

# Roam Cork

## Exploring Loss and Grief: Healing Through Art A Creative Health & Wellbeing Project



### PROJECT REPORT NOVEMBER 2025



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Cork City Council



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## EXECUTIVE SUMMARY

In Summer 2024, Cork City Arts Office secured funding from Creative Ireland’s *Creative Health and Wellbeing in the Community* stream – an initiative supporting local authority-led responses to grief and loss through creative engagement. The application was developed in collaboration with Cork City Council’s Sláintecare Healthy Communities team and supported by Irish Hospice Foundation’s Arts and Cultural Engagement programme. The project was awarded €112,800 in funding, with an additional €7,500 in-kind support from Irish Hospice Foundation (IHF) across its duration.

Initially titled *Exploring Loss and Grief: Healing Through Art with the Compassionate Support of a Hospice Foundation*, the project evolved into *Roam Cork*, structured around four phases:

1. **Introduction and Clarification – “Discussion”** (Jul–Sep 2024)
2. **Development** (Aug–Nov 2024)
3. **Delivery** (Nov 2024–May 2025)
4. **Reflection** (Apr–August 2025)

### Project Aims

*Roam Cork* sought to foster community engagement, promoting individual and collective wellbeing, and encourage creative expression and collaboration. It hoped to contribute to the cultural vitality and social cohesion of the targeted communities, supporting the overarching goals of Cork City Council's strategic priorities<sup>1</sup>:

1. To tell our own story
2. To promote wellbeing through creative engagement

The project sought to provide bespoke training programmes for artists and community workers, and produce sustained creative outputs such as workshops, collaborative artworks, and reflective documentation, while supporting participants in processing grief and loss through arts-based interventions.

### Key Achievements

By August 2025, *Roam Cork* had:

- Delivered a 40-week programme engaging schools, older adults, community groups and community workers.
- Established an inter-agency Steering Group
- Hosted 9 grief literacy sessions (53 attendees)
- Curated 10 days of bespoke artist training
- Selected 7 artists from 53 applicants: 6 delivered projects with 2 schools and 3 older adult groups
- Produced a launch concert with 4 youth groups and a 20-piece Scottish community orchestra (250 attendees)

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<sup>1</sup> [Cork City Culture & Creativity Strategy 2023-2027](#)

- Facilitated 74 hours of school workshops, 28 hours with seniors, and 21 hours with the Friendly Call programme
- Held 2 exhibitions and created a trail of 31 creative locations between Mayfield and Knocknaheeny
- Achieved media coverage in The Echo, Cork Independent, Irish Examiner, and ArtsandHealth.ie

## Legacy

- A dedicated website and digital archive: [RoamCork.ie](https://RoamCork.ie)
- Permanent public artwork in Mayfield<sup>2</sup>
- Follow-on funding (€3,000) secured by Mayfield Arts Centre from Cork City Council’s Creative Communities Grant Scheme for an older adults’ creative grief project
- International collaboration with Tinderbox Orchestra
- Artist development and professional progression
- Planned delivery of €25,000 in Compassionate Community grief literacy training by Irish Hospice Foundation in Cork City

*Roam Cork* deepened understanding of grief literacy across schools, NGOs, health services, and the arts sector. It fostered curiosity, confidence, and creative resilience in children and older adults, demonstrating the potential of arts-based approaches to support community health and wellbeing.

**“ROAM demonstrates how creativity can enhance connection, healing, and overall health in our communities.”** *Former Lord Mayor Cllr. Dan Boyle*

## Report

This report is structured around the four phases of the *Roam Cork* project — **Discussion, Development, Delivery, Reflection** — to provide a clear account of how a creative initiative with health and wellbeing ambitions was conceived, implemented, and evaluated. It documents the practical processes behind the headline outcomes and captures key learning to inform future projects with similar goals.

This report was developed by Dominic Campbell (Irish Hospice Foundation) and Louise Tangney (Cork City Council), with input from the project’s Steering Group.

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<sup>2</sup> Tile installation at McSweeney “Joan’s” Shop on Burton Place made by students at St. Patrick’s Girls National School with artist Julie Forrester

## INTRODUCTION: Application Development

In early 2024, Creative Ireland launched a nationally significant funding call under its *Creative Health and Wellbeing in the Community* programme, supporting local authority-led projects addressing grief and loss through creative engagement. In response, Irish Hospice Foundation hosted an online clinic, “The Importance of Arts in Dying, Death, and Bereavement”, designed as an introduction to any Local Authority considering an application to this funding call.

Following internal discussion amongst Cork City Arts Office (Creative Communities) staff, the Sláintecare Healthy Communities Officer and the RAPID<sup>3</sup> Coordinator for Cork City Northwest (Knocknaheeny/Hollyhill/Churchfield), Cork City Council (CCC) develop a proposal with support from Irish Hospice Foundation. The project secured €112,800 in funding, with an additional €7,500 in-kind support committed by IHF.

The proposal brought together Cork City Council’s local knowledge, departmental insights, and IHF’s expertise in grief literacy and arts in health. It marked a new partnership between the organisations, with no existing precedent for delivery or evaluation.

A phased, process-based approach was agreed, beginning with the formation of a Steering Group. Local artists would be engaged and trained, aligning with both Cork City Council’s commitment to place-based creativity and IHF’s asset-based community development model.

The project was structured across four phases:

1. **Discussion** (Jul–Sep 2024):

- Strategy development
- Steering group formation
- Project Coordinator engaged
- Training materials developed

2. **Development** (Aug–Nov 2024):

- Arts and grief work training for project leads, collaborators and community leaders
- Bespoke training for artists
- Community engagement
- Workshop planning

3. **Delivery** (Nov 2024–May 2025):

- Creative workshops and outputs with schools and older adults

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<sup>3</sup> [Revitalising Areas through Planning Investment and Development](#)

#### 4. Reflection (Apr–May 2025):

- Documentation, evaluation, and legacy planning

The following pages detail each phase’s activities, adaptations, and outcomes, concluding with reflections and learning. Appendices provide further documentation and are referenced throughout.

*For more details see text from Cork City Council funding application to Creative Ireland in Appendix A.*

## DISCUSSION PHASE July to September 2024

### Management

On confirmation of funding award from Creative Ireland for the project, a Memorandum of Understanding (MOU) was signed between Cork City Council and Irish Hospice Foundation. All contracts and payments related to the project were administered through Cork City Council.

The project management structure was as follows:



Dominic Campbell, IHF’s Arts and Cultural Engagement Lead, was appointed Project Manager and an open call was issued through Cork City Council for a freelance Project Coordinator. The role was awarded to Ella Daly, a Munster-based creative producer.

Contracts and task outlines were adapted from IHF templates to align with Cork City Council’s formats and agreements.

A Steering Committee was established with the following members:

- **Tanya O’Sullivan** – Sláintecare Healthy Communities Local Development Officer, Community Section, CCC
- **Louise Tangney** – Creative Communities Engagement Officer, Arts & Events Section, CCC
- **Sandra Cogan Williamson** – RAPID Coordinator, CCC (until Dec 2024)
- **Maura Fennessy** – Principal, St Mary’s on the Hill National School (NS), Knocknaheeny
- **Monica Finn** – School Completion Programme
- **Jackie Fitzgibbon** – Coordinator, Friendly Call Development Team
- **Sheelagh Broderick** – Senior Health Promotion Officer (CHN 10 & CHN 13), Healthy Ireland Arts and Culture Lead, HSE South West
- **Dominic Campbell** – Arts and Cultural Engagement Lead, IHF

Throughout the project Louise Tangney, Creative Communities Engagement Officer with Cork City Council, worked closely with Dominic Campbell and Ella Daly, forming a “Core Group” that met weekly. From January 2025 Tanya O’Sullivan, Sláintecare Healthy Communities Local Development Officer, joined these meetings as the project entered its delivery phase.

The Steering Group, initially expected to meet once per phase, convened nine times over the course of the project.

## Approach

Cork City Council’s initial engagement with Irish Hospice Foundation clarified that the project’s focus would extend beyond bereavement to address broader experiences of loss, isolation, and disconnection.

*“We aim to address isolation and foster connection through two distinct yet interwoven strands from a proven history of partnership, collaboration, and interagency work.” Excerpt from Application to Creative Ireland from Cork City Council*

The Council’s Community Section identified two key target groups:

- Older adults who had “cocooned” during the pandemic and struggled to re-engage socially
- 5<sup>th</sup> class children, most aged 6 during lockdown and now aged 11, reported to have missed out on key social and developmental experiences during a formative stage

The project focused on intergenerational collaboration and locally embedded creative engagement to address isolation and strengthen community connections. This included:

- Partnering with Cork City Partnership’s Friendly Call programme, a trusted community network supporting isolated individuals
- Collaborating with Age Friendly Coordinators and retired groups in Knocknaheeny and Mayfield

- Engaging 5th class students from St Mary’s on the Hill NS and a second school in Mayfield or The Glen

The approach was rooted in community development and creative health principles, with artistic interventions tailored to the needs of participants. Through joint efforts with Friendly Call and local schools, the project sought to build bridges between generations, reduce isolation, and promote wellbeing through meaningful creative experiences.

## Evaluation

During the initial Discussion phase, the Core Group explored options for appointing an external evaluator but were unable to identify a suitable candidate. Despite outreach through existing networks, no one with the appropriate expertise had capacity to lead the evaluation within the budget available.

There were extensive discussions about the purpose and scope of evaluation — who it was for (Cork City Council, Creative Ireland, or other stakeholders), what methods would be appropriate, and what baseline data could be used. However, guidance from Creative Ireland on evaluation expectations was limited, adding to the uncertainty.

To ensure progress, the team agreed to adopt an existing Irish Hospice Foundation evaluation framework, which included pre- and post-awareness measures for participating artists. A final project report would be drafted by IHF and reviewed by the Steering Group. Additional documentation, including a video, would be developed as the project evolved.

*See Irish Hospice Foundation evaluation form in Appendix B.*

## “DEVELOPMENT” August to November 30, 2024

### Overview

The Development Phase focused on delivering the ambitions of the health and wellbeing project within the available timeframe and resources. Key objectives included:

- Increasing understanding of beneficiary groups
- Raising awareness among potential collaborators
- Enhancing the capacity of local artists to engage with grief and loss through creative practice

The project management team coordinated awareness sessions, artist training, and community engagement activities. To achieve this, they focused on devising and scheduling the delivery of general awareness-raising activities, formal training, and project development sessions.

Cork City Council issued a public call for artists of all disciplines with facilitation experience and knowledge of working with young people and/or vulnerable older adults. Following the

selection process, specific training was organised for the artists to help them develop approaches aligned with the project's ambitions.

The project management team also initiated contact with groups active in the local areas and engaged with wider community leadership. They supported artists in developing their proposals, working to align these with the practical realities of group timetables, transport logistics, staffing capacity, available resources, and legal obligations.

### **Community Awareness Training**

A series of Grief and Loss Awareness sessions were delivered to diverse audiences, including Cork City Council staff, Friendly Call volunteers, local community groups and community workers. These sessions introduced concepts such as:

- Grief theory and compassionate communities
- Professional boundaries and self-care
- Creative approaches to grief and loss
- Grief in the workplace

*Summary of community training sessions is provided in Appendix C.*

### **Artist Panel Development**

Identifying a panel of artists was central to this phase. While the initial proposal anticipated selecting two artists to deliver the project, all participants would benefit from the training, contributing to a lasting legacy: a cohort of artists with enhanced capacity to use creativity in support of those experiencing grief and loss.

The public call attracted 53 applicants, of which 7 artists were selected from written applications based on criteria including:

- Experience with beneficiary groups
- Facilitation and group work skills
- Interest in arts and health, and in trauma-informed approaches
- Aspiration for the project

Selected artists: Clara Scullion, Grace Haynes, Julie Forrester, Rachel Lartey, Jennifer Horgan, Amy McNamara, and Tommy Lysaght.

The selected artists received stipends to attend a 10-day bespoke training programme curated by IHF and external experts. Each artist developed a personal project proposal as part of the training. An additional 1.5 days was added for each artist to have studio time to develop these project ideas further prior to the delivery phase.

*Artist biographies are provided in Appendix D.*

## Artist Training Programme

The seven selected artists brought diverse experience across art forms and community settings, including work with young people, older adults, and vulnerable groups. Their backgrounds ranged from fine art to social work and education. To support this diversity, the training adopted adult education principles – encouraging reflection, peer learning, and self-directed enquiry. It aimed to build confidence and capacity by integrating new knowledge with existing practice.

The programme was structured around key building blocks: exploring participants' existing perspectives, introducing contemporary grief theories and creative approaches, and deepening understanding through dialogue and case studies. Practical topics such as GDPR, Garda vetting, and proposal writing were also covered.

