic and architectural interventions. You do not need to be an art or architecture specialist. We want your imagination, the projects you have seen around the world, your experience and—especially—your network of artists, designers, institutions and creative collaborators.

Our emphasis is on physical beautification: art in streets and squares, murals, mosaics, sculpture, architecture, crafted street furniture, heritage interpretation, artistic lighting, outdoor galleries and open-air museums. Ideas may be tiny or monumental. This is NOT an exercise in organising concerts, shows or temporary entertainment programmes.

Art can communicate a message, a community's history and Malta's identity. The best ideas will create a better everyday environment for residents and a memorable lifestyle tourism experience for visitors. Technology may enhance an artwork or its interpretation, but is not an end in itself.

What will we achieve?

Each of five tables will suggest three tangible projects (a small intervention, a medium-scale concept and a landmark opportunity): 15 concepts in total. The group will identify three to five ideas worth exploring further. Participants are NOT expected to know exact locations in Malta; suggest a type of setting instead, such as a village square, narrow street, blank wall, promenade, historic entrance or public garden. Local partners can identify suitable sites later.

Programme — 14:30 to 17:00

Time	Activity	What you will do
14:30–14:45	Welcome and facilitator introduction	Purpose, expectations, rules and the five themes
14:45–15:25	PART 1 — International inspiration	Share beautification ideas you have seen or helped develop, small or large; show photos if available; explain their impact and who created them
15:25–16:10	PART 2 — Create for Malta	In five mixed groups, adapt the inspiration to Malta and

		develop three projects per table
16:10–16:40	Group presentations	Five minutes per table, then five minutes for combined observations
16:40–16:55	Shortlist	Identify three to five promising ideas, with small and major interventions represented
16:55–17:00	Close	Collect worksheets, connections and follow-up interests

How BRAIN works

BRAIN deliberately mixes people who may not work in the subject under discussion. A hotelier might have visited a superb sculpture park; a psychologist may know why a space feels welcoming; an entrepreneur might know a renowned sculptor; an architect might have seen a small intervention that changed an entire street. Everyone has something to contribute.

Two discussion phases

PART 1 — What have you seen around the world?

Think of a place, object or project that genuinely improved the look or experience of a street, city or public space. It could be a small mosaic, a restored façade, a clever sculpture, an artistic bench, an urban art trail or a major open-air museum. What made it work? What was its message? Who made it? Do you have a photograph or a personal connection to the artist or organisation?

PART 2 — How might this inspire Malta?

Do not simply copy another city. Reinterpret the idea using Malta's limestone, architecture, history, maritime culture, craft traditions and Mediterranean identity. You are not required to identify a precise Maltese street or square. Describe the type of location that would suit the project. Note any international artist, studio, institution or creative network that could be invited to contribute.

The five table themes

TABLE 1 — MURALS, MOSAICS & STREET ART

Illustrative concept image — for discussion only; not an existing or approved project in Malta.

ARTISTIC GENRES: Painted walls, ceramics, frescoes, trompe-l'œil, artistic steps, decorative tiles, integrated wall art and neighbourhood art routes.

SCALE OF IDEAS: Small: one mosaic wall or painted passage. Medium: a series of murals interpreting a local story. Major: a curated artistic street or district.

INSPIRATION QUESTION: What public artworks have you seen that transformed an ordinary street? Who are the artists or collectives behind them?

TABLE 2 — SCULPTURE & PUBLIC ART LANDMARKS

Illustrative concept image — for discussion only; not an existing or approved project in Malta.

ARTISTIC GENRES: Figurative and abstract sculpture, bronze and limestone, kinetic pieces, fountains, artistic benches, installations, sculpture walks and outdoor collections.

SCALE OF IDEAS: Small: a distinctive sculptural seat. Medium: a curated sculpture route. Major: a landmark commission or permanent open-air sculpture museum.

INSPIRATION QUESTION: Which international sculptors, curators, sculpture parks or foundations could help create original art in Malta?

TABLE 3 — ARCHITECTURAL EMBELLISHMENT & BEAUTIFUL STREETS

Illustrative concept image — for discussion only; not an existing or approved project in Malta.

