



Creative Climate Action

## Evaluation Report.



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## Executive Summary.

**1. Introduction / Background.** Síolta Glasá was established under the Creative Climate Action Fund II to harness culture and creativity as a means of building climate awareness and supporting behavioural change at community level. Led by Limerick City and County Council in partnership with Creative Ireland and a multidisciplinary team, the programme aligns with national climate policy, the Local Authority Climate Action Plan and the Limerick Culture and Creativity Strategy and builds on earlier collaborative climate initiatives in the county.

**2. Programme Details.** The programme brought seven community groups and seven creative professionals together, supported by mentors and a Steering Group, to explore locally relevant climate challenges through creative practice. Projects were developed through an open call and matching process, with structured supports including mentoring, scientific input and storytelling. The overall aim was to embed climate action within community life through participatory, place-based and artist-led processes. One project is not yet complete and has not been included in this evaluation.

**3. Evaluation Methodology.** The evaluation employed a mixed-methods approach, including surveys, focus groups, project report review and analysis, mentor and Steering Group consultations, and ongoing engagement with all project stakeholders. This framework enabled triangulation of evidence on process, outputs, outcomes and learning across community, creative, mentor and governance perspectives over the full programme lifecycle.

**4. Evaluation Findings.** The evaluation demonstrates that the Síolta Glasá programme successfully used creative, place-based practice to engage communities in meaningful reflection on climate change and to support shifts in awareness, attitudes and behaviour. Across the six evaluated projects, creativity functioned as an accessible and emotionally resonant entry point, enabling participants to connect complex climate issues with their own lived experience, local heritage, and everyday practices.

Strong outcomes were evident in relation to community engagement, with projects reaching diverse groups including young people, older adults, people with disabilities, community leaders, artists, volunteers and families. High levels of participation were achieved where activity was embedded in familiar community spaces, linked to existing festivals or cultural moments, and facilitated through inclusive, non-judgemental processes. In several cases, this resulted in lasting legacy assets and structures, such as stewardship groups, leadership networks, heritage trails, skills bases and ongoing sustainability initiatives.

The evaluation highlights the central importance of skilled creative professionals and mentors. Artist-led, process-focused approaches supported trust-building, dialogue and experimentation, while mentors played a critical role in providing reflective, emotional and strategic support, bridging artistic, community and climate perspectives. Where mentoring relationships were strong and well-matched, they significantly enhanced project quality, confidence and learning.

A number of structural and operational challenges were identified. These included variability in community readiness, lack of clarity around roles and expectations, uneven communication, and limited programme-level coordination in financial reporting and evaluation project comparison and strategic

and learning exchange. Differences capacity also constrained cross-learning. Overall, while the



creative and community outcomes were highly positive, the findings indicate that clearer programme architecture, stronger coordination, and more consistent support systems are required to maximise impact and sustainability in future iterations.

**5. Recommendations.** The recommendations aim to consolidate learning from the programme and to support the transition of Síolta Glasra from a successful programme to a mature, scalable creative climate action model. Central to this is the establishment of a dedicated programme producer or executive coordinator role to provide strategic oversight, manage recruitment and matching, coordinate mentors, support communications, facilitate peer learning, and ensure coherent documentation and evaluation.

A staged, concept-led recruitment process is recommended, with fair and transparent procedures, paid second-stage proposals, and early orientation for both creatives and community groups. Formal induction and readiness-building for communities should clarify the nature of creative process, climate action expectations, governance responsibilities and evaluation requirements, and provide tiered pathways reflecting different levels of experience and capacity.

The mentoring model should be embedded from project inception, with clear role definitions, purposeful matching based on expertise and project need, and structured peer support and reflective supervision for mentors.

At programme level, a stronger learning, communications and dissemination infrastructure is required, including facilitated peer exchange, professional documentation, digital platforms, and public-facing legacy outputs to ensure national visibility and policy learning. Evaluation should move towards a developmental, real-time model, with staged reflection points and mixed creative and qualitative methods, and future delivery should be planned on a multi-year, phased basis to allow for trust-building, experimentation and consolidation.

**6. Conclusion.** Síolta Glasra is a successful programme that evidences the capacity of creative practice to deepen climate literacy, stimulate behaviour change and build community resilience. With enhanced structural supports, clearer pathways and sustained investment, the programme provides a strong foundation for a mature, scalable model of community-led creative climate action aligned with national cultural and climate policy objectives.

**1.0 Introduction/background.** The Department of Culture, Communications and Sport, in collaboration with the Department of Climate, Energy and the Environment and the Department of the Taoiseach launched the Creative Climate Action Fund II in 2023. This Creative Ireland initiative supports creative, cultural and artistic projects that build awareness around climate change and empowers citizens to make meaningful behavioural changes.

Limerick City and County Council, along with a multidisciplinary team of partners, secured funding in 2023 through the fund for the project named Síolta Glasa. Síolta Glasa aligns with the Community and Partnership objectives of the Local Authority Climate Action Plan 2024 - 2029, specifically to actively engage with communities on climate action initiatives that impact them, and to support communities to actively engage with the climate crisis. This is further noted in action C13 which aims to use the Creative Climate Action Communities as a driver of community climate action. Further Síolta Glasa meets Strategic Priority 4 of the Limerick Culture & Creativity Strategy 2023-27. The project harnesses culture and creativity to facilitate positive change in the area of climate action.

This project builds on the successful implementation of the Creative Climate Action collaborative project Decarbonising Together delivered in Limerick in 2022 by lead partner Limerick City and County Council (LCCC), with additional elements of a Scientific Advisory and Storytelling pillars. The creative collaboration was required to be completed between September 2023 and October 2025.

Between the application submission and the award of the grant, a number of both structural and staff changes had taken place at LCCC. The Urban Innovation Department no longer existed in the Council, and a new department, Climate Action, had been formed. Climate Action became, along with the Creative Limerick / Limerick Arts Office, the project owners. Two new roles were established: Community Climate Action Officer and Creative Communities Engagement Officer.

**2.0 Programme Details.** Overseen by the Steering Group, in 2024 and 2025 Síolta Glasa brought seven community groups from across Limerick city and county, together with creative partners, to work collaboratively and creatively to examine decarbonisation in their communities, identify an aspect that matters to them and explore and enable localised behaviour change. Each creative was assigned one of three mentors to support them in the development of their work with their community group. One project has been delayed due to sickness and is not included in the evaluation. When the report is received the report will be reviewed and added as an Appendix to this document.

Professional creatives and scientists were at the core of the project, with the aim of contributing to a positive cycle of collaboration and building community capacity for climate action.

The aim of Síolta Glasa is to use creativity to empower communities to take climate actions by making carbon reduction activities relevant, actionable and relatable to people's lives and communities. With the support of the local authority and other stakeholders, creative climate conversations/explorations would aim to increase understanding and create 'buy in', forming the basis for significant individual behaviour change and the initiation of carbon reduction projects at community level under a variety of themes. The longer term aim is for Síolta Glasa to have the potential for long-lasting community impact in the context of the development of the Local Authority

Climate Action Plans and the launch of the Community Climate Action Fund. Each creative was initially allocated €18,000 (there was no stipulation on how this would be split between artist time and materials), and each community group was awarded €3,000.

The seven community participants and seven creative participants for Síolta Glasá were chosen through a competitive open call. In total there were eight community group applications and 16 creative professional applications. The applications were assessed by a team within LCCC to agree the community partners and assign each with the best matched creative professional. All of the fourteen partners signed a grant agreement with Limerick City and County Council (LCCC) for their participation in Síolta Glasá. The evaluator was appointed by open call in September 2024 and in October 2025 an Evaluation Briefing Note was prepared and disseminated to all stakeholders. See Appendix One. The project stakeholder groups are:

- Síolta Glasá Steering Group
- Community Groups
- Creative professionals
- Creative Mentors

**Community Group Application Process.** An expression of interest was issued to commence the process and then interested groups were required to complete an application form. The applications were assessed by a selection panel that comprised three representatives from LCCC from the Climate Action and Environment teams and one senior manager, and a qualified external expert. There were eight applications in total, with one not meeting the criteria. Seven grants were awarded.

**Creative Professional Recruitment.** The Creative professionals were recruited through an open call process and required applicants to provide the following information/ documentation:

- Summary of why they would be suitable for the project describing interests, influences and motivations.
- Examples of relevant previous work
- Outline of knowledge of, and interest in climate action
- Describe why working with a Community Climate Action challenge is of interest and how the call resonates with their practice and a provision of early ideas
- Description of their approach to work with a community on their Climate Action challenge; the proposed collaborative approach and exchange; and the overall methodology you would use including initiation, process and milestones.:.
- How they might use the Fab Lab Limerick maker space to amplify their impact
- Inclusion of a professional CV or organisation information
- Description of previous work and achievements including evidence of creative and participatory practice
- Indication of breakdown of expenditure, based on previous work, relating to their proposed approach

The selection process for the creative professionals was carried out by a panel that comprised one internal LCCC representative and three external assessors; a freelance individual with arts and public sector experience, a director of a Cork based Arts Centre and an artist/ curator with experience of arts and creativity in an environmental and climate change context. There were sixteen applications

of which three were selected, eight not selected, and further information was requested from the remaining five. Of these five, four were selected.

**Engagement of Mentors.** The three mentors were identified as part of the initial application process, ensuring that they had the following experience and expertise:

- Practicing artists
- Experienced in community-based and ecological work
- Skilled in reflective listening and process articulation

Between the three mentors there was experience of the previous LCCC climate action project Decarbonising Together, working with the LCCC Climate Action team and with the Fab Lab Limerick. The mentors met after the community groups and creative professionals were selected and they agreed which of the creative professionals they would mentor. All three mentors were also on the project Steering Group.

Prior to the commencement of the evaluation process an Induction Session took place on 13 June 2024 to share further information about Siolta Glas and for the matched community groups and creative professionals to meet and start to think about their projects. There was a series of three storytelling workshops in Autumn 2024 and spring 2025 that covered how to tell the story of their project, using social media, sound, video and print etc. No evaluations of these activities were completed.

