

A close-up photograph of two dandelion seed heads against a clear blue sky. The seed heads are in the foreground, with their green stems visible. Many white, feathery seeds are blowing away from the heads, creating a sense of movement. The background is a solid, bright blue sky.

Dancing Dandelion

*EDEN Engagement: Dublin
Seed City Curriculum
Dee Deegan & Joanna McGlynn*

MARCH - APRIL 2022



International Teaching Artists Collaborative (ITAC)
and
Joyce DiDonato's

EDEN ENGAGEMENT

ABOUT

Three-time Grammy Award winning opera superstar Joyce DiDonato has created the global tour of EDEN, her major concert hall performance about environmentalism. Her personal commitment and partnership with ITAC has launched a re-imagining of the impact of a concert experience through teaching artist-led workshops in every city. The International Teaching Artists Collaborative (ITAC) is the world-wide network of artists who work in community and educational settings, who have the skills to bring change to communities. Together ITAC and EDEN Engagement will pilot a new approach to prove that touring can be a legitimate and powerful tool for change in communities.

Cities on the tour are designated either "Root Cities" or "Seed Cities". Seed Cities are a 1-4 day(s) event that engages the youth with one of three specific environmental issues; Urban Gardens, Urban Trees, Food Choices:

- Urban Gardens: They are youth-friendly. Among many social benefits, they bring these environmental benefits: reduce carbon use (reduced food transport); reduce water runoff; help pollinators; plants absorb CO2 and pollutants and produce oxygen; health benefits in the food and the community building (reduced stress and blood pressure).
- Urban Trees: Trees are omnipresent and overlooked in cities—kid friendly. They can plant them, and the EDEN performance encourages that. Trees are powerful answers to heat mitigation (reduce temperatures by 8 to 10 degrees and need for air conditioning), carbon and pollution sequestration and oxygen production, water flow pollution reduction, biodiversity, and food insecurity. Health benefits include healthier air, psychological benefits, lowering blood pressure and stress.
- Food Choices: Scientists have proven that small choices make a big difference. Because many foods with a high health burden, including processed meats or red meats, also have high environmental costs, switching out 10 percent of a person's daily caloric intake can cut a person's food-based environmental footprint by over 30 percent. Between growing it, packaging it, moving it around, cooking it, and often wasting it, food production makes up about one-fifth to one-third of all annual greenhouse gas emissions globally. Eat less red and processed meats, eat more veggies and fruits, reduce food waste, and if you have a way...compost.

Teaching Artists: Dee Deegan & Joanna McGlynn

Dancing Dandelion Workshops

- Time: Approximately 180 minutes (90mins x 2)
- Students: Designed for 9-13 year olds
- Environmental Focus: Urban Gardens
- Art Forms: Visual Art

Workshop Goals

These workshops aims to activate two things in the young participants:

- Their sense of personal connection to and grasp of the specific environmental issue
- Their ability to make a difference regarding that issue—their sense of agency

Impact Measurement Goals

- Assess the changes in awareness of the participants' and their connection to the natural environment by exploring the micro to understand the macro.
- Assess the changes in the feelings and/or participants' understanding of biodiversity in an urban environment through the life cycle of a dandelion.

Impact Measurement Methods:

Method 1 - Pre and Post questionnaires

In advance of workshop 1, participants fill out a sheet with these questions:

- What do dandelions look like?
- How do you feel about dandelions?
- What makes dandelions important?

Same questions before and after, and then an analysis of what changes appeared in the documentation. One additional question added to the second questionnaire.

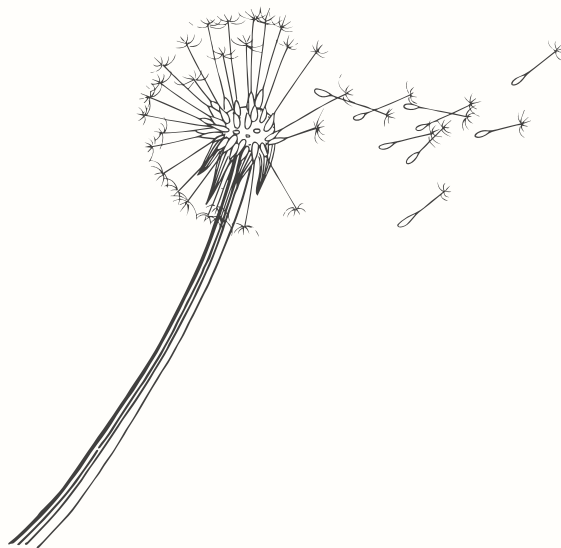
"Have you shared anything from your experience of the Eden Project with anyone else?"

Method 2 - Photographic documentation of progress with Graffiti Wall throughout workshop 1.

Graffiti wall photographed at two stages (beginning of workshop after first activity, end of workshop)

Method 3 - Observations & Discussions

documented by Dee & Joanna



WORKSHOP 1

Opening:

- Graffiti Wall
 - Participants will work in 3 groups of approximately 15 per group.
 - Participants will enter the space and add to our “urban garden” which is our graffiti wall.
 - They will respond to the statement, “Show me everything you know about dandelions”
 - They can add to the wall using visuals, words, etc.
 - Further prompt questions if needed – What do they look like? How big are they? What colour are they? Do they always look the same?
- Note: Photographs of each graffiti wall captured at this stage

Welcome:

