

## Traveller Wellbeing through Creativity Pilot Initiative Evaluation Report



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## **Executive Summary.**

**Introduction and Background.** This Executive Summary provides an overview of the impact of the Traveller Wellbeing through Creativity pilot initiative by providing an short overview of the full report, and highlighting the project team and participant experience for the five participating projects.

At the outset, it is essential to draw attention to the profound impact the projects had on the organisers and participants. For most of the projects where evaluation visits were made, the evaluation team were deeply impacted by the passion and commitment of the project teams and the participants they met. It was clearly evident that overall using creativity to improve Traveller wellbeing has been extremely effective.

The terms of reference for the evaluation were to:

- Conduct a process evaluation of the Traveller Wellbeing through Creativity pilot initiative.
- Explore the outcomes achieved.
- Provide recommendations to inform the future development of the initiative.

Extensive research demonstrates that Travellers have persistently poor health and wellbeing outcomes compared with the general population, and creative engagement is associated with positive health and wellbeing and that it contributes to ill health prevention. This, combined with the National Traveller and Roma Inclusion Strategy 2017 – 2021 commitment to “increased funding to be invested by the State to promote knowledge of, and pride in, Traveller culture and heritage” led to the Traveller Wellbeing through Creativity Pilot Initiative as part of the RENEW Programme. The project partners are the HSE (Health & Wellbeing and Social Inclusion), Creative Ireland and The Arts Council. Managed through Creative Ireland, The Traveller Wellbeing through Creativity pilot initiative was launched in March 2022, calling for proposals from Traveller organisations and other relevant groups to deliver three impactful pilot projects with a budget of €150,000 (€50,000 per project), through creative arts projects in the Traveller community.

**The Projects.** Through an open application process, proposals were invited from Traveller and arts organisations/individual artists with experience of working with health/wellbeing and/or creative arts. From the submissions, three projects were deemed appointable by the selection panel (see Appendix One for project descriptions):

- Galway Traveller Movement (GTM)
- The Gaff (Limerick)
- St. Margaret’s Traveller Community Association (Dublin)

The selection was then extended to include:

- Photography Museum (Gallery of Photography)
- Cluster Fox Films Ltd (Dublin)

**Evaluation Methodology.** A process evaluation methodology was used, giving consideration to the need to use culturally appropriate evaluation methods of each of the projects, and taking account of primary and secondary data sources at each stage of the pilot programme. A 'What Worked' approach to project delivery was used to explore experiences and identify pertinent insights and lessons learned that would inform considerations around taking a creative approach for other vulnerable communities using a clearly defined evaluation framework (See Appendix Two).

**Evaluation Findings.** The evaluation findings provide a descriptive account of the analysis of primary and secondary data across all stages of the initiative, disaggregated by each project and then collectively considered to provide an aggregated account of the Traveller Wellbeing through Creativity Pilot Initiative. A summary of the proposed and completed work by each successfully funded site is provided, and learning in terms of what works and what was challenging for project processes and delivery is highlighted. Appendix Three provides detailed information on each projects outputs and outcomes. As stated in the introduction, it was at difficult to put on the page the heart and soul of each project, the impact on Traveller wellbeing and what it meant to the project team and participants. The full report includes pictures and links to attempt to bring the essence of the projects and their impact to life.

#### **Individual Evaluation of Participating Projects.**

**Galway Traveller Movement | Cultural Action, Cultural Rights: A Foundation for Wellbeing.** Established in 1994, Galway Traveller Movement CLG (GTM) is an independent Traveller organisation who have worked for more than two decades to challenge and respond to the structural inequalities experienced by the Traveller community. This project focused on the importance of cultural identity and sense of self as being core for wellbeing among members of the Traveller community. The project aimed to strengthen the Travellers' connection with their cultural rights through nature and other facets. The goal was to shine a positive light on the rich Traveller culture across all ages and to develop a legacy of pride in Traveller identity and heritage. The project deliverables, which were clearly met, were the showcasing of Rosaleen McDonagh's play 'The Night Shift, Cant and intergenerational animation workshops for young Travellers and the recreation of Traveller camps.

**The Gaff Limerick | Guth na Mincéirí.** The GAFF, is an artist-driven theatre resource supporting Limerick theatre artists. Guth na Mincéirí ran over six months, offering a range of social and cultural venues in Limerick. The project was led by The Gaff Limerick and co-designed with Limerick Traveller Health Programme (LTHP), Willzee, Limerick Learning Hub, the Local Creative Youth Partnership and a wider group of arts and community stakeholders. All of the aims of the project were met, which were to highlight the beauty within Traveller culture, create a platform for Traveller artists and a legacy for greater visibility. The focus was on aligning wellbeing with the creative process to offer a range of creative activities to

celebrate Traveller culture. As a highly visible programme it offered space for commemorating loved ones.

**St. Margaret's, Ballymun: The Piseóga Project.** St Margaret's Traveller Community Association is deeply rooted in the Principles of Community Development. It brings together Travellers and settled people to promote the equality of Travellers as a nomadic ethnic group, with their own distinctive culture to promote self-determination, working towards significant improvement in Travellers living, health, education and social circumstances. This was a Traveller designed project, collecting, documenting and celebrating superstitions and traditions of the Traveller Community in Ballymun with a particular focus on Piseóga and Gammon-Cant terms. Increasing awareness, knowledge and celebration of Traveller culture in the Ballymun community and beyond was central to the objectives of the project, all of which were met.

**Photo Museum Ireland.** A new project partnership between the Gallery of Photography Ireland, the Traveller artist/ poet/ comedian/ podcaster Martin Beanz Warde and The Open Doors Initiative was formed to provide social inclusion and artist mentoring and support. The project partners worked together to develop and deliver an artist-in-the-community project, led, co-designed and co-produced by a diverse group of individual Travellers. The intention was to facilitate members of the Traveller community to make exciting new work around issues of Traveller identity, pride and wellbeing. The project delivered on the stated aims and objectives.

**Cluster Fox Films | TRAVELLERS ON SCREEN.** Cluster Fox Films is owned and managed by John Connors who is a member of the Traveller Community and Actor/Director. He facilitated the programme with his business partner and co-creator Tiernan Williams, who is an Integrative Psychotherapist and Cognitive Scientist. The project aimed to, and delivered opportunities for five Travellers groups in Ireland to participate in creative performances filmed in an Arts Centre in their region of the country. The project ran for five days, where four days were allocated for training, teaching the basics of scriptwriting, acting, and filmmaking. Workshops to support knowledge and skill development in scriptwriting, acting and filmmaking led to a live performance on the final day where a 10 minute script was written and performed in a filmed theatre production with the intention of fostering a safe place for wellbeing and creativity.

**Partner Consultation findings.** The partnership approach brought together the combined strength of four state funded agencies was beneficial, each bringing something different to the initiative. The cultural and sectoral lens through which each partner viewed the aims of the pilot encouraged visionary thinking that facilitated bringing together the Traveller and creative communities. Learning about the value of the connectedness between the arts, creativity and wellbeing through partnership working indicated this could be transposed to other groups and other settings as a vehicle for positive self-expression of identity, culture and heritage across communities. Importantly, all partners are interested in

maintaining the partnership approach to continue to build and develop from this pilot initiative.

**Final budget analysis findings.** It is important to note that all projects were very different in both approach and content; some projects had existing assets and infrastructure in place which impacted on how the funds were spent which, in effect, changes their baseline and potentially the project outcomes and impact. For other projects there were volunteers giving a lot of their time which although added huge value also could potentially lead to the risk of stress and burnout, going against the ethos of the wellbeing messages and intent at the heart of the initiative.

**Conclusions.** Partnerships between the funders, Traveller groups, Traveller artists and creative arts organisations were explored, established and supported by the RENEW programme partners. The articulation of these partnerships, both in terms of the partners and the formulation of the social engagement through creativity was varied and distinct, reflecting the experience of the grantees, the geographical location of the community, the demographics of the participants and the creative expression of the artists. The initiative respected the historical, geographical, familial and socio-political narratives that emerged, the nuances of each individual project celebrated and recognised the local and national connectivity of Traveller culture.

*“Actually, do you know what, I think Creative Ireland will receive two projects. One was the connection, and one was the commissions, what the organisation is getting for a modest investment... These artworks that have been commissioned will be formally adopted into the collection of the National Museum of Ireland. Unbelievable, like, unbelievable.” (St. Margarets).*

The evaluation team were struck by the immense passion and powerful impression of identity from participants who described their experience in the projects. Hearing first-hand about the genesis of ideas that were nurtured using different art forms was hugely valuable. There was an energy in a number of projects that was fuelled and sustained by the expressive process itself and the creative products. For some, the product was performance driven, for others it was in the intimacy of exchanging stories and experiences of Traveller traditions and heritage. Pride permeated the discussions coupled with the joy of acknowledging and celebrating Traveller culture and heritage.

Project teams spoke about the open invitation and access to expression, which was the antithesis in most, if not all cases, where this was contrasted with daily discrimination and generational exclusion from Irish society. Trust in the collaborating organisations and the artists was pivotal to the engagement of members of the Traveller community. In this regard, Travellers were encouraged to participate by other members of their community and relied on the reputation of those involved. The integral role of creativity in Traveller culture was viewed as critical to maintaining and sustaining traditions that describe the legacy of



Traveller heritage. Opportunities to reminisce, share stories about traditions, travelling, language and traditions and articulate these memories through various creative art forms from rap, spoken word poetry, group performance, photography, visual art and written text and recreational creative based experiences. The connection to wellbeing was firmly grounded in the creative space facilitated by partner artists and art organisations.

*It's mainstream art, it's not Traveller art, you know, it's art, because art is art no matter who you are" (The Gaff).*

Key determinants of the experiences shared and observed were rooted in the reputation of the Traveller organisations, the trust nurtured between arts organisations and the Traveller community and the creative openness of artists to co-collaborate with participants. The most pivotal enabler in the dynamism of this initiative was the focused commitment to expressing Traveller culture, heritage and traditions through a positive lens as represented by members of the Traveller community themselves.

*"And even before an evaluation was done, I was speaking with a lot of people there just on an ordinary chatty whatever, and the sense of the wellbeing. There was so much interest in it. Everything, the cooking, the shoe, the horseshoes, the—like, you can see it in the video for yourself. And the sense of wellbeing" (GTM).*

Learning from the pilot projects collectively suggested that the tight project schedule created pressure that impacted engagement and wellbeing, as there was a sense of timescales being prioritised over the importance of the natural unfolding creative process. In this regard, the sense of urgency was seen as a risk to diluting the potential impact of engagement on wellbeing, especially for the project team. Given that the purpose of the project was to promote wellbeing through creativity, the added pressure of an imposed tight timeline could be seen as counterproductive to the intentionality behind the project concept. In future, attention paid to the alignment of funding outputs with participant wellbeing would be a necessary consideration.

*"...actually, if you're going to talk about wellbeing through creativity, the structure of the project had a negative impact on wellbeing" (St. Margaret's).*

This initiative offered diverse opportunities and creative experiences that have promoted knowledge of and pride in, Traveller culture and heritage. The co-production between Traveller organisations and arts organisations in this initiative was highlighted and represented across communities using multi-media art forms in 5 distinct projects located across Ireland. It is evident that there was an appetite for the expression of Traveller culture involving collaborative partnerships that had the potential to improve health and wellbeing of the Traveller community and other marginalised groups more broadly.

*"St Margaret's Traveller community had the pleasure of bringing this project to life, but it is our hope that going forward Travellers all around Ireland can add to the rich and vibrant project it has become" (St. Margaret's).*

**Recommendations.** [Note: Please see separate report for the recommendations on the application process (Traveller Wellbeing through Creativity Pilot Initiative Phase One Evaluation Report, January 2023)].

#### Implementation

- An expanded timescale and a more flexible approach to grant amounts (addressed in 2023 project) to accommodate a wider, more representational participant
- Provide an opportunity for cross project learning by bringing the groups together to share, celebrate and discuss their experience of the initiative.

#### Evaluation

- An evaluation which clearly defines expectations in relation to evidencing outputs and outcomes would improve reporting and bring a more standardised approach to the evaluation process.
- Monitoring and evaluation skills shared with projects would offer intentional support when gathering information and data.
- Consider appointing external evaluators earlier taking a more formative approach to evaluation.
- Future evaluations should consider building pre- and post-project measurements against wellbeing indicators to support the measurement of distance travelled and also to take account of the fact that people and organisations are starting from different bases.

#### Partnership

- Clarity on whether it is acceptable to pay Travellers to attend project events and activities is needed.
- Extend the implementation period for the projects.
- Consider adding an interview to the application process to make the grant more accessible to less experienced organisations and groups.
- Should the initiative continue, the partner 8organisation representatives could have a facilitated session to discuss their different approaches and cultures and the impact this had on the initiative and on each partner, and how they can work together more effectively.

#### Finance

- Consider providing projects with budget headings for the final report.
- Assess how the sustainability could be improved through adding longevity to the funding cycle to garner traction in projects.
- Consider the impact of short-time frames and longer term financial commitment on the wellbeing of project coordinators, partners and participants.
- Future grant amounts should be flexible i.e., up to €50,000 or between €20,000 and €50,000.



**1.0 Introduction.** This evaluation report has been prepared in partnership by Aboutface Consulting Ltd. and Dr Katrina Collins Consultancy Services over the period of November 2022 to August 2023. This is the second of two reports, with the first report focusing on the evaluation of the pilot application process (available upon request from HSE Health and Wellbeing). This second report focuses on the evaluation of the five pilot projects, and also includes further consultation with the project partners on the overall initiative.

At the outset, it is essential to draw attention to the profound impact the projects had on the organisers and participants. For most of the projects where evaluation visits were made, the evaluation team were deeply impacted by the passion and commitment of the project teams and the participants they met. It was clearly evident that overall, using creativity to improve Traveller wellbeing has been extremely effective.

**2.0 Terms of Reference.** The external evaluation team was appointed to carry out a robust and objective review of the Traveller Wellbeing through Creativity pilot initiative by:

- Conducting a process evaluation of the Traveller Wellbeing through Creativity pilot initiative.
- Exploring the outcomes achieved.
- Providing recommendations to inform the future development of the initiative.

The findings presented in this report are intended to provide lessons learned for future implementation cycles of the initiative.

**3.0 Background.** Extensive research has demonstrated that Travellers have persistently poor health and wellbeing outcomes compared with the general population, and creative engagement has been demonstrated repeatedly to be associated positively with health and wellbeing. Interventions based on arts, culture and creativity in community settings have been shown to improve people's health and wellbeing, and to contribute to the prevention of ill health. The National Traveller and Roma Inclusion Strategy 2017 – 2021 gave a commitment to “increased funding to be invested by the State to promote knowledge of, and pride in, Traveller culture and heritage”. Travellers have a long history of wonderful creative and cultural expression, but engagement with state cultural supports and infrastructure is under-developed. Successful engagement can be achieved using community development and co-production principles, and when existing community, voluntary and state structures work in partnership. Travellers must be involved in the design and delivery of projects that resonate with Travellers and demonstrate clear alignment to Traveller need.<sup>1</sup>

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<sup>1</sup> Department of Justice and Equality (2017). The National Traveller and Roma Inclusion Strategy 2017-2021. Dublin.

In 2020, there was recognition of cross-departmental shared commitment to supporting positive health and wellbeing outcomes in community and healthcare settings for the public, health service staff, patients, their families and carers, as well as the development of creativity and the arts more broadly. This emerged from a partnership between the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media (Creative Ireland Programme), the Department of Health (Healthy Ireland/Sláintecare Programme) the Health Service Executive and the Arts Council. The aim was to develop a partnership to deliver sustainably effective and high quality, national creative programming initiatives in support of specific health and wellbeing goals. This was called the RENEW Programme and a Memorandum of Understanding was put in place in early 2020. The Directors of these partner organisations agreed on 28th June 2021 that an initiative in support of Traveller wellbeing through creativity should be developed.

In March 2022, the **Traveller Wellbeing through Creativity** pilot initiative was launched, calling for proposals from Traveller organisations and other relevant groups to deliver three impactful pilot projects with a budget of €150,000 (€50,000 per project). The aim was to promote Traveller health and wellbeing through the delivery of three creative arts projects in the Traveller community which would demonstrate potential for replication. The initiative took a broad definition of creativity that was inclusive of all traditional and contemporary forms. In all projects, collaborative design, production and delivery were key commitments in creatively addressing individual and collective wellbeing.

The initiative also aimed to ensure sustainability by fostering the development of partnerships between Traveller organisations and artists, cultural and creative organisations locally and nationally, and local authority creative and cultural infrastructure teams. This was a pilot initiative and as such has yielded learnings that can be applied to creative initiatives for health and wellbeing with other socially excluded and disadvantaged groups in the future.

It was agreed between the project partners that funding would be channelled through, and administered by, the Creative Ireland Programme.

As an exploratory pilot initiative there was interest in the potential to replicate the successful projects in other areas nationally and with other socially excluded and disadvantaged groups. It was recommended that a process evaluation approach be used to capture lessons learned which may inform knowledge about implementation in terms of enablers, barriers and outcomes. It was noted that consideration would need to be given to culturally appropriate evaluation methods for each of the projects awarded funding.

**3.1 Projects.** As stated above, the aim of this initiative was to pilot creative arts projects focused on promoting Traveller wellbeing through creativity. Proposals were invited from

Traveller organisations with experience of working with health/wellbeing and/or creative arts, and from other interested and experienced organisations and/or individuals. Through the application process, applicants needed to:

- Demonstrate co-production with Travellers in the design and development of the initiative, in relation to both health/wellbeing and to creativity/culture.
- Demonstrate a track record of working effectively with Travellers to improve health and wellbeing.
- Demonstrate experience of using creativity of any form either traditional or contemporary, as a gateway to improved health and wellbeing for individuals and/ or the community.
- Promote working relationships between health, arts and Traveller organisations at local level that will enable sustainability.
- Provide evidence of organisational capacity to deliver the initiative.
- Provide clear indicators of success weighted against the outlined criteria.
- Outline a project delivery model, including project partners and proposed impacts and outcomes.
- Indicate intended reach of the project and proposed numbers of Traveller participants.

Following a public application process, submissions were made in response to the above criteria and 3 projects were deemed appointable. An additional 2 projects were selected at the discretion of Creative Ireland. The 3 preferred projects were:

- Galway Traveller Movement (GTM)
- The Gaff (Limerick)
- St. Margaret's Traveller Community Association (Dublin)

The selection was then extended to include:

- Photography Museum (Dublin)
- Cluster Fox Films Ltd (Dublin)

To support the evaluation team in navigating the complex network of lead organisations, project participants, funders, community and arts organisations, and the multi-faceted nature of the projects developed through the programme, a visual mapping of the overall initiative and for each project was prepared. These are included in the project evaluation section with the main project diagram shown in Figure 1.



