

to the
power of 3

To The Power of 3: An Evaluation
Creative Youth on a Shared Island Project 2024/2025



Creative
Youth

Clár Éire Ildánach
Creative Ireland
Programme



Shared Island
Initiative



to the power of 3

A Tallaght Community Arts project in partnership with Creative Places Mac Uílliam, Creative Places Enniscorthy, FUSE Arts, Makey Uppers, SoFFt Productions and Freshly Ground Theatre.



Clár Éire Ildánach
Creative Ireland
Programme



Shared Island
Initiative



A Creative Ireland – Creative Youth on a Shared Island theatre project for young people in Tallaght, Enniscorthy, and Derry/Londonderry.

Report prepared by Seán Farrelly and Shaun Ussher
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1. Project Overview

a. Executive Summary

To The Power of 3 was a Creative Youth on a Shared Island project, produced by Tallaght Community Arts in partnership with FUSE Arts/Waterside Neighbourhood Partnership (Derry/Londonderry), Creative Places Mac Uílliam (Tallaght, Dublin) Creative Places Enniscorthy (Wexford). Since February 2025, the project delivered three residential exchanges, engaging over 20 professional artists and 60 young participants, to explore identity, place, and connection across the island of Ireland through collaborative devised theatre incorporating music, dance, storytelling, and design. The project was creatively led by Artistic Director Jenny Macdonald, Creative Producer Jennifer Webster and Assistant Director Vlad Gurdis.

Aims and Goals of the Project

The purpose of this Shared Island project was to create meaningful cross-community and cross-border connections between young people from three distinct geographical and multi-cultural contexts, enabling them to explore what it means to share the island through artistic expression by facilitating residential exchanges and collaborative workshops that culminated in a theatrical showcase. The programme sought to build confidence, develop artistic skills, and create spaces where young voices could lead conversations about place, belonging, and community. This project was designed to fit within the Creative Youth Plan 2023–2027, with its specific cross-border dimension, bringing together young people from different communities across the island through creative and cultural activities.

Outcomes & Outputs

The project supported the Creative Ireland goal of strengthening cultural connections across the island while addressing themes of social disadvantage, location, self-expression, and community identity. As well as the production team and creative directors, the project employed over 20 professional artists who facilitated sessions in theatre, music, storytelling, dance and design, equipping participants with a diverse creative toolkit for artistic expression. Participants varied in age from 16–24 years old, and ranged from experienced theatre-makers to those who had never performed in or seen a play before.

By participating in collaborative workshops, residential exchanges, which culminated in a site-specific devised performance, the 60 participants developed confidence, artistic skills, and a sense of belonging while reflecting on what it means to share the island of Ireland. Celebrating and sharing the work created by young people engaged in this project both online and in person played a significant role in ensuring these young people felt valued and their voices heard, something that is particularly important for marginalised youth from vulnerable backgrounds. Through these experiences, participants gained pride in their communities, developed empathy for others, and demonstrated artistic and reflective sophistication in addressing complex topics such as social disadvantage, identity, and belonging. This project also sowed seeds of creative collaboration amongst the cohort of young artists, with genuine connections formed that extended beyond workshop time, empowering them to take ownership of their creative practice and engage in legacy projects like Common Threads.

Perhaps the most significant outcome was the transformation in how participants viewed their own communities. Young people from each location expressed newfound pride in their area after witnessing peers from other groups engage with it artistically. Participants from all three locations demonstrated openness to exploring challenging themes including social disadvantage, structural inequalities, citizenship, and what it truly means to share the island.

Additional Findings

The project successfully navigated the inherent challenges of bringing together young people from diverse cultural, social, and geographical contexts. Facilitators adapted their approaches to accommodate varying levels of artistic experience, different communication styles, and the practical realities of working across multiple locations. These challenges became opportunities for creative problem solving and deeper understanding of how place shapes experience. Music emerged as a powerful connector between the three groups, with spontaneous singsongs and collaborative music-making becoming central to building relationships across communities. Participants engaged deeply with site-specific theatre creation, exploring their local areas through creative methods and sharing pride in their communities with peers from other regions. The project fostered unexpected moments of cultural exchange, from discussions about local food traditions like 'spicebags' to explorations of mythology, folklore, and the lived experience of different urban and rural landscapes. The collaborative and youth-led approach ensured that young voices remained at the centre of the creative process, building confidence, generating mutual respect, and creating a safe space for exploring identity, belonging, and difference. The project demonstrated that artistic methods provide young people with powerful tools to articulate complex ideas about their communities and relationships to place. Ultimately, To The Power of 3 exemplified the Shared Island ethos by using creativity as a bridge across geographic and cultural divides, enabling young people to lead conversations about community, identity, and our collective futures.



Group photo taken during first residential (Dublin)

2. Introduction

a. Who Was Involved:



Jenny Macdonald – Artistic Director

Jenny Macdonald is a theatremaker and facilitator and the founding Director of SoloSIRENs, a company in residence at the Civic, Tallaght. With SoloSIRENs, she works to create more just, caring and sustainable models of theatre practice and productions through inquiry-based festivals and symposia including ‘How Do We Care?’ (2023–2025). As a director/facilitator, she creates devised work with communities including Café Visionaire for Doors to Elsewhere Ensemble, 2025. As writer/ performer, her current production ‘The Tightrope Walker’ has been presented at First Fortnight Festival, Creative Brain Week, Tallaght University Hospital and Beaumont Hospital. She is an Associate Artist with the Abbey Theatre and South Dublin Participatory Arts. She is an artist representative on the editorial panel of artsandhealth.ie and on the editorial board of The Teaching Artist Journal. She is a Lecturer in Socially Engaged Theatre at Trinity College, Dublin and New York University.



Jennifer Webster – Creative Producer

Jennifer Webster is Creative Producer of Tallaght Community Arts (2024 to date) and Coordinator of Creative Places Mac Uílliam (2022 to date) an Arts Council of Ireland initiative that provides opportunities for places to benefit from sustained arts investment. Jennifer is a founding Producer of SoloSIRENs, a theatre company in residence at the Civic. As part of her role within TCA, she is the Co-Director and Producer of Doors to Elsewhere theatre ensemble. With Creative Places, she has recently produced ‘Light Up Mac Uílliam’, a creative catwalk and enchanted lantern garden in the heart of the estate, as well as ‘Sea Legs’ an immersive performance for early years with Freshly Ground Theatre. She was the Producer of SoloSIRENs ‘How Do We Care?’ festival which staged plays and workshops that highlighted inequalities based on class, gender and immigration. She has mentored many local companies, artists and arts administrators in all her roles and facilitated local and international youth exchanges.



Vlad Gurdis – Assistant Director

Vlad Gurdis is theatre maker, performer, and facilitator based in Tallaght, passionate about creating socially engaged, accessible, and entertaining work through a variety of mediums and styles. His practice is rooted in documentary theatre, community connection and expanding theatre to new audiences. He holds a BA in Anthropology and an MA in Theatre Practice from UCD and the Gaiety School of Acting, two disciplines Vlad interweaves into his work. He is also a core artist with Freshly Ground Theatre, resident at the Civic Theatre. Vlad is currently an assistant lecturer for Drama Education for Social Care at TUD Grangegorman.

Tallaght Community Arts (lead organisation)

TCA – South Dublin Participatory Arts (formerly Tallaght Community Arts) is an arts development organisation that works with local communities, schools and youth groups to create arts programmes throughout South Dublin County. The organisation creates opportunities for artists and residents to explore the transformative and celebratory power of the arts, focusing on participatory arts and encouraging people of all ages to be involved in making art. Their work takes place in the heart of communities – in schools, community gardens, football stadiums and people’s homes – as well as in designated arts spaces. Notable programmes include DoubleTAKE, which supports people with disabilities in developing their creativity, and the annual Act Up Festival, a one-act theatre festival for secondary schools in South Dublin County.