Sessions covered topics such as:

- Children's experience of grief
- Creative practice in health settings
- Advanced care planning
- Boundaries and emotional resilience

Each artist developed and presented a personal project proposal, synthesising their learning with prior experience. This approach, regularly used by Irish Hospice Foundation, supports practical application and future development. All artists completed the training with a project they may pursue further, contributing to both their individual practice and Cork's arts and health ecosystem.

*Training schedule details are provided in Appendix E.*

## Group Engagement

Alongside the training, project managers engaged with community groups, leaders, and agencies. Key insights included:

- Trust-building was essential
- Groups varied in readiness and capacity to participate
- Schools require extensive consultation due to staffing and scheduling constraints

They also worked closely with artists to align proposed approaches with the practical realities of group schedules, staffing, and resources.

In November 2024, Creative Ireland's continued support was anticipated but not confirmed. While Cork City Council could plan for the delivery phase, it couldn't fully commit, which created uncertainty for schools, community groups, and freelance artists. Reporting on 2024 activity added further pressure during this dynamic period.

As engagement deepened, clearer insights emerged. Some groups had fixed routines and were hesitant to adopt new initiatives. Many leaders expressed fatigue from short-term projects, highlighting the importance of consistency and trust. Friendly Call volunteers told how trust is built gradually through weekly phone calls with isolated individuals. Mayfield leaders proposed bringing together older adults from separate groups, while the Core Team identified a cohesive older group in Knocknaheeny.

With support from St Mary's on the Hill NS, logistical issues like timetabling and Garda vetting were addressed. Involving a Mayfield school not included in the original proposal added complexity. Extensive consultation was needed around scheduling. Balancing engagement between Knocknaheeny and Mayfield became a key consideration, with updates shared during artist training to inform their planning.

*See complete list of groups and agencies contacted and central to the project in Appendix F.*

### Leveraging Additionality

Beyond SLA commitments, the team explored wider opportunities aligned with IHF's Asset-Based Community Development approach. These included:

- Free bus transport for groups (Garda Community Bus)
- Men's Shed collaborations
- Potential for Death Positive Libraries
- Media engagement strategies

The project identified health and social service teams<sup>4</sup> where individuals facing prolonged grief could be signposted, as well as a Cork-based research cluster<sup>5</sup> focused on individual bereavement, though not its community-level impact.

During development, Irish Hospice Foundation learned that Tinderbox Collective, a Scottish youth orchestra, was touring Belfast and Dublin with support from the Scottish Libraries instrument lending programme. Given existing engagement with community music in Cork, the team explored the possibility of involving the orchestra locally, should a Cork performance be feasible.

### Project Evolution

The project evolved in response to community feedback and artist reflection. Themes included:

- Place-specific needs and compounded grief
- Narratives of place and stigma

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<sup>4</sup> Cork City and County Health Action Zones – direct engagement from [Mayfield HAZ Team](#) and [Gurrabraher & Churchfield HAZ Team](#).

<sup>5</sup> Researchers at University College Cork with interest and expertise in family loss and suicide, and in bereavement, loss and grief, including the [Pregnancy Loss Research Group](#).

- Co-creation across age groups and art forms
- Reframing the brief and exploring creativity as research

### Place-Based Needs

The SLA identified beneficiary groups on the Northside of Cork City, in areas marked by strong community ties but also significant social challenges. Isolated older adults, newly arrived residents, and those displaced for various reasons contribute to a complex local landscape. Designated as Sláintecare Areas<sup>6</sup>, these communities face elevated levels of ill health, disability, low literacy, and economic disadvantage. The pandemic further strained resilience already under pressure. These factors were considered during training, alongside Irish Hospice Foundation's *Bereavement Care Pyramid Model*, which highlights how poverty and social isolation can intensify grief and reduce access to informal support.

The artists reflected on how creativity might support resilience in communities experiencing layered and ongoing loss. They asked:

- How can creativity help children and older adults process multiple losses?
- What impact can a short intervention have on pre-existing grief?
- Can this project build on existing strengths and inspire future initiatives?

### Narratives of Place

Training also explored how local narratives shape perception and opportunity. Artists noted how stigma and storytelling affect mental health and community identity. For example:

- Why are children on the Southside seen as daydreaming, while those on the Northside are labelled loiterers?
- What messages are conveyed by buildings marked "Sponsored by Social Services" or "Dept of Justice"?
- Why is the association between dog fouling and the Northside so persistent?

Artists considered whether creative work could shift these narratives, referencing examples like *Christy*<sup>7</sup>, The Kabin Studio's viral content<sup>8</sup>, and *The Two Norries Podcast*<sup>9</sup>.

### Co-Creation and Inclusion

The artist cohort brought experience in facilitation, education, and community development. They recognised barriers such as literacy, mobility, and disability, and emphasised the importance of trust-based creative processes. Their reflections included:

- How can co-creation be meaningful and responsive within limited timeframes?
- What does an "exhibition" mean to children who have never seen one?
- Can fragile school-made art be transformed by other groups into lasting works?

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<sup>6</sup> [Sláintecare Healthy Communities - Healthy Ireland Local Government](#)

<sup>7</sup> *Christy* is a 2025 film set in Cork's Northside, written by Alan O'Gorman and directed by Brendan Canty

<sup>8</sup> ["The Spark" – Kabin Crew & Lisdoonvarna Crew](#)

<sup>9</sup> *The Two Norries Podcast* is based on the Northside of Cork City in Ireland and is themed around addiction, recovery, mental health and well-being

- Could intergenerational collaboration build connection?

### Revisiting the Brief

Artists were introduced to creativity as a form of research. Discussions with gerontologists<sup>10</sup> suggested that pandemic-related isolation may now be overshadowed by other factors such as frailty, anxiety, or neurodegenerative conditions. The schools questioned whether their students were less developed than in previous years. This prompted artists to ask:

- How is creative research recognised in health systems?
- Can curiosity drive behavioural change?
- Are we exploring grief or offering remedies, and is joy a valid strategy?
- Can visibility itself improve wellbeing, and is it measurable?

### Project Changes

By December 2024, the Steering Group reviewed and endorsed the following developments:

- All seven artists would work collaboratively in a relay process rooted in mapping, exploring neighbourhoods, generating curiosity and excitement.
- Project leads would integrate individual strands of work, with celebratory moments used to build momentum and visibility.
- Artist involvement was capped at 12 days full-time equivalent (FTE) per person for the delivery and reflection phases, requiring careful scheduling.
- A positive name change for the project was recommended to reflect its evolving tone and ambition.

However, final commitments remained pending until confirmation of 2025 funding from Creative Ireland.

## DELIVERY

### Introduction

In January 2025 the project entered its delivery phase, activating artist-led engagements with schools, older adults' groups, and community networks. Six of the original seven artists were contracted to deliver creative workshops across two schools, two older adults' groups, and the Friendly Call service and their clients. Two of the artists, Rachel Lartey and Amy McNamara, supported documentation and music production respectively. Continuation with one artist (Tommy Lysaght) was not pursued. While his proposed work was creative, it did

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<sup>10</sup> Professor Seán Kennelly, Director of Tallaght University Hospital (TUH) Institute of Memory & Cognition, and Professor Brian Lawlor, Conolly Norman Professor of Old Age Psychiatry, Trinity Institute of Neurosciences

not clearly align with the project's target groups, and additional factors, including new caregiving responsibilities, made it difficult for him to commit to the delivery phase.

This phase was launched with a public concert and culminated in exhibitions and a creative trail across Mayfield and Knocknaheeny. While scheduling challenges and illness impacted delivery, the project maintained momentum through adaptive planning and strong collaboration.

## Launch Concert

Supported by Irish Hospice Foundation, Tinderbox Orchestra extended its tour to include Cork, presenting a timely opportunity to publicly launch the project – now named *Roam Cork* – and generate early interest and engagement. This low-cost, high-impact event also served as a practical test of inter-agency collaboration. It helped assess logistics such as transport availability, audience turnout, and the feasibility of joint communications and press strategies. It also provided valuable promotional material, including imagery and descriptive text agreed upon by the Steering Group, artists, community groups, and Cork City Council's Communications Section.

Groups already funded by Cork City Council, including The Kabin Studio and Musical Neighbourhoods, participated voluntarily. Artist Amy McNamara contributed three days of her project time and engaged existing groups she had built trust with, supported by Music Generation Cork City.

On Saturday 15<sup>th</sup> February, Tinderbox facilitated workshops at Hollyhill Library and Mayfield Arts Centre, followed by an evening concert at Dance Cork Firkin Crane. The event featured approximately 50 Cork musicians of all ages and drew a full audience of 250 people. The concert followed a magazine-style format, showcasing performances by Tinderbox, Musical Neighbourhoods, Amy McNamara's Mayfield group and The Kabin Crew, and culminating in two new collaborative compositions.

The evening was vibrant and inclusive, demonstrating the project's potential to counter isolation and foster connection. The tagline "*Let your curiosity lead you*" emerged organically from the event. Coverage in the Cork Independent helped raise awareness, and school workshops began the following week.

## Friendly Call

Inspired by Anne Basting's *Islands of Milwaukee* project<sup>11</sup>, artist Jennifer Horgan collaborated with Friendly Call volunteers to develop "beautiful questions" for use in phone conversations with isolated older adults. She also arranged for these questions to feature in

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<sup>11</sup> Anne Basting is a writer, artist and advocate for the power of creativity to change lives and transform systems. See [Projects — Anne Basting](#).

*The Echo* and secured a slot on 96FM to share them through school participants, though the radio element was not delivered due to scheduling constraints.

Instead, the artist conducted one-on-one interviews with interested individuals identified by Friendly Call. From these conversations she crafted poetry, some drawn from fragments, others shaped into full pieces. One participant recorded his own poem, though it remains unpublished due to vulnerable adult policy considerations. Some poems were adapted for music by Amy McNamara, and recitations of others were recorded by actors for future use.

*See the Friendly Call “Beautiful Questions” and poems in Appendix G.*

## Schools

Artists Julie Forrester, Rachel Lartey, and Grace Haynes led creative workshops with 5<sup>th</sup> and 6<sup>th</sup> class students in St. Mary’s on the Hill NS in Knocknaheeny and St. Patrick’s Girls NS in Mayfield. Activities included:

- Mapping exercises
- Clay tiles and charms
- Emotion mapping
- Timeline exercises and time capsules
- Bookmaking and T-shirt printing

These workshops fostered curiosity and reflection among students, contributing to the final exhibitions and trail.

## Older Adult Groups

Artist Clara Scullion facilitated workshops with older adults from St. Mary’s Senior Citizens Knocknaheeny and a mixed group of women in Mayfield who were active in community activities. Workshops included:

- Brain maps and memory mapping
- Embroidery and cyanotype printing
- Collaborative sewn pieces and bunting

Working with older adults, the artist developed individual “brain maps” as self-portraits and larger memory-based maps. Responding to an interest in stitching, the group created sewn pieces ranging from large maps to delicate handkerchiefs. Cyanotype printing was introduced as a simple visual technique, resulting in collectively created bunting.

This work encouraged imagination and curiosity, supported by contemporary Grief Theory<sup>12</sup> which suggests people adapt to grief by expanding their lives around it, and Education Development Theory<sup>13</sup>, which frames learning as a journey from disengagement to curiosity.

*Details on workshop schedules, individual approaches, sample artworks and participant reflections feature in Appendix H and in the Artists' Book compiled by Rachel Lartey.*

## Mid-Point, Evolution and Reassessment

By late February, all strands were active, and focus turned towards the final phase. This stage of the project was made more complex by two key factors: artists were managing multiple freelance roles, which limited opportunities for collaboration, and the evaluation and documentation processes encountered ongoing challenges. Scheduling pressures and competing commitments created strain. As Cork City Council had a pre-existing commitment to host European Maritime Day in May, the preferred exhibition dates for *Roam Cork* were adjusted, resulting in venue and timeline changes. As artists navigated shifting schedules and multiple commitments, and with the usual pressures of preparing for public display, some began to lose confidence. The creative process started to feel more like a task to complete than an opportunity for artistic exploration. The project managers moved from supportive facilitation to more logistical problem-solving as resources were carefully managed and rapidly re-focused.

## Public Events

Rather than a traditional group exhibition, the project team – guided by artist and community feedback – developed a more locally meaningful approach. Young participants expressed that exhibitions held in familiar neighbourhood spaces (e.g. shops, libraries, community centres) held greater value. This led to the concept of creative trail, inspired by Julie Forrester's suggestion of "grottos," and aligned with the project's theme of exploration and the title *Roam Cork*.

Due to the fragility of materials used by young people, outdoor display was not feasible. Instead, indoor venues were secured: Mayfield Library, Mayfield Sports Centre, and The Canteen in Knocknaheeny. A digital trail was created via the RoamCork.ie website, allowing artworks such as poems, music, and interactive exercises to be geolocated and accessed by both mobile users and housebound individuals.