**Figure 1: Pilot Initiative Map**

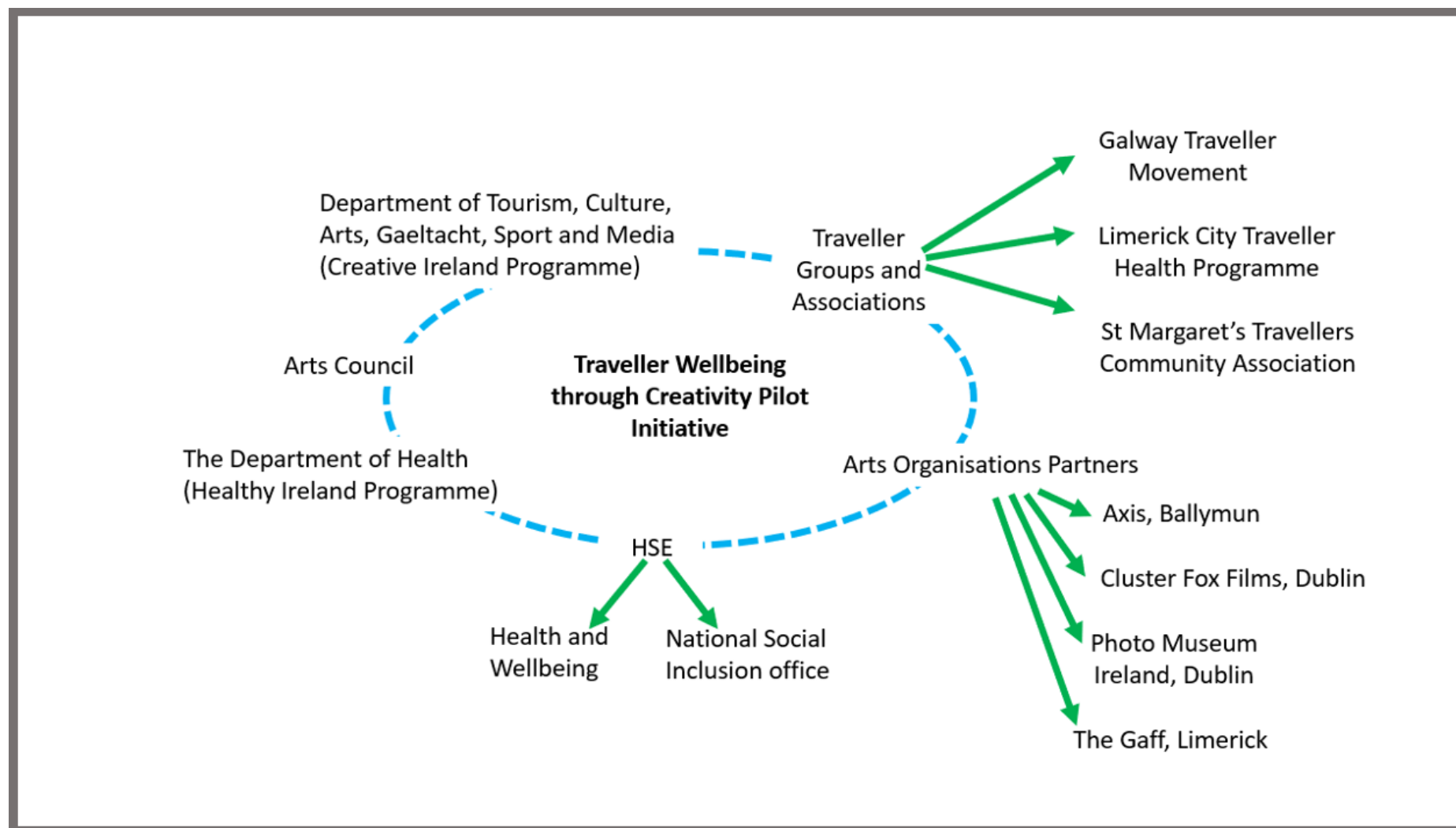


Figure 2: Selected Projects

## SELECTED PROJECTS

### Cultural Action, Cultural Rights: A Foundation for Wellbeing Galway

Galway Traveller Movement

### Guth na Mincéirí Limerick

Limerick City Traveller Health Programme

### The Pisreóg Project Ballymun

St Margaret's Travellers Community Association

### Through Our Eyes Photography Museum Ireland

### Travellers on Screen

Clusterfox Films



See Appendix 1 for project descriptions.



Details of intended activities and partnership formation which were outlined in the application forms served as the foundation for the Service Level Agreement (SLA) signed between the funders and the project. This document guided the reporting of project outputs and outcomes for the purposes of the internal summative evaluation submitted at the end of the funding cycle.

**4.0 Evaluation Methodology.** This section provides the detail of the evaluation methodology for the five projects. This was a process evaluation that took account of primary and secondary data sources at each stage of the pilot programme. Existing data was reviewed, sorted, collated and analysed beginning with the application forms through to the evaluation reports and engagement data. The creative outputs were assembled and compiled (from material provided by each project) and shown in the findings section of the report.

**4.1 Evaluation Framework.** A ‘What Worked’ approach to project delivery was used to guide the evaluation process. In this regard, the findings have been presented as what worked well, what didn’t work well and the lessons learned. This approach was supported by a broader evaluation framework for the site visits which was used to guide the discussions and comprised the following headings:

- **Project Context:** *Organisation understanding, Understanding of wellbeing*
- **Framing the Project:** *Content: Intentions, Planning, Approaches*
- **Populating the Project:** *Project team (Artists/Travellers), Local stakeholders, Logistics, Participants*
- **Community:** *Traveller voice ownership and empowerment, Community voice*
- **Reach:** *Distance travelled, Archive, Future development*
- **Lessons Learned:** *Exploring outcomes, Project enablers/challenges*

It is important to note that the framework was used a guide only at each of the site visits, and not all elements of the framework were necessarily discussed due to either relevance to the specific project or time constraints. Where possible, the evaluators followed up with each project to fill gaps where required. Please see Appendix 2 for the Evaluation Framework.

The ‘What Worked’ approach has been applied at a singular project level, and then aggregated to give reflections on the collective experience of process, outputs and outcomes across the initiative as a whole. The evaluation presents the findings by project under the following headings:

- Project Background and Context
  - As described in the application form and evaluation report supported by additional research by the evaluators where required

- Project Aims.
  - As outlined in the SLA between the applicant and the funders.
- Project Elements.
  - This part of the methodology involved seeking information and evidence on the creative processes, the different activities and creative outputs from each project to contribute to the demonstration of the initiative's effective implementation. Information and evidence were more forthcoming from some projects than others. In this regard, it is important to apply caution when considering the level of documentation versus the activities experienced by the pilot projects and how this relates to the measurement of wellbeing, i.e., the evaluators have not made a value judgement based on the amount of information and evidence received as part of the evaluation process.
  - Overall participant numbers for the activities in each project were difficult to determine with confidence and therefore have not been included.
- Delivery of Service Level Agreement (SLA) outputs and outcomes.
  - The outputs and outcomes set out in the SLA between each project and the funders was used to construct a table to facilitate comparisons between evidence provided in end of project internal evaluation reports and agreed outputs and outcomes as per the SLA contract. A review of the data offered by each project as evidence against these sections in the SLA took place. This enabled an analysis and subsequent description of the depth and breadth of relevant information as elicited by the project themselves that speaks to activities completed and the impact on Traveller wellbeing through creativity. A detailed presentation of these outputs and outcomes is in Appendix 3.
- Public engagement outcomes.
  - This refers to the types, levels and frequency of engagement with members of the public outside of the direct project participants. A key feature of the Traveller Wellbeing through Creativity pilot programme was the engagement of the public (Traveller and non-Traveller). This underpinned a core aim to promote positive representations of Traveller culture and heritage through the media of art and creativity with an emphasis on wellbeing.
  - Each project constructed and planned their own approach to this, which was generally linked to the creative outputs they developed. As part of the summative evaluation, projects documented and described what public engagement looked like, who was involved and to what extent engagement took place.
- Evaluation team visits.
  - The plan was for two members of the evaluation team to visit each project to meet with as many people involved in the project as possible. One member of the team went to all of the visits to ensure there was a consistent approach taken across all of the projects. With the visits lasting between 1 and 3 hours,

detailed accounts of stakeholder involvement and their experience of the six-month process were gathered using the Evaluation Framework described above. The headline findings for each pilot project are presented individually. Table 1 below shows the number of people the evaluation team met for each project.

- The Framework Method of analysis was used to conduct a thematic analysis of the large volume of qualitative accounts. The Framework Method has been developed and used successfully in research for over 25 years and has recently become a popular analysis method in qualitative health research<sup>2</sup>. The issue of how to assess quality in qualitative research has been highly debated but ensuring rigour and transparency in analysis is a vital component.
- In this regard, the idiosyncratic specifics of each individual's experience as participant, artist, project manager are valued and recognised while simultaneously producing relevant, credible and insightful findings. The standardised process of the framework approach was followed, firstly for each site and then collectively to identify and highlight cross cutting themes.
- The external evaluators were able to gather details on the various creative interactions, which offered space for Travellers to creatively explore, describe and share the project's objectives, and these have been included in this report or links have been provided where possible.
- Summary and Conclusions.
  - Through individual and aggregated consideration of findings and learning identified within and across projects, the key lessons were brought forward for review in relation to future constructions of the initiative. This will include what it might mean to bring a project that explores Traveller wellbeing through creativity to scale.
- Project Evaluation Conclusions.
  - Each project conducted a summative evaluation of their project. Conclusions reached in each of the reports have been highlighted in this external evaluation to provide a synopsis of observed and suggested impact of each project individually. A collective summation of the Traveller Wellbeing through Creativity Programme is informed by these and is part of the information considered by the external evaluation team in drawing programme level conclusions.

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<sup>2</sup> Gale et al. (2013). The Framework Method. BMC Medical Research Methodology, 13:117

**Table 1. Numbers of project team that met with the Evaluation Team**

<b>Project Name Meeting Location</b>	<b>Total Attendees</b>	<b>Traveller</b>	<b>Non- Traveller</b>
<b>Cultural Action for Cultural Rights: A Foundation for Wellbeing</b> Galway Traveller Movement Offices	5	4	1
<b>Guth Na Mincéirí</b> Belltable Theatre, Limerick	6	4	2
<b>Písreóg Project</b> St Margaret's Community Traveller Association	6	5	1
<b>Through our Eyes</b> Photography Museum Dublin	1	0	1
<b>Travellers on Screen</b> Meeting cancelled by Cluster Fox	0	0	0

**4.2 Partner Consultation.** The role of partnerships was examined as a core element of the pilot initiative's architecture – the RENEW partners. The evaluation team consulted with a representative of the project partners to obtain feedback on their experience of the pilot initiative. This included HSE Health and Wellbeing, HSE Social Inclusion and Creative Ireland. It was not possible to consult with the Arts Council about the second phase of the evaluation process due to a changeover in staff, but they were consulted for the Phase One report. The approach was a short online interview using the following questions as a guide.

1. What worked well with the pilot project?
2. What didn't work well and what should have been done differently?
3. Was any learning from the project applicable to the wider work of your organisation, particularly around wellbeing?
4. What are your future expectations for the project and how do you see it developing?

**4.3 Analysis of Project Budgets.** An additional part of the evaluation was to carry out a high-level analysis of the project budgets, in order to garner insight into how the grant was spent for each project. This was done on the final project budget only, with no comparison between the budget in the application form and the final spend for each project. The approach taken was to collate the expenditure by budget element for each project using the budget element allocated by the individual project. There were a wide range of budget headings across the five projects, so these were reduced to a smaller number to enable more meaningful analysis. Actual spend and the percentage of spend of the overall budget was calculated under each heading.

**4.4 Reporting.** Preparation of the final evaluation report has used all the data and learning gathered by projects internally and primary information collected by the external evaluation team to include conclusions and recommendations that will inform the future development of Traveller Wellbeing through Creativity initiative.

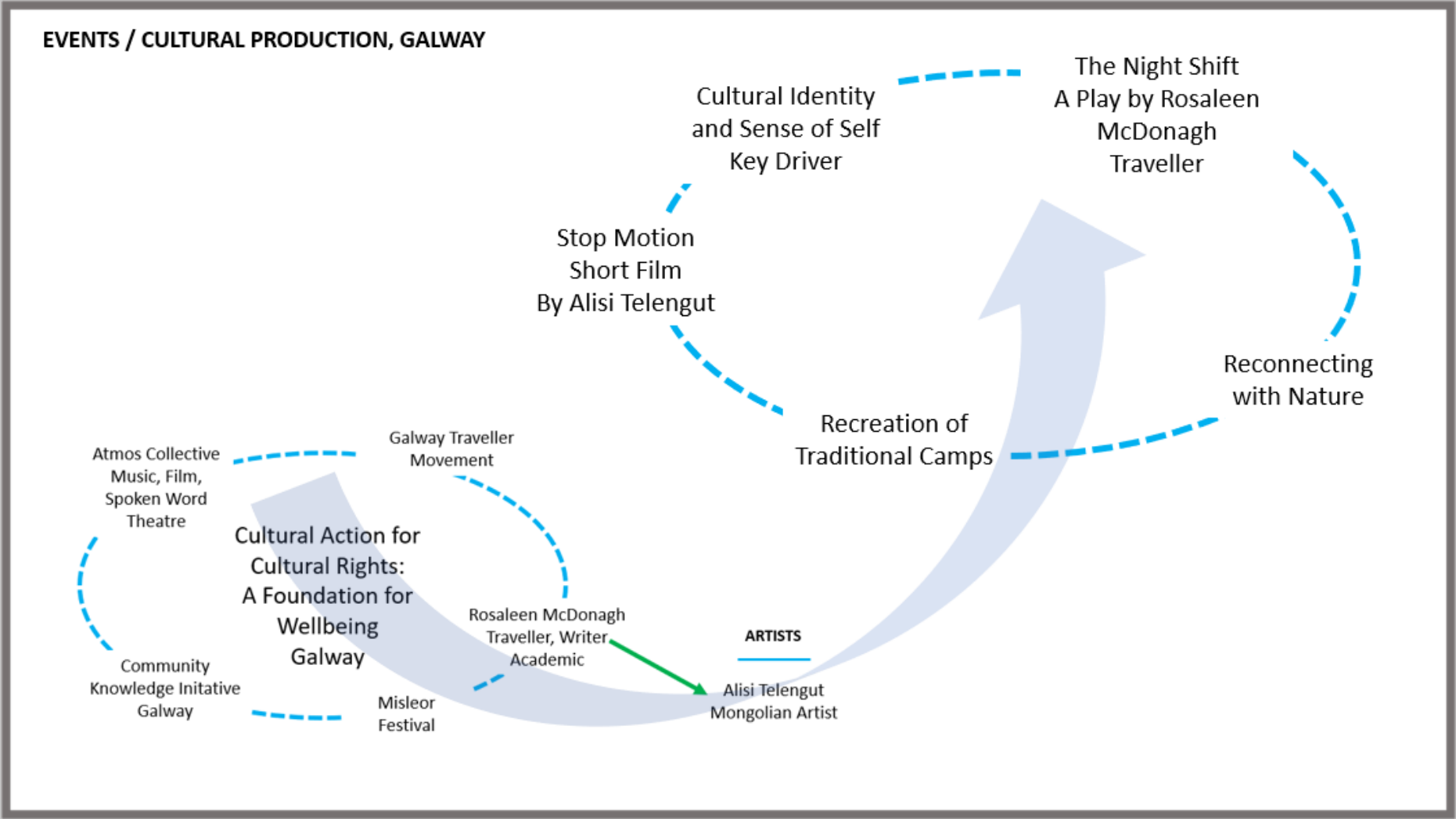
**5.0 Evaluation Findings.** This section follows what has been outlined in the methodology and provides a descriptive account of the analysis of primary and secondary data across all stages of the initiative. The findings are disaggregated by each project then collectively considered to provide an aggregated account of the Traveller Wellbeing through Creativity Pilot Initiative. A summary of the proposed and completed work by each successfully funded site is provided below to facilitate review and understanding of the findings. Learning in terms of what works and what was challenging for project processes and delivery is highlighted.

### **5.1 Individual Evaluation of Participating Projects.**

**5.1.1 Galway Traveller Movement | Cultural Action, Cultural Rights: A Foundation for Wellbeing.** Established in 1994, Galway Traveller Movement CLG (GTM) is an independent Traveller organisation in Galway City and County. The company has charitable status and is a partnership of Travellers and non-Travellers. They have worked for more than two decades to challenge and respond to the structural inequalities experienced by the Traveller community. GTM is committed to the promotion of equality, the prevention of discrimination and the protection of the human rights of members of the Traveller Community at local regional and national levels.

The GTM Traveller Wellbeing through Creativity project ‘Cultural Action, Cultural Rights: A Foundation for Wellbeing’, focused on the importance of cultural identity and sense of self as being core for wellbeing among members of the Traveller community.

Figure 3: Visual Mapping of Galway Traveller Movement Project





### **Project Background and Context.**

GTM are aware of the challenges of accessing Mental Health services. Mental health problems can be exacerbated if help is not there when needed. This is also linked to Traveller reluctance to ask for help in the first place due to fear of discrimination. Through their work GTM demonstrates an acute understanding of wellbeing in the context of the Traveller community in terms of both physical and mental health and wellbeing being central to all of the work they do. Wellbeing is linked to a person's sense of identity and pride in that identity which the project aimed to instil this in members of the Traveller community, and a sense of pride in this identity as a Traveller.

### **Project aims.**

- To recreate and reconnect the community with their cultural rights through a multi-faceted approach to cultural action.
- To shine a positive light on the rich culture of the Traveller community often overshadowed by negative stereotypes commonly held in Irish society and reinforced by negative media coverage.
- To develop a legacy for the Traveller community of pride in their heritage, standing against negative connotations and depictions in society.
- To reconnect the community with their culture through nature, where Travellers lived and flourished in times past.
- To ensure the legacy of the project through the traditions of the community being passed on to younger generations.
- To promote pride in the identity of all members of the community participating in the project.

### **Project Deliverables.**

- Partnership with renowned Traveller playwright and disability activist Rosaleen McDonagh, showcasing her play, 'The Night Shift'. Generations of social exclusion has led to very limited access for Travellers at 'mainstream' cultural events, even those celebrating their own culture. A standalone showing for members of the community to come together created a safe space to reclaim their cultural rights.
- Workshops for young Travellers facilitated by Atmos collective, focused on reconnecting younger members of the community with the Cant language.
- Working with Mongolian artist and filmmaker Alisi Telengut young Travellers created a stop motion animation short film, working with materials from nature, reconnecting the participants with nature. Participants were encouraged to speak to older members of their families and draw inspiration from their stories and times past as part of this activity.
- Recreation of traditional Traveller camps to promote intergenerational transfer of skills and knowledge to further strengthen a sense of identity, both individual and collective, among the Traveller community in Galway city and county.