Freshly Ground Theatre – Facilitation Team for Creative Places Mac Uílliam

Freshly Ground Theatre is a Tallaght-based theatre company that creates work which is responsive, engaging and entertaining, with the community at its heart, and is currently in residence at the Civic, Tallaght. They create contemporary, experimental and ambitious work designed to challenge, engage and create a dialogue with audiences, believing that theatre should be a collaborative experience between artists and audiences that reflects and informs community and culture towards social change. Freshly Ground Theatre worked with TCA to create the original idea for To The Power of 3.

FUSE Arts – Partner Organisation Derry/Londonderry

FUSE arts is a community arts producing and commissioning company based in Derry/Londonderry, who work collaboratively to facilitate arts opportunities that unite communities, support the creative infrastructure and engage people of all ages, backgrounds and abilities. FUSE operates without a specific base but focuses primarily on the Waterside area of Derry/Londonderry, which lacks any arts organisation, though their work extends beyond this area.

Creative Places Enniscorthy – Partner Organisation

Creative Places Enniscorthy is an ambitious and innovative three years Arts Development Programme for Enniscorthy. This is an Arts Council | An Chomhairle Ealaíon initiative with support from Wexford County Council and lead partner Wexford Arts Centre. Creative Places Enniscorthy engages with communities and will put down strong roots for the future for the creativity in the lives of the people. We will make arts more accessible and actively involve communities in the creative processes. Creative Places Enniscorthy is a programme that connects the community with artists and arts experiences in Enniscorthy, celebrating and showcasing the creativity and cultural life of the town while engaging with all communities and existing arts infrastructure in the area including Presentation Arts Centre. Creative Places Enniscorthy also partners with Cow House Studios to offer artist residencies, encouraging cultural exchanges and building bridges between artists living and working in the community.

Creative Places Mac Uílliam – Partner Organisation

Creative Places Mac Uílliam is an arts programme supported by the Arts Council of Ireland. Awarded to Mac Uílliam Tallaght in 2021, the programme connects with local residents, artists, and the estate to develop a wide range of creative actions, artistic opportunities, activities and events that celebrate the community and its people. The programme is led by Tallaght Community Arts and developed collaboratively with the people of Mac Uílliam Estate, local artists, our steering group and the wider community.

SoFFt Productions – Production and Design

SoFFt Productions is a creative collaborative team, established in 2020 and based in Dublin, Ireland. The SoFFt team develops exceptional and innovative work in the spaces of arts, cultural and creativity for Irish and international audiences. The team is committed to designing, developing and delivering meaningful work in multidisciplinary arts practice from concept development, through programme creation and curation, to production – an end-to-end model of production for both live and broadcast experiences.

www.sofftproductions.com

b. Timeline of Events

Phase 1: Research

Months 1–3

- Recruitment of team
- Artists and production team gathering in Dublin (Oct '24)
- Participant call out
- Monthly facilitated artist online workshops begin
- Monthly production/partner online meetings begin

Phase 2: Exchange

Months 4–9

- Formation of Youth Advisory Panel
- YAP meeting in Belfast
- Dublin (Feb): Intro to project & confidence building
- Enniscorthy (Apr): Expanding artistic toolkit & site-specific methodologies
- Formation of Advocacy Group led by Sharon Devlin (Director, TCA)
- Site visit to Derry/Londonderry performance location by design & production teams

Phase 3: Festival

Month 10

Derry/Londonderry

- Final residency (Summer)
- Performance creation
- Final performance showcase of all 60 participants

Phase 4: Legacy

Ongoing

- Reunion gathering in Belfast
- Continued collaborations
- Evaluation & Common Threads

c. Timeline Breakdown

Phase 1: Research Phase (Months 1–3)

After the initial planning phase, the project began with an artist and production team exploration day facilitated by the Artistic Director Jenny Macdonald in Tallaght. The facilitating team began their individual workshops in the three locations and the groups continued to meet on a monthly basis. The facilitating team continued to meet with the Artistic Director and Assistant Director monthly (online) to share and be guided in the project's artistic development. While the production team conducted site visits and coordinated between partner organisations, participants explored themes of place, identity, class, and community through multidisciplinary arts. During this phase, participants were introduced to the performative mediums of music, theatre, spoken word, and dance, with emphasis on devising and sharing community through creative expression.

Phase 2: Exchange Programme (Months 4–9)

The exchange programme began with an initial gathering in Belfast (January), bringing 5 representatives from the three groups together to form our Youth Advisor Panel (YAP). The first residential exchange in Tallaght, Dublin (February) focused on project introduction and relationship building. The second exchange in Enniscorthy (Spring 2025) marked a turning point, with participants expanding their artistic toolkit through site-specific methodologies and deep dives into local history, demonstrating remarkable growth in ownership and confidence. This residential introduced the group to sound design (Martha Knight) and visual design and production (Natasha Duffy, SoFFt Productions)

Phase 3: Festival (Month 10)

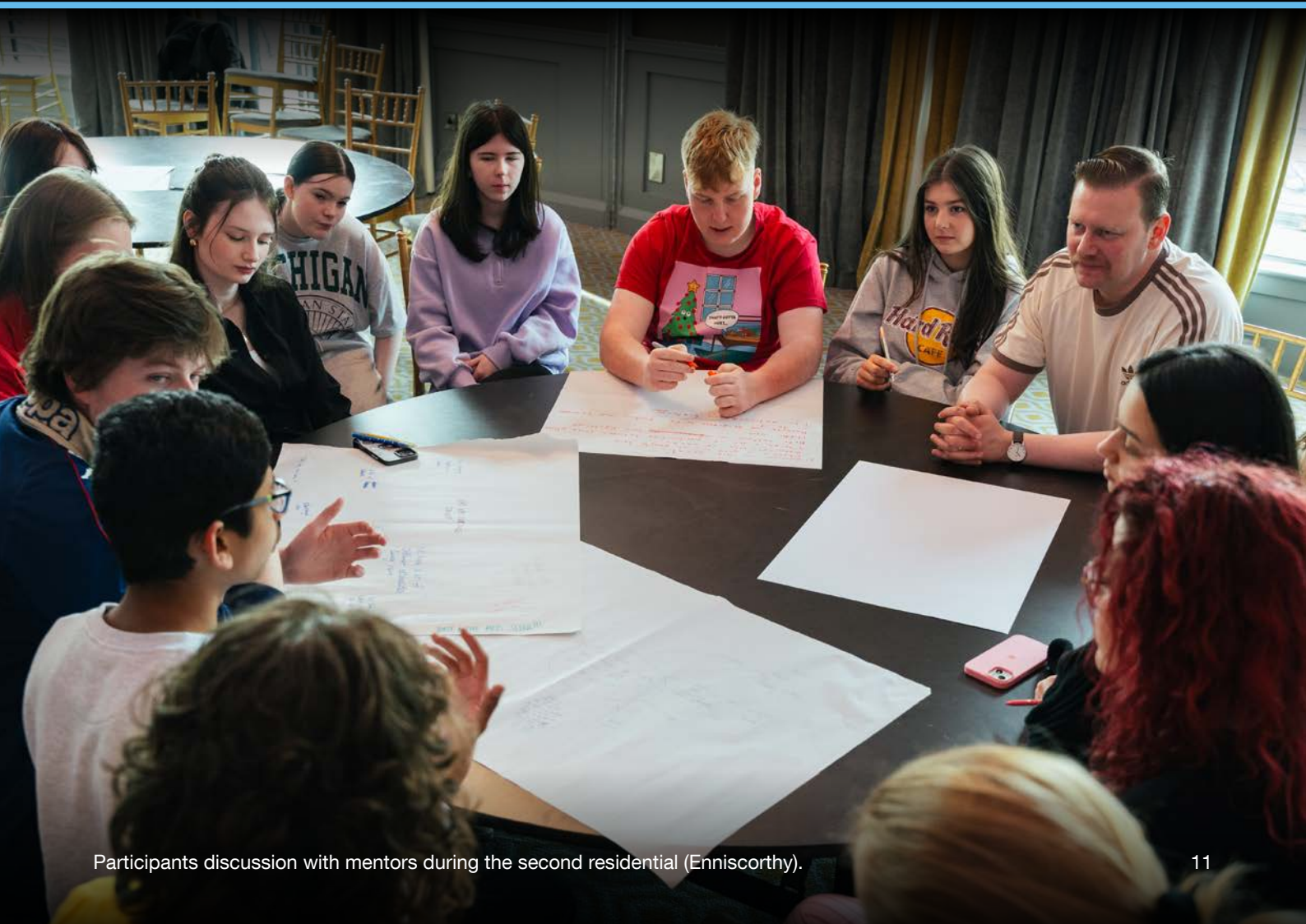
The final residency took place in Derry/Londonderry (Summer), where participants engaged in performance and production creation before presenting their work in a site-specific outdoor performance. Despite weather challenges requiring adaptations, the sold-out performances successfully presented the work created by all 60 participants who demonstrated profound pride and deep appreciation for the cross-community relationships they had built.

