

Arts-based methods for community engagement to understand place-based values

Guidelines for implementation



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Contents

Guide overview.....	1
Arts-based methods for engagement	3
Planning ahead.....	5
Initial scoping and art activity design	6
Clearly define the aim and main workshop prompt.....	6
Select the art medium	6
Activity duration.....	7
Materials needed	7
Securing collaborators and approvals.....	9
Choosing a workshop facilitator.....	10
Ethical and copyright considerations	11
Venue and catering	12
Choosing a venue.....	12
Catering	13
Recruitment and advertising.....	14
Who should be invited?.....	14
Advertising the event	15
Promotion.....	15
Registering interest.....	15
Participant registration	16
Participant acceptance	17
Hosting the workshop.....	18
Runsheet.....	18
Venue set-up.....	19
Welcoming participants.....	20
Consent to participate	20
Commencing the workshop	21
Documenting the workshop.....	22
Artist’s statements and short interviews	23
Pack down	24
Project dissemination	25
Exhibition venue.....	25
Promotion.....	26
Exhibition launch.....	26
Seeking feedback	26
Lessons learned	26
Appendices	28
Example consent form.....	28
Example survey.....	29

Guide overview

This booklet provides guidance for using arts-based methods as an approach for community engagement, with a focus on understanding place-based environmental and social values.

Creative processes can empower local people to contribute to visioning and planning on a range of issues facing local areas. Creative methods can be used in conjunction with other approaches to community engagement.

This guide was developed by researchers at the University of Western Australia, based on experiences from a research project that employed four different methods of arts-based engagement – paper collage, textile creation, photography and poetry – to understand community values for two coastal regions in Western Australia. The photographs used in this guide were taken during the research project.

Paper collage is emphasised as a creative method in this guide, with additional details provided for the other three methods used in the research project. In our research on community values for coastal regions, paper collage was affordable and accessible. It provided a high visual impact and required less post-processing for staff than some of the other methods used.



This booklet was written primarily for practitioners, local government agencies, non-government organisations and community groups considering running arts-based workshops as an engagement method. Researchers may also find these guidelines valuable, with the caveat that research design, analytical methods, and human ethics are not considered in depth, as these aspects are specific to individual research projects and situations.

You may be considering an arts-based workshop with a known group of people (for example a community group), or you may be considering ‘recruiting’ people you don’t know from the broader population. This guide is written from the perspective of recruiting community members. However, many of the principles are transferrable for workshops with people you already know – and who may have a preferred arts method they’d like to work with to express their ideas.



Arts-based methods for engagement

Community engagement is essential to envision and implement long-term strategies aimed at improving economic, social, and environmental sustainability for the community.

Arts-based approaches ¹ can be used to establish a collective vision for change. The benefits include:

- Fostering **connection** by bringing people together to collaborate towards a common goal with a shared sense of accomplishment and belonging;
- Promoting **dialogue** to encourage people to share their perspectives through conversations – this creates a space for empathy and understanding across diverse groups;
- Initiating **positive change** by providing a platform for creative expression and shared experiences;
- Providing a powerful tool for **inclusivity** which is accessible to people of all ages, backgrounds and abilities;
- Visualising a community's **unique history, culture, and values** aids the reflection and celebration of local identity and pride;
- Including **diverse voices and perspectives** from the community; and
- Offering opportunities for community members to **learn new skills** whilst generating a sense of ownership through creative expression.

*Using a visual approach to **storytelling** for engaging a community can help to highlight local issues, inspire action and advocate for change. The experience of creating the art, as well as the artwork itself, can have a long-lasting impact on a community, reminding people of their **shared history and values**.*

¹ A very large range of creative approaches to community engagement have been developed. A project called 'Methods for Change' by the Aspect Network in the UK (not affiliated with the authors of this guide) has produced guides for many of these methods on their website: <https://aspect.ac.uk/methods-for-change-research-methodologies/>

“Loved the opportunity to express my opinion in a creative way. This experience has been wonderful. It has brought back memories and made me realise how connected I am to this area.”

“You were all encouraging, supportive and friendly. It created a safe and engaging space for us to relax and get creative - thank you.”

“Fabulous experience, thank you for encouraging creative expression to reflect on our relationship to the coast.”

“Excellent pre-organisation. Warm welcome. Lots of nice materials to use and a friendly creative atmosphere.”

“Thank you for the experience. I enjoyed trying something completely different. I appreciate the opportunity to contribute to the future planning of this region which means so much to me.”

