EVENT DESCRIPTION SHEET

(To be filled in and uploaded as deliverable in the Portal Grant Management System, at the due date foreseen in the system.

Please provide one sheet per event (one event = one workpackage = one lump sum).)

PROJECT	
Participant:	**1- BI-CO – BIBLIOTECA DI CONCESIO** **2- MKK – Mestna knjižnica Kranj** **3- BLCS – Biblioteca Lúcio Craveiro da Silva** **4- TRINEC -Knihovna Třinec**
PIC number:	[**101249687**]
Project name and acronym:	[ART CONNECTING PEOPLE] — [ART-CONNECTING-PPL]

EVENT DESCRIPTION			
Event number:	[WP6]		
Event name:	[International meeting in Kranj]		
Type:	[WORKSHOP, PARTICIPATIVE EVENT]		
In situ/online:	*[*in-situ*]*		
Location:	[SLOVENIA, KRANJ]		
Date(s):	[8-9-10 OCOTBER 2026]		
Website(s) (if any):	https://www.mkk.si/asset/QMXQKM74vgvFtjLfL		
Participants			
TARGET GROUP	Delegations of librarians, coordinators and artists from the partners' organizations, but the benches' reveal event included the local audience (families, young adults, seniors) as well		
Female:	53		
Male:	24		
Non-binary:	1		
From country 1 [ITALY]:	7		
From country 2 [SLOVENIA]:	65		
From country 3 [CZECH REPUBLIC]:	3		
From country 4 [PORTUGAL]:	3		
Total number of participants:	78	From total number of countries:	4

Description

Provide a short description of the event and its activities.

The second international meeting of Art Connecting People took place in Kranj, Slovenia, from 8 to 10 October 2026, hosted by Kranj City Library. The meeting brought together partners from Italy, Slovenia, Portugal and the Czech Republic to compare experiences from the first local cycle, reflect on the inclusive potential of collaborative art and prepare the next stages of implementation. The programme combined structured peer learning, direct participation in artistic activities, exploration of the local cultural context and a public event involving the host community.

The meeting built on the methodological framework introduced during the kick-off in Concesio. While the first meeting had focused on community analysis, target groups and participatory approaches, Kranj provided an opportunity to examine how these principles had worked in practice. Partners considered their engagement strategies, relationships with artists, organisation of workshops and approaches to communicating artistic results. Particular attention was given to whether activities had created meaningful interaction between the groups invited directly and the wider public.

8 October – Welcome and introduction to the host library

The programme opened with a welcome and guided visit to Kranj City Library. This introduced partners to the institution hosting the meeting and provided a concrete setting for reflection on libraries as accessible community spaces. The decorated benches displayed within the library also established a connection with the preceding Slovenian local activities and the public presentation scheduled for the following day.

The visit was followed by a networking dinner, which provided an informal opportunity for partners to renew working relationships, exchange initial impressions and introduce experiences that would be explored during the structured sessions.

9 October – World Café, collaborative artistic practice and public engagement

The main working day centred on a World Café facilitated by Pasquale Soldani. Its purpose was to generate an exchange of practices and identify improvements for the second local cycle. Four thematic tables addressed audience engagement; the selection of themes and artists; the implementation of co-creation activities; and public sharing, communication and awareness. The final topic accommodated both events already implemented and activities still being planned.

Participants exchanged experiences in mixed-country groups, supported by guiding questions and table hosts who helped maintain continuity between discussions. The questions encouraged partners to explain concrete choices, identify barriers and compare approaches. The concluding reflection by national delegations provided an opportunity to select useful ideas and consider their application within each local context.

The World Café continued throughout the morning until lunch. Participants alternated between discussions and a creative workshop led by artist Mitja Bokal, during which they contributed to decorating park benches. This arrangement connected reflection with practical experience: partners discussed participation and artistic facilitation while also working alongside one another on a shared creative activity.

Several common insights emerged. Participants emphasised that the principal value of the activities lay in the relationships developed, the opportunities for inclusion and the message communicated through art. Artistic choices should support these objectives, with attention to whether people felt able to contribute and connect with others.

The discussion highlighted the importance of creating welcoming environments where participants could express themselves without fear of judgement. Accessible artistic forms, requiring little prior technical knowledge, were considered particularly useful in reducing the expectation that people must already possess artistic skills. Partners also recognised that bringing different groups into the same space required active facilitation to encourage interaction and cooperation.

Artist selection and preparation were another central topic. Although partners had used different selection procedures, the exchange identified social sensitivity, flexibility and the ability to work with diverse participants as important criteria. Artists should understand the audience and its needs, adapt their methods and, where appropriate, receive support from educators or organisations familiar with the people involved. The discussion also raised the value of observing the creative process and allowing time for reflection between artists and participants.

Partners identified opportunities to make activities more visible by working outdoors or in places where the public could encounter the creative process. The benches illustrated a transferable approach: bringing an element of public space into a shared creative setting and subsequently returning it outside. This could extend the visibility of the work and communicate its message beyond those directly involved.

The afternoon included a guided tour highlighting Kranj's cultural life. In the evening, the decorated benches were presented to the local community through an opening event and reception with the international partners. The benches connected the meeting with the Slovenian first-cycle activities, while a contribution from the UPS Theatre Choir added a performative dimension to the presentation. The event brought together collaborative visual art, performance and community participation around a message of inclusion and connection.

