

CREATING A CLIMATE FOR CHANGE IN LIMERICK 2024



Figure 1: Community Exchange day in Croom with Moyross Community. Photo by Vlada.

Creating a Climate for Change in Limerick project by Dance Limerick.

This was a Spark Creative Climate Action Fund II project funded by Creative Ireland. The report outlines all project outputs, outcomes and evaluation.

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Forward

The climate crisis demands not only urgent action but also fresh ways of thinking, feeling, and engaging with the world around us.

Creating a Climate for Change in Limerick is a testament to the power of dance to reimagine how we connect with climate action conversations, through movement, image, and sound.

At Dance Limerick we believe in the transformative potential of dance, and this year-long project exemplifies our commitment to placing dance at the heart of social and environmental change. By bringing together diverse Limerick communities, Moyross, Croom, and Dance Limerick, alongside dance and visual artists and climate researchers, this project fostered a personal, physical, and sensory engagement with climate action. Participants explored sustainability, biodiversity, and local ecosystems in ways that were not only accessible but also a deeply felt, lived experience at a local level.

One of the most striking outcomes of this project was the role of dance as a means to drawing attention and shifting perspectives. The creative process enabled a recognition of biodiversity as a central and tangible way into climate conversations in our communities. Pathways to large change is seen through the lens of local change and valuing of biodiversity.

The project's capacity to bring communities together in felt and close experience with attention to accessibility for all was a key to progressing an understanding of changes. Through movement, participants cultivated a sense of interconnection with their environment, bringing memories and respect for nature to the foreground.

We are immensely grateful to our project partners, including Croom Family Resource Centre, Moyross Community Hub / Limerick Sports Partnership, Limerick City Library, Watch House Cross Library and Limerick City and Gallery of Art, the dedicated artists, and most importantly the communities who brought their stories, energy, and hearts to this work. Their collaboration and creativity has shaped a model that can inform future approaches to attending to advancing change, in our communities, one step at a time.

As we move forward, *Creating a Climate for Change in Limerick* offers a blueprint for how dance can foster resilience, connection, and action. These qualities will impact change. We hope this report serves as both a record of the project's impact and an invitation to continue exploring the intersection of dance and climate justice.

Mary Wycherley, Director, Dance Limerick.

Executive Summary

Creating a Climate for Change in Limerick is a year-long, artist- and community-led project that explores how dance, visual art, and audio description can serve as powerful tools for citizen engagement in climate action.

Led by Dance Limerick, and in collaboration with climate research partners, Gülfem Cevheribucak and Ciara Moynihan, the project worked with three distinct Limerick communities—Moyross, Croom, and Dance Limerick. Fostering an embodied understanding of climate change linked to the unique needs and contexts of each group was central to the project.

Through creative workshops, participants engaged in co-creating movement scores, visual art, and audio description while learning about climate change, biodiversity, water catchments, and regional sustainability initiatives in an accessible and relatable manner. The project prioritised accessibility to ensure that each participant could learn and understand in a way which suits their learning style and interests, to support them to make changes in their day to day lives in line with sustainability and climate research. Key themes such as interconnection with nature, local heritage and systems thinking emerged as communities explored their own relationships with their places.

The project built on existing relationships Dance Limerick had established in its work. These participant and partner relationships expanded and grew over the project. Tangible shifts in behaviours and perceptions on climate action are evident. Notably, the creative process promoted a deeper connection to the body, enhancing participants' ability to respond to the climate crisis from a place of interconnection rather than fear. Dance emerged as an essential driver of change, demonstrating its value as a potential citizen engagement method for fostering inclusivity in decision-making processes at varying policy levels.

By empowering individuals and communities through the creative process, *Creating a Climate for Change in Limerick* has not only contributed to climate literacy but has also paved the way for ongoing dialogue, creative participation, and local action towards climate resilience.

“What is dance in the conversation on climate? Can it have an impact? What impact does it have? What do we look to to make change? It is not so easy to measure it or to name it, or to name its value. We need to let the senses make sense of it and feel it within the body”

- Mary Wycherley in conversation at Limerick City Gallery of Art Presentation, November 2024.

“It is an easy way to learn, you learn and you won't forget because it is in the body. It is a level that everyone can understand” - Jenny, Community Participant



Figure 2: Katy Hewison and Ciara Moynihan leading exchange day conversations with Croom and Moyross Community. Held at Croom Family Resource Centre. Photo by Vlada.

Introduction

Creating a Climate for Change in Limerick is a community-driven, artist-led project that explores the intersection of dance, visual art, and audio description as a creative process. It supports communities in understanding climate action by learning through embodied ways specifically in their personal context and place.

The project's artistic team have worked closely throughout the year with climate research collaborators Gülfem Cevheribucak and Ciara Moynihan to discover climate themes that were relevant and specific to each of the three community groups in Limerick.

The project has focused on promoting behavioural change, just sustainability transitions and climate literacy, with a particular focus on accessibility, through transformative social innovations at local level within the three communities outlined below:

MOYROSS

The Moyross community group began with 8 attendees and grew to over 25 attendees. This group consisted of older aged persons living in Moyross and the surrounding areas. Moyross is a traveller community and has been a socially deprived area in the past. Workshops were based in Moyross Community Hub, supported by The Community Sports Development Officer, at Moyross Sport & Physical Activity Hub with Limerick Sports Partnership. Key themes that emerged were participants' connections to nature through imagination (as this group predominantly worked inside), generational climate knowledge, food and biodiversity.

CROOM

The Croom community group connected with adults and older-aged adults living in Croom and the surrounding areas. Croom is a rural village located along the Maigue river and situated about a twenty-minutes' drive from Limerick City. The workshops were based at Croom Family Resource Centre and in Croom Park, working outside whenever the weather permitted. The key themes that emerged were connections to the river Maigue, local heritage such as the mass rock, generational climate knowledge, food, biodiversity and systems thinking.

DANCE LIMERICK

Dance Limerick was the city centre-based community, however participants travelled from as far as Gort, Co. Clare to come to the workshops. This community would be better categorised as a community of interest, rather than a community of place. Participants ranged from young adults to older adults who gathered with a keen desire to dance and learn about climate change. These workshops explored the key themes that emerged in Moyross and Croom, along with co-creating creative processes and finding a methodology using dance, visual art and audio description, similar to the artist team's focus.

This report details the interwoven journey taken by the artist and climate research team alongside these three communities, and the creative outputs and project outcomes that resulted from sharing learnings and insights across the three groups.