Example feedback quotes from workshops using arts-based methods to explore coastal values in two Western Australian communities.



Planning ahead

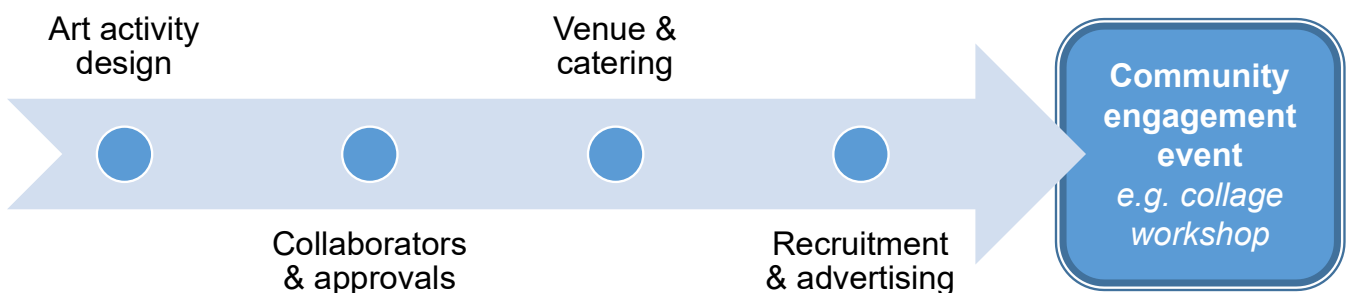
When undertaking community engagement, **timing is vital** – including determining early on when workshops and other engagement activities will occur in relation to the planned delivery of project findings, as well as any planned exhibitions of artworks.

It is suggested to allow at least four months before the arts-based workshop to design and prepare the process effectively. After the workshop, allocate sufficient time to analyse and interpret the findings. Qualitative data analysis can be time-consuming.

If you are planning to **host an exhibition** of community artworks and you don't have access to a suitable exhibition space, during initial project planning check to see what exhibition spaces are available in the local area. Ask the curators or site managers how far in advance they need to be booked. There may also be relevant themed festivals or conferences that could tie in with your project, and which may have space available for community exhibitions.

Many exhibition spaces are often booked 12 months (or more) in advance. Having the exhibition space and dates booked *prior* to the arts-based workshops can motivate participants to attend, knowing that their work will be exhibited, and allows participants to plan ahead to attend the launch.

Guidelines for planning for the broad stages of engagement are discussed in more detail in subsequent sections. Note that this booklet does not provide detailed guidance on methods of analysing qualitative information gained through arts-based methods.



Initial scoping and art activity design

Clearly define the aim and main workshop prompt

Clearly set out the purpose for engaging with community members. Having a clear and simple aim will also assist with running a creative workshop, so that community members do not feel too constrained and can freely create without inhibition by responding to the prompt.

For example, if the aim of the project is “To understand community values for the local coastline”, you could ask people to create an artwork that represents what they love about a favourite place on the coast. Complex instructions can be challenging for participants to absorb: embrace the diversity of responses participants will have to a simple, clear prompt.

Select the art medium

To encourage participation, the art method used should be simple enough that beginners can engage and participate in the activity. There should be no expectation of producing a ‘masterpiece’, but rather the goal is to learn a new skill in a relaxed atmosphere, while contributing to a broader project.

Paper collage is a simple, effective way to encourage people to take part in a project. It is flexible and engaging, requires no special skills nor prior artistic experience, and is easy to set up for a community event with minimal resources. The main resources needed are paper, glue and scissors, along with instruction on composition, use of colour and different collage techniques.

Photography is another easily accessible medium. Careful consideration needs to be given as to how to receive photographs from participants if these are required as part of the project – after the workshop is over, attendees may need an incentive to submit a digital photograph and description for consideration. Strategies could include: using ‘Polaroid’ instant photos; including time to select (or even print) digital photos during the workshop; or hosting a second follow-up workshop to discuss a selection of photos.

Activity duration

A 3-hour workshop will be a sufficient length of time for participants to complete art forms such as collage, while not taking too much time out of the day. If considering activities such as creating textiles, 3.5 or even 4 hours might be needed, including breaks.

Materials needed

Compile a full list for sourcing art materials and equipment, and determine which items need to be purchased and which can be borrowed or sourced for free. Participants can also be encouraged to bring their own materials to add to a paper collage, or sewn textile. An example list of materials for paper collage is on the next page.