ARTISTIC GENRES: Artistic façades, carved stone, wrought iron, decorative paving, doorways, balconies, shopfronts, fountains, integrated planting and crafted street furniture.

SCALE OF IDEAS: Small: embellish an entrance or street corner. Medium: a coherent street frontage treatment. Major: an exemplary beautifully redesigned public square or street.

INSPIRATION QUESTION: Which cities have used craftsmanship and design to improve their built environment without losing authenticity?

TABLE 4 — HERITAGE ART, LIGHT & DIGITAL INTERPRETATION

Illustrative concept image — for discussion only; not an existing or approved project in Malta.

ARTISTIC GENRES: Permanent artistic lighting, light sculptures, sensitive projections, integrated heritage artworks, interactive interpretation and durable digital storytelling points.

SCALE OF IDEAS: Small: artistic illumination of a sculpture. Medium: a heritage art route with interpretation. Major: an open-air heritage gallery integrated into historic architecture.

INSPIRATION QUESTION: How can art reveal a place’s history, and which artists or studios specialise in this kind of work?

TABLE 5 — OPEN-AIR GALLERIES, SCULPTURE GARDENS & ARTISTIC LANDSCAPES

Illustrative concept image — for discussion only; not an existing or approved project in Malta.

ARTISTIC GENRES: Permanent outdoor art collections, sculpture gardens, coastal art walks, artistic shade, landscape sculpture, open-air museum design and photogenic public artworks.

SCALE OF IDEAS: Small: a planted art corner. Medium: an outdoor gallery along a promenade. Major: a destination-scale sculpture garden or public art park.

INSPIRATION QUESTION: What outdoor museums, public art parks or landscaped art projects have impressed you? Who created or curated them?

Ground rules for every participant

Share real examples from around the world, not only abstract recommendations.

Bring photos or references if convenient; no formal presentation is required.

Small interventions are as welcome as major landmark concepts.

Use your network: suggest artists, studios, curators, museums, architecture practices and foundations you know.

Do not assume you need to know Malta's geography; propose a type of public setting.

Keep the emphasis on lasting art, embellishment and physical improvements—not concerts or shows.

Explain the story, identity or feeling the artwork would communicate.

Consider durability, accessibility, heritage sensitivity and enjoyment by local residents.

Do not spend the workshop debating financing, permissions or procurement.

Keep remarks brief; listen, build on one another's ideas and submit three concepts per table.

Frequently asked questions

Do I need to be an artist or architect?

No. We deliberately invite different professions, cultures and experiences.

Must I identify a specific location in Malta?

No. Describe a type of place—such as a town entrance, promenade, square, blank wall or garden. Local specialists can identify sites later.

What should I prepare?

Recall one or two outstanding beautification projects from anywhere in the world. Photos, links and artist names are welcome, but not compulsory.

What do you mean by "network"?

Artists, sculptors, designers, curators, architectural studios, open-air museums, universities, foundations and cultural organisations you could introduce to the initiative.

Are concerts and performances included?

No. This workshop focuses on physical beautification, permanent or durable public art, architectural embellishment and outdoor cultural infrastructure.

Do we need budgets or implementation plans?

No. Describe a clear, compelling concept first. Feasibility and delivery can be examined later.

What is the result of the meeting?

Fifteen concepts, a shortlist of three to five and a record of potential international creative contacts.

APPENDIX A — PARTICIPANTS, PROFILES & GROUP ALLOCATIONS

Allocations are proposed, not confirmed. Dario Viviani and Alberto Poli are together at Table 2; Paolo Poli and Anna Pighi are together at Table 3. Facilitators are not assigned to fixed tables. Profiles and individual roles should be checked before external publication.

Participant directory and provisional table assignments

The following profiles reproduce the provisional working directory. Some details and country labels still require confirmation. Alberto is identified as Alberto Poli.

Facilitation, destination leadership and development

Architecture, design and lighting

Art, culture and creative industries

Tourism, sustainability, lifestyle and innovation

Tunisian delegation

Additional participant

Each table below combines its allocated participants, country and short professional profile in one place. Tunisian delegation members have been distributed provisionally across the five tables.

