

Culture and Climate Connections

Great Hall, Queen's University, Belfast
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Event report

Ben Twist, Director, Culture for Climate Scotland and Ali FitzGibbon, Queen's University Belfast



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1 Introduction

This report provides a description of an information exchange event organised by the Arts Council of Northern Ireland (ACNI). The event brought together over 50 participants including artist practitioners, arts organisations, government departments, voluntary/community organisations, and ACNI staff.

It aimed to:

- Strengthen dialogue between government and the arts sector on climate change.
- Provide a platform for the arts sector to share actions, needs, and challenges.
- Develop a route map for ACNI and partners to establish a stronger climate policy direction.

The report is written by Ben Twist, with contributions from his co-facilitator Ali FitzGibbon, and provides some reflections on the discussions and the outputs of the workshop but is not in itself an action plan: it is expected that ACNI will digest the information provided here and staff members' own experience and learning, to inform the next steps.

2 Practicalities

2.1 Personnel

- ▶ Dr Ali FitzGibbon, Senior Lecturer, Creative & Cultural Industries Management, School of Arts, English and Languages, Queen's University Belfast (QUB); co-facilitator of the event
- ▶ Ben Twist, Director, Culture for Climate Scotland, co-facilitator of the event
- ▶ Elaine McEnarney, Research Policy Officer, Arts Council of Northern Ireland, event organiser
- ▶ Graeme Stevenson, Research Policy Officer, Arts Council of Northern Ireland, event organiser
- ▶ Javier Stanziola, Director of Strategic Development and Partnerships, Arts Council of Northern Ireland

Also supporting the facilitation of tables during the workshops were:

From the QUB School of Arts, English & Languages

- ▶ Anders Rykkja
- ▶ Kim-Marie Spence
- ▶ Humberto Saldanha

From the QUB School of Natural & Built Environment

- ▶ Nuala Flood

From the Sustainability Team at QUB

- ▶ Sara Lynch
- ▶ Natalie Le Selleur
- ▶ Siobhan Purnell

2.2 Attendance

53 people attended, mostly from the arts sector¹, including staff from Arts Council Northern Ireland (ACNI), those representing cultural organisations and freelance practitioners.

Representatives from climate change-focused organisations, business and place-based groups, local and NI government and academia also attended. More people/organisations had signed up but were unable to attend on the day. See attendee list in appendices for full details.

Ali FitzGibbon welcomed the participants to the Great Hall at Queen's University Belfast and to the event.

3 Event report

3.1 Introduction

Javier Stanziola introduced the event, welcoming researchers, artists, arts organisations and representatives from local and national government and community organisations. He noted the existing climate change-related activity across the sector. These included [Green Arts NI](#), a network of over 100 individuals from around 50 cultural and creative organisations working to reduce our environmental impact and using creativity to take action against climate change, and Brink!'s [Colour Stories](#) in Belfast, which has turned a former derelict space in Belfast into an area for growing sustainable food, creating art, connecting people and showing what is possible in the face of climate change. ACNI has also funded the [Rural Engagement Arts Programme](#) (REAP), which reaches rural communities, artists and arts organisations strengthening urban and rural communities for more effective action in mitigation, adaptation and resilience.

Javier said that ACNI's draft strategy for 2024–2034 includes an outcome focused on acting as a catalyst, to drive awareness, engagement, and positive actions in response to climate change. Similarly, the Department for Communities' Heritage, Culture and Creativity Programme Purpose and Framework² emphasises working together across the sector, recognises the arts' contribution to innovative solutions to economic, social, and environmental challenges, and that ACNI's activities should support sustainability in the face of economic and environmental pressures. All of this reinforces the need for shared learning, shared infrastructure, and shared accountability.

¹ We have used the term 'arts sector' as used by the initial brief for the event, but many participants used the term 'cultural sector' to describe where they worked – for brevity 'arts sector' may be read in this document to refer to the 'arts and cultural sector'.

² [The Heritage, Culture and Creativity Programme Purpose and Framework](#)

Javier said that this event would help ACNI shape an external, sector-facing approach to its work on climate change. This needs to be a joint project and cannot be the work of ACNI on its own.

Javier noted his personal connection with work on climate change. Coming from Panama he spoke about how at least one indigenous community there has already had to relocate, and how poor planning and consultation meant that the new home and facilities provided were culturally inappropriate. As he pointed out, climate issues are not just technical, they are profoundly cultural. Art, and those who make it, play a crucial role in how societies understand change, imagine alternatives, and make meaning in times of uncertainty. The arts help communities to process loss, to re-envision the future, and to stay connected to one another. Those roles are not secondary.

Javier acknowledged the funding pressures that the arts sector has been and is experiencing, and that it is not the role of the arts alone to solve the climate crisis, or that any single intervention will fix complex, system-level problems. But we also know that collaboration matters. And that we should be part of it.

Javier said that the session is about surfacing what is already working; discussing implications for how we engage with audiences and participants; naming what is getting in the way; identifying where collaboration is needed; getting the sector's input about what ACNI as a funder, development agency, not a regulator, could be doing more of; and agreeing practical steps we all can take now, alongside longer-term planning.

He said that the session is about bringing together some of those conversations, some of those actions that already taking place. And asking: *what else can we do together that we cannot do alone?*

4 Context

Ben Twist spoke next. Before starting he read two poems by the Scottish poet Kathleen Jamie, ([see Appendix 2](#)). He noted that the blurb on the back of the poetry collection, *The Tree House*, includes the following, which had made them seem relevant to the day:

'In *The Tree House* Jamie argues – as Burns did before her – for an engagement of the whole being through a kind of practical earthly spirituality...These often startling encounters with animals, birds and other humans propose a way of living which recognises the earth as home to many different consciousnesses – and a means of authentic engagement with “this, the only world”'.³

Ben spoke about how he often uses poetry or music to start a meeting, even the most bureaucratic meeting with those not in the arts, to help remind the group of its humanity, of the individuals within it and their own creativity, and to free the

³ The Tree House (Picador, 2004), rear cover

attendees of the constraints of their professional roles and to enable them to think the unthinkable and the impossible – which is of course what artists are trained to do.

In his talk Ben provided some context, a round-up of what other funders in other jurisdictions were doing and explored the role of the arts and culture in this area.

Key points arising in his talk were:

- The arts and culture need to be involved in climate action for artistic reasons, because audiences want us to, and because it's affecting us physically and operationally, regardless of any statutory or official requirements.
- There is however a top-down driver: the Northern Ireland draft Northern Ireland Climate Action plan⁴ sets ambitious targets for emissions reduction which will affect the arts sector. In Northern Ireland arts/cultural funding largely comes from the NI government, so the sector will be expected to contribute.
- Accurate data from Scotland identifies that greenhouse gas emissions from the arts are mainly from:
 - **Energy use in buildings** – but mostly from larger buildings, so this doesn't affect most organisations, and these can be managed with time, work and some money. Alongside this, new technologies will come on stream to help.
 - **Business and artist travel (particularly air travel)** – but again, this is probably concentrated amongst a few organisations. This may require imagination and creativity to re-think what international working means.
 - **Audience travel** - although this is less accurately measured it is likely to be the largest source of emissions.