For artworks that are intended for display, it is helpful to work to a size that is the same dimension as the opening for ready-made frames that can be bulk-purchased (for example, A4 size card, or standard sizes for framing such as 30 x 30 cm – check readily available frame dimensions first before selecting the dimensions of base materials such as card for collage).



Tip: If you are using textiles, fabric glue is recommended alongside hand needles and thread. Hand-stitching can be quite slow and/or challenging for some participants.



Example list of materials for paper collage

- 30 x 30 cm base boards (heavy card)
- White cards and paper
- Butchers paper (for initial sketch and covering work surface)
- Coloured cards and paper
- Textured & patterned paper – e.g. gel prints, monoprints, origami paper, scrapbooking paper
- Assorted magazines, brochures, postcards, maps and photos
- Tissue paper in assorted colours
- Assorted textiles, such as yarn, fabric scraps, wool roving
- Washi tapes – various colours/patterns
- Glue sticks
- Rice glue for delicate paper
- Fabric glue for heavy paper and yarn
- Double-sided sticky tape
- Watercolour paints and paper
- Paintbrushes
- Stencil sets
- Marker pens and/or paint pens
- Pencils
- Sleeves for storing artworks
- Baby wipes or similar for cleaning hands and work surfaces



Securing collaborators and approvals

Early involvement of local partners and collaborators is important to ensure that the overall project is relevant, timely and complements other local initiatives (rather than clashing). Collaborators may also be interested in co-designing aspects of the project, or advertising open workshops to their membership base. Wherever possible, start these conversations at project inception.

Project partners may also offer in-kind support, such as the use of logos or supporting statements, use of venues, and assistance with promotion through social media and newsletters. They may also be able to recommend local artists or creative professionals to help run workshops.



Choosing a workshop facilitator

When using art for community engagement, it is a good idea to engage a professional artist with experience in running workshops to help facilitate the workshop(s). Ideally, the artist should have experience in working with a range of skill levels from beginners to advanced.

This provides three key benefits:

1. Participants are given the opportunity to learn from and interact with a local creative practitioner for artistic guidance on the story they wish to tell through collage, textile, photography, poetry, or other artforms.
2. Interaction with a professional artist helps build rapport and rewards participants with upskilling tips and advice in exchange for their time contribution.
3. An artist who is independent to the project organiser allows the activity administrator to focus on other tasks such as interviewing participants or document aspects of the workshop.

Appropriate financial compensation should be provided to the artist for their time and expertise.



Ethical and copyright considerations

Seeking human research ethics approval from the organisation that is leading and administering the project may be needed. This booklet is *not* designed to give detailed advice on ethics requirements² – refer to your organisation’s standard practices and indicative timelines, and ensure these are accounted for in the design and planning of activities.

Regardless of whether formal ethics approval is required, it is good practice to minimise any potential risk or harm to participants, and ensure they have all information to give full prior and informed consent. If you want to share any of the knowledge, imagery or artworks gained during the workshops, you **must request permission** from your participants, and you must tell them in advance how and where their information will be shared. Participants should always have the ability to ‘opt out’ of any aspects they don’t want to do.

When developing registration and consent forms for your workshop, consider requesting permission for:

- Taking and sharing photos and videos of people during the workshop.
- Sharing any identifiable information about a participant or their artwork
- Sharing images of artworks produced during the workshop
- Making audio-recordings of interviews with participants
- Retaining the artworks produced by workshop participants

An example consent form is provided at the end of the booklet.

Clearly answer any questions participants have about how their artwork and other information might be used. Note that this booklet does not provide detailed information about copyright³, which is relevant if you want to share outputs. In general terms, the copyright for creative works remains with the creator – this means you **must explicitly seek written permission from the copyright owner** to share their work in digital or physical form.

² In Australia, the National Health and Medical Research Council (NHMRC) provides ethics guidelines for research involving people - <https://www.nhmrc.gov.au/about-us/publications/national-statement-ethical-conduct-human-research-2023>. The Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) provides a specific *Code of Ethics for Aboriginal and Torres Strait Islander Research* - <https://aiatsis.gov.au/research/ethical-research/code-ethics>

³ For further information, see <https://www.ag.gov.au/rights-and-protections/copyright/copyright-basics>

Venue and catering

Choosing a venue

There are various factors which should be considered when selecting a venue to host the community engagement event, including:

- Central location for the target community
- Adequate capacity for the intended number of participants
- A tranquil location, free from distractions so participants can focus on creating
- Provision of required facilities (e.g. trestle tables, chairs, power points, kettle, mugs, plates etc.)
- Accessibility (e.g. disabled access; car parking and public transport)

Consider also whether the venue will be available at desired times (for example, on a weekend), and whether additional staff are required to ensure the venue can be opened and monitored.