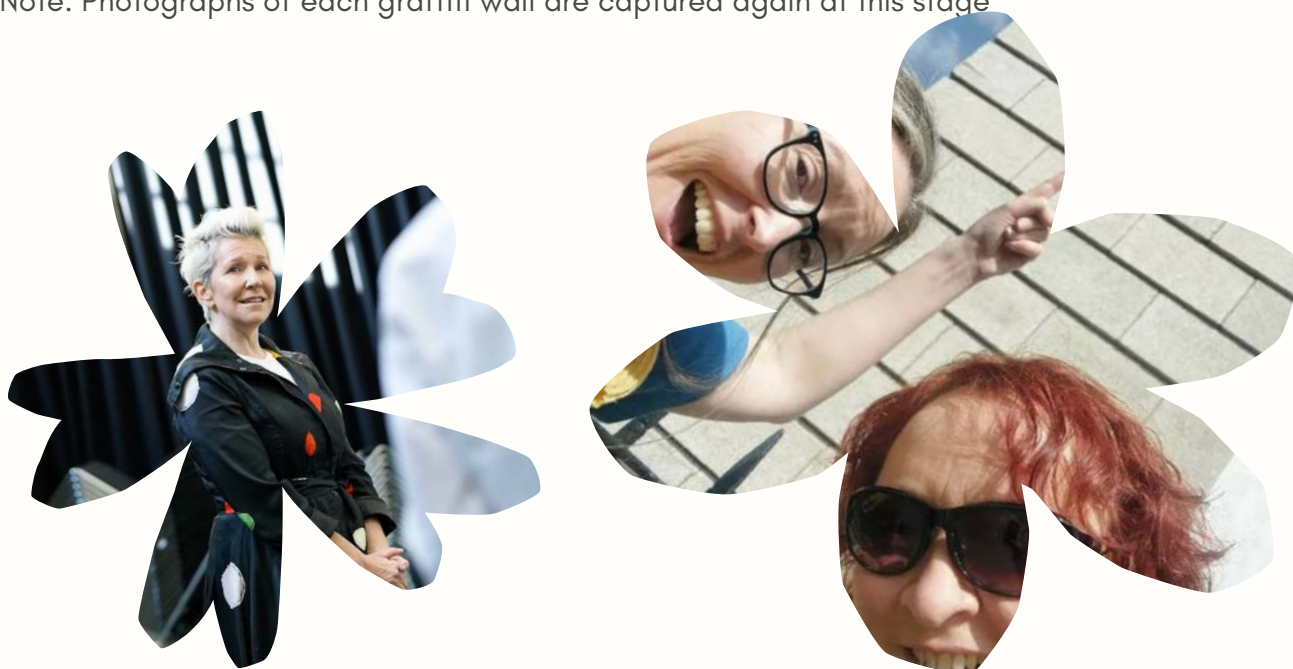
- “Today we will explore the life cycle of a dandelion — the benefits they bring us, the way we treat them, and how we might make things better for them.”

Key question:

- How do we connect to our natural environment?

Warm-up activity:

- Drawing response to time lapse video:
 - Option 1: <https://www.youtube.com/watch?v=kOABCH51KnQ>
 - Option 2: https://www.youtube.com/watch?v=UQ_QgtXoyQw
- Participants are invited to respond through body movement inspired by the sequence of the dandelion life cycle.
- Participants are given circular pieces of brown paper and are invited to draw in response to the time lapse video and through observing dandelion plant specimens and visual aids provided. These circle drawings and any other information that the participants consider important are now added to the graffiti wall.
- Note: Photographs of each graffiti wall are captured again at this stage



Instruction for main activity in workshop 2:

- Provide participants with circular containers and give instructions on collecting/gathering items for next week's workshop.
- Using the label provided, participants are asked to record the date, time, location and weather at point of specimen collection.
- Let participants know that we will be using a micro/macro lens on ipads/smartphones to view their specimens next week and we will be taking close up photographs and doing some more drawings.

Reflection:

- Form a group circle. Participants share a one word response about how they are feeling right now after the workshop.

Warming down exercise:

- Group circle, rubbing hands together, looking around the circle, making eye contact, end on a synchronised clap.

Materials & Equipment List

- Large paper rolls for graffiti wall
- Assorted drawing materials, pens, pencils, markers etc
- Projector (might need an extension lead)
- Printed visual aids showing different stages of the life cycle and details of the plant
- Dandelion plant specimens – dried and growing
- Baking paper circles (brown paper)
- Pritt stick
- 50 circular containers to collect specimens



WORKSHOP 2

Opening:

- Group circle, rubbing hands together, looking around the circle, making eye contact, , linking arms, powerful together – metaphor of dandelion blooming – carry through the workshop to end – seeds dispersing
- Invite participants to sit on floor, staying in the circle

Welcome:

- “Today we will take a look at the items you have gathered, we will examine them, draw them, photograph them, arrange them in containers and review what we have collected”
- Remind participants of our key question. Key question:
 - How do we connect to our natural environment?
- “Through your experience of collecting your specimens, did you notice anything new or different about your environment?” – 5 to 6 responses while still in the seated circle.
- Dee and Joanna take note for impact measurement

Main activity(ies):

- Demonstration of using the lenses and devices by Dee
- Instructions for drawing activity using mirrors and magnifying glasses – Joanna
- Participants present and display the items they have gathered to each other, working in groups of 10.
- Photography – Dee supporting 10 participants using macro clip on lenses to closely examine the items they have gathered – and take photographs
- Drawing – Joanna supporting other participants observing and drawing their specimens on seeded paper.
- Participants rotate to photography activity as devices become available.