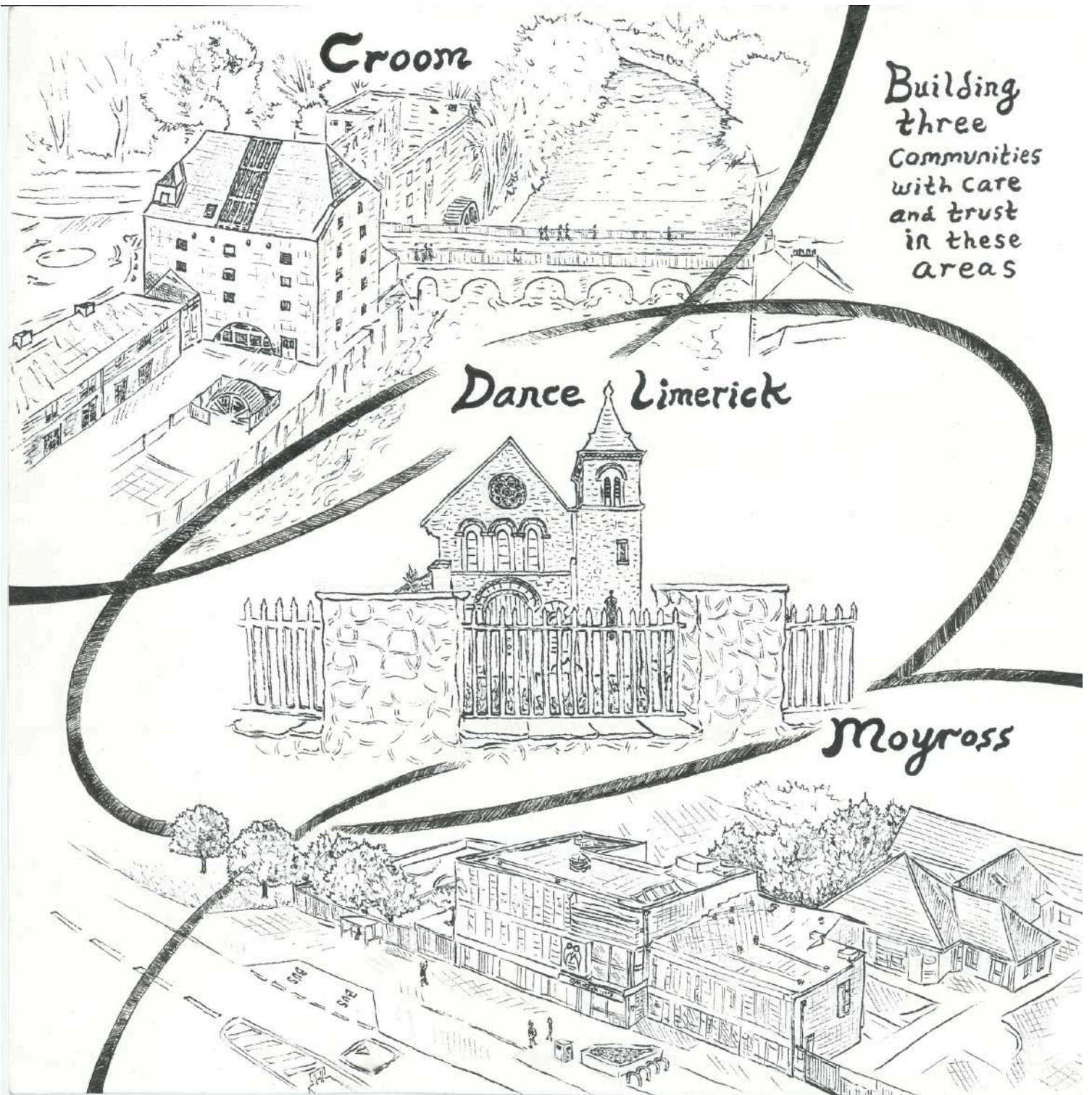


Figure 3: Drawing by Mike O'Brien of 3 communities this project builds through care and trust.

Project Team

A total of 21 x creative practitioners received funding through this agreement. The project team grew throughout the year, from the initial core team of 8 practitioners then expanding to a wider team by the end of the year, supporting the project's direction.

Dance Limerick Team				
Mary Wycherley Dance Limerick Director	Katy Hewison Dance Limerick DL.Bridge Artist/Project Lead	Leonor Miralles Dance Limerick Communications Co-ordinator	Emer Casey Project Communications and Support	The climate research team were a bridge supporting the Dance Limerick team & Creative artists team to learn about climate action and then break down & translate learnings through new creative process discovered & shared to communities.
Climate Research Team				
Gülfem Cevheribucak Climate Research Co-ordinator - Bridge to creative practice	Ciara Moynihan Climate Research Collaborator - Bridge between Gulfem, the artistic practice and the community process	Clare Watson Mentorship and Evaluation Support		
Creative Artists Team				
Roberta Ceginskaite Sophie Hutchinson Claire Keating Dance Artists	Vanessa Grasse, Interdisciplinary Dance Artist	Mike O'Brien, Visual Artist	Laura O'Loughlin, Audio Digital Artist	The creative artists team expanded as the process developed and we realised what the project and communities needed . Local Limerick artists Claire, Sophie & Laura joined the project mid-way through.
Access Support Team				
Molly Kelly Arianna Guasso Alice Gavigan Access Support	Heidi Veldheer ISL Interpreter	Stopgap Dance Access Training		The project team learnt audio description processes, easy read documenting, visual stories and accessibility for performance, helping the project team to prepare for end sharing's in different formats.
Documentation				
Maurice Gunning Vlada Afanasievska Photography	Shane Vaughan Scott Robinson Film/Video	Esther Blodau Graphic Recording		Esther joins the project at the final stage in November to visually graphic record the final sharings & presentations in accessible formats.
Community Partners				
Moyross Community Hub/Limerick Sports Partnership	Croom Family Resource Centre	Limerick City Library Watch House Cross Library Moyross	Limerick City Gallery of Art	The community partners key leads and volunteers have supported this project to connect with communities. A highlight of the project was the exchange day, where the Moyross community came to Croom to share creative practice with one another.

Project Team

The project team's shared experience and diverse skill sets helped to provide an interconnected practice, allowing them to immerse themselves in a new creative process with communities. The team's roles evolved as they co-produced the climate action outputs achieved. Both the project team and communities activity programs adapted to what was needed for the project's development throughout.

The project benefited greatly from having a bridging role in the team from the beginning, with Ciara Moynihan providing an understanding of climate science, research and sustainability and supporting the artist team to translate this knowledge shared by Gülfem Cevheribucak with participants through workshop exercises. Movement provided a connection with body and mind where themes such as reciprocal relationships in ecology; systems theory (Capra & Luisi, 2019); ecologies of care; and circularity emerged. Ciara and Gülfem's role supported explorations by clarifying understanding at all levels.

Key methods of working:

- Build relationships with care and trust by meeting people where they are at, move at their pace.
- Collaboration is key
- Listen to changes needed and be flexible to the needs of participants. Know when there is interest and energy within the community and notice when there needs to be a rest and break in activity. Adapt the plan accordingly. For example, when the project moved from weekly to monthly workshops.
- Prioritise the process. The creative process allows outputs to emerge with communities, as structures and methodologies form. It has been important to hold realistic expectations of what is achievable while allowing the creativity to engage and bring communities together.



Figure 4: Project team, partners and key participants meet for initial networking day at Dance Limerick and partner venues. Image credit: Maurice Gunning



Figure 5: Project team, preparing to visit partner venues and communities. Photo by Maurice Gunning.

Timeline

November 2023

KEY DECISION & LEARNING

Katy attended Boris House Creative Climate action project. Rather than using the SLA output “assign paperwork with community and artists”, a natural development building communities and translating paperwork within artist team’s process was carried out.

January 2024

TEAM DEVELOPMENTS

Project team development meetings begin. Clare Watson supports project lead set up evaluation methods via mentorship.

Dance Limerick team collaborate closely with the climate research team to set up systems & methods of working with community and artists.

March 2024

DANCE LIMERICK COMMUNITY DEVELOPS

Regular evening workshops begin.
Groups start to form.

LOCAL LIBRARIES

Info sessions & artist pop up days held at Limerick City Library & Watch House Cross Library. Emerging of generational knowledge link with grandparents and younger generation, passing down stories. Noted that sessions with movement stay positive as connection with the body supports attendees to stay grounded.

FINDING THE LINK

Collaborations with Climate researcher Gülfem bring up the question: *How can dance specifically support climate action?* Connection with this later in the year to ‘find the gap’ and the potential dance holds in climate action citizens’ engagement.

May 2024

COMMUNITY WORKSHOPS CONTINUE

ARTISTS RESIDENCY: WEEK 2

Project team trial translating climate policy into ways of hearing, seeing, moving. Discover this needs to emerge from communities’ interests & values. New approaches are formed through creative practices of movement, audio describing and visually capturing conversations.

Identify an opportunity outside of the project for local climate researchers to use the processes to bring research to communities. Ciara attends Creative Climate Action away day.

September/October 2024

COMMUNITY WORKSHOPS

Continue in Moyross and Dance Limerick.

ARTIST RESIDENCY: WEEK 4

Project team finalise November sharings: relaxed sharing, presentation Q&A, and final workshop morning. Access training gained from specific sessions with Stopgap is implemented.

‘THE GATHERING’

Katy, Ciara and Emer attend Creative Climate action ‘The Gathering’. Katy presents the project sharing the impact of connection.

February 2024

PROJECT LAUNCH & TEAM BUILDING

On 12 February, project team, partners & key participants gather for launch event at Dance Limerick. The team visited community partner venues, meeting the communities & place.

EVALUATION BEGINS

Project team, partners & key community members carried out an evaluation via interviews with Ciara, to be repeated at the mid-point and end.

April 2024

COMMUNITIES DEVELOP

Tuesday afternoon workshops begin in Croom. The community forming enjoyed the opportunity to move outside, connecting embodied practice with nature. Themes and conversations focussed on the river, local eco system, tree networks, crows nests and seasons.

Thursday morning workshops begin in Moyross. The community quickly grows from 7 attendees to 15. Themes emerged in Croom and Moyross are shared and interwoven with Dance Limerick community workshops and artist team.

ARTISTS RESIDENCY: WEEK 1

Roberta and Katy research intensively for a week at Dance Limerick to explore movement methods, link to climate research and develop content for workshops.