Ben noted that although waste tends to loom large in people's minds, it is the source of a tiny proportion of Greenhouse Gas (GHG) emissions from culture, and the focus of emissions reduction work in the sector should be on energy use, business / artist travel and audience travel.

- The importance of adaptation to the impacts of climate change, as well as 'mitigation' (carbon reduction), which is the focus of the Draft NI Climate Change Plan. (Later Amy Bell referenced the Northern Ireland Climate Change Adaptation Programme⁵ which covers adaptation). Climate change impacts should feature in organisational risk registers, and Ben noted that there are opportunities for interesting artistic and creative work with adaptation projects.

⁴ [Northern Ireland's draft Climate Action Plan 2023-2027 | Department of Agriculture, Environment and Rural Affairs](#)

⁵ [NI Climate Change Adaptation Programme 2024-29 \(NICCAP3\) | Climate NI](#)

- The challenge of addressing climate change when budgets are tight. Staff capacity rather than finance or motivation is usually the problem.
- What is key is building climate change thinking into everything we do, much as health and safety or equalities have been: treating it as an 'extra' to do on top of everything else is discouraging and problematic.
- Cultural funders and sectors in the rest of the UK, Ireland and countries further afield are also working on climate change, all in different ways.
- The reason Scotland and England are ahead of everyone else is because statutory obligations for public bodies have been in place from the devolved governments affecting the funding bodies Creative Scotland and Arts Council England. Additionally these bodies have funded central organisations (Culture for Climate Scotland and Julie's Bicycle respectively) to support the sector, maintain interest and progress. Ben pointed out that his work doesn't come free: it needs support.
- Cross-sectoral collaboration is crucial and can bring non-arts money into the arts, employing artists at good rates to work for long periods.
- Some artists and arts organisations are particularly good at collaboration. Arts venues are by nature community-building machines, bringing people together to work collectively through thought experiments about different futures.
- Artists can unlock creativity and the human side of other people working on climate change projects to enable them to break free of their professional codes. Both climate people and audiences are in this way enabled to think the unthinkable and impossible.
- Doing these things is essential if we are going to achieve the biggest planned change in society that humanity has ever tried. Climate action needs culture.

5 Climate change policy in Northern Ireland

Amy Bell, Acting Manager at [Climate NI](#), spoke next, reminding us of Climate NI's role as *'a cross-sectoral partnership devoted to understanding and enabling adaptation and mitigation actions in Northern Ireland that can address the climate emergency'*.

It supports development and implementation of policy, engages the research community to build the evidence for action, works to increase co-ordination across sectors and enables delivery of climate action by building capacity and addressing barriers.

Amy noted the Met Office's forecast of 'an increased chance of warmer, wetter winters and hotter drier summers along with an increase of frequency and intensity of

extremes', and that Northern Ireland is '*locked into at least 11cm of sea level rise by 2100*', which could increase to as much as 94cm if global emissions don't decline.

NI greenhouse gas (GHG) emissions have reduced by 31% since 1990; the majority of the remaining emissions come from agriculture (31%), with domestic transport at 21%, buildings and product uses at 14% and electricity supply at 12%.

Amy reminded us of the difference between mitigation – 'action to reduce the severity of climate change', ie mainly GHG emissions reduction – and adaptation – 'actions to prepare for the impacts of climate change'. This latter involves understanding how we are at risk and making a plan.

Northern Ireland's actions are aligned with the UK's commitments within the UN Framework Convention on Climate Change (UNFCCC) and the Paris Agreement of 2015, which aim to limit '*the increase in...temperature to well below 2°C' and ideally no more than 1.5°C*'.

Amy listed the various pieces of legislation and documents shaping action in Northern Ireland including the declaration of a Climate Emergency by the NI Assembly in 2020, the passing of the Climate Change Act (NI) in 2022, the Draft Climate Change Adaptation Programme (NICAP3) and the [Draft NI Climate Action Plan](#).

The Draft NI Climate Action Plan proposes ambitious emissions reduction targets of 33% by 2027, 48% by 2030, 62% by 2037 and 77% by 2040 in order to reach net zero by 2050.

Activity by arts and culture organisations fits into various policy areas, mainly buildings (under the Department for the Economy) and transport (Department for Infrastructure). This provides the opportunity for collaboration with various different bodies and agencies both at a regional and local policy level.

On adaptation, the overview of risk to cultural heritage shows that there is significant risk but also more investigation is needed. Risks include flooding of and damage to buildings, infrastructure disruption and challenges to working environments and more.

Climate NI has toolkits for organisation to use when getting started on climate action planning: Net Zero NI⁶ and NIAdapts⁷. DAERA (Department of Agriculture, Environment and rural Affairs) guidance and templates are available to all to use.

Many organisations are facing similar challenges, and peer support and learning networks are a useful approach.

Finally Amy talked about the BluePrint Toolkit⁸, which aims to bridge 'creativity and climate risk communication through co-creation', and worked in a place-based response with partners including the Playhouse in Derry/Londonderry, Climate NI and Northern Ireland Environment Link, University College Cork, Derry City, Strabane District Council, Mayo County Council and Atlantic Seaboard North Climate Action Regional Office.

⁶ [NI Toolkit | Develop Effective Climate Adaptation Plans | Climate NI](#)

⁷ [Home - Climate Northern Ireland](#)

⁸ [Launch of the BluePrint Toolkit | Climate NI](#)

6 In conversation...

After a break, Ben Twist held a short conversation with Gemma Mae Halligan, co-founder of the theatre company Amadán⁹ and Kevin Murphy, Chief Executive of the Playhouse Derry/Londonderry¹⁰. Ben began by asking Gemma and Kevin to respond to this question:

‘Climate change is requiring all of us to rethink not just how we do things, but what we do. This applies as much to artists and arts organisations as anyone else in society - perhaps more, because they create and re-create society. In ten years’ time, arts organisations won’t be the same or be doing the same things as they are today, in part because of how climate change is changing everything. And so the most interesting arts organisations are already thinking and behaving towards tomorrow. Kevin, Gemma - you’re already trying to push the boundaries of what an arts organisation is, what it does, perhaps what it’s for. Will you briefly tell us how you are doing that?’

Kevin spoke about how the Playhouse works in partnership across sectors and with many other organisations, always using and making art – bringing the particular knowledge and strength that the Playhouse and its people have to bear in different areas. They are in the business of both theatre making and community making – which is more complex than simple theatre making, particularly in a city that has a history of division. In many ways it is about re-imagining and creating a different way of living, making meaning together. He also spoke about the challenge of operating a cultural heritage building and making it climate-ready.

Gemma spoke about the formation of Amadán, which stems from her and her co-founder Jude Quinn’s background in clown and bouffon. Frustrated and burned out by the punishing standard routine of short rehearsals and short tours they practice slower theatre, taking time to build a show, acknowledging that early stages can be flawed but show promise, and then keeping shows alive over time, developing them as they age, rather than ending one and starting another. They emphasise the care of and for themselves and their collaborators: the providing and sharing of food with their co-performers plays an important role in the creation of their work. In this they aim to ‘be the change they want to see’.