Culminating presentation:

- Graffiti wall
- Digital display of macro photographs
- Containers with specimens
- Square observation drawings

Reflection:

- Group circle, power together metaphor of dandelion seed dispersing; into the centre what are you going to carry with you, what are you going to take away?
- Group circle, powerful together metaphor of dandelion seed dispersing; stretching arms overhead together, consider image of wind blowing dandelion seed, participants enter into the centre of the circle and share:
 - What are you going to carry with you from the workshop?
 - What are you going to take away?
- 5 to 6 participant responses. Dee and Joanna take note for impact measurement

Closing:

- Can we put the work up there and then that day?
- Identify a space in advance to exhibit the work.
- Above to be discussed

Materials & Equipment List

- 10 digital devices - ipads/tablets/smartphones (with multiple chargers)
- Extension lead
- 10 clip on macro lenses
- Seeded paper cut into 4 x 4" squares with circle drawn on them
- magnifying glasses
- circular mirrors
- Drawing pens and pencils





ECO BLOOM

Plantable Seed Paper

Paper Assist 'ECO BLOOM Plantable Seed Paper' is a range of unique plantable paper.

There are **4 different shades** available - **Natural, White, Ice White and Pure White.**

All shades are produced using 100% recycled paper with seed inclusions.

The paper can be planted when its useful life comes to an end. As with growing any plant from seed, provided they are planted satisfactorily and well-watered, there will be a germination of wild flowers and grasses.

ECO BLOOM NATURAL

Comes in 280gsm and contains a standard seed mix which includes a range of **meadow grasses and wildflower seeds.**



The meadow grasses include *Brown Top Bent, Red Fescue, Meadow Fescue, Crested Dog Tail & Smooth Stalked Meadow Grass.*



The wildflower seeds include *Birdsfoot Trefoil, Black Knapweed, Black Medick, Common Vetch, Meadow Buttercup, Musk Mallow, Ox Eye Daisy, Ribwort, Campion, Self Heal, White Campion & Yarrow.*

Paper Classification: 100% B grade recycled waste + seed mix.

The manufacturing process is **entirely free of chlorine.**

Technical Range: 280gsm target weight (+/-15% approx) in SRA2. The sheet is wet formed and air dried to maintain viability of the commercially prepared seeds (hence the high % tolerances).

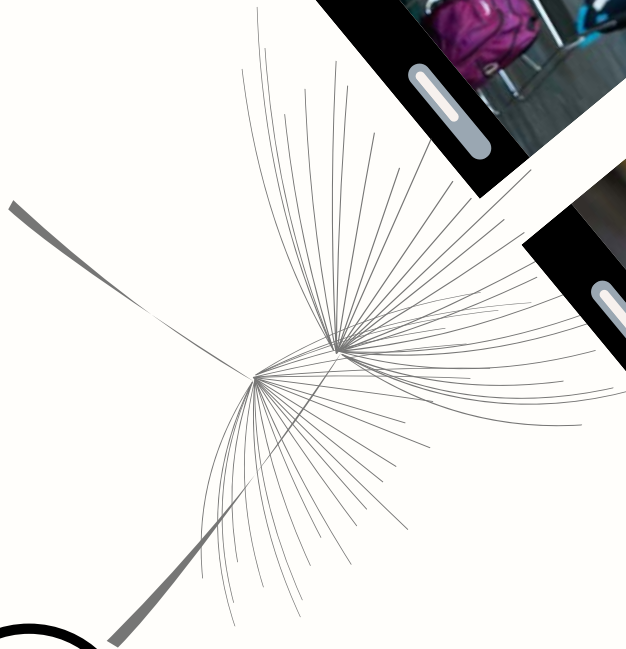
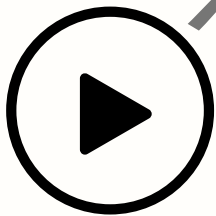
Caliper: 435microns (+/-15% approx) pH:6-7 (target 7).

Printing: Preferred method of printing is screen printing and letterpress, however the product has also been successfully litho printed. We recommend that you factor the cost of new blankets into any litho printing project. For digital printing, results vary depending on the make of digital printer being used. Due to the nature of the uneven paper surface because of the seed content, results may vary and there is a small but inherent risk that on occasion, seeds may come apart from the paper during the digital print process.

Neither Paper Assist nor the manufacturing paper mill **guarantee print results** from the seed paper and any damages caused are the **sole responsibility of the end user.**

Please note that due to the nature and method of manufacture of this material, these specifications are a guide only. This seed paper can vary in shade and texture from one sheet to the next.