Creative contributions to the trail included:

- Jennifer Horgan collected and recorded poetry from older adults, later adapted into music by Amy McNamara.

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<sup>12</sup> [Growing around Grief](#) (The Jar and Ball Model) from Dr Lois Tonkin; [Continuing Bonds](#) - Klass, Silverman and Nickman

<sup>13</sup> [Barbara Heinzen How Do Societies Learn?](#)

- Amy McNamara facilitated music workshops with young people and blended their phrases with Jennifer’s poetry into recorded compositions.

To enhance visibility, posters were placed at bus stops along the trail, timed with a coordinated press and communications campaign. All promotional content was agreed upon by project partners, following the collaborative approach trialled during the February launch.

The exhibition ran over three days:

- **Day 1 (May 29):** Launch and celebration, with press coverage and partner acknowledgements.
- **Day 2 (May 30):** Group exchanges, including cross-neighbourhood visits facilitated by St Mary’s on the Hill NS.
- **Day 3 (June 1):** Live performances by The Kabin Crew and Musical Neighbourhoods, and artist-led workshops.

While attendance on the final day was low due to the bank holiday, the first two days saw strong engagement, meaningful exchanges, and growing appreciation among group leaders for the breadth and depth of the work delivered.

*See samples of digital content, promotional materials and press coverage in Appendix I.*

## REFLECTION

### Introduction

The original project application proposed a flexible, evolving approach to evaluation, including case studies and qualitative insights into how creativity supports grief processing. The Service Level Agreement (SLA) with Creative Ireland promised Mental Health Index-5 (MHI-5) assessment results and case studies highlighting the project's impact on mental health and wellbeing.

While participation remained consistent across groups, artists adapted their methods to support engagement. Training inputs, particularly from Barnardos, the National Children’s Bereavement Network, and Trudy Meehan, were reflected in the creative outputs and growing curiosity among young participants. Some of this was captured on video, though longer-term engagement would be needed to assess impact on older adults.

*“They love Knocka, and I guess I do too” student from Mayfield on video*

As the programme evolved, the decision was made not to pursue individual case studies, in recognition of the sensitive and deeply personal nature of the project's themes. This approach prioritised participants' privacy and helped ensure a safe, inclusive space for engagement. Instead, the Artists’ Book, compiled by Rachel Lartey and accompanying this report, offers a thoughtful reflection of the process and learning.

## Quantitative

The project initially aimed to incorporate the Mental Health Index–5 (MHI-5) as a tool to assess participant wellbeing. While this intention was embedded from the outset, its implementation proved challenging due to a combination of factors:

- The absence of an external evaluator to guide and oversee the process
- Limited experience within the project management team in applying formal evaluation tools
- Insufficient training and support for artists in administering the tool
- Incomplete participation from target groups, which affected consistency

These challenges reflect the complexity of embedding formal evaluation methods within a creative and community-based context. Although limited data was collected from two schools and one older adults' group, and while not conclusive, it did suggest emotional stability and increased wellbeing among participants over two sessions.

In future iterations, clearer guidance, dedicated evaluation expertise, and early planning around ethical and practical considerations may help strengthen the integration of wellbeing assessment tools.

Artist evaluations were also limited, with only partial responses received. However, the limited data was supplemented by video interviews conducted with the artists and selected participants. These interviews may offer deeper insights, particularly into the perceived value of the training programme, though this interpretation should be considered alongside other forms of feedback and within the broader context of the evaluation process.

*See MHI-5 results in Appendix J.*

## Documentation

Filming took place throughout the delivery phase of the project, capturing key moments and supporting both documentation and future reflection. However, technical issues resulted in the loss of most of the footage. A short edit was produced using material from the exhibitions. The project website, Artists' Book, and this report now serve as core documentation resources.

Due to the timing of artist contracts concluding in May, there was limited opportunity for collaborative reflection with artists and community groups. This impacted the depth and reach of the Reflection phase, which has so far had limited effect in embedding learning across collaborators and host institutions. In retrospect, greater consideration could have been given to ensuring that evaluation and reflective activities were integrated into the artists' contracted time. This would have supported a more cohesive and inclusive conclusion to the programme.

*See link to Roam Cork film and Artists' Book in Appendix K.*

## Reporting

At the conclusion of the 18-month cycle, the project was slightly over €9,000 under projected spend by the end of the public events phase in May (approximately 7% of the total budget). Financial management had been approached with caution, particularly as budgets were administered by one agency on behalf of another.

At a meeting in September 2025, the Steering Group identified several potential uses for this remaining budget, including transitioning the project website from WordPress to a Cork City Council-hosted platform to facilitate ongoing maintenance and longevity, and producing a limited print run of the Artists' Book as a legacy gift for stakeholders. Any remaining funds may be offered to participating groups to support further project development or additional artist engagement. Group leads noted strong interest from children and older adults in continuing the work, particularly in one-to-one creative sessions. While Irish Hospice Foundation does not have capacity to coordinate further activity, some artists have expressed interest in contributing to self-contained follow-up initiatives.

## LEARNING FROM THE PROJECT

### Embedding Creative Health in Systems

*Roam Cork* demonstrated the potential of creative health practice to strengthen community wellbeing. However, to be sustainable, this work should connect with existing health, education, and local authority systems. Early alignment around shared methodologies, evaluation tools, and reporting formats will help creative projects deliver impact that is recognised and embedded across institutions.

### Navigating Institutional Differences

The project involved partner organisations with distinct cultures, priorities, and reporting structures. While these differences presented challenges, they also highlighted the importance of shared values, clear roles, and collaborative learning environments. Effective collaboration depends on mutual understanding and transparent communication. Future projects would benefit from stronger adherence to agreed frameworks and more consistent communication across partners. This is essential to avoid misunderstandings and to build and maintain trust.

It is also important to consider how learning from the project is shared within and across the collaborating organisations, particularly how it is communicated upwards to senior leadership. Ensuring that insights reach decision-makers at multiple levels can help embed learning more effectively and influence future strategic approaches.

### Supporting Artist Development and Sustainability

A key ambition was to build a local panel of artists confident in working with grief, loss, and wellbeing. This was achieved through bespoke training, mentoring, and practice-based

learning. The artists' diverse backgrounds enriched the project, but also highlighted that creative health work requires time, stability, and long-term structures to support practice. Slow, trust-based approaches were especially valued by participants, and should be structurally supported rather than left to individual artists to sustain precariously.

### **Trust in Artist-Facilitators**

Throughout the project, a deep level of trust was observed between participants and the artist-facilitators. This trust was central to the success of creative engagement, particularly in contexts involving grief, loss, and wellbeing. Emerging research, including studies from the US, suggests that artist-facilitators may be perceived as more approachable and trustworthy than traditional healthcare professionals, offering a unique opportunity to address issues such as medical mistrust, social disengagement, isolation, and the so-called "diseases of despair." This highlights the potential of creative health practice not only to support wellbeing, but also to foster meaningful relationships and build bridges between communities and systems of care.

### **Working With Communities, Not Just For Them**

The project worked with communities of place, profession, and practice. A key learning was the need to clarify whether a project is created *by*, *for*, or *with* communities. Where communities were actively involved in shaping activities, the work was more meaningful and resonant. Approaches such as mapping, storytelling, embroidery, and music created safe and playful spaces for participants to express memory, grief, and belonging. Future initiatives should involve beneficiary groups from the proposal stage and ensure that their voices guide both process and evaluation.

### **Recognising the Role of Joy and Playfulness**

Although the project addressed grief and loss, participants often highlighted joy, curiosity, and play as central to their experience. Exhibitions in familiar neighbourhood venues, playful mapping exercises, and creative workshops all demonstrated that creativity fosters not only reflection but also resilience, connection, and fun. Protecting space for joy is an important part of building community health.

### **Recommendations**

For future projects, consider:

- Agree shared values and frameworks from the start, and ensure they are consistently followed
- Involve beneficiary communities from the outset
- Plan evaluation early, using existing baselines and accessible tools
- Include external facilitators on steering groups where possible
- Support artists with time, mentoring, and stable structures
- Recognise joy, curiosity, and play as vital for wellbeing
- Continue promoting grief literacy through co-created strategies

## Conclusion

Innovation in creative health depends on trust, iteration, and openness to learning. *Roam Cork* demonstrated the potential of creativity to build confidence, connection, and resilience across generations. With continued commitment to collaboration, reflection, and respect for agreed frameworks, future projects can deepen impact and extend this legacy.

## Appendices

Appendix A – Funding Application (excerpt)

Appendix B – Irish Hospice Foundation Evaluation Form

Appendix C – Summary of Community Training Sessions

Appendix D – Artist Call Out and Biographies

Appendix E – Artist Training Schedule

Appendix F – Groups and Agencies Engaged

Appendix G – ‘Beautiful Questions’, Friendly Call Poems

Appendix H – Artist Approaches, Workshop Schedules and Sample Artwork

Appendix I – Promotional Materials, Exhibition Photos, Press Coverage, Digital Content (Website),

Appendix J – MHI-5 Results

Appendix K – *Roam Cork* Film and Artist Book.

## Appendix A – Funding Application (excerpt)

### Creative Health & Wellbeing in the Community: Local Authority Funding 2024-2025

*Text from application submitted by Louise Tangney, Creative Communities Engagement Officer, on behalf of Cork City Council on 27<sup>th</sup> March 2025.*

#### Title of Project

Exploring Loss and Grief: Healing Through Art with the Compassionate Support of a Hospice Foundation

#### Please state how your project will deliver on the objectives set out in the relevant Local Authorities' Culture and Creativity Strategies

Cork City Council's Culture & Creativity Strategy 2023 - 2027 aims to align work and ambition across our local authority. This project fosters collaboration between Arts, Community, Healthy Ireland, Age Friendly, and Sláintecare teams to enhance health and wellbeing in the community. It supports **Strategic Priority 1 - 'to tell our own story'** by facilitating intergenerational and creative activities, allowing participants to share and capture personal experiences, fostering individual expression and community connections. By providing platforms for collaborative projects between active retired groups and fifth-class students, it promotes storytelling and strengthens community bonds. The project addresses **Strategic Priority 4 - 'to promote wellbeing through creative engagement'** by integrating arts-based interventions in schools and communities, providing avenues for expression and social interaction, supporting isolated individuals, and fostering empathy across generations. The project's partnership with the 'Friendly Call Programme' and Irish Hospice Foundation addresses social isolation and promotes community cohesion, contributing to mental and emotional wellbeing. Overall, this project will foster community engagement, promoting individual and collective wellbeing, and encouraging creative expression and collaboration. The activities will contribute to the cultural vitality and social cohesion of the targeted communities, supporting the overarching goals of the Cork City Council's strategic priorities.

#### Please state how your project demonstrates creative quality, with significant and sustained reach amongst the community

This project demonstrates creative quality through its innovative approach to addressing community needs. By integrating arts-based interventions into the community and schools, the project provides diverse and engaging platforms for creative expression. Tailored artistic activities cater to the specific interests and needs of participants, ensuring a personalised and enriching experience. Moreover, the emphasis on intergenerational collaboration adds depth and richness to the creative endeavours as it facilitates the exchange of ideas, perspectives, and skills across different age groups, resulting in dynamic and multi-dimensional creative outcomes.

The involvement of the Irish Hospice Foundation (IHF) brings invaluable expertise and resources, enhancing the project's creative quality and community reach:

1. **Specialised Training and Awareness:** IHF's provision of general awareness about grief and loss spectrum, grief theory, and the role of creative work adds depth to the project's understanding of these concepts. This knowledge empowers the leadership team to navigate sensitive topics and tailor artistic activities to effectively address participants' needs.
2. **Tailored Support for Participants:** Specific awareness about loss and childhood developmental stages, as well as different types of loss, ensures that the project can cater to the diverse experiences and backgrounds of its participants. This tailored approach fosters a supportive environment for individuals to explore and process their emotions through creative expression.
3. **Enhanced Facilitation Skills:** Training for artists/facilitators in working with ideas of loss, both individually and within groups or communities, equips them with the necessary skills to guide participants through their creative journey sensitively and effectively. This ensures that the artistic activities are engaging, meaningful, and conducive to personal growth and healing.
4. **Integration of Care Services:** Insight into the interaction between formal care services and informal care within a public health framework enriches the project's understanding of community support systems. This knowledge enables the project to integrate seamlessly with existing services, maximising its impact and providing holistic support to participants.
5. **Project Management Expertise:** IHF's experience in project management of creative work with communities exploring loss and grief ensures efficient planning, execution, and evaluation. This expertise contributes to the project's sustainability and success, allowing it to maintain its momentum and reach over time.