Amadán doesn’t make work directly ‘about’ climate change but aims to give their audiences a place to think about things, often difficult things, using comedy. Their work is intrinsically low carbon, using minimal resources and touring easily, while the longevity of their productions reduces the carbon intensity of the production period.

Gemma highlighted the difficulty for freelance artists and project funded companies in attending events like Climate and Culture Connections: attendance isn’t paid and those not on a permanent salary will incur costs in attending and give their time free of charge, possibly unable to take paid work in the process.

⁹ www.Amadanensemble.com

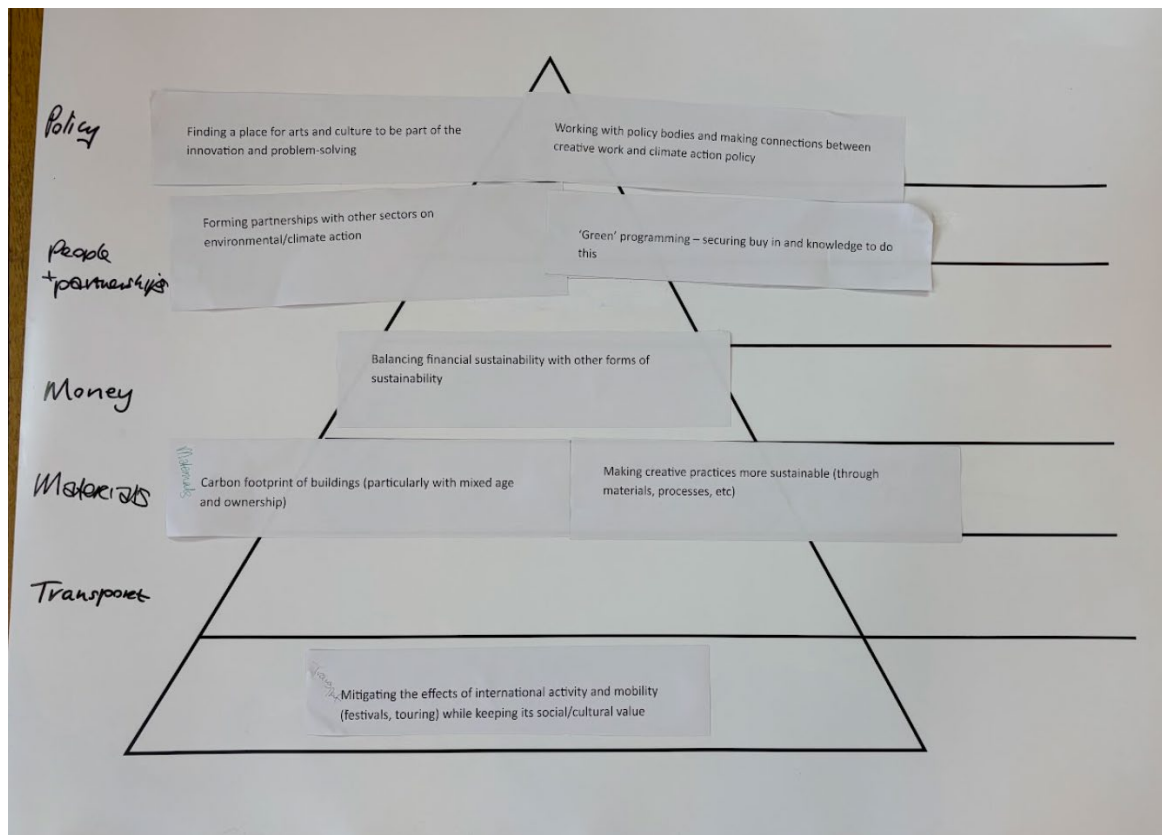
¹⁰ www.derryplayhouse.co.uk

7 Workshop One

In the first of two workshops participants were provided with a set of themes which Graeme, Ali and Ben had distilled from responses to a survey sent out with the event registration form. In sequence they were asked to discuss and rank these in terms of priority, fixing their final order to a printed pyramid with just 7 levels.

This was done three times over a one-hour period – first ranking in order of ‘Importance’; second in order of ‘Urgency’ and third in order of ‘Agency’. Each time, tables had just fifteen minutes to discuss and decide on an order. Figure 1 illustrates one of the finished pyramids.

Figure 1: Sample Pyramid of Priority from Exercise 1



Participants were given the freedom to sit where they wished. Each table ended up with a mix of disciplines and while many of the participants knew each other, there were also many first time encounters and significant differences in practice and expertise at each table both from within the arts sector, from a range of academic backgrounds and from the climate action sector.

Provision had been made to break into seven tables based on distribution across seven tables. However, table 3 was too small so was absorbed into others. A mix of QUB (both academic and from the Sustainability team) and ACNI staff were given guidance in advance and asked to act as notetakers and facilitators of the discussion.

8 Importance

At the first stage of the exercise, tables were becoming familiar with the themes. There was much lively discussion as tables were prompted to make choices to exclude, include or adapt the themes and finally commit to an order of priority.

Table 1 shows what the six tables decided: not every theme was highlighted by all of the tables, and some put some of them as of equal importance. There is some analysis of the findings below the raw data provided here.

Table 1: Importance of each theme for each table (1 is highest priority, = denotes tied priority)

Theme	Table 1	Table 2	Table 4	Table 5	Table 6	Table 7	Average
Carbon footprint of buildings (particularly with mixed age and ownership)	=4 materials	1 practical	5			3	3.25
Working with policy bodies and making connections between creative work and climate action policy	=1 Policy	=1 strategic	=4	5	1	1	2.16
Making creative practices more sustainable (through materials, processes, etc)	=4 materials	3 practical	=1	2		7	3.4
'Green' programming – securing buy in and knowledge to do this	=2 people & partnerships	2 influencing	=7	7	6	6	5
Collective action/collaboration within arts and cultural sector		4 influencing	=2	1	5		3
Forming partnerships with other sectors on environmental/climate action	=2 people & partnerships	=1 strategic	=2	6	3	4	3
Finding ways for arts and culture to support public thinking around climate action		=2 strategic	3	4			3
Understanding whether or how technology can support creative climate action		3 influencing	=6				4.5
Balancing financial sustainability with other forms of sustainability	3 money	1 influencing	=1		2	2	1.8

Theme	Table 1	Table 2	Table 4	Table 5	Table 6	Table 7	Average
Mitigating the effects of international activity and mobility (festivals, touring) while keeping its social/cultural value	5	4 practical	=7				5.33
Finding a place for arts and culture to be part of the innovation and problem-solving	=1 policy	=2 strategic	=4	6	4		3.4
Finding routes to mitigate audience/participant carbon footprint		2 practical	=6	8		5	5.25

9 Urgency

In the second stage, the tables ranked the same themes in terms of urgency. Table 2 shows the order. Again there was much lively discussion.