June & July 2024

CROOM & MOYROSS WORKSHOPS

Moyross group expands to 25+ people. Croom group numbers reduce as attendees are busy with other commitments. Croom & Moyross move from weekly to once a month sessions.

On 30 July an exchange day is held in Croom, with the Moyross community attending to exchange ideas with Croom and experience the workshops outside.

ARTIST RESIDENCY: WEEK 3

Vanessa joins the team sharing skills and research practice in this field. Themes of systems thinking emerge further and creative process deepens and clarifies.

November 2024

FINAL ARTIST RESIDENCY: WEEK 5

Artists prepare for end sharings and evaluate the impact of the project on their own artistic journey.

FINAL SHARINGS

Thurs 21 Nov: Relaxed performance for adults with additional needs at DL + Moyross group Exchange trip
Fri 22 Nov: Presentation Q&A at LCGA
Sat 23 Nov: Workshop for all ages community

LEGACY

As the project’s documentation is brought together the final report is formed along with a visual booklet sharing artists work, findings and project impact.



Figure 6: Dance Artist Roberta Ceginskaite at Croom Park. Photo by Maurice Gunning.

Outcomes

Creating a Climate for Change in Limerick has achieved the seven outcomes as defined at the beginning of the project.

Community Involved Throughout

From start to finish, this project has been led by community. The artist and climate research team worked at the pace at which communities were ready to engage with the issue of climate change. There was an awareness that trust needs to be present for people to share openly and honestly on a topic they may feel they have little to contribute to, and can have little influence over due to the scale and complexity of this global issue. Dance is an incredible trust builder between all peoples, as like music it is a universal language where people can relate to one another in a more-than verbal space.

The workshop format was an anchor for co-creating with communities throughout the project. Beginning with a movement warm-up, participants were asked to share their answer to a prompt question which related to the environment and climate change. This allowed participants to use their voice, be present in their bodies, connect with others in the space, and provided the images and ideas for movement explorations (named as scores) to be experimented later in the session. These were developed and expanded over time, becoming part of the participants' movement vocabulary and enhancing their ability to notice the world around them and translate their observations and feelings into movement / creative work. The artist and climate research team brought these scores into residency weeks and used them to make the final sharings, which the community came to watch and participate in.

If this project were to continue, the next stage would see dance used as a citizen engagement method to bridge top down policy making with bottom up community led action. The project has potential to translate regional approaches to climate change adaptation in Limerick through artistic process with communities and simultaneously gather knowledge and stories of climate resilience that can input to and strengthen regional adaptation strategies.



Figure 7: Project lead Katy Hewison meeting Moyross group leader Laura O'Neil and community participants at Moyross Community Hub. Photo by Maurice Gunning.

Empower Communities to overcome anxiety surrounding climate change

A major outcome of this project is that participants have experienced how embodiment can support their learning, understanding and ultimately processing of what is happening in the world today. The practice of growing awareness of the physical body, awareness of other people moving in the space, as well as the space itself and the environment outside is no small feat. This practice of sensing, observing and noticing is essential to growing people's care for the world around them, particularly the ecosystems they are embedded in and the more-than-human world. Instead of becoming overwhelmed and remaining inactive, numbed or paralysed by fear, this allows people to process the feelings they may have about what is happening to our world and do something about it.

The physicality of the workshops combined with the practice of storytelling and vocalising experiences, instilled participants with confidence in their bodies and voices. The workshops also showed people that they are not alone in their feelings or experiences of climate change. The connections formed between people empowered them as they reclaimed knowledge of their places, valuing what they know about the land and how to care for it. During the Summer workshops, the conversations turned towards encouraging each other to take climate actions, by sharing the actions each person takes to care for nature e.g. growing vegetables in planter boxes, showing you don't need much space or a garden.



Figure 8: Participants exploring a creative task in pairs at Moyross Community Hub. Photo by Maurice Gunning.

Improve Understanding and Individual Behaviour Change

By providing participants with a shared space where they could vocalise their doubt and challenges, as well as their sustainability wins and motivations for change, participants came to many realisations and changed behaviours, some of which are listed below:

Small changes

No matter how seemingly insignificant, have a real impact.

This was an embodied truth in the web exercise, where each person was representing part of an ecosystem while holding onto the string. Once these roles had dissolved and people were in connection with the string between them, the group quickly noticed how little it takes to create change across the entire web and how the system self-regulates and that there is a visible self-organising intelligence in the system which each person can have equal impact on.

We discussed how small actions such as bringing a keep-cup or tote bag with you, turning off lights, refilling a water bottle etc. have a much larger impact than we can ever imagine.

"Little drops of water make the mighty ocean. Like the stars in the night sky and the uncountable grains of sand. We are all connected to nature and planet Earth."

-[1] Jenny, Dance Limerick community participant in her final evaluation



Figure 9: Participants in Croom exploring a creative task linking to systems thinking at Croom Family Resource Centre. Photo by Katy Hewison

Improve Understanding and Individual Behaviour Change

Behaviour change is easier with others.

When people feel isolated in their actions, this often leads to a feeling of futility.

Changing behaviour is easier when there is accountability.

For example, eating all vegetarian food together on the project exchange days with fresh locally grown produce provided by The Grove Café, a small family-owned and run business in Limerick City Centre. Many participants would not usually eat vegetarian food and had never tried salads like these before.



Intergenerational knowledge transfer as key to changing behaviour.

The role of older people in passing on knowledge in areas such as food growing / production and waste reduction / circularity is of utmost importance for the next generation. Previously local knowledge of the environment was transferred through family systems and people were less isolated, now this social cohesion is lacking and so projects like Creating a Climate for Change offer new potential for co-creating knowledge and transferring that.



Older participants in the Moyross and Croom communities gained a deeper understanding of the value of the knowledge they have to share and responsibility for passing this on.

Figure 10: Collecting refreshments at Grove Kitchen in Limerick for Exchange day in Croom. Photo by Molly Kelly.

Figure 11: Katy hearing a story from participant in Moyross during workshop. Photo by Maurice Gunning.

Improve Understanding and Individual Behaviour Change

When individuals hold an awareness of a minimum of three nested systems in mind, they can take an active role and have a positive impact on the evolution of the wider systems they live in (Mang & Haggard, 2016).

Regenerative Design Thinking shows how human activities can not only protect and sustain ecological systems, but also regenerate them to best serve a community of place or interest, village/town/city, or organisation.

The first system which participants were nested in, in this project, is the physical body. Therefore, the first line of work within the project was to deepen participants' relationship to and ability to perceive their body. Following this, the next whole participants were nested in was the body in connection to community and nature. Then, the third nested whole of this system is the widest circle called "Change & Mobility".

Through developing this embodied understanding of systems theory (Capra & Luisi, 2019), participants can now perceive more clearly how their actions will affect the wider systems they are always in relationship with. Participants left the workshops feeling empowered and positive about their ability to take clear action in the interconnected complex times we live in.

Connecting the dots. The nature, the human connection, embracing love to nature, not only seeing but connecting through thoughts, memories, movement, connection to people. This project brought me to mountains and seas and proud trees. I got to see the little blue dot from the flight of a crow. - Dance Limerick participant in final evaluation

For instance, in Croom park where participants were dancing outside, stories and memories emerged from the place because of participants being able to see and appreciate nature in their place in a new way. This helped to grow their connection to the place, and the responsibility they feel to ensure it is looked after. Stories about the well, mass rock, river, crows and trees must be shared and celebrated now and into the future.

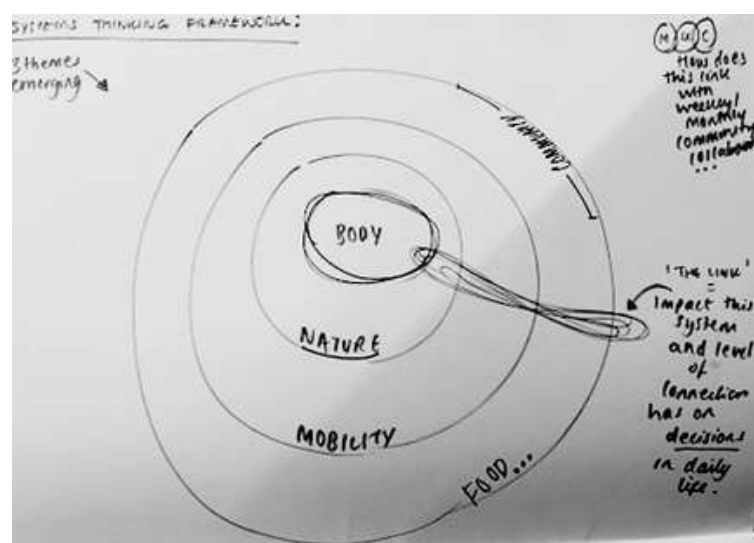


Figure 12: Screenshot from project notebook displaying the three nested systems.