10 October – Conclusions and planning of the next cycles

The final morning was dedicated to project discussion, questions and planning. Partners reflected on how the workshop findings could strengthen the remaining cycles, including through better time management, earlier

preparation and greater attention to promotion. A recurring conclusion was that communication should explain the overall purpose of Art Connecting People alongside individual activities. A clearer connection between the cycles would help communities recognise the shared objectives behind different artistic languages and themes.

The discussion also considered the sequence of target groups. At the kick-off, partners had agreed to focus on older people and intergenerational dialogue in the first cycle, people experiencing prejudice or stigma in the second, and people with disabilities in the third. Experience from the first cycle showed that local relationships and support networks had influenced participation, with some overlap between groups and differences in the main inclusion focus.

A proposal therefore emerged to retain these three areas while allowing partners to address them in different sequences. Each partner would identify the main focus already addressed and concentrate on the other two areas in the remaining cycles. This approach would enable partners to make better use of local connections and appropriate support, while keeping activities open to the general public and deliberately facilitating interaction between groups.

The proposed adaptation would also strengthen peer learning. Partners preparing to involve a particular group could draw on experiences already developed elsewhere, including practical difficulties, engagement methods and support arrangements. The shared framework would therefore remain, while implementation could respond more effectively to local circumstances.

Overall, the Kranj meeting translated first-cycle experiences into practical directions for further work. It reinforced the role of libraries as common ground for inclusive participation and clarified the conditions needed for collaborative art to connect people: accessible methods, attentive facilitation, suitable support for artists and participants, and a clear social purpose. These conclusions provided a basis for improving the second cycle and maintaining continuity across the project.

1 Event overview

The international meeting in Kranj brought together the partners from Concesio, Kranj, Braga and Třinec to review the first local cycle and prepare the next phase of Art Connecting People. It combined professional exchange, collaborative art, exploration of the host library and cultural context, and a public presentation of decorated park benches. The meeting connected the project's European learning dimension with the local community and with an artistic output developed through the preceding Slovenian activities.
Building on the shared framework introduced at the Concesio kick-off, the meeting examined how libraries can use socially engaged art to support inclusion, relationships and civic dialogue. Partners considered whom their activities reached, how artists worked with participants, and how a collaborative process could communicate a socially relevant message beyond the people directly involved.
The main learning outcome was a stronger emphasis on the quality of relationships and participation. The artistic output should serve the project's inclusion and awareness objectives, while the three local cycles should form a coherent pathway that communities can understand.

The report covers the international meeting. Earlier Slovenian local activities are mentioned to explain the origin and public presentation of the benches. The annexes reproduce the official agenda, the full workshop materials, photographs of the table notes and the two completed national reflection documents in their original visual form.

2 Welcome and introduction to the host library

Thursday 8 October 2026

The programme began at 17:30 with a welcome at Kranj City Library and a guided visit. This introduced the international delegation to the host institution and situated the following day's work within an active public library. The visit gave partners a shared reference point for discussing the library's role as a place where cultural activities, everyday use and community encounters can meet.



Welcome and guided introduction to Kranj City Library.

The decorated benches were visible within the library setting, linking the meeting to the artistic work already undertaken locally. Their presence illustrated one of the ideas later developed in the workshop: bringing elements of public space into a creative environment and subsequently making the collective work visible outside.

The networking dinner at Brioni provided an informal setting for renewing relationships between delegations before the working sessions. These exchanges complemented the structured programme by allowing partners to share initial impressions and local experiences.

3 World Café and exchange of local experiences

Friday 9 October 2026 Morning working sessions

The World Café, facilitated by Pasquale Soldani, focused on learning from the first cycle and identifying practical improvements for the second. Four thematic tables addressed engagement of the two target groups; selection of themes and artists; co-creation methods; and public sharing, communication and awareness. The fourth theme included both completed public events and events still being planned, allowing all partners to contribute from their actual stage of implementation.

Mixed-country discussions were supported by guiding questions and table hosts, who provided continuity between conversations and recorded practices and possible improvements. The prompts invited partners to explain concrete choices and difficulties, compare approaches and consider what could be adapted elsewhere. The concluding national reflection sheets helped participants identify the ideas they wished to take home and translate the exchange into local priorities.



Partners comparing local experiences through the World Café discussion sheets.

The working morning followed a more flexible rhythm than the published agenda. Discussion continued until lunch, while participants alternated between the tables and the bench-decorating workshop with Mitja Bokal. Reflection and creative practice therefore developed alongside one another, giving partners a practical reference for their conversations about participation, artistic facilitation and collective ownership.

4 Shared findings from the workshop

Relationships and an inclusive creative environment

The workshop identified the connection between people as the central result to pursue. The library could provide common ground for participants with different experiences, provided that the activity actively helped them meet and work together. Mixing participants reached through organisations with people responding to an open invitation was seen as a useful way to broaden encounters. The discussion also highlighted the importance of matching the artistic medium to the target group and enabling participation through practical support and personal contact.

Partners favoured accessible artistic forms that do not require prior technical competence. An atmosphere free from judgement can reduce the fear of not being good enough to make art and allow participants to contribute at their own level. Table notes referred to free expression, simple creative tools and the importance of setting the mood, space and materials carefully. The process should give people a voice and make room for their experiences, rather than impose a uniform expectation of artistic performance.