Phase 4: Legacy (Ongoing)

The project's impact has continued with a reunion gathering in Belfast and ongoing collaborations between participants, as well as the legacy project Common Threads. Evaluation documented the profound impact on participants' confidence, artistic skills, and sense of identity as artists, establishing infrastructure for potential future cross-border creative exchanges.



Artistic Director Jenny Macdonald & Assistant Director Vlad Gurdis explaining a task during the second residential (Enniscorthy).



Participants discussion with mentors during the second residential (Enniscorthy).

3. Methodologies of Engagements

a. Artists Residencies

“I hope to have friends all over Ireland by the end of this trip.”

– Youth Advisory Panel member

To The Power of 3 unfolded as a three-act creative journey, with each residential building on the last to create a clear developmental arc: from connection to discovery, from thematic exploration to ownership, from place-based creation to performance. The devising process used throughout formed the backbone of the project’s creative structure, while also leaving space for inputs and approaches to be refined or modified with the facilitators, participants, and design and production companies.

The exploration was divided into three key foci over three residencies, with the idea of hosting and being hosted woven throughout. Each residential explored key questions through creative planning and guided reflections: How do we welcome people to a place and introduce it? How does doing so impact our understanding of our place? How does hosting others in our space change our perceptions of where we live? How does visiting another place change our understanding of where we live and this island?

Supporting this arc were ongoing monthly local workshops, facilitator coordination meetings, Youth Advisory Panel sessions, and active WhatsApp group communication that maintained connections between residencies and allowed relationships to deepen over time.

Act One: Dublin (February 2025) – The People

Getting to know each other was the primary focus of the first residential. Participants met for the first time and navigated the nervousness and excitement of forming a new ensemble. Name games, bingo, nametags, and group bonding exercises helped break the ice between the three groups. Games like “zip zap zoom” built ensemble energy and playfulness. The directors facilitated a ‘give/gain’ process, a framework for participatory theatre making that allows participants to share what they can contribute to a project and what they hope to gain from it. This residential focused crucially on participants getting to know each other, sharing their interests, and being introduced to devising processes that would shape the work ahead.

Discovering Dublin/Tallaght and each other through the Mac Uílliam/Tallaght group hosting meant participants explored the city’s urban landscape through site-specific theatre exercises and engaged with “love letters to Tallaght” from a previous Freshly Ground production, *Ode to a Postcode*. The experience of navigating Dublin proved eye-opening, particularly for the Derry/Londonderry group who were struck by 90-minute commutes. Discussions emerged about “Luas surfing,” transport accessibility, and the differences between urban and rural spaces.

The residential centred on guiding questions: who are we and what do we think about the island we live on? What would it mean to share this island? Participants generated their own questions and prompts in response to these provocations, exploring themes of place,

belonging, and insider and outsider perspectives. These participant-led questions would guide the creative work to come. After this residential, each location took a key question that emerged from the reflection and planned a workshop based on it for the next gathering. The first seeds of connection had been planted, with friendships beginning to form across locations.

Act Two: Enniscorthy (Spring 2025) – The Themes

Building the creative toolkit became the focus of the second residential. Participants arrived more confident and familiar with each other, ready to dig deeper into devising techniques and collaborative creation. The residential began with workshops that had been devised by the participants and facilitators in each location, building on the key questions taken away from Dublin. After a day of these youth-led workshops, each group shared their creative strengths through sessions for their peers, while “day manager” roles gave participants leadership responsibilities throughout the week.

Following these workshops, participants were guided by the directors to create scenes and creative material responding to the discoveries. Learning through making happened as facilitators introduced devising approaches in “baby steps,” building on simple exercises from Dublin and deepening them. Crucially, participants received extended creative time to make their own scenes and responses, present them for feedback and appreciation, then spend the afternoon refining their work. They were given critical feedback and affirmation on each creation to expand their skills and awareness of the possibilities of devising. This process of create-share-reflect-refine built both technical skills and confidence. Exploration of local myths, ghost stories and folklore provided rich material, and site-specific work began to emerge. Opening historical conversations through Enniscorthy’s walking tour sparked powerful discussions. The Derry/Londonderry group was struck by the openness with which people discussed republican history, a contrast to the careful navigation required in Northern Ireland. One Sunday by the river saw a young person perform a personal poem with guitar accompaniment – a moment many identified as their favourite of the entire project.

At the end of the residential, the directors asked participants and facilitators to reflect upon all the work created and to write one key moment on a card, representing something they thought was particularly strong and interesting and should carry forward. This allowed participants and facilitators to start distilling and weaving together diverse creative material and begin thematic explorations with a view to creating a performance in the final residential.

A visible gear shift occurred at a talent show during this period. As one facilitator observed: “The ownership of the project was completely in the young people’s hands by the end of the Enniscorthy residential (...) By the end of that weekend, we could have put on a worthwhile performance there and then.” Participants had moved from being participants to being artists, with the technical and collaborative skills needed for the final creation phase. Before the final residential, on an artist Zoom call, the directors asked facilitators to create a scene with their group representing the prompt ‘the journey so far’: a group creation that gives a sense of the journey through atmosphere, embodied or sensory experience, incorporating at least one discovery from each of the last two residencies and developing inspiration from one of the works created in the previous residential, using whatever strengths and preferred forms the group had.

Act Three: Derry/Londonderry (Summer 2025) – The Space

Place as creative partner defined the final residential. The week began with the ‘journey so far’ scenes and a shared walk-through of all the key moment cards created in the second residential. The directors asked the participants and facilitators if, based on the scenes presented and the current collection of cards, there was anything else that should be included in a final sharing. Participants were given time to work on new ideas that emerged in response. Participants then explored the performance site of St Columb’s Park House, its grounds and architecture becoming central to the creative work. They were asked to place existing creations in the sites they felt were most appropriate and to consider whether they wanted to create anything new in response to the locations. Participants adapted existing pieces to specific locations (inside buildings, on balconies, by the river, across the grounds), exploring how place shapes meaning and performance. The northern context, border location, and significance of bringing southern participants to Derry/Londonderry infused the work with particular resonance.

After these days of refining previous ideas and creating new pieces, the participants were again asked to reflect on which moments should form part of the final production. These were written on cards and participants indicated where in St Columb’s Park these creations might best be presented. The Director and Assistant Director created a first show map based on these cards, and all the participants and production staff did a walk-through of the space. This allowed the facilitation team to give participants feedback on design possibilities and to start working with a small group of design-focused participants. It also allowed several participants to join the director team to begin ironing out wrinkles in the production flow of the performance.



After this walk-through, the directors asked the facilitators to consider whether there was just and equitable representation of all participants' communities. On the basis of this discussion, a few additional scenes were added. This left a final day for rehearsal and technical finessing before the performance was shared.