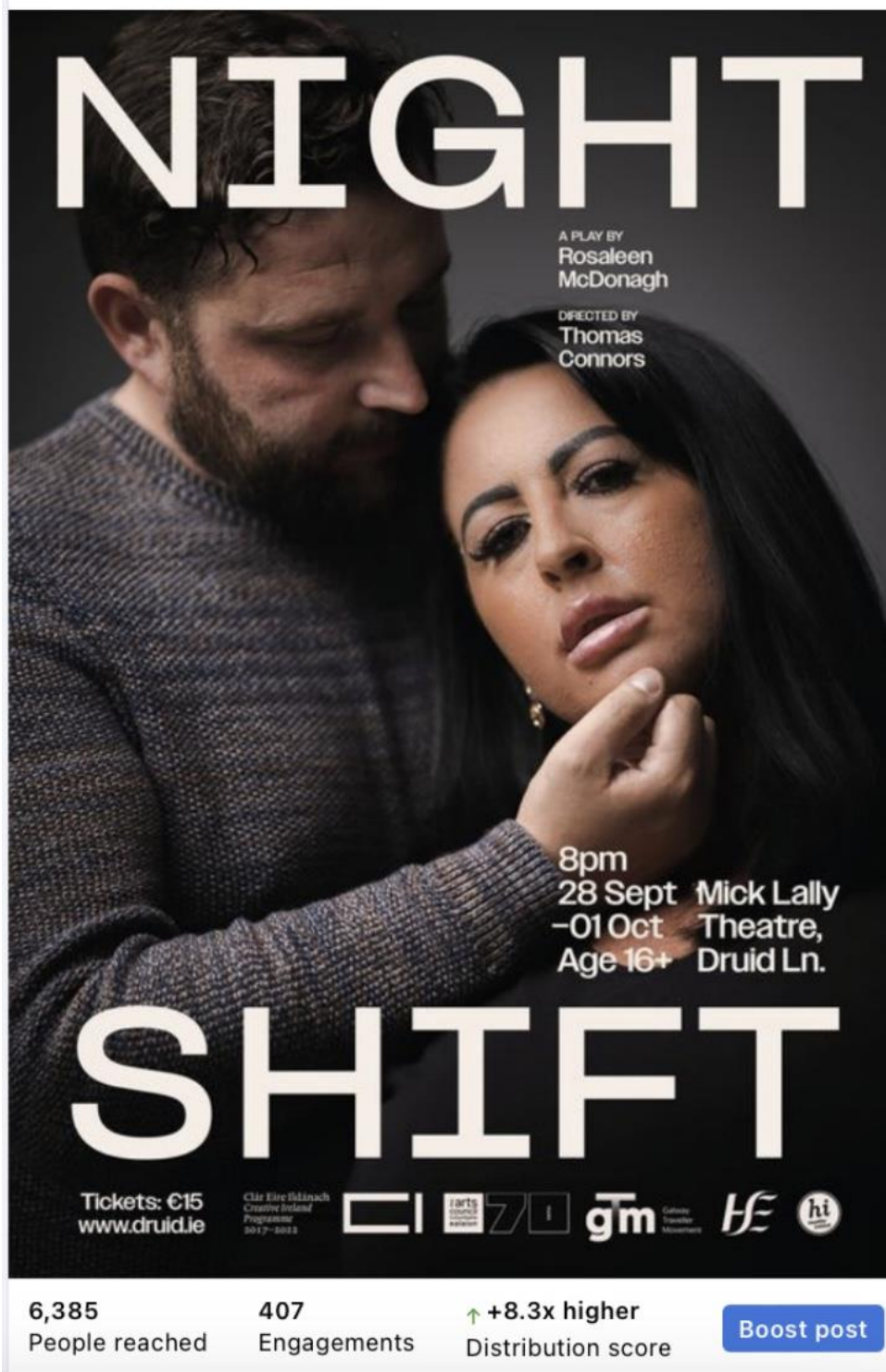
Outputs from the workshops with Atmos and Alisi Telengut were then to be brought back to the community as part of Misleor 2022, premiered at the festival film night.

**Service Level Agreement Outputs and Outcomes.** In order to determine if the stated outputs and outcomes were achieved, an evaluation of each event was carried out by GTM's team of primary healthcare and community development workers. A series of questions for participants was developed, and answers were documented either by video or by voice recording, depending on the participant's level of comfort with the options available. Detailed accounts were provided of project outputs achieved and were closely aligned to the SLA outputs agreed between GTM and the funders. However, their evaluation report provided less evidence relating to project outcomes.

**Public Engagement Outcomes.**

- As the workshops were designed for members of the Traveller community, there wasn't any direct public engagement. The participants of the workshops were recruited through outreach by Galway Traveller Movement's community health workers. However, the animations and the music video were shown at the Misleór Youth on Screen event, which was well attended by members of both the Traveller community and the general public.
- The camp days were advertised through the GTM Facebook page as well as outreach by GTM's primary healthcare and community development workers. A short film by Johnathan Connolly about the camp days was shown at the Misleór 2022 Illuminated event. The winner of the Misleór Film Bursary, PJ Mongan, was mentored in film-making at the event.
- The opening night of the Night Shift play was reserved for members of the Traveller community and some funders, and was very well attended, with 73 attending the performance (of which 59 were members of the Traveller community). It was extremely well received. The following performances were quieter, but there was still a responsive crowd each night. Overall, 132 tickets were sold out of 300 over the three nights, and Galway Traveller Movement had a guestlist each night which is not included in these sales; there were 23 names on the guestlist over the three nights, bringing the number of audience members to 155. This amounts to 51% of tickets used for Night Shift during the run.
- The University of Galway also reached out to GTM to discuss the possibility of putting on a matinée showing of Night Shift for students in the college. This performance was also well attended, with 59 tickets registered through Eventbrite beforehand and 10 booked on the day for a total of 69 tickets. There was a Question & Answer session with the cast afterwards, during which the audience were very engaged.

Poster for the play Night Shift.



**NIGHT**

A PLAY BY  
Rosaleen  
McDonagh

DIRECTED BY  
Thomas  
Connors

8pm  
28 Sept -01 Oct  
Age 16+ Mick Lally  
Theatre,  
Druid Ln.

**SHIFT**

Tickets: €15  
[www.druid.ie](http://www.druid.ie)

Clár Eile Bliainach  
Creative Ireland  
Programme  
2017-2022

CI Arts Council Ireland gfm Galway Theatre Museum hi

6,385  
People reached

407  
Engagements

↑ +8.3x higher  
Distribution score

Boost post

**Media Coverage.** The majority of the media coverage surrounding the events within this scheme were about Mísealór as a whole, as each of these activities fed into the festival which happened at the end of September. The following links provide evidence of media coverage for the project.

- <https://galwaypulse.com/2022/10/04/night-shift-an-insight-into-the-irish-traveller-experience/>
- <https://www.galwaydaily.com/arts-entertainment/misleor-festival-announces-vibrant-programme-of-events/>
- <https://thisisgalway.ie/the-misleor-festival-of-nomadic-cultures-comes-to-galway/>
- <https://connachttribune.ie/misleor-festival-shines-light-on-diverse-nomadic-cultures/>

**Social Media.** The majority of GTM's social media presence is on Facebook, where 5,459 people follow the page at the time of writing. Below are some of the Facebook posts from the GTM account which performed well.

### Public engagement posts and reach

**Galway Traveller Movement** is 🥳 feeling excited.  
Published by 16 August · 🌐

It's hard to believe we are more than halfway through our 'Cultural Action, Cultural Rights: A foundation for Traveller Wellbeing' project. We'll have more photos, film and song to come from the workshops that have already taken place - so stay tuned for those!

In the meantime we're gearing up for the premier of 'Night Shift' by Rosaleen McDonagh. Tickets will be available for booking soon!

Arts Council Ireland CreativeIrl HSE Ireland Healthy Ireland

**Day camps - 'Reimagining life on the road'**

Held over six days in July and featuring barrel-top wagons, Reimagining life on the road will bring the traditional Traveller camp back to life. There will be interactive workshops and demonstrations such as Paper Flower Making, Tinmithing, Griddle Bread making, and Beady Pockets. Free transport and lunch provided.

**Stop Motion Film Workshop with Alisi Telengut**

Join award winning filmmaker Alisi Telengut for a 3-day workshop in which you will get to learn all about stop motion film making and work as part of a team in making a short film to be premiered at Mísealór Festival of Nomadic Cultures 2022.

**CANT Beat**

'CANT Beat' is a music and multimedia workshop where members of the Atmos collective will work with groups to write / compose a song inspired by the CANT language. Participants to the workshops will gain skills and knowledge in the area of music production and at the end of the workshop participants will get to record the song they have written.

**Night Shift by Rosaleen McDonagh**

GTM are delighted to welcome a play written by Rosaleen McDonagh which will be premiered during Mísealór 2022, a three day festival celebrating Nomadic Cultures. You will have an opportunity as part of the festival to participate in a Mísealór Conversation with Rosaleen McDonagh who is a writer and Thomas Connors who is an actor and directing 'Night Shift'. The festival will be held in Galway from the 29th of September to the 1st of October.

The Creative Ireland Programme is an all-of-government, culture-based initiative that emphasises the importance of human creativity for individual, community and national wellbeing. The programme is grounded in the belief that every person has creative capacities, the development of which contributes to their personal wellbeing as well as to the general wellbeing of our communities and society. GTM welcomes the opportunity to participate in the programme

**Galway Traveller Movement**  
Published by · 29 September · 🌐

We are all buzzing after that absolutely amazing performance of Night Shift by Rosaleen McDonagh at Druid. 🥳🥳

An all Traveller cast, director & writer as part of Traveller Wellbeing Through Creativity grant. 🥳🥳

CreativeIrl Arts Council Ireland HSE Ireland Healthy Ireland @Druid

1,630 People reached    57 Engagements    ↑ +2.3x higher Distribution score    [Boost post](#)

6,520 People reached    814 Engagements    [Boost post](#)

**Evaluation Team Visit.** The feedback and findings from the evaluation visit are presented under three headings; what worked well with the project, what were the challenges for the project and the lessons learned from the project, aligned to themes in the evaluation framework. It was not possible to speak to the playwright Rosaleen McDonagh due to her limited availability.

### **What worked well with the project?**

- The overall approach with the different project elements all linked by wellbeing and creativity was very positive and worked well.
- The camp site reminded participants that you were never really alone; there was noise, warmth and community, which is not always the case for Travellers today. There is the perception that the Traveller life was solitary, but it wasn't.
- The camp site gave visitors the opportunity to remember that Travellers used to be welcomed into local communities, as they supported local businesses with their work e.g. harvesting, tinsmithing, woodworking, horseshoeing, repairs etc.
- The reflection on the traditional Traveller way of life through the camp site, and the 'circular economy' clearly demonstrated the value that was placed on the skills of Travellers by the communities they visited. This is linked to the more disposable society today and the impact of this on mental health and wellbeing in relation to 'needs versus want'. The camp site gave the young people the opportunity to see this in a small way, through the workshops, demonstrations and the stories.
- The link with the person who provided the wagons and hosted the camp site was very beneficial for the project.
- In deliberately claiming the Druid Theatre for Travellers, a barrier was broken down, and people left knowing that the theatre was a welcoming space and that drama and cultural activities can be part of Traveller life.
- The play and the camp site opened up opportunities for families to share memories and stories that were linked to the themes of the project.
- Some of the children who visited the camp site and participated in the games were initially reticent (being away from the phones and other screens and with no signal), but when they settled in, the impact was evident and the videos show the joy and engagement, and phones were forgotten.
- Some of the children and young people didn't relate to the campsite and workshops at all, but for others it was clear that they felt something that they had not felt before about their heritage, and that they had been given the opportunity to have a glimpse of what life used to be like for Travellers.

*“And even before an evaluation was done, I was speaking with a lot of people there just on an ordinary chatty whatever, and the sense of the wellbeing. It was like as if they were back young again. It was like as if the young had been brought/ reared there. There was so much interest in it. Everything, the cooking, the shoe, the horseshoes, the—like, you can see it in the video for yourself. And the sense of wellbeing”.*

### **What were the challenges and lessons learned for the project?**

- In the youth workshops, both the Traveller children and Mongolian children found it difficult to concentrate for the long periods of time necessary to make the stop-motion animation. It is perhaps not an activity suited to children of this age-group.
- Participation was at times an issue during both the animation and hip-hop workshops. The children appeared to be reluctant to engage unless their friends did. Some of the children found it difficult during the hip-hop workshop as they were quite shy, and they didn't give an evaluation. The questions for the evaluations also proved somewhat complicated for the children, as some of them didn't seem to fully understand what they were being asked, and their answers sometimes included opinions about activities which were not relevant to the workshops themselves.
- The budget for the production of Night Shift proved to be challenging. GTM were only able to pay the actors for two weeks of rehearsals before the play was presented, and there was no set designer or budget for set build as other aspects of the production needed to be prioritised. GTM stated that these difficulties did not affect the impact of the piece within the community, but with increased funding, the impact could be enhanced.
- The time frame for the project was tight. GTM organised numerous activities between May and December. However, many of the activities proposed culminated in a showing or performance at the Misleór Festival at the end of September, and thus, the timeframe for these events was even tighter.
- Both the events themselves, and then the opportunity to talk about the events informally and through the internal and external evaluation processes has had a positive impact on the wellbeing of the project team and the participants.
- GTM used the same evaluation questions and approach for the young people's element of the project and this didn't work very well. Additional thought could have been put into better ways of eliciting feedback from the young people's activities and workshops (this will be considered for the future).
- The GTM team shared the frustration that come from once-off funding which can be challenging. Projects and activities that have a real impact on participants and serve to offer and promote Travellers and Traveller life positively, but cannot be sustained as the funding is not there. The momentum is built, but then it must stop when the money is spent.
- The project team encountered some reticence from the Traveller community in terms of encouraging people to see the play, as they said they were not used to going to theatres.



However, the ongoing promotion and encouragement to attend this part of the project proved worth the effort. Offering people the opportunity to experience something outside their comfort zone can be very positive and encourage behaviour change.

- The project needs to be considered in the context of Covid 19 and the relation to wellbeing. For some people the impact of the isolation during the pandemic has had lasting effects. The pandemic has been extremely challenging for the whole population, with additional pressures on some members of the Traveller community, and the opportunity to gather and share cultural traditions and experiences was really important in the post pandemic context, and to embrace many of the things that people have missed for two years.

**Internal Project Report Conclusion.** The internal evaluation for this project concluded as follows: ‘The evaluations for this project show how important culture and creativity are for Traveller wellbeing. The camp days in particular meant a lot to the members of the community who remember life on the road. Being immersed in their culture - something which has been stripped from them - was invaluable. It is vital that space is made for members of the Traveller community in creative spaces. We need more events like Night Shift that are by and for members of the Traveller community. A culture of creative workshops should be built so that young members of the Traveller community have access to the arts as they are growing up, in particular more access to arts within their own culture. This will then feed into Traveller culture being celebrated and being kept alive.

Creativity has been shown to positively impact mental health. It is of utmost importance that members of the Traveller community are able to access creative spaces and engage with their own creativity’.

**Summary and conclusion.** As an organisation GTM has extensive experience of applying for funding and managing projects. This project was clearly grounded in both wellbeing and creativity, and evidence was provided to support this for all elements of the project. The project offered a range of activities enabling people from across the Traveller community in Galway to participate, and although the primary audience was Travellers, non- Travellers were also engaged through the play. The intergenerational element of the project was very strong adding an additional dimension to wellbeing and learning for all participants. The impact on wellbeing was significant both anecdotally and through the internal and external evaluation process.

*“So you know something’s a success when it’s still getting talked about all these months later.”*

**5.1.2 The Gaff Limerick | Guth na Mincéirí.** The GAFF, is an artist-driven theatre resource That can support Limerick theatre artists through the provision of dedicated spaces for rehearsing, devising and presenting works in progress, meeting spaces where advice and mentoring from fellow practitioners can be sourced and networking opportunities for emerging and skilled artists from a range of theatre and performance related roles. Guth na Mincéirí ran over six months, offering a range of social and cultural venues in Limerick. It was led by The Gaff Limerick and co-designed with Limerick Traveller Health Programme (LTHP), Willzee, Limerick Learning Hub, the Local Creative Youth Partnership and a wider group of arts and community stakeholders.

Figure 4: Visual Mapping of The Gaff Project

## EVENTS / CULTURAL PRODUCTION, LIMERICK



### **Project Background and Context**

The GAFF, together with Learning Hub Limerick, the Local Creative Youth Partnership, Limerick Traveller Health Programme hosted a web of conversations with artists WILLZEE, Melanie O'Rourke, Frank McCarthy, Sean Horgan, Hazey Haze, Steo Wall, Sharon Ward from the Limerick Travelling community began. There was a synergy expressed by everyone who came together to shape a programme of work that became *Guth na Mincéirí*, a six-month celebration of Traveller culture in Limerick under the umbrella of the Traveller Wellbeing through Creativity pilot project.

The Traveller artist WILLZEE has been working with The GAFF since 2021, developing ideas around using music and spoken word as a creative medium for young men struggling with addiction and mental health issues. The rates of suicide and incidence of depression within the community lay at the heart of these initial conversations.

### **Project aims:**

- To highlight the beauty within Traveller culture, create a platform for Traveller artists and a legacy for greater visibility, aligning wellbeing with the creative process.
- To offer dance, film, music, visual art, craft and discussion to celebrate Traveller culture in a highly visible programme.
- To allow space for commemorating loved ones.

### **Project Deliverables:**

- Cruinniú Damhsa Mincéirí na Óg was a dance exchange between groups of Traveller girls, from Abbeyfeale and Ennistymon with teenagers from Pakistan and Africa in Dance Limerick to share their techniques.
- Vision for my Daughter's Future was an audio project recording voices of women imagining the future they would like for their daughters.
- Comóradh was a visual art project commemorating the lives of loved ones who have died by suicide.
- Young Pride For Traveller Pride was a sharing of work in progress that took place in the Learning Hub, Limerick including a live, outdoor performance.
- Can you hear me? This was a documentary film featuring perspectives on lives in Limerick Halting sites as they currently exist and reflecting on life on the road, recalled through older members of the community who lived in barrel top wagons and camps in the 60s and 70s. The Festival Weekend at the Belltable, Comóradh Exhibition featuring an exhibition of work by Traveller women, a music showcase curated by Willzee, an audio installation of Traveller mothers' voices and a new documentary short by David McDonagh.