**2.1 Siolta Glasa Programme Details.** Table One presents a summary of each of the seven Siolta Glasa projects.

**Table One. Siolta Glasa Project Summary by community group.**

Community Group	Location	Project Title	Project Outline	Project Dates	Artist	Mentor
Ballyhoura Heritage and Environment (BHE)	Ballyhoura (South and East Limerick)	Griston Bog	Increasing awareness of the Griston Bog as a carbon sink and fostering local stewardship, while rebuilding relationships between the community and BHE board.	August 2024 – September 2025	Ciara Moynihan	Veronica Santorum
Castleconnell Tidy Towns	Castleconnell (11km east of Limerick City)	The Heritage Line, Linking History, Rail, and Climate Solutions	The project aimed to leverage Castleconnell's active train station to encourage reduced car use and greater appreciation of local heritage and biodiversity, using public art, heritage, and digital technology to promote sustainable transport and climate awareness	January – September 2025	Ana Colomer	Javi Burongarcia
West Limerick Resources	Newcastle West, West Limerick	Community Leaders Eco Training	Development and delivery of a six week training programme to build capacity among community leaders around climate action, sustainability, and creative placemaking, resulting in new collaborations and follow-on initiatives.	April – July 2025	Nocht Studios (Philip Ryan)	Gerard Walsh
CreAUT	Limerick City/County (online)	Bio Plastic, Precious Things	Engaging with ASD participants in exploring bio-plastic alternatives to mass-produced plastic fidget toys, combining creativity, design thinking, and climate awareness.	December 2024 – July 2025	Ivan Owen.	Javi Burongarcia
Friends of Lace Limerick	Limerick City	Repair, Repurpose, Recycle	Focus on extending the life of clothing through repair and repurposing, using traditional lace and embroidery techniques, aiming to reconnect participants with local craft heritage while addressing the environmental impact of fast fashion.	January – October 2025	Shane Finan	Gerard Walsh
ACM Community Development Society Ltd.	Castleconnell (11km east of Limerick City)	ClotheSwap: A Programme Of Art Events on Sustainable Fashion.	Promotion of accessible and non-judgemental pathways to sustainable fashion within the Castleconnell community. By focusing on reuse, repair, and mindful shopping, the initiative combined environmental awareness with social connection.	October 2024 – December 2025	Rita Marcalo	Gerard Walsh
St Marys Community Adult Education Group (DELAYED)	Limerick City	Eco Citizenship	Provision of a class based framework with resources for community members to take a more active role in their local environment and to create a generational active interest in the heritage and eco system in Kings Island, Limerick	November 2024 – June 2025	Jeffrey Gormley	Veronica Santorum

It is important to note that the seven community groups were not all starting from the same place in the context of the Siolta Glasra objectives, and some required more support than others from their creative professional and/ or the Siolta Glasra team. This encompassed project definition and scope, project reach and using creativity as a tool for action and behaviour change.

**2.2 Project Steering Group.** The Steering Group had ten members including the creative mentors, LCCC staff and the science and storytelling experts. They aimed to meet regularly as required by project need and progress.

The Steering Group provided strategic oversight, sectoral expertise, and governance for the Siolta Glasra project, bringing together representatives from arts, science, community development, local authority, and communications. Their role included but was not limited to:

- Shaping the overall vision and strategic direction of the programme.
- Supporting matching and relationship-building between community groups, creatives, and mentors.
- Providing specialist advice (e.g. climate science, storytelling, community engagement, evaluation).
- Acting as a problem-solving and quality assurance body, addressing operational issues and supporting the Programme Coordinators.
- Advocating for the programme within institutional and policy contexts.

The ten Steering Group members were:

- Dr. Darren Barry, LCCC Community Climate Action Officer. Not in post when application submitted. Darren is first holder of this post.
- Javi Burongarcia, Creative Mentor. Javi had previously worked on Decarbonising Together
- Etain McCooey, LCCC Creative Ireland coordinator / Arts Officer / (this post was held by Dr. Pippa Little until December 2023)
- Dr. John Morrissey, Associate Professor at Mary Immaculate College. Coordinator of Síolta Glasra scientific advisory board.
- Sarah O'Farrell, LCCC Creative Communities Engagement Officer. Not in post when application submitted. Sarah is first holder of this post.
- Fergal Quinn, UL Associate Professor in Journalism. Coordinates the storytelling pillar.
- Kieran Reeves, LCCC Climate Action Coordinator. Kieran had previously overseen Decarbonising Together
- Veronica Santorum, Creative Mentor. Veronica was one of the creatives engaged on Decarbonising Together.
- Evelyn Noonan, LCCC Clerical Officer (The steering groups administrative support was undertaken by Jennifer Tierney, LCCC Assistant Staff Officer in Climate Action until mid 2024).
- Gerard Walsh, UL Coordinator of FabLab. Creative Mentor.

**2.3 Creative professionals.** The creative professionals and their area of expertise are summarised in Table Three.

**Table Three. Siolta Glasra Creative professionals.**

Creatives	Area of expertise/ experience.
Ciara Moynihan	Ciara Moynihan is a multidisciplinary artist and sustainability consultant whose practice integrates creative processes with environmental awareness and community engagement. Her work supports participatory, place-based approaches to climate action, combining artistic facilitation with strategic insight into sustainability and behaviour change.
Ana Colomer	Ana Colomer is a multidisciplinary artist, community educator, and creative education consultant with extensive experience in participatory arts and place-based practice. As former Artistic Director of the Ennis Street Arts Festival, she

	brings strong leadership in community engagement, creative programming, and collaborative learning.
Nocht Studios	Philip Ryan, of Nocht Studios, is an architect whose creative practice is grounded in sustainability, community engagement, and innovative design. His work seeks to integrate architectural thinking with environmental stewardship and participatory processes that support resilient, place-based development.
Ivan Owen	Ivan Owen is an international award-winning, Limerick-based artist whose practice explores the intersection of storytelling, collective experience, engineering, and community action. His work integrates artistic innovation with participatory processes that support social and environmental engagement.
Shane Finan	Shane Finan is an art collective founder whose practice brings together interactive contemporary technologies, found objects, and traditional artistic media. His work explores innovative, participatory forms of making that connect digital, material, and social processes.
Instant Dissidence	Instant Dissidence (Rita Marcalo) is a socially and ecologically engaged company that foregrounds dance as a catalyst for social connection and collective action. Its practice positions movement as a creative engine for community participation and environmental awareness.
Jeffrey Gormley	Jeffrey Gormley is an artist and writer whose work explores the potential of creative process to strengthen civic agency and participation. His practice focuses on mobilising creativity in social contexts to support collective voice, reflection, and action.

**2.4 Creative mentors.** The mentors played a critical enabling role within the Creative Climate Action programme, supporting the creative professionals as they developed their projects and worked with their community groups and the wider community, enabling them to translate creative ideas into meaningful, feasible, and locally grounded climate action. Their function extended beyond artistic guidance to include:

- Acting as critical friends, helping creatives refine concepts, challenge assumptions, and clarify purpose.
- Supporting project planning and delivery, including timelines, community engagement approaches, and realistic scoping.
- Providing emotional and professional support, particularly where artists were working in unfamiliar community or environmental contexts.
- Helping bridge artistic, environmental, and community development perspectives, ensuring projects aligned with climate objectives while remaining artist-led and community-responsive.

The mentors were a stabilising and confidence-building presence, particularly for less experienced practitioners and for groups navigating complex partnerships. An outline of the background and experience of the three creative mentors is shown in Table Four.

**Table Four. Creative Mentors area of experience and expertise.**

Mentor	Area of expertise/ experience.
Veronica Santorum	A visual artist whose practice explores ecology, place and material culture using participatory processes. She has extensive experience leading community-based, ecology-focused arts projects. Her work integrates research, participation, mentoring and place-based exhibition and events.
Javi Burongarcia	Background in creative practice and community engagement. He supports artists and groups to develop collaborative, socially responsive approaches that connect creativity with participation and place-based learning.
Gerard Walsh	Extensive experience in community development and arts facilitation. He supports creatives and community partners to strengthen project planning, participation, and alignment with social and environmental objectives.

**3.0 Evaluation Methodology.** The evaluation role commenced in September 2024 and encompassed the following activities:

- Project initiation meeting with the LCCC Creative Communities Engagement Office (CCEO) (September 2024)
- Evaluation Briefing note for community groups and other stakeholders (October 2024). See Appendix One.
- Online survey for the community groups to gather general information on each of the seven projects (November 2024). See Appendix Two.
- Provision of limited evaluation supporting information for community groups e.g. generic activity evaluation sheets to be tailored as needed.
- Meeting with the creative mentors to understand their role and gain early information and insight into each of the projects and creative professionals they were working with (October 2024).
- Preparation and dissemination of the Siolta Glas Project Reporting Template to the Community Groups, aligned to Creative Ireland documentation and guidance.
- Ongoing communication with Community Group contact people to keep up to date with project progress and anticipated completion dates (October 2024 – January 2026).
- Two creative evaluation focus groups on 4th April 2025 and 6<sup>th</sup> November 2025. A short survey for creatives unable to attend the second focus group was also developed and circulated. See Appendices Three and Four.
- Mentor Evaluation Focus Group (October 2025). See Appendix Five.
- Steering Group Evaluation Focus Group (November 2025). See Appendix Six.
- Short online survey for the Siolta Glas Project Team.
- Management of the submission of the individual community group evaluation reports (July – December 2025).
- Detailed review, analysis and summary of the individual community group evaluation reports.
- Regular progress meetings and calls with the LCCC CCEO throughout the project timeline, both planned and as required.
- Collation and analysis of all evaluation activities and preparation of the Siolta Glas final report.

**4.0 Evaluation Findings.** The evaluation findings are presented by stakeholder group. All information relating to programme costs are shown in Appendix Seven. The external evaluation does not include the evaluation of programme and project costs due to the very diverse nature of each of six projects.

**4.1 Summary of Community Group Evaluation Reports.** This section provides concise evaluation summaries from each of the individual project evaluation reports prepared by the community groups, outlining their aims, activities, key outcomes, and learning in a consistent format to support comparison cross analysis. The detail provided by each group varied significantly and this is reflected in the summaries below. Please see Appendix Eight for project images and video links.

Note: The format and level of detail of financial reporting varied across projects, reflecting different administrative capacities and accounting practices within community groups and creative partners, and this limited the extent to which direct cost comparisons could be made across projects.

**4.1.1 Ballyhoura Heritage and Environment (BHE) Griston Bog Creative Climate Action.** This project used participatory creative practice to deepen community connection to Griston Bog, highlighting its ecological and cultural value and fostering long-term stewardship.

- **Background.** The initiative aimed to raise awareness of the bog as a carbon sink and to rebuild relationships between the local community and Ballyhoura Heritage and Environment, embedding climate action within place-based cultural practice.
- **Outline of Team and Key Participants.** Led by artist Ciara Moynihan, the project involved BHE board members, local residents, mentors, academics, musicians and dancers, creating a rich, interdisciplinary collaboration.
- **Outcomes and Outputs.** Activities included creative workshops, sound and dance works, woodland restoration, habitat enhancement, the Griston Post Box, festival events, and the establishment of the Friends of Griston Bog group.
- **Public Engagement Outcomes.** Engagement spanned multiple age groups and community sectors, with strong attendance at the Bring a Sod event and sustained online and local interest.
- **Project Impact on Attitudes and Behaviour Change.** Participants and board members reported a shift in how the bog is understood and valued, increased confidence in using climate language, and a stronger sense of shared responsibility for its care.
- **Evaluation Findings and Project Learning.** Intergenerational engagement, integration with existing festivals, and the use of music, ritual and embodied practice were particularly effective. Weather, school timetabling and site conditions presented challenges.
- **Creative Reflections.** The project prioritised regenerative, process-led practice, using creative activity to support emotional connection, reflection and long-term mindset change rather than focusing solely on final artworks.
- **Conclusion.** The project successfully embedded climate awareness within cultural practice, resulting in lasting community structures, strengthened stewardship and deeper ecological understanding. This project demonstrates the capacity of participatory arts to catalyse long-term environmental care, collective identity and place-based climate action.