Intensive creation and adaptation filled long days of focused rehearsal and refinement, with participants demonstrating "their sincerity, maturity and professionalism." Rising to the challenge when weather threatened the outdoor performance became a defining moment. Participants reconfigured two major sections to work under the tent within two hours, demonstrating extraordinary resilience, adaptability, and deep understanding of their work. This was a testament to the technical mastery and ownership they had developed over the three residencies.

b. Methods / Pedagogies

The pedagogical and creative approach (devised by Artistic Director Jenny Macdonald) of *To The Power of 3* balanced structured learning with the freedom of play and exploration. Facilitators provided clear frameworks and technical skills while creating space for participants to experiment, take risks, and discover their own creative voices.

This balance was crucial: participants needed enough structure to feel supported and build confidence, but enough freedom to develop genuine ownership of the work. As the project progressed, facilitators consciously stepped back, offering less direction and allowing young people to lead more of the creative process. This gradual shift from facilitated exploration to youth-led creation was intentional, building the skills and confidence participants needed to become truly autonomous artists.

Devised Theatre

Devised theatre is an ensemble-led method of making performance that begins without a fixed script and builds the work collaboratively through exploration, improvisation, and iteration. Ideas are shared and contested in the room; roles are fluid and authorship is collectively held. The piece's themes and structure emerge gradually as the group selects what resonates, refines sequences, and integrates movement, text, music, and multimedia. Documentation and feedback loops (showings, notes, re-staging) guide each pass until a coherent score of actions, scenes, and transitions is agreed. Rooted in experimental traditions yet highly adaptable, devising privileges process over prescription, embraces diverse voices, and treats the rehearsal as a laboratory where form and content are discovered together. For *To The Power of 3*, devised theatre proved essential in allowing 60 young people from three distinct communities to create work that authentically reflected their experiences and perspectives. Rather than imposing a predetermined narrative about what a "shared island" means, facilitators used devising techniques to draw out participants' own questions, ideas, and responses. The create-share-reflect-refine cycle became central, particularly during the Enniscorthy residency, where participants spent extended time developing their own scenes, presenting them for feedback and appreciation, then refining their work based on peer response. This process built both technical skills and creative confidence while ensuring that the final performance genuinely belonged to the young artists who created it.



Youth-Led Practice and Peer Facilitation

Youth-led methodologies became increasingly central as the project progressed. Rather than simply involving young people in predetermined activities, facilitators worked to create structures where participants could genuinely lead the creative process. This included designing and facilitating workshops for peers, taking on “day manager” roles during residential, making decisions about the content and structure of the final performance, and advocating for their communities’ representation in the work.

The Youth Advisory Panel provided a formal structure for youth leadership, meeting two times during each residential period to reflect on experiences, identify what was working, and shape the project’s direction. Participants eventually joined facilitator meetings to advocate directly for their creative vision, demonstrating genuine ownership rather than token involvement. One facilitator noted how participants would approach them “at breakfast with new ideas or ‘edits’ of current content,” working late into the night refining scripts, and pushing back when they disagreed with creative decisions.

Peer facilitation and mentorship also emerged organically, particularly through music. Participants taught each other guitar, supported peers’ musical ideas by playing backing tracks, and created spontaneous collaborative performances during social time. These informal moments of peer learning proved as valuable as structured workshops, building confidence and demonstrating that participants had knowledge and skills worth sharing with each other.

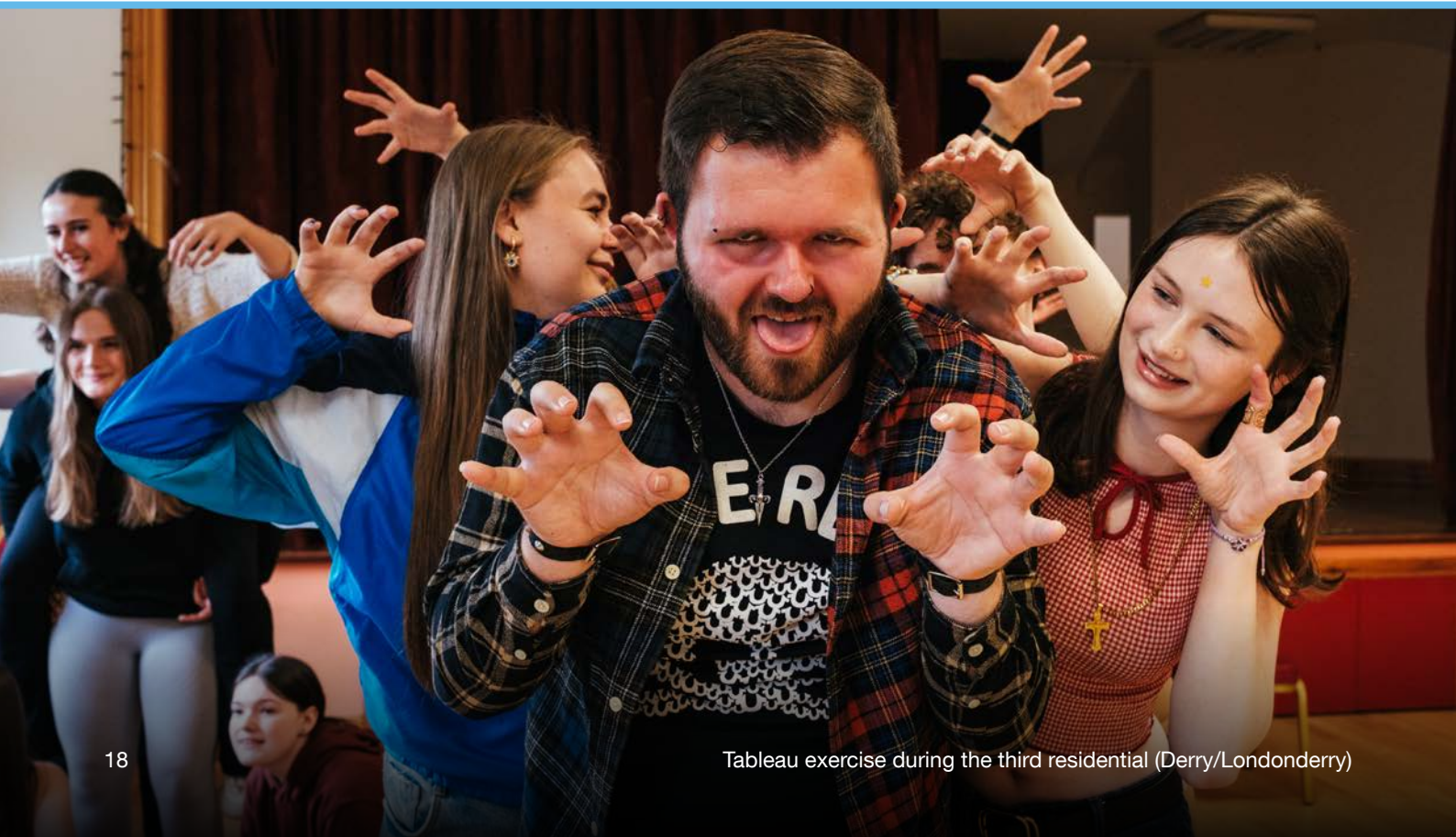


Youth Advisory Panel meeting during the third residential (Derry/Londonderry)

Sites of Practices: Place-Based Learning

Place-based learning formed a foundational methodology throughout the project, with each residential grounded in deep exploration of its specific location. This approach aligns with emerging pedagogical frameworks that recognise the importance of centering place and sense of place in learning environments. As O’Neill, Finau-Faumuina, and Ford argue in their research on decolonising STEM education, grounding instruction in place can develop what Hawaiian pedagogy calls “*kuleana*”, a concept encompassing responsibility, privilege, and deep connection to place. Their research demonstrates that “grounding instruction in place strengthens sense of place and *kuleana*,” while “strengthening one’s sense of *kuleana* changes the measure of success.” Though their work focuses on STEM education, their findings resonate powerfully with the outcomes observed in To The Power of 3, where grounding artistic work in place transformed how participants understood both their home communities and the places they visited.