TABLE 1 — MURALS, MOSAICS & STREET ART

Participant	Country	Profile / perspective brought to BRAIN
Michael Stivala	Malta	President, Malta Developers Association; development and urban environments.
Gonca Paşolar	Türkiye	Co-Founder and Managing Partner, Emre Arolat Architecture; international design.
Perit Joe Cassar	Malta	Chairman, Malta Sabiħa Committee; local beautification vision.
Fabrizio Ninfa	San Marino	Construction entrepreneur; building and transformation of physical spaces.

Dr Efthymia Sarantakou	Greece	Associate Professor, University of West Attica; tourism and spatial planning.
Jim Coleman	United Kingdom	Head of Economics, WSP UK & Ireland; urban regeneration and the value of place.
Andrea Quiriconi	Italy	Hotel Trieste, Verona; hospitality atmosphere and design.
Marouan Soyed	Tunisia	Delegation member; professional background to confirm.
Tarek Naouli	Tunisia	Delegation member; professional background to confirm.

TABLE 2 — SCULPTURE & PUBLIC ART

Participant	Country	Profile / perspective brought to BRAIN
Dario Viviani	Italy	Artepoli; artistic projects and creative networks.
Alberto Poli	Italy (to confirm)	Artistic contributor; allocated with Dario Viviani at Table 2. Professional affiliation to confirm.
Giancarlo Polenghi	Italy	Art critic; artistic interpretation and quality.
Ayoub Zeramdini	Tunisia	Artist; public artistic expression and installations.
Nahid Benmansour	Morocco	Fashion designer and Founder, BOBEN Fashion; craftsmanship and contemporary design.
Amir Turki	Tunisia	President, Union of Mediterranean Architects; architectural cooperation and networks.

Perit Norbert Gatt	Malta	Malta Sabiħa Committee member; architecture and public spaces.
Neila Saafi Laajimi	Tunisia	Delegation member; professional background to confirm.
Hamida Kacem	Tunisia	Delegation member; professional background to confirm.

TABLE 3 — ARCHITECTURAL EMBELLISHMENT

Participant	Country	Profile / perspective brought to BRAIN
Dr Ismail Serageldin	Egypt	Founding Director, Bibliotheca Alexandrina; cultural institutions, heritage and identity.
Paolo Poli	Italy	Artepoli; public art and artistic project perspectives.
Anna Pighi	Italy	Artepoli; artistic and creative project perspectives.
Ahmet Refik Çolak	Türkiye	Director, ARC Architectural Led Lighting; light and architectural atmosphere.
Fabio Pompei	Italy	Cultural promoter, licensed tour leader and author; heritage storytelling.
Snježana Cenić	Croatia	Contributor to Mediterranean art of living study; specialisation to verify.
Amar Kaushik	India	Listed as Brain&Co AI creator; creative technology. Title to verify.
Mounir Chayeb	Tunisia	Delegation member; professional background to confirm.

TABLE 4 — HERITAGE ART & LIGHT

Participant	Country	Profile / perspective brought to BRAIN

Timothy Clancy	Bosnia and Herzegovina	Co-Founder, Green Visions; sustainability, nature and community experiences.
Dimitris Lianos	Greece	Mayor of Naxos; municipal spaces and island community experience.
Arzu Erdem	Türkiye	Architect associated with Emre Arolat Architecture; city and architectural design.
Perit Elizabeth Ellul	Malta	Malta Sabiħa Committee member; architecture and urban improvements.
Kevin Fsadni	Malta	Deputy CEO, Malta Tourism Authority; destination management and tourism product.
Wael Jerbi Abouda	Tunisia	Archipro; architecture and design.
Mike Popov	Cyprus	CEO, Amplla a.s.; entrepreneurship and innovation; specific contribution to confirm.
Hanen Bensmida Ben Khaled	Tunisia	Delegation member; professional background to confirm.

TABLE 5 — OPEN-AIR GALLERIES & ART LANDSCAPES

Participant	Country	Profile / perspective brought to BRAIN
Roberta Di Laura	Italy	International dancer, choreographer and artistic director; site-specific visual performance.
Antonio Saccone	Italy	Listed as Cinecittà President; visual storytelling and creative industries. Title to verify.
Nesrine Zeramdini	Tunisia	Artist; artistic creativity and cultural expression.