Incorporating the resources and expertise provided by the Irish Hospice Foundation ensures that it effectively addresses the diverse needs of the community and fosters healing through artistic expression. Through sustained engagement and collaboration, the project aims to establish lasting connections and foster a culture of creativity and wellbeing. Nurturing these relationships and continuing to adapt and evolve based on feedback and evaluation will ensure the work's ongoing relevance and impact, demonstrating significant and sustained reach amongst the community.

Furthermore, the inclusion of the HSE South West on the project steering group ensures ongoing involvement and commitment. This partnership lays the groundwork for sustainability and longevity beyond the initial project period. Additionally, collaboration with Cork City Partnership's 'Friendly Call Programme' extends the project's impact, leveraging existing networks and resources to engage a broader audience and provide support to those in need, further enhancing creative quality and community reach.

Please state how your project supports the objectives of the Healthy Ireland Strategic Framework

The above project aligns closely with the objectives of Healthy Ireland, particularly in its aim to ensure that "everyone can enjoy physical and mental health and wellbeing to their full potential." By leveraging culture for health and utilising art as a tool for expression and healing, we are fostering environments that promote holistic wellbeing. Through artistic

engagement, we provide avenues for individuals to explore and process emotions related to grief and loss, which are critical aspects of mental health support. Moreover, the intergenerational collaboration between active retired groups and fifth-class students fosters social connections and empathy, contributing to mental and emotional wellbeing across generations. Furthermore, by partnering with the 'Friendly Call Programme', Irish Hospice Foundation, and HSE South West, we address social isolation and promote community cohesion, both of which are vital for mental health and wellbeing. By integrating arts-based interventions into schools, we not only provide young people with creative outlets but also equip them with emotional literacy and coping skills essential for maintaining mental health. Overall, through the power of culture and art, our project creates healthier communities (Sláintecare) that support individuals in adopting healthy behaviours while promoting mental and emotional wellbeing for all participants.

Clearly indicate how the Creative Ireland and Healthy Ireland teams are working in partnership with other relevant networks or partner organisations to deliver this project

The Creative Ireland and Healthy Ireland teams are collaborating with well-established partner agencies and a new collaborator. We will be working with Cork City Partnership, who are delivering Healthy Ireland Funding and have identified a cohort of people still reclusive post Covid. We will be linking with our Home School Liaison Officers in the school network from Sláintecare and RAPID perspective, with our School Completion. HSE South West will be represented on our steering group, lending credibility to the project and facilitating integration of arts-based interventions with existing healthcare services. Our new collaborator Irish Hospice Foundation will be the anchor organisation to implement our Creative Health & Wellbeing project, which aims to support community reemergence post-COVID through two key strands. Irish Hospice Foundation will support the artists that will be working with all cohorts and delivering the modality of art that supports the proven process of the Hospice Foundation.

Firstly, we intend to partner with the 'Friendly Call Programme,' an essential community network identifying and assisting isolated individuals. This collaboration enables us to access valuable referrals and insights, effectively targeting those who have not yet resumed pre-COVID interactions. By aligning our artistic/creative interventions with the needs of isolated individuals, we can provide holistic support that addresses social isolation and mental health wellbeing. Through joint efforts with the 'Friendly Call Programme,' we aim to foster connections and provide meaningful engagement opportunities for those most in need.

Additionally, we are collaborating with active retired groups and fifth-class students from a primary school in Knocknaheeny and Mayfield for our intergenerational project. By partnering with these groups, we facilitate connections across generations and enrich the creative process with diverse perspectives and life experiences. Through joint workshops and artistic endeavours, participants can explore themes of grief and loss experienced as a result of COVID-19. By engaging in collective creativity, participants can express emotions, share stories, and find solace in the supportive environment created through collaboration.

Our partnerships extend further to local educational and healthcare providers, well-established promoters of partnership work the local authority, and community-based

partners. These partnerships enable us to integrate mental health promotion strategies into our artistic activities, promoting resilience and wellbeing among participants.

Moreover, we are working closely with educational institutions to embed arts-based interventions within school curricula and extracurricular activities. By partnering with schools, we reach a wider audience of young people, providing them with tools to navigate emotions related to grief and loss in a supportive environment. Through joint projects and workshops, students develop empathy, emotional literacy, and coping skills essential for their overall wellbeing.

Our Creative Ireland and Healthy Ireland teams are committed to collaborating with various networks and organisations to deliver our Creative Health & Wellbeing project. By leveraging the strengths of our partners and collaborating across sectors, we create a comprehensive approach to community reemergence post-COVID that harnesses the power of culture for health and wellbeing.

## Appendix B – Irish Hospice Foundation Evaluation Form

Irish Hospice Foundation and Cork City Council  
Creativity in Health and Wellbeing in the Community  
2024 - 2025

### Lead Artist Evaluation Form - End of Project

Thank you for taking part in the Cork City Council and Irish Hospice Foundation (IHF) Creativity in Health and Wellbeing in the Community programme with Creative Ireland 2024 - 2025.

We want to hear what you have gained from leading this project, if we achieved our ambitions, and how we might learn for the future. This will complement the group training sessions, the survey completed at the start of your project, and a follow up online focus group after the project ends

Many thanks in advance for completing this questionnaire for the end of the project. It should take you no more than ten minutes complete. Only Irish Hospice Foundation (IHF) and Cork City Council will have full access to the responses, and we will anonymise findings when reporting.

### Statement about your data – please read.

At IHF and Cork City Council we respect your right to privacy. IHF and Cork City Council complies with its obligations under the General Data Protection Regulation (GDPR) by:

- keeping personal data up to date;
- storing and destroying personal data securely;
- not collecting or keeping too much data;
- protecting personal data from loss, misuse, unauthorised access and sharing (disclosure); and
- making sure that appropriate technical measures are in place to protect personal data.

If you do not wish your answers and any personal information you provide to be used as described above, please do not complete this survey.

You can withdraw your agreement to this use of your information at any time by emailing [elizabeth.hutcheson@hospicefoundation.ie](mailto:elizabeth.hutcheson@hospicefoundation.ie).

If you agree to the use of your personal information as described above, please complete and return this evaluation form by email to: [elizabeth.hutcheson@hospicefoundation.ie](mailto:elizabeth.hutcheson@hospicefoundation.ie)

## Survey

### Section 1: About You

<b>Name:</b>	
<b>Email:</b>	
<b>Project Location:</b>	
<b>Dates:</b>	
<b>Your Role:</b>	

*This section will be useful for disaggregating the data. The same Qs will be used in the post-questionnaire to identify trends.*

**1. Please highlight which of the statements below apply to you (highlight all that apply)**

- I have a medical or clinical background
- I have a psychological or therapeutic background
- I have a palliative care background
- I have a social work background
- I have an education background
- I have an arts and creative background
- Other: \_\_\_\_\_

**2. Have you previously provided support to people affected by grief, loss, bereavement, or at end of life?**

- Yes – if yes, please specify
- No

**3. Have you previously had relevant training, education or accreditation in this area?**

- Yes – if yes, please specify
- No

**4. Do you have prior experience of Irish Hospice Foundation? (e.g. training, services)**

- Yes – if yes, please specify
- No

**5. Do you have prior experience of Cork City Council? (e.g. training, services)**

- Yes – if yes, please specify
- No

**Section 2: Your understanding of arts, creative practice, grief, loss and bereavement**

This section is about evaluating achievement against course learning outcomes. The same questions will be used in the post-questionnaire to identify trends.

**6. How would you rate your understanding or knowledge of the following:**

*Contemporary understandings of grief, loss and bereavement*

1 = none, 2 = very low, 3 = a little, 4 = good, 5 = very good

1	2	3	4	5	Don't Know

*How types of grief, loss and bereavement can impact individuals*

1 = none, 2 = very low, 3 = a little, 4 = good, 5 = very good

1	2	3	4	5	Don't Know

*What grief and bereavement supports and resources are available in different settings in Ireland (e.g. hospice, hospital, charity, in community)*

1 = none, 2 = very low, 3 = a little, 4 = good, 5 = very good

1	2	3	4	5	Don't Know

*How arts and creative practice might offer support for people affected by grief, loss or bereavement in Ireland*

1 = none, 2 = very low, 3 = a little, 4 = good, 5 = very good

1	2	3	4	5	Don't Know

*The different approaches of artists, therapists and healthcare teams in creative work to address the impact of grief, loss and bereavement*

1 = none, 2 = very low, 3 = a little, 4 = good, 5 = very good

1	2	3	4	5	Don't Know

*The differences between accredited or un-accredited supports to people affected by grief, loss or bereavement*

1 = none, 2 = very low, 3 = a little, 4 = good, 5 = very good

1	2	3	4	5	Don't Know

*How the public health model of care translates into health services in Ireland*

1 = none, 2 = very low, 3 = a little, 4 = good, 5 = very good

1	2	3	4	5	Don't Know

*How arts and creative practice is connected to systems of healthcare*

1 = none, 2 = very low, 3 = a little, 4 = good, 5 = very good

1	2	3	4	5	Don't Know

**7. How would you rate your confidence or ability in the following areas**

*Talking about and expressing your own grief, loss or bereavement [expression]*

1 = none, 2 = very low, 3 = a little, 4 = good, 5 = very good

1	2	3	4	5	Don't Know

*Supporting others affected by grief, loss or bereavement [compassion]*

1 = none, 2 = very low, 3 = a little, 4 = good, 5 = very good

1	2	3	4	5	Don't Know

*Using arts and creative work to explore your and other people's grief, loss or bereavement [confidence]*

1 = none, 2 = very low, 3 = a little, 4 = good, 5 = very good

1	2	3	4	5	Don't Know

*Telling others in your sector about the benefits of arts and creative work in supporting people affected by grief, loss or bereavement [champion]*

1 = none, 2 = very low, 3 = a little, 4 = good, 5 = very good

1	2	3	4	5	Don't Know

*Designing arts and creative projects to address the impact of people's grief, loss or bereavement*

1 = none, 2 = very low, 3 = a little, 4 = good, 5 = very good

1	2	3	4	5	Don't Know

*Critically reflecting or appraising your own creative process*

1 = none, 2 = very low, 3 = a little, 4 = good, 5 = very good

1	2	3	4	5	Don't Know

*Practicing self-care and putting in place boundaries in the context of supporting and working with others experiencing grief, loss or bereavement*

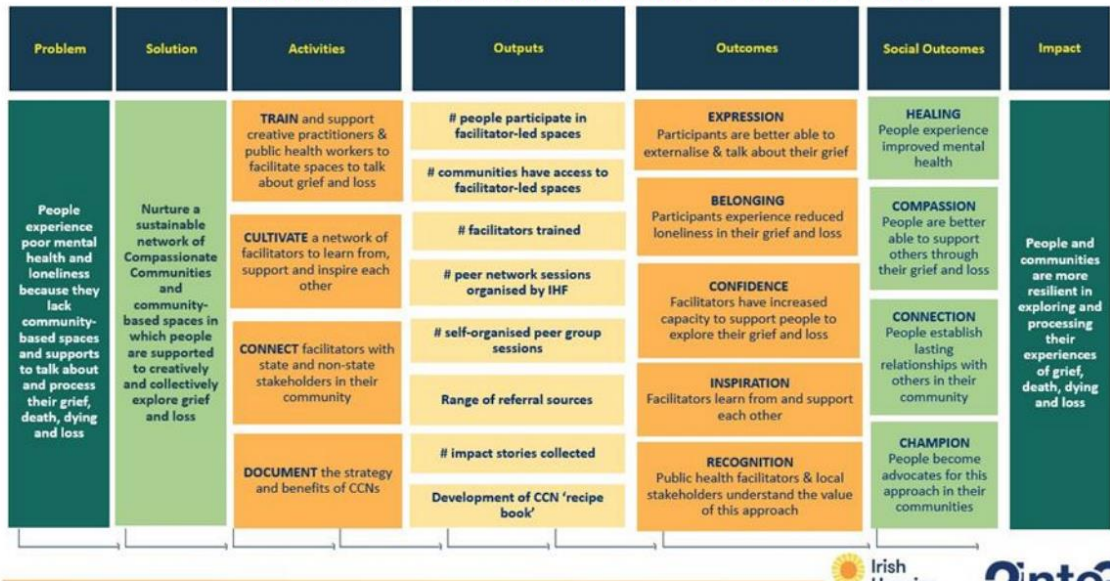
1 = none, 2 = very low, 3 = a little, 4 = good, 5 = very good

1	2	3	4	5	Don't Know

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Note the prompts in Q6 align to some aspects of the Theory of Change

## COMPASSIONATE CULTURE NETWORK THEORY OF CHANGE MODEL



Please return this completed form by email to:

[elizabeth.hutcheson@hospicefoundation.ie](mailto:elizabeth.hutcheson@hospicefoundation.ie)

Alternatively post the completed form to:

Elizabeth Hutcheson  
 Irish Hospice Foundation  
 Morrison Chambers (Floor 4)  
 32 Nassau Street  
 Dublin 2 / D02 X627

## Appendix C – Summary of Community Training Sessions

#	Date	Target Group	Content	Attendees
1	18 Sep 2024	Project Steering Group	<p><u>General introduction to Creativity and Grief</u>  <i>Trainer: Dominic Campbell (IHF)</i></p> <p>Abridged version of the session detailed below.</p>	7
2	28 Nov 2024	Open invitation to community groups in Knocknaheeny	<p><u>General introduction to Creativity and Grief</u>  <i>Trainer: Dominic Campbell (IHF)</i></p> <p>Conceived for social and community workers, teachers, volunteers, and members of the wider public with interest in grief and loss, this training offered an introduction to the <i>Grief and Loss Healing through Art</i> project.</p> <p>It introduced simple ways to understand and address grief and loss within their own communities, touching on:</p> <ul style="list-style-type: none"> <li>○ Awareness of Grief Theory</li> <li>○ Understanding of Compassionate Communities</li> <li>○ Information on the ongoing <i>Exploring Grief and Loss through Art Project</i></li> <li>○ Signposting to further support and resources.</li> </ul>	6
3	03 Dec 2024	Cork City Council Staff	<p><u>Grief in the Workplace</u>  <i>Trainer: Amy Gibney (IHF)</i></p> <p>Specific for Cork City Council teams, this training looked at the practical steps a organisation can take to create a healthy work environment that is conducive to good grieving. Grief in the Workplace (GITW) helps organisations and managers to respond effectively to grief situations that can arise in the workplace. These include helping managers to support staff appropriately around both personal and professional grief. It also involves helping workplaces to develop structured responses to grief situations such as Covid-19, suicide and developing bereavement policies.</p>	12 Cork City Council staff from the 'Corporate & Community Affairs' and 'People & Organisational Development' directorates
4	04 Dec 2024	Friendly Call Volunteers	<p><u>Theories on Grief &amp; Loss &amp; Bereavement</u>  <i>Trainer: Grace Corkery (IHF)</i></p> <p>This training was offered to Friendly Call Volunteers, identified as a key element in the programme's delivery.</p>	16 Friendly Call volunteers  2 group leaders

			<p>Designed for volunteers and professionals working with older people – where loss is a frequent and inevitable part of the role – this session focused on managing grief and loss in contexts where it is a regular occurrence.</p> <p>Topics included:</p> <ul style="list-style-type: none"> <li>• Awareness of Grief Theory</li> <li>• Awareness of Professional Grief</li> <li>• Boundaried Practice and Self-Care</li> <li>• Creating Compassionate Workplaces</li> <li>• Signposting to Further Support and Resources</li> </ul>	
5	04 Dec 2024	Wider invitation to community groups and professionals in Cork City	<p><u>General Grief Training</u>  <i>Trainer: Dominic Campbell (IHF)</i></p> <p>A follow up on the 28/11 session with increased attendance by the HSE Health Action Zone (HAZ) teams and interested community leads.</p>	6

## Appendix D – Artist Call Out and Selected Artist Biographies

### Artist Call Out



# Exploring Loss and Grief: Healing through Art

## Artists wanted for Creative Health and Wellbeing Project

Cork City Council, in partnership with the Irish Hospice Foundation, is seeking expressions of interest from artists of all disciplines with facilitation experience and knowledge of working with young people and/or vulnerable older adults for a new project.

Supported by Creative Ireland, this project aims to address isolation and foster connection through creative engagement with individuals experiencing grief and loss and facilitate intergenerational collaborations between active retired groups and 5th class students in Knocknaheeny and Mayfield. Artists will participate in specialist training on grief and loss, provided by the Irish Hospice Foundation, to enhance facilitation skills and sensitivity in working with participants navigating these experiences.

**Contact [louise\\_tangney@corkcity.ie](mailto:louise_tangney@corkcity.ie) for details.**



Comhairle Cathrach Chorcaí  
Cork City Council

*Creative*  
Health & Wellbeing

Cár Éire Tídmach  
Creative Ireland  
Programme



Riattas Áitiúil Éireann  
Local Government Ireland



  
Cork Healthy Cities  
a healthier city together



  
Comhar Chathair Chorcaí Ctr  
Cork City Partnership Cig  
Coimhearsúnachas | Banntráil | Fíricheas

### Selected Artist Biographies

The following artist biographies represent the panel of seven selected through a public call, chosen for their commitment to socially engaged practice and their potential to contribute meaningfully to creative responses to grief and loss.

#### *Amy McNamara*

Amy McNamara is a traditional Irish musician and visual artist based in Cork City. Originally from Tulla, Co. Clare – an area renowned for its musical heritage – Amy was immersed in the

East Clare style from an early age. She gained national recognition through her success at Fleadh Cheoil na hÉireann, notably winning the Senior Céilí Band competition in 2019 with the Cnoc na Gaoithe Céilí Band, following three consecutive Munster titles (2017–2019). Amy has toured internationally, representing Irish music and culture in Shanghai and South Africa, and has performed widely across Europe with her siblings, Kate and Gearóid McNamara.

In addition to performing, Amy is a qualified primary school teacher with a strong passion for music education. She is dedicated to nurturing the next generation of musicians, blending her creative talents as both educator and artist.

### *Clara Scullion*

Clara Scullion is a multimedia artist based in Cork, originally from County Antrim. Her work explores representation and memory through photography, textiles, and text. She collaborates with charities and organisations to help amplify lesser-heard voices through public exhibitions.

Clara has presented research on ethical representation in art at conferences across Ireland since 2021 and has exhibited in Ireland, the UK, and Sweden since 2015. She completed her Master's in Fine Art at Ulster University in 2022 and her undergraduate degree in Fine Art and Education at NCAD in 2017, where she received the IPIP Graduate Award.

### *Grace Haynes*

Grace Haynes is a visual artist and educator from the Cavan/Monaghan region, now based in Cork City. She holds a BA (Honours) in Illustration and Graphic Design.

Grace is a socially engaged artist working in community contexts and is a Creative Associate with the Creative Schools initiative, as well as an associate artist with Helium Arts.

Her work draws inspiration from Ireland's native flora and fauna and increasingly incorporates eco arts practices, including natural dye-making. She is currently pursuing a Certificate in Eco Arts Practice at Crawford College of Art and Design.

### *Jennifer Horgan*

Jennifer Horgan is a teacher, poet, and columnist for the Irish Examiner. Her creative writing has appeared in journals such as Southword, Howl, and Abridged.

She was awarded a poetry mentorship with Thomas McCarthy in 2023 and was one of four poets selected for a masterclass with Theo Dorgan in 2024 as part of One City One Book. Her work was recently shortlisted in RTÉ's Prompt Series.

*Care*, Jennifer's debut poetry collection, was published by Doire Press in April 2024.

### *Julie Forrester*

Julie Forrester is a visual artist and creative producer whose practice prioritises process-based approaches, often working collaboratively and in context. Her work explores narrative forms rooted in place and shared experience, with recent projects focusing on urban ecologies and climate awareness.

Julie's collaborative work explores the sense of belonging arising out of relationship with place, and embraces themes of advocacy, and inclusion. With a long-standing career in arts

education, she is a panellist with several arts organisations, including Crawford Art Gallery, where she delivers programmes in response to exhibitions.

She is currently curating *Gleann a’Phúca*, a multidisciplinary, site-specific arts participation project in The Glen, Cork.

### **Rachel Lartey**

Rachel Lartey is a Social Practice Arts Facilitator and Researcher based in Cork. Her work centres on creating meaningful artistic experiences within communities, with a focus on inclusivity, dialogue, and co-creation.

She explores social issues such as ageing, identity, isolation, stigma, and the need for human connection. Through collaborative, arts-based approaches, Rachel facilitates spaces for reflection, sharing, and imagining new possibilities.

### **Tommy Lysaght**

Tommy Lysaght is a stone carver, facilitator, and educator. He collaborates with various organisations on projects that connect people with heritage, culture, and place.

Tommy creates public sculptures and installations, working closely with Cork City Council, local businesses, and organisations such as Cork Simon Community. He also produces solo pieces and accepts private commissions, often inspired by nature, stories, and personal connections. The Aran Islands hold particular significance for Tommy, serving as a source of inspiration in his journey as a stone carver.

## **Appendix E – Artist Training Schedule**

The training programme was designed for a diverse panel of artists, each with experience working with young people or adults, whose backgrounds spanned multiple art forms and community-focused professions, and who brought varying levels of awareness and practice to the themes of grief and loss.

<b>#</b>	<b>Date</b>	<b>Trainers</b>	<b>Session Description</b>
1	14 Oct 2024	<u>Dominic Campbell</u> <i>IHF Arts &amp; Cultural Engagement Lead</i>  Supported by Ella Daly	Project overview, introductions, creative approaches to grief and loss, practicalities (budgets, insurance), and programme ambitions.
2	04 Nov 2024	<u>Barnardos</u> Gina Cantillon ( <i>Head of Bereavement Services</i> ), Deirdre Gillespie ( <i>Art Therapist</i> ), Sonia Rennicks ( <i>Manager, Irish Children’s Bereavement Network</i> )	An introduction to children and loss: theory, experience, and practice. Full-day session using exercises to explore how children's experiences of grief differ from adults and vary by developmental stage. Included gentle metaphor-based activities. 1. Memory Jar: Participants used coloured chalk rubbed into salt and layered in jars to represent memories and feelings from past loss events. This sensory exercise promotes emotional regulation and discussion of neurological responses.

			<p>2. Invisible String: A collage or message-based activity symbolising connection to a missing person, adapted for different age groups.</p> <p>3. Grief Rock: Based on the book <i>The Grief Rock</i><sup>14</sup>, this exercise explores the weight of grief and how it can be shared or eased over time.</p>
3	05 Nov 2024	<u>Caroline Schofield</u> <i>Visual artist with experience working with older adults in home, healthcare, and end-of-life settings</i>	Explored creative practice across varied settings – schools, homes, healthcare, and community – with a focus on collaboration, working with illness, and adapting to uncertainty. Participants engaged in visual arts and literacy exercises (e.g. non-dominant hand drawing, continuous line drawing, body mapping), improvisation, and participant-led approaches. Emphasis was placed on working responsively and aligning creative practice with care contexts.
4	06 Nov 2024	<u>Valerie Smith (IHF)</u> <i>Due to illness, Valerie Smith was unable to deliver the session and Dominic Campbell stepped in</i>	<b>Think Ahead</b> session: Think Ahead is an advanced care planning tool that helps individuals clarify their wishes for end-of-life care. Often introduced to older adults, it aims to reduce unnecessary grief and confusion, while supporting acceptance of life changes that improve quality of life in later years. The session included elements of grief theory and encouraged sensitive, intuitive engagement.
5	07 Nov 2024	<u>Trudy Meehan</u> <i>Visual artist, writer, Senior Clinical Psychologist and Lecturer in Positive Psychology at RCSI.</i>	Boundaries, emotional resilience, and self-care when working creatively in emotionally sensitive contexts. The session explored the use of metaphor in psychosocial practice and the importance of maintaining professional distance while fostering creativity. It offered an embodied, experiential approach to working with sensitivity and care.
6	08 Nov 2024	<u>Dominic Campbell</u> <i>IHF Arts &amp; Cultural Engagement Lead</i>	Integration and reflection: applying learning, identifying gaps, planning next steps.
7	14 Nov 2024	<u>Dominic Campbell</u> <i>IHF Arts &amp; Cultural Engagement Lead</i>	Recap and contextualisation. Community engagement approaches. Reflections on pandemic impact. Practical learnings on opportunity and limitations from IHF Arts and Cultural Engagement programme.

<sup>14</sup> *The Grief Rock* by Natasha Daniels, illustrations by Lily Fossett. Published by Jessica Kingsley Publishers 2023

8	25 Nov 2024	<u>Dominic Campbell</u> <i>IHF Arts &amp; Cultural Engagement Lead</i>	Scaling creative practice. Examples from national and international projects. Development of individual presentations.
9	27 Nov 2024	<u>Dominic Campbell</u> <i>IHF Arts &amp; Cultural Engagement Lead</i>	Artist presentations and peer feedback.
10	29 Nov 2024	<u>Dominic Campbell</u> <i>IHF Arts &amp; Cultural Engagement Lead</i>	Final reflections, next steps, signposting, and self-care. Addressing the practical challenges of going from theory to practice.

Note: The final four sessions (14, 25, 27, and 29 November) were responsive to the participating artists, transitioning from learning to practice.