Check with the venue managers whether they have cleaning products for after the workshop, or whether you'll need to bring your own to wipe down tables, benches and floors.



Tip: It is helpful to provide participants with a map of the venue, particularly if there are multiple rooms and/or different access points. Include a contact phone number on the day for anyone who is lost.



Catering

Providing something in return to participants in exchange for their time not only helps with incentive for participation but contributes to morale and demonstrates gratitude.

Having a range of refreshments that cater to all dietary needs (e.g. vegan, halal, gluten-free, dairy-free) provides comfort and necessary creative fuel. Fruit and baked goods are popular options.

Make sure food and beverage provision is accessible to the participants throughout the duration of the crafting time. This often works better than a structured break, as people often get absorbed in the process.



Recruitment and advertising

Who should be invited?

At the project outset, you will already have established whose values you want to document through creative methods, which will influence who should be invited or 'recruited' to attend. Some of the factors you may have considered include age range, gender, ethnicity, occupation and where people live.

Arts-based methods are **qualitative** in nature as they help explore people's stories in depth. These methods do not easily lend themselves to involving large numbers of people or creating a 'representative' sample. If you need a group of people who are representative of the whole community, a targeted recruitment strategy may be needed ⁴. For example, some arts methods are likely to appeal more to women (for example, paper collage, slow-stitching or textile creation), and if gender balance is needed, then specific recruitment strategies are likely needed – and consideration given to the arts activity to be used. Photography is one activity that appeals broadly.

Consider **how many people** you'd like to be involved as participants. More than one workshop session may be required. Most arts-based methods work well with 10-20 people (depending on available space) per session – this number of people is large enough to generate conversation and camaraderie among attendees, and small enough for one or two facilitators to offer help and guidance to all. With more than 20 people, the room may become quite noisy, which could be off-putting for some participants.



⁴ If representativeness is important for your project, you may need to consider alternative engagement methods that allow for larger numbers of participants to encompass the whole community.

Advertising the event

If you don't already have a defined audience in mind (for instance, if you want to reach out broadly to community members), you will need to advertise and promote the event. The majority of registrations for an event take place within the first 24-48 hours after an event is advertised. Several waves of advertising may be needed to fill all available places.

Promotion

Varying advertising options may be required to help attract a broad demographic profile of participants. This might include:

- Online website listings
- Social media posts and stories
- Printed posters, QR codes and newsletter listings
- Local newspaper and radio advertisements or stories
- Membership mailing lists
- Direct personal communication

The best combination of methods will depend on the aim of your project and the nature of the local community you need to reach.