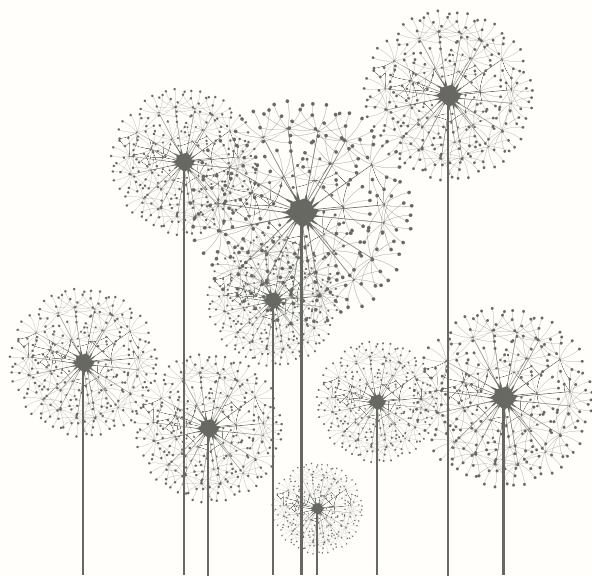
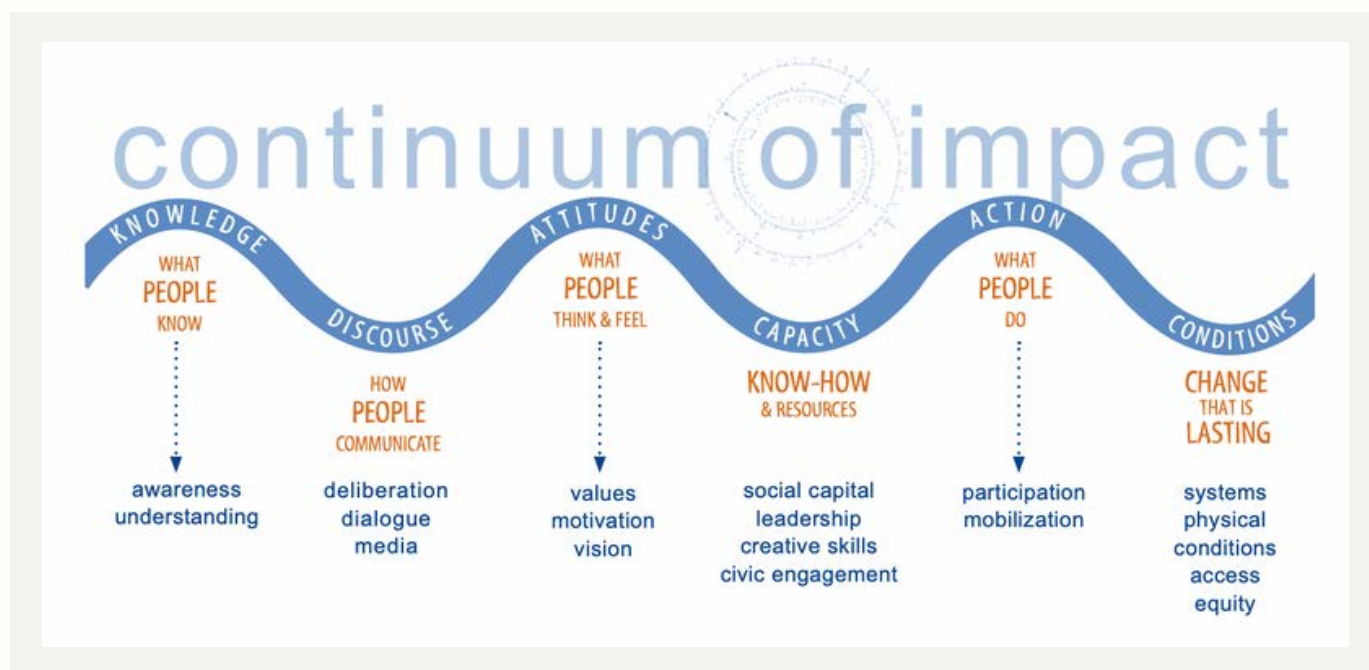
Watch
the
Video



IMPACT & EVALUATION

The goal of this effort is to learn about the impact that the activities have on participants. We are especially curious to learn if there is any evidence that they have the impulse to take action and/or feel they can make a difference—this is the high goal of the arts-for-climate field, and we believe teaching artists have a particularly strong contribution to the field.

During the EDEN project, teaching artists were encouraged to use the Continuum of Impact Guide as a model when thinking about impact and assessment in their workshops.



EDEN PROJECT

CÓR NA NÓG QUESTIONNAIRE

NAME: _____

Hi there,

We are really looking forward to meeting you all for the Eden Project workshops. Thanks so much for taking part.

Please answer the three questions below before we meet for the first workshops. After the two workshops and your performance with Joyce DiDonato we will be asking you to answer a few more questions. Your answers will really help us to understand what you thought of the Eden Project and if you will say or do anything differently after taking part.

Best wishes, Dee & Joanna

WHAT DO DANDELIONS LOOK LIKE? DESCRIBE THEM IN WORDS OR IMAGES

HOW DO YOU FEEL ABOUT DANDELIONS? YOU CAN USE WORDS OR IMAGES

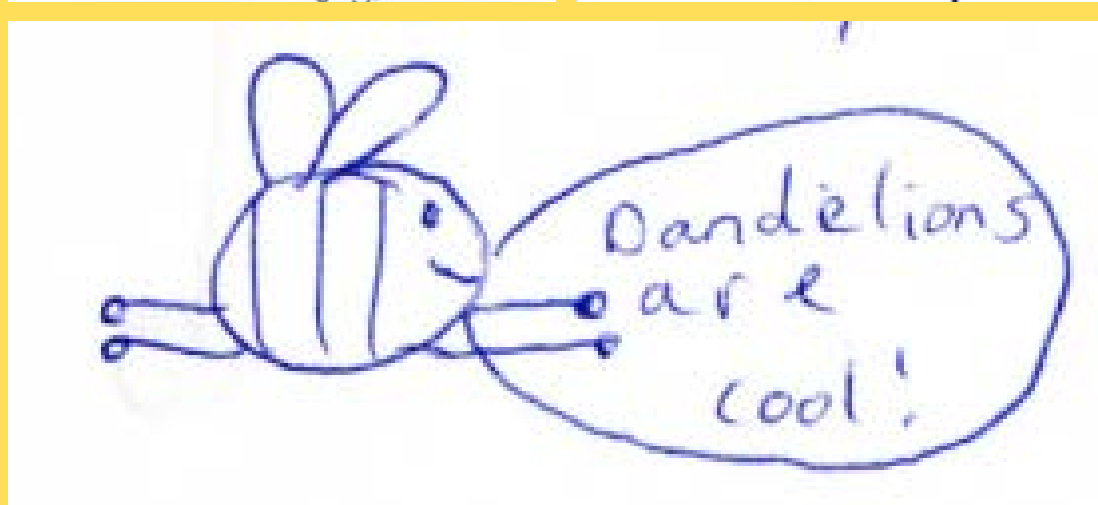
WHAT MAKE DANDELIONS IMPORTANT? YOU CAN USE WORDS OR IMAGES

Pre-Survey Responses

"Mini Yellow Suns"

What do dandelions look like?