Artists as facilitators of participation

Artist selection had followed different routes, but the shared conclusion was to give particular weight to social sensitivity and the ability to facilitate a group. Artists should understand who they will work with, adapt the activity and support relationships with participants. Artistic associations and organisations familiar with the target group can help identify appropriate practitioners. Where groups require additional support, artists should work with educators or other professionals who bring relevant knowledge and experience.

The notes also suggested observing the process, allowing time after workshops for artists and communities to reflect together, and using this learning to improve later sessions. Such observations would help assess interaction and inclusion alongside the visible output. Suggestions for introductory discussion about art and visual literacy were recorded as possible ways of supporting participation and interpretation.

Public visibility and communication

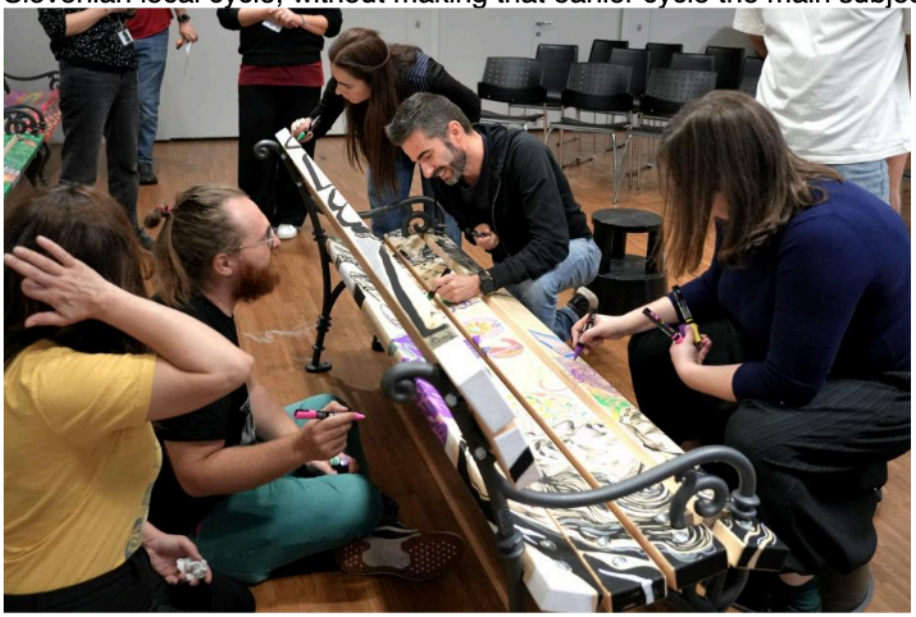
Activities outdoors or where the process can be seen were considered useful for reaching beyond regular library users. The benches offered a concrete connection between indoor creative activity and shared public space. Partners highlighted the value of a tangible result that people can encounter, while stressing that its message and the relationships behind it should remain visible.

Improvement priorities included better scheduling, sufficient time for preparation and promotion, and clearer communication of the project's overall objective. Publicity should explain how individual activities contribute to inclusion and connection, so that the purpose of the project is not lost behind the announcement of separate events. A clearer direction across cycles would help maintain that continuity while retaining different themes and art forms.

5 Collaborative art and the public programme

Creative workshop with Mitja Bokal

The practical workshop invited project partners to contribute to the decoration of park benches. The photographs document participants working alongside one another on the same objects, adding painted elements within a shared creative process. Alternating this activity with the World Café linked discussion about co-creation to the experience of creating together. The benches also connected the international meeting with the preceding Slovenian local cycle, without making that earlier cycle the main subject of the event.



Collaborative bench decoration during the international partners' meeting.

Cultural visit and public opening

After lunch, the delegation joined a guided tour highlighting Kranj's cultural life. At 18:00, the programme brought partners and the local community together for the presentation of the decorated benches and a reception. Artists from the UPS Theatre Choir contributed to the presentation, celebrating the collaborative work and its message of inclusion and connection. A networking dinner at 400 Gradi concluded the day.

The public event gave the local artistic work a shared moment of recognition within the European meeting. It provided a setting in which the benches could be encountered as the outcome of a participatory process and as an invitation to meet and connect. The available photographs show the presentation and performance taking place in the library, with the decorated benches integrated into the event setting.

6 Community presentation



Public presentation attended by the local community and project partners.



Performance contribution during the presentation of the decorated benches.

The public programme linked collaborative visual art with performance and community participation. It complemented the professional exchange by placing partners within a public library event centred on the results and social meaning of the creative work.

7 Saturday conclusions and planning

Saturday 10 October 2026

The final morning was dedicated to project discussion, questions and planning of the next steps, facilitated by Pasquale Soldani. The reflection brought the workshop insights into the planning of subsequent cycles, with particular attention to the people invited directly into activities also open to the general public. Partners reaffirmed the aim of creating meaningful contact in shared, non-segregated spaces, with appropriate support for participation.

Reviewing the common target group sequence

At the Concesio kick-off, the common sequence had been older people and intergenerational dialogue in the first cycle; people who have experienced prejudice or stigma in the second; and people with disabilities in the third. The second area included, for example, people with migration backgrounds, minorities, people in prison, people in recovery and people experiencing homelessness. Each partner could choose its artistic language and awareness-raising theme within that shared framework.

The first cycle showed that local relationships and available support networks had influenced whom partners could engage. Some activities brought together overlapping groups or had a different emphasis from the initial focus on older people. This experience prompted a proposal to retain the three areas of inclusion while allowing partners to address them in different sequences.