**4.1.2 The Heritage Line – Castleconnell Tidy Towns.** The project integrated public art, heritage interpretation and digital technology to promote sustainable transport, biodiversity awareness and local pride through a mural and augmented-reality heritage trail.

- **Background.** Building on Castleconnell's active rail connection, the initiative sought to encourage reduced car use while celebrating local history and natural heritage through accessible, creative storytelling.

- **Outline of Team and Key Participants.** Led by artist Ana Colomer in partnership with Castleconnell Tidy Towns, the project involved Irish Rail, University of Limerick, local schools and community stakeholders, creating a strong multi-sector collaboration.
- **Outcomes and Outputs.** Outputs included a large-scale public mural, an AR heritage trail, biodiversity workshops, school engagement, lantern-making, and a major Culture Night launch event.
- **Public Engagement Outcomes.** The project achieved wide public participation through workshops, school programmes, launches and strong media and social media coverage, including national visibility via Irish Rail channels.
- **Project Impact on Attitudes and Behaviour Change.** Early evidence indicates increased awareness of sustainable transport options and local biodiversity, particularly among young people, alongside strengthened place attachment.
- **Evaluation Findings and Project Learning.** Collaborative working and technical integration were key strengths. Challenges related to scheduling and technology were addressed through adaptive planning.
- **Creative Reflections.** The project embedded climate and heritage narratives within visually engaging, accessible artworks, balancing educational content with imaginative storytelling.
- **Conclusion.** The project created a lasting cultural and environmental asset, demonstrating how art and digital media can support sustainable behaviour and local identity. This project highlights the potential of public art and heritage interpretation to influence everyday transport choices and environmental awareness.

**4.1.3 West Limerick Resources – Community Leaders Eco Training.** The six-week training programme built leadership capacity for community-based climate action through a combination of sustainability education, creative facilitation and place-based learning. It resulted in new collaborations, increased confidence, and follow-on initiatives across the region.

- **Background.** The programme responded to barriers to local climate engagement, including limited awareness and fragmented leadership, and aligned with West Limerick Resources' Climate Communities strategy. It aimed to support community leaders to become catalysts for local action.
- **Outline of Team and Key Participants.** The programme was delivered by West Limerick Resources, facilitated by Davie Philip (Cultivate) and creative partner Philip Ryan (Nocht Studio), with 22 core participants drawn from community and voluntary organisations, and wider engagement through outreach activities.
- **Outcomes and Outputs.** Key outputs included the Eco Leaders training course, site visits, creative documentation, and the development of an online community mapping platform featuring over 200 sustainability-related resources and initiatives across West Limerick.
- **Public Engagement Outcomes.** Beyond the core cohort, engagement extended through mapping workshops in multiple towns and villages, supported by online dissemination and social media.
- **Project Impact on Attitudes and Behaviour Change.** Participants reported increased confidence, knowledge and motivation to act on climate issues. Several went on to initiate new projects, funding applications and cross-sector partnerships, indicating tangible leadership development and behavioural change.
- **Evaluation Findings and Project Learning.** In-person delivery proved more effective than online formats. Framing climate action around local assets, opportunity and shared values, rather than crisis narratives, supported more constructive engagement.
- **Creative Reflections.** Creative facilitation created a neutral “third space” for dialogue, enabling participants from different sectors to collaborate and reflect. Process-based learning and relationship-building were as significant as formal training outputs.

- **Conclusion.** The programme strengthened regional capacity for community-led climate action and established foundations for sustained collaboration and leadership. The project demonstrates how combining creative facilitation with sustainability training can build confidence, networks and long-term community resilience.

**4.1.4 Cre-AUT – Bio Plastic Precious Things.** This project engaged autistic participants in the co-design of bio-plastic alternatives to mass-produced fidget toys, combining inclusive creative practice, material experimentation and climate awareness. It supported confidence, technical learning and environmental understanding within a supportive, participatory framework.

- **Background.** Developed in partnership with the Hunt Museum Autistic Working Group and Brothers of Charity services, the project addressed plastic waste through creative design processes. It sought to explore sustainable materials while foregrounding accessibility, agency and co-creation.
- **Outline of Team and Key Participants.** The project was led by artists Ivan Owen and Gala Tomasso (Cre-AUT), working closely with autistic participants and support staff. The museum context provided a safe and stimulating environment for experimentation and learning.
- **Outcomes and Outputs.** Participants designed and prototyped eco-friendly fidget objects using biomaterials. The process developed practical making skills, supported sensory exploration, and generated tangible prototypes that demonstrated alternatives to disposable plastic products.
- **Public Engagement Outcomes.** While external dissemination was limited, the primary impact lay in direct participant engagement, relationship-building and collaborative problem-solving within the group and institutional setting.
- **Project Impact on Attitudes and Behaviour Change.** Participants developed greater awareness of plastic pollution and alternatives, and an increased sense of agency in making environmentally responsible design choices. The project encouraged a move away from single-use items toward more sustainable, durable solutions.
- **Evaluation Findings and Project Learning.** Some logistical challenges limited engagement in certain support settings, but workshops that did take place were highly effective. The evaluation identified strong potential for adapting and scaling the model across other inclusive and educational contexts.
- **Creative Reflections.** The artists' adaptive, participant-centred approach ensured that materials and methods responded to diverse sensory and communication needs. Creative practice and climate goals were closely aligned, with experimentation and play supporting both learning and environmental awareness.
- **Conclusion.** The project demonstrated the value of inclusive, co-design approaches in addressing environmental issues, and highlighted the potential of creative practice to support both sustainability education and personal development. This project shows how climate action, design and inclusion can be effectively integrated, generating meaningful engagement and transferable learning for wider disability and museum sectors.

**4.1.5 Friends of Lace Limerick – Repair, Repurpose, Recycle.** The project combined heritage craft, climate awareness and community participation to promote sustainable textile practices. Through visible mending, lace-making and creative reuse, it encouraged more mindful attitudes to clothing consumption and textile waste, while strengthening local skills, social connection and cultural continuity.

- **Background.** The project responded to the environmental impact of fast fashion by focusing on repair, reuse and traditional craft knowledge. It sought to reconnect participants with local lace and embroidery heritage while positioning these practices as practical, low-carbon responses to contemporary sustainability challenges.

- **Outline of Team and Key Participants.** The project was led by Friends of Lace Limerick under the artistic and community leadership of Gabriela Avram, with creative collaboration from Shane Finan and designer Mary O’Sullivan. Delivery involved a mix of artists, facilitators, volunteers and community members, creating a blend of professional expertise and local ownership.
- **Outcomes and Outputs.** Key outputs included skills-sharing workshops, visible mending sessions, lace and textile demonstrations, pop-up exhibitions, public talks and a socially engaged sculptural artwork in a shopping-centre setting. These activities built practical skills, raised awareness of textile waste, and created opportunities for intergenerational and intercultural exchange.
- **Public Engagement Outcomes.** A total of 146 people engaged across workshops, exhibitions and public events. Attendance was strongest at targeted workshops and festival-linked activities such as Culture Night. Online engagement, particularly via Instagram, extended the project’s reach and visibility.
- **Project Impact on Attitudes and Behaviour Change.** Participants reported increased understanding of the environmental cost of fast fashion, greater confidence in repairing and reusing clothing, and a shift toward buying less and choosing quality over quantity. Traditional craft skills were re-valued as relevant, contemporary tools for sustainable living.
- **Evaluation Findings and Project Learning.** The evaluation highlighted the effectiveness of time-bound, focused workshops over open-ended weekly sessions, and the importance of situating activity within high-profile public or festival contexts. Strong collaboration between community organisers and creative practitioners was a key success factor.
- **Creative Reflections.** Creative practice functioned as a catalyst for conversation and reflection rather than as an end in itself. The emphasis on process, slowness and shared making supported deeper engagement with climate themes and reinforced the value of heritage crafts as living, adaptive practices.
- **Conclusion.** The project demonstrated that heritage-based creative practice can be a powerful vehicle for climate awareness, sustainable behaviour change and community dialogue, with clear potential for further development and replication, illustrating how craft-led, participatory approaches can connect cultural heritage, environmental responsibility and community wellbeing in an accessible and engaging way.

**4.1.6 ACM Community Development Society Ltd - ClotheSwap: A Programme Of Art Events on Sustainable Fashion.** ClotheSwap addressed the environmental and social impacts of fast fashion through community-led creative practice and participatory events. Through two ClotheSwaps, workshops, and an artist-facilitated movement process, the initiative promoted clothing reuse and mindful consumption, while creating an inclusive space for learning and dialogue. The project combined climate awareness, artistic engagement, and community collaboration, resulting in measurable decarbonisation outcomes and increased confidence among participants to adopt more sustainable behaviours.

- **Background.** The project sought to make climate action around fashion accessible, non-judgemental, and socially embedded. It focused on the environmental costs of fast fashion, including carbon emissions, water usage, and textile waste, and offered practical alternatives through reuse, and creative expression. The project also aimed to strengthen local sustainability networks and foster partnerships, notably with the lead creative facilitator and with organisations such as Self Help Africa, extending the project’s educational reach and long-term potential.
- **Team and Key Participants.** The project was led by ACM Community Development Society, with creative leadership provided by choreographer and facilitator Rita Marcalo. The ACM team coordinated logistics, promotion, venue management, and community outreach, drawing on existing networks including a local sewing group, youth services, and voluntary organisations. A local content creator supported documentation and promotion. The artist worked in close

dialogue with community members and partner organisations, ensuring that creative processes and climate messaging were co-developed and culturally appropriate.