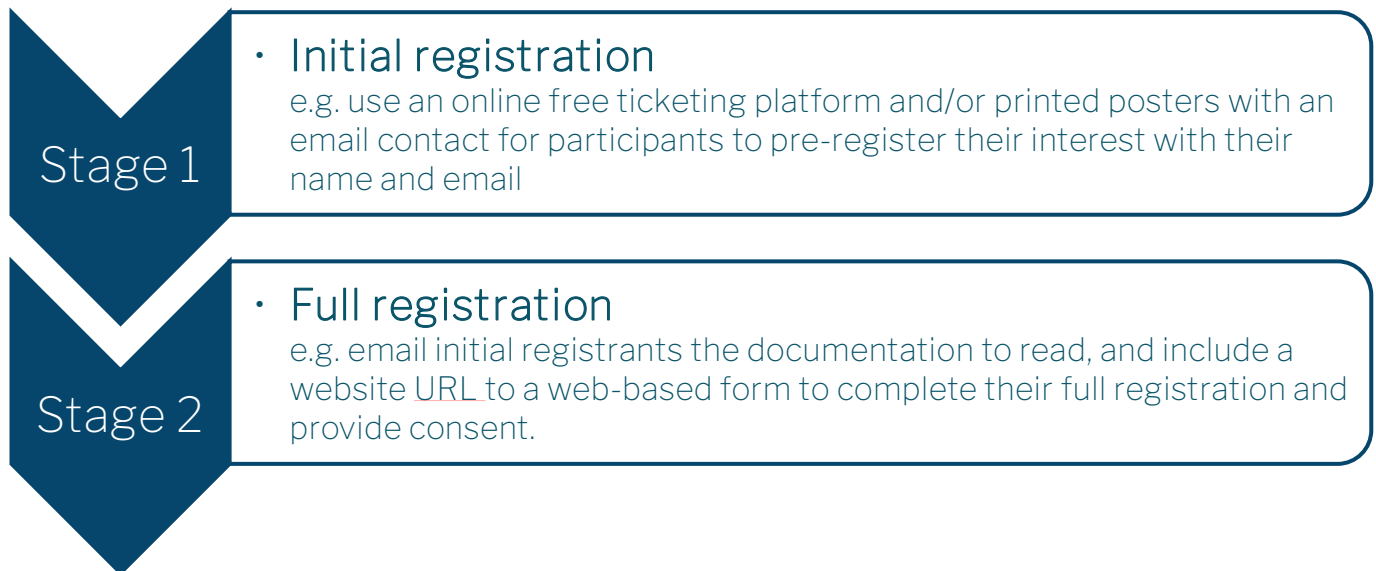
Registering interest

Participants will need an accessible way to express their interest in attending the engagement event. This could be via an email address, phone number, web registration form, or in person.



Participant registration

Depending on nature of the project it may be necessary to provide participants with a range of documentation prior to being involved in the project. If this is the case a two-stage registration process may be useful.



Once full registration is complete, communicate with the participant to confirm they are booked onto the art workshop.

Collage Workshop Registration

Full name
Email
Mobile phone
Home postcode
Confirm participant information has be read [checkbox]
Why is <insert topic of project> important to you?
Do you have any experience with [art method]?
Why would you like to attend? [checkbox options]
Dietary requirements
Accessibility needs
Confirm aged 18+ (if adults only)
Agree to terms of participation [state terms + checkbox]

Participant acceptance

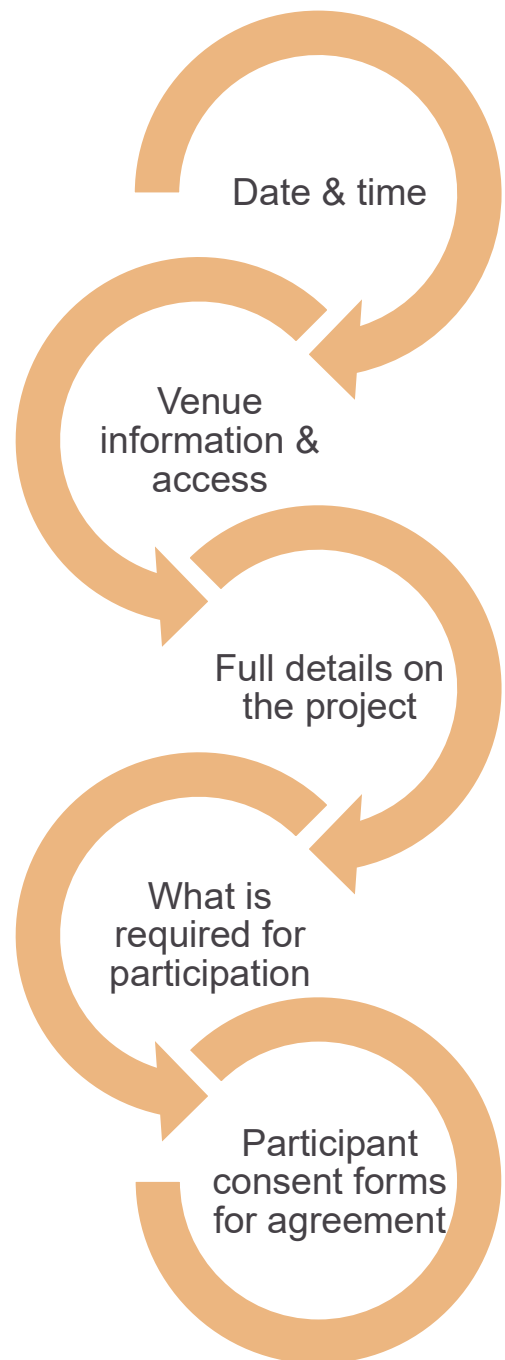
Ensure clear communication with people who have been accepted to participate in the workshop. Each attendee should receive full details about the workshop prior to attending.