Proposed rotation for the remaining cycles

Under the proposed approach, each partner would identify the main inclusion focus already addressed and concentrate on the other two areas in the remaining cycles. Concesio, for example, could move from intergenerational participation to people experiencing prejudice or stigma, followed by people with disabilities. A partner that had already focused on prejudice could address older people and people with disabilities in the next two cycles.

This proposal recognises that the categories can overlap. Its purpose is to secure a deliberate inclusion focus for each cycle, with cooperation from relevant local organisations, suitable facilitation and accessible participation. Activities would remain open to the wider public, with attention to helping people from different groups interact and create together.

A more flexible sequence would allow partners to build on local connections and preparation opportunities while retaining a shared direction. It would also make peer learning more practical: a partner approaching a particular group could draw on another partner's earlier experience, including difficulties and solutions. The approach remained a proposal for adapting the next cycles, rather than a claim that the same target sequence had been implemented everywhere.

8 Overall conclusions

Kranj advanced the project from the initial methodological framework towards experience-based comparison. Partners connected evidence from their first local activities with direct creative participation and a public community event. The workshop and final reflection clarified what should guide the next phase: relationships, inclusion and the social message of collaborative art.

The shared priorities were to prepare welcoming environments; choose artistic forms with accessible entry points; select and support artists for their ability to work with people; facilitate exchange between different groups; and make the process and its purpose visible beyond the immediate participants. Better preparation, scheduling and promotion would support these objectives. Across the three cycles, communication should maintain a recognisable project narrative while allowing local artistic and thematic choices.

The proposal to vary the target-group sequence provided a possible way of translating these lessons into implementation. It sought to combine a common inclusion framework with local flexibility and stronger use of partner experience. Together, these conclusions gave partners practical directions for improving the second cycle and preparing the third.



Small-group exchange supporting the identification of practices and improvements.

8 Communication and online documentation

The following Instagram posts are included as online communication references

Instagram post 1
https://www.instagram.com/p/Deq_IlmgXe3/?img_index=6
Instagram post 2
https://www.instagram.com/p/DeT7kypCHlz/?img_index=1
Instagram post 3
https://www.instagram.com/p/Dd9MYB4DrLL/
Instagram post 4
https://www.instagram.com/p/DeWGs_gDDZX/?img_index=4
Instagram post 5
https://www.instagram.com/p/DeXRWoyNW-Q/

Annex 1 Official meeting agenda



Annex 2 Original workshop materials

KRAND WORLD CAFFÈ

ART CONNECTING PEOPLE

TABLE 1

ENGAGING BOTH TARGET GROUPS

Improve how we reach the selected main target group and library users.
12 minutes per round. Share short, concrete examples. Build on earlier notes and explore differences between countries. Use the questions as prompts; you do not need to answer every one.

1. Who took part, and why?
Which main target group did you choose for the first cycle? Which library users joined as the secondary target, and why did this combination make sense?

2. What helped people join and stay?
Which invitation methods and local collaborations worked for each group? Who remained hard to reach, and what barriers did they face?

3. Did the two groups connect?
Did you bring together people who would not usually meet? What helped them interact, rather than take part separately?

4. What should change in cycle two?
What does participant feedback suggest? Which engagement practice could another partner adapt, including to reach people who are not already close to the library?

Leave two findings for the next group
One useful practice - note the country and what made it work.

One improvement for cycle two - note any conditions needed to adapt it.

Annex 2 Original workshop materials continued

KRAND WORLD CAFFÈ

ART CONNECTING PEOPLE

TABLE 2

CHOOSING THEMES AND ARTISTS

Connect the social theme, art form and artist to participants' needs.
12 minutes per round. Share short, concrete examples. Build on earlier notes and explore differences between countries. Use the questions as prompts; you do not need to answer every one.

1. How did you connect the theme and artist?
Who helped select the social theme, and why was it relevant to the target groups? Did it guide your choice of artist and art form, or did you develop the theme together?

2. What made the artist suitable?
Which selection criteria mattered for exploring this theme with participants? Consider artistic practice, facilitation skills and community experience.
How were roles agreed with librarians?

3. Whose ideas shaped the work?
How did the artist balance their creative vision with participants' ideas and needs? Give an example of a decision influenced by participants.

4. What should change in cycle two?
Based on your experience and participant feedback, what would you change in selection or briefing? What will help the next artist work with a different art form and target group?

Leave two findings for the next group
One useful practice - note the country and what made it work.

One improvement for cycle two - note any conditions needed to adapt it.

Annex 2 Original workshop materials continued

KRAND WORLD CAFFÈ

ART CONNECTING PEOPLE

TABLE 3

CO CREATING THROUGH ART

Explore how the chosen theme and collaborative art supported dialogue and inclusion.
12 minutes per round. Share short, concrete examples. Build on earlier notes and explore differences between countries. Use the questions as prompts; you do not need to answer every one.

1. Which theme did you explore, and why?
Which relevant social theme did you choose to raise awareness about? Who helped choose it, and how did it connect to participants' lives?

2. How did participants shape the work?
How were sessions organised so people could contribute? Which decisions did participants make about the theme, artistic process and final output?

3. How did art bring people into dialogue?
How did creating together in the library or another public space help the two target groups meet, discuss the theme and hear different perspectives? What examples or feedback show this, and what was difficult?

4. What should change in cycle two?
What would help more people contribute and deepen dialogue on the next theme? How could a different art form strengthen inclusion and collective ownership?

Leave two findings for the next group
One useful practice - note the country and what made it work.