- **Outcomes and Outputs.** The project activities demonstrated the integration of artistic research, community participation, and practical climate action, with ClotheSwaps emerging as the most effective and inclusive engagement format. The project outcomes and outputs are summarised below.
  - Two community ClotheSwap events, providing opportunities for large-scale clothing reuse and informal climate learning.
  - Intergenerational workshops combining movement, sewing, and sustainability discussion. An exhibition in partnership with Self Help Africa, linking local action to global climate justice.
  - The creation of a solo dance work and a forthcoming film, based on movements contributed by community participants.
  - The calculation of carbon emissions saved through clothing reuse, totalling approximately 457kg of CO<sub>2</sub> equivalent.
- **Public Engagement.** The project engaged a broad demographic including children, young people, adults, older residents, professional artists, and community volunteers. Participation occurred through workshops, ClotheSwaps, exhibitions, and as audiences for live and digital artistic outputs. Online promotion and local media listings supported visibility, while the ClotheSwaps enabled direct, hands-on engagement with climate-positive behaviour through clothing exchange and discussion.
- **Impact on Attitudes and Behaviour.** Participants reported increased awareness of the environmental impacts of clothing production and disposal, many encountering this information for the first time. The combination of peer learning, creativity, and informal conversation helped normalise sustainable practices and reduce anxiety about making lifestyle changes. Reported behavioural intentions included reduced purchasing of new clothing, prioritisation of quality and longevity, and increased willingness to repair, reuse, and share. The project fostered a sense of collective responsibility and demonstrated how everyday choices can contribute to climate action.
- **Evaluation Findings.** A key learning was the importance of responsiveness to community comfort and readiness. An initial plan for a group dance performance was adapted when participants expressed discomfort with public performance. The artist reframed participation so that individuals contributed movements that were incorporated into a solo work, allowing creative ownership without pressure. This pivot preserved artistic integrity while strengthening trust, inclusion, and engagement. Attendance at local ClotheSwaps was lower than anticipated, partly reflecting existing sustainable habits among older residents, but interest from neighbouring towns indicated strong potential for replication.
- **Creative Reflection.** The artist balanced climate action objectives with artistic practice by prioritising process over predetermined outputs. Creative methods were continually adapted in response to participant feedback, ensuring that engagement remained voluntary, accessible, and meaningful. The artistic work functioned primarily as a catalyst for dialogue, reflection, and behaviour change, rather than as an end in itself. Collaboration with Self Help Africa strengthened the educational dimension and situated local action within a global climate justice context.
- **Conclusion.** ClotheSwap successfully combined creative facilitation, community participation, and practical climate action to address the environmental impacts of fashion. Its strengths lay in adaptive artistic leadership, non-judgemental engagement, and the creation of shared spaces for learning and exchange. The project achieved measurable carbon savings, strengthened local capacity for sustainable practice, and generated legacy potential through new partnerships, future workshops, and invitations to replicate the model in other communities.

#### **4.1.7 Summary of Reported Outputs and Outcomes by Project.**

##### **4.1.7.1 Ballyhoura Heritage and Environment – Griston Bog Creative Climate Action**

###### **Key Outputs**

- Series of eco-somatic creative workshops on Griston Bog (movement, drawing, storytelling, sound).
- Installation of the “Griston Post” community post box (FabLab collaboration).
- Biodiversity and peatland learning events (wildflower, insect, peatland and climate workshops).
- Habitat restoration actions (pond assessment, woodland replanting).
- “Bring a Sod” community festival event with music, ritual, photography and participatory art.
- Audio artwork and documentary film.

###### **Key Outcomes**

- Deepened emotional and cultural connection between community and peatland.
- Increased understanding of bogs as carbon sinks and biodiversity habitats.
- Strengthened local stewardship and support for restoration.
- Growth in participant confidence, creativity and ecological identity.
- Establishment of long-term community structures for engagement with Griston Bog.

###### **Public Engagement Outcomes.**

- Strong local participation in outdoor workshops, heritage walks and the “Bring a Sod” festival event.
- Engagement of families, school children, musicians, farmers, conservation volunteers and heritage groups.
- Contribution of community writing, drawing and sound recordings through the Griston Post installation.
- Intergenerational attendance at creative, ecological and cultural activities.
- Wider reach through documentary film, audio artwork and UL journalism student coverage, extending visibility beyond immediate participants.

##### **4.1.7.2 Castleconnell Tidy Towns – *The Heritage Line***

###### **Key Outputs**

- Large-scale public mural at Castleconnell Railway Station.
- Augmented Reality (AR) Heritage Trail with six digital interpretation points.
- Biodiversity workshops and school nature walks.
- Lantern-making workshop and public launch event.
- AR trail maps, signage and digital content.

###### **Key Outcomes**

- Increased awareness of sustainable transport (rail use) and biodiversity.
- Behavioural “nudging” towards public transport and low-carbon mobility.
- Enhanced place attachment and intergenerational learning.
- Development of a permanent cultural and educational asset for the village.
- Strengthened partnerships between community, school, Irish Rail and university.

###### **Public Engagement Outcomes.**

- High levels of participation from school children, families, commuters and local residents through mural painting, biodiversity walks and AR trail use.
- Public launch event and Culture Night activities attracted large community attendance.

- Ongoing engagement via the permanent AR Heritage Trail, enabling repeated self-guided interaction by locals and visitors.
- National and regional visibility through Irish Rail, university and council communication channels.
- Strong intergenerational and cross-sector involvement (school, Tidy Towns, transport bodies, heritage stakeholders).

#### **4.1.7.3 West Limerick Resources – Community Leaders Eco Training**

##### **Key Outputs**

- Six-week Eco-Leaders training programme.
- Field trips (including Cloughjordan Ecovillage).
- Creative facilitation sessions and reflective practice.
- Community mapping platform with 200+ sustainability initiatives.
- Public workshops and documentation (video, social media).

##### **Key Outcomes**

- Increased confidence, knowledge and leadership capacity among community activists.
- New climate initiatives, funding applications and local action plans.
- Formation of cross-community networks and peer learning.
- Shift from “crisis” framing to asset-based, hopeful climate engagement.
- Emergence of long-term community climate leadership pathways.

##### **Public Engagement Outcomes.**

- Direct engagement of a core cohort of community leaders from multiple towns and villages.
- Wider public reach through mapping workshops, site visits and community presentations.
- Online engagement via social media and digital mapping of over 200 local sustainability initiatives.
- High-quality peer learning and networking across voluntary, farming, social enterprise and community development sectors.
- Follow-on engagement through new local projects, training proposals and collaborative funding applications.

#### **4.1.7.4 Cre-AUT – Bio Plastic Precious Things**

##### **Key Outputs**

- Inclusive co-design workshops with autistic participants.
- Prototypes of bio-plastic and sustainable fidget objects.
- Design resources and material experiments.
- Documentation for potential museum and education toolkits.

##### **Key Outcomes**

- Increased awareness of plastic pollution and sustainable material alternatives.
- Growth in participant confidence, technical skills and creative agency.
- Demonstration of inclusive climate action through sensory-led making.
- Transferable model for disability-inclusive environmental education.
- Strengthened partnerships between artists, museum and support services.

##### **Public Engagement Outcomes**

- Deep engagement of autistic participants and support staff through inclusive, small-group workshops.
- Strong relational and process-based participation rather than large public audiences.

- Institutional engagement through the Hunt Museum and disability service networks.
- Prototype outputs and learning shared internally and through social media, with potential for wider dissemination via museum education programmes.
- Creation of a replicable engagement model for inclusive climate-focused making.

#### **4.1.7.5 Friends of Lace Limerick – Repair, Repurpose, Recycle**

##### **Key Outputs**

- Visible mending and skills-sharing workshops.
- Textile repair and upcycling sessions with designer Mary O’Sullivan.
- FabLab digital fabrication workshop.
- Pop-up exhibitions (City Library, Culture Night, shopping centre installation).
- Socially engaged sculptural artwork and video documentation.

##### **Key Outcomes**

- Changed attitudes to fast fashion and textile waste.
- Increased practice of repair, reuse and slow making.
- Revitalisation of Limerick lace heritage as a climate-relevant craft.
- Engagement of new and diverse audiences with sustainability.
- Strengthened community identity, intergenerational learning and circular economy awareness.

##### **Public Engagement Outcomes**

- 146 people engaged across skills-sharing sessions, workshops, pop-up exhibitions and public events.
- High footfall and interaction during shopping-centre installation and Culture Night activities.
- Participation from audiences not typically engaged in arts or climate programmes.
- Online reach through Facebook, Instagram and video, with particularly strong response to visual storytelling.
- Engagement of national and international visitors during festival events, extending the project’s reach beyond Limerick.

#### **4.1.7.6 ACM Community Development Society Ltd – ClotheSwap: A Programme of Art Events on Sustainable Fashion**

##### **Key Outputs**

- Sustainable fashion and textile awareness workshops.
- Peer-led skills exchange and community showcases.

##### **Key Outcomes**

- Increased awareness of environmental impacts of fast fashion.
- Behavioural change towards clothing reuse, repair and ethical consumption.
- Foundations for ongoing community-led sustainable fashion initiatives.

##### **Public Engagement Outcomes.**

- Active participation of young people, community members and local volunteers in sustainable fashion workshops and showcases.
- Engagement through local events, displays and social media, raising awareness of fast-fashion impacts.
- Strengthened links with education, youth and community development networks.
- Foundations established for continued public engagement through ClotheSwap as an ongoing platform for sustainable lifestyle advocacy.

**4.1.7.7 Cross-Project Outcome Patterns.** Across all six projects, common outcomes included:

- Increased climate awareness framed through culture and creativity.
- Behavioural shifts (repair, reuse, public transport use, stewardship, leadership).
- Capacity building within communities and organisations.
- Lasting legacy assets (trails, toolkits, networks, restored habitats, skills).
- Strengthened social connection and place-based identity as drivers of climate action.

**Public Engagement.** Public engagement outcomes demonstrated that creative, place-based approaches can successfully reach diverse audiences and stimulate meaningful participation in climate action. Engagement extended beyond core project participants to include families, school children, community leaders, heritage groups, commuters, shoppers, artists, farmers, people with disabilities, and voluntary organisations, through a mix of workshops, festivals, exhibitions, public art, digital platforms and outdoor events. Projects achieved strong intergenerational and cross-sector reach, with particularly high levels of participation where activities were embedded in everyday community spaces and aligned with existing cultural moments such as Heritage Week, Culture Night and local festivals. While the scale and format of engagement varied from intensive small-group participation in inclusive settings to large public-facing events and permanent installations, collectively the programme increased visibility of climate action, fostered dialogue grounded in local identity and values, and created accessible entry points for sustained community involvement and behaviour change.

**4.1.8 Comparative Analysis.** Across the six Síolta Glasá projects included in this report, a consistent set of strategic themes emerges, demonstrating the effectiveness of creative, place-based approaches to community climate action:

- All projects used creative practice as a gateway to engagement, enabling participants to connect emotionally, socially, and practically with climate issues. Whether through textiles and repair, movement and performance, inclusive design, heritage interpretation, leadership training, or ecological art, creativity translated abstract climate concepts into lived, local experience.
- Community ownership and partnership working were central to impact. Projects embedded within existing local structures – community groups, disability services, heritage organisations, tidy towns committees, environmental NGOs, and development partnerships – achieved deeper participation and more sustainable legacy outcomes. In several cases, this resulted in new networks, leadership capacity, and ongoing initiatives, such as stewardship groups, eco-leader cohorts, repair networks, and heritage trails.
- Process-based participation proved as significant as visible outputs. While murals, exhibitions, swaps, performances, prototypes, and digital platforms provided important focal points, the most profound impacts were relational and behavioural: increased confidence to act on climate issues, strengthened intergenerational and cross-sector connections, and measurable shifts in everyday practices such as clothing reuse, plastic reduction, sustainable transport awareness, and biodiversity stewardship.
- Adaptive, creative -led facilitation was a critical success factor. Creatives who worked collaboratively, listened carefully to community feedback, and adjusted methodologies in response to local context enabled inclusive participation and built trust. This flexibility allowed projects to remain participant-centred while still delivering strong artistic and environmental outcomes.
- While all projects operated within the same overall funding framework, the approach to financial reporting and cost categorisation differed significantly between community groups and creative partners. Some provided highly itemised breakdowns (distinguishing artist fees, materials, travel, production and community costs), while others reported aggregated totals or blended creative

and community expenditure. This lack of a uniform financial template limited the potential for systematic comparative analysis of cost-efficiency, value-for-money and resource allocation patterns across the programme.