## Appendix F – Groups and Agencies Engaged

### Friendly Call Cork

Friendly Call Cork is an initiative of Cork City Partnership – a free service providing a daily phone call to older people or individuals who may feel lonely, isolated and vulnerable in Cork City. The service specifically targets people with chronic illnesses or who cannot engage in an active way in the community. Friendly Call’s principal aim is to tackle isolation and loneliness among older people, those with physical and mental disabilities and those who are socially isolated.

Friendly Call Cork provides friendship and security, helping clients feel safer at home. If a client does not answer, the Friendly Caller will phone a member of their family, a neighbour, or a friend.

### Mayfield Senior Citizens Group

The Mayfield Senior Citizens Group comprised individuals identified by Mayfield Arts Centre, Roseville House, and Lotamore Family Resource Centre as having experienced grief and loss. Brought together through the ROAM Cork project, the group was formed to provide a supportive, creative space where participants could engage in meaningful artistic activities, share personal stories, and foster connection and healing.

### St. Mary’s on the Hill National School

St. Mary’s on the Hill N.S. is a mixed primary school deeply rooted in the Knocknaheeny community. With a strong ethos of inclusion and support, it fosters a nurturing environment where each child is celebrated and challenged, supported by a dedicated team of teachers, SNAs, and childcare staff.

### St. Mary’s Senior Citizens Group Knocknaheeny

St. Mary’s Senior Citizen’s Group is a long-standing community initiative that provides a welcoming space for older adults in the Knocknaheeny/Hollyhill area. The group meets

weekly for social gatherings that include meals, bingo, and live music, helping members stay active and connected. Established over a decade ago, it plays a vital role in combating isolation and fostering community spirit among retirees on Cork’s Northside.

### St. Patrick’s Girls National School

St. Patrick’s Girls N.S. is a Catholic primary school located on Gardiner’s Hill in Mayfield, Cork City. The school is committed to the holistic development of its pupils and provides a caring and inclusive environment where girls are encouraged to grow, achieve, and thrive within a strong community and faith-based ethos.

### Additional Engagement

Group Name	Involvement
Blackpool Health Action Zone (HAZ) workers	Attended community awareness sessions
CAP Mahon	Expressed interest in Grief & Loss awareness training
Cork City Library	Interest in musical library project and Death Literate Libraries
Cork Community Art Link	Attended community awareness sessions
Creative Tradition	Participated in Tinderbox workshops and launch concert
HSE Community Health Workers	Attended community awareness session
HSE Cork North Community Work Department	Interested in future engagement
Lotamore Family Resource Centre	Interested in future engagement
Mayfield Arts Centre	Interested in future engagement
Musical Neighbourhoods	Participated in Tinderbox workshops and launch concert
Music Generation Cork City	Participated in launch concert
Newbury House Family Centre	Interested in future engagement
The Kabin Studio	Participated in launch concert and exhibition

### Appendix G – ‘Beautiful Questions’ and Poems

Jennifer Horgan worked primarily one-to-one with Friendly Call volunteers and service users, using a set of ‘Beautiful Questions’ to prompt personal reflections on place, memory, and community life in Mayfield and Knocknaheeny. These questions – published over four weeks in the *Evening Echo* – explored themes such as meaningful places, first impressions of the area, school and working life, and childhood leisure.

The responses were recorded, transcribed, and shaped into nine creative texts: two poems and seven reminiscences covering topics like work, school, play, travel, music, daily life, and nature. These were presented as audio recordings and printed materials in the final exhibition.

Jennifer's process included home visits, interviews, collaboration with media partners, and creative editing. Her work culminated in the production of sound pieces and short films, including *The Last Permanent Resident* and *Recollections*, which captured the voices and stories of participants across Cork's northside.

### **'Beautiful Questions'**

**Question 1:** *What is a place with special meaning for you in Mayfield/Knocknaheeny?*

**Question 2:** *Do you remember coming to Mayfield/Knocknaheeny for the first time? Maybe you weren't born there? Maybe you moved there from elsewhere?*

**Question 3:** *Can you share anything about school life or your working life? Where did you go to school or to work – what are your strongest memories?*

**Question 4:** *Young people nowadays like to meet up outside or play online. What did you do for fun as a child and later as an adult to have fun? What activities and events went on in the Mayfield that you recall?*

### **Poems**

#### **Cork Journeys** *Jennifer Horgan /Friendly Call / RoamCork*

The sand in Youghal was so thick you'd have to plough through it,  
Dragging your bags and baggage from the train.  
No such thing as playing in the water, most of us were afraid.  
Lucky if we'd been shown how to float, how to kick our legs behind us.  
Men rolled trousers to their knees, knotting the four corners  
of a handkerchief to cool their bothered heads.  
I never drank tea, but I did then; even the tea tasted different,  
Our cups hanging from our bags, filled by Youghal women.  
Straight from the dark of their kitchen, out the back door to us.

We worried the men might be left behind, jumping off the train  
for a piddle every stop. The Pints (and the half pints) they'd had with cousins  
too much for their bladders to manage the whole way home.  
Everything else, empty – the bags lighter, sandwiches eaten.  
The fair ones reddened by sun, and only a few paid for, rushed through  
past the ticket man, all of us running from the carriage up steps to the hill,  
- Our little hearts filled with summer.

Years later, there were other journeys too, this time for dancing,  
three or four nights a week, into the early hours,  
closer to our shifts than we should have been.  
Thumbing lifts, squeezing into car seats, piled high on top of one another,  
or singing on a bus to Crosshaven. The smell of sugar in the hair

of girls who couldn't afford lacquer, and in my mind  
I'm forever in the Arcadia, and Michael's still standing on the two long steps.  
I'm waiting for life to begin on a Wednesday night in June.  
Waiting for Michael to dance me again. Dance me again.  
That surprise of his tap on my shoulder staying the years since.  
His tanned hands on his Honda, zooming us towards the city still.  
His waist pressed against mine at Father O Flynn's gate on Fair Hill.

**Cork Nun Remembers** Jennifer Horgan /Friendly Call / RoamCork

I was born Margaret but my names have changed –  
part of being a nun. I was Bernadette too, then Anne.  
My father never wanted me to leave – the only one  
who knew how to run his butcher shop.  
But I was soon gone off to Dublin, then Nigeria.

I remember we'd chant we'd washed our hands  
*Well-Well-Well*. No-one liked us touching lepers  
with the same hands we used to plant vegetables.  
To sew and pray, filling small bowls with stew.  
Carrying water out from our well, even to men with guns.

My brother left for London at 15. He cried. We put a sticker  
on him so he'd be identified by cousins at Paddington.  
He joined the army then. Was taught how to mend socks  
cook and drive, and later, how to read. He shot a donkey  
once in a ditch by the dam in Iniscarra. Was made pay for  
the lost round. Found the dark there comforting, keeping  
watch against bombs that might flood the city. My mother  
liked bright colours, the bluebells for on Our Lady's altar,  
and us little ones carrying tins of blackberries inside a  
white pram, imagining warm bread, yellow butter, the thick  
spread of jam.

## Appendix H – Artist Approaches, Workshop Schedules, Sample Artwork

### Artist Approaches

Each artist contributed their unique perspective and creative methodology to the workshops held in schools, senior citizen groups, and community settings. The aim was to foster intergenerational dialogue, explore themes of place and identity, and create meaningful artistic outputs that reflect the lived experiences of participants across Cork's Northside.

**1. Amy McNamara *ROAM: Intergenerational Soundscapes***

‘Through a series of soundscapes, we capture the unique stories and experiences of people from different generations, creating a rich musical tapestry that reflects the area's history, culture, and identity. The Music: Our songs are born from the voices and stories of the community. From the catchy, playground-inspired rhythms of "Knocknaheeny is the Place to Be" to the ambient, nostalgia-tinged soundscapes of "A Generation Back" and "We Used to Play Cowboys and Indians," each track is a testament to the power of intergenerational connection and creativity.

The Story: Through "ROAM," we aim to showcase the importance of place and community in shaping our identities. By combining the voices and experiences of young and old, we create a unique sound that reflects the diversity and richness of life in Cork's Northside.’

**2. Clara Scullion**

‘The workshops will be mixed media with an emphasis on textile and embroidery. My approach to the workshops is collaborative. We will begin with a mapping activity looking at the locality, routes, well-worn paths etc. and from there, work on developing our ideas of home, familiarity, and memory. While embroidery can be a technical challenge, it is also very relaxing when you let yourself slow down and take your time. We will explore how stitches could represent the lines on a map, grooves on skin, and words on a page.’

**3. Grace Haynes *Our Home***

‘Through creative activities, we will explore and reflect on ‘our home’ as the locality of the Northside. During these sessions we will explore what is in the local area and what makes the Northside unique. Through the mediums of paper construction, watercolour and clay. We will explore visual representation the world around us in an approach that is centred around empathy and compassion.’

**4. Jennifer Horgan**

Used 'Beautiful Questions' to prompt storytelling, resulting in poems and audio pieces for exhibition – See Appendix G above

**5. Julie Forester *Unfolding Places***

‘Beginning with a mapping of the area, we will share the stories that connect us with place. We will explore our relationship with place through a variety of mediums and processes, including drawing, ceramic work and textiles. The work will be driven by the interests of the group and may evolve into a variety of outputs as yet unknown. I am interested in how much young people and elders have to offer one another and I would love there to be an intergenerational aspect to the projects in schools, I would very much welcome the participation of family members.’

## 6. Rachel Lartey *My Square Mile*

‘Through creative activities, we will explore and reflect on “our square mile”, with the aim of building a stronger connection to both our surroundings and the people within it. Our time together will allow us to examine all aspects of our local area — both physical and emotional — by mapping out how we experience, engage with, and feel about our community. We will not only focus on the physical characteristics of our surroundings but also on the deeper emotional, social, and cultural ties that shape our relationship with it.

Using materials like clay, multimedia, paint, and disposable cameras, we will document our "square mile", highlighting what matters most to us — its history, culture, environment, people, and the personal memories and feelings we associate with it. Our work will centre around exploring, understanding, and appreciating the small yet significant world around us, whilst encouraging mindfulness and empathy, with the hope that we will gain a deeper, more appreciative perspective on our community.’

### Community Contact Overview

Group	Participants	Dates	Artists
St Mary’s on the Hill NS	31 students	5 March – 11 May Wednesdays 11:15am – 1pm	Grace Haynes Julie Forrester Amy McNamara (30 April)
St Patrick’s Girls NS	18 students	7 March – 16 May Fridays 11am – 12:30pm	Grace Haynes Julie Forrester Rachel Lartey Amy McNamara (2 May)
St Mary’s Senior Citizens	8 older adults	20 March – 1 May Thursdays 11am – 1pm	Clara Scullion Julie Forrester
Mayfield Senior Group	5 older adults	20 March – 8 May Thursdays 2pm – 4pm	Clara Scullion Julie Forrester
Friendly Call Cork	12 volunteers 6 beneficiaries	10 March – 30 April	Jennifer Horgan – Friendly Call group and home visits

**Total Participants: 80**

### Artist Hours Overview

- School Workshops: 74 hours
- Senior Workshops: 28 hours
- Friendly Call Group & Home Visits: 21 hours
- Community Contact (community days, workshops, exhibition): 28 hours

**Total Community Contact Hours: 151**

### Community Days

- Knocknaheeny Youth Project – February 1st
- ROAM/Tinderbox launch concert – February 15th
- Mayfield Learning Neighbourhood Expo – April 5th
- Mayfield Library – April 24<sup>th</sup>