Herman Konings	Belgium	Consumer psychologist and trend analyst; emotion, behaviour and lifestyle.
Mark Cuschieri	United Kingdom	Executive Director, Global Head of Travel, UBS Group AG; international travel and business perspectives.
Aymen Mansour	Tunisia	Delegation member; professional background to confirm.

FACILITATION TEAM (not assigned to a table)

Participant	Country	Role / profile
Jill Hellman	USA	Lead facilitator; guides cross-cultural exchange, captures ideas and leads selection.
Mike Jordanou	United Kingdom	Co-facilitator and adviser, MCJ Advisory; supports dialogue and project concepts.
Jonathan Pace	Malta	Co-facilitator and MHRA Council member; connects concepts to the visitor and resident experience.

APPENDIX B — PRINTABLE TEAM WORKSHEETS

Use one inspiration register and three project sheets per table. A spokesperson presents the three ideas; a note-taker records artist contacts and hands in the sheets.

TEAM 1 — MURALS, MOSAICS & STREET ART

WORKSHEET 1 — INTERNATIONAL INSPIRATION

Project / artwork seen elsewhere:

_____

Country / city / setting:

_____

Small, medium or major intervention:

_____

What was visually special? What story or identity did it express?

_____

Artist / studio / museum / organisation behind it:

_____

Do you have a link, photo or personal contact?

_____

What lesson could Malta adapt?

_____

WORKSHEET 2 — MALTA PROJECT 1

Working title and artistic genre:

_____

International inspiration and why it worked:

_____

Type of Maltese location (no exact site needed):

_____

What would physically be made or improved?

_____

Scale: small / medium / landmark:

_____

Materials and artistic approach:

_____

What history, identity or message would it convey?

_____

What would residents and visitors experience?

_____

International artist, curator, studio or institution to approach:

_____

Who in the room could make an introduction?

_____

WORKSHEET 2 — MALTA PROJECT 2

Working title and artistic genre:

_____

International inspiration and why it worked:

_____

Type of Maltese location (no exact site needed):

_____

What would physically be made or improved?

_____

Scale: small / medium / landmark:

_____

Materials and artistic approach:

_____

What history, identity or message would it convey?

_____

What would residents and visitors experience?

_____

International artist, curator, studio or institution to approach:

_____

Who in the room could make an introduction?

_____

WORKSHEET 2 — MALTA PROJECT 3

Working title and artistic genre:

_____

International inspiration and why it worked:

_____

Type of Maltese location (no exact site needed):

_____

What would physically be made or improved?

_____

Scale: small / medium / landmark:

_____

Materials and artistic approach:

_____

What history, identity or message would it convey?

_____

What would residents and visitors experience?

_____

International artist, curator, studio or institution to approach:

_____

Who in the room could make an introduction?

_____

WORKSHEET 3 — FIVE-MINUTE TEAM PRESENTATION

Spokesperson: _____ Note-taker: _____

Project 1 — title / artistic genre / setting / story / artist network:

_____

Project 2 — title / artistic genre / setting / story / artist network:

_____

Project 3 — title / artistic genre / setting / story / artist network:

_____

Our strongest idea and why:

_____

SKETCH / NOTES

_____

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TEAM 2 — SCULPTURE & PUBLIC ART LANDMARKS

WORKSHEET 1 — INTERNATIONAL INSPIRATION

Project / artwork seen elsewhere:

_____

Country / city / setting:

_____

Small, medium or major intervention:

_____

What was visually special? What story or identity did it express?

_____

Artist / studio / museum / organisation behind it:

_____

Do you have a link, photo or personal contact?

_____

What lesson could Malta adapt?

_____

WORKSHEET 2 — MALTA PROJECT 1

Working title and artistic genre:

_____

International inspiration and why it worked:

_____

Type of Maltese location (no exact site needed):

_____

What would physically be made or improved?

_____

Scale: small / medium / landmark:

_____

Materials and artistic approach:

_____

What history, identity or message would it convey?

_____

What would residents and visitors experience?

_____

International artist, curator, studio or institution to approach:

_____

Who in the room could make an introduction?

_____

WORKSHEET 2 — MALTA PROJECT 2

Working title and artistic genre:

_____

International inspiration and why it worked:

_____

Type of Maltese location (no exact site needed):

_____

What would physically be made or improved?