- Collectively, the six projects demonstrate that creative climate action can simultaneously deliver environmental awareness, social cohesion, cultural participation, and local capacity building. They provide transferable models for integrating creativity into climate engagement at community level, aligned with national Creative Climate Action and Creative Communities policy objectives.

**4.1.9 Cross-Cutting Learning.** The following cross-cutting learning distils the key insights emerging across all projects, highlighting shared approaches, outcomes, and transferable practices in relation to creative engagement, community participation, and climate action.

- **Creative practice as a driver of climate literacy and engagement.** Across all projects, arts-based approaches functioned as an accessible entry point to climate awareness, enabling participants to explore complex environmental issues through making, storytelling, performance, and shared experience. This supports Creative Ireland's objective to use creativity to build public understanding and emotional connection to climate action.
- **Place-based cultural development strengthens relevance and impact.** Projects grounded in local heritage, landscape, craft traditions, and community identity achieved deeper participation and stronger legacy outcomes. Embedding climate themes within place-based narratives aligns with Creative Ireland's commitment to culturally rooted, locally meaningful engagement.
- **Participation, inclusion, and equality of access.** The programme successfully engaged diverse groups, including older people, autistic participants, young people, rural communities, volunteers, artists, and community leaders. Non-judgemental, adaptive design ensured that climate action was experienced as welcoming and achievable, reflecting Creative Ireland's emphasis on inclusive cultural participation.
- **Creative as facilitator, connector, and catalyst.** Skilled creatives played a central role in building trust, translating climate science into experiential learning, and supporting co-creation. Their ability to adapt process, mediate between sectors, and prioritise participant voice highlights the importance of investing in artist-led facilitation within Creative Ireland programmes.
- **Behaviour change through hands-on, socially embedded activity.** Practical, skills-based and experiential activities – such as repair, swapping, making, mapping, stewardship, and creative workshops – supported shifts in everyday behaviour and attitudes. This demonstrates the value of participatory cultural practice in supporting Creative Ireland's climate action and wellbeing objectives.
- **Legacy, networks, and capacity building.** Several projects generated lasting structures, including leadership networks, stewardship groups, partnerships, and follow-on programmes. This evidences how Creative Ireland investment can contribute to long-term community resilience and climate leadership, rather than one-off cultural events.
- **Evaluation and evidence of impact.** The combination of qualitative reflection, participant testimony, observational learning, and quantitative data (attendance, carbon savings, outputs) provided robust evidence of cultural, social, and environmental outcomes. This aligns with Creative Ireland's requirements for mixed-method evaluation and accountability.
- **Standardisation of financial reporting and learning from spend patterns.** The programme revealed the need for a more consistent, standardised financial reporting framework across community and creative partners. Variations in how costs were recorded (e.g. separation of artist fees from production, treatment of in-kind support, allocation of community versus creative budgets) constrained cross-project learning on what types of creative climate actions are most resource-intensive, cost-effective, or scalable. A shared cost taxonomy would strengthen future evaluation, benchmarking and policy learning.

- Together, the Síolta Glasá projects illustrate how Creative Ireland's Creative Climate Action and Creative Communities frameworks can be realised in practice through artist-led, community-centred, place-based initiatives that integrate cultural participation with tangible climate awareness, behaviour change, and local capacity development.

**4.2 Creative Professional Focus Group and Survey Findings.** Two creative evaluation focus groups were held on 4th April 2025 and 6<sup>th</sup> November 2025. A short survey for creatives unable to attend the second focus group was also developed and circulated. There were six participants in April and 4 participants in November and one response to the online survey. The findings from this element of the evaluation are presented below.

**4.2.1 Key Themes identified from Creative Professional Feedback.** Below is a consolidated set of cross-cutting themes drawing together the April focus group, November focus group, and November survey, with consideration of issues evolved over time. In summary, the April focus group surfaced foundational process issues (fairness, clarity, access, mentoring, readiness). The November focus group reframed these as project design questions about how a creative climate ecosystem should function. The November survey grounded both in place-specific, practice-based evidence, demonstrating that when relational, process-led, well-mentored, and well-coordinated conditions are in place, the work generated deep connection, stewardship, and transformative engagement. When they are not, progress becomes fragile, uneven, and overly dependent on individual goodwill rather than robust structure.

- **Structural clarity and fairness in programme design.** Across all three responses there was a consistent concern with transparency, role definition, and procedural fairness. In April this emerged strongly around inconsistent recruitment and matching processes, unpaid second-stage proposals, and unclear decision-making. By November, this had matured into a broader critique: lack of a coherent programme architecture, absence of a creative producer role, and weak integration of the programme elements i.e. artists, mentors, communities, funders, evaluators, and communications. The survey reinforced this by highlighting how staff changes, access issues, and unclear lines of responsibility directly affected delivery on the ground.
- **Communication as a critical enabling (or disabling) condition.** Communication problems appeared early as operational challenges e.g. multiple uncoordinated contacts, email failures, unclear who to approach. By November these challenges were seen as a strategic risk affecting trust, creative professional wellbeing, and learning transfer. The survey adds a practical layer: access to keys, scheduling, distance, and lack of timely information all constrained effectiveness. Over time, the issue shifts from “confusing” to “structurally undermining”.
- **Mentoring quality, fit, and function.** In April, mentoring already appears as a key differentiator: where mentors combined reflective support with advocacy, artists felt steadier; where contact was absent or ambiguous, confidence and momentum suffered. By November, this is reframed more strategically: mentor matching, clarity of role, and relevance of expertise are fundamental to programme quality, not optional supports. The survey strongly corroborates this, showing how deep place-based knowledge, empathy, and reflective dialogue (e.g. ecological expertise combined with listening) directly strengthened artistic process, learning, and confidence.
- **Organisational and community readiness for creative climate work.** April feedback highlights uneven understanding among community partners of what a “creative process” entails and what climate-action engagement requires, leading to gatekeeping, risk aversion, or instrumental expectations. By November this becomes an insight about ecosystem maturity: the field itself is emergent, and many organisations are not yet equipped to host long-form, process-led, relational creative practice. The survey grounds this in lived experience: stewardship grows when trust,

continuity, and shared ownership are cultivated, but organisational control, insurance, and governance cultures can constrain this shift.

- **Process-led, place-based practice as a core strength.** This theme becomes increasingly affirmative over time. April emphasises the need for time and sequencing to allow slow-burn engagement. November articulates this as “process over product” and validates the long duration and flexibility as essential for authentic, relational, and behaviour-shifting work. The survey powerfully evidences the outcomes of this approach: embodied connection to place, emotional resonance, formation of stewardship groups, and deepened ecological understanding through dance, co-design, and expert facilitation.
- **Peer learning and collective intelligence as under-developed assets.** In April, peer exchange is identified as a latent resource: artists value hearing each other’s experiences and want structured contact and mutual support. By November, this expands into critique of the missing learning infrastructure: the intended constellation of artists, mentors, academics, and communities never fully functioned as a knowledge-sharing system. The survey echoes this in calls for earlier, ongoing evaluation and more regular artist-to-artist reflection, rather than end-loaded assessment.
- **Timing, sequencing, and operational realities.** Early feedback highlights late starts, seasonal constraints, and insurance as practical barriers. Later reflections connect these to strategic planning: misalignment between funding cycles, community rhythms, and creative process timelines limits impact. The survey adds concrete detail (cold working conditions, travel distance, space access, evaluation timing), reinforcing that logistical design is inseparable from artistic and social outcomes.

**4.2.2 Summary of April 2025 Focus Group Findings.** Six of the seven creative professionals were in attendance at the focus group. Their feedback is summarised below.

- **How could the recruitment process be improved?** Some participants perceived that there was inconsistency and a lack of transparency in the recruitment and matching process. The feedback suggests that some creatives experienced a two-stage process requiring a detailed, community-specific proposal (including a budget) without being paid for the additional work, while others did not. Several noted the process was onerous, the two-stage requirement was not clearly advertised, turnaround times were short, and some proposals became redundant when artists were matched with a different community than their preference. There was strong agreement that if a two-stage process is used, a shortlist fee should be paid, and the process should be consistent and clearly communicated. Participants suggested earlier contact with community groups (e.g. a briefing meeting or short video introductions) prior to matching would be of value.
- **What is working well with your project and community group?** Where a strong on-the-ground lead existed within the community organisation, artists felt well supported and able to adapt plans responsively. Some projects reported good community interest due to the artist spending time attending local events and building relationships. Others described smooth communication and flexibility from key contacts, plus planned public-facing events and school engagement that would broaden reach.
- **What are the challenges with your project and community group?** Challenges varied by context but clustered around the following:
  - Difficulty in engaging the wider community when activities were tied to existing groups’ routines
  - Reliance on a single “gatekeeper” contact who could stall or veto ideas
  - Limited organisational capacity and competing priorities that placed the project low on the agenda

- Delays due to late start timelines, seasonal constraints, or organisational “winding down”; and operational barriers (e.g. insurance) disrupting core planned activities (e.g. a repair café)
- Some artists also noted tension between organisational control and the aim of wider community ownership, particularly where boards wanted tangible outputs that did not align with the artist’s preferred process.
- **How are things going with your mentor and what would help?** Mentoring was highly valued where mentors combined relevant practice experience, strong listening, and the ability to advocate back to the programme when challenges arose. However, mentoring access and clarity were inconsistent. One participant had not received mentoring due to an email bounce back and no follow-up. Others had contact but did not realise the person was their assigned mentor because roles were not clearly explained. There was also a perceived mismatch between mentor skillsets and what some artists needed (e.g. technical support versus mentoring in community practice). Overall, the group highlighted the need for clearer assignment, expectations, and more consistent mentor engagement.
- **Any other issues or comments to add e.g. communications, support, funding?** A recurring issue was fragmented communications: multiple people contacting artists with unclear roles, different timelines, and emails occasionally not reaching recipients. Participants requested a simple “who’s who” document and clearer routing of communications through a single consistent point of contact. There was also frustration about delays in processing small support payments. In addition, it emerged that community groups could apply for additional project funding, but some groups were unaware of this, indicating a communications gap that affected resourcing and delivery.

**4.2.3 Summary of November 2025 Focus Group Findings.** Four of the seven creative professionals were in attendance at the focus group. Their feedback is summarised below.

#### **What worked well with the projects and community groups?**

- Strong local relationships where community coordinators were open, flexible and trusted the artist (e.g. ACM Castleconnell, Castleconnell Tidy Towns).
- Long timeframe (18 months) and adequate budgets enabled experimentation, trust-building and process-led work rather than rushed outputs.
- Creatives valued being able to respond adaptively to community capacity and needs, particularly in socially complex settings.
- Some projects achieved deep engagement, learning and high-quality public outcomes (e.g. Culture Night events, workshops, installations, research collaborations with UL).