Each residential began with participants exploring their host location through different lenses. In Dublin, the Tallaght group shared their perspective on their community through “love letters” to the city and guided explorations, helping visiting participants see the area through insider eyes. In Enniscorthy, the historical walking tour became a powerful moment of cultural exchange, with local participants openly discussing republican history in ways that surprised and moved the Derry/Londonderry group. In Derry/Londonderry, the grounds and architecture of St Columb’s Park House became both inspiration and stage, with participants creating a site-specific promenade experience that responded directly to the landscape and its significance as a border location. Work that had been devised in response to Tallaght’s urban energy, Enniscorthy’s historical landscapes, and Derry/Londonderry’s particular context came together in a performance that honoured all three places while exploring what it means to share the island.



4. Evaluation Methodologies

“Whether everyone feels it now or not, taking part in this project has changed them, they may not realise how amazing it was yet but they will, and we are so lucky.”

– Young participant from Enniscorthy

a. Methods

This evaluation analysed eight facilitator responses (n=8) from a structured questionnaire of 48 items thematically analysed across pre-project context, making the work, collaboration and Shared Island, participant development, performance experience, learning and transfer, operational factors, and open reflections. The findings below synthesise those domains into an impact-focused narrative. Interviews were also conducted with the three partner organisations for added context and to express any nuances not captured in the survey. This work is a culmination of evaluation data from the end project as well as the findings noted in the interim report.

Engagement Numbers:

The evaluation captured data from multiple sources throughout the project:

Facilitator Survey:

Eight facilitators completed the comprehensive end-of-project questionnaire. These facilitators brought between six and twenty-five years of professional experience, with an average of approximately sixteen years working as arts facilitators and artists. Facilitators represented all three locations, and their roles included Artist Facilitators, Assistant Director and Artistic Director.

Mid-Project Survey:

An interim evaluation captured facilitator perspectives midway through the project, focusing on challenges and opportunities in cross-community collaboration, participant engagement within different performative mediums, and emergent themes around social disadvantage, location, self-expression, and community identity.

Youth Advisory Panel Documentation:

Youth Advisory Panel (YAP) sessions met both online and twice per residential across the three exchanges, generating qualitative data through group reflections, written responses, and recorded discussions. Participants shared their feelings, expectations, challenges, and breakthrough moments through structured prompts and open reflection. Documentation from YAP sessions and across the three residencies captured the evolving participant experience.

Partner Organisation Interviews:

Representatives from all three partner organisations – Tallaght Community Arts, Freshly Ground, FUSE Arts, Creative Places Mac Uílliam and Creative Places Enniscorthy – participated in interviews to provide organisational perspectives and context not captured in facilitator surveys.

Participant Engagement:

60 young people participated in the project across its full duration, aged 16–24, with 20 from each location. Participation rates remained strong throughout the ten month project period, with participants attending multiple weekend and week-long residentials requiring significant time commitment away from home, school, and other obligations. The WhatsApp group established for the project remained active throughout, indicating sustained engagement in between formal activities.

Public Engagement and Social Media Reach:

The project achieved significant public engagement across multiple channels:

Final Performance:

The showcase in Derry/Londonderry was sold out, with all tickets claimed prior to the performance date. The event was also livestreamed, extending reach beyond those who could attend in person. BBC Radio Foyle conducted interviews with project participants, generating additional media coverage.

Social Media Campaign:

Tallaght Community Arts and Creative Places Mac Uílliam ran a comprehensive social media campaign, led by Dan Devlin, across Instagram and Facebook, generating substantial engagement:

- **Campaign Totals:** 64 posts across the project duration reached 157,412 accounts, generating 3,680 likes, 81 shares, 467 comments, 14 saves, and 181 additional engagements
- **Residential 1 (Dublin):** 8 posts reached 15,901 accounts with 534 likes and 111 comments
- **Residential 2 (Enniscorthy):** 14 posts reached 28,104 accounts with 894 likes and 137 comments
- **Residential 3 & Final Performance (Derry/Londonderry):** 42 posts reached 113,407 accounts with 2,252 likes and 219 comments

The most viewed single post was an Instagram photo carousel of Sunday workshops during the Derry/Londonderry residential (8,427 accounts reached), which was also the most liked post (155 likes). The campaign built momentum across the three residentials, with engagement and reach increasing significantly as the project progressed toward the final performance.

The “Meet the Team” series in the lead-up to the final performance helped build anticipation and audience connection to the young participants and facilitation team.

Reunion Gathering:

A reunion took place two months after the final performance, with strong attendance demonstrating continued participant engagement beyond the formal project period and indicating lasting impact of the relationships formed. The evaluation methodology prioritised capturing both quantitative data (participation rates, demographics, developmental areas, public reach) and qualitative insights (breakthrough moments, creative processes, relationship building) to provide a comprehensive understanding of the project’s impact across artistic, personal, and cross-community dimensions.

5. Impact: Outcomes and Outputs

a. Residency 1–3 Outcomes

Dublin (Residential 1):

The first residential introduced the project and mixed the groups. Facilitators and directors framed Shared Island through place, belonging, insider/outsider perspectives, and stereotypes, then gathered participants' responses into a shared prompt bank. Trust-building and creative tools helped establish the ensemble as a group and made the next phase legible.

Enniscorthy (Residential 2):

The second residential converted prompts into scenes. Participants led sessions, took on a rotating “day manager” role, and moved through a full create-share-reflect-refine cycle. Outcomes included first-draft scenes, visible gains in authorship, and early advocacy for artistic choices.

Derry/Londonderry (Residential 3):

The final residential assembled and rehearsed the show, shaping a narrative from earlier work and deepening site-responsive practice at St Columb's Park House. Participants adapted existing pieces to specific locations across the grounds (inside buildings, on balconies, by the river) and explored how place shapes meaning and performance. The northern context and significance of performing in a border location infused the work with particular resonance. The output was an integrated, audience-ready performance that demonstrated remarkable adaptability when weather forced rapid reconfiguration of outdoor sections to work under tent structures.



Group performs “To The Power of 3” song under tent to sold out audience in St. Columb's Park (Derry/Londonderry)

b. Skills Development

Participants showed significant growth in confidence and creative competence across the programme. They became more at ease with residential structures, began preparing elements of sessions themselves, and produced new forms and actions they were willing to share publicly. For some, particularly in Enniscorthy, it was the first time taking charge in a group or speaking publicly. Working closely with facilitators and directors shifted how they saw themselves: participants began to describe themselves as artists and act accordingly, taking initiative, seeking feedback, and treating the process with seriousness and care. Facilitators reported “huge changes” in how young people supported each other, noting they worked more independently, were self-motivated, and initiated tasks without being asked. By the end, young people cared about the whole project output rather than just their own parts, helped each other overcome challenges in an “all hands on deck” way, and, in the words of one reflection, “looked like different people.”

Over time, many participants moved from being guided to taking on leadership behaviours. They set up rooms, led warm-ups, helped peers progress, and began to act less like participants and more like facilitators. They used their voices to shape the project itself, contributing to the development of the Youth Advisory Panel and advocating for support such as counselling. The strongest areas of development were self-confidence and self-expression, leadership, collaboration and teamwork, creative and artistic ability, performance and presentation skills, and building social connections and friendships.

These competencies were closely tied to genuine ownership: scenes were created, performed, directed, and produced by participants themselves, with decision making moving toward them as they joined artist meetings, solved problems together, and advocated for artistic choices. The creative outputs reflected this maturity, with participants demonstrating breadth and ambition across media, developing thoughtful site-responsive staging, and creating work that stands as concrete evidence of the skills and capacities developed through To The Power of 3.

c. Performance Outputs

The sold-out final performances combined excitement and pride with the bittersweet sense of finishing the journey together. The atmosphere was electric despite weather challenges requiring a rapid pivot from the planned promenade format. Participants were guided to reconfigure two major sections of the performance to work under tents within two hours, demonstrating extraordinary cohesion, professionalism, and flexibility under pressure. Despite these challenges, participants appeared comfortable and at ease rather than nervous. They were “just buzzing to do it,” eager to perform and deeply proud of the work they had created. That pride was reinforced by enthusiastic audience response, with participants able to feel “how much the audiences appreciated their work.”