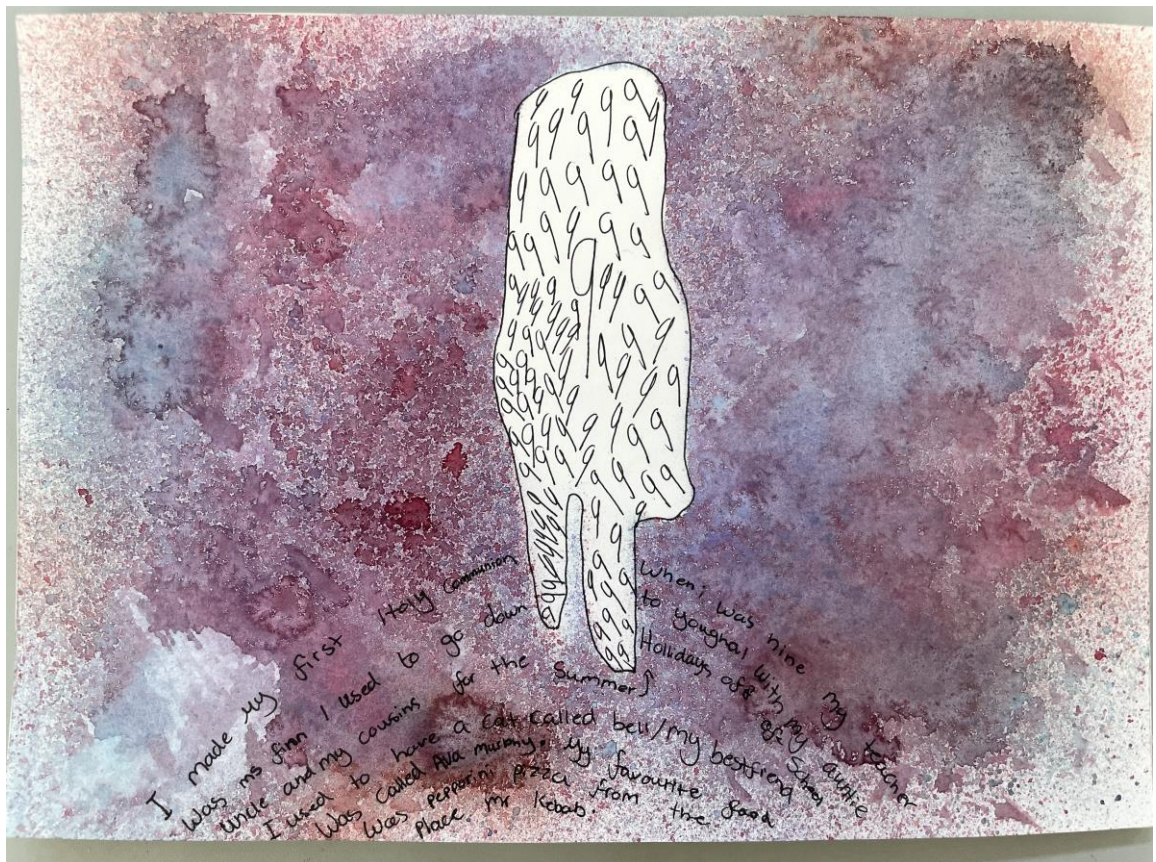
### Sample Artwork



*School workshop with Grace Haynes*



Seniors' cyanotype workshop with Clara Scullion



'When I was 9', from school workshop with Julie Forrester

# Appendix I – Promotional Materials, Exhibition Photos, Digital Content, Press Coverage

## Promotional Materials

# Roam Cork!








**Bill's Field** - in the summer - I started to Sinter when I was 14 - We'd go around to the Ken field for a while - shops that sold everything, from a needle to an awl - In my time, the weather was always beautiful - We had no lawn but it was brilliant - Years ago they used to call them - The milk man, the bread man and the post man - The children only are not blessed - I didn't get the chance to learn properly...













There were no cars in the streets here - hours - We were always together like, one day we were in the street and we were going to the shop - We used to play tennis. The whole area seemed great to me - we'd walk all the way on the left hand side. It was a bit weird - There's always been people coming, nobody took a thing out of nature - My mother didn't had the radio on. All day long - I figured that getting of milk all along Catherine Road - My generation would have had songs from a generation back - We were past our time - Nobody looks to give me the word. Thanks for speaking to me.



## Roam the trail between them.

Through music, art, and shared creative experiences **ROAM** provides opportunities for people to reconnect, explore, and celebrate their communities. **Children and older** people are at the heart of these activities, rediscovering their neighbourhoods and sparking intergenerational conversations and connections.

**Encounters in Knocknaheeny and Mayfield.**  
May 29th, 30th, 31st.



[www.RoamCork.ie](http://www.RoamCork.ie)

*Creative*  
Health & Wellbeing



Rialtas Aitiúil Éireann  
Local Government Ireland



Clár for Éilíní  
Creative Ireland  
Programme



Comhairle Cathrach Chorcaí  
Cork City Council



Irish Hospice  
Foundation



FSS an Iardheiscirt  
HSE South West



Comhar Chathair Chorcaí  
Cork City Partnership Cúig



Sábháire  
Healthy  
Communities



Rialtas na hÉireann  
Government of Ireland



hi



Freddy Call  
Cork

Bus Stop poster for the exhibition weekend in May 2025

48

**FOR IMMEDIATE RELEASE**

Thursday, 15th May 2025

**New exhibition and trail gives people time to “Roam”**

**Arts exhibition and temporary trail created by young people and older adults to open between Mayfield and Knocknaheeny.**

Thursday May 29<sup>th</sup> sees the opening of a temporary new addition to the cultural landscape of Cork. Since mid-February older people’s groups and schools have worked with six Cork artists to map and re-imagine their surroundings.

Poems, paintings, works in clay and cardboard are the fragile materials making up two temporary exhibitions at locations in Mayfield Library and The Canteen, Knocknaheeny. While posters, bunting, performances and games will connect the space between the two communities. Through new maps of familiar places, the groups have attempted to share where their imaginations and external worlds meet. The disparity in age groups involved has resulted in memories of old songs sitting alongside wild daydreams about the future, with all giving considerate reflection on the present.

Speaking about the project, Lord Mayor Cllr. Dan Boyle said

*"ROAM demonstrates how creativity can enhance connection, healing, and overall health in our communities. By uniting children, older adults, and local artists, the project helps individuals reflect on the pandemic’s impact and reimagine the spaces they inhabit. This initiative aligns with the Creative Ireland Programme’s goal to unlock creative potential, benefiting both individuals and the community. It also supports the Sláintecare vision of providing the right care, in the right place, at the right time, by fostering community health and wellbeing. I am proud that Cork City Council, in partnership with the Irish Hospice Foundation and community groups, is leading such thoughtful and inspiring work."*

Events and activities will take place on Thursday 29, Friday 30 and Saturday 31 May and all are free.

**Get Up, Get Out, Roam! Let your curiosity lead you.**

**Thursday May 29<sup>th</sup> – Launches**

See the origins of Roam, meet the makers, explore the art of place.

Mayfield Library 11am to 1pm

Address: Frank O'Connor Library, Old Youghal Road, Mayfield, Cork T23 E651.

Knocknaheeny 3pm to 5pm

Address: The Canteen, Knocknaheeny Hollyhill Youth Project, Hollyhill Shopping Centre, Cork T23 X0NN.

### **Friday May 30<sup>th</sup> – Exchanges**

A day for communities to travel to each other, See the origins of Roam, meet the makers. Roam from Knocknaheeny to Mayfield, from Mayfield to Knocknaheeny.

Mayfield Library 11am to 4pm

Address: Frank O'Connor Library, Old Youghal Road, Mayfield, Cork T23 E651.

### **Knocknaheeny 11am to 4pm**

Address: The Canteen, Knocknaheeny Hollyhill Youth Project, Hollyhill Shopping Centre, Cork T23 X0NN.

### **Saturday May 31<sup>st</sup> – Encounters**

A day for families and friends with workshops and music. See the origins of Roam, meet the makers. Roam from Knocknaheeny to Mayfield, from Mayfield to Knocknaheeny.

Mayfield Sports Centre 11am to 4pm

Address: Old Youghal Rd, Mayfield, Cork

Knocknaheeny 11am to 4pm

Address: The Canteen, Knocknaheeny Hollyhill Youth Project, Harbour View Road, Hollyhill, Cork T23 X0NN.

Full details of the exhibitions, encounters, trails and overall project - [www.RoamCork.ie](http://www.RoamCork.ie)

## **ABOUT THE PROJECT**

**ROAM** is a creative programme designed to support wellbeing and social connection in Cork City. Developed by **Cork City Council** and **Irish Hospice Foundation** through the **Creative Ireland Programme**, ROAM is part of a wider **Creative Communities Initiative within Sláintecare Healthy Communities**.

The project responds to some of the lasting impacts of the pandemic, particularly for those who have experienced isolation, loss, or disruption to social connections or key life moments. Through music, art, and shared creative experiences, **ROAM** provides opportunities for people to reconnect, explore, and celebrate their communities.

A panel of **seven local artists** has been specially trained in creative approaches to grief and loss, equipping them to lead workshops, performances, and exhibitions in schools and community spaces. **Children and older people** are at the heart of these activities, rediscovering their neighbourhoods and sparking intergenerational conversations and connections.

This initiative is funded through Creative Ireland's Creative Health and Wellbeing in the Community programme and is guided by a collaborative, interagency steering group.

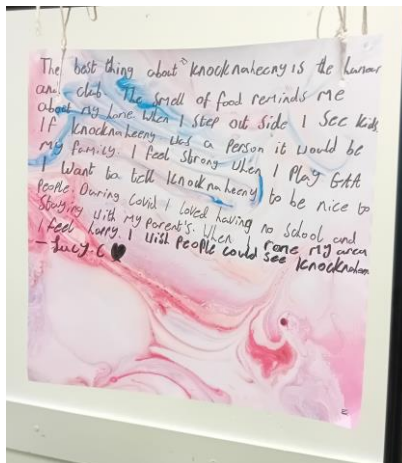
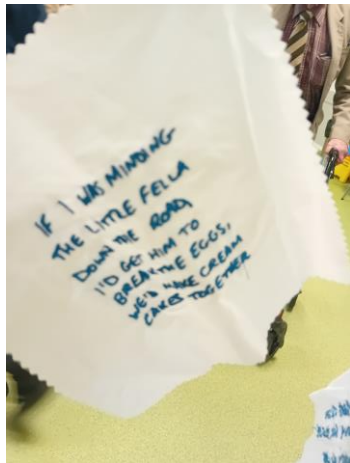
ENDS

*Exhibition Photos*

*Photos by Clare Keogh taken in Mayfield Library and Knocknaheeny Youth Project on exhibition day*



Photos by Louise Tangney of work exhibited in Knocknaheeny Youth Project



## Digital Content (Website)

A digital trail was created via the RoamCork.ie website with audio recordings of the Friendly Call poems and shared memories, as well as interactive exercises.

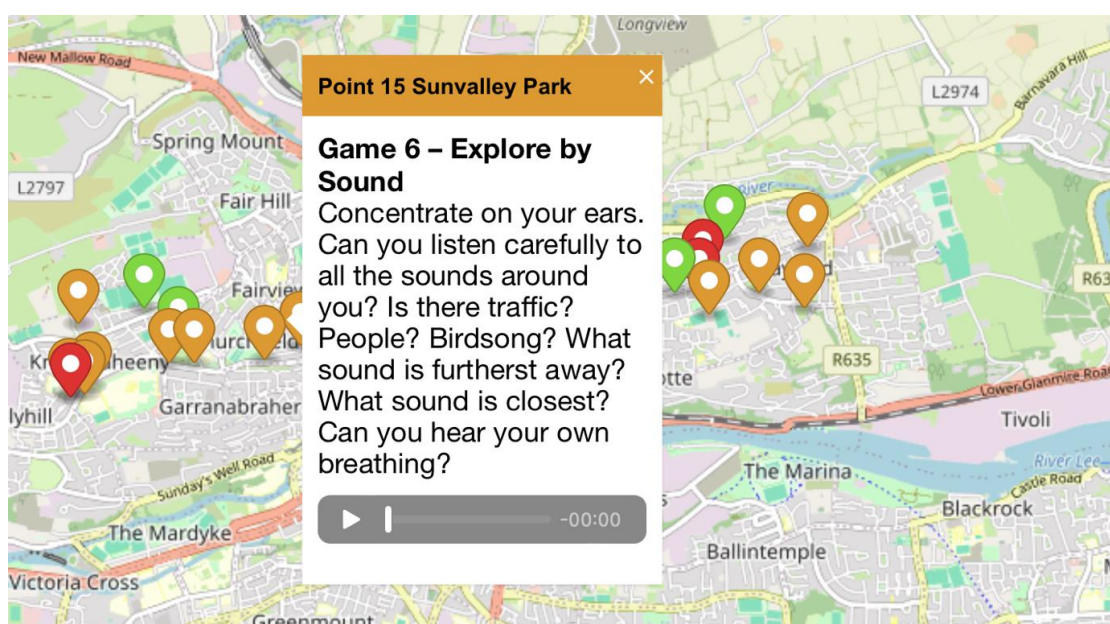
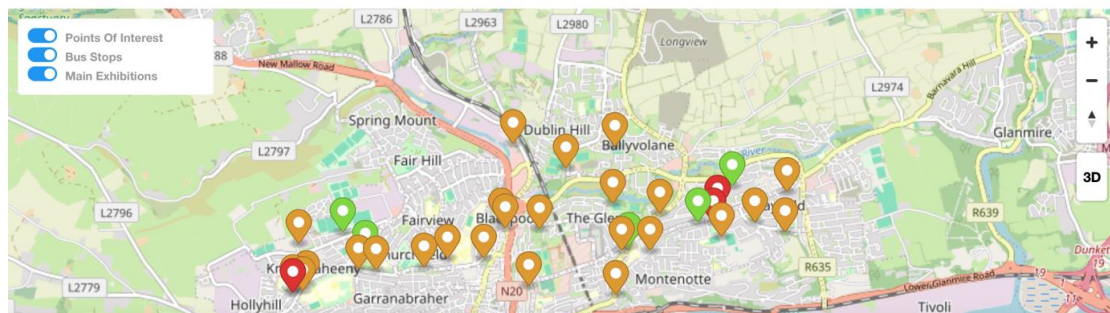
[roamcork.ie](http://roamcork.ie)