## Service Level Agreement Outputs and Outcomes

- This project described in detail the outcomes achieved and how these were evidenced. Their internal evaluation report featured specific accounts relating to each output as described in the SLA. The GAFF produced both an internal evaluation report and an external publication of the six-month programme promoting Traveller wellbeing through creativity in Limerick called: 'Guth na Minceri'-Celebrating Life | Commemorating Loss. The processes undertaken and experienced at each point in the project were visually and descriptively illustrated.
- Details of each activity, participant and public presentation of the activity was carefully explained using the voice of the artists and project participants. A visual roadmap of the project is offered throughout the report which brings to life the personalised engagement of each individual. These specific experiences offer an intimate view of the life, culture and heritage of the Travelling community in Limerick.

**Public Engagement Outcomes.** The total number of audience and participants (n=357) was calculated across all the varying activities and events during the six months of the project. The separate counts by date and by participant group are provided below:

**Table 2. Participation rates across the project activities**

Young Beoirs Gathering	11 June, Dance Limerick	55 participants of which 10 were Travellers
Young Pride	21 July, Learning Hub	60 audience and 13 participants of which 8 were Travellers
Comóradh workshops	01 September to 17 November	9 Traveller participants with 8 completing work for exhibition
Comóradh exhibition opening	17 <sup>th</sup> November Beltable	45 in attendance including participants.
Being Put Back Together, film event	18 <sup>th</sup> November Beltable	35 in attendance including film artists
Vision for my Daughter's Future	19 <sup>th</sup> November Beltable	42 in attendance including participants
TravFest Concert	19 <sup>th</sup> November Beltable	72 audience + 10 performers
Wreath making workshop	20 <sup>th</sup> November Beltable	2 paid + Traveller participants
Wreath making workshop	7 <sup>th</sup> December, Child and Family Centre, Southill	8 Traveller participants
Make up workshop	9 <sup>th</sup> December, Child and Family Centre, Southill	9 Traveller participants
Candle making workshop	14 <sup>th</sup> December, Child and Family Centre, Southill	7 Traveller participants



SELECTION OF PHOTOS FROM GUTH NA MINCERI PROJECT LIMERICK





**Media Coverage.** In terms of publicity a range of media avenues were used to promote the project in its entirety and then individual activities as they took place, led by a PR consultant which included:

- RTE Supporting the Arts, radio campaign at no cost to the project.
- Limerick 95FM, radio ad campaign and interviews with Sharyn Ward and Steo Ward.
- Spin Southwest, radio ad campaign and interview with WILLZEE.
- Limerick Post, newspaper feature.
- Limerick Leader, I Love Limerick platform, feature article.

## Visual posters for The Gaff's public shows

# SHORT FILM SHOWCASE

Belltable, Limerick | November 18th | 8pm | A short discussion will follow the screenings  
Admission €5 | Booking on 061 953400 or online at [limetreetheatre.ie](http://limetreetheatre.ie)

**Beady Pockets | IRL | 4 mins**  
Director: Alice McDowell

Artist & GTM Community Employment Supervisor, Annemarie McDonagh shares the method and very special meaning of the Beady Pocket, a unique traditional garment, designed and worn by Traveller women.



**Crown: Hair in Traveller Culture | IRL | 6 mins**  
Director: Mia Mullarkey

Traveller/Mincéir women speak of their connection to their hair. They speak about the physical appearance of their hair, traditions, and what it means to them and as an expression of unique Traveller identity.



**Urban Cowboiz | GER | 3 mins**  
Director: Katharina Muske

Stuttgart-based director Katharina Muske's high energy film highlights a key component of the English and Irish Traveller culture - a strong kinship to their horses.



**Being Put Back Together | IRL | 15 mins**  
Director: David McDonagh

This film follows the journey of Kaylen McDonagh as he discovers photography and how it helps him in dealing with life. Through the film we witness the changes in Kaylen as he reflects on his life.



# A VISION FOR MY DAUGHTER'S FUTURE

Belltable, Limerick | November 19th | 3pm  
Admission Free | Booking on 061 953400 or online at [limetreetheatre.ie](http://limetreetheatre.ie)

Artist Frank McCarthy in collaboration with artist, Sean Horgan, presents a recording of voices of Traveller women, of different generations, who reflect on their lives and imagine the future for their daughters and grand-daughters. A thirty minute representation of recordings which took place in locations in Limerick City and Limerick County, will premiere in the Belltable auditorium for TravFest.

Vision for my Daughter's Future was facilitated by Limerick Traveller Health Programme.

### Education for Change: Panel Discussion

A short discussion with some of the women who participated in recordings for this project will follow the audio sharing. The focus of the discussion will be around the impact that education continues to make on the lives of Traveller girls and on their families.



Clár Éire Ildánach  
Creative Ireland  
Programme  
2017-2022



# MINCÉIR TASHLER

A LUNCHTIME CONCERT TO  
CELEBRATE TRAVELLER PRIDE WEEK

Join us to celebrate some of  
Limerick's rising young rap  
artists **Thomas O'Halloran,**  
**Dylan Hehir, Victor Hogan,**  
**Odin Harvey**

Special guests Abbeyfeale  
'Succeed' Crew

**LEARNING HUB**  
**NEW ROAD, KILEELY**  
**LIMERICK V94 YT26**

**THURSDAY JULY 21ST**  
**1.30PM**



## MORE INFORMATION

This is a FREE event but you must  
book a ticket in advance

Text: 086 4120440

Email [monica.spencer@lctb.ie](mailto:monica.spencer@lctb.ie)



Board of Directors & Officers  
LIMERICK & AN CLAIR  
Education & Training Board



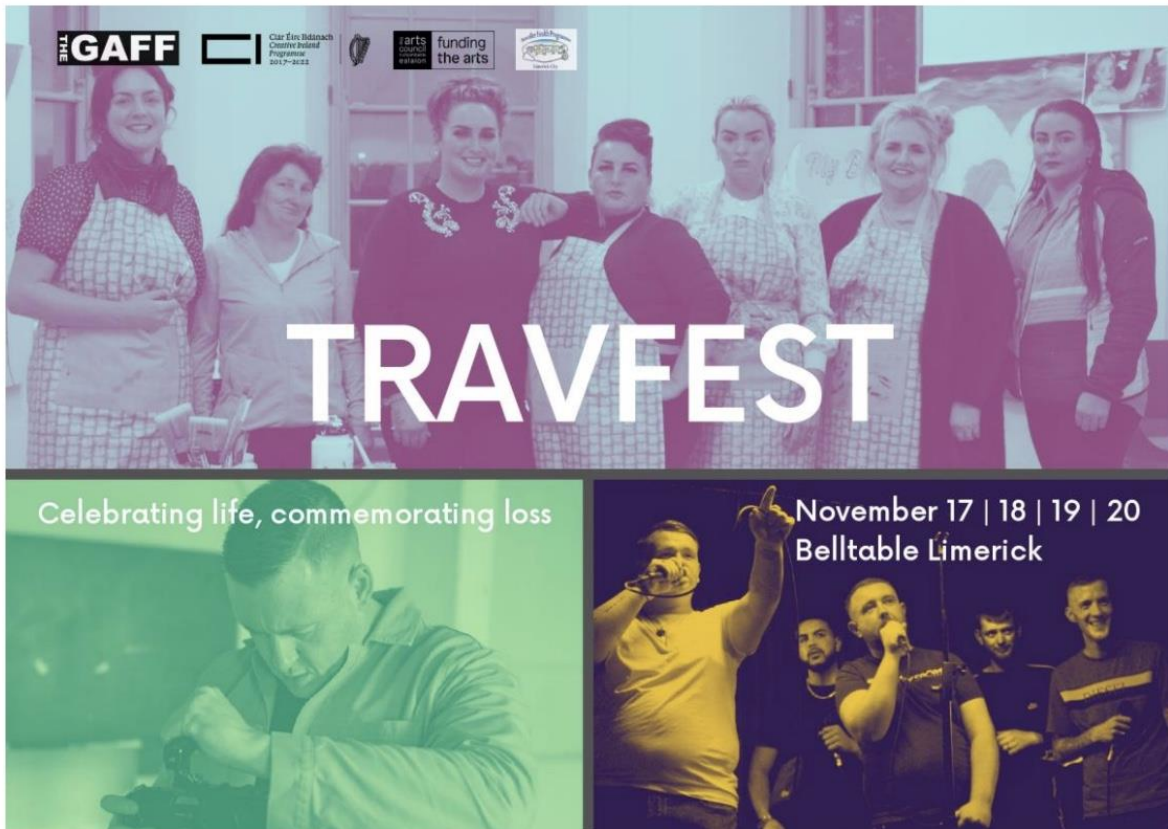
Music Generation  
Limerick City  
Chathair Luimnigh



West Limerick  
Resources







**Social Media.** No information provided.

## **Evaluation Team Visit**

### **What worked well with the project?**

- The active ingredients of implementation were clearly articulated during discussions at the focus group, in the evaluation report and in the creative experiences offered by the project. These included:
  - Equitable partnerships.
  - Traveller led.
  - Culturally respectful.
  - An open invitation to speak with radical honesty about feelings, thoughts, memories, culture, concerns and ambitions.
  - Creation of a comfortable, welcoming and trusted space.
  - Attention paid to the details including where the creative events were hosted and housed.
  - High quality artists were who genuinely motivated and interested in exploring wellbeing through creativity.
  - Emerging artists.
  - The formation and cultivation of relationships.
  - Traveller voices were in every aspect of the process.
  - It was for Travellers and about Travellers but also for the non-Traveller community.
  - The art media served as the communication tool which can be accessed by anyone.
  - The focus was on the creative experience and its relationship to wellbeing rather than on Traveller art.
  - It was viewed that the project was about creativity that anyone can experience rather than Traveller creativity.
- There was a palpable presence of communal recognition of the impact of the shared creative opportunities for cultural representation and individual expression. This was evident in the breadth and depth of works produced and the value attached to the experiential process in creative endeavours.
- The pathways connecting art, culture and wellbeing were voiced proudly as foundational aspects of Traveller culture on which a legacy of traditions have been weaved.
- Attention to detail in relation to everyone and the level of respect shown.
- The true collaborative nature of the work ensured that ongoing relationships were formed between artists and participants and these relationships have endured beyond the events in the programme.

“I suppose there needs to be time spent early on around the relationship-building, and the relationships in all the activities that took part were hugely important and feel that we’ve got relationships that were formed with project participants, partners and artists which

were significant. Those relationships themselves going forward would be pivotal in the work being successful again. Because once they've connected with somebody and, you know, that they say, The Gaff is running that again, they'd be off like that."

It's mainstream art, it's not Traveller art, you know, it's art, because art is art no matter who you are."

### **What were the challenges and lessons learned for the project?**

- Disappointment was expressed at the company contracted to record each pilot project did not attend the agreed and scheduled events especially when artists and the community were ready to perform and be recorded. This happened a number of times and was viewed as undervaluing the process and the Traveller community.
- Hesitation around public presentation of Traveller culture given previous and ongoing experiences of discrimination and exclusion.
- Sustainability of project leadership given that the coordinator's role for the pilot was completed on a pro-bono basis.
- Singular allocation of funds was cited as undermining sustainability and threatening partnership commitment due to the unpredictability of grants which can affect planning and extending the involvement of artists and participants.

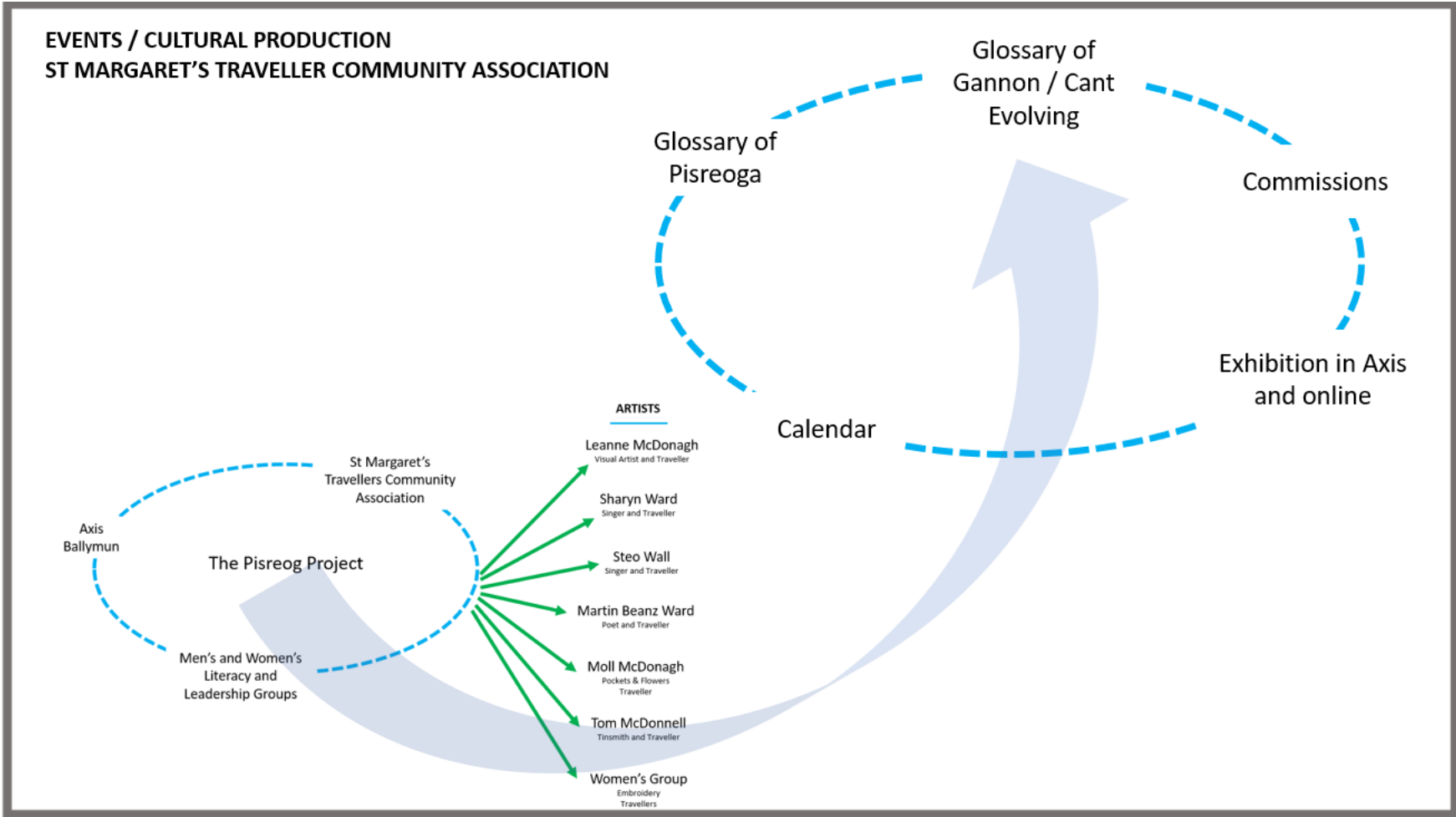
**Internal Project Report Conclusion.** The internal evaluation for this project concluded as follows: 'All partners who came together for Guth na Mincéirí and TravFest have very positive things to say about their experiences as artists, Traveller participants, audiences, partner bodies and organisers. The GAFF is happy to be able to say that all aspects of the programme, as originally planned, were delivered on time and within budget.

We are proud as an organization to have helped present the first dedicated Traveller festival and associated events in Limerick and we would welcome an opportunity to further develop this great work. In particular, we would like to mentor and train potential arts project managers from within the Traveller community and would explore this idea if we have an opportunity to work with this inspiring community again'.

**Summary and Conclusion.** A central contributor to the successful delivery of the pilot project by The Gaff and partners, was the level of shared commitment to maintaining the momentum of opportunity across multimedia platforms. A driving force across all elements of the project was the Traveller led leadership which encouraged and respected individual expression within a proud collective Traveller community voice. Participants at the visit were open about their connectedness to creative manifestations and its impact on mental health given the level of trauma experienced by Travellers including intergenerational trauma.

**5.1.3 St. Margaret's, Ballymun: The Piseóg Project.** The Piseóg Project was a Traveller designed and led project, collecting, documenting and celebrating superstitions and traditions of the Traveller Community in Ballymun and the variances within superstitions from family to family and from county to county.

Figure 5: Visual mapping of St. Margaret’s Traveller Community Association project





**Project Background and Context.**

St Margaret's Traveller Community Association is deeply rooted in the Principles of Community Development. It brings together Travellers and settled people to promote the equality of Travellers as a nomadic ethnic group, with their own distinctive culture to promote self-determination, working towards significant improvement in Travellers living, health, education and social circumstances.

They work with over 99 Travelling Families in the Ballymun area (Approx. 435 Travellers) from a community centre based on site in St Margaret's Halting site in Ballymun. Projects they run include Men's and Women's Groups with the primary healthcare project as a vital part of the SMTCA organisation, working on health initiatives for Traveller families.

The partner, Axis Ballymun is a Community Resource Centre and Arts Centre acting as a hub of creative activity for the community. Axis has developed models around the integration of arts which address poor mental health by facilitating of self-expression across all identities including the Traveller community.

**Project aims:**

- To celebrate and share the Traveller superstitions and traditions of the Traveller Community in Ballymun in a variety of creative ways.
- To create greater community ties and links to Traveller families and individuals in Ballymun, increased dialogue through consulting Travellers as experts in their own tradition.
- To support increased awareness, knowledge and celebration of Traveller culture, heritage and language in Ballymun and beyond.
- To produce and prepare glossaries of Písreóga and Gammon-Cant terms to evolve into a living archive that can be continually added to.

**Project Deliverables:**

- Engaging with Travellers and getting them to talk about something they care about, know about and want to hold on to and pass on.
- Engagement of Traveller collectors to meet, interview and collect Písreóga from Traveller individuals, families and groups in Ballymun.
- Creation of a calendar of Písreóga using the gathered materials, celebrating the importance of Písreóga, as well as preserving and promoting the rich variety of Traveller culture and heritage.
- Production and publication of a glossary of Písreóga aligned to certain themes.
- Production and publication of a glossary of Gammon-Cant terms.

- A series of commissioned creative responses developed by Traveller artists/Artist groups shared with the public via a physical exhibition in Axis as well as online in a digital gallery.