Community input to creative process with accessible formats

Participants from each community experienced many creative practices and accessible methods to input to the creative process.

Prompt Questions and Storytelling

Through the consistency of using prompt questions at each workshop and beginning with a sharing circle, participants quickly built up trust within the group and the artist team. The stories they shared e.g. the light returning in Spring and the sense of renewal, or cherry blossom pink rain, were then expressed through movement in the same workshop, ensuring that these images from nature took form in the body. This was a simple way for people to share knowledge of their place, culture and heritage, with there always being some new information to digest and take away even if participants had been living there for most of their lives. Some images resonated so deeply within the group that they became scores of their own which were later explored and developed further by the artist team during the residencies. By splitting into small groups within the workshops, people became comfortable creating improvised scores and sharing these with the others, which grew their confidence immensely. In Croom, one participant had begun learning the tin-whistle and decided she would like to lead the dancers as they did the river score – like the Pied Piper down the path to the holy well in the park.

Participants also began to bring objects, resources and their own findings to the workshop to share with one another e.g. in Moyross one participant brought in a printed graphic of the vegetables, fruits and their growing and harvesting times.

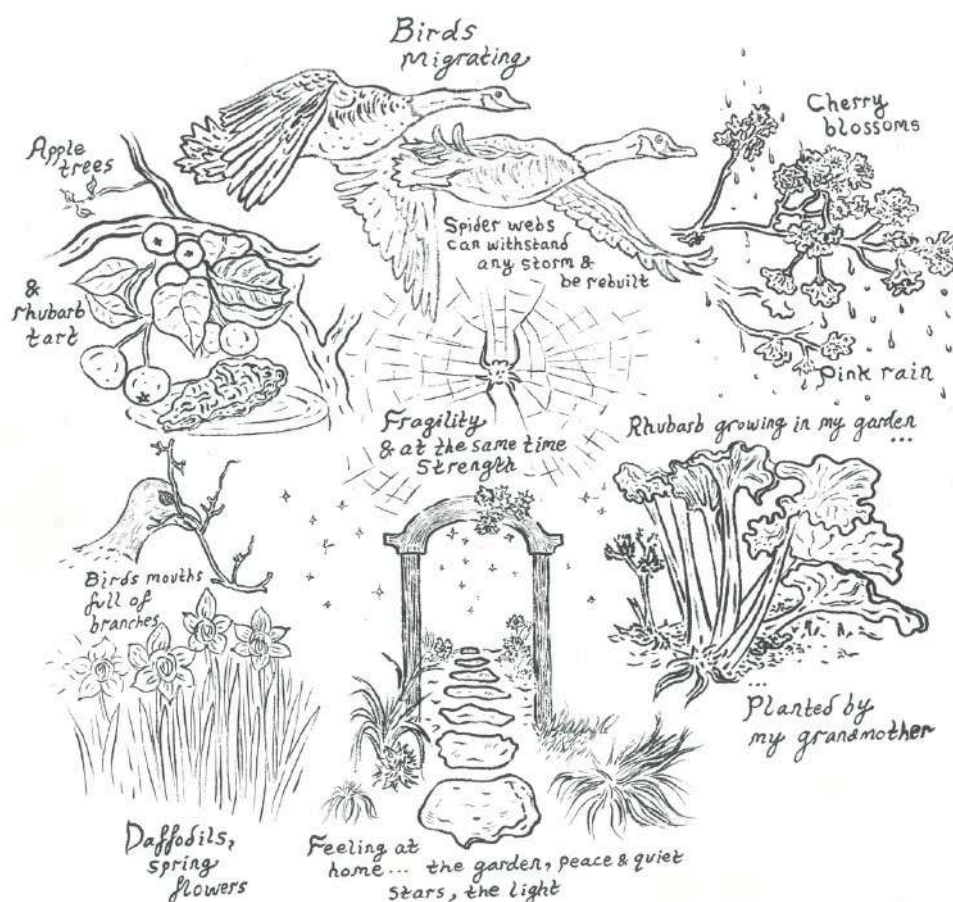


Figure 13: Visual drawing by Mike O'Brien from conversations during community workshops.

Community input to creative process with accessible formats

Audio Recording

Keeping the essence of the community's voices was essential to this project, which is why audio recording of participants' stories also played a part. The audio recordings were used within the residency weeks to prompt movement and inspiration for the end sharings, particularly sounds of the river in Croom.

Visual art and drawing

The opportunity to process movement and integrate learnings through drawing was another creative process explored with communities. Mike, visual artist, was able to share his evolving drawing practice, not only capturing participants while moving so they had a visual perspective of an internal dance experience, but also allowing them to develop their own drawing practice and experience how they can capture the essence of a dance in an image and relate this to what images and themes of nature are present within the movement.

Easy-read formats & Accessibility in Performance

Visual easy reads were introduced to the communities through printed promotional material as well as in online communications. Stopgap Dance Company (pioneers in access work) provided the Dance Limerick Project Team Training on the creation of easy-read material and Accessibility in Performance. This ensured that the final sharings can be enjoyed by the diverse range of people the team worked with throughout the year. The project team also shared this learning with participants in the workshops and gave them the opportunity to say from their own experience what is important to them when it comes to accessibility.

Audio describing

The rich practice of audio describing dance, began as a creative research process with groups of four people. This involved one person dancing – improvising with movement arising from landscapes, nature images, memories or experiences in nature; another person drawing; one person audio describing; and lastly one person with eyes closed only listening. This process developed people's ability to create live descriptions that communicate dance in connection with landscapes, nature and climate. By swapping roles each time, people also improved their ability to visually capture movement, as well as listening to the story and imagining the movement they are hearing.

Sensory exploration

Community also input to the creative process by engaging in a sensory exploration entitled 'Body as a landscape', this led to a rich base of interwoven imagery of nature and the body that the artist and research team used as inspiration during the residencies, and that can be seen throughout the final booklet.



Figure 14, 15, 16: Mike O'Brien showing participants in Moyross the drawings of them. Photo by Maurice Gunning

Artists have tools to explore and link climate research

Through the collaboration with climate researcher, Gülfem Cevheribucak, and regenerative practitioner, Ciara Moynihan, the artists were able to place their experience of the movement scores within theoretical frameworks from systems theory (Capra & Luisi, 2019), regenerative design thinking (Mang & Haggard, 2016), citizen engagement methods (SSH Centre, 2023), and could ask questions to improve their own understanding and climate literacy.

At the July residency, which interdisciplinary artist Vanessa Grasse attended, she brought in reading material from a cross-section of thematic areas such as water and wetlands, indigenous land management practices, and nature inspired poetry. Researching different ways of reading and learning together helped to find new ways of conducting final evaluations for the project.



Figure 17: Artists in residency pointing to research books read in different ways during creative process.



Figure 18: Artists in residency researching with community in Croom Park.

Over the last few months of the project other dance artists and creative practitioners were invited in to bring their various nature informed practices into the room. The process of widening the project team mid-year has supported the legacy of the project through local limerick dance artists practices and learning opportunities. Each artist has grown their ecological practice through this project and the climate research team now also have a wider perspective of their role in bringing about the critical changes that are needed.

Additionally, training was provided for the artist and climate research team on accessibility as the topic of climate change is one that is not addressed in an equitable manner, meaning that there are marginalised groups in our society whose perspectives, insights and relationship to nature, place and climate are not considered. This accessibility training will also further support the artists in their own artistic practices.

The project has an active legacy

The active legacy of this project is through the relationships that were created between Dance Limerick and the partner organisations, as well as relationships with individuals in the communities we worked with. Individual role models emerged within each community group, these were people who felt passionately about dance and climate, helping to spread the word about the project and invigorate the interest of those around them.

Although in the case of the Croom community participant numbers declined over time, this was not seen as a negative. The switch to monthly sessions did not suit this particular group, but this change allowed key participants to emerge who then within a smaller group setting could take a deeper and more vulnerable dive into their relationship to their body and the natural world around them in Croom Park. There was also interest in the local Croom community as to what was happening in the park. It opened people's minds to the possibility of dancing outdoors.