#### **What were the main challenges?**

- Lack of early orientation and preparation of community groups; some did not understand the nature of a creative climate action project.
- Insufficient project-wide coordination and facilitation; creatives felt isolated within their individual sites.
- Limited communication clarity: unclear roles, mentor assignments, reporting requirements, and partner responsibilities.
- Weak cross-project learning structures; artists and communities did not meaningfully meet, share practice, or form a learning network.
- Inconsistent or ineffective communications, media, and social media support; creatives felt expected to promote work without institutional amplification.
- Distance, travel, and environmental contradictions (carbon impact of travel for climate projects).
- Reporting systems (monthly diaries) felt burdensome, poorly aligned to creative practice, and inconsistently enforced.

### **Mentoring: what worked and what didn't?**

- Where mentor - creative matching was strong (e.g. ecological + community + arts expertise), mentoring was transformative, providing emotional support, strategic guidance, and linkage to steering structures.
- Elsewhere, mentors were mismatched, poorly defined, or inactive; some artists were unclear they even had assigned mentors.
- Lack of transparency about mentor roles, expectations, and selection.
- Artists would have valued either the ability to choose their mentor or a clearer rationale for matching.
- Mentors were most effective when acting as:
  - Artistic sounding board
  - Community process advisor
  - Liaison with funders and steering group
  - Emotional and professional support in complex situations

### **What would have supported creatives and communities better?**

- A dedicated creative producer / project facilitator to:
  - Coordinate partners, mentors, media, evaluation, and learning
  - Curate cross-project exchange
  - Manage communications and legacy
- Structured opportunities for:
  - Creative-to-creative peer learning
  - Community-to-community exchange
  - Joint reflection, not just final presentation
- Clear communications pack (roles, contacts, timelines, supports, reporting expectations).
- Stronger, centrally managed communications strategy (press, radio, digital, documentation).
- Legacy outputs (publication, website, digital archive, case studies) to ensure national visibility and long-term value.

**4.2.4 Summary of Online Survey Response.** The survey was sent to the three creative professionals who did not attend the November focus group. There was one response and the feedback is summarised below.

- **What worked well with the project and community group?** Engagement was very positive. Key strengths included the creative workshop methodology, co-design of the project elements, expert-led workshops and successful events as part of other initiatives. Outcomes included strengthened relationships, the formation of an ongoing project related group, increased local interest and commitment, and the use of dance to communicate and connect.
- **What didn't work well?** Minor access issues arose due to limited keys and it took time develop relationships across the project.
- **What worked well with the mentor?** The combination of in-person and online meetings was effective. The mentor's strong ecological knowledge, familiarity with the site, empathy, and reflective listening were highly valuable. The mentor also supported learning by clearly articulating how the creative's practice was evolving and identifying next steps.
- **What didn't work well with the mentor?** Agreeing the boundaries between mentoring and advice giving took time, but ultimately strengthened the working relationship.
- **What would have helped the role work more effectively?** More regular time on site (e.g. one day per month) would have supported deeper engagement, but distance, cold conditions, and limited suitability for remote working made this more difficult.

- **How could project management and the Steering Group have provided better support?**  
Communication was sometimes unclear due to staff and organisational changes. More structured opportunities for peer exchange (e.g. monthly creatives drop-ins) would have been beneficial. Evaluation would have been more effective with a larger budget, earlier and staged input, and one-to-one check-ins during the project rather than primarily at the end.
- **Any other comments?** No additional comments.

**4.3 Mentor Focus Group Findings.** After an initial information gathering session with the mentors in October 2024, all three mentors joined a focus group on 23<sup>rd</sup> October 2025. Below is a summary of their feedback structured to provide an overview of the mentoring role in terms of what worked well and the challenges.

The focus group confirmed that the mentoring role is a key success factor for Siolta Glas. The mentors provided not only technical and artistic guidance but also relational, reflective, and confidence-building support that enabled the projects to remain grounded, adaptive, and ethically engaged with both their communities and climate issues. Where mentoring was consistent and relationship-based, it significantly strengthened project quality, participant learning, and alignment with climate action goals. Challenges related primarily to time, role clarity, and the need for more structured progression rather than to the value of mentoring itself. A summary of the feedback is provided below.

#### **What Worked Well with the Mentoring Role?**

- **Relationship-based Support.** The most effective mentoring occurred where relationships were built over time. Regular contact allowed trust to develop, enabling honest reflection, problem-solving, and creative risk-taking.
- **Contextual and Place-Sensitive Guidance.** Mentors' understanding of local community dynamics, organisational cultures, and environmental contexts helped artists adapt their practice to real-world conditions rather than idealised project models.
- **Balancing Challenge and Encouragement.** Mentors successfully combined encouragement with constructive challenge, helping participants to strengthen the clarity of their climate focus, sharpen project aims, and remain realistic about scale and impact.
- **Translation Between Sectors.** Mentors acted as interpreters between artistic language, community development practice, and climate action frameworks, supporting mutual understanding and shared expectations among partners.
- **Normalising Uncertainty and Adaptation.** Mentoring helped participants recognise that uncertainty, iteration, and change are inherent in socially engaged climate work, reducing anxiety when plans needed to shift.

#### **What Didn't Work Well / Were The Key Challenges with the Mentoring Role?**

- **Time Constraints.** Limited mentoring hours and short project timeframes restricted the depth of reflection and follow-through that could be achieved, particularly during critical project phases.
- **Variation in Mentoring Needs.** Projects and participants had very different levels of experience, requiring highly tailored support. A single mentoring model did not always suit all contexts equally.
- **Role Clarity.** At times there was uncertainty about the boundaries between mentoring, project management, and artistic direction, particularly where participants sought operational guidance beyond the mentor's remit.

- **Late-Stage Engagement.** Where mentoring began after projects were already underway, opportunities to shape foundational decisions (e.g. community engagement approach, climate framing, evaluation design) were reduced.
- **Emotional Labour.** Mentors noted the emotional load involved in supporting participants dealing with climate anxiety, community pressures, and uncertainty, which requires recognition and resourcing.

**4.4 Steering Group Focus Group Findings.** There were six of the ten members of the Steering Group present for the evaluation focus group. Members viewed the Steering Group as an effective forum for reflection, shared learning, and strategic guidance, with strong commitment from participants and high levels of trust. In summary, the Steering Group felt that Siolta Glas a highly successful in demonstrating the potential of creative practice to engage communities in environmental reflection and local action. It delivered strong artistic quality, meaningful participation, and valuable capacity-building, despite operating within tight timeframes and limited structural support. The principal limitations related not to vision or commitment, but to clarity of framing, resourcing, and the need for longer-term, more integrated delivery structures. Overall, the programme was viewed as a strong foundation for future, more ambitious creative climate initiatives.

#### **What Worked Well with the Steering Group?**

- **Strength of Creative Partners and Artistic Quality.** Steering Group members consistently highlighted the high calibre of the selected artists and their ability to use creative processes to open up new ways of thinking about environmental issues and community identity.
- **Relationship-Based, Place-Sensitive Engagement.** Where community readiness aligned with project ambition, the programme enabled deep, meaningful engagement. Some groups, such as Castleconnell Tidy Towns, were seen to significantly exceed expectations, demonstrating what is possible when local capacity and motivation are high.
- **Steering Group Composition and Expertise.** The breadth of skills within the Steering Group (science, arts, community development, storytelling, local authority) was identified as a major asset, allowing issues to be addressed from multiple perspectives.
- **Effective Coordination Despite Resource Constraints.** Despite staff turnover and limited dedicated resources, the Programme Coordinators maintained momentum, supported multiple partners, and ensured delivery across seven diverse projects.
- **Positive Community and Legacy Impacts**  
Members observed that several community groups had developed increased confidence, capacity, and ambition, with some already progressing towards further climate and creative projects beyond the programme.

#### **What Didn't Work Well / Were The Key Challenges with the Steering Group?**

- **Clarity of Purpose and Expectations.** A recurring issue was lack of shared clarity at the outset affecting community groups, creatives, and the project coordinator regarding:
  - What “creative climate action” meant in practice,
  - The balance between creative process and explicit climate outcomes,
  - The level of change realistically achievable within the timeframe.
- **Variability in Community Readiness.** Different groups entered the programme with very different levels of understanding, interest, and capacity regarding climate action, leading to uneven outcomes and engagement trajectories.

- **Short Timeframe and Funding Cycles.** The project was widely seen as reaching maturity just as it was ending. Relationship-building, trust, and creative exploration required longer timescales than the funding model allowed.
- **Lack of a Dedicated Programme-Level Coordinator / Producer Role.** Steering Group members strongly felt that a single, fully resourced coordination role (sometimes described as an “executive producer” function) would have:
  - Reduced burden on existing staff,
  - Strengthened cross-project coherence,
  - Supported documentation, communications, and dissemination,
  - Facilitated deeper learning exchange between communities.
- **Dissemination and Public Visibility.** While strong content and learning were generated, the Steering Group felt that social media presence, storytelling, and public-facing documentation were under-resourced, limiting wider impact and policy visibility.

**4.5. Project Team Survey Findings.** Responses were received from 4 people with varying roles on the project: project management, steering group oversight and administration. This range of roles provides a balanced internal perspective across strategic, operational and support levels. The feedback suggests that while Síolta Glasa was creatively and socially successful, its future scalability and sustainability depend on stronger structural design, resourcing, and programme-level coordination.

**What Worked Well.** Respondents consistently highlighted the commitment and quality of the creative practitioners, the strong engagement of most community groups, and the dedication of Limerick City and County Council staff. The integration of artists into community climate action was seen as highly valuable, with creativity helping to reframe how climate issues were approached and increasing enthusiasm, reflection and openness among both communities and project staff.

**What Didn't Work Well?** Key challenges related to programme structure and recruitment processes. The simultaneous recruitment of creatives and communities led to lengthy development timelines and difficulties in matching. The scale of the programme, involving multiple managers, seven communities, seven creatives and a large steering group, created complexity, and respondents noted a lack of clear expectations, shared understanding and communication at the outset.

**What Would Have Helped Roles Work More Effectively?** Respondents identified a need for greater resourcing and clearer project management systems. More realistic workload planning, additional coordination capacity, stronger documentation and tracking tools, and increased institutional support from senior management and funders would have reduced pressure on staff and enabled more strategic oversight and cross-project learning.

**Any Other Reflections.** Despite operational challenges, the programme was viewed as highly worthwhile and impactful. The creative climate action approach was seen as offering a powerful and innovative way of engaging communities, broadening understanding of climate issues, and demonstrating the value of creativity as a catalyst for new ways of thinking and working on climate action.