**Service Level Agreement Outputs and Outcomes.** Information in the brief evaluation report states that 1,000 copies of the glossary of 'Pisreóga', calendar and glossary of terms in 'Gammon Cant' were produced. Evaluators were shown a proposed layout document, but the final product was not available to view. The internal report also suggested that over 200 people attended the exhibition event at Axis Ballymun in which 7 unique art works commissioned by artists from the Traveller community were on display. In addition, 4,000 unique visits were recorded to the exhibition. The external evaluators were unable to verify this information.

The evaluation report was short and did not fully account for the rich process undertaken, or reflect the distance travelled as evidenced through external evaluation focus group and discussions with the project manager. In this regard, there is a dissonance between the written details of the internal evaluation report and verbal and visual evidence available from the project. However, the project coordinator who works on a full time Traveller project as a member of the Travelling community was leading on the pilot without recompense, the project was given an extension thus reducing the time to prepare a final evaluation report to meet the timescales of the evaluation team.

**Public Engagement Outcomes.** The reported public engagement outcomes reflect the outputs noted in the SLA analysis with the number of people (over 200 people attended the exhibition event at Axis Ballymun) to view works created by commissioned artists from the Travelling project. The internal evaluation report suggested that there were 4000 unique visits to the exhibition during the time of its showing. A highly significant outcome of this project is the formal adoption by the National Gallery of Ireland of these works. These pieces significantly expand the previous scant number of Traveller objects and artefacts in the museum's collection. No link was provided for the digital gallery.

**Visual compilation of elements of the calendar layout from St. Margaret's activities.**



**SELECTION OF PHOTOS FROM ST MARGARETS  
COMMUNITY ASSOCIATION CALENDAR LAYOUT**

## What worked well with the project?

The rewards and challenges of the project were described in detail during the evaluation meeting, giving a clear understanding of the layers within the work delivered. Some of the many positive elements emerging included:

- Travellers were respected and valued as experts in their own narrative. The project came from Travellers lived experience, it was led by Travellers, and it was delivered for Travellers.
- The women collectors were vital to the process and outcomes. Their trusted position in the community made the engagement possible.
- Giving time to listen to participants was one of many elements that developed a sense of wellbeing for them.
- Meeting and working with the Axis team and having the assurance of them behind the project gave great confidence to the team.
- Connecting with National Museum of Ireland and the validation of that institution was hugely beneficial to the artists, individual Travellers and to the community as a whole.
- Developing an ongoing relationship with Oein DeBhairduin (Traveller Cultural Collections Officer, National Museum of Ireland) and having his full support – there were times the project would have floundered without it.
- The team and the participants were surprised and pleased to discover that the community still retain so much knowledge, despite their initial concerns.
  - ‘...we didn’t realise we actually hold onto everything... You have it all within yourself, you know.’
- The project was a creative celebration. It was recognised as beneficial to have positive, creative things to talk about in the community that have come out of the community itself. The pride and wellbeing were described a ‘deep rooted’.
- Six Traveller artists were commissioned, although it was a tight squeeze to make that happen so quickly.
- Two years’ worth of work was delivered in 6-9 months.

*“Actually, do you know what, I think the project that Creative Ireland will receive is two projects. One was the connection, and one was the commissions, what the organisation is getting for a modest investment... These artworks that have been commissioned will be formally adopted into the collection of the National Museum of Ireland. Unbelievable, like, unbelievable.”*

- The commissioned artworks were formally adopted into the National Museum of Ireland, giving a sense of pride in the value of Traveller Culture and traditional skills.
- There was an intergenerational exchange of knowledge, and the project means information which may have been on the cusp of being lost, is now retained for future generations.
- The very positive effects on wellbeing which the project produced, are outlasting the project timeframe.

- The project proved itself to be viable for roll out in other locations, with groups from different locations or other cultural backgrounds, or it could be scaled up to deliver at national level.

### **What were the challenges and lessons learned for the project?**

*“...actually, if you’re going to talk about wellbeing through creativity, the structure of the project had a negative impact on wellbeing.”*

- The restricted delivery time and difficulties in arranging an extension were highlighted as the main challenges of the delivery, exerting pressure and causing a lot of undue stress.
- The women already work in health care delivery. It was a big ask to do this over and above their normal day’s work, especially for the project lead.
- There’s a risk of burn out for project managers under such demands.

*“I wonder if I could ever do that again. I don’t think I could ever—I don’t think I’d ever apply for it again.”*

- The project took place at the St Margaret’s Community Traveller Association centre, which sits at the centre of the halting site in Ballymun. This needs to be understood and respected as people’s homes, not just a backdrop to the project.
- At times, correspondence was sent to the support organisation not the project lead which undermined trust.
- More communication with funders, and visits by funders, would have been welcome, whilst recognising that the project site is also people’s homes.
- Meetups with other projects would perhaps be beneficial but would be preferred at the end.
- St. Margaret’s expressed frustration the second round of grants were awarded before the external evaluation was complete. Their concern is that the evaluation recommendations were therefore not able to be considered.

*“I was really taken aback when I saw the second round advertised.”*

- Time frame came up again and again as the most challenging aspect of the project. The difficulties of conceiving, creating and rolling out such a big project in such a short window produced difficulties which worked against the overall ‘wellbeing’ outcomes of the project.

*“So, we were attending - I think we had three funerals within four weeks. And it was just awareness. And I suppose you didn’t really take... into account of it because we’re so used to this. But for Travellers it’s just become a reality.”*

- There is an uneasy interplay between these two realities - trying to produce ‘wellbeing’ for members of a community that suffers frequent and sudden loss. This

begs an extra-ordinary consideration of the roll out of these projects and the time allocated.

- There was an acknowledgement of the vital role of support organisations and institutions in allowing the work to happen to the level that it did.
- The validation from AXIS Ballymun and working with the National Gallery of Ireland provided crucial impetus to apply, continue and see the project through.
- Through partnership it was possible to imagine a project of ambition and national reach, with prospects of future development.

**Internal Report Conclusions.** The internal evaluation for this project concluded as follows: 'This could become a very successful template for replication on a nationwide basis. The project was ambitious in its depth and scale of engagement. Additional time and resources would greatly benefit future iterations.

The Písreóg project from its inception was very much a community idea and we initially said not many hold on to the Písreóga or superstitions among our community but when we went about collecting and collating unbeknownst to all of us, we found that we had a wealth of knowledge and Písreógs that we did not realize we had been holding onto in our lives.

Our perceptions on how we looked at things took a change because whilst the older generation of Travellers are of the belief that the younger Travellers are more influenced by social media and are forgetting their history and culture, we found that during the collecting session we actually had not forgotten we had just adopted them are part of our everyday lives and this led us to the old adage nature vs nurture and how some younger Travellers are not losing their traditions and beliefs they are just adapting them to fit in with there way of life in the current day.

The Písreóg project should be resourced and funded to allow it to travel the length and breadth of Ireland and to allow Traveller's both young and old to add to it, St Margaret's Traveller community had the pleasure of bringing this project to life, but it is our hope that going forward Traveller all around Ireland can add to the rich and vibrant project it has become'.

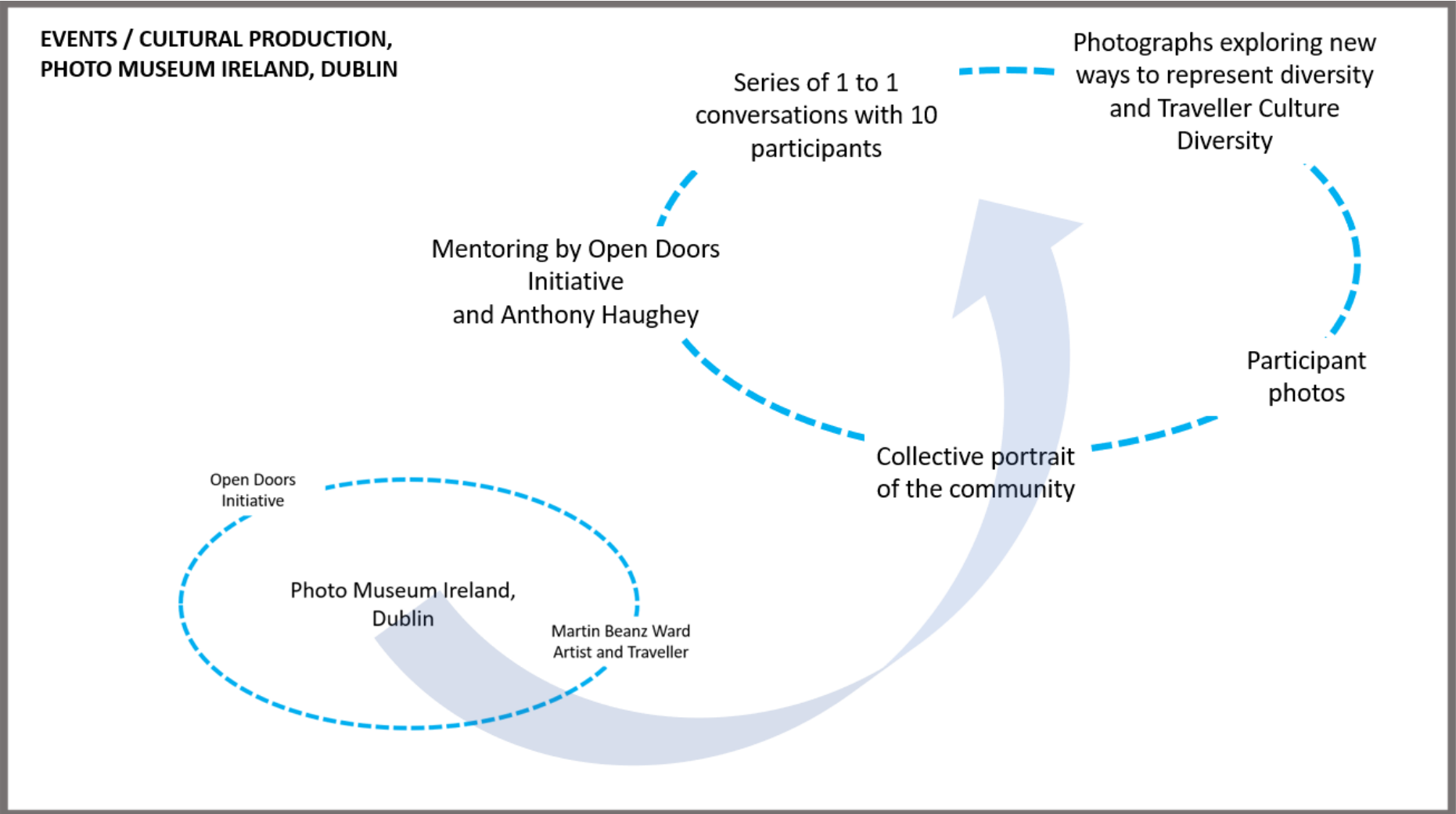
**Summary and Conclusion.** St Margaret's Community Traveller Association is both physically and socially rooted within the community that it serves. Their evident commitment to community development processes, meant that their starting point for the Písreóg project emerged from a deep understanding of the challenges the community faces, which informs their concerns for the wellbeing of residents, and, by extension, project participants.

*"St Margaret's Traveller community had the pleasure of bringing this project to life, but it is our hope that going forward Travellers all around Ireland can add to the rich and vibrant project it has become."*

Whilst their internal evaluation was light, they ably articulated the complexities of their project delivery during the focus group discussion. The ethos of respect for Travellers as experts in their own lives and traditions, ensured that the project was conceived, created, and delivered by, with and for Travellers, allowing their authentic voice to be elevated. The Písreóg project produced an archive of objects and traditions which instilled a great sense of pride and altered understandings of Travellers place in the cultural heritage of Ireland for the team, participants and wider public.

**5.1.4 Photography Museum Ireland.** This was a new project partnership between the Photo Museum Ireland and the Traveller artist/ poet/ comedian/ podcaster Martin Beanz Warde.

Figure 6: Visual Mapping of Photo Museum Ireland Project





### **Project Background and Context.**

Martin Beanz Warde is a stand-up comedian, theatre maker, photographer, writer, poet, journalist, mental health and Traveller LGBT+ advocate. He was a core founder of LGBT Pavee, (now LGBT TARA -Traveller and Roma alliance), Ireland's only LGBT+ Traveller-led support group in Ireland.

Photo Museum Ireland works with artists and communities across the island of Ireland through the accessible democratic medium of photography to address broad ranging issues of identity and politics of place. In 2021 they identified the need to develop programmes to counter negative or stereotypical representations of the Traveller Community.

The Open Doors Initiative is a member of the partnership is a collective of over 100 organisations -companies and NGOs - who work with Government departments to create pathways to education and employment for marginalised people.

### **Project aims:**

- To provide social inclusion mentoring and support from Open Doors Initiative (experts on social inclusion)
- To provide artist mentoring from Anthony Haughey - Ireland's leading exponent of socially engaged arts practice
- For project partners to work together to develop and deliver a quietly innovative artist-in-the-community project, led, co-designed and co-produced by a diverse group of individual Travellers.
- To offer the opportunity to an individual creative artist to make exciting new work and to harness and spark the creativity of the project participants around issues of Traveller identity, pride and wellbeing.

### **Project Deliverables:**

- Martin Beanz Warde worked with ten Traveller participants. Over a series of one-to-one conversations, collaboration with each participant to create photographs exploring new ways to represent the diversity and vibrancy of Traveller culture.
- Participants were invited to make photographs responding to several prompts around themes of self-identification and labels - both positive and negative, including photos from their own family archive.
- Collectively, the creation of an authentic portrait of the lived experiences and perspectives of Travellers to give an insight into their individuality as much as their Traveller identity.

**Service Level Agreement Outputs and Outcomes.** A detailed evaluation report was provided by this project which outlined both outputs and outcomes alongside visual evidence of public engagement around their project entitled 'Through Our Eyes'. Led by Martin Beanz Warde from the Traveller community, photographic and filming tools and

skills were utilised in nine engagements with Traveller participants across Ireland. Observed or experienced impact reported in the internal report suggested there was the following changes. However, no evidence was provided to the external evaluators to support these findings.

- Positive impact from participant and their families.
- Increased sense of wellbeing/satisfaction through creative expression.
- Increased sense of confidence through participation in project.
- Enjoyment in increasing their photography skills.
- Increased confidence in expressing their Traveller heritage.
- Increased respect for difference and diversity within the Travelling Community
- Participants welcomed the opportunity to express their individual perspectives and concerns.
- Project process and outcomes were viewed very positively by all participants.
- All participants recommended further development of the project.

Specific individual outcomes were referenced that alluded to professional and personal progression for three of the nine participants. Details were shared about the opportunities offered to the participants in the evaluation report and during the evaluation visit. No direct evidence was available to support this.

**Public Engagement Outcomes.** ‘Through Our Eyes’ succeeded in raising awareness of the issue of Traveller Wellbeing, and the exhibition attracted strong interest from, and engagement with audiences visiting - e.g. two elderly ladies travelled from Cork city specifically to see the exhibition following a feature on the Ryan Tubridy radio show. The public were also engaged as follows:

- Visitors to the exhibition: 2154
- Attendance at the opening reception: 45
- Attendance at outdoor projection: 32

**Media Coverage.** The project attracted wide-ranging coverage across media channels as indicated by Martin Beanz Warde’s participation in an extensive series of media interviews across TV, radio and print media including:

- Radio - coverage on RTE Radio 1 Ryan Tubridy Show  
<https://www.rte.ie/radio/radio1/clips/22162595/>
- TV feature on Ireland AM

### Workshop Participant Group



In addition, a preview of the project was shared at the Conference on Irish Travellers / Mincéirs and the State, 1922-2022 at Galway University.

### Poster presentation at UUG Conference in 2022



Further media coverage included a feature article in the Irish Times 'The lives of young Irish Travellers, through our own eyes written by Martin Beanz Warde', including five images from the project. Released in print and on the Irish Times website, the article included quotes from the participants experience of the project, along with the supporting organisations.

Irish Times: Irish-travellers-through-our-own-eyes.

### Examples of media coverage in press for the project



**Social Media.** Social media analytics were provided that linked the social media plan to the reach and level of engagement in the posts relating to each part of the project and particularly to the film launches. These are detailed in the table below.

**Table 3. Social media plan and reach**

**Photo Museum Ireland Social Media Plan**

Social Media Planner								
Through Our Eyes - Traveller Wellbeing								
Name	Posting Schedule	Content Category	Platforms & Elements	Post Media Type	Strategy Category	Design Status	Reach	Non Followers Reached
Launch Day - Projection	2022-11-03	Evening Event	All Channels	Image	Launch	Posted	0	
On Site Launch	2022-11-03	Day Event	All Channels	Video	Launch	Posted		
One week til launch	2022-10-27	Launch Hype	All Channels	Video	Launch	Posted		
Two weeks til launch highlight	2022-10-20	Launch Hype	All Channels	Video	Launch	Posted		
Irish Times Feature	2022-10-29	Press	Story - All	Image	Launch	Posted		
Tubridy Show Interview	2022-10-24	Press	Story - All	Image	Launch	Posted		
Martin on Site with Emma Warde	2022-09-08	Promo	Story - Instagram	Image	Artist Spotlight	Posted	386	3
Project Video Trailer	2022-09-16	Promo	All Channels	Video	Launch	Posted	1422	249
story Project Video Trailer	2022-09-16	Promo	Story - All	Video	Launch	Posted	151	2
Galway Traveller Conference	2022-09-16	Day Event	Story - All	Image	Artist Spotlight	Posted	122	0
Emma Warde Quote	2022-10-22	Promo	Story - All	Image	Inspiration	Posted	124	2
Project Promo Press Images	2022-10-22	Promo	All Channels	Video	Launch	Posted	1221	305
Project Promo Press Images	2022-10-22	Promo	Story - All	Image	Launch	Posted	265	8
Martin RTE Radio 1 Interview	2022-10-24	Press	Story - All	Image	Artist Spotlight	Posted	247	4
Martin RTE Radio Link	2022-10-24	Press	Story - All	Image	Launch	Posted	329	5
Launch Event Announcement	2022-10-26	Launch Event	All Channels	Video	Launch	Posted	958	278
Launch day story 1	2022-11-03	Launch Hype	Story - All	Video	Launch	Posted	188	11
Launch day story 2	2022-11-03	Launch Hype	Story - All	Video	Launch	Posted	163	12
Launch day story 3	2022-11-03	Launch Hype	Story - All	Video	Launch	Posted	149	11
Launch day story 4	2022-11-03	Launch Hype	Story - All	Video	Launch	Posted	146	11
Launch day story 5	2022-11-03	Launch Hype	Story - All	Video	Launch	Posted	145	11
Launch day story 6	2022-11-03	Launch Hype	Story - All	Video	Launch	Posted	153	7
Launch day story 7	2022-11-03	Launch Hype	Story - All	Video	Launch	Posted	147	7
Launch day story 8	2022-11-03	Launch Hype	Story - All	Video	Launch	Posted	148	6
Launch day story 9	2022-11-03	Launch Hype	Story - All	Video	Launch	Posted	139	6
Launch day story 10	2022-11-03	Launch Hype	Story - All	Video	Launch	Posted	134	6
Launch day story 11	2022-11-03	Launch Hype	Story - All	Video	Launch	Posted	457	6
Launch day event wrap post	2022-11-03	Launch Hype	Story - All	Video	Launch	Posted	2066	428
Participant Visit to Museum	2022-11-24	Promo	All Channels	Video	Launch	Posted	1499	12
Last Day To View	2022-11-30	Promo	All Channels	Video	Launch	Posted	1714	575
2022-09-08 to 2022-11-30							12473	1965

**Evaluation Visit.** This visit involved meeting the lead from Photo Museum Ireland only despite invitations being open to all participants, partners and the lead artist.