Table 2: Urgency of each theme, by table (1 is highest priority, = denotes tied priority)

Theme	Table 1 policy needed before actions happen	Table 2	Table 4	Table 5	Table 6	Table 7	Average
Carbon footprint of buildings (particularly with mixed age and ownership)	5 actions	11	=3	=2	=6	2	4.83
Working with policy bodies and making connections between creative work and climate action policy	2 policy/system change	3 enabler	2	4	=4	3	3
Making creative practices more sustainable (through materials, processes, etc)		=8	=3	1	=7	5	4.8
'Green' programming – securing buy in and knowledge to do this	7 actions	=8	4		=2		4.66
Collective action/collaboration within arts and cultural sector	6 actions	6 engine – powerhouse		=2	3		4.25

Theme	Table 1 policy needed before actions happen	Table 2	Table 4	Table 5	Table 6	Table 7	Average
Forming partnerships with other sectors on environmental/climate action		1 enabler		=2	=2	=4	2.25
Finding ways for arts and culture to support public thinking around climate action	3 policy/system change	5 engine – powerhouse	1		5	=1	3
Understanding whether or how technology can support creative climate action		11			=7	6	8
Balancing financial sustainability with other forms of sustainability	4 actions	3 enabler			1	=1	2.25
Mitigating the effects of international activity and mobility (festivals, touring) while keeping its social/cultural value		9		6	=4		6.33
Finding a place for arts and culture to be part of the innovation and problem-solving	1 policy/system change	4 engine – powerhouse		3	=4		3
Finding routes to mitigate audience/participant carbon footprint		7 engine – powerhouse		5	=6	=4	5.5

10 Agency

Finally the tables were asked to rank the same themes against the level of agency they had to achieve them (shown in Table 3). This was deliberately selected as the final prioritising exercise in order to move towards the goal of articulating actions the sector *could* take or *has* control over.

Table 3: Degree of agency in relation to themes by table (1 is highest priority, = denotes tied priority)

Theme	Table 1	Table 2	Table 4	Table 5	Table 6	Table 7	Average
Carbon footprint of buildings (particularly with mixed age and ownership)		=5	4	=7	5 with funding		4.25
Working with policy bodies and making connections between creative work and climate action policy	5	=6 higher level intervention/ strategic collaboration needed	3 (DfE, DfC)	=6	6	6 policy makers	5.66
Making creative practices more sustainable (through materials, processes, etc)	1	2 everyday, practical	=2	2	=2	2 artists, curators, inst't'ns	1.83
'Green' programming – securing buy in and knowledge to do this NB Table 5 replaced 'Green' with 'Environmentally focused'	3	9 Storytelling		1 storytelling, events, community projects etc	=3	1 artists, funders, inst't'ns	3.4
Collective action/collaboration within arts and cultural sector		4 changing the model		=4	1	3 member of cult'l sector	3
Forming partnerships with other sectors on environmental/climate action	2 including local, national	=6 higher level intervention/ strategic		=5	=2 with invest- ment		3.25

Theme	Table 1	Table 2	Table 4	Table 5	Table 6	Table 7	Average
	and internat- ional	collaboration needed					
Finding ways for arts and culture to support public thinking around climate action		=6 higher level intervention/ strategic collaboration needed	=2	=4	=3	4 public	3.8
Understanding whether or how technology can support creative climate action		8 (Higher level intervention/ strategic collaboration needed)		=8	=4		6.66
Balancing financial sustainability with other forms of sustainability	4	3 changing the model, natural capital, scalable, long-term, accounting	7 resource [needed] to enable arts to participat e		7		5.25
Mitigating the effects of international activity and mobility (festivals, touring) while keeping its social/cultural value			6	=5		5 inst't'ns commun- ities	5.33
Finding a place for arts and culture to be part of the innovation and problem-solving		7 higher level intervention/ strategic collaboration needed		=4			5.5
Finding routes to mitigate audience/participant carbon footprint	6	=5	1	=5	=4 with Translink /DFI		3.8

As might be expected, individual tables responded creatively and originally, some changing the order entirely and refashioning the layout. Others added qualifying notes to their rankings. These are noted in part in the tables above but also some comments are noted here:

- **Table 5** added the note ‘A strong network feeling connected; working together to create that network’ as their 3rd highest area where they felt the sector had agency.
- **Table 2** added a note saying ‘Grass roots’ next to 3 and 4, which were both about ‘changing the model’, and Grass tops’ next to 6, 7 and 8, which were about higher level intervention where strategic collaboration was needed.
- **Table 1** added a note saying (written in this order), which could be interpreted as those who should be involved: Government, Funders, Public, Climate activists, Business, EU. They added the word ‘Ethics’ at the end of the list, which is of a different category, but perhaps notes that an ethical framework needs to be adhered to in dealing with each of these partners.

In each of the tables above, the **average** score is calculated by dividing the total score by the number of tables selecting the theme: a table that didn’t include a theme presumably indicates that they didn’t consider it as of a high priority, so it should be discounted. A lower average therefore roughly indicates a higher ranking amongst the whole room for that theme with respect to importance, urgency and agency. **Tables 4, 5 and 6** show these scores with the Themes ordered according to each of the qualities.

Table 4: Themes ordered by average importance, showing average urgency and sense of agency

Theme (ordered by importance)	Importance	Urgency	Agency
Balancing financial sustainability with other forms of sustainability	1.80	2.25	5.25
Working with policy bodies and making connections between creative work and climate action policy	2.16	3.00	5.66
Collective action/collaboration within arts and cultural sector	3.00	4.25	3.00
Forming partnerships with other sectors on environmental/climate action	3.00	2.25	3.25
Finding ways for arts and culture to support public thinking around climate action	3.00	3.00	3.80
Carbon footprint of buildings (particularly with mixed age and ownership)	3.25	4.83	4.25
Making creative practices more sustainable (through materials, processes, etc)	3.40	4.80	1.83
Finding a place for arts and culture to be part of the innovation and problem-solving	3.40	3.00	5.50
Understanding whether or how technology can support creative climate action	4.50	8.00	6.66
'Green' programming – securing buy in and knowledge to do this	5.00	4.66	3.40
Finding routes to mitigate audience/participant carbon footprint	5.25	5.50	3.80
Mitigating the effects of international activity and mobility (festivals, touring) while keeping its social/cultural value	5.33	6.33	5.33

Table 5: Themes ordered by average urgency, showing average importance and sense of agency

Theme (ordered by urgency)	Importance	Urgency	Agency
Balancing financial sustainability with other forms of sustainability	1.80	2.25	5.25
Forming partnerships with other sectors on environmental/climate action	3.00	2.25	3.25
Working with policy bodies and making connections between creative work and climate action policy	2.16	3.00	5.66
Finding ways for arts and culture to support public thinking around climate action	3.00	3.00	3.80
Finding a place for arts and culture to be part of the innovation and problem-solving	3.40	3.00	5.50
Collective action/collaboration within arts and cultural sector	3.00	4.25	3.00
'Green' programming – securing buy in and knowledge to do this	5.00	4.66	3.40
Making creative practices more sustainable (through materials, processes, etc)	3.40	4.80	1.83
Carbon footprint of buildings (particularly with mixed age and ownership)	3.25	4.83	4.25
Finding routes to mitigate audience/participant carbon footprint	5.25	5.50	3.80
Mitigating the effects of international activity and mobility (festivals, touring) while keeping its social/cultural value	5.33	6.33	5.33
Understanding whether or how technology can support creative climate action	4.50	8.00	6.66

Table 6: Themes ordered by average sense of agency, showing average importance and urgency