- They are yellow flowers that you can blow on
- dandelions look yellow and they also look like the sun
- Dandelions are fluffy flowers
- Like a perfect cloud... or a crazy hairdo... or a sun on a stalk... or maybe a ball of white mold
- Dandelions look like the sun when it shines in the summer
- They are yellow and they sort of turn to puff
- suns, happiness
- Dandelions look like little drops from the sun
- Dandelions look like pom-poms, a stem with little pieces of fluffy easy to blow
- mini yellow suns



How do you feel about dandelions?

- Dandelions make me feel happy
- I feel very happy about dandelions
- I think they are cool. I like to blow on them
- I sometimes think they look like weeds and I like to blow on them
- I like dandelions because when they go to seed they look very pretty and they make me feel happy. but if I pick them and whatever's inside the stalk goes on my hands and then my hand goes near my mouth and I taste it, it's yuck. But I like when they stand out in a field.
- I feel that they are very happy flowers and cheers up anyone who sees them
- I think dandelions are a great thing because they help with the environment
- They are basically like roots in the ground without their petals so they make me feel nothing
- I have no idea why people keep insulting them and calling them weeds, because they're really important for the environment
- Personally, I don't feel too strongly about them. Sometimes I blow on them but usually I just step on them. For some reason I call them weed flowers. To be honest they are disgusting

"I love dandelions because they are like millions of little wishes"

What makes dandelions important?

- Dandelions are good for bees. And they are good for wild animals
- I think that dandelions are important because sometimes they can make me feel better if I'm sad
- Dandelions are important because in spring, bees make pollen from dandelions
- Bees think they are cool
- Because they are part of nature. They are important to the environment
- They have a cool way of spreading seeds... and people use them in tea.... and they're good for bees
- They help the bees pollinate and help spread nature to help the environment stay healthy
- They are a part of nature
- Dandelions are important for the environment because they're one of the first flowers out in spring so they get the bees working earlier
- To be honest, I don't think they're that important. But some animals probably eat them.

"To be honest, I don't think they're that important. But some animals probably eat them"

EDEN PROJECT

CÓR NA NÓG QUESTIONNAIRE

NAME: _____

Hi to you all,

Thanks so much for participating in this project. It was an absolute joy to work with you all, share your creativity, see your rehearsals and hear you perform live on stage with Joyce. Well done to you all.

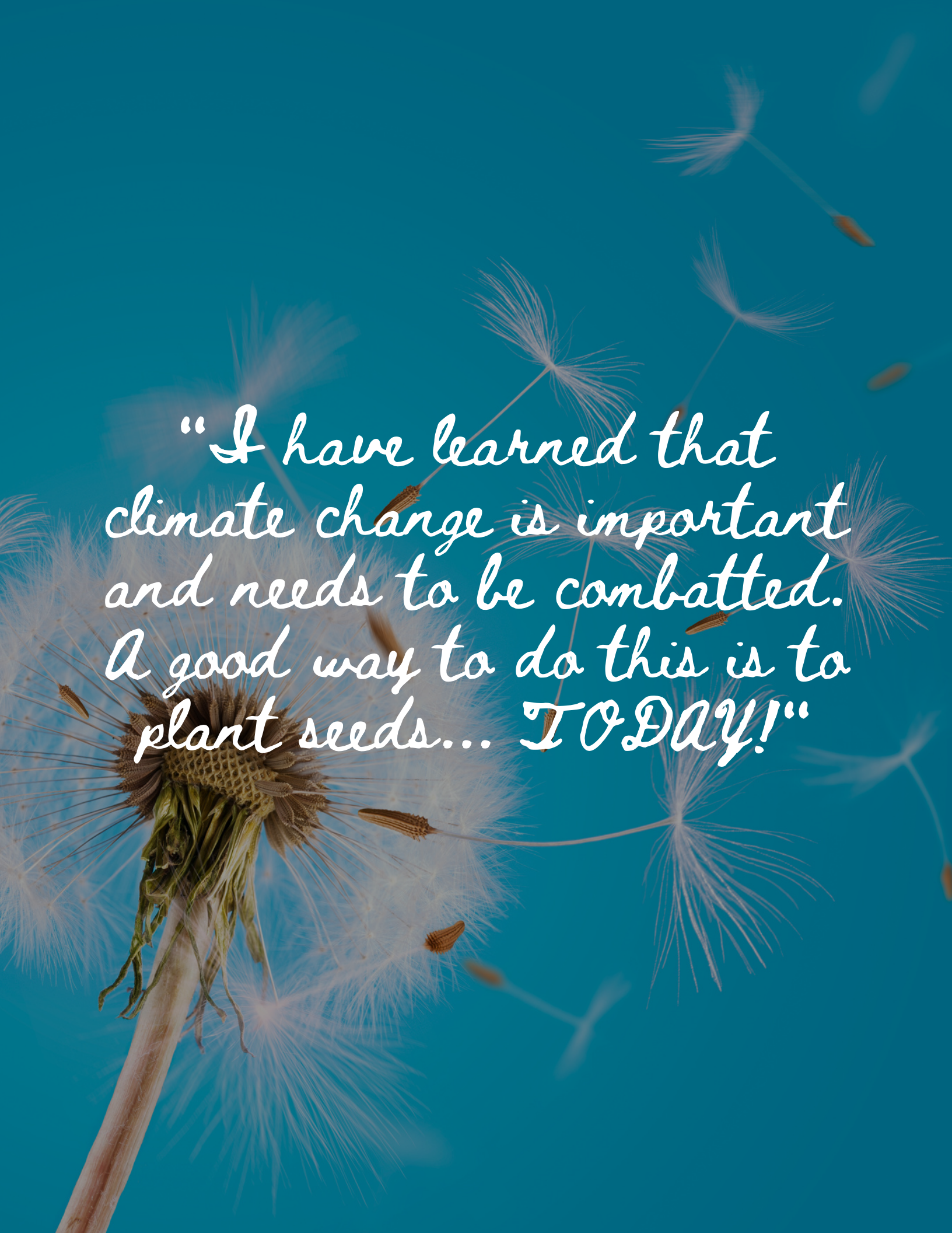
As a follow up to our workshops we need to ask you a few short questions about your experiences. Your answers will really help us to understand what you thought of the Eden Project and if you have seen any changes in yourself or those around you after taking part.