**What worked well in the project?**

- The artist and partners initially met weekly to develop the project then daily, to plan and deliver the project outputs. Warde visited the 9 participants and sometimes family members in Cork, Dublin, Galway, Kilkenny, Limerick, Offaly, Meath, Sligo, Waterford for interviews and photo shoots.
- Project lead Martin Beanz Warde was integral to the development, design, implementation and delivery of Through Our Eyes at all stages of the project.
- The close, friendly, supportive relationship between Martin and the participants was evident in the public discussion at the launch event.
- Martin Beanz Warde represented the project in tv and radio interviews and co-presented the launch event.
- The project succeeded in engaging participants' creativity to address the issue of Traveller Wellbeing.
- The project succeeded in raising issues with wide/diverse audiences nationwide.

- The combination of the professional, creative work of the professional artist combined with process-based use of photography worked well throughout the project, achieving a balance between process and output.
- Participants feedback highlighted their positive response with strong interest in wider development. Project outputs attracted strong public interest across in-house social media platforms, radio and TV, indicating appetite for content around Traveller identity.

### **What were the challenges and lessons learned?**

- Stigma experienced by the Traveller community appeared to overshadow participation and was represented in reluctance to engage with creative opportunities that might mean public access to the outputs.
- A wider representation of Traveller identity would need to be further supported to prevent opportunities being missed by a larger number from the Traveller community.
- There is a reliance on one artist that might increase the risk of non-completion of project processes and outputs without having other mitigations in place.
- There was a strong commitment from Photo Museum Ireland to the project lead as a singular director of Traveller voices.
- Support to document and evidence direct participant journeys would strengthen the understanding of the role of creativity in wellbeing for all participants.

**Internal report conclusions.** The internal evaluation for this project concluded as follows: Evaluation of feedback from participants highlighted their positive response to participating in the project and their strong interest in seeing this model developed more widely. The project outputs created content that attracted strong public interest across in-house social media platforms, radio and television channels. This points to a strong interest in reporting on Traveller identity if the outputs play well across media channels.

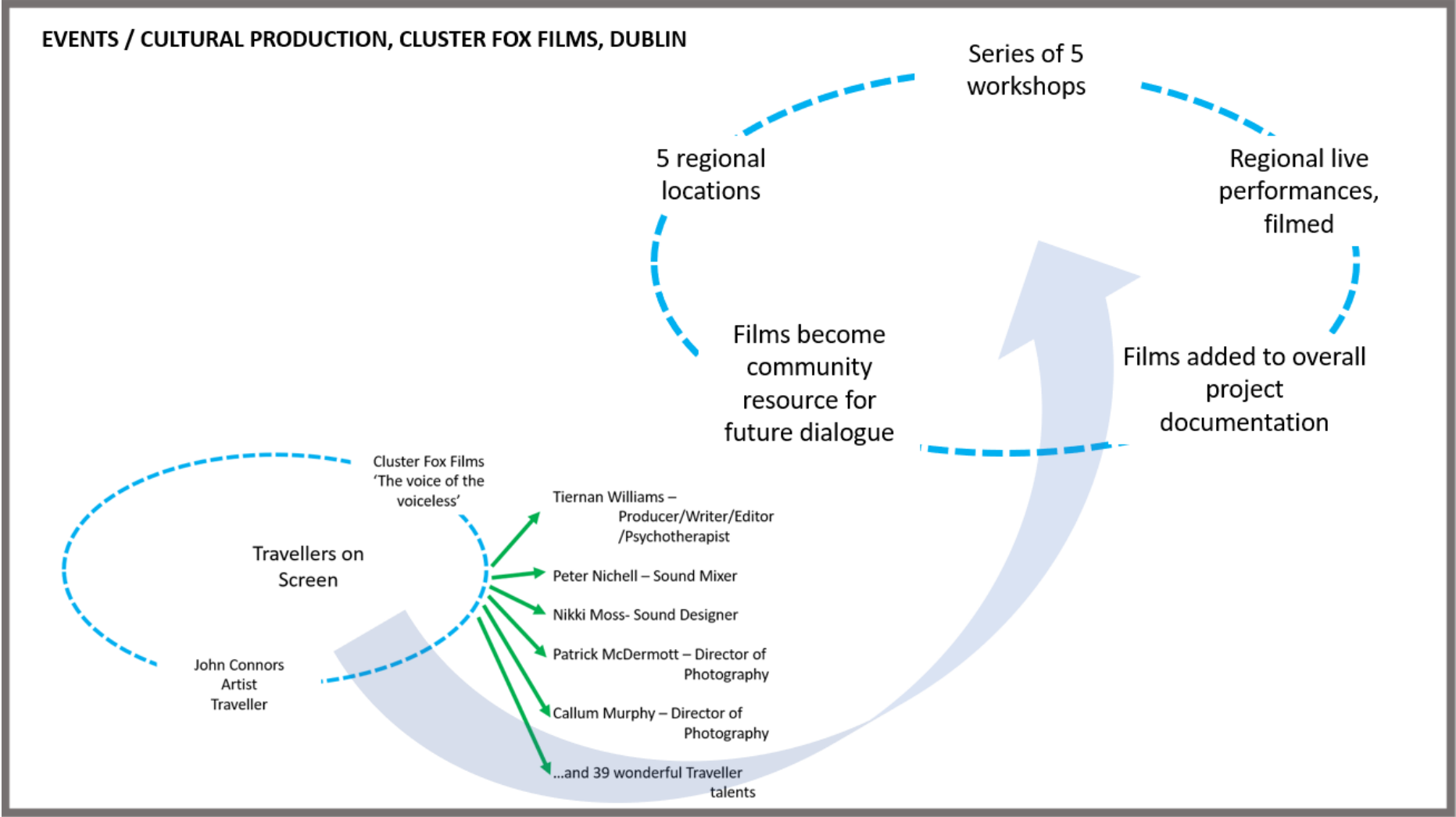
**Summary and conclusion.** There was clearly a focus on the work of the creative lead and a reliance on their selection of participants to represent the identity of Travellers in Ireland today. The evidence of individual process and experience was not fully articulated or captured, while there was a showcase event that featured photographs from the nine participants in Dublin in November 2022. Social media reach however was larger and wider across a variety of channels. Opportunities of increased visibility for the project lead and employment networking for some of the nine participants were highlighted as bringing additionality to the experience.

**5.1.5 Cluster Fox Films | TRAVELLERS ON SCREEN.** Cluster Fox Films is owned and managed by John Connors. He is a member of the Traveller Community and Actor/Director. He facilitated the programme with his business partner and co-creator Tiernan Williams, who is also an Integrative Psychotherapist and Cognitive Scientist.

John Connors' journey into the creative space was born out of a desperate need to stay alive. Growing up in a Traveller community, where suicide is normalized and with the belief that he would die young like his father, John was on the brink of taking his own life. However, his brother's suggestion to try acting provided him with a glimmer of hope that guided him away from death and back to reality. Acting allowed for a feeling of catharsis, and he was instantly hooked. Since then, John has found success as an actor, writer, director, producer, presenter, and acting coach, and has inspired many young Travellers to get involved in acting. Travellers on Screen provided the opportunity for five different Travellers groups to participate in creative performances, filmed in an Arts Centre in their region of the country.



Figure 7: Visual mapping of Cluster Fox Films





### **Project Background and Context.**

John and Tiernan proposed they would be using their combined experiences and skills designed the project to promote the use of self-expression, dialogue, script writing and mindfulness to foster a safe place for wellbeing and creativity. The project aimed to provide opportunities for five Travellers groups in Ireland to participate in creative performances filmed in an Arts Centre in their region of the country. The project ran for five days, where four days were allocated for training, teaching the basics of scriptwriting, acting, and filmmaking.

### **Project aims:**

- To design and facilitate five workshops, delivered in five regions including Dublin, Cork, Galway, Meath and Wexford, in order to recruit diverse and maximal participation. The aim of the workshops was to bring novice actors, filmmakers and scriptwriters, through impactful and concise training.
- To produce five short films written by each group filmed live on stage exploring the themes of Traveller specific mental health issues and how creativity can support wellbeing.
- To collate the films from each group into a documentary about the processes and outcomes of participating in this project to be used as a community resource to open further debate.

### **Project Deliverables:**

Each workshop covered:

- Training and teaching the basics of scriptwriting, acting and the processes involved in filmmaking and theatre performance to include a mental health component using mindfulness and creative play.
- The use of games and techniques to build confidence, increase self-esteem and reduce the overall anxiety in the group while preparing for the final performance on the fifth and last day of the workshop.
- Live performance on the final day of the workshop where all the learning would be consolidated in a filmed theatre performance. The final live performance was a ten-minute scripted piece, written by each regional Traveller group, filmed live on the stage in the participating theatres nationwide.

### **Service Level Agreement Outputs and Outcomes.**

- The descriptions of outputs in Section 5 of the SLA offered details on how many took part, when, how and what they engaged in. These were denoted separately for the five regions selected for the pilot project: Dublin, Limerick, Galway, Meath and Wexford. The themes identified in each of the regions dictated what was highlighted through the films produced. Participant profiles were outlined to indicate the number of initial participants, the number who completed and their roles. This translated into a 65%

retention rate (those who started and finished) and a 35% attrition rate (those who started but did not complete).

- Details on the five regions who engaged with the project were listed in the internal evaluation report which listed the specific themes the groups focused on. These were identified by the participants of the groups and explored creatively through the engagement with Cluster Fox who supported self-expression. These included:
  - Mental health and creativity
  - Homosexuality and acceptance
  - Gender roles and women in the Traveller Community
  - Depression and poverty
  - Crime and its effects on relationships
  - Traveller and changing perceptions
  - Acceptance and difference
  - Addiction and mental health
  - Infidelity and relationships
  - Youth mental health
  - Generational differences
  - Exclusion
  - Alcoholism and neglect
- Cluster Fox produced a docu-piece for display in the Light House Theatre where all the groups from around the country could come and discuss their experience in the project and the themes explored by each individual group.

**Public Engagement Outcomes.** The Tuam Times covered the Galway Group and completed a two page article on the project. The first screening of the docu-film was on the 10<sup>th</sup> of May 2023 in the Light House Cinema.

These are examples of photographs taken at the engagements with participants in different regions.



**Evaluation Visit.** Cluster Fox Films were given a number of opportunities to participate in this part of the evaluation process but did not take part. In this regard no commentary can be added.

**Summary and Conclusion.** Cluster Fox Films provided a detailed quantitative account of their pilot project by explicitly linking the sections of the SLA to the evaluation report. With reference to the outcomes, the report detailed the methods and actions taken by the

creative practitioners from Cluster Fox Films to engage the participants. In this regard the evidence provided for outcomes focused on outputs rather than outcomes.

In addition, Cluster Fox Films were commissioned to complete a two-minute promotional video to promote the Creative Ireland projects awarded funding under the Traveller Wellbeing Through Creativity pilot funding scheme. This can be viewed at: <https://www.imdb.com/name/nm9873002/>

Reflections noted in the evaluation by Cluster Fox Films were:

- Traveller communities across the country are as diverse as any other community, which differs from region to region and impacted representation and participation.
- The project found in general found that across the board once barriers had been removed creativity comes very naturally to Travellers. This is possibly an effect of their shared experiences and rich history as being known within their communities as storytellers, bards and artisans.
- The use of the word 'Mental Health' may have presented an issue.

**Internal Project Report Conclusions.** The internal evaluation for this project concluded as follows: 'Sixty Travellers took part initially and several dropped out for various reasons.

It was incredibly difficult at times to get Travellers to break down barriers of insecurity and attend. We had engaged a significant number of Traveller Groups and Individuals that initially showed interest but failed to participate. The reasoning by in large was the fear of judgement and general anxiety about attending the creative programme for fear of looking foolish.

A significant piece of work to break down these barriers to participation needs to be completed before another project of this nature is engaged with the Traveller community nationwide. Local and regional differences are distinct and diverse. Engagement needs will differ from region, or there is a risk that the same Travellers would attend again and the wider community would lose out on the opportunity and may be of greater need.

Overall, the participation was good and the engagement on an individual level, despite early nerves was amazing. All participants reported that they could relate to the statement that "creative expression and positive wellbeing are related to one another".

**5.2. Partner Consultation Findings.** The findings for this element of the evaluation are presented by the questions asked to the partner organisation representatives. It was not possible to consult with the Arts Council about the second phase of the evaluation process due to a changeover in staff.

### **What worked with the pilot project?**

- Partnership is important in many state funded projects and the initiative provided the opportunity for three state funded organisations to work together. It was felt that the combined strength of the individual networks was beneficial.
- Each partner brought something different to the project with their unique expertise and interest in the arts, creativity, health and wellbeing. The HSE also brought the links to the Traveller infrastructure and the Arts Council and Creative Ireland brought their expertise in terms of arts and creative expertise.
- The administrative support provided by Creative Ireland was very beneficial. The project would not have worked without this.
- The decision to share the opportunity with both Traveller groups and creative groups/individuals was positive.

### **What didn't work well and what should have been done differently?**

- The timescales were tight and, in some cases, unrealistic for the projects. It was not, however, possible to extend the times beyond the budget year end. This may have impacted negatively on the sustainability of the projects.
- The initial approach discussed was a fund of €450,000 to be spent over 18-24 months, but this changed to €150,000, to be spent before the end of the calendar year. As stated above, this change made the implementation timescales for successful projects extremely difficult. An alternative approach would have been to share the budget equally across the nine HSE CHO areas through the Traveller health infrastructure.
- There were some challenges with the partner working relationships; some partner representatives were able to make decisions themselves, and others had to refer to other people, which caused delays. This was also challenging as the decision maker was not in the room and the rationale for the decision made was not always clear. Further, the awarding of two additional grants outside of the application assessment process was problematic for some partners as there was little transparency or communications about the rationale for this, and it was not clear if the extra projects came 4<sup>th</sup> and 5<sup>th</sup> in assessment ranking process. This risked undermining the integrity of the whole initiative and the purpose of going through the agreed assessment and selection process.
- The partners could have done more to make the most of their networks, encouraging projects to link with appropriate partner networks during project implementation.
- The partners were all very busy with other work which put pressure on the project. There were delays and deadlines were often moved.
- Managing a budget that came from three different sources (each partner organisation) was difficult. This was also a challenge for the projects as they were required to report to more than one funder.
- There was a difference in the standard of applications which may reflect the experience of the organisations applying. This meant that some projects were not considered,

when perhaps they should have been. Adding an interview to the application process may have enabled the assessors to explore the projects in a different way.

- The second year of the project progressed without the external evaluation completed. This was not possible as the evaluation timescale and partner deadlines for the second year did not align.
- Some projects experienced delays drawing down their funding. For smaller groups this could have created financial issues as commitments were made and the funds were not in place to meet them. There seemed to be a lack of understanding of the impact of this on smaller projects.
- There should have been flexibility around the grant amount, rather than at a set €50,000. This is a significant amount of money to spend at any time, but with the short timescale this was very challenging for some projects.
- Some projects paid Travellers to participate which is not appropriate (this excludes support with transport, childcare etc. to enable people to attend events and activities).

**Was any learning from the project applicable to the wider work of your organisation, particularly around wellbeing?**

- Creative Ireland has a wellbeing focus in relation to all their work, and have a good understanding of wellbeing through creativity and the arts. There was however learning in relation to the Traveller community in terms of the specific sensitivities that need to be considered.
- It is not always necessary to use the words Mental Health in relation to wellbeing. The initiative also demonstrated the breadth of what health and wellbeing means in terms pride in culture, connection and working together for a common purpose. The initiative showed the positive impact of a creative approach to health and wellbeing, and how to achieve positive outcomes in a different way from traditional health and wellbeing interventions.
- Although the partnership approach working with many stakeholders was challenging at times due to different agendas and ways of working, the benefits were clear in terms of cross learning and seeing things from a different perspective and can yield positive outcomes. This will be of value for other work and projects.

**What are your future expectations for the project and how do you see it developing?**

- Creative Ireland is keen for the initiative to continue, developing the partnerships and relationships positively.
- The HSE are also interested in maintaining and developing the partnership, and to build and grow the Traveller Wellbeing through Creativity initiative. There is however the need to discuss and agree partner expectations.

### Other comments

- There is no need for context setting in the application process as applicants should be well informed about the Traveller community.
- There are positive changes forthcoming around arts and wellbeing for Travellers e.g., Pavee Point has appointed a new Arts Coordinator.
- It is important for the work showcased under this initiative to be of the same standard as other artistic initiatives to reflect the equality of the Traveller community in this context.
- In terms of reach, it is important to consider the quality of the participant experience over the quantity of people engaged.

**5.3 Final budget analysis findings.** It is important to note that this analysis is to present and overview of how the projects spent their budget. It is not for comparison purposes, as each project was very different. Professional fees were broken down into the following categories: Lead Artist(s), Actors/Performers, Facilitation, Collector/Researcher, Project Management and Other Professional fees (photography/video/design/sound editing/production etc.). There is a distinction between the Lead Artist, and other actors/performers.

**Table 4. Analysis of Professional Fees by type as percentage of overall project budget.**

Project	Lead Artist(s)	Actors /performers	Facilitation	Collector /researcher	Project Mgt.	Other	Total
GTM	0	26.2%	0	0	0	10.3%	36.5%
The Gaff	44.1%	0	0	0	14.7%	0	58.8%
St. Margaret's	28%	0	0	30%	24.2%	0	82.2%
Photo Museum Ireland	30%	0	0	0	0	34%	64%
Cluster Fox Films	0	0	34.4%	0	0	42.5%	76.9%

### Comments.

- The projects spent between 36.5% and 82.2% of their overall budget on Professional Fees.
- Three projects spent between 28% 30% and 44% respectively of the overall budget on Lead Artist(s) fees.
- Three projects spent 10%, 34% and 42.5% respectively on Other professional fees.
- One project spent 26% on Artists/performers.
- One project spent 34% on Facilitation fees.