In the Moyross community, the Moyross Limerick Sports Partnership Leaders were present at each session. They got involved in dancing as well and due to the confidence built by the group in their movement, balance and ability, the leaders began taking the group outside for walks more often. Many of these participants do not get to spend much time outside as they live alone and need company when walking outside, particularly if the weather is wet. This additional motivation for people to enjoy time outside and appreciate their surroundings, has huge mental and physical health benefits, as well as creating a social safety net outside of their homes.

Through the professional development of the artist and climate research team, this ensures continuity of community climate action work through the local artist community. For instance, following her involvement in this project, Ciara applied for and was awarded a place as a creative practitioner within the Síolta Glasa programme – a social participatory arts and climate action initiative supported by Limerick County Council and Creative Ireland.

Long lasting relationships with partners

Dance Limerick is continuing to work with the key project partners going forwards.

Artist and research practitioners are now very well-known amongst the local community members themselves and the partnering organisations supporting long lasting relationships to continue.

In turn, the projects work across the year has a ripple effect, widening relationships further within the local community by connecting with linked social organisations:

- Partnering with Croom Family Resource Centre has developed relationships with other local family resource centres, such as Northside Family Resource Centre in Moyross area.
- Partnering with Moyross Community Hub has strengthened connections with neighbouring school Corpus Christi.
- Partnering with Moyross key leads, through the sports partnership has strengthened Limerick Sports Partnership connections to the access and inclusion stream of work.

It was found that working with the libraries was a wonderful way to meet people who would otherwise not engage with a project like this or not know about it. It was also a fantastic way to reach an intergenerational audience as children are often brought to the library with siblings and older relatives.



Figure 19 Participant sharing a story with the group outdoors in Croom Park. Photo by Vlada.

Outputs

The project outputs include the final creative outputs of the whole project as well as outputs which were formed through the process of the project.

Consulting Climate Research

At the beginning of the project, the team attempted translating the Climate Action Plan (Government of Ireland, 2023) into different ways of hearing, seeing, and moving, however this creative process was not working. Through discussions within the artist and climate research team and based on community feedback in the Dance Limerick workshops, we realised that this is because policy is a top-down change effort and when working with community it is vital to meet them where they are and follow their interests and values i.e. taking a bottom up approach.

Both have their place in the system and are necessary, but at the community level it is very hard to see how a policy will affect you or change your life unless you can image it working at all levels of the system i.e. the capacity to hold a systemic perspective of your environment / community and the interconnected external forces that are acting on these nested systems of which you are a part needs to be developed first. The new approach and framework using systems theory (Capra & Luisi, 2019) can be seen on page 12 of the booklet.

The discovery of research on Climate Action Citizen Engagement Methods (SSH Centre, 2023), helped the team to realise the potential that dance has as an engagement method for communities. If the project had more time, the team would look to create a framework and methodology for dance as a citizen engagement method for topics such as climate change. Another next step that could be pursued here would be to link in with local climate researchers and use the engagement method discovered in this project, to bring their research into communities using the accessible methods of translation found.

Sharing Positive Climate Stories

Taking a personal and community based approach by using story starters and prompts encouraged individuals in different community groups to share their climate actions with the whole group. There were many stories of gratitude and appreciation of nature, some of which you can read in the *Creating a Climate for Change in Limerick Booklet*.

Positive climate action stories emerged on themes such as: biodiversity, water catchments, food cycles, seasons and how the climate has changed over time, and what participants would like to pass onto the next generation.

Creative outputs formed with community and artists

Across the year workshops were held regularly in three key areas, developing community groups to engage in dance and climate workshop sessions.

In summary:

12 workshops delivered in Croom - Community of place

This turned from weekly, to once a month, finding a natural end point. Ongoing relationship continuing with partner organisation.

20 workshops delivered in Moyross - Community of place

Weekly, then monthly, with successful exchange trips, ongoing relationship being continued with partner organisation and community members, whom are key-volunteers within the group and community hub.

15 workshops delivered at Dance Limerick - Community of interest

Limerick city centre, once a month, yearlong. There has been a core group attending each session, plus a wider group of individuals attending one-off sessions travelling from further afield.

3 Library sessions at Limerick City Library and Watch House Cross Library.

There have been **4 end of project events**, sharing the learnings from across the year long project in different formats:

- **Relaxed performance** (sensory journey through movement, drawing & audio stories) for adults with additional needs.
- **Community Exchange afternoon** (for adults over 50yrs from the Dance Limerick and Moyross community groups to come together with research and artists team to exchange learnings)
- **Presentation and Artists Q&A** (Hear project findings from the artist team and see drawings by visual artists).
- **Intergenerational Gathering** (Experience a sensory journey and join in discussion around the projects themes and findings)

In addition to end sharing's of the project at in person events, a **booklet** was produced which you can find in the Appendix.

Ensure content is context specific

Croom

In Croom the workshop content was largely dictated by the landscape and place, more specifically the river Maigue and Croom park. When the group danced inside at the Croom Family Resource Centre, the space had the river Maigue running directly below it past the building, always visible through the partially glass apex roof. This outlook, along with the experience of dancing outside in the park, prompted movement exploration scores such as “*the river*” and “*crows nest*” to be created.

Moyross

The workshop content in Moyross was informed by participants' stories of care for nature. The space was a sports hall within the Moyross Community Hub, meaning that the group had to imagine outdoor landscapes and parts of nature rather than experiencing them outside. The imagery used was often from participants' lived experiences of being in the garden or connecting with water and the river Shannon, as well as trees, roots, and the cycles of life around us.

In Croom and Moyross due to the nature of the group being older adults, the content was also specific to the context of valuing their life experiences and passing on stories, skills and relationships to nature to the next generation.

Dance Limerick

As the Dance Limerick group drew from a community of interest in both movement and climate change rather than place, there wasn't a specific location connected to the workshops' content. Instead the group's appetite for researching and learning in their own bodies in connection with others and with nature was explored.

This group worked in tandem with the artist and climate research group, trying new scores and creative processes. Throughout, they gave feedback and shared insights about what their understanding of ecology and systems thinking through their bodies. Here the translation process that was found – audio description, drawing, moving, and listening with eyes closed supported a key finding: To be able to take action, people have to be able to understand something, and “to understand something people need to be able to access it” - Katy Hewison, Project Lead.



Figure 20: Croom Family Resource Centre
Photo: Maurice Gunning



Figure 21: Moyross Community Hub
Photo: Maurice Gunning



Figure 22: Dance Limerick
Photo: Maurice Gunning

End Sharings

On Thursday 20th, Friday 21st and Saturday 23rd November, the final sharing events brought together the project's participants, the artist, and the climate research team to proudly present their outputs, findings, and creative process. Each session was thoughtfully designed to engage diverse audiences and support various learning styles, inviting everyone to explore the project in a way that best suits their interests. Irish Sign Language interpretation was available during the presentations and one-on-one access support was provided during sensory-relaxed sessions.

An overview of the different formats of events is below:

- **The sensory journey**, designed for adults with additional needs, content involved movement exploration with water, sound and touch. Audiences of 6 people to allowed 1-1 support from the team providing bespoke experiences supporting learning.
- **The community exchange** welcomed 38 individuals from Moyross and Dance Limerick community to come together to share outcomes and come into the dance space. With local produced refreshments provided, it was clear to see how participants confidence has grown, taking hold of the conversation on climate change.
- **The presentation and Q&A** at Limerick City Gallery of Art was a dissemination of the creative process and insightful discussion on the role of dance in climate action. Project participants were invited to attend and share their learning perspectives and visual art was exhibited by Mike O'Brien, along with graphic recording by Esther Blodau visually interpreting and culminating the information.
- **The intergenerational end event workshop**, invited Limerick Youth Theatre (young people aged 17-20) to attend with the general public. This three hour event was a celebration and expression of all our learning throughout the year. There were conversations on climate change in small groups, a larger exploration with the systems web, and working with the translation process in small groups. We introduced scores and related them to topics such as biodiversity (crows nest) and the water cycle and the effects of water catchment health on nature and climate (river).

Plans of starting the sharings with a litter picking action outside the venues had to change at the last minute, due to unexpected and rare snowfall in November - making the effects of climate change unignorable to our creative practice and climate action efforts.

The end sharings showed the importance of valuing diverse voices and ways of working together when it comes to creating an equitable future and a just sustainability transition.