#### **Cross-Cutting Themes Identified.**

- **Strength of Creative Practice.** High-quality artists and meaningful community engagement were the programme's greatest assets.
- **Structural and Coordination Complexity.** The multi-partner model created heavy coordination demands, unclear lines of responsibility, and a need for stronger project governance.

- **Recruitment and Matching Process.** Simultaneous recruitment of artists and communities created delays and mismatches. A staged, concept-led approach is recommended.
- **Capacity and Resourcing Gaps.** The scale of delivery was not matched by staffing levels, project management systems, or dedicated coordination roles.
- **Need for Clearer Expectations and Frameworks.** Early articulation of aims, roles, outputs, and climate-action pathways would improve consistency and shared understanding.

**5.0 Recommendations.** The recommendations are organised by theme, and each recommendation identifies its evidence source (e.g. Creative Professionals, Mentors, Steering Group, Project Team, Community Reports). In summary, the recommendations have the potential to move Síolta Glasá from a successful pilot programme to a mature creative climate action system characterised by:

- Strong programme-level architecture (Steering Group, Project Team)
- Fair and transparent creative processes (Creatives)
- Deep relational and emotional support structures (Mentors)
- Readiness-based community pathways (Community Reports)
- Learning-led governance and legacy planning (All stakeholders)

### 5.1 Programme Structure & Governance

- **Appoint a Dedicated Programme Producer / Executive Coordinator.** Resource a full-time Creative Climate Producer role responsible for: recruitment and matching, mentor coordination, communications, learning exchange, documentation, evaluation liaison, and dissemination. (Source: Steering Group, Project Team, Creative Professionals).
- **Introduce a Two-Stage, Concept-Led Recruitment Model.** There are two slightly differing options for consideration for the model:
  - Select creatives first, resource them to develop project concepts, then invite communities to apply to defined strands. Pay shortlist fees for second-stage proposals and provide early community briefings. (Source: Steering Group, Project Team, Creative Professionals).
  - Provide a small grant for a short R&D phase for artists who wish to research and develop a project in a community context, followed by a second application by the community and the artist for a ‘Project Realisation’ award. This approach integrates the community’s interests from the beginning of the project planning. This second option is taken from CREATE, the national agency for creative arts.

### 5.2 Community Readiness & Induction

- **Formal Community Onboarding for Creative Climate Practice.** Run mandatory induction workshops for community groups covering:
  - What creative process involves
  - Climate action expectations
  - Time and governance commitments
  - Risk, insurance and safeguarding
  - What “success” means beyond outputs

(Source: Steering Group, Mentors, Creative Professionals).

- **Develop Tiered Community Pathways.** Design differentiated participation tracks (awareness, experimentation, leadership, stewardship) recognising different starting points and capacities. (Source: Community Group Reports, Steering Group).

- **Targeted Community Group Recruitment.** Consider recruiting Community Groups through other stakeholder groups to ensure there is interest, commitment and the time to embrace the ethos and objectives of the programme. (Source: project team).

### 5.3. Mentoring Model

- **Embed Mentoring from Project Inception.** Assign mentors before projects begin, with clear remits covering creative process, climate framing, community facilitation, emotional support, and advocacy. (Source: Mentors, Creative Professionals).
- **Formalise Mentor Matching and Peer Support.** Match mentors by practice area and project need; establish a mentor community of practice and reflective supervision. (Source: Mentors, Creative Professionals).

### 5.4 Communications, Learning & Dissemination

- **Create a Programme-Level Learning and Storytelling Infrastructure.** Fund professional documentation, shared digital platforms, learning labs, mid-point and end-point assemblies, and a national case-study publication. (Source: Steering Group, Project Team, Creative Professionals).
- **Establish Structured Peer Learning Cycles.** Schedule facilitated artist and community peer sessions (online and in-person), cross-site visits, and thematic learning clusters. (Source: Mentors, Creative Professionals).

### 5.5 Evaluation & Legacy

- **Shift to Developmental, Real-Time Evaluation.** Replace end-only reporting with staged reflective checkpoints, creative documentation formats (audio, visual, story-based), and learning-to-action loops. (Source: Project Team, Mentors, Creative Professionals).
- **Plan for Multi-Year, Phased Delivery and Stewardship.** Move from short-term pilots to phased programmes:
  - Phase 1: Trust and co-design
  - Phase 2: Action and experimentation
  - Phase 3: Consolidation and community stewardship

(Source: Steering Group, Community Group Reports, Mentors).

### 5.6. Environmental and Ethical Coherence

- **Align Delivery Methods with Climate Values.** Support low-carbon travel, clustered scheduling, hybrid participation, and place-based working conditions (warm spaces, access, accommodation, transport). (Source: Creative Professionals).

**6.0 Conclusion.** The Síolta Glasá programme demonstrates the significant potential of creative, place-based approaches to engage communities meaningfully with climate action, translating complex environmental challenges into locally relevant, emotionally resonant and practically actionable experiences. Across six diverse projects, high-quality artistic practice, strong community partnerships and skilled mentoring combined to foster increased climate awareness, behaviour change, capacity building and lasting legacy structures, including stewardship groups, leadership networks, cultural assets and ongoing initiatives. The evaluation confirms that when creativity is embedded within existing community contexts and supported by reflective, adaptive facilitation, it can act as a powerful catalyst for dialogue, learning and collective responsibility.

At the same time, the programme highlights the structural and resourcing conditions required to maximise impact and sustainability. Challenges relating to coordination capacity, clarity of roles, recruitment and matching processes, community readiness, mentoring consistency, communications infrastructure and evaluation timing underline the need for a more robust programme architecture in

future iterations. Stakeholder feedback consistently points to the value of a dedicated programme producer role, earlier and clearer induction for communities and creatives, standardised systems, and a stronger learning and dissemination framework. A further challenge for the evaluation process itself was the varying project timelines, the diversity of project models, and the wide range of creative disciplines involved, which required a flexible, comparative and cross-sectoral analytical approach.

Overall, Síolta Glasa can be regarded as a highly successful pilot that has generated rich learning for Creative Ireland, Limerick City and County Council and participating communities. It provides compelling evidence that creative climate action can deepen ecological connection, support behaviour change, strengthen social cohesion and build long-term community capacity. With enhanced structural supports, clearer pathways and sustained investment, the programme offers a strong foundation for a mature, scalable model of community-led creative climate action aligned with national climate and cultural policy objectives.

**List of Appendices.**

1. Evaluation Briefing Note for Community Groups, Creative Artists & Creative Mentors. October 24
2. Community Group Information Gathering Survey October 2024.
3. Creative Professional Online Focus Group Questions
4. Online Survey Questions for Creative professionals unable to attend the November Focus Group.
5. Mentor Focus Group Guiding Questions.
6. Steering Group Focus Group Questions
7. Project Images and Links.

## **Appendix One. Evaluation Briefing Note.**

### **Síolta Glasa Project**

#### **Evaluation Briefing Note for Community Groups, Creative Artists and Creative Mentors. October 2024**

It is a requirement of the funding from Creative Ireland that we undertake an evaluation of the Síolta Glasa Project. Through an open call, Aboutface Consulting Ltd. has been appointed as our external evaluator and Kate Wilkinson will be leading on the evaluation, working closely with the Steering Group and all stakeholders over the next 12 months.

Kate will be linking directly and indirectly with the following stakeholder groups as the projects are implemented.

- Community Group project team and participants
- Creatives supporting the Community Group projects
- Creative mentors
- Project Steering Group members.

Most of the evaluation will take place online and will use surveys and focus groups as the main activities. Kate will also be accessing and reviewing background information on the project from Creative Ireland and Limerick County Council.

For each project the evaluation is likely to include exploring the objectives, scope, activities, timelines and budget considering relevance, effectiveness, efficiency and sustainability.

The first step will be for the Community Groups to share their current project plans with Kate to help with the overall evaluation framework. An online survey will be circulated on the next few weeks for each project to complete. Please respond as quickly as possible to this survey.

Kate will also prepare a generic evaluation form for the Community Groups to use for events and activities with project participants along with a template for you to collate the responses and send on to Kate for inclusion in the final evaluation report. This will also be available online and a QR code will be provided to facilitate all groups obtaining feedback on their activities and actions.

Kate will also be preparing an evaluation report template for Community Groups and a separate one for Creatives to be used when the projects are complete. It is important that this template is used to ensure a consistent approach to assessing the outputs, outcomes, impact and effectiveness of each project.

This is an important element of the Síolta Glasa project, and we ask that you work with Kate as needed to ensure a comprehensive report that will inform the future of the project.

## **Appendix Two. Community Group Information Gathering Survey October 2024.**

### **Siolta Glasra Project Evaluation. Community Group Survey**

**Introduction.** Hi everyone, My name is Kate Wilkinson and I have been appointed as the external evaluator for the Siolta Glasra project. To help me prepare the evaluation approach please can you complete the survey below providing as much information as possible on your project. I am aware that you are all at different stages of planning/implementation but giving me as much detail as you have at this stage will be very helpful. Thanks for taking the time and I'll be in touch as needed as my work progresses. Best wishes. Kate (kate@aboutfaceconsulting.ie)

1. Name of community group

2. Who is the contact person for your project?

- Name
- Email Address
- Phone Number

3. Working Project Title

4. What are the objectives of your project?

5. Please list all of the planned activities you will be doing in your project, including dates where they are set.

6. What are the expected outputs from your project? *[Outputs are direct products or activities e.g. Workshops, talks, information packs etc.]*

7. What are the expected outcomes from your project? *[Outcomes are the longer term effects or changes you expect from your outputs e.g. improved skills or knowledge, increased community involvement etc.]*

8. What is your anticipated start and finish date for your project?

9. What legacy are you hoping for with your project?

10. What, if any, thoughts have you given to how you will evaluate your project?

### Appendix Three. Creative Professional Online Focus Group Questions

#### Siolta Glas Project. Creative Professional Online Focus Group No 1. 4<sup>th</sup> April 2025, 10am (1 hour)

Facilitator: Kate Wilkinson, Aboutface Consulting Ltd.

#### AGENDA

Time	Activity
10.00	<b>Welcome and Introductions.</b> <b>Agreement to record and transcribe the meeting</b>
11.05	<p>This is an interim evaluation focus group to support early learning for all stakeholders.</p> <p><b>Objectives of the session.</b></p> <ul style="list-style-type: none"> <li>- To explore your experience of the project to date including perspectives, challenges for engaging with your community group and the wider community.</li> <li>- To share experience and ideas among the creative group</li> </ul>
11.10	<p><b>Focus Group Questions</b></p> <ol style="list-style-type: none"> <li>1. How could the recruitment process be improved?</li> <li>2. What is working well to date with your project and community group?</li> <li>3. What isn't working well to date with your project and community group?</li> <li>4. What is working well with your mentor?</li> <li>5. What isn't working well with your mentor?</li> <li>6. What would help your role work more effectively?</li> <li>7. How can the project manager support you in your role?</li> <li>8. Any other thoughts to support this evaluation</li> </ol>
11.55	Next steps and close

#### Siolta Glas Project. Creative Professional Online Focus Group No 2. 6<sup>th</sup> November 2025

Facilitators: Kate Wilkinson, Aboutface Consulting Ltd.