- One project spent 30% on collector/researcher fees.
- Two projects spent 15% and 24% respectively on Project Management.

The average spend per professional fee categories was as follows:

- Actors/performers: €2,902 (5%)
- Facilitation: €3,444 (7%)
- Collector/researcher: €3,000 (6%)
- Project Management: €3,922 (8%)
- Artists: €10,300 (20%)
- Other Professional fees: photography/video/design/sound editing/production etc.: €8,779 (17%)

Overall spend across each of the professional fees categories was between 22% and 37% of the overall budget.

Table 5 below shows the percentage spend on the other budget elements excluding Professional Fees.

**Table 5. Analysis of other budget elements (%)**

Project	Budget Element (%)										
	Miscellaneous	Salaries	Venue Hire	Training/Mentoring	Website	Marketing	Materials	Equipment	Travel & Subsistence	Food/Catering	Evaluation
GTM	1.8%	23%	7.9%	0	0	0	1%	8.4%	16.6%	4.9%	0
The Gaff	8.3%	0	3	0	0	9.3%	5.1%	3.2%	3.6%	8.7%	0
St. Margaret's	11.6%	0	0	0	2.5%	0	0	3.7%	0	0	0
Photo Museum Ireland	6%	0	0	3%	0	7.1%	1.9%	0	14.4%	0	3.6%
Cluster Fox Films	4%	0	7.4%	0	0	0	0	0	8.9%	2.8%	0

- There a broad variety of spend under Miscellaneous e.g. insurance, administration, overheads, IT, office supplies, design and printing.
- Only one project spent money on staff salaries.
- Three of the 5 projects spent funds on venue hire .
- Only one project invested in a website.
- Two projects invested in marketing and promotion.



- Three projects spent funds on the purchase or hiring of equipment.
- Four projects used part of the grant for Travel and Subsistence.
- Three projects spent funds on catering.
- Only one project spent part of the grant on evaluation.

**Summary comments.** As stated above, it is not possible to make direct comparisons in relation to how each project spend their grant as they were all very different both in content and approach. However, there is still value in examining the overall picture of how the funds were spent.

- Some projects had existing assets and infrastructure in place which impacted on how the funds were spent which, in effect, changes their baseline and potentially the project outcomes and impact.
- In some projects, it was volunteers who were giving a lot of their time which although added huge value also could potentially lead to the risk of stress and burnout, going against the ethos of the wellbeing messages and intent at the heart of the initiative.

**6.0 Conclusions.** Partnerships between the funders, Traveller groups, Traveller artists and creative arts organisations were explored, established and supported by a tripartite funding agreement between HSE, Creative Ireland and the Arts Council as part of the RENEW programme. To this end, there was a requirement to establish or develop partnerships which reflected the objectives and criteria of the grant. The articulation of these partnerships, both in terms of the partners and the formulation of the social engagement through creativity was varied and distinct, reflecting the experience of the grantees, the geographical location of the community, the demographics of the participants and the creative expression of the artists.

It was evident from the evaluation team visits to the projects that Traveller heritage, culture and tradition were expressed through the various activities of the projects, and the engagement of Travellers and Traveller artists was critical to building and maintaining the validity of projects.

While this external evaluation respects the idiosyncratic nature of the creative experience for all stakeholders at each project, it is necessary to draw overarching conclusions about the programme as a whole in terms of outputs and outcomes achieved. It is important to note that this part of the evaluation was specifically based on comparing the summative evaluation reports submitted by each site against the Service Level Agreement (SLA) signed between the funder and each project. In doing so, it was apparent that some sites provided much more detail and evidence for outputs and outcomes achieved compared to others.

Repeated efforts were made to access additional information that would further substantiate the summative evaluation reports of the activities for Cluster Fox Films and St. Margaret's. Interestingly, there was some evidence of distance travelled through inspection of other data obtained during this evaluation, though this was not reflected in their summative report. This does not necessarily discredit the processes undertaken but rather, may point towards the skills and capacity necessary to write and articulate the depth and breadth of the creative experience in the format of an internal evaluation report. Furthermore, the evaluation activities were conducted by different professionals across each project. For some, this was carried out by Traveller organisation Primary Healthcare and Community Development workers and project team members, while for one an external evaluator was commissioned.

Outputs are descriptions of what was achieved rather than impact on wellbeing and as such have been more evidently listed in the project internal evaluation reports. These referred to the numbers of participants and activities completed and provided quantifiable accounts of who attended and how many took part in the planned events or activities, although there were gaps in this data for some activities. All projects were able to align the outputs achieved to the projected outputs detailed in the original SLAs.

Overall, with due regard to the historical, geographical, familial and socio-political narratives that emerged, the nuances of each individual project celebrated and recognised the local and national connectivity of Traveller culture.

As a pilot initiative, there is space and opportunity to reflect on each aspect of the process, from application through to the end of the project cycle spend.

In considering implementation, learning enablers were identified from the evaluation (internal and external process) that may contribute to the strengthening of further project development. The recruitment and active engagement of participants from the Traveller community was pivotal to the project and was influenced significantly by the gateways accessed to encourage participation. The creative pathways for expression of identity provided opportunities to raise awareness about Traveller issues to wide and diverse audiences nationwide. It was apparent from the personal accounts of participants revealed through the evaluation reports and evaluation visits that the experience of expression was equally impactful to public engagement with the works produced. A key ingredient that facilitated the experiences was the relational investment to build trust and understanding, and this was pivotal to the level and depth of engagement.

Learning from the pilots collectively suggested that the tight project schedule created pressure that impacted engagement and wellbeing, as there was a prioritisation of timescale ahead of process. Given that the purpose of the project was to promote wellbeing

through creativity, the added pressure of an imposed timeline could be seen as counterproductive to the intentionality behind the project concept.

In terms of the evaluation, it is important to acknowledge that the projects were all starting from a different baseline, and this needs to be taken account of future project development. As such, a comparison of like for like cannot be made. This is in terms of experience of working with funders, accessing grants, designing evaluation tools, engagement with artists and public presentation of identity.

It was not possible to reliably speak to the degree of distance travelled from the start to the end of the project as there was a large variation in the quality and quantity of data. Supports for evaluation framework and skills would be a beneficial asset to provide equally to all groups.

## **7.0 Recommendations.**

[Note: Please see separate report for the recommendations on the application process].

### Implementation

- An expanded timescale and a more flexible approach to grant amounts (addressed in 2023 project) to accommodate a wider, more representational participant profile to engage through a wider call out and dissemination through additional networks and channels of communication.
- Provide an opportunity for cross project learning by bringing the groups together to share, celebrate and discuss their experience of the initiative.

### Evaluation

- An evaluation template which clearly defines expectations in relation to evidencing outputs and outcomes would improve reporting and bring a more standardised approach to the evaluation process.
- Monitoring and evaluation skills shared with projects would offer intentional support when gathering information and data that highlights the outputs and outcomes achieved.
- Consider appointing external evaluators earlier taking a more formative approach to evaluation.
- Future evaluations should consider building pre- and post-project measurements against wellbeing indicators to support the measurement of distance travelled and also to take account of the fact that people and organisations are starting from different bases.

### Partnership

- Clarity on whether it is acceptable to pay Travellers to attend project events and activities needs to be agreed between the project partners and conveyed to successful applicants.
- Extend the implementation period for the projects, which may mean partner flexibility around the projects crossing over more than one financial year.
- Consider adding an interview to the application process to make the grant more accessible to organisations and groups less experienced at completing application forms and to accommodate potential literacy challenges.
- Should the initiative continue, the partner organisation representatives could have a facilitated session to discuss their different approaches and cultures and the impact this had on the initiative and on each partner, and how they work together more effectively in the future.

### Finance

- Consider providing projects with budget headings for the final report to include 'other, please list' and request a narrative if required.
- Assess how the sustainability could be improved through adding longevity to the funding cycle to garner traction in projects to embed and develop wellbeing through creativity.
- Consider the impact of short-time frames and longer term financial commitment on the wellbeing of project coordinators, partners and participants.
- Future grant amounts should be flexible i.e., up to €50,000 or between €20,000 and €50,000. Although this may add to the administrative burden for the partners, it will provide more and smaller groups with the opportunity to participate.

## Appendices.

### Appendix 1-Project Descriptions

- **Galway Traveller Movement | Cultural Action, Cultural Rights: A Foundation for Wellbeing**

The project aimed to recreate and reconnect the community with their rights through a multi-faceted approach to cultural action. In partnership with renowned playwright and disability activist Rosaleen McDonagh, they aimed to showcase her work by further investing in the development of her play, 'The Night Shift'. Not only would this show that barriers can be broken, and members of the Traveller community can aim to achieve, but it would also create a space where the community would feel safe to embrace the arts and their cultural rights.

'Cultural Action, Cultural Rights: A Foundation for Wellbeing', proposed to focus on the importance of cultural identity and sense of self as being core for wellbeing among members of the Traveller community. The project would shine a positive light on the rich culture of the Traveller community often overshadowed by negative stereotypes commonly held in Irish society and reinforced by negative media coverage.

Generations of social exclusion has led to an exclusion from cultural events, even those celebrating their own culture. A standalone screening for members of the community to come together would create a safe space to reclaim their cultural rights.

The project aimed to develop a legacy for the Traveller community of pride in their heritage, standing against negative connotations and depictions in society. To create that sense of pride and connection, specifically with younger members of the community, they ran a number of workshops facilitated by Atmos collective, focused on reconnecting younger members of the community with the Cant language.

They worked with Mongolian artist and filmmaker Alisi Telengut. Participants were again encouraged to speak to older members of their families and draw inspiration from their stories and times past. The young people would then create a stop motion animation short film, working with materials from nature, reconnecting the participants with nature, an important part of Traveller culture and a world that many younger members of the community have become far removed from. Both outputs from the workshops with Atmos and Alisi Telengut would then be brought back to the community as part of Misleor 2022, premiered at the festival film night.

The project aimed to reconnect the community with their culture but also with nature, where Travellers largely lived and flourished in times past. The recreation of traditional

camps aimed to promote intergenerational transferral of skills and knowledge to further strengthen a sense of identity, both individual and collective, among the Traveller community in Galway city and county. This will also work to ensure the legacy of the project through the traditional of the community being passed on to younger generations. This will aim to promote pride in the identity of all members of the community participating in the project.

- **The Gaff Limerick | Guth na Mincéirí**

The project ran over six months in a range of social and cultural venues in Limerick. Dance, film, music, visual art, craft and discussion celebrated Traveller culture in a highly visible programme, with a day dedicated to youth Traveller Pride in Limerick's Learning Hub. As well as celebrating the best of Traveller culture, the six-month creative programme allowed space for commemorating loved ones, culminating in a weekend festival in Belltable, Limerick, featuring an exhibition of work by Traveller women, a music showcase curated by Willzee, an audio installation of Traveller mothers' voices and a new documentary short by David McDonagh.

The Project aimed to highlight the beauty within Traveller culture, create a platform for Traveller artists and a legacy for greater visibility, align wellbeing with the creative process.

- Guth na Mincéirí was led by The GAFF (THE GAFF LIMERICK) and co-designed with Limerick Traveller Health Programme (LTHP), Willzee, Limerick Learning Hub, the Local Creative Youth Partnership and a wider group of arts and community stakeholders.
- Cruinniú Damhsa Mincéirí na Óg was a dance exchange between groups of Traveller girls, from Abbeyfeale and Ennistymon with teenagers from Pakistan and Africa in Dance Limerick to share their techniques.
- Vision for my Daughter's Future was an audio project recording voices of women imagining the future they would like for their daughters
- Comóradh was a visual art project commemorating the lives of loved ones who have died by suicide.
- Young Pride for Traveller Pride was a sharing of work in progress that took place in the Learning Hub, Limerick including a live, outdoor performance.
- Can you hear me? Was a documentary film featuring perspectives on lives in Limerick Halting sites as they currently exist and reflecting on life on the road, recalled through older members of the community who lived in barrel top wagons and camps in the 60s and 70s.
- The Festival Weekend at the Belltable, Comóradh Exhibition.

- **St. Margaret's, Ballymun: The Písreóg Project**

The Písreóg Project (or Pistreog Project, depending on where your people come from) was proposed as a Traveller designed and led project, collecting, documenting and celebrating superstitions and traditions of the Traveller Community in Ballymun and the variances within superstitions from family to family and from county to county. These were celebrated and shared in a variety of creative ways, with the process seeing this investment have the most impact, by getting Travellers together to talk about something they care about, know about and want to hold on to and pass on.

The overall outcomes of the project were to include greater community ties and links to Traveller families and individuals in Ballymun, increased dialogue through consulting Travellers as experts in their own tradition, greater awareness, knowledge and celebration of Traveller culture, heritage and language in Ballymun and beyond.

A Traveller collector would be engaged to meet, interview and collect písreóga from Traveller individuals, families and groups in Ballymun. The materials gathered would then be used to create a calendar of pistreoga, celebrating the importance of pistreoga, as well as preserving and promoting the rich variety of Traveller culture and heritage.

A Glossary of písreóga according to certain themes and a glossary of Gammon-Cant terms connected to these was to be developed and published. This glossary would become a living, evolving archive, which could be continually added to.

A series of commissioned creative responses were to be developed by Traveller artists/Artist groups, given access to respond to the collection or an element within it in their own artform, shared with the public via a physical exhibition in Axis as well as online in a digital gallery. The starting point was that Travellers are the experts.

- **Photo Museum Ireland**

This new project was a partnership between Photo Museum Ireland and the Traveller artist/poet/comedian/podcaster Martin Beanz Warde. There was to be mentoring and support from Open Doors Initiative, experts on social inclusion; and artist mentoring from Anthony Haughey - Ireland's leading exponent of socially engaged arts practice. The partners would work together to develop and deliver a quietly innovative artist-in-the-community project, led, co-designed and co-produced by a diverse group of individual Travellers.

Martin Beanz Warde would be supported to work in a deep and engaged way with 10 Traveller participants. Over a series of one-to-one conversations, Martin was to collaborate with each participant to create photographs exploring new ways to represent the diversity



and vibrancy of Traveller culture. The participants themselves would be invited to make photographs responding to several prompts around themes of self-identification and labels - both positive and negative. They would also be invited to share photos from their own family archive - from treasured family album photographs to fresh, informal phone pics. Collectively, the project would create an authentic portrait of the lived experiences and perspectives of Travellers - one that went beneath surface presentation to give an insight into their individuality as much as their Traveller identity.

Individual creativity was at the heart of this project: it intended to enable an individual creative artist to make exciting new work and to harness and spark the creativity of the individual participants around issues of Traveller identity, pride and wellbeing. The project was designed to work with participants at local level that would enable sustainability.

- **Cluster Fox Films | TRAVELLERS ON SCREEN**

This project proposed to give five different Travellers groups the opportunity of participating in creative performances, filmed in an Arts Centre in their region of the country. The project would consist of 5 workshops, delivered in five initial regions suggested as part of this pilot scheme including Dublin, Cork, Galway, Meath and Wexford, in order to recruit diverse and maximal participation.

The aim of the workshops was to bring novice actors, filmmakers and scriptwriters, through impactful and concise training. Four days were to be allocated to training, teaching the basics of scriptwriting, acting and the processes involved in filmmaking and theatre performance. It was also to involve a mental health component using mindfulness and creative play, to illustrate the power of expressive communication to expand horizons in a positive and culturally relevant context.

Games and techniques were to be used to build confidence, increase self-esteem and reduce the overall anxiety in the group while preparing for the final performance on the fifth and last day of the workshop. The last day would be a live performance where all the learning would be consolidated in a filmed theatre performance. The final live performance would be a ten-minute scripted piece, written by each regional Traveller group, filmed live on the stage in the participating theatres nationwide. Each piece performance would later be added to a larger documentary about the processes and outcomes of participating in this project. The themes encompassed would explore Traveller specific mental health issues, including a piece on how creativity can assist wellbeing.

The performances and the documentary would be the tangible outcome of this project. The documentary piece could continue to be used as a community resource to open further debate.

## **Appendix 2-Evaluation Framework**

### 1.0 Organisation Understanding

### 2.0 Understanding of Wellbeing

### 3.0 Framing the Project Content

#### 3.1 Intentions

#### 3.2 Planning

#### 3.3 Approaches

### 4.0 Populating the Project

#### 4.1 Project Team (Artists/Travellers)

#### 4.2 Local Stakeholders

#### 4.3 Logistics

#### 4.4 Participants

### 5.0 Community

#### 5.1 Traveller Voice, Ownership and Empowerment

#### 5.2 Community Voice

### 6.0 Reach

#### 6.1 Distance Travelled

#### 6.2 Archive

#### 6.3 Future Development

### 7.0 Lessons Learned

#### 7.1 Exploring Outcomes

#### 7.2 Project Enablers/Challenges

### Appendix 3. SLA outputs and outcomes compared with pilot project evaluation reported outputs and outcomes

Project	SLA Outputs		SLA Outcomes	
<b>The Galway Traveller Movement</b>	Premier the play at Misleór 2022 29th September to 2nd October with an exclusive showing for members of the Traveller community.	<p>Night Shift, a new play written by Rosaleen McDonagh, was a very special occasion. It was a play written by, directed by, and acted by members of the Traveller community, which is rare.</p> <p>There was a two week rehearsal process in person, and the actors met together a few times on Zoom beforehand too to run lines. The opening night was an exclusive event for members of the Traveller community and some representatives from funding bodies. The subsequent nights were presented as part of the Misleór Festival.</p>	Shine a positive light on the rich culture of the Traveller community which is often overshadowed by negative stereotypes commonly held in Irish society and reinforced by negative media coverage.	The impact of Night Shift was significant. It made attendees feel proud of their identity, and empowered to see characters like themselves onstage.
	Run 6 workshops about Cant facilitated by Atmos collective and focusing on areas Loughrea and Ballybane.	These 3-day workshops brought young members of the Traveller community from Loughrea and	Recreate and reconnect the community with their rights through a	

		<p>Ballybane together to write a hip-hop song while drawing inspiration from the Cant language.</p> <p>The young people were given a list of Cant words and their definitions, along with the English and Irish translations. They then picked some words that stuck out to them, and with the assistance of the ATMOS facilitators wrote a verse for a song.</p> <p>These verses were then edited together with a track made by the ATMOS team. The attendees learned some new words and were reconnected with a language specific to their culture.</p> <p>The song and music video were presented at the Misleór Festival during the Misleór Youth on Screen event.</p>	multi-faceted approach to cultural action.	
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	<p>Run 4 facilitated stop motion film workshops for young people with Mongolian filmmaker Alisi Telengut.</p>	<p>The 3-day animation workshop acted as a way for young members of the Traveller community and young Mongolian people to work together to explore the similarities and differences between their respective nomadic cultures. They drew inspiration from their cultures and languages (Cant, Mongolian) to make the animations.</p> <p>Alisi Telengut guided the young people through various exercises to build up the skills they needed in order to make the final animations. They used an array of mediums like paint, clay, collages, and pencils to make the animations. The young people learned new skills and can use the app at home if they wish to make movies of their own at home.</p>	<p>Reconnect the younger community with the Cant language.</p>	
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	Create a stop motion animation short film.	The animations were then shown at the Misleór Festival during the Misleór Youth on Screen event.	Reconnect the community with their culture but also with nature, where Travellers largely lived and flourished in times past before their cultural right to travel was stripped from them.	Connecting members of the Traveller community with their creative culture instils a sense of pride in the community.
	Run six day-camps re-enacting life on the road, with the traditional tents and barrel tops wagons present.	<p>During the camp days, members of the community spent time together reminiscing about their culture through storytelling and song, as well as participating in other activities.</p> <p>Several older members of the community spent time around the campfire telling the children stories about life on the road and taught them about games they used to play themselves when they were children. The campfire was also used to make griddle bread.</p>	Travellers, both young and older, will be able to connect and reconnect with their culture and sense of identity, promoting positive wellbeing.	The camp days had a strong positive impact on the wellbeing of the communities who attended. They served to remind the community of their culture for those who remember life on the road, and for the younger members it served as a practical and visual way to learn about their heritage.