You should request that participants provide any dietary or accessibility requirements ahead of the workshop.

It may be also a good idea to ascertain if each participant has any experience with the art method, and what their motivation is for participating. This will be helpful for pitching the workshop facilitation accordingly.

Send a reminder email with all relevant information one week before the workshop.

Be prepared for some last-minute or late-stage withdrawals or cancellations by some registrants, due to unavailability or illness. If your event is very popular, you may like to create a waitlist.





Hosting the workshop

This section provides detailed guides for smooth running of the arts-based workshop.

Runsheets

Develop a detailed runsheet for the people delivering the workshop, so that they know what they need to be doing, and when things need to occur. This will assist with time management. Include:

- Workshop title
- Date of event
- Capacity
- Set-up times
- Event run times
- Location
- Staff roles
- Materials list

Use timestamps to note when key activities need to start and finish for the duration of the event. Breaking into half-hour slots works well.



Venue set-up

- Ensure that tables and chairs are set up in a way which is comfortable for participants to move about the room and the workshop facilitators can access each person to help and/or undertake discussion.
- Table spacing of participants should allow for enough room to undertake the art activity. Two places per regular-sized trestle table is suggested, with tables clustered to seat groups of four to six participants.
- A materials table with all the art materials (such as collage papers) and any extra non-essential items (e.g. paint, stencils) should be positioned along one side of the room to be accessible for everyone.
- Frequently needed items like glue and scissors can be placed at participants' tables; ensure adequate supply.
- Place a table with the catering to the side and keep it stocked at all times throughout the workshop; similarly, ensure access to hot water for beverages to be made, if provided.
- You may decide to supply a series of reference images about the place that you are interested in – such as photos or magazine images. This can help generate ideas and memories.

Welcoming participants

Set up a welcome desk at the venue entrance with a list of participants names to be checked upon arrival.

1. Provide each participant with a name label allowing themselves to select and write their own preferred name for the workshop.
2. Ask participants to take a seat where they feel comfortable. If people are attending as a group, then try and seat them together if they wish to be grouped.
3. At each participant place ensure there is a copy of any paperwork (e.g. consent form) which needs to be completed by each individual. Request participants to read through documentation whilst they wait for others to arrive.
4. Encourage informal chatter between attendees and the workshop facilitators.

Consent to participate

Regardless of whether a formal ethics approval is required, you will still need to seek consent to agree to participate in the activity by all individuals present. This may be noted as verbal agreement, or ideally as written consent. An example consent form is provided as an Appendix to this booklet.

Terms should be written clearly for participants to read (and have access to read ahead of the workshop i.e. send to each participant), and then sign in agreement, or not. Be very clear on specifying how their contribution will be used and shared – including whether you intend to retain participants' artworks permanently or temporarily. If you intend to share any of the participants' creations after the workshop, you must get their written consent.

Invite and clearly answer questions about the project.

Even if you have already provided written information ahead of the workshop, verbally explain the project and consent requirements and ask each participant to sign the consent form before you commence the art workshop content.

Commencing the workshop

Once participants have been given the project overview by the workshop leader and provided consent, the workshop activities can formally begin. The flow below is for a paper collage workshop held indoors. Other kinds of activities (for example, a photography workshop or poetry workshop) may involve different processes such as walking around outside or responding to writing prompts.

Workshop leader

- Acknowledgement of Country
- Venue facilities and safety
- Overview of project aims
- Overview of workshop timings
- Answer questions from participants

Artist facilitator

- Description of their art practice and career achievements
- Introduction to the art method
- Explanation of process to follow and the materials provided for use

Participants

- Start with sketching a basic design concept
- Select paper materials for using to collage
- Spend the time creating their artwork



Documenting the workshop

Notes may be useful to aid interpretation of the workshop artworks and for data insights.

- Participant observation – which materials are being used, how are people interacting, level of chatter, concentration, creative processes, number of questions etc.
- Photography & video recording – taking photos and video can help with remembering how the workshop unfolded. Avoid taking photos of participants' faces or identifying information, unless they have expressly provided consent to do so (and this consent has been documented).
- Interviews – by talking one-on-one with a participant, the meaning behind their composition and the artwork process can be documented. This can be used to produce a narrative to accompany their artwork. If the participant provides their consent, audio recordings can be used to document the interview. Otherwise, notes should be taken by the interviewer.

Some example interview questions are on the next page – keep interviews short so participants can focus on their creations.