Theme (ordered by agency)	Importance	Urgency	Agency
Making creative practices more sustainable (through materials, processes, etc)	3.40	4.80	1.83
Collective action/collaboration within arts and cultural sector	3.00	4.25	3.00
Forming partnerships with other sectors on environmental/climate action	3.00	2.25	3.25
'Green' programming – securing buy in and knowledge to do this	5.00	4.66	3.40
Finding ways for arts and culture to support public thinking around climate action	3.00	3.00	3.80
Finding routes to mitigate audience/participant carbon footprint	5.25	5.50	3.80
Carbon footprint of buildings (particularly with mixed age and ownership)	3.25	4.83	4.25
Balancing financial sustainability with other forms of sustainability	1.80	2.25	5.25
Mitigating the effects of international activity and mobility (festivals, touring) while keeping its social/cultural value	5.33	6.33	5.33

Theme (ordered by agency)	Importance	Urgency	Agency
Finding a place for arts and culture to be part of the innovation and problem-solving	3.40	3.00	5.50
Working with policy bodies and making connections between creative work and climate action policy	2.16	3.00	5.66
Understanding whether or how technology can support creative climate action	4.50	8.00	6.66

Table 4 shows that some of the themes considered most important by the whole room are also those where the room had the lowest sense of agency but a high awareness of the urgency of the issue. **Table 5** shows a similar but less pronounced pattern for the themes considered most urgent, although interestingly and encouragingly there is a medium feeling about the arts sector's agency in forming partnerships with other sectors on environmental and climate action.

Table 6 shows that 'Making creative practices more sustainable', which is often the focus of climate action in the arts sector, is where the room had the greatest sense of agency, but this is seen to be of only median importance and fairly low in urgency.

Table 4 also shows a sophisticated approach to climate action: beyond the importance of dealing with the carbon footprint of buildings – a concern which is widely shared across the UK and which will involve working with various industries, policy bodies and sectors – the next three themes are all around collaboration, within the sector, with policy bodies and, in effect, with the public as well as other bodies (in 'Finding ways for arts and culture to support public thinking around climate action'). Again, this demonstrates that those present at the workshop have moved beyond the sorting out of their own individual organisational carbon emissions and see culture as playing a significant role in the wider societal shift.

Table 6 however, shows that the themes where the room had almost the lowest sense of agency – carbon footprint of buildings, balancing financial and environmental sustainability and mitigating the effects of international activity – are areas where wider policy is most challenged. Specifically transport and energy use in public and residential buildings are two of the most problematic issues for climate change policy-makers and the issue of how to pay for mitigation efforts, e.g., retrofitting buildings, shifting to sustainable travel etc., is foremost in policy-makers' minds.

At the end of Workshop 1, all the sheets with the different rankings were brought to the stage of the Great Hall and participants were invited to review them before and during the lunch break. They were also left on display as reference points for the afternoon workshop,

11 Workshop two

After lunch, Ben led the room in a short breathing exercise to get everyone back into the workshop mode.

Over lunch, Ali and Ben had reviewed the 'Pyramids' produced by each of the tables and identified three topics which could cluster some of the visually analysed emerging common concerns and articulations of priority actions. These then formed the basis of workshop 2.

- Topic 1: What we do; how we change our practices
- Topic 2: How we choose our influence with the public
- Topic 3: How we work with policy

Although funding was deliberately not included as a topic, it was evident throughout the discussions that followed.

Six tables were set with a long sheet of paper (roughly the length of a dining table, around 2 – 2.5 metres). At one end a printed sheet said 'PRESENT' and at the other 'FUTURE'. Each table was supplied with pens and post-its.

As the lunch break ended, participants were introduced to Workshop 2 and the three topics and asked to choose which topic they wanted to discuss and then sit at a relevant table. There were six tables, two considering each topic. Participants could thus choose a different table to the one they were at in Workshop 1. In many cases this reordered the grouping of expertise around the table but there did not appear to be any one topic that particularly drew people. Participants in general self-distributed across the 3 topics and 6 tables.

In Stage 1 of the workshop the tables were asked first to discuss and briefly write down, draw or otherwise represent the situation as it stands at the 'present' end of the table. 10 minutes was allowed for Stage 1. Once again, instructions for each stage of the workshop were provided separately.

In Stage 2 of the workshop they were asked to imagine the Future as the year 2050 when they – and society – had acted successfully on addressing the problems already noted about the status quo. This stage invited them to represent this ideal situation (in words or images) at the 'future' end of the table. Tables were given 15 minutes for this Stage.

The final part of the workshop invited each table to think about a maximum of five steps to get from the 'present' to the ideal 'future' in 2050. Prompts were given of what changes would have to be made; who/who else would need to be involved; what potential roadblocks would get in the way? Emphasis was placed on the importance of executing this in five steps. Participants were encouraged to put on their 'seven league boots' and consider something beyond small increments (no tiptoe-ing baby steps) in order to execute the changes and positive adaptations needed in the 25 years between the present and the future they had imagined.

The discussion during the workshop was again intense and lively – at the end the session had to be extended, with almost an hour being allowed for the final Stage. At the end of this session, each table was asked to nominate a 'guide' who would remain

with their routemap to the future while everyone else took a few minutes to review the maps everyone else had constructed. Other table members were also asked to take over as 'guide' so that everyone would have a chance to see everyone else's ideas.

Across all the tables the visions of the future were ambitious and quite different to the present: the activities of the day up to this point and the way the Workshop had been structured seemed to have been successful in engendering imaginative thinking. There was a degree of optimism about the future which contrasted with some gloom about the present. Most of the tables highlighted slower ways of working and being.

All foresaw much closer connections between the arts and other areas of society, both formally, through collaborations with other government departments and public bodies, and informally, through being present in and working more closely with communities. Two of the tables saw a very strong role for the arts as an agent of change in wider society at quite a structural level; others were more practical, which perhaps reflected their focus on practices.

11.1 What we do / how we change our practices

Two tables focused on this topic, and as befits the question the responses and ideas were very practical.

- There was a strong interest and desire for a clearer engagement and relationship with other departments and sectors: a recognition that the organisations and individuals couldn't make significant change without working with other parties. This was highlighted in thinking about emissions from building utilities (where perhaps expertise, finance and involvement in other networks would be necessary to succeed in replacing high-carbon heating) and about transport (where the problems with public transport for audiences and artist/business travel were mentioned in discussion).
- There is to some degree a sense of disappointment or pessimism about the sector's ability to act in the present moment. This perhaps led to more 'asks' rather than 'offers', which is common in this sort of event where there is dissatisfaction with the way things are at present, but it is probably unhelpful.
- The desire was for new models, and this seemed to reach beyond the arts into the wider system, which relates to the need for more cross-sectoral collaboration.
- One table particularly wanted the focus to be on slower, more well-being focused ways of being in the arts *and* the general economy and society.

11.2 How we choose to use our influence with the public

- Both of the tables working on this topic were more positive. There was an ambition for and confidence in the arts being able to contribute to making real societal change.