		<p>There were two traditional wagons on the campground, which were open to look into. There was also a traditional tent pitched next to the campfire, with the wattles having been soaked in the river to ensure they were able to bend to make the frame of the tent.</p> <p>There was horseshoe painting happening next to one of the wagons which was painted by Lettie Lee. Lettie showed the young people who were participating some traditional designs and let them paint their own horseshoes to take home with them. She explained that it is good luck to have them hanging upright on the door. There were also milk churns of Lettie's design on</p>		
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		<p>display at the camp days. These jugs, the horseshoes and the wagons were all hand-painted by Lettie.</p> <p>As well as horseshoe painting, there was also horseshoe throwing. The aim of this game is to throw the horseshoe so that it lands hooked around the pole. There was also a game called jackstones, where the player picks up 5 small stones and throws them in the air and tries to catch them on the back of their hand. They then put the ones they caught aside and continue to play until they have caught all the stones.</p> <p>John Corcoran was present at the camp days to make paper flowers. He also took the time to teach anybody who was interested in making them.</p>		
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	Tin smithing toolkits sourced (to enable training workshops to be designed and delivered to members of the Traveller community in the future).	Tom McDonnell provided demonstrations on tin smithing at the camp days, and provided mentorship to Michael Ward, another Traveller man who is training in the craft, as well as demonstrating to some of the children present, who then got to try their hands at tin-smithing.		
<b>The GAFF</b>	Young Beoirs Gathering, June 11th (for Cruinniú na Óg). June 11th will see the first event in the six month programme. Young Beoirs Gathering will take the form of a dance and cultural exchange between groups of Traveller girls, from Limerick and Clare with teenagers from Pakistan and Africa in the magnificent Dance and Limerick church to share their techniques in dance, music, food, make up, spoken word and more.		Highlight the beauty within Traveller culture.	<p>The work created through the Comóradh exhibition was appreciated for its beauty, honesty and relevance withing Traveller culture</p> <p>A Vision for my Daughter s Future took its audience by surprise with those who attended commenting on the quality of this particularly engaging piece of work. The panel discussion that followed the audio installation was applauded by all with four</p>

				Traveller women, one aged 82, speaking eloquently about their past lives and future hopes.
	<p>Young Pride (July 11th)</p> <p>For Traveller Pride in July, a sharing of work in progress will take place in the Learning Hub, Limerick including a live, outdoor performance by six emerging music artists, being mentored by WILLZEE, in an Arts Council funded programme entitled WILLZEE MVP. These artists will be joined by a very young group of boys from Abbeyfeale who recently created a rap, guided by Frank McCarthy. Young audiences from Limerick's eight halting sites will be invited to this event.</p>			

	<p>Can you hear me? To be shot over Summer/Early Autumn for November premiere. A documentary film featuring perspectives on lives in Limerick Halting sites as they currently exist and reflecting on life on the road, recalled through older members of the community who lived in barrel top wagons and camps in the 1960s and 1970s. Dir. David McDonagh.</p> <p>This film will premiere in Belltable as part of an evening of film and discussion on the portrayal of Travellers through film. Dir. David McDonagh and supporting shorts curated by Maeve McGrath</p> <p>TravFest Concert curated by WILLZEE.</p>			
	<p>TravFest, Festival Weekend, Belltable November 18, 19, 20.</p>			

	Comóradh Exhibition Opening November 18 <sup>th</sup> . The work of up to thirty women participants in a visual art programme led by Melanie O'Rourke will officially open in Belltable at 6pm November 17th/18 <sup>th</sup> .			
	Wreath making workshops to commemorate loved ones (November 28th - 30th) in a number of community locations across Limerick and Clare.			
	<p>Vision for my Daughter's Future, (Commencing June 15th)</p> <p>An audio project recording voices of women imagining the future they would like for their daughters - Artistic Lead, Frank McCarthy. Recordings to be made in Travellers' homes with sound Installation to be launched a part of the November festival in Belltable.</p>		Create a platform for Traveller artists and a legacy for greater visibility.	<p>Being Put Back Together, the new short film created by David McDonagh, is now being promoted to national and international festivals.</p> <p>A selection of paintings from Comóradh has already received an additional showing at the Travellers Together Preventing Suicide at the O'Reilly Theatre Dublin on</p>

				January 28th. This work will be available for further exhibitions. The promotion of the TravFest concert benefitted from RTE Supporting the Arts as well as on Limerick 95FM and SPIN Southwests, creating a public awareness of the work.
	<p>Comóradh (September to November)</p> <p>This is a visual art project commemorating the lives of loved ones who have died by suicide. Through discussion and gathering artefacts that provide a glimpse into the lives of those who have passed, their lives and loves will be remembered. Processes including painting, photography, printing and assemblage will be explored. This programme will be led by Melanie O'Rourke with work created through workshops in</p>		Align wellbeing with the creative process.	<p>The performances in Young Pride celebrated Rude Awakening's new spoken word and rap – much of which was written around mental health awareness Being Put Back Together is a film in which the writer and director investigates his brother's wellbeing.</p> <p>The overarching theme of TravFest was around remembering those who have passed.</p>

	<p>the Learning Hub leading to an exhibition in Belltable Limerick for the November festival event.</p>			<p>-Comóradh, meaning to commemorate, placed loss and bereavement at the heart of this programme element.</p> <p>-The audio recording and interview process for A Vision for my Daughter's Future, engaged the women participants in discussions around the mental health and wellbeing of their daughters and sons.</p> <p>-The artistic content and interviews during the TravFest concert were focused on opening up discussion and awareness around male suicide.</p> <p>-The creation of wreaths for the graves of loved</p>
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				ones opened up further discussion on death and bereavement and was a fitting end to the six month programme.
<b>St. Margaret's Travellers Community Association</b>	A calendar of Písreóga, eco-printed and distributed in the local community as well as available as an open source pdf online. This calendar will celebrate the importance of Písreóga to the Traveller community as well as preserve and promote the rich variety of Traveller culture and heritage. The calendar can be scaled and reproduced in other counties or evolved to include variances in Písreóga across the country. Collation in September 2022 and print/publication in October 2022.	1000 copies of the publication printed. Over 200 attendees at the exhibition event. Over 4000 unique visits to the exhibition.	Foster greater ties between generations of Travellers via the sharing of Písreóga.	Extensive engagement with the Traveller community in Ballymun. Connections fostered with Traveller artists nationwide, enhanced relationship between St Margarets and Axis as neighbouring organizations in Ballymun.  70+ local contributors 7 collectors. 3 members of the steering group received no remuneration which included the project coordinator.

	A glossary of Písreóga according to certain themes that are not linked to dates in the calendar year. These include but not limited to: Weddings, Food/Harvest, Cures, Colours, Faith, Hair, Pregnancy, Animals and Death.	Publication featuring glossary of Písreóga, calendar and glossary of terms in Gammon/Cant (first of its kind).	Celebrate and promote Traveller culture through creativity and art and in doing so promote improved health and wellbeing in the local Traveller Community.	A project that is rich in its community consultation, community leadership and discovery. It was a very empowering project and fostered great conversations and connections.
	A glossary of Gammon-Cant terms connected to Písreóga will be developed and published. The glossary will be a living, evolving archive which will be continually added to preserving and promoting the importance of the language and its intrinsic link to Traveller culture and heritage.		Document and evaluate the project in a manner that facilitates its replication of scaling up in other counties, neighbourhoods or communities.	
	A series of creative response developed by Traveller artists/artists groups who will be given access to the collection before it is made public to respond to the collection or an element within it in their own artform. The artforms are expected to include: Poetry,	Traveller artists and art forms included: Chloe McDonagh – Graphic Designer and Visual Artist, Moll McDonagh - Textile Artist, David McDonagh - Photographer, PJ Mongan – Film Maker, Anthony Nevin - Carpenter and		



	Song, Beady Pockets and Paper Flowers, Embroidery, Visual Art and Tin Sculpture.	Bridget McDonnell – Paper Florist.		
	These commissions will be shared with the public via a physical exhibition in Axis that features soundscapes and audio description as well as online in a digital gallery. Timeline: November/December 2022.	7 unique art works commissioned by artists from the community – currently on display at Axis Ballymun and eventually, to be acquired by the National Museum of Ireland – a first for the community and the Museum.		
Photo Museum Ireland	Artist will work in a socially-engaged process with each of the 10 participants to create a series of ‘long form’ portraits that explore issues of wellbeing and Traveller pride with a diverse cross-section of members of the Travelling Community.	Project developed new partnership between project-lead Martin Beanz Warde, Photo Museum Ireland and Open Doors initiative building a strong, supportive positive working relationship. -Project recruited 9 participants Photo Museum Ireland through an open, self-selection process promoted across social media channels. This attracted interest from participants from the under-50 age bracket.	Develop and deliver an imaginative and creative Travellers-led project that actively engages the community.	Participant feedback on the completion of the project identified: -Positive impact from participant and their families. -Increased sense of wellbeing/satisfaction through creative expression. -Increased sense of confidence through participation in project. -Enjoyment in increasing their photography skills.

		<ul style="list-style-type: none"> <li>-Project achieved gender balance with 5 women and 4 men participating.</li> <li>-Project provided professional standard technical support and mentoring by socially-engaged artist Anthony Haughey for Martin Beanz Ward.</li> </ul>		<ul style="list-style-type: none"> <li>-Increased confidence in expressing their Traveller heritage.</li> <li>-Increased respect for difference and diversity within the Travelling Community.</li> <li>-Participants welcomed the opportunity to express their individual perspectives and concerns.</li> <li>-Project process and outcomes were viewed very positively by all participants.</li> <li>-All participants recommended further development of the project.</li> </ul>
	Artist will work in collaboration with each participant to create a visual diary that responds to the themes of Traveller wellbeing, recording their insights and perspectives.		Challenge the often reductive and clichéd representations that dominate the photographic record of Traveller culture.	Project addressed intersectional concerns, giving a platform to people with disabilities, members of the LGBTQ+ community and poly-ethnic heritage.

	Photo Museum Ireland will provide technical support, staffing and participant training in digital archiving of family photo album material. Once digitised, this material may be shared online and at appropriate public presentations / public art events.	Photo Museum Ireland provided training for participants in iPhone photography led by an award-winning artist Brendan O Sé.	Make visible Travellers' own perspectives in ways that allow for complexity and nuance.	Project provided an opportunity for participants and their families to engage with cultural organisations in a friendly and inclusive way - breaking down barriers to participation in creative activity.
	Online social media engagement project led by artist Martin Beanz Warde.	Online social media engagement was led by artist Martin Beanz Warde, supported by Photo Museum Ireland.	Raise awareness of Travellers as creative individuals and of Traveller culture as diverse, dynamic and embedded in contemporary life.	Participants expressed confidence around using social media channels and were excited to work with Martin Beanz Warde.
	Open Doors Initiative will provide mentoring for the artist and EDI supports for the project.	Open Doors Initiative provided mentoring for participants throughout the project.  Artist Anthony Haughey was recruited to work as the artist's peer mentor.		Project created a strong supportive partnership relationship between Photo Museum Ireland, Open Doors Initiative and project lead Martin Beanz Warde.

	<p>Photo Museum Ireland will work with the artist and participants to develop appropriate public outputs of the work for example, a public presentation of the 'work-in-progress' during Traveller Pride Week; and an outdoor projection/installation showing the full project in Dublin city centre in November.</p>	<p>Creative outputs were presented as a small exhibition in Photo Museum Ireland's Artist Project Space and outdoor public art screening event in November 2022 in Meeting House Square, Temple Bar, Dublin.</p> <ul style="list-style-type: none"> <li>-The exhibition featured a small selection of portraits of participants created by project lead Martin Beanz Warde. All portraits were produced and framed to professional standards.</li> <li>-Portraits included text quotations from each of the participants.</li> <li>-Project launch and projection event took place on Thursday 3rd November 2022.</li> <li>-A large screen featured the commissioned AV film segment and supporting photographs taken by the participants themselves.</li> </ul>		
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		<p>-The exhibition launch event was hosted by broadcaster Brendan Courtney and was officially opened by Tania Banotti, Director, Creative Ireland.</p> <p>-8 of the 9 project participants attended with members of their families.</p> <p>-One participant was unable to attend as he was overseas with work but attended the exhibition on his return.</p> <p>-Each of the participants spoke at the opening event about their experience of participating in the event and received a framed portrait.</p>		
	<p>Legacy – Recorded interview with artist, digital archiving/preservation of project for national Photography Collection and showcasing on Photo Museum Ireland online curated platform.</p>	<p>The work of the project will be digitally archived preservation by Photo Museum Ireland.</p> <p>The project ensured sustainability by developing new partnerships between the lead</p>		

		Traveller artist (Martin Beanz Warde), national cultural organisations (Photo Museum Ireland) and social activist organisation The Open Doors Initiative.												
<b>Cluster Fox Films Ltd</b>	Deliver five full days of quality-focused training to sixty individual Travellers in Dublin, Cork, Galway, Meath and Wexford, centred on creativity and mental health awareness, teaching the basics of scriptwriting, acting and the processes involved in filmmaking and theatre performance.	<table border="1"> <tr> <th>Traveller Participation Total</th><th>Participants Completed</th><th>Participants didn't complete</th><th>Participated in front of Camera</th><th>Participated behind Camera</th></tr> <tr> <td>60</td><td>39</td><td>20</td><td>28</td><td>12</td></tr> </table> <p>40 participants which represents a 67% engagement rate.</p>	Traveller Participation Total	Participants Completed	Participants didn't complete	Participated in front of Camera	Participated behind Camera	60	39	20	28	12	Highlight how awareness building exercises and self-expression can reduce stigma and the negative effect of repression which is blighting the Traveller community.	<p><i>'Talking halves the problem'</i></p> <p>Cluster Fox used a variety of acting techniques to allow the Participants relax, feel listened to and valued within the group.</p> <p>Cluster Fox encouraged the individual Travellers to break free of anxiety by using various acting games (Stanislavski's system), designed to break the ice and enjoy the experience.</p>
Traveller Participation Total	Participants Completed	Participants didn't complete	Participated in front of Camera	Participated behind Camera										
60	39	20	28	12										

	<p>Five live performances (one per region) where all of the learning is consolidated in a theatre performance filmed on camera. The final live performance will be a ten minute scripted piece, written by each regional Traveller group. This will then be filmed live on the stage in the participating theatres nationwide.</p>	<p><b>Dublin (n=11)</b>  The Dublin Group explored several themes and used a variety of genres, including comedy and drama to deliver their message. The themes related to a number of issues the group felt that they wanted to highlight that was important to address within their community.</p> <ol style="list-style-type: none"> <li>1. Mental health and creativity</li> <li>2. Homosexuality and acceptance</li> <li>3. Gender roles and women in the Traveller Community</li> <li>4. Depression and poverty</li> </ol> <p><b>Limerick (n=21)</b>  The Limerick Group explored several themes to deliver their message. The themes related to a number of issues the group felt that they wanted to highlight that was important to address within their community.</p>	<p>Foster an open discussion about creativity and wellbeing within the Traveller community.</p>	<p><i>'Discussion offers solutions'</i></p> <p>Cluster Fox used a number of self-expression techniques to build storylines and had open discussions about important themes that resonated with each participant.</p> <p>Know the world you write about. Cluster Fox encourage honest, frank and open discussion to draw the best out of the Participants in terms of expressive creativity.</p>
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		<ol style="list-style-type: none"> <li>1. Crime and its effects on relationships.</li> <li>2. Traveller and changing perceptions.</li> <li>3. Acceptance and difference.</li> <li>4. Addiction and mental health</li> </ol> <p><b>Galway (n=12)</b> The themes identified by this community included:</p> <ol style="list-style-type: none"> <li>1. Infidelity and relationships</li> <li>2. Youth mental health</li> </ol> <p><b>Meath (n=6)</b> The themes explored by members of the Travelling community through creativity included:</p> <ol style="list-style-type: none"> <li>1. Generational differences</li> <li>2. Exclusion</li> </ol> <p><b>Wexford (n=10)</b> The Wexford group discussed a single theme that they felt was important to them. This theme was related to:</p>		
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		1. Alcoholism and neglect.		
	<p>The theatre performances will later be collated together and presented as small docu-piece to be displayed in the Light House Cinema in Dublin, to a selected audience of Participants and Stakeholders. A discussion will ensue after the screening about the processes and outcomes of participating in this project.</p>		<p>Introduce individual Travellers to the world of creativity, theatre and filmmaking.</p>	<p><i>'Creativity saves lives'</i></p> <p>Cluster Fox practiced and completed two theatrical performances and then the Participants rewrote the scripts to capture the essence of what they wanted to express.</p> <p>At every point of this expressive practice Cluster Fox highlighted the importance of fun, the empowerment of open discourse and non-judgement expression as a vehicle to better creative endeavours and positive mental health.</p>

			Open a wider debate about the importance of talking about mental health and how reducing the stigma within the community can be achieved by doing so.	Cluster Fox produced a docu-piece for display in the Light House Theatre where all the groups from around the country could come and discuss their experience in the project and the themes explored by each individual group.
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