One improvement for cycle two - note any conditions needed to adapt it.

Annex 2 Original workshop materials continued

KRAND WORLD CAFFÈ

ART CONNECTING PEOPLE

TABLE 4

PUBLIC SHARING AND AWARENESS

Compare completed activities and plans for engaging the wider public.
12 minutes per round. Share short, concrete examples.
Build on earlier notes and explore differences between countries.
Use the questions as prompts; you do not need to answer every one.
Event still ahead? Share your plans, choices and open questions. Event completed? Share experience and public feedback.

1. How are you sharing the work publicly?
What public event or sharing activity have you held or planned? How does its format and location help the wider community engage with the chosen theme?

2. Who do you want to reach, and how?
Which audiences, communication actions and local partners have you involved or plan to involve? How will you reach beyond participants and usual library users?

3. How can the art raise awareness?
How does the artwork communicate the theme and invite the public to reflect or discuss? If already shared, what reactions did you observe? If still planned, how will you invite and collect responses?

4. What is the library's contribution?
How can the library's public role, spaces and relationships strengthen dialogue and awareness? What can the activity bring to the library? What would you improve or adapt for cycle two?

Leave two findings for the next group
One useful practice - note the country and what made it work.

One improvement for cycle two - note any conditions needed to adapt it.

Annex 2 Original workshop materials continued

KRAND WORLD CAFÉ

ART CONNECTING PEOPLE

NATIONAL DELEGATION REFLECTION

WHAT WE WILL TAKE HOME

15 minutes. Bring together what you heard across all four tables.

Country: _____

1. Three useful ideas from today
Name the practice and country. Explain briefly why it matters for your library.

2. One practice we want to adapt
How would we adapt it to our second-cycle target group, art form and social theme?

3.One change we will make
What will we do, who will take it forward, and when?
Include a difficulty we want to avoid.

For the plenary
Prepare a maximum 3-minute contribution: one idea to take home and one concrete change for cycle two.

Annex 2 Original workshop materials continued

KRAND WORLD CAFFÈ

ART CONNECTING PEOPLE

TABLE HOST SHEET

YOUR ROLE AT THE TABLE

Stay at your table for all four rounds.
The facilitator manages time and signals transitions.

Welcome each group
In the first round, introduce your table's topic. In later rounds, briefly summarise the main findings already recorded. Keep this to about 1 minute.

Support the conversation
Use the table questions as prompts, not a checklist. Invite short examples from different countries and make room for quieter voices. Ask what worked, what was difficult and what could be adapted for cycle two.
Help the group build on earlier findings. Record differences and conditions for success; you do not need to force agreement or answer every question.

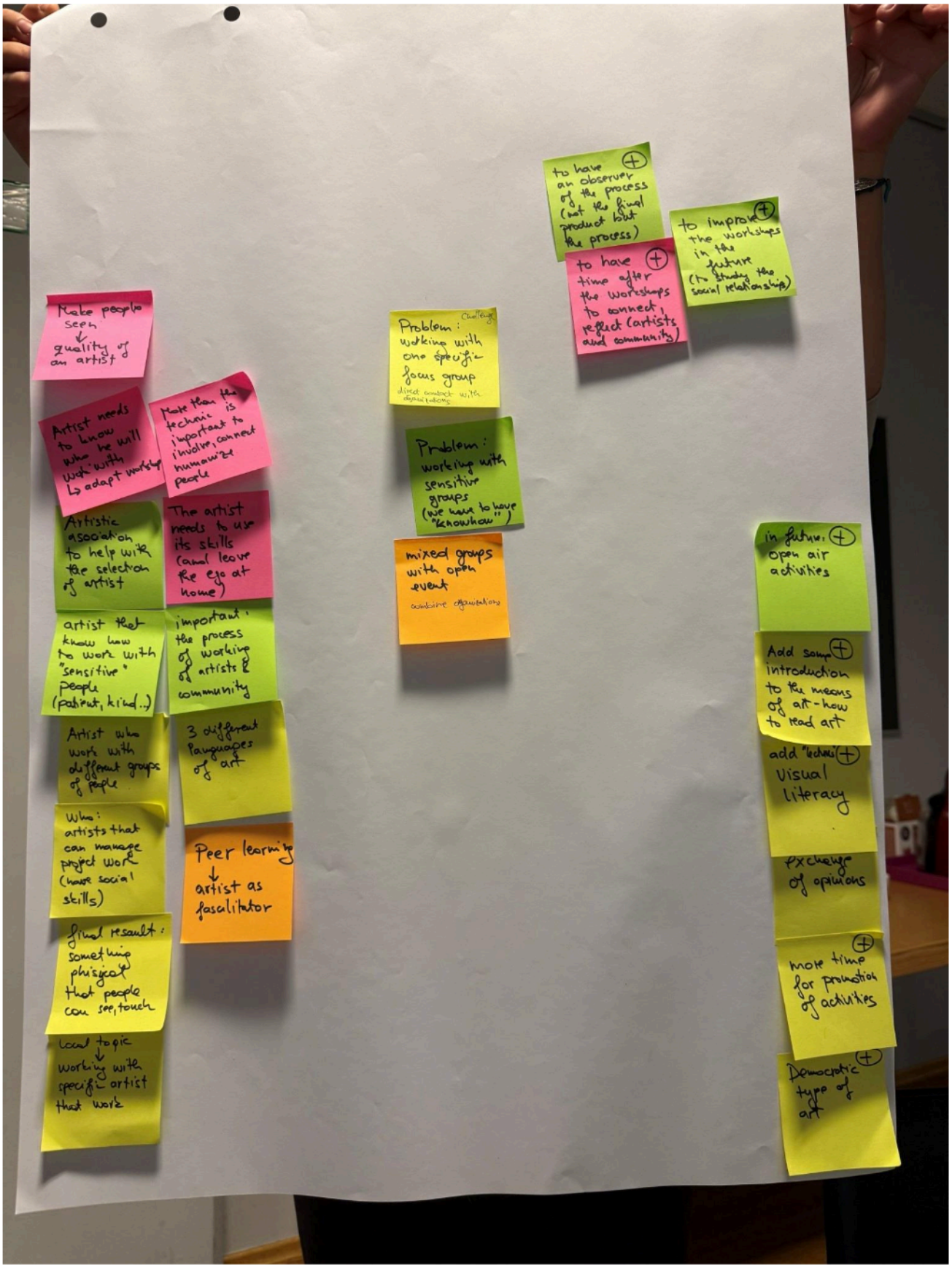
Record two findings each round
One useful practice: note the country, a concrete example and why it worked.
One improvement for cycle two: note what could change and what would be needed to adapt it.