_____

Scale: small / medium / landmark:

_____

Materials and artistic approach:

_____

What history, identity or message would it convey?

_____

What would residents and visitors experience?

_____

International artist, curator, studio or institution to approach:

_____

Who in the room could make an introduction?

_____

WORKSHEET 2 — MALTA PROJECT 3

Working title and artistic genre:

_____

International inspiration and why it worked:

_____

Type of Maltese location (no exact site needed):

_____

What would physically be made or improved?

_____

Scale: small / medium / landmark:

_____

Materials and artistic approach:

_____

What history, identity or message would it convey?

_____

What would residents and visitors experience?

_____

International artist, curator, studio or institution to approach:

_____

Who in the room could make an introduction?

_____

WORKSHEET 3 — FIVE-MINUTE TEAM PRESENTATION

Spokesperson: _____ Note-taker: _____

Project 1 — title / artistic genre / setting / story / artist network:

_____

Project 2 — title / artistic genre / setting / story / artist network:

_____

Project 3 — title / artistic genre / setting / story / artist network:

_____

Our strongest idea and why:

_____

SKETCH / NOTES

_____

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TEAM 3 — ARCHITECTURAL EMBELLISHMENT & BEAUTIFUL STREETS

WORKSHEET 1 — INTERNATIONAL INSPIRATION

Project / artwork seen elsewhere:

_____

Country / city / setting:

_____

Small, medium or major intervention:

_____

What was visually special? What story or identity did it express?

_____

Artist / studio / museum / organisation behind it:

_____

Do you have a link, photo or personal contact?

_____

What lesson could Malta adapt?

_____

WORKSHEET 2 — MALTA PROJECT 1

Working title and artistic genre:

_____

International inspiration and why it worked:

_____

Type of Maltese location (no exact site needed):

_____

What would physically be made or improved?

_____

Scale: small / medium / landmark:

_____

Materials and artistic approach:

_____

What history, identity or message would it convey?

_____

What would residents and visitors experience?

_____

International artist, curator, studio or institution to approach:

_____

Who in the room could make an introduction?

_____

WORKSHEET 2 — MALTA PROJECT 2

Working title and artistic genre:

_____

International inspiration and why it worked:

_____

Type of Maltese location (no exact site needed):

_____

What would physically be made or improved?

_____

Scale: small / medium / landmark:

_____

Materials and artistic approach:

_____

What history, identity or message would it convey?

_____

What would residents and visitors experience?

_____

International artist, curator, studio or institution to approach:

_____

Who in the room could make an introduction?

_____

WORKSHEET 2 — MALTA PROJECT 3

Working title and artistic genre:

_____

International inspiration and why it worked:

_____

Type of Maltese location (no exact site needed):

_____

What would physically be made or improved?

_____

Scale: small / medium / landmark:

_____

Materials and artistic approach:

_____

What history, identity or message would it convey?

_____

What would residents and visitors experience?

_____

International artist, curator, studio or institution to approach:

_____

Who in the room could make an introduction?

_____

WORKSHEET 3 — FIVE-MINUTE TEAM PRESENTATION

Spokesperson: _____ Note-taker: _____

Project 1 — title / artistic genre / setting / story / artist network:

_____

Project 2 — title / artistic genre / setting / story / artist network:

_____

Project 3 — title / artistic genre / setting / story / artist network:

_____

Our strongest idea and why:

_____

SKETCH / NOTES

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TEAM 4 — HERITAGE ART, LIGHT & DIGITAL INTERPRETATION

WORKSHEET 1 — INTERNATIONAL INSPIRATION

Project / artwork seen elsewhere:

_____

Country / city / setting:

_____

Small, medium or major intervention:

_____

What was visually special? What story or identity did it express?

_____

Artist / studio / museum / organisation behind it:

_____

Do you have a link, photo or personal contact?

_____

What lesson could Malta adapt?

_____

WORKSHEET 2 — MALTA PROJECT 1

Working title and artistic genre:

_____

International inspiration and why it worked:

_____

Type of Maltese location (no exact site needed):

_____

What would physically be made or improved?

_____

Scale: small / medium / landmark:

_____

Materials and artistic approach:

_____

What history, identity or message would it convey?