- However there was also a need for resourcing of the arts to play this role – there may be examples of activity already, but they are small and there is limited policy or support for them.
- There is also a danger that too much responsibility is being placed on artists to deliver change in climate awareness in the public, particularly if there isn't funding or support to enable this activity.
- Both tables saw the role of arts/culture extending to beyond its own field to wider society and change.
- Both also had quite measured steps – a plan to achieve what they wanted.
- It may be that Northern Ireland, as a small, contained place, could function as a place of experiment and innovation: maybe taking the opportunity that a degree of crisis affords?
- Given the hosting and co-facilitation of the day as well as the presence of a range of QUB researchers, there would appear to be opportunities to engage in some of these steps with QUB as a collaborator (and other academic partners)

11.3 How we work with policy

- The two tables working on this topic were pessimistic about the current situation, displaying a lack of confidence that policymakers at the highest level might see any link between the arts and climate work, and a lack of policies or structures within ACNI that would support the cross-sectoral connections and collaboration needed between the two areas.
- In their own way, each table referenced the ability of the arts to connect climate change with humanity and communities – a reference to creating 'joy in communities' and another to Doughnut economics which emphasises human and other needs in an economic and planetary framework.
- There seemed to be a willingness to take action into the arts' own hands if it wasn't forthcoming from the higher levels, ideally perhaps working with ACNI, and at the same time highlighting the need for resourcing of this. However, the 'ask' seemed to be combined with the 'offer'.
- One table certainly saw the arts' work as going much further than just the cultural realm – using artists and creative approaches to contribute to change in wider society.

11.4 Summary and reflection

The tables in some ways found this last exercise hard – most didn't really come up with a route map and their aims were perhaps unrealistic – but it was a lot to ask in a short time and they made strong efforts which give pointers to future action:

- There is a clear desire from participants for Arts Council of Northern Ireland to build on this event and demonstrate leadership in connecting the arts and climate change.

- This will however need to be matched with resourcing, which may be challenging when throughout the day the lack of resource for arts organisations was a regularly mentioned theme.
- Participants were keen to collaborate across sectors, and although there was limited attendance from other sectors on the day the registrations indicated that there was interest from some other fields.
- This may be an area where ACNI can help: policies and bridge building can pave the way for collaboration. Other departments may have projects with funding where cultural contributions can help. ACNI could help make sure that artists' and creative organisations' work was properly budgeted and paid for.
- There is interest in the arts contributing strongly to wider society, leading to stronger communities, influencing how big decisions are made, leaning into economics and social themes. Many of the discussions articulated specific responses to place and locale-specific challenges and solutions.
- Given the hosting and co-facilitation of the day as well as the presence of a range of QUB researchers, there would appear to be opportunities to engage in some of these steps with QUB as a collaborator (and other academic partners)
- Although the route mapping proved hard, it did show that the sector can think about a long-term vision, with some people bringing clarity about the steps and time needed to work towards ambitious aims. The arts and artists are often considered airy-fairy and unrealistic, whereas it is evident that arts organisations and individual practitioners achieve a great deal on limited resources, often through high levels of skill, planning and imagination. Given the opportunity these skills can be applied in other fields.
- To an outsider, there seemed to be a great willingness to work together, across different artforms and disciplines and between organisations which might otherwise be competing for audiences, funding etc.

12 Closing remarks

There was little time to summarise the day, so Ben provided a short recap in which most of the points in the facilitators' reflections below were included.

Finally Javier closed the day by thanking everyone for attending what had been a powerful and lively day. He said that this was the first stage of a process: Arts Council of Northern Ireland would receive a report on the day from Ben and Ali and consider the findings and his own and Graeme Stevenson's reflections and notes.

They would then draft a plan of action which they would share with attendees for comment and discussion before publishing it. The event ended by 4pm.

13 Co-facilitators' comments on the progress made

1. This was an interesting and encouraging day. There is a clear desire amongst those attending for action on climate in the arts sector and a fair amount of knowledge. People and organisations are already taking action where they can.
2. The various talks and discussion had demonstrated the existence of top-down (from ACNI and other NI Government bodies) and bottom-up (from individual practitioners and cultural organisations) drivers for action with strong interests in in-sector and cross-sector collaboration.
3. Energy, business and audience travel are key emissions sources for the sector.
4. Arts organisations and individual practitioners are not alone in acting on this topic: demonstrated by the strong attendance by arts organisations at this event, and by ACNI's organisation of it and QUB's support of it. It's important not to feel lonely – others in the arts are working on the same problems and may well have found an answer, but at the same time may be struggling with something you have already worked out how to do. But this work does also need central support.
5. Meanwhile cross sectoral collaboration is also key: other agencies and sectors both need the arts' help and can provide it. The arts sector is quite similar to others in the problems it faces – buildings, travel etc – and so will find solutions in what others are doing, but it has special knowledge, skills and ways of working – imagination, public engagement, the ability to perform thought experiments and bring people together – which those other agencies and sectors don't have. The arts should feel confident in making the first move.
6. Adaptation to the impacts of climate change is important as well as mitigation (carbon reduction). The draft NI Climate Change plan focuses on mitigation, and the draft NI Climate Change Adaptation programme deals with adaptation.
7. Ben had highlighted the importance of applying the 'climate lens': incorporating climate change thinking into all areas of work, rather than treating it as yet another thing to be done on top of everything else.
8. The responses in the two workshops indicated a range of knowledge and awareness, with some sophisticated understanding: it wasn't just about basic carbon reduction, which is where many people start, but about working with communities, engaging with wider society and influencing the public. Elements of the 'Future' scenarios in Workshop 2 were perhaps overambitious and optimistic about the potential influence of the arts, but it is encouraging that people were thinking imaginatively in this way.

9. Building on this, the latter workshop produced interesting discussions about place-based and place-making solutions, collaboration at local level across sectors with culture and artists as key partners. This aligns to wider considerations in community planning in local and regional government and regeneration planning (which might be reoriented to adaptation planning). It also highlighted the potential role of arts and culture in prompting behaviour change *within* communities of people.
10. The outputs of Workshop 2 suggested that participants had understood that the change in sector practice is intrinsically tied to wider behaviours and society. This was less apparent earlier on in the workshop, and it may be that the contributions, discussion and thinking had helped engender this awareness.
11. However, it was also clear that people in the sector feel that there isn't enough support for this work from ACNI and other public bodies. It seemed as though this was partly about funding, which is clearly a general issue in the sector in Northern Ireland, but also about policy support. A strong policy statement from ACNI would perhaps enable organisations to focus their activity more on climate change work of various sorts and would give encouragement and succour to those feeling lonely or unsupported within their organisation. Culture for Climate's experience in Scotland is that much climate action in the arts starts with those lower down in organisations, with boards and artistic and administrative directors often lagging behind. A policy statement would help put climate action on the agenda for boards and senior management.
12. In informal conversations there were fears that this event would not be followed up by action: it feels very important that, as Javier suggested, any plan of action is shared for consultation with comments sought from the sector. This needs to be a joint piece of work. Again, the experience in Scotland is that the sector was ahead of the funder in calling for action. Although it may seem as though ACNI will be asking yet more of already burdened organisations, it feels as though there is appetite and willingness to take action, if the right support can be provided.
13. This last point is key. Scotland and England lead the world in having arts/cultural sectors working coherently and effectively on climate action *because* there has been consistent central support providing information, expertise and encouragement. This does require funding, which of course is potentially controversial as it then competes with arts activity for resource from a limited pot. There is therefore an argument for ACNI to be working to source funding from its own or other sponsoring departments in order to fulfil its responsibility to act on climate change.
14. The attendance by non-arts organisations was disappointing on the day although many more people had registered. The registrations do indicate that there is some interest from those climate change and socially focused bodies, and ACNI could usefully follow up to encourage them to engage more fully.