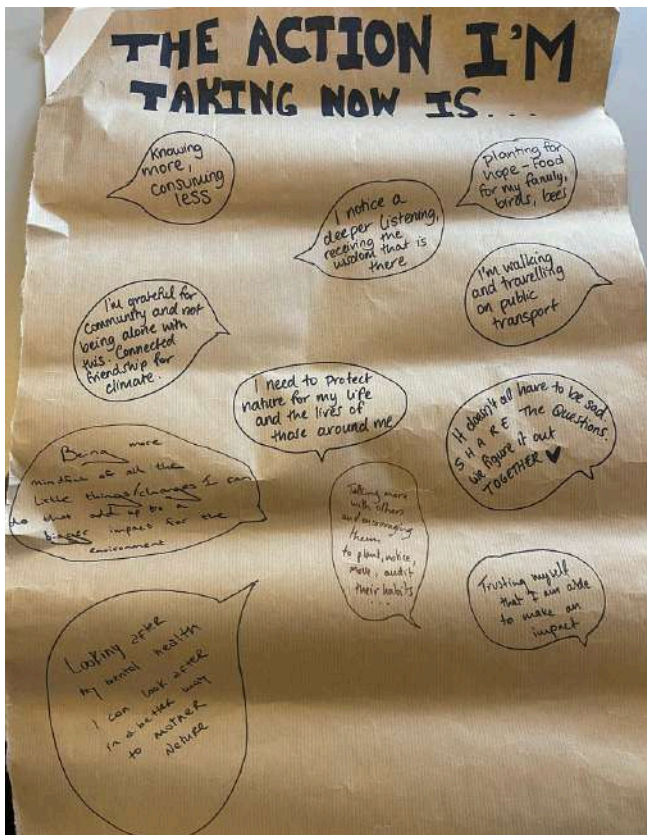


Figure 23: Reflection wall during end sharing at Dance Limerick

CREATING A CLIMATE FOR CHANGE IN LIMERICK

Creating a Climate for Change in Limerick

DANCE LIMERICK

Join us for our end of year events on 21, 22 & 23 November 2024
www.dancelimerick.ie

CREATING A CLIMATE FOR CHANGE IN LIMERICK

ISL for all events

<p>A SENSORY JOURNEY THROUGH MOVEMENT, DRAWING & AUDIO STORIES</p>	<p>CREATING A CLIMATE PRESENTATIONS AND Q&A @ LCGA</p>	<p>CREATING A CLIMATE GATHERING - MOVEMENT, DRAWING, AUDIO STORIES & CONVERSATIONS</p>
<p>Relaxed performance suitable for adults with additional needs. Please email us regarding Access support.</p> <p>Thurs 21 November Dance Limerick 9:45am-10:45am & 11:15am-12:15pm</p>	<p>Hear from the project team with a presentation and Q&A, and see drawings by visual artist Mike O'Brien.</p> <p>Fri 22 November Limerick City Gallery of Art 2-4pm</p>	<p>Experience a sensory journey and join in a discussion around the project's themes and findings.</p> <p>Sat 23 November Dance Limerick 10am-1pm</p>

Free Events, Booking Required
W: WWW.DANCELIMERICK.IE | E: PROJECTS@DANCELIMERICK.IE

Figure 24: Invitation for end events

Intergenerational End Event at Dance Limerick



Presentation and Q&A at Limerick City Gallery of Art



Community Exchange

End Event at Dance Limerick with Moyross Community Group and Dance Limerick Community



Sensory Journey - Relaxed Sharing



Evaluation

The project was evaluated through a simple evaluation survey in an interview format, interviews were held at the beginning and end of the project interviewing around four participants from each community group. Ciara Moynihan then disseminated key themes from each group of participants along with the artist team.

This project was also evaluated in deep dive Creative Climate Project Research by MaREI Foundation (The SFI Research Centre for Energy, Climate and Marine research and innovation co-ordinated by the Environmental Research Institute (ERI) at University College Cork).

We found that:

- Participants did not want to miss out on workshop time and experience that they were coming for, so it was important to schedule interviews and evaluations in additional time before or after sessions.
- It was important to build trust with people before diving straight into interviews as time was needed for people to understand what the project was about and to move beyond any initial apprehension they may have when talking about climate change.
- It was significant also to respect that participants have their own lives and generally have other places to be when the workshops are finished.

The Dance Limerick evaluation questions focused on people's expectations; what excited them; any challenges they could foresee; the link between dance and climate change; and how accessibility was implemented throughout the project.

Participant Feedback

"Listening, looking and moving! What a fantastic way to learn, study and understand about climate change and its effects."

"It reminded me that I am the nature. I am the water. I am the energy therefore caring for all as one is imperative."

"I love that it is connected to nature, I wish more things are and that everywhere we notice the simple things, stars moon - lets look out. We take them for granted, we can be grateful for them, grateful to be alive and enjoy it 'my grandchildren can say that my nana is doing this..!' - Moyross participant in first evaluation.

"Connecting the dots. The nature, the human connection, embracing love to nature, not only seeing but connecting through thoughts, memories, movement, connection to people."

"I always felt safe here. The only challenge was in my own mind. It has been a journey through the most wonderful landscapes."

"Access to this project was so easy, due to it being open to everyone mostly as it is free and provided a safe, kind and loving space for one and all. We could learn and thrive too. Thank you to all the artists, researchers, each and everyone made the beautiful project possible."

- Community Participants Feedback during evaluation sessions.

Project Team Feedback

"It has shown how important it is to build the confidence in your own responsibility and action and I think dance is one of the tools that can really help in that." - Roberta

"The project has shown me that it doesn't all have to be heavy, there can be lightness in these conversations and a micro level change. Each conversation or dance that we have, there is some level of change happening. The project has taught me that it is little by little, keeping the 10 seconds, keeping the awareness, staying in the process, staying, staying with... It's always offering new perspectives or new ways of being or walking on the planet and moving on the planet. I feel like it has helped me and reassured me that what I am doing is ok and is enough."
– Sophie

"It was most exciting not to try and predict what was going to happen but to have the trust in what was emerging." A million connections: I really think it is the confidence building that movement gives people was really highlighted because if you're comfortable in your body, to move in the space you're in, to connect with people and connect with the environment - this allows you to respect and care for the environment and each other. You're building the capacity to act. - Roberta

"This project has made climate action more accessible, or more real for people. It was most exciting was working with different kinds of people. The different kinds of ecologists with the artists and the different people coming together, the cross pollination of ideas and backgrounds which could really influence change and we all benefit"
"It comes down to an embodied kind of perception and that expansive perception of interrelation that we are nature and acknowledging that beautiful sensitivity I think that comes with dance. That kind of sensing into your body is sensing into nature and sensing into the environment. It is just implicit in it."- Claire

Public Engagement Outcomes

Community Workshop Statistics

56 Community events delivered

707 People attended events throughout the year in Limerick

Breakdown of events/attendance:

<p>3 x Info sessions at local libraries</p>	<p>2 sessions at Watch House Cross Library</p> <p>1 session at Limerick City Library</p>	<p>6 people attended</p> <p>4 people attended</p>
<p>47 x Community Workshops</p>	<p>12 workshops in Croom</p> <p>20 workshops in Moyross</p> <p>15 workshops at Dance Limerick</p>	<p>65 people total attended (average of 5 people attending per session)</p> <p>380 people total attended (average of 20 people attending per session)</p> <p>105 people total attended (average of 7 people attending per session)</p>
<p>2 x Exchange Trips</p>	<p>1 exchange in Croom, with Moyross group</p> <p>1 exchange at Dance Limerick, with Moyross group</p>	<p>30 people attended exchange in Croom</p> <p>38 people attended exchange at Dance Limerick</p>
<p>4 x Sharing Events</p>	<p>2 x relaxed sharings at Dance Limerick</p> <p>1 x presentation at Limerick City Gallery of Art</p> <p>1 x Intergenerational Event at Dance Limerick</p>	<p>18 people attended relaxed sharing's</p> <p>21 people attended presentation</p> <p>40 people attended the Intergenerational event</p>

Public Engagement Outcomes

Artists Statistics

21 Creative practitioners took part across the year, see page 4.

Artists and climate research collaborators were brought together over a series of 5 x weekly residencies across the year in April, May, July, October and November to develop findings in collaboration with themes emerging within community workshops (See timeline page 7 and 8 for key events).

Media Coverage/Social media engagement

Throughout the year, social media and local media were used to promote the project to the public, participants, partners, collaborators and other stakeholders. Dance Limerick’s existing Instagram, X and Facebook accounts shared updates, engaged with the community, and promoted events such as the free community workshops, exchange days, and end of year events. Dance Limerick’s social media accounts have a combined follower count of 10,000+.