Best wishes, Dee & Joanna

**WHAT NEW THINGS DID YOU LEARN ABOUT DANDELIONS THAT YOU
DID NOT KNOW BEFORE THE WORKSHOPS?
DESCRIBE THEM IN WORDS OR IMAGES**

**SINCE YOU TOOK PART IN THE EDEN PROJECT HAVE YOU NOTICED
ANY CHANGES IN YOURSELF AND HOW DO YOU FEEL ABOUT NATURE?
YOU CAN USE WORDS OR IMAGES**

**AFTER TAKING PART IN THE EDEN PROJECT WHO DID YOU TELL
ABOUT YOUR EXPERIENCE AND THE THINGS THAT YOU LEARNED?
(MAYBE YOU PLANTED YOUR SEEDED PAPER!)**

A close-up photograph of a dandelion seed head, with many seeds blowing away from the base. The background is a solid, vibrant blue. The text is overlaid on the image in a white, cursive font.

*"I have learned that
climate change is important
and needs to be combatted.
A good way to do this is to
plant seeds... TODAY!"*

Post-Survey Responses*

**On accident, the above post-survey created by the teaching artists was not given to the students. Instead, the following questions were posed.*

What have you learned from the EDEN project?

- From the EDEN project, I have learned that singing songs about saving the environment can encourage people to save the environment
- How valuable nature is and how we should take care of it
- How amazing nature is
- That the world is so amazing and a wonderful, beautiful place
- I have learned all life is important, nature is a part of the world around us
- I have learnt that nature is very important and beautiful
- The EDEN project has taught me about dandelions and how they grow
- I have learnt lots about dandelions and I learnt to plant positivity
- I have learnt that dandelions are not weeds and that you should leave them alone for them to spread and help the environment
- That dandelions are more than just weeds
- I have learned that dandelions are more than just weeds

*"Some flowers are more than they seem.
They may look like weeds, but they are not.
Don't judge a book by its cover."*

Which seeds do you feel inspired to plant going forward?

- I feel like planting daffodils in my back garden to bring brightness to my garden
- Sunflowers
- I hope that everyone we sing to as a choir will have a changed mindset and a better view of the world that we live in
- I feel inspired to plant every flower but after all the workshops most of all dandelions
- I feel inspired to plant a rose because they are pretty and fragile. It reminds me of Joyce
- I want to plant dandelion seeds now
- Sunflowers, hope, wildflowers, music, positivity, pride, happiness
- Dandelions
- I'd love to plant dandelions in nature
- I feel inspired to plant all types of beautiful flowers because I have learned that all flowers are beautiful

"When our house is done, I plan to make a whole flowerbed with lots of pretty flowers in it! Flowers are so pretty, so I can't wait!"

"As part of our first workshop Joanna and I joined the choir for their rehearsal of the Eden Anthem. I was in awe of the young people in the choir and their director Mary. The energy they brought to the music and the meaning of the lyrics was powerful. I was so moved by this initial encounter with the group and it set a solid foundation for our work from there on. Having observed Mary (the choir director) working with the group I realised that what we were doing—whether through music, singing or visual art—was all so related. I was able to include the language that Mary used relating to 'engagement and enjoyment' within our own workshop introduction and I think this helped the choir make the connections between the two activities. Another highlight for me was when I viewed the video that was made to document the project. When I heard the young people speaking about their experiences on camera and how well they articulated what we did, its meaning and relevance, it made me so proud to see this evidence of the powerful impact of Eden."

—Dee Degan

REFLECTIONS FROM THE TEACHING ARTISTS

In what ways did you observe change in your participants understanding and engagement of the environmental issue you chose?

"Their enthusiasm grew throughout the process and the way they spoke about the workshop content developed as we went along. During our reflections they shared what they had learned and we heard some lovely comments related to changing their habits and not picking dandelions and a better understanding of their importance for the bees. We had a group of almost 50 participants that we asked to collect and bring specimens to workshop two, almost all of them brought something. While this says a lot about their commitment to and interest in the project it also gave us insight into how this might impact them beyond the workshops (within their school and home environments), as they recorded the place and date they collected their specimen - we had some examples such as 'collected in the back garden with my Dad' and 'collect in the field next to my school'. It was wonderful to see them thinking about Eden even when going about their daily lives."—Dee Deegan

"A shift in Childrens emotional relationship to plantlife, a deepened empathy, with stories shared in workshop 2 of examples where children opted not to pick dandelions, leaving them instead as food for the bees or to go to seed.

Another child made an observation that dandelions are 'misunderstood'. Some people think of them as weeds but really they are important for the ecosystem.

Children shared feedback of noticing their environment around them differently when tasked with searching for their own specimen to collect to bring into workshop 2. This activity was self-directed and took place in their own time, in their own environment. They saw things they hadn't seen before. In some instances they shared this collection activity with a family member. This deepened their connection to nature and the environment around them. Specimens were collected from a broad range of locations such as back garden, field beside school, footpath.