#### AGENDA

Time	Activity
11.00	<b>Welcome and Introductions.</b> <b>Agreement to record and transcribe the meeting</b>
11.05	<p>This is the final evaluation focus group for creatives.</p> <p><b>Objectives of the session.</b></p> <ul style="list-style-type: none"> <li>- To explore your experience of the project including perspectives, challenges for engaging with your community group and the wider community.</li> <li>- To share your experiences of working with your Siolta Glas Mentor.</li> <li>- To share experience and ideas among the creative group</li> </ul>
11.10	<p><b>Focus Group Questions</b></p> <ol style="list-style-type: none"> <li>1. Overall, what is worked well with your project and community group?</li> <li>2. What didn't work well with your project and community group?</li> </ol>

	<ol style="list-style-type: none"> <li>3. What worked well with your mentor?</li> <li>4. What didn't work well with your mentor?</li> <li>5. What would have helped your role to work more effectively?</li> <li>6. How could the project manager and the Steering Group have supported you better in your role (SOF)?</li> <li>7. Any other thoughts to support this evaluation</li> </ol>
11.55	Next steps and Close

**Appendix Four. Online Survey Questions for Creative professionals unable to attend the November Focus Group.**

1. Name
2. Overall, what is worked well with your project and community group?
3. What didn't work well with your project and community group?
4. What worked well with your mentor?
5. What didn't work well with your mentor?
6. What would have helped your role to work more effectively?
7. How could the project manager and the Steering Group have supported you better in your role?
8. Any other thoughts to support this evaluation

## **Appendix Five. Mentor Focus Group Guiding Questions.**

**Siolta Glas a Mentor Focus Group 23<sup>rd</sup> October 2025. Duration: 1 hour.**

**Focus Group Questions (to be used a guide for the conversation).**

**Facilitator: Kate Wilkinson, Aboutface Consulting Ltd.**

**The Mentoring Experience & Process** (To understand their general experience and the dynamics of the mentor-mentee relationship).

- What has been the most rewarding or surprising aspect of working with your creative?
- What kind of support are the creatives asking for most frequently? (e.g., project planning, artistic direction, community engagement, climate messaging, budgeting?)"
- How have you approached building trust and a productive working relationship with your creative and what has been key to making that relationship work?"
- How do you balance supporting your mentee with the creative vision of the project, the practical needs of community delivery and the climate action goals?

**Navigating Challenges & Barriers** (To identify the key obstacles mentors and their groups are facing, and how they are being overcome).

- What have been the challenges or barriers your mentee has encountered?
- What has been your biggest challenge?
- Is the climate action aspect of the project creating any unique challenges?

**Success & Measuring Impact** (To understand how mentors define and perceive success in this unique context).

- Beyond simply delivering the project, what do you think meaningful success looks like for these groups? Is it about the quality of the art, the depth of community involvement, or the potential for behaviour change?"
- How can we truly know if these creative projects are building awareness and empowering behaviour change?

**Recommendations & Future Support** (To gather concrete, actionable ideas for improving the mentoring program and supporting future rounds).

- If you could design the perfect support package for a mentor in this program, what would it include? Think about training, resources, peer networks, or additional funding."
- What is the one piece of advice you would give to a mentor joining this program next year?"
- Looking at the bigger picture, what is one thing the funders/organisers could do to make this entire process – from application to delivery – more effective for the community groups and their mentors?"

## **Appendix Six. Steering Group Evaluation Focus Group Questions**

**Siolta Glasa Project.**

**Online Focus Group for Steering Group, 10<sup>th</sup> November 2025. (1.5 hours)**

**AGENDA Facilitators: Kate Wilkinson, Aboutface Consulting Ltd.**

<b>Time</b>	<b>Activity</b>
11.00	<b>Welcome and Introductions.</b> <b>Agreement to record and transcribe the meeting</b>
11.05	<b>Objective of the session.</b> <ul style="list-style-type: none"><li>- To explore your experience of the project as SG members including perspectives and challenges and working with the different stakeholders groups (creatives, mentors, programme coordinator and SG itself). for engaging with your community group and the wider community.</li></ul>
11.10	<b>Focus Group Guiding Questions</b> <ol style="list-style-type: none"><li>1. Did the programme deliver on its aims to bring together community groups from across Limerick city and county, with creative partners, to work creatively and collaboratively to examine decarbonisation in their communities, identify an aspect that matters to them and e</li><li>2. How well did the programme align with the objectives of the Limerick Culture and Creativity Strategy 2023-2027, in particular; Strategic Priority 4: Change-Making: Harnessing culture and creativity to facilitate positive change within appropriate health care settings, social services and in the area of climate action and biodiversity and the Limerick Climate Action Plan</li><li>3. What worked well with the Siolta Glasa programme?</li><li>4. What didn't work well with the programme?</li><li>5. Do you think the programme struck the right balance between artistic/creative excellence and tangible climate action outcomes? Was one emphasised over the other?</li><li>6. How well did the creative/ mentor relationship work in your view?</li><li>7. How well did the creative/ community group relationship work in your view?</li><li>8. How well did the Steering Group operate throughout the programme and what are your lessons learned?</li><li>9. Any other thoughts to support this evaluation</li></ol>
11.55	Next steps
12.00	Close

## **Appendix Seven. Project Images/ Video Links.**

**West Limerick Resources.** Video Links (No images supplied).

C:\Users\carro\Documents\Creative Climate Change Limerick\Project Evaluation Reports\West Limerick Resources\WLR\_CaseStudy\_RevC.mp4

C:\Users\carro\Documents\Creative Climate Change Limerick\Project Evaluation Reports\West Limerick Resources\WLR\_CaseStudy\_RevB.mp4

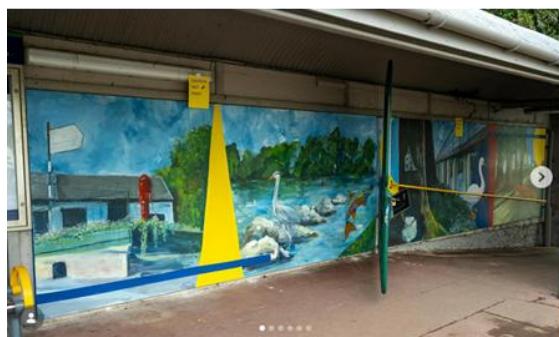
C:\Users\carro\Documents\Creative Climate Change Limerick\Project Evaluation Reports\West Limerick Resources\25 CD LMRCK launch VID.mp4

## **ACM Community Development Society Ltd.**

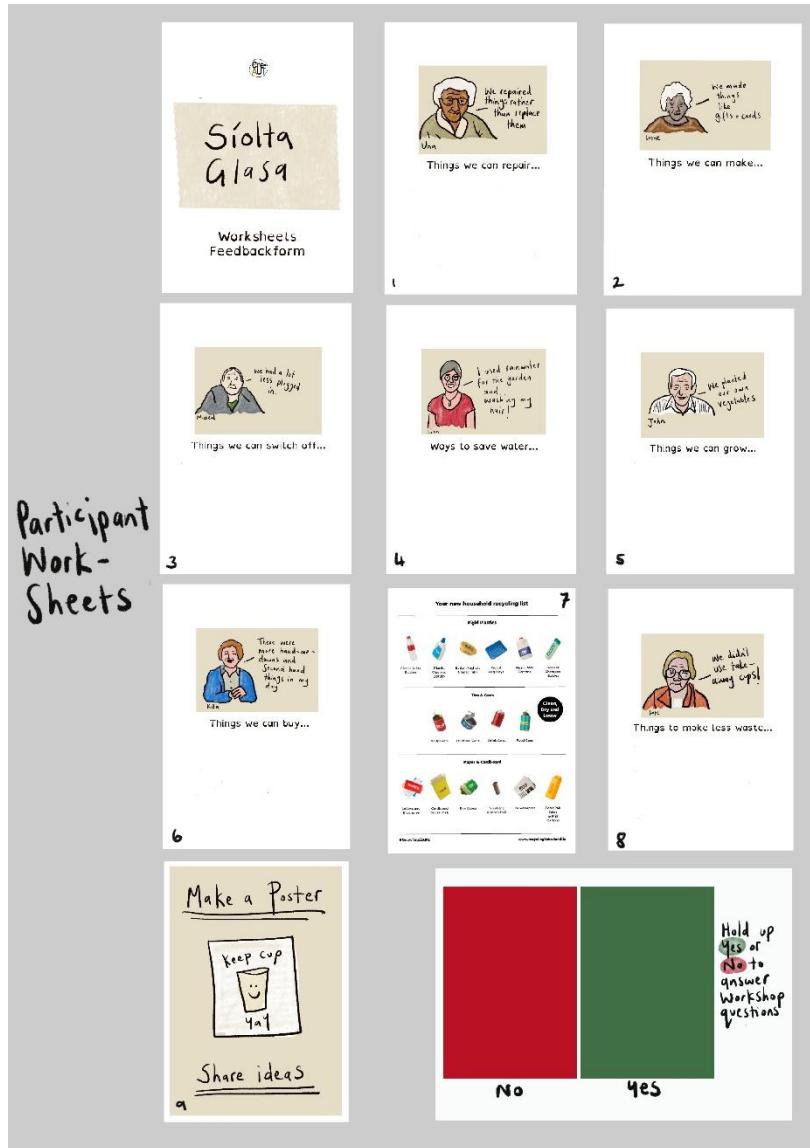


## Castle Connell Tidy Towns.

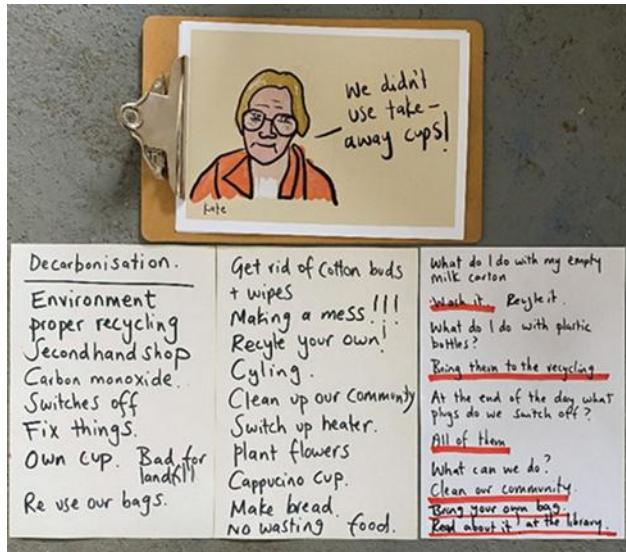
Video Link: Video from the Nature Trail Walk and Picnic with 6<sup>th</sup> Class and Irish Rail April 30<sup>th</sup> and May 6th - <https://www.instagram.com/p/DJEYlytAjb5/?hl=en>



## Participant Work- Sheets



CreAUT



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