- Questionnaire – this can be used to obtain key demographic data and feedback on the workshop.

An example consent form and survey form are provided as appendices to this booklet.



Artist's statements and short interviews

If you want to have an artist's statement to go along with the artwork, you can either ask each person to write something down about the meaning of their artwork, or you can ask them to tell you about it verbally, and use their words to create a written statement.

Many people feel more comfortable describing their work and ideas verbally, rather than writing them down. Conducting a short interview (around 15 minutes or less) will enable you to understand more about each person and their artwork. In most cases, you will need to edit spoken words into a written 'artist's statement', and provide the statement to the participant for their approval after the workshop is finished.

Interviewers should have prior training and experience with interview techniques before the workshop. You may need to wait until the second half of the workshop to start interviews to allow participants to complete their work. You may need multiple interviewers to finish in time (e.g. for interviews of 10-15 minutes duration, we recommend one interviewer per four participants).

Below, a sample of interview questions is provided.

- What have you have represented in your artwork?
- What is special to you about what you have represented?
- Please describe your artwork – what does each component illustrate?
- What describe how you are feeling during this workshop?
- Do you have anything else you would like to share with the workshop team about your experience today or your thoughts on the project?



Tip: Adapt these question to provide more targeted detail on your topic of interest, for example, name the place, or development, or subject under discussion.

If you are recording your interview, remember to verbally describe the parts of the artwork that the interviewee is referring to during the interview, as any gestures or other visual communication will not be captured via audio.

Pack down

When the art workshop has reached the end of the event time ensure the following tasks are checked off.

THANK

Thank participants and artist for their time and invaluable contributions; inform them they do not need to tidy up; offer them any left over catering to take home.

CHECK

Ensure all the workshop paperwork and notes are in order and securely stored; photograph each artwork; label the artwork on the reverse with the participant's artist name to be used; place each artwork into a protective cover or sleeve.

CLEAN

Pack up all the materials; tidy up the venue putting all furniture away; clean all kitchen equipment used; sweep and mop the floor of the room; if responsible for venue closure ensure doors are locked and alarms set.

STORE

Store artworks and documentation in a secure location back at the project leader's headquarters.

Project dissemination

Displaying the creative works made by local contributors can provide an opportunity to socialise the goals of the project, share results, and solicit feedback from the broader community. There are many ways to disseminate project results – including websites and blogs, newsletters, reports, art catalogues, public talks, and exhibitions. It is best to have dissemination methods organised at the project outset (including setting up a dedicated website). In this section we will focus on hosting a physical exhibition.

Exhibition venue

Ideally, have the exhibition venue and dates booked in advance of advertising and hosting the creative workshops. This gives participants an added incentive to participate, knowing that their creations will be put on display.

Be aware that many exhibition venues are booked out months in advance, so forward planning is helpful. Give your project team enough time in between the workshops and the exhibition to process data, prepare any written summaries, and mount artworks.

Select an exhibition venue that will be able to accommodate your anticipated number of creative works, without feeling either too cramped or too empty. Check with your local government agency, websites such as ‘SpaceToCo’, local art galleries and museums, and community-managed venues to see what is available. If possible, find a venue with the capacity to hang pictures on walls or boards, such as using moveable hanging wires and hooks. This is easier for display purposes than using poster boards.





Promotion

Promoting the exhibition is important to maximise attendance. Consider utilising the same avenues used to advertise and promote the workshops. Local media (radio, newspapers) may be interested in covering the upcoming exhibition, particularly if the topic is newsworthy or aligned with current events.

Exhibition launch

Having an exhibition opening creates publicity about the project, and brings participants back together. Launch events may include a Welcome to Country followed by short speeches. Arranging beverages and light catering adds to the atmosphere of the event and creates additional incentive to attend.

Extend a personal invitation (with a 'plus one' if venue size permits) to all participants and invite them to register for the opening. You may also like to invite key stakeholders, local press, student groups and elected members to attend the exhibition launch as well.

Seeking feedback

Creating a short online (or paper) survey with questions for exhibition attendees provides a way to gain insight into views held by those attending. QR codes are widely used as a way of linking directly to online surveys. Around 10% of attendees will provide feedback – this figure may be higher among participants and key stakeholders who are interested in the topic.

Lessons learned

Below are some lessons learned from using creative workshop methods in our project 'A new vision for coastal resilience: Engaging communities through art to design a transformative future'. We hosted eight workshops (two on paper collage, two on textile creation, three on photography and one on poetry).