The performance showcased entirely participant-created work across multiple art forms (theatre, music, poetry, dance, visual installations), with the emotional climax coming through “To The Power of 3” – an original song featuring a participant in drag that captured the pride, boldness, and authenticity of the entire journey.

Overall, the atmosphere was joyful and triumphant, with participants closing the project with a strong sense of accomplishment and gratitude. As one facilitator observed: “The sheer joy on the young people’s faces as they took their bows after the shows.” Another noted the privilege of “watching young people discover their artistic abilities and believe in themselves.” From strangers to the ensemble, from participants to artists, the showcase delivered a powerful resolution to the three-act structure that defined the project.

d. Cross-Community Impact (Impact of Sharing and Collaboration)

Facilitators introduced the Shared Island theme through the lens of place, belonging, and commonality, asking what each site meant to the young people and turning their responses into creative prompts such as: “a place that isn’t home” – to spur discussion. These prompts fed into workshops and residencies that explored pride of place, similarities across landscapes, and the challenge of stereotypes. One simple reflection summed up the framing: “We are all different but we are the same.” Cross-community connections emerged in frequent, everyday ways. Young people collaborated creatively across sites, formed friendships, stayed in touch through WhatsApp, shared songs and music, and exchanged skills, including examples such as Derry/Londonderry participants learning choreography from the Tallaght group. Some connections were light touch, others deeper, with continued contact and moments of peer encouragement, like participants backing one another to sing. Taken together, facilitators gave a consistent sense that “a connection had been made,” rooted in shared work rather than imposed dialogue. Over time, these relationships supported meaningful shifts in understanding. Most facilitators described responses to cross-site collaboration in terms of curiosity, openness, respect, and a shared creative purpose, with “shared passion for the arts and creativity” acting as a unifying force stronger than perceived differences. At the outset, many participants had limited knowledge of other places’ histories, geographies, and microcultures. Across the residencies, they gained knowledge, asked questions, and developed a more nuanced appreciation of each other’s contexts. Hosts experienced a new pride in their own places as they introduced peers to Tallaght, Enniscorthy, and Derry/Londonderry.

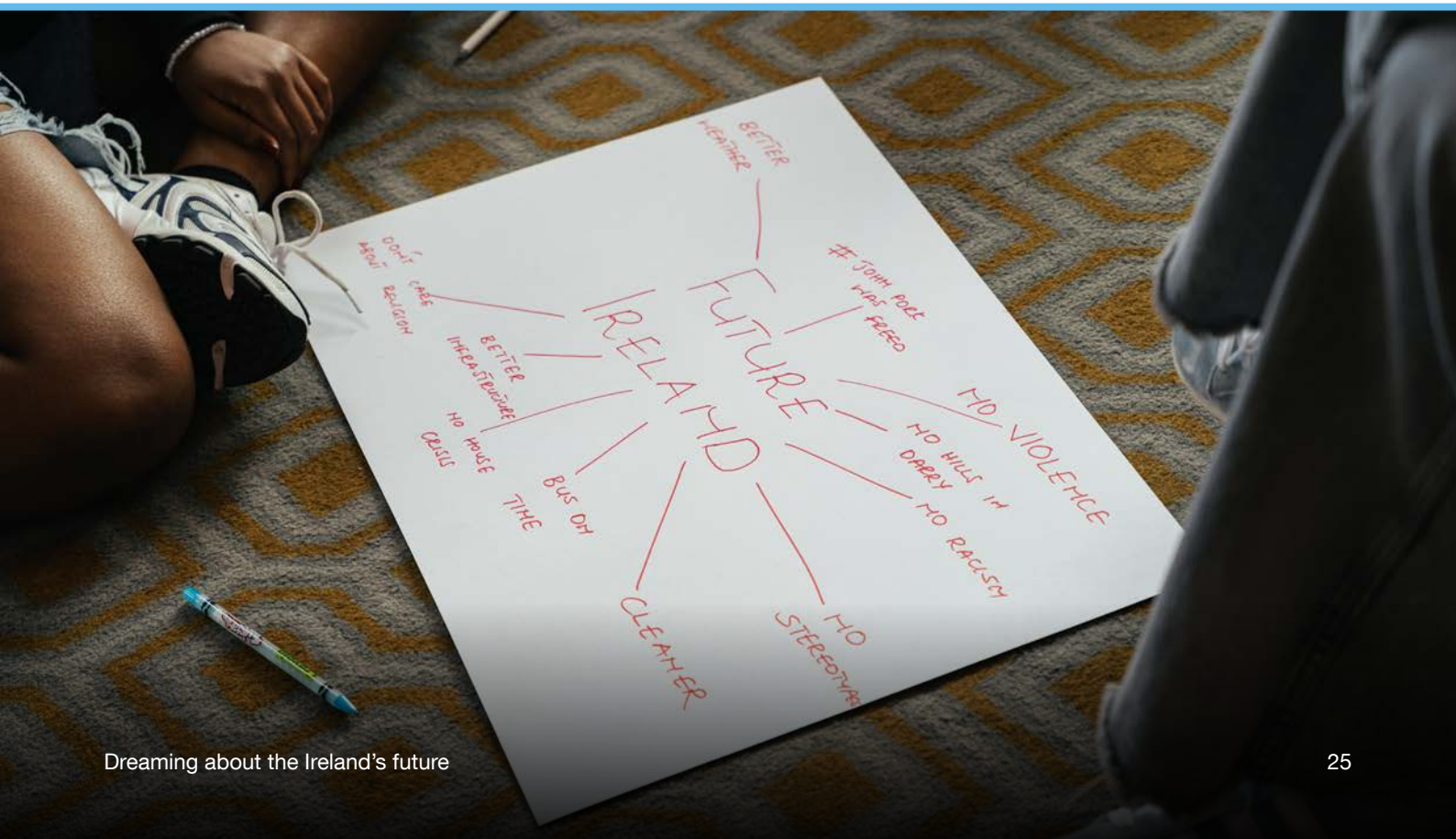
For many, it was the first time travelling not just across Ireland but outside of their own town. It was noted that some participants thought Derry/Londonderry was related to milk, and that across the Foyle river was England. This indicates that youth from these cohorts have a lack of connection with Ireland outside of their localities. Tallaght and Enniscorthy participants engaged deeply with the complexities of the Northern Irish context, while Derry/Londonderry participants were struck by how openly peers from the south spoke about Irish history. These developments were grounded in explanation, patience, and the willingness to hold multiple perspectives. It also highlights the diversity of understanding and how simple mobility can allow for an increase of change in perspective and an uptake of knowledge. Cultural exchange was often embedded in small but telling moments. Differences in public transport in Dublin highlighted the “handiness” of locations in Derry/Londonderry, while seeing pride flags in school windows in Dublin stood out as something participants would not see in other parts of



the country. Facilitators also reflected that cross-community arts work, even when not heavily structured as reconciliation work, has its own value: it creates shared experiences that subtly break down barriers and open space for observation, conversation, and gradual change. Trust-building emerged as central, alongside awareness that different communities bring different working and communication styles that need time and space to be understood.

e. Why These Three Communities, and Why An All-Island Approach?

The artist and production team consistently point to the mix of participants itself – North and South, urban and rural, and varied social backgrounds as a core strength of the project. Bringing young people from Tallaght, Enniscorthy, and Derry/Londonderry together meant they visited places they had never seen and met peers they would never ordinarily encounter. What initially appeared different on the surface became common ground through making art together, captured in the reflection that “no matter how different we may seem on the outside, we are all the same on the inside.” Respect grew not from abstract discussion but from witnessing each other’s artistic capacities and shared commitment to the work. This combination also produced important reflective benefits. Seeing “home” through others’ eyes, and travelling to each other’s communities, sharpened both self-understanding and mutual understanding as well as a pride of place. The all-island dimension was described as very or hugely important: it made the idea of a shared island real only when north and south were working together in practice. It also surfaced inequities, such as visa or travel restrictions, and highlighted major cultural or structural differences, while broadening understanding and giving participants a sense of being part of something larger than their local context.



f. Impact Stories

“I AM AN ARTIST!”