All posts were optimised to be accessible to people with additional needs. This included adding ALT text to images that can be read by screen readers, providing easy-read versions of text content where suitable to break down large blocks of text, and adding captions to all video posts that feature speech.

In addition to Dance Limerick’s own channels, project partners actively shared information on workshops and other events on their accounts, helping to amplify the project’s reach and engaging a wider audience across Limerick.

The project also received coverage in local media outlets, including features in The Limerick Post and The Limerick Leader. These articles highlighted the commencement of the project and local communities, further raising awareness and encouraging community involvement. The combination of social media engagement and traditional media coverage helped expand the visibility of the project throughout Limerick.



Figure 24: Example of Dance Limerick social media

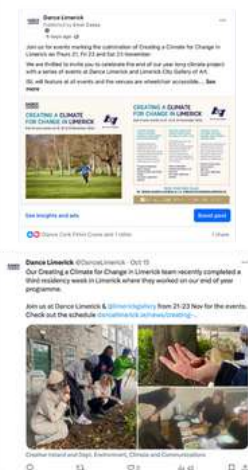


Figure 25: Example of Media Features



Figure 26: Example of Partners' social media

Summary of Project Evaluation

A qualitative analysis comparing participants answers to the evaluation questions at the start and end of the project has led to the following key findings:

- For participants, the project achieved a deep connection to nature through the body, as well as new friendships and growing a community of care for each other and nature.
- Participants learned in a fun, positive and new way about climate change – combining dance with storytelling. This had positive effects on their mental and physical wellbeing. One participant noted “Moving/Dancing is exhilarating!”
- The main challenge that participants faced was in their own confidence and ability to trust themselves when moving, speaking in public, and using their imaginations / working creatively.
- The connection between dance and climate change quickly became clear to participants, who even after three sessions commented on how the gratitude for moving and being alive helps them connect to nature more. There was a clear connection between individual, community health and wellbeing and nature. By the end of the project, participants had embodied the realisation of and all stated in their interviews: “I am nature”, “We are nature”, or “Our bodies are nature”.
- When asked about accessibility in the project, participants felt the space was open, inviting and there were no barriers to access and everything was adapted to individual and community needs. It was a “friendly, open, and loving space for everyone”. Some participants who had had concerns at the beginning about their mobility levels or physical abilities, said this had not at all impacted on their participation as it would in other movement or learning spaces.

A similar analysis took place with the artist and climate research team responses. Insights from the climate and artist research team tended to focus more on the creative process and how the project influences the development of each person’s practice. The following notable observations were made:

- The sense of aliveness generated by moving and dancing together makes it easier to connect with and see the natural world as alive, rather than a dead resource to extract from. There is a deep connection to nature that people find through the body.
- This project has shown how dance is a tool for understanding complex topics like climate change, as well as the ability of dance to help build a responsibility for right action in individuals and community. Dance is a core way of creating change.
- The most exciting and equally the most challenging thing about this project was trusting the creative process with community. Staying in the process, not getting fixed ideas about outcomes, staying receptive to community needs.
- Working in an interdisciplinary way with climate researchers and building relationships with community helps to sow the seeds of change.
- Balancing the evaluative and analytical mind with the embodied creative process and flow has shown how important it is to resource this work through connecting with nature. In moments where the analytical mind takes over, when we take time to go for a walk or go outside, everything shifts and clarity arrives almost instantaneously.

- Embodiment enables action. If people are not in their bodies, then they can't receive information properly and respond in a way that increases the health and vitality of the ecosystem they are part of.
- Access is about asking people what they need, remaining relaxed and open, considering the energy demands on the team and participants. When additional needs arise, taking it as an opportunity for everyone to learn something new. Similarly to the creative process, it is all about trust and resourcing through nature can support in this too.

On page 30 and 31 of this report there are quotes from participants and the artist and research team which show how the above conclusions emerged.



Figure 27: Photo by Maurice Gunning

Relevant Findings

The central enquiry of this project has been “What is the role of dance in community led climate action?”, with the secondary enquiry underpinning this more broadly as “How do we access and understand complex topics such as climate change as a community?”. The relevant findings in respect of these two leading enquiries were disseminated during the panel discussion, chaired by Mary Wycherley, Dance Limerick Director, at Limerick City Gallery of Art as part of the end sharings in November 2024.

Mary opened the discussion with the question “What is dance in the conversation on climate? What do we look to to make change? We look to governments. We look to cities. But we can also look to dance to make change. It is time for dance to name it’s value.”

DANCE KNOWS NO DIVISION

The project team found that dance was the perfect way to connect directly and deeply with everyone who participated in the project. One community member said “With dance we come together and it makes us all equal. We are aware of our abilities, our frailties, our strengths, our weaknesses, and we are all connected. It is a powerful and impactful way of talking about climate change. It triggers memories of the earth, of taste, of smell, of touch. You know you are part of this earth and those memories don’t go away”

This led the team to think about the potential of dance as a citizen engagement method to support decision making at local, regional and national policy levels. The complex socio-economic issues that are intertwined with climate change, such as climate migration due to flooding, extreme weather, sea-level rise, erosion etc. are often highly charged issues which disproportionately affect minority communities. Dance has the ability to invite people into a different state of mind and being, in which constructive conversations can take place where differences are respected, valued and ultimately bring people closer together. Dance is a training ground to grow our capacity to mobilise as a community, without leaving anyone behind. It is a practice of learning how to be with ourselves and each other, building resilience, trust and respect for the places we are connected by.



Figure 28: Photo by Maurice Gunning

THE BODY AS KEY TO SUSTAINING BEHAVIOUR CHANGE

In the conversation on climate, dance offers a very visceral experience of the body as nature. It helps people to locate themselves in the midst of the ecological world and not as a human extracting value from nature as a "resource". If there is not a shift in how we understand our relationship to the world, how can we change anything about the world we live in? Change happens in an experiential way through dance, rather than cognitive, which makes it more accessible to people. Dance is a powerful tool to bring people together as a community. It allows climate grief, anxiety, or denial to be transformed through movement into something positive and re-set the nervous system, allowing the body to enter a relaxed and receptive state.

Behaviour change happens when people make choices which are different to the common mental patterns and conditioning they have been exposed to. Even when these patterns are unhealthy for an individual, their relationships or their environment, these patterns are where that person will feel safest. It is where their nervous system will feel most regulated, and so changing behaviour at first can feel uncertain, unsafe, and even dysregulate a person's nervous system, although the choice they are making is a healthier one for themselves, their community and their environment. Dance can help people to change behaviour by supporting people to imagine and understand the consequences of the actions, movements, and changes they make. Bonnie Bainbridge-Cohen writes that "For experience to be realised as new, opening awareness at the cellular level is necessary so that old habits no longer control or direct what is experienced". Dance allows people to play and experiment with new ways of being together and being in the world, from a place of deep connection to themselves, the space and other people moving in the space.

"Caring for my body, your body, our body"

ACCESSIBILITY AND CLIMATE CHANGE

Accessibility and climate change are things we all have a responsibility for. Project Lead, Katy, began this project with the realisation that "If we can access something, understand, and take part, we can contribute to making a change.". This project found that both accessibility and climate change are often discussed in high-level terms, but it is rare that the discussion is turned into practical and meaningful action in the here and now. The approach to access in this project was concrete, it was a consistent process of continuously asking "What is access? Right here, now."

It was found that audio description, visual art, and storytelling could be interwoven with movement as ways to bring people into the climate conversation, who may otherwise be excluded. When participants saw themselves in visual artist, Mike O'Brien's, drawings many of them had an impactful realisation of the interconnection between their body and elements of nature that Mike was seeing in their movement. The experience of audio describing each other's movement, was a deeply emotive and moving practice which led to a whole new experience of imagining the movement for the listener. The team collaborated to curate a space each person could be independent in, which ensured a positive learning experience both individually and as a community. Repeatedly in this project, the team learned the value in slowing down, additional time enabled practical access supports to be arranged for workshop sessions and for easy-read formats within project communications. This supported how welcoming and inclusive the space was for everyone.

Conclusion

Creating a Climate for Change in Limerick explored how dance, visual art and audio description together as a creative process can support communities as a citizen engagement method for climate action (SSH Centre, 2023). The artist and climate research team supported participants from three communities: Dance Limerick; Moyross; and Croom to develop an embodied understanding of climate change and the positive effects that their individual and community climate actions can have on the wider systems they are part of.