The 15-minute round
1 minute welcome and brief introduction or recap.
11 minutes exchange experiences and explore the questions.
3 minutes agree and record the two findings when the facilitator gives the signal.

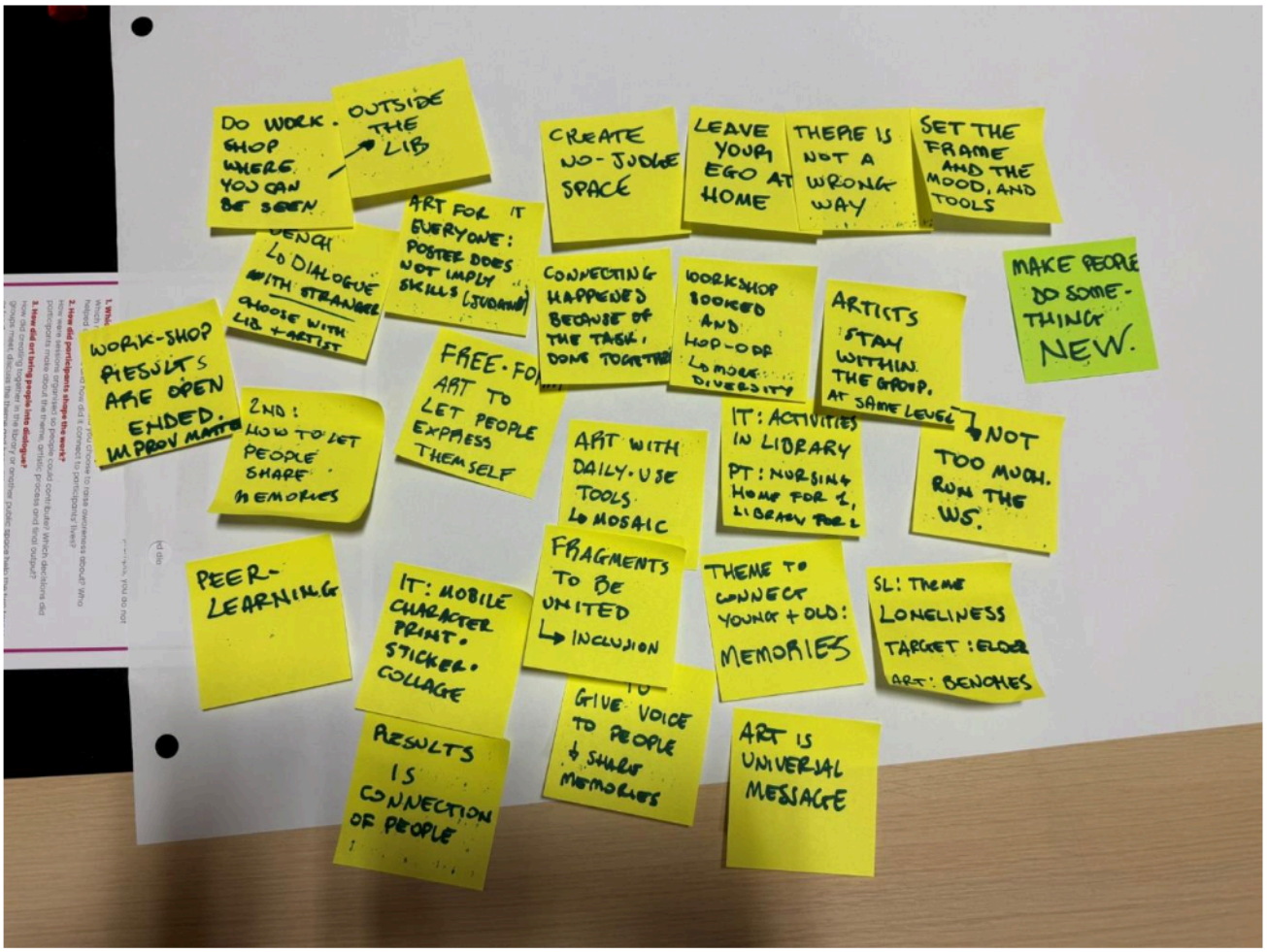
Keep notes usefull for the next group
Write clearly on the table sheet or extra paper. Add new points without removing earlier notes. For Table 4, distinguish completed activities and observed feedback from plans and expected results.