– Participant during the Belfast reunion gathering.

The following stories illustrate the profound personal transformations that occurred throughout To The Power of 3, demonstrating how the project created pathways for young people to discover their voices, develop new skills, and reimagine their futures.

Peach: A Path to Creative Entrepreneurship

Peach came to the project with having had previous adverse experience in the arts. Over the ten months, facilitators witnessed remarkable growth in her confidence and creativity, particularly during activities that allowed for visual and tactile expression. The confidence she developed extended far beyond the rehearsal room. Peach applied for a small business loan to open a crafts and stationery shop, directly drawing on the entrepreneurial spirit and self-belief fostered during the project.

Maddie: Finding Strength Through Stage Management

Maddie struggled with social anxiety and found the traditional education system challenging. The project’s supportive ensemble environment allowed her to come into her own gradually, building confidence through practical involvement rather than performance pressure. One standout moment captured her transformation: as rain lashed down before the final show, Maddie took charge of sweeping water from the canvas sheet covering one of the performance areas. While others might have been paralyzed by mounting pressure, Maddie stepped into a leadership role, demonstrating calm professionalism that keeps shows running even in crisis. Since the project ended, Maddie has helped stage manage a show in Derry/Londonderry and expressed interest in applying to Common Threads. Her journey from hesitant participant to confident stage manager actively pursuing further opportunities represents a profound shift in how she sees herself and her capabilities.

Michael: Discovering a Calling in Sound Design

Michael joined the project late, arriving at the second residential in Enniscorthy without fully knowing what he was getting into. It took time for him to discover where he fit within an ensemble that had already begun to gel. He had been pursuing music as a hobby, but the project revealed a specific calling he hadn’t previously recognised.

During the final showcase preparation in Derry/Londonderry, Michael was taken under the wing of SoFFT Productions and sound designer Martha Knight. What began as mentorship quickly became genuine creative partnership. By the final performance, Michael gave significant assistance to Martha Knight in designing the soundscape for the performance – a remarkable achievement for someone who had joined late and was still finding his confidence. His story illustrates the importance of creating multiple entry points within youth arts projects. The project’s integration of technical and production elements created pathways for participants like Michael to discover specialised skills that could become genuine career directions.

Carly: The Power of Sharing Personal Poetry

Carly's journey centred on finding the courage to share deeply personal creative work. For someone who had not previously engaged in public sharing of their writing, performing personal poetry represented a significant threshold to cross. Facilitators and artists widely viewed her breakthrough as one of the biggest victories of the project, not because of technical quality, but because of what it represented about the safe, supportive environment the ensemble had created.

By Sunday afternoon in Enniscorthy participants like Carly shared work that mattered deeply to them. Facilitators identified this as a very significant moment because of what it represented about the project's core values: young people pushing past fear to claim space for their voices.

Anthony: Dixie the Drag Queen

Anthony brought his drag alter ego 'Dixie the Drag Queen' to To The Power of 3, with this persona taking centre stage during "To The Power of 3" – the original song that served as the emotional climax of the final showcase. This wasn't simply a performance choice but a bold statement of identity and self-expression in a project explicitly about what it means to share the island.

That Anthony felt safe enough to perform a Dixie within the project speaks volumes about the inclusive, affirming environment created together. The fact that this performance became the emotional climax demonstrates how fully the ensemble embraced and celebrated this expression. For audiences watching from Dublin, Enniscorthy, and Derry/Londonderry, Dixie's performance represented what the project had ultimately achieved: a space where young people could be fully, unapologetically themselves, where difference was celebrated, and where creativity could flourish in all its diverse forms.

To The Power Of Three Song Lyrics:

*"In this shared island
This feeling of giving
When I'm here I'm living
New people new feelings
New faces new places
We are the power of three
We are the power of three"*



The narrators open up the showcase in St. Columb's Park (Derry/Londonderry)



28 Some of the participants performing under the tent during the showcase in St. Columb's Park (Derry/Londonderry)

6. Challenges Faced

a. Practical and Logistical Challenges

The challenges identified by facilitators are broadly consistent with those faced by many multi-site, cross-community arts projects, and they point to clear, practical adjustments rather than fundamental flaws in the model. Time and scheduling were the most common pressure points. Working across three locations with busy young people and professional artists meant limited shared rehearsal windows, some uneven attendance, and natural dips in momentum between residential and home workshops. The weather in Derry/Londonderry required a rapid shift indoors, and lack of suitable amenities required the accommodation to be located outside of Tallaght during the first residential. These are typical conditions for large-scale collaborations.

b. Organisational Challenges

After the first residential, the complexity of bringing together three organisations from distinct socio-geographic contexts became clear. Each partner brought valuable expertise shaped by their regional histories: Northern organisations working with protocols refined through decades of peace and reconciliation work, and Southern organisations with different funding landscapes and international project experience. These differences in organisational culture, communication styles, safeguarding expectations, and operational processes reflected broader realities of working across the island rather than weaknesses in any particular approach.

The project team responded to emerging challenges with agility and care. When participants and facilitators identified the need for additional mental health and advocacy support, Sharon Devlin and Sharon Doyle were immediately onboarded as on-site mental health and advocacy experts. When structural considerations surfaced, including questions about Dublin-centrism, managing wide age ranges with differing child protection practices, and barriers to access for participants in the international protection system, the team addressed these proactively through honest dialogue and collaborative problem solving.

This responsive approach demonstrated the project's commitment to participant wellbeing and equitable partnership. Rather than allowing differences to create lasting tension, facilitators and producers used challenges as opportunities to build shared understanding across jurisdictions. The process revealed how vital it is to create time and space early in cross-border projects for partners to align on protocols, share expertise across different working contexts, and establish trust before intensive creative work begins. When this foundation is laid with patience and good faith, as it was in *To The Power of 3*, the differences that initially seem like obstacles become sources of learning that strengthen the work and prepare all partners for future collaboration.

7. Legacy

a. Elements to Carry Forward

Facilitators consistently highlight collaboration, deep listening, and meaningful youth ownership as core strengths that made To The Power of 3 transformative. The project's impact was strongest where young people had genuine space for self-expression and clear pathways to take charge of their own work. The Youth Advisory Panel structure, the create-share-reflect-refine cycle, and the gradual shift from facilitator-led to youth-led activities all demonstrated how powerful authentic ownership can be when properly scaffolded and supported.

Relationship building emerged as foundational rather than optional. The slow, deliberate trust-building between participants, facilitators, and organisations proved essential to achieving depth and long-term impact. Elements of shared making, youth agency, and relational care should remain at the heart of any future iteration.

Flexibility proved central to the project's success. Breakthrough moments often occurred outside formal sessions: the late-night poetry sharing in the kitchen, the spontaneous music sessions that built bonds, the impromptu conversations during meals. Facilitators emphasised the importance of responding to participants' needs in real time, and recognising that the most important creative and relational moments may happen when least expected. As one facilitator noted, "work with young people, especially with residential, can't always be 'on the clock'. There is a degree of flexibility required and sometimes the most important conversation or creative moment may happen late at night or over a meal."