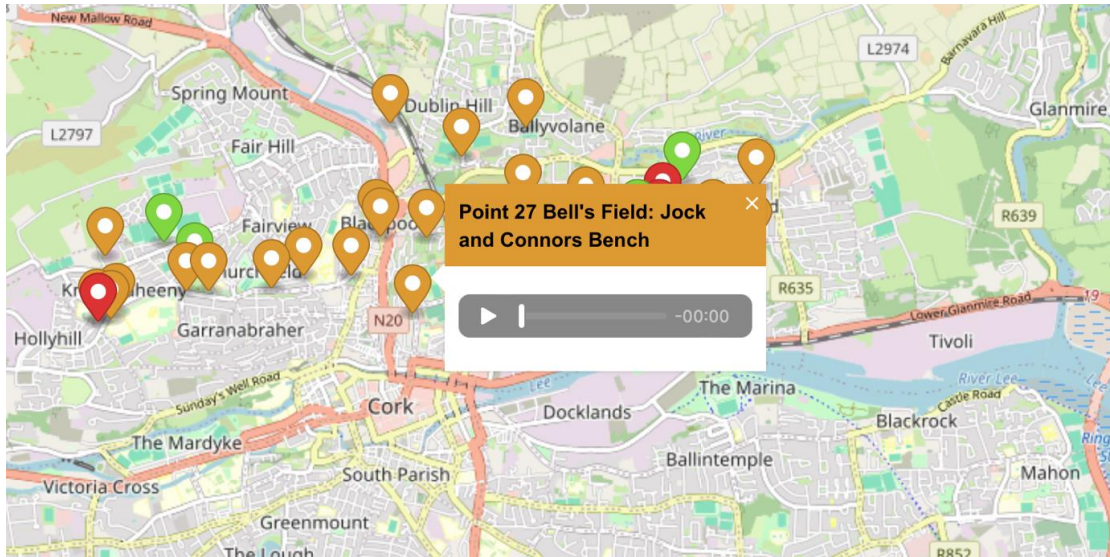


**ROAM** is a creative programme designed to support wellbeing and social connection in Cork City.

There are two temporary exhibitions in Knocknaheeny and Mayfield, and a trail of 31 places between them. Use this map to visit each place, where there is a something to listen to, or something to do. Words by older people, and activities by younger people, explore the magnificent place you're in.

Let your curiosity lead you!





**Samples of Press Coverage**

*The Echo, 10 March 2025*

*Cork Independent, 20 February 2025*

**Share memories**

Roam is an exciting new project recently launched in Cork.

One of its aims is mapping stories of Cork's Northside. You don't need to be from there or live there to have them!

As part of the project, developed by Cork City Council and Irish Hospice Foundation with support from the Creative Ireland programme, we are reaching out to people.

As part of Roam, please answer the following question in whatever way you can, and email your response to [horgan.jennifer@gmail.com](mailto:horgan.jennifer@gmail.com).

*Do you remember coming to Cork's Northside for the first time? Maybe you weren't born there? Maybe you moved there from elsewhere? Maybe you were just visiting?*

Please make the question your own - give it a home! We want to add your pin to the Northside map.

Give us dates and locations - add a little colour too. We can't wait to hear from you.

**Jennifer Horgan, Roam**



**ROCK ON:** Members of Cork City Music Generation Mayfield, performing at Roam, a new creative project across the northside which was launched at Dance Cork Firkin Crane with a concert by the Scotland's Tinderbox Orchestra featuring music groups from Mayfield and Knocknaheeny, bringing some 'Northside Soul'. Supported by Cork City Council, Creative Ireland and Irish Hospice Foundation Roam responds to losses from the pandemic by celebrating the rich stories and joys of our neighbourhoods. PHOTO: CLARE KEOGH

## ROAM at Mayfield Library

ROAM Cork was launched on May 29 at Mayfield Library by Green Party councillor Oliver Moran, deputising for the Lord Mayor. Mayfield librarian Richard Forrest welcomed the event, telling *The Echo*: "The ROAM initiative is essentially an arts exhibition stemming from multiple workshops, accompanied by the creation of a temporary trail laid between Mayfield and Knocknaheeny. Much of the work involves map-making and memories. Since mid-February, older people's groups and schools have worked with six Cork artists to map and re-imagine their surroundings." ROAM forms part of Cork City Council's creative health and wellbeing in the community initiative supported by the Creative Ireland programme and delivered in partnership with the Irish Hospice Foundation.

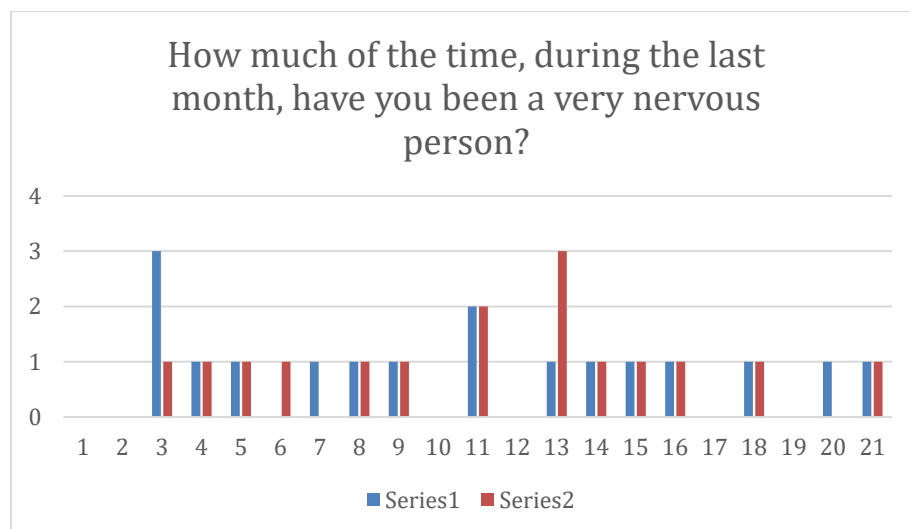
Mr Forrest continued: "The resultant poems, paintings, works in clay and cardboard are the fragile materials making up the two exhibitions in Mayfield Library and at The Canteen, Knocknaheeny.

"Posters, bunting, performances and games continue to connect the space between the two communities. Through new maps of familiar places, the groups share where their imaginations and the external world meets. The disparity in age groups has resulted in memories of old songs sitting alongside wild daydreams about the future, with all giving considerate reflection on the present. Associated events continued to May 31 after the launch and all were free."

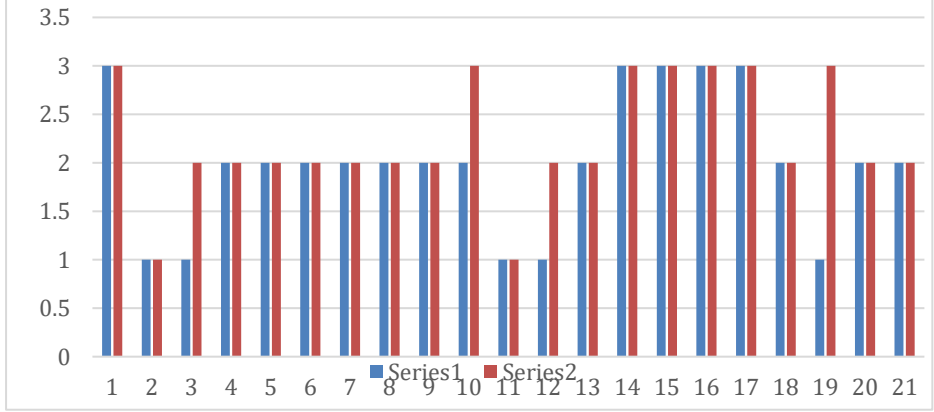
## Appendix J – MHI-5 Results

### Mental Health Indicator Index-5

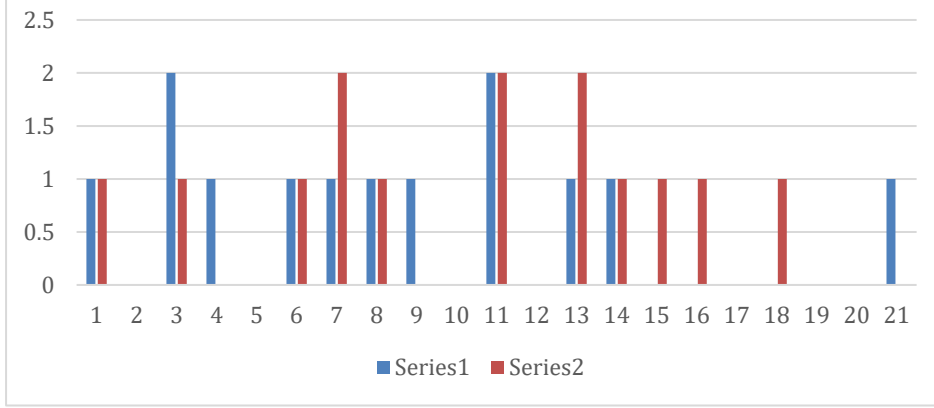
Across 2 schools, 21 children, 5 identifying as male, 18 as female, aged between 10 (n2), 11 (n17) 12 (n2), completed forms on 30/4/2025 (series 1) and 7/5/2025 (series 2).



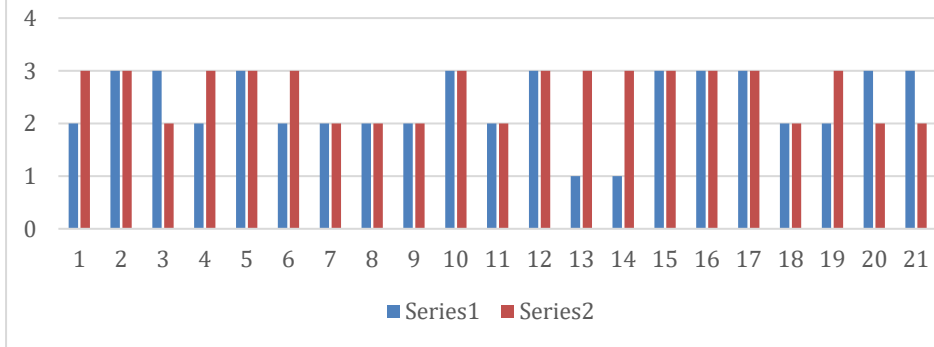
How much of the time, during the last month, have you felt calm and peaceful?

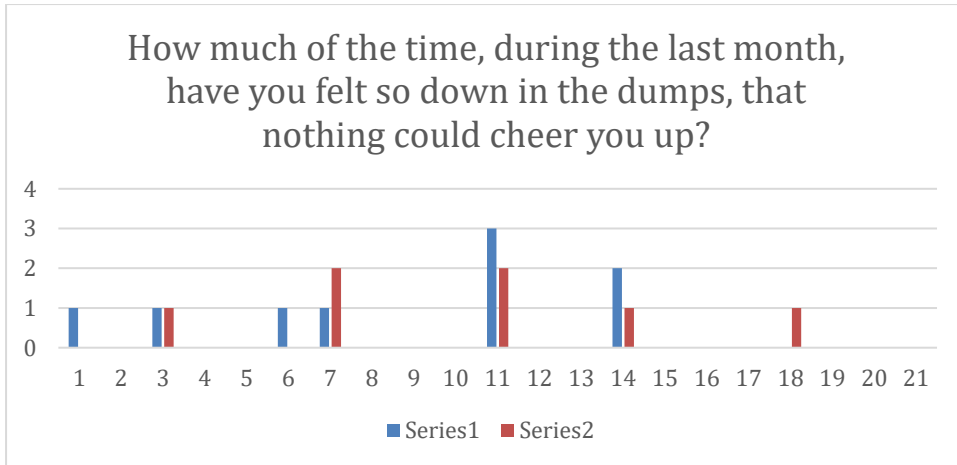


How much of the time, during the last month, have you felt downhearted and blue?



How much of the time, during the last month, have you been a happy person?





### Appendix K – Roam Cork Film and Artist Book



Watch the Roam Cork story – a journey of creativity, connection, and healing.

[Roam Cork: Healing Through Art on Vimeo](#)

**RoamCork**

- The exploration of place, loss, belonging, and memory, by the communities of the Northside of Cork City

Compiled by Rachel Lartey, the RoamCork artists’ book documents the creative journey of the participating artists, capturing their reflections, processes, and responses to themes of grief and loss. It serves as both a record of the project and a resource for future community-based creative practice.

[Access the digital version here: [roam-book-final.pdf](#)]