Keep notes usefull for the next group
Leave the notes at the table for collection and join your national delegation.

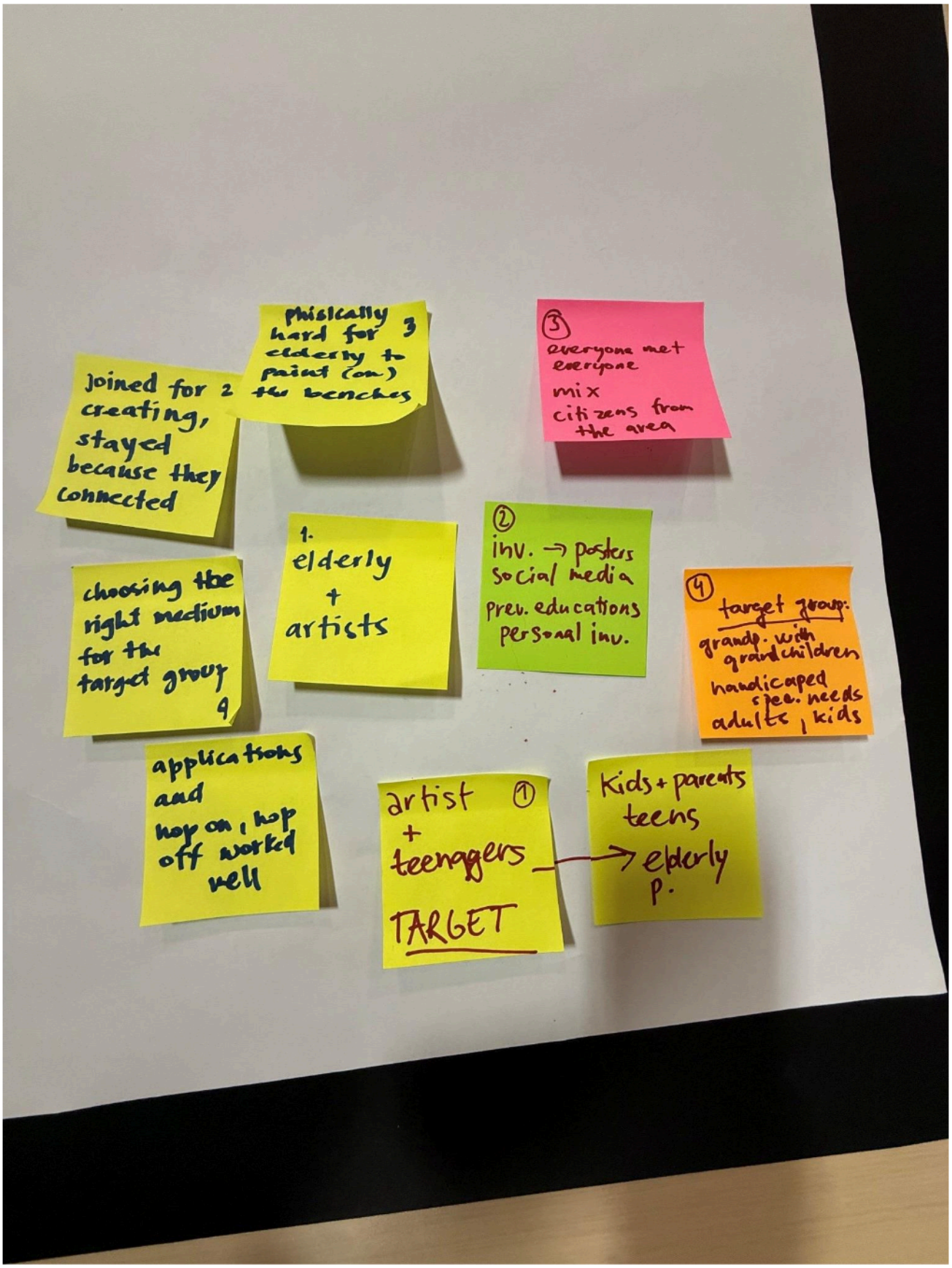
Annex 3 Original table notes



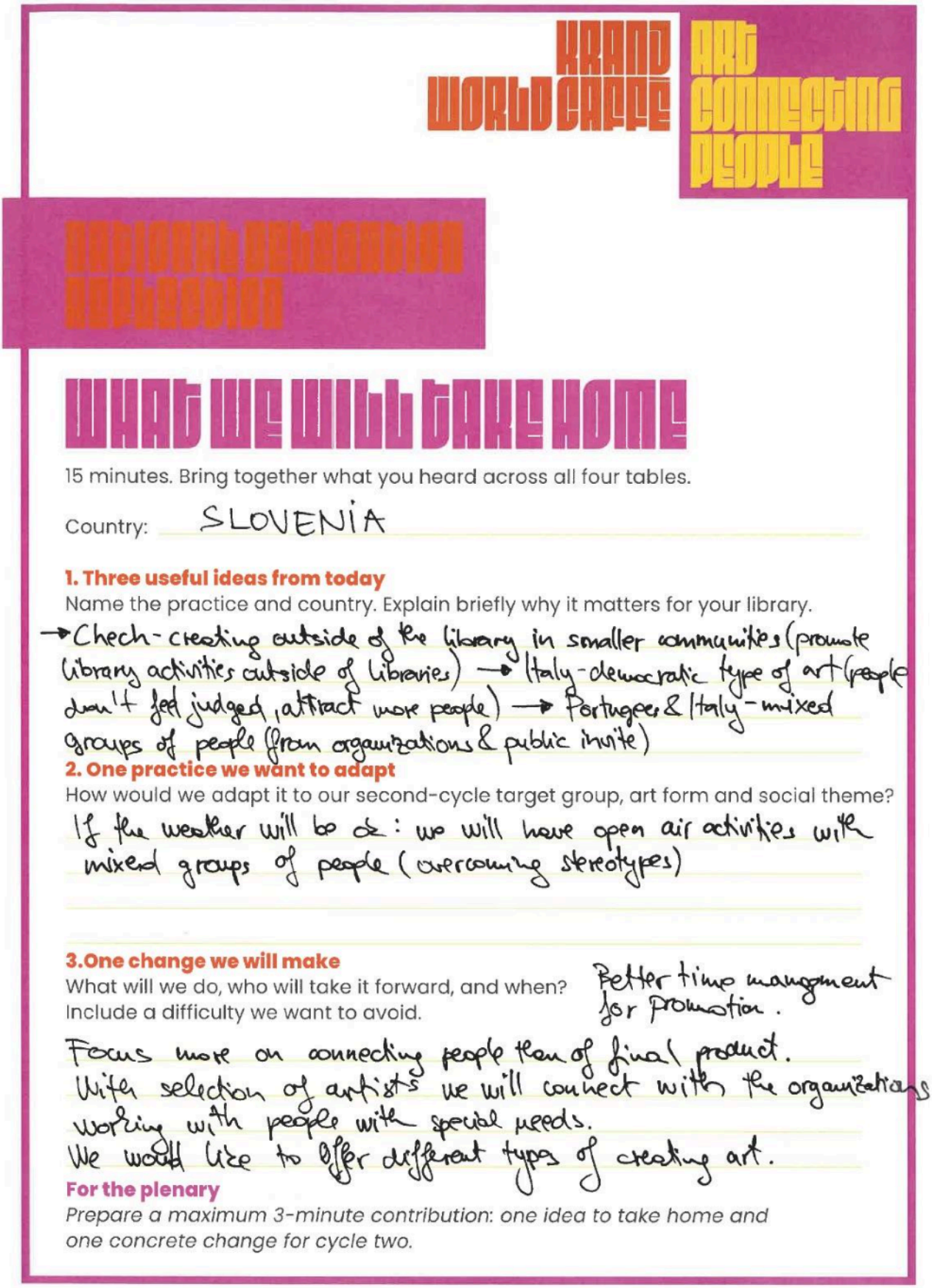
Annex 3 Original table notes continued



Annex 3 Original table notes continued



Annex 4 Original delegation reflections



KRAND WORLD CAFFE

ART CONNECTING PEOPLE

NATIONAL DELEGATION REFLECTION

WHAT WE WILL TAKE HOME

15 minutes. Bring together what you heard across all four tables.

Country: SLOVENIA

1. Three useful ideas from today

Name the practice and country. Explain briefly why it matters for your library.

→ Chech - creating outside of the library in smaller communities (promote library activities outside of libraries) → Italy - democratic type of art (people don't feel judged, attract more people) → Portugee & Italy - mixed groups of people (from organizations & public invite)

2. One practice we want to adapt

How would we adapt it to our second-cycle target group, art form and social theme?

If the weather will be ok: we will have open air activities with mixed groups of people (overcoming stereotypes)

3.One change we will make

What will we do, who will take it forward, and when? Include a difficulty we want to avoid.

Better time mangment for promotion.

Focus more on connecting people then of final product.
With selection of artists we will connect with the organizations working with people with special needs.