The community led approach in this project meant accessibility was always a top priority. Workshop content was specific and relatable to the different community contexts, drawing on storytelling as a means for community members to co-create movement scores which were continuously evolving throughout the year, changing with the climate and seasons. The creative process was underpinned by combining movement, audio description, and visual art, offering participants different ways in to understanding and participating in the climate conversation. The artist and climate research team also upskilled through training with Stop Gap Theatre Company on accessibility and Irish Sign Language interpretation was part of all of the final sharing events.

The project has achieved an ongoing legacy with strong relationships built with communities and partner organisations, as well as behaviour change within the communities and the artist and climate research team. These relationships have been built by focusing on deepening participants relationship to their physical body through movement and dance. In fostering a deeper relationship to the body, participant's ability to connect with community and nature has greatly increased, allowing them to respond to the climate emergency from a place of interconnection rather than fear or overwhelm. This project has unearthed how central the body is to helping people change their behaviours and sustaining those positive changes.

Finally dance has proven it's value as a valid and arguably essential driver of change. Through the embodied understanding of systems theory, participants were able to perceive how their actions affect the wider systems they are in relationship with. Dance provides the fertile ground for people to grow their capacity to mobilise as a community. Participants were empowered by the creative process to take clear action in their own lives and within their communities. Dance has the potential to be used as a citizen engagement method at local, regional and national policy-making levels to ensure decision making is accessible, inclusive and emergently responds to the complexity of these times.

Project Video

Watch the project video here:
<https://vimeo.com/1058642495>



Dance Limerick Community, Artists & Partners



Figure 29: Networking day at Dance Limerick. Photo by Maurice Gunning

Images | Artist/Research Residencies



Figure 30,32,33 & 34: (R to L): Artists snapshots taken during residencies.
Figure 31: Photo by Maurice Gunning in Croom Park

Images | Library Information Sessions



Figure 35: Artists snapshot.

Figure 36 & 37: Photo by Maurice Gunning at partner libraries in Limerick

Images | Croom Community



Figure 38: Mass rock in Croom. Photo by Maurice Gunning . Figure 39 & 40: Artists snapshots during workshops in Croom.

Images | Moyross Community



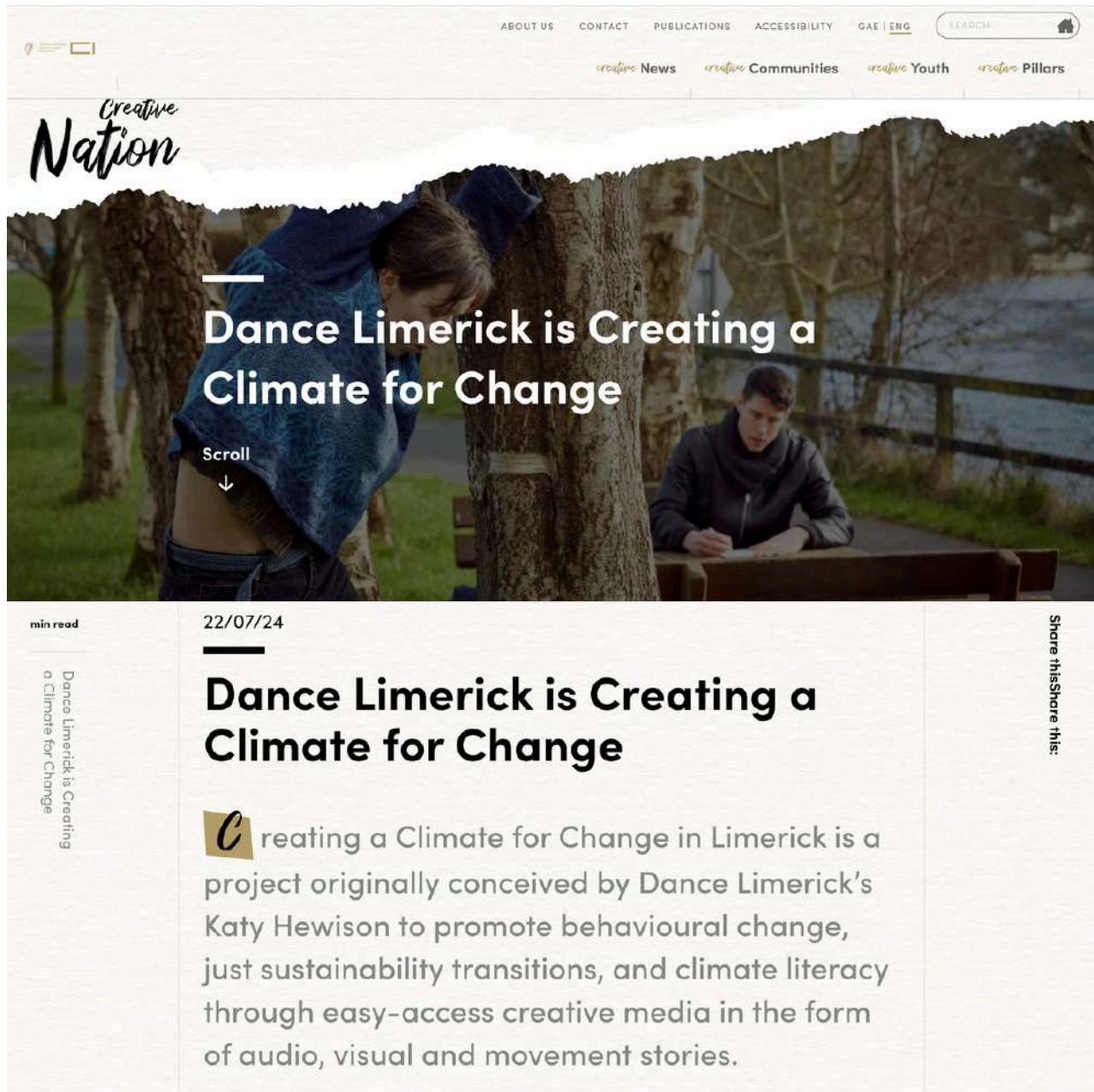
Figure 41,42,43: Moyross Workshops. Photos by Maurice Gunning

Images | Community Exchange Day



Figure 44 -51 Exchange day in Croom with Moyross group attending. Photos by Vlada.

Interview blog with Katy Hewison and Emer Casey on Creating a Climate for Change in Limerick (text + audio recording)



The image shows a screenshot of a blog post on the Creative Ireland website. The header includes navigation links: ABOUT US, CONTACT, PUBLICATIONS, ACCESSIBILITY, GAE | ENG, and a SEARCH bar. Below the header are menu items: creative News, creative Communities, creative Youth, and creative Pillars. The main image features a woman in a blue hoodie leaning against a tree trunk, with a man sitting at a table in the background. The text 'Creative Nation' is in the top left corner. The article title is 'Dance Limerick is Creating a Climate for Change', dated 22/07/24. The article text begins with 'Creating a Climate for Change in Limerick is a project originally conceived by Dance Limerick's Katy Hewison to promote behavioural change, just sustainability transitions, and climate literacy through easy-access creative media in the form of audio, visual and movement stories.' There are also vertical text elements on the left and right sides of the article area.

min read

22/07/24

Dance Limerick is Creating a Climate for Change

Creating a Climate for Change in Limerick is a project originally conceived by Dance Limerick's Katy Hewison to promote behavioural change, just sustainability transitions, and climate literacy through easy-access creative media in the form of audio, visual and movement stories.

Share this: Share this:

Dance Limerick is Creating a Climate for Change

READ the full text at <https://www.creativeireland.gov.ie/en/blog/dance-limerick-is-creating-a-climate-for-change/>

LISTEN to the audio recording here https://soundcloud.com/emer-casey/creating-a-climate-for-change-in-limerick-blog-post?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Acknowledgments

Creating a Climate for Change in Limerick took place in communities around Limerick City and County from January – November 2024.

With thanks to participants and leaders from Croom Family Resource Centre, Moyross Community Hub / Limerick Sports Partnership, Dance Limerick and Limerick Youth Theatre.

We would also like to sincerely thank the team, artists and extended personnel who worked on the project with such care and enthusiasm.

Thank you to Dance Limerick's funders The Arts Council of Ireland and Limerick City and County Council.

Finally, we would like to thank Creative Ireland for providing funding for Creating a Climate for Change in Limerick.

Appendices

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