Creating a successful workshop environment

Delivering a productive and enjoyable arts-based workshop requires an organised and thorough approach, and the creation of an amenable, supportive, fun and relaxing atmosphere for all participants. Establishing trust with participants through regular communication prior to the workshop, and through providing clear answers to any questions is important.

Empowering community

In our research project, participants who contributed to creative workshops as part of the community engagement process were enthusiastic and expressed gratitude for having an avenue available for their voices to be heard. Participants were informed about the opportunities the project dissemination activities would provide to share their art and synthesised values with project stakeholders and the wider community.

Continued interest

After the workshops were finished, continued engagement (e.g., providing updates on the research, and details of next steps) enabled many of our participants to establish an ongoing interest in the project. These participants subsequently engaged with project deliverables which utilised their artwork further. Many attended the launch events for the project exhibitions.

Opportunities for dissemination

Having a public means of disseminating the project and community artworks can act as a platform for further engagement and feedback. If you hold exhibitions or other activities, feedback from attendees can be solicited to gauge interest and understand different views on the project and process. Having a dedicated website available from the beginning of the project (and regularly updated) provides a 'one-stop' location to store project information, updates and outputs.

Appendices

Example consent form

Insert project title and other relevant information

I, _____ have read the information provided and any questions I have asked have been answered to my satisfaction. I agree to participate in this research project, realising that I may withdraw at any time without reason and without prejudice. I agree that at the completion of the workshop, the research team will retain my artwork; if I wish to receive the artwork back at the conclusion of the research project I will specify this below. Should I wish for my artwork to be used anonymously I will specify agreement under the following statements.

I understand that all identifiable information that I provide is treated as confidential and will not be released by the investigator in any form that may identify me unless I have consented to this. The only exception to this principle of confidentiality is if this information is required by law to be released.

Please answer each of the questions below by circling your answer. Answering 'no' to any question will not affect your participation in this workshop.

I agree to have my conversation audio-recorded	Yes	No
I agree to be photographed and / or video-recorded	Yes	No
I agree for my created artwork, and written statement on the meaning of the work, to be reproduced and shared in digital format	Yes	No
I agree for my artwork, and written statement on the meaning of the work, to be retained by the research team and displayed in physical format for exhibition	Yes	No
I would like my name attributed to my artwork and to my written statement on the meaning of the work for all digital display and/or exhibitions.	Yes	No
If answer is 'Yes' to last question, please write clearly below the name to be used with your artworks (for example you may use initials, your full name, one name, or a pseudonym)		
I would like to receive my artwork back at the conclusion of the research project.	Yes	No
If answer to this question is 'Yes', please provide your preferred contact details here: _____		

Participant signature

Date

Example survey

Please provide us with a little background about yourself to link to your created artwork

In which age group do you belong?

- 18-25
- 26-35
- 36-45
- 46-55
- 56-65
- 66-75
- 75+
- Prefer not to say

What is your gender?

- Male
- Female
- Non-binary
- Prefer not to say

Which of the following best describes your current employment situation?

- Self-employed
- Employed for wages, salary or payment in kind
- Unemployed and looking for work
- Engaged in home duties
- A student
- Retired, or
- Unable to work (not due to age)
- Other: _____
- Prefer not to say

What sort of work do you usually do?

What is the highest level of education you have completed?

- Year 10 of high school
- Year 12 of high school
- Vocational training (e.g. TAFE or apprenticeship)
- Bachelors degree
- Postgraduate degree (Masters or PhD)
- Prefer not to say

How many years have you lived in the [named] area?

_____ years

Which of the following best describes your prior experience with art?

- The last time I took an art class was during high school or primary school
- I infrequently attend art classes (i.e. once per year or less)
- I occasionally attend art classes (between 2 to 5 times per year)
- I regularly attend art classes (6 or more times per year)
- I consider myself an amateur artist and create art as a hobby
- I consider myself a professional artist and rely on art as an income source
- Prefer not to say

Which of the following best describes your prior experience with the techniques used today?

- I have never used this technique before
- I last used this technique more than five years ago
- I last used this technique between one and five years ago
- I use this technique infrequently (i.e. once per year or less)
- I use this technique occasionally (i.e. between 2 to 5 times per year)
- I use this technique regularly (i.e. 6-10 times per year)
- I use this technique frequently (more than once per month).
- Prefer not to say

Do you have any feedback you would like to share with the workshop hosts?