We would like to offer different typs of creating art.

For the plenary

Prepare a maximum 3-minute contribution: one idea to take home and one concrete change for cycle two.

Annex 4 Original delegation reflections continued

KRAND WORLD CAFFÈ

ART CONNECTING PEOPLE

NATIONAL DELEGATION REFLECTION

WHAT WE WILL TAKE HOME

15 minutes. Bring together what you heard across all four tables.

Country: ITALY + CONCESIO

1. Three useful ideas from today

Name the practice and country. Explain briefly why it matters for your library.

1. WE REALIZED THAT THE MOST IMPORTANT FACTOR IS THE RELATIONSHIP, THE PEOPLE.
2. START FROM A COMMON GROUND
3. BRING SOMETHING OUTSIDE FROM INSIDE - BENCH

2. One practice we want to adapt

How would we adapt it to our second-cycle target group, art form and social theme?

ARTISTS SHOULD BE AWARE OF THE AUDIENCE AND THEIR NEEDS - TAKE WE SHOULD PAY ATTENTION TO THE TYPE OF RELATIONSHIP THAT GROWS BETWEEN THE ARTISTS AND THE PARTICIPANTS

3.One change we will make

What will we do, who will take it forward, and when?
Include a difficulty we want to avoid.

BUROCRACY - BETTER TIME ORGANIZATION

For the plenary

Prepare a maximum 3-minute contribution: one idea to take home and one concrete change for cycle two.

↗ EXCHANGE, CONTINUITY TO THE PROJECT

↳ TIME TO PREPARE, ORGANIZE, PROMOTE

VERSION	PUBLICATION DATE	CHANGE
1.0	01.04.2022	Initial version (new MFF).