Heightened curiosity through the actions of observing specimens using magnifying glasses, macro lenses and drawing. In workshop 2, children were asking questions like 'how do you know if it is a girl or boy bug' and 'what came first, the seed or the flower'. Big questions!"—Joanna McGlynn

What challenges did you face in creating and facilitating your workshop?

"Initially the main challenge was the time available to build relationships with the multiple partners involved. From experience I know the importance of building these relationships and it would have been great to have a longer lead in time as it felt a little rushed. That said we overcame this effectively and it all went extremely well."—Dee Deegan

"In developing the workshop plan, an unfamiliarity with the host building, the National Concert Hall and the suitability of facilities they have on site for visual art workshops. This challenge was overcome with NCH/Cor na nÓg staff sending us video footage of both the workshop space and foyer space. This footage was most helpful and supported us to make planning decisions.

Time is always a challenge in collaborative projects, especially when all partners are working together for the first time. This challenge was met with negotiation and compromise, striking a balance between a shorter choir rehearsal time and access to children beyond the usual Cor na nÓg Saturday rehearsal time slot. I am grateful for all parties committing to this agreement, including the parents/guardians who adjusted their pick-up time to allow for the visual art workshops to take place."—Joanna McGlynn

Did your EDEN experience expand your work or skills as a teaching artist in any specific ways?

"Yes, it did! Firstly, I found the experience of working with another teaching artist incredibly valuable. I gained knowledge and skills beyond my own areas of expertise. I also felt that working collaboratively in this way enhanced my creative thinking when developing the workshop content. I found myself feeling inspired to use some of the ideas discussed within my own art practice. I already used some of the workshop content again in a similar capacity with a group of my own students here in Galway and it was well received. It has made me realise even more the importance of my own art practice for developing of new content for workshops as well as the value of collaboration. Lastly, I loved having the opportunity to be involved in a project that worked across creative disciplines. This experience opened my eyes to the potential for collaborating with other creative practitioners beyond the visual arts."—Dee Deegan

"Most definitely. Firstly the opportunity to co-facilitate with another artist. Even though both of us have a shared background in visual art, I experienced first hand a different approach to working with young people through Dee's practice. Dee introduced me to the process of using mobile devices for macro photography with young people. Given the enthusiastic response from our Eden participants it is definitely something I will replicate in future workshops. Using a mobile device this way, to look closely at something in our own environment, shifts what can often be perceived as a negative relationship, a young person's attachment to a device. This process compliments the areas of my practice that are concerned with slow looking. Our experience was so good that Dee and I are currently looking for opportunities to continue to work together.

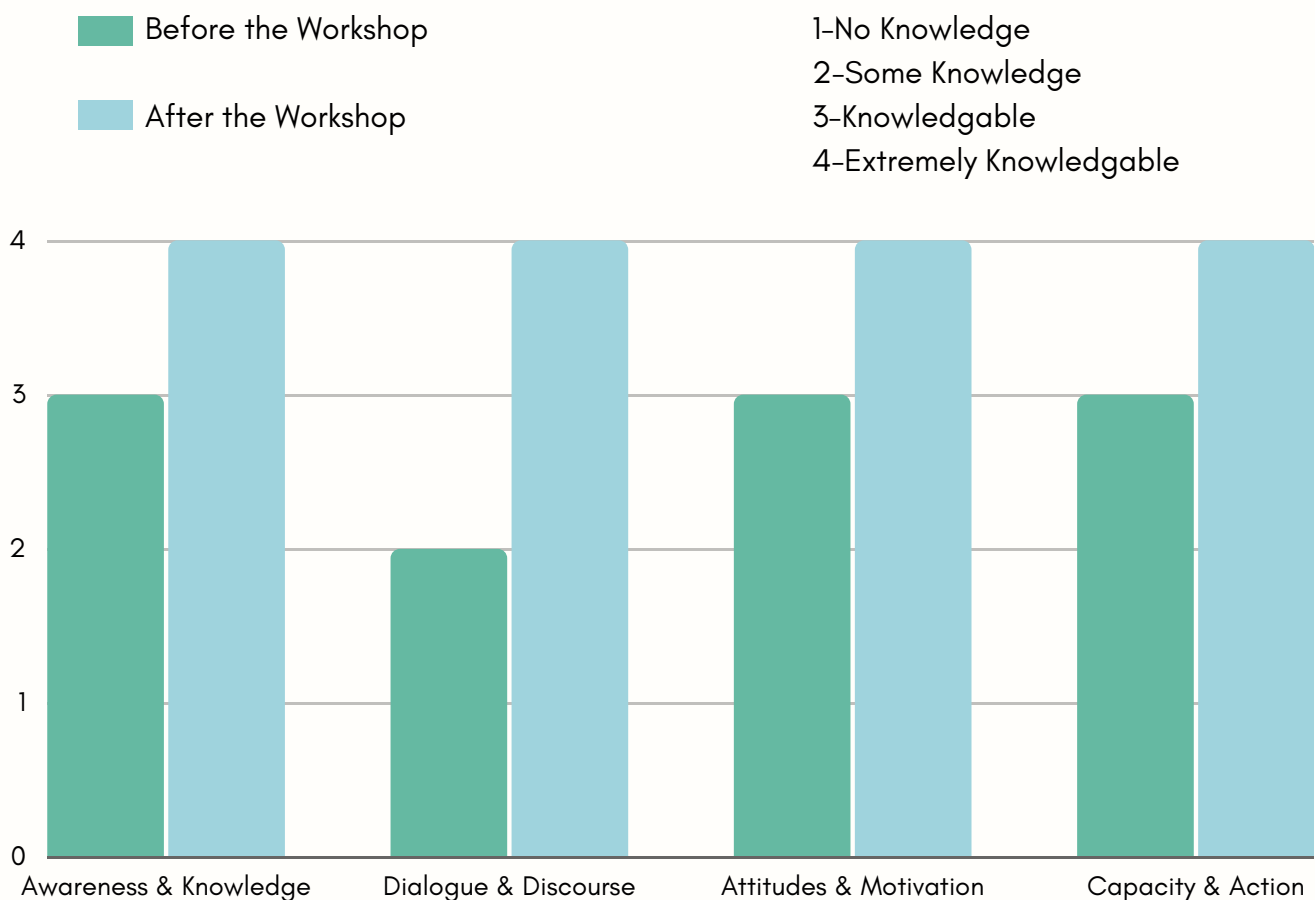
Secondly the opportunity to understand a different art form - singing. Witnessing Mary Amond teach the children opened my understanding of singing and how the voice and breath moves through the body. I could draw parallel with moments where Mary had children physically moving their arms in the air to mimic the action of drawing to support them to literally draw breathe. It became apparent how working across disciplines could support young people both in understanding the topic they were singing about and also in their performance. This is new knowledge that I can bring to my work. It also creates curiosity for future collaborations, feeling we've only just scratched the surface!"