There are good opportunities for collaboration which could bring artists and arts organisations new areas of work with associated income, and some of the challenges that arts organisations face will be more easily solved by working with relevant partners.

Appendices

APPENDIX 1 – Route maps from Workshop Two

What we do/How we change our practices

Table 1

THE PRESENT

- Listed (cultural) buildings: there is a complex relationship between carbon footprints and the limitations of heritage balanced with climate/sustainability
 - Accessible properties are not often sustainable – limits funding streams
 - Utility audits provide a list of priorities
 - Recycling in venues [takes place]
 - [Companies have] Environmental plans

STEPS

1. Establish a City Architect in Belfast who can support city development which will deliver for people and planet (NI Assembly, Belfast City Council)
2. Embedded carbon thinking – support for old buildings to bring them to a mid carbon footprint level (NI Executive, Belfast City Council, Communities)
3. Community collaboration – no green/orange community governance – combine the power (Arts sector, local communities)
4. Education/Communication. Define the benefits, realising and researching. Bring in universities. (Dept for Education, local businesses)
5. Green taxes: get social value from public purse contracts (Dept for Infrastructure)

THE FUTURE

- No derelict spaces – old spaces used
- Sustainable community wealth building
- Textiles – no virgin materials; recycle, re-use, local; repurposing – 2nd hand
- Eat – locally produced
- Live – Circular supply chains, diminished waste

- Waste – minimise landfill
- Travel – cycle, green transport, better public (green) transport, transport pooling
- Ethical AI
- Community resources – power tools, battery packs etc
- Taxing higher income – esp the billionaires!
- More green spaces
- More outdoor living

Table 2

THE PRESENT

Issues:

- Participant/audience travel
- Utilities
- International work:
 - Costs more to travel without flying
 - Longer stays

Venues and activity

- The Playhouse (Artitude) – a heritage building
- The Mac – 3 exhibitions at a time, which may be international
- Green supply chains
- 2025 – [we've seen] climate [change] in action

Surviving

- **Need** Policy making connected to evidence; Basic income for artists (or more generous 'hands off' welfare systems)
- **Need** More diverse and larger numbers of audiences; pay what they can/and the arts do not suffer, New art exchanger
- **Need** People articulate to politicians that they value and need the arts
- **Need** Arts more innovative, does less, is more democratic, better valued

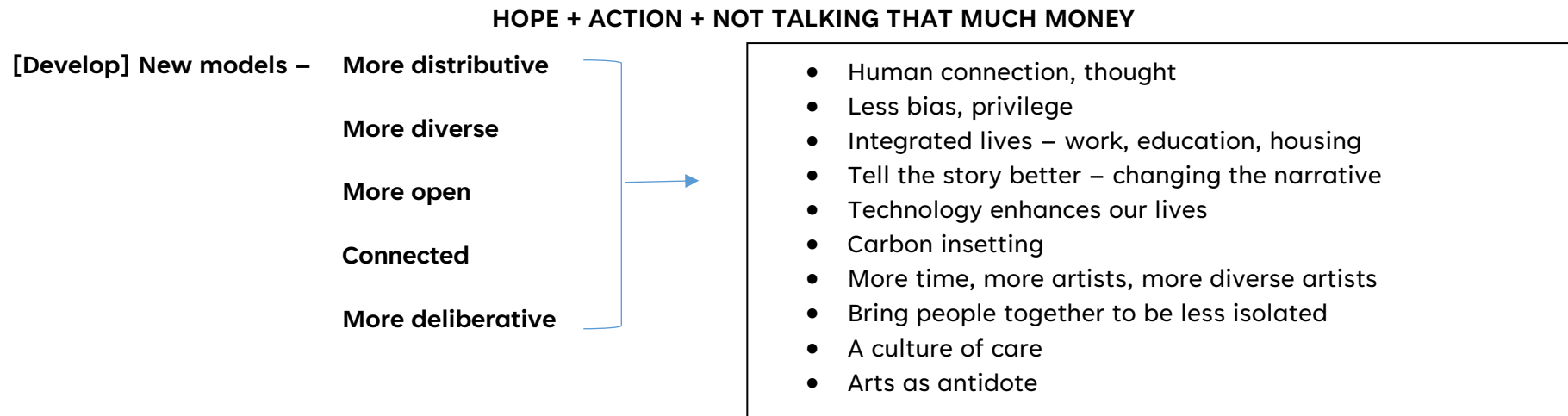
Polarised

- Citizens parliament
- Basic needs met – universities, libraries, leisure centres, arts centres...
- **Need** a blueprint for larger arts organisations with higher income please!

Fragmented

- A living wage
- Pay for artists to attend events like this
- **Need** to align culture with all aspects of life

STEPS



THE FUTURE

- Slow touring
- Wellbeing economy based

- Artists making a living
- International directors working with local artists
- Arts-driven residential care
- Decentralisation – communities diverse and united
- Transport system improvements
- More connected North/South and East/West

How we choose to use our influence with the public

Table 4

THE PRESENT

- Desire for growth and productivity
- Artistic bolt-on to science projects
- Re-wilding our minds – return to practical skills
- Care of craft, care of humans, care of nature
- Community arts – exploring intersection between arts, ecology and environment
- Cultural democracies – truly collaborative; process over outcome
- Sporadic repair cafes
- Friends of the Earth – Panacea (+ arrogance) – language (people don't understand)
- Artitude [Playhouse Derry]

The manifesto

- 1 Artists & organisations which know how to triangulate
Socially engaged
Enable the enablers of artistic practice
Playful approach + influence

- 2 Resources are already here – repair cafes, community gardens
Mobilisation
Eg Zohran Mandahi & R Williams (Resources of hope)
- 3 Slow growth (how? Who?)
(AI failure?)
Creative decoupling of consumerism and needs – a return to frugality?
- 4 Pacifism – value of peace and planetary care
(human + nature, flora and fauna)
OR
NI as a small paradise
- 5 Wealth redistribution

THE FUTURE

- Giving voices artistic expression to global climate fear
- Healthy
- Slower, patient, listening
- Culture democracy, Neo-liberalism
- Excited about second hand, recycling, repurposed, natural fibre
- Not celebrating over-consumption
- Non-anthropomorphic – all nature is one
- Human-scale living – culture, food
- Decommissioning all military equipment
- Community & personal empowerment
- Equitable global justice
- Learn to celebrate not growing

- Wealth distribution – community centric & people centric
- Nature Centric
- Economy not only value, not only GDP
- Playful [leads to] hopeful [leads to] Joy
- Terminology

Table 5

THE PRESENT

- Community engagement
- Dissemination of findings
- Data collection/opinion gathering
- Basic science & climate education
- Artists being commissioned to make climate/nature work (locally)
- Promoting behaviour change
- Funding lacking & not resourced across the sector – pockets of activity
- Responsibility [being placed?] on artists for social change

Steps

- 1** A collective body of arts & artists to create a mechanism for collective change (united – shared resource)
- 2** Education & awareness programmes rolled out via arts activities to change hearts and minds & create consensus
- 3** Evaluate & reflect
Arts now embedded in decision making and policy
- 4** New way of working in government
- 5** UTOPIA

THE FUTURE

Nature & outdoor activity
part of life

Choose to influence more
locally

Theatres' green policies –
packaging, cafes, bars all
eco-focused

Influence of artists on
larger councils,
government, funding
bodies

Arts embedded in
education

Norms for green buildings
and plans have green
focus

Artists incentivised and
funded to create art that
influences the public

Public feel belonging to
community art spaces
Can use all spaces &
collaborate

Choose to influence
children, to instil
sustainable values that
they carry into the future

Celebrated!
Positive!
Community!