_____

What would residents and visitors experience?

_____

International artist, curator, studio or institution to approach:

_____

Who in the room could make an introduction?

_____

WORKSHEET 2 — MALTA PROJECT 2

Working title and artistic genre:

_____

International inspiration and why it worked:

_____

Type of Maltese location (no exact site needed):

_____

What would physically be made or improved?

_____

Scale: small / medium / landmark:

_____

Materials and artistic approach:

_____

What history, identity or message would it convey?

_____

What would residents and visitors experience?

_____

International artist, curator, studio or institution to approach:

_____

Who in the room could make an introduction?

_____

WORKSHEET 2 — MALTA PROJECT 3

Working title and artistic genre:

_____

International inspiration and why it worked:

_____

Type of Maltese location (no exact site needed):

_____

What would physically be made or improved?

_____

Scale: small / medium / landmark:

_____

Materials and artistic approach:

_____

What history, identity or message would it convey?

_____

What would residents and visitors experience?

_____

International artist, curator, studio or institution to approach:

_____

Who in the room could make an introduction?

_____

WORKSHEET 3 — FIVE-MINUTE TEAM PRESENTATION

Spokesperson: _____ Note-taker: _____

Project 1 — title / artistic genre / setting / story / artist network:

_____

Project 2 — title / artistic genre / setting / story / artist network:

_____

Project 3 — title / artistic genre / setting / story / artist network:

_____

Our strongest idea and why:

_____

SKETCH / NOTES

_____

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_____

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_____

TEAM 5 — OPEN-AIR GALLERIES, SCULPTURE GARDENS & ARTISTIC LANDSCAPES

WORKSHEET 1 — INTERNATIONAL INSPIRATION

Project / artwork seen elsewhere:

_____

Country / city / setting:

_____

Small, medium or major intervention:

_____

What was visually special? What story or identity did it express?

_____

Artist / studio / museum / organisation behind it:

_____

Do you have a link, photo or personal contact?

_____

What lesson could Malta adapt?

_____

WORKSHEET 2 — MALTA PROJECT 1

Working title and artistic genre:

_____

International inspiration and why it worked:

_____

Type of Maltese location (no exact site needed):

_____

What would physically be made or improved?

_____

Scale: small / medium / landmark:

_____

Materials and artistic approach:

_____

What history, identity or message would it convey?

_____

What would residents and visitors experience?

_____

International artist, curator, studio or institution to approach:

_____

Who in the room could make an introduction?

_____

WORKSHEET 2 — MALTA PROJECT 2

Working title and artistic genre:

_____

International inspiration and why it worked:

_____

Type of Maltese location (no exact site needed):

_____

What would physically be made or improved?

_____

Scale: small / medium / landmark:

_____

Materials and artistic approach:

_____

What history, identity or message would it convey?

_____

What would residents and visitors experience?

_____

International artist, curator, studio or institution to approach:

_____

Who in the room could make an introduction?

_____

WORKSHEET 2 — MALTA PROJECT 3

Working title and artistic genre:

_____

International inspiration and why it worked:

_____

Type of Maltese location (no exact site needed):

_____

What would physically be made or improved?

_____

Scale: small / medium / landmark:

_____

Materials and artistic approach:

_____

What history, identity or message would it convey?

_____

What would residents and visitors experience?

_____

International artist, curator, studio or institution to approach:

_____

Who in the room could make an introduction?

_____

WORKSHEET 3 — FIVE-MINUTE TEAM PRESENTATION

Spokesperson: _____ Note-taker: _____

Project 1 — title / artistic genre / setting / story / artist network:

_____

Project 2 — title / artistic genre / setting / story / artist network:

_____

Project 3 — title / artistic genre / setting / story / artist network:

_____

Our strongest idea and why:

_____

SKETCH / NOTES

_____

_____

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_____

FACILITATOR CONSOLIDATION SHEET

Record the 15 ideas, the three to five shortlisted concepts and any artist introductions or institutional networks to follow up.

Table	Project 1	Project 2	Project 3
1			
2			
3			
4			
5			

Shortlisted concepts

1.

_____

2.

_____

3.

_____

4.

_____

5.

_____

Potential international artists, curators, institutions and introductions

_____

_____

_____

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_____