"Thirdly the connection with the National Concert Hall and Cor na nÓg. Conversation has continued with Nigel and Lesley, developing future links with us for the West of the country. It was also my first time to facilitate in the NCH. Watch this space!

Lastly (although by no means least!), the introduction to ITAC through this project and the Teaching Artist Guild. I feel this is a first step in making international connections and expanding my practice reach beyond Ireland. I've signed up to TAG and I am interested in networking and the possibilities this opens.

I also want to put in here, the experience of meeting Joyce. Of watching her interact with the young people, with the generosity of time she gave to them, making time to meet them at their rehearsals, to sit beside them while they ate their lunch, of knowing some of them by name (recognising them from the video!) The care and intention put into this is inspiring and her want to share her experience and nurture the gift of creativity in the next generation has fueled my own personal development goals. It's been such a considered project to be involved in."—
Joanna McGlynn

We tasked each teaching artist with evaluating their students based on the Continuum of Impact Guide. They rated their students on a scale from 1 (no knowledge of the subject) to 4 (extremely knowledgeable about the subject). The following graph reflects Dee & Joanna's observations of their students.

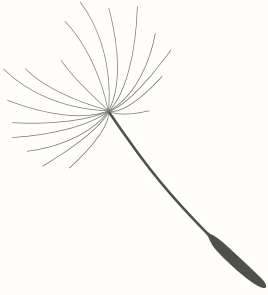


"Our first introduction to Cor na nÓg, during their choir rehearsal. Dee and I sat at the back of the room and I got goose bumps hearing the choir sing the Eden anthem for the first time. It was a powerful moment, to be moved by the voice of children and the lyrics of the anthem.

In terms of our workshop, seeing the children return for workshop two, each with their own container, having collected their own little specimen held precious in hands. There was something magic about the moment when they unscrewed the lids of their container, the oohs and wows of looking at what each other had collected, had found."

—Joanna McGlynn

ABOUT THE TEACHING ARTISTS



DEE DEEGAN

Dee Deegan is a multidisciplinary Artist Teacher based in the west of Ireland in Galway city. Dee's passion for creativity and education led her to establish Galway Art Academy in 2017. Dee holds a Master's in Creative Practice from Galway Mayo Institute of Technology (GMIT) and achieved a first-class honour in both her hDip in Art & Design Teacher Education from Limerick Institute of Technology (LIT) and her BA in Fine Art from GMIT. She was invited to exhibit in Impressions as part of the Galway International Arts Festival 2018 and her work was selected for the Claremorris Open in 2012. Dee's work is inspired by personal experiences and observations. Themes of transience and memories dominated her work for many years and more recently her work has been focused on personal identity and belonging. Dee integrates her own creativity into her teaching, designing and delivering workshops that ignite curiosity and use a cross curricular approach. She has worked in primary and secondary education and has also lectured in Contemporary Art at third level, volunteered in the Limerick Prison Education Centre, and worked in nursing homes with dementia patients. Dee combined her creative expertise and love of education as the Education Coordinator for the TULCA Festival of Visual Arts in 2019 and 2020. Highly regarded nationally, Dee works as a Creative Associate for the Arts Council of Ireland and as a Consultant on the STEAM Engagement Programme for the National Youth Council of Ireland. Dee also recently reviewed the new Leaving Certificate Art History & Appreciation Book for Gill Education. She is a member of the Education Panel for the Design & Craft Council of Ireland, Galway Rural Development and Clare County Council.



JOANNA MCGLYNN

Joanna McGlynn is a socially engaged arts practitioner. Her expanded arts practice works across disciplines, merging pedagogical methodologies with artistic strategies and topics of socio-political concern. She develops context-specific projects in response to the immediate physical environment, with a sensitivity to communities of people, place and interest. Projects are realised through processes of participation, co-creation and collaboration.

Recent activity includes Sensing Place, an attuning experience in collaboration with field recording artist Anne Marie Deacy for Eco Showboat. Awards include Arts Council of Ireland Agility (2021), Galway County Arts Office Bursary (2021, jointly received), Galway County Arts Office Artist in Schools (2019) and CÚRAM Artist in Residence (2016) at National University of Ireland, Galway.

Joanna holds a Masters in Social Practice and the Creative Environment from Limerick School of Art and Design and a Degree in Fine and Applied Art from the University of Ulster, Belfast. She is a Regional Coordinator and Creative Associate on the Creative Schools initiative.



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EDEN Engagement
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Katie Rainey

Teaching Artists & Curriculum Design
Dee Deegan & Joanna McGlynn

Choir
Cór na nÓg

Education Partners
Nigel Flegg

Concert Venue
National Concert Hall