Table 6

THE PRESENT

- No arts policy framework
- Climate policy  Action plan  Resources
- Not on Executive agenda
- Lack of ambition
- Siloes

Steps

- 1** Comms –
 - a. societal understanding of climate, culture, sustainability.
 - b. How we can change
 - c. The benefit to community and society

Creative climate group – like CCS?

 - d. Could this be led by ACNI?
 - e. Who? Citizens, our organisations working together
 - f. Departments, councils, scientists
- 2** Political change – readjusting how we value life
 - a. Move away from individualism in politics
 - i. Find allies in political parties
 - ii. Create a movement: scientists, craft sector, universities, Ulster farmers, unions, major actors, organisations outside the [arts?]
 - iii. [NB needs to be] resourced
- 3** Collective arts/heritage
 - a. Bring the joy back to communities

- i. Arts organisations
- ii. Communities
- iii. Universities
- iv. Climate organisations

4 ROI Venues programme

Table 7

THE PRESENT

- Everything is in draft
- Following not leading
- Shared island
- Lack of art-specific policy for arts & climate

2025-2030

- CIRCULAR ECONOMY
- Policies
- Accelerate renewables policy
- Climate & arts all party working group
- Embed arts & culture in all policy (minister-led for change)
- NI climate & arts festival (sector-led)
- Green arts umbrella group to influence policy

2030-2035

- DOUGHNUT ECONOMY
- Legislate to end fossil fuel materials
- Arts & culture sector to lead society in design thinking solutions for climate

.....

- POLITICAL PARTY GREEN ARTS NI

- Strategy
- Creative industries
- Cultural
- Science
- Architecture
- Textiles
- Theatre
- Music
- Etc etc

2035-2040

- Natural capital accounts

2040-2045

- Design thinkers & cultural storytellers leading change
- **NI leading not following**
- Cross-disciplinary co-design methodology (involving end-users)

Rebuild society/community focus

An image showing:

- A diverse range of indigenous renewables (wind, PV, geothermal, tidal)
- Battery storage, heat networks
- Greener cities
- Focus on circularity

Notes

- Traceable and accountability
- Connected/interoperability
- 'green' travel

- Circularity & re-use
- Locally grown – sustainable technology
- Buying less, buying better
- No fast fashion
- No more fossil fuels
- Shift in behaviours
- Ethical AI – in design and operation – harnessed for ‘good’

THE FUTURE

- Greener cities
- Urban greenery
- Healthier
- Travel infrastructure
- No ‘greenwashing’

DONUT ECONOMICS

- Import/export limitations
- Standardised recycling across Europe
- Climate Emergency is history
- De growth – Donut economics
- Anti-corruption
- Politics – integrity/honesty/planet priority

Appendix 2 - Poems by Kathleen Jamie

Alder

Are you weary, alder tree,
in this, the age of rain?

From your branches
droop clots of lichen

like fairy lungs. All week,
squalls, tattered mists:

alder, who unfolded
before the receding glaciers

first one leaf then another,
won't you teach me

a way to live
on this damp, ambiguous earth?

The rain showers
release from you a broken tune

but when the sun blinks, as it must,
how you'll sparkle –

like a fountain in a wood
of untold fountains.

White-sided dolphins

When there was no doubt,
no mistaking for water-glint
their dorsal fins'
urgent cut and dive

we grabbed cameras, threw ourselves
flat on the foredeck. Then,
just for a short time,
we travelled as one

loose formation: the muscular
wingers, mothers-with-young,
old scarred outriders
all breached alongside,

took it in turn
to swoon up through our pressure wave,
careen and appraise us
with a speculative eye

till they'd seen enough,
when true to their own
inner oceanic maps, the animals
veered off from us, north by northwest.

Both poems are from The Tree House (Picador, 2004) ©Kathleen Jamie 2004

Appendix 3 – Attendee list

Áine McBeth	Native
Alan Kennedy-Asser	University of Bristol
Ali FitzGibbon	Queen's University Belfast
Amy Bell	Northern Ireland Environment Link
Amy McFarlane	ArtsEkta
Anders Rykkja	Queen's University Belfast
Andrew Loretto	Beat Carnival
Aparna Nair	Natural Capital Ireland
Ben Twist	Culture for Climate Scotland
Chad Alexander	
Christine Osborne	Belfast City Council
Damien corr	Cathedral Quarter BID
Deirdre Lane	Natural Capital Ireland
Eimear Montague	Northern Ireland Resource Network (NIRN)
Elaine McEnarney	ACNI
Emma Mcaleer	Rural Community Network
Flora Herberich	Circusful/Festival of Fools
Gawain Morrison	Brink!
Gemma Mae Halligan	Amadan Ensemble
Gordon Hewitt	
Graeme Stevenson	ACNI
Hollie Wilson	The MAC (Metropolitan Arts Centre)
Humberto Saldanha	School of Arts, English & Languages
Jack McGarrigle	The Playhouse
James Orr	Friends of the Earth
Jane McCann	Independent Design and Research Consultant
Janine Walker	Newry Mourne & Down District Council
Javier Stanziola	ACNI
Jen Anderson	IEF
Jennifer Blair	National Museums Northern Ireland
Jessica Martin	
Joe Laverty	
Julianne Skillen	Arts Care NI
Kelly-Anne Collins	Young At Art
Kevin Murphy	The Playhouse
Kim-Marie Spence	Queen's University Belfast
Koichi Samuels	Department for the Economy NI
Magan Philson	Queen's University Belfast
Marty McKenna	Artist
Michael Weir	Belfast Photo Festival
Natalie O'Rourke	Historic Environment Division of Department for Communities

Natalie Le Selleur	Educational Change Leader, Queens University
Niamh Flanagan	Theatre and Dance NI
Nuala Flood	Queen's University Belfast
Polly Garnett	Freelance Artist
Rhian Cooper	Dumbworld
Rosie Le Garsmeur	National Museums Northern Ireland
Rosita Murchan	DFC
Sara Lynch	QUB Sustainability Team
Sheelagh Johnston	Crescent Arts Centre
Simon Morton	
Sophie Hayles	Crescent Arts Centre
Anita Murphy	Theatre and Dance NI