The To The Power Of 3 model is viewed as highly adaptable to other ages and contexts. The devising methodology at the project's core, refined by Jenny Macdonald over many years, proved robust enough to accommodate different facilitator approaches, diverse participant needs, and the complexities of working across three sites simultaneously.

b. Key Recommendations From To The Power of 3 Model:

- The Youth Advisory Panel structure with two meetings per residential created meaningful space for participant voices to shape decision making and should be replicated in future cross-border work.
- The three-act residential structure (people, themes, place) provided a clear developmental arc while allowing flexibility for participants to progress at their own pace.
- Monthly facilitator coordination meetings that were “as creative as they were practical” maintained alignment across sites and should be protected in future projects.
- The create-share-reflect-refine cycle, particularly the extended creative time in Enniscorthy, built both technical skills and ownership and should remain central to devising processes.
- Embedding mental health support through professionals responded effectively to participant needs as they emerged.
- The ‘give/gain’ framework and hosting/being hosted structure provided clear entry points for participants to engage with complex themes of shared identity.
- Youth-led workshops where participants designed sessions for peers built leadership skills and should be expanded in future iterations.
- Integration of technical and production roles through SoFFT Productions and Freshly Ground created pathways for participants beyond performance.
- The card-based reflection process after Enniscorthy and Derry/Londonderry allowed participants to collectively curate the final performance and ensure equitable representation.
- Late-night informal time and unstructured social moments proved as valuable as formal workshops for relationship building and should be protected rather than minimised.
- WhatsApp group communication maintained connections between residencies and should be established early in future projects.
- The gradual shift from facilitator-led to youth-led activities across the three residencies allowed participants to build confidence.
- Responsive problem solving when challenges emerged (adding scenes for representation, onboarding support staff, adapting to weather) demonstrated the value of flexibility over rigid planning
- Follow-on programming like Common Threads sustains relationships and creates progression pathways.

c. Legacy and Continuation

“Many of them are developing their own projects, often in collaboration with each other. They were overjoyed to come together again two months after the final show.”

– Artist

Open reflections point to a strong and forward-looking legacy. Facilitators report that the project was “totally worth it,” despite its demands, and describe lasting friendships, emerging collaborations, and a sense that many young people now hold a deeper pride in place and a stronger creative identity. They link the work to wider Shared Island questions, arguing that, if closer relationships across the island are envisaged, then this kind of sustained, relational, youth-centred arts work, particularly with more vulnerable groups, needs ongoing support. The Youth Advisory Panel structure proved essential to the project’s success and offers a replicable model for future youth-led initiatives. Meeting twice per residential, the YAP created formal space for participant voices to shape decision making, moving from early reflections on challenges and hopes to confident advocacy where young people joined facilitator meetings to argue for their creative vision. This structure demonstrated that genuine youth leadership requires dedicated time and scaffolding, not just consultation, and that young people will rise to responsibility when given meaningful power over the work.

The most tangible legacy is Common Threads, the direct continuation of To The Power of 3. This new initiative supported by Creative Ireland South Dublin will see twelve emerging artists from the project, four from each location, receive professional mentorship and continued collaboration opportunities. Common Threads represents the progression participants hoped for: from participants to artists to mentors for the next generation. By pairing emerging artists with established professionals in their fields, while maintaining the collective dimension that proved so powerful, Common Threads embodies the core legacy principle that young people become mentors, who then become project leaders. This pathway ensures the relationships, trust, and creative synergy built over ten months will continue to develop rather than end with the final performance.

Overall, the prevailing message is that the To The Power of 3 model is both recommendable and repeatable. Facilitator responses indicate they would recommend this approach to other organisations. The establishment of Common Threads demonstrates that cross-border youth arts work can create sustainable pathways for developing the next generation of arts leaders across the island.

8. Recommendations for Future Shared Island Initiatives

To The Power of 3 achieved remarkable outcomes that demonstrate the transformative potential of cross-border youth arts work. The evaluation surfaced important learnings that can strengthen future Shared Island projects, with the most critical insight emerging around ensuring genuine accessibility for all participants.

The project's commitment to inclusion was tested by the reality that some young people in the international protection system faced visa restrictions limiting their ability to cross the border freely. As one facilitator articulated: "It brought up the fact that some people didn't have free movement of travel because of visa restrictions, and how unjust that was." For a project explicitly exploring what it means to share the island, the fact that not all participants could freely travel across it revealed a fundamental challenge that Shared Island initiatives must address proactively and comprehensively.

When facilitators emphasise "engaging with our most vulnerable populations" including "young people in the international protection system for whom it is very much a 'hard' border," they are identifying where future projects require dedicated resources, early planning, and structural support. Where possible, organisations should establish relationships with relevant government departments and immigration services before projects begin, creating frameworks that can be activated quickly when needed. Most importantly, projects should design participation pathways that maintain dignity and full creative agency for all young people, regardless of their documentation status or ability to travel.

Future projects should build in time and budget for legal advocacy to secure appropriate travel permissions well in advance, establish clear protocols with immigration authorities on both sides of the border where feasible, and create contingency plans that allow full participation even when physical travel proves impossible. This is not simply a logistical consideration but a matter of equity that goes to the heart of what Shared Island work aims to achieve.





9. Appendix I: 'To The Power of 3' Participants and Artist/Production Team

Participants / Performers & Creators:

FUSE Arts and Waterside Neighbourhood Partnership

Participants from Derry/Londonderry.

Vakarė Bergmanaite, Alex Cregan, Ellen Curry, Micheal Devine, Peach Dougherty, Courtney Duffy, Sienna Gordon, Haz Hamilton, Elisha Holden, Evin Johnston, Devin Kane, Riley Kennedy, Josh Lindsay, Dearbhla McCloskey, Josh McGeoghan, Annimae Moran, Maddie Nicholl, Faith Rowe, Matthew Ryan, Ishaan Thakkar.

Creative Places Enniscorthy

Participants from Enniscorthy, Co. Wexford.

Grace Boland, Anna Boyce, Ciara Byrne, Méabh Byrne, Rachel Connor, Marharyta Dobel, Ava Duffy, Carly Fortune, Jennifer Kelly, Mary Kelly, Leah Larkin, Niamh Lawlor, Áine McDonald, Elaine Murphy, Jesse O'Sullivan, Éanna O'Reilly, Kseniia Telishevskia.

Creative Places Mac Uilliam

Participants from Mac Uilliam Estate, Tallaght & surrounding area.

Aoife Boggans, Daria Coteanu, Brianna Crisan, Joy Davitt, Amy Hardiman, Katie Kenna, Sandisiwe Khupe, Joyce Lubaki, Paolly Mabeto, Siobhan McKillion, Anthony McKeown, Kian Murphy, Sailí Áine Ní Mhurchú, Trudy Nolan, Abbey O'Neill, Jose Ukachukwu.



Artist / Production Team:

Artistic Director – Jenny Macdonald

Assistant Director – Vlad Gurdis

Creative Producer – Jennifer Webster

Artist Facilitators, Derry/Londonderry – Sorcha Shanahan & Gemma Walker Farren

Artist Facilitators, Enniscorthy – Fintan Kelly & Anita Petry

Artist Facilitators, Tallaght – Bronwen Barrett & Michelle Henry

Sound Design – Martha Knight

Production Design & Management – SoFFt Productions

Creative Design Lead – Natasha Duffy

Production Manager – Rua Barron

Site Decor & Props – Geraldine Coakley

Production & Decor Assistant – Sarah Bartle

Lighting Designer – Jules Harrap

Site Assistant – Simon Daly & Wayne Gough

TCA Director – Sharon Devlin

Photography – Conor Keegan

Videography – Leo Kearney

Residentials/YAP Coordinator – Jack Jones

Enniscorthy Coordinator – Deryn O’Callaghan / Creative Places Enniscorthy

Derry/Londonderry Coordinators – Aoife Boyle & Zoe McSparron / FUSE Arts

Tallaght Coordinators – Jennifer Webster & Jack Jones / Creative Places Mac Uílliam

Youth Participant Support / Enniscorthy – Sarah Kelly & Áine McDonald

Participant Welfare Support – Sharon Doyle

Project Evaluators – Seán Farrelly, Samatha Morris & Shaun Ussher

Graphic Design & Social Media – Dan Devlin

PR – Jeanette Keane





Group photo taken at The Peace Bridge during the third residential (Derry/Londonderry)

to the
power of 3



Creative
Youth

Clár Éire Ildánach
Creative Ireland
Programme



Shared Island
Initiative