

SOCIAL PRESCRIBING CREATIVE ENGAGEMENT

ARTS AND CHATS 2023-2024 REPORT





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INTRODUCTION

This is a report for Cork County Council Arts Office (CCCAO) on the Social Prescribing Creative Engagement: Arts and Chats (SPCEAC) programme 2023/2024. The report supports the thinking and learning for CCCAO in relation to the development of SPCEAC and the nuance associated with co-delivering projects with a multi-agency approach.

SPCEAC is a social prescribing programme that uses creative workshops and the conversations that happen before, during, and after to address broad determinants of health and wellbeing in a personalised and empowering way to those referred to the programme and aged 18 years and above.

The HSE states that social prescribing recognises that health is heavily determined by social factors such as poverty, isolation, and loneliness. Social prescribing offers GPs and other health professionals a means of referring people to a range of non-clinical community supports which can have significant benefits for their overall health and wellbeing¹.

SPCEAC was born out of the partnership between Cork County Council, the National Family Resource Centre Mental Health initiative, and the Health Service Executive (HSE) via the Health Promotion and Improvement art and culture portfolio. Funding was allocated through Creative Ireland which works in partnership with the Department of Health, the HSE and the Arts Council to understand the range of practices and interlinkages between the creative arts, healthcare, and social care sectors in Ireland.

CCCAO designed the programme to place artists at the centre of the delivery, and Uillinn: West Cork Arts Centre, led out on the training of these artists. The programme was designed to support link workers in four, which later became five, social prescribing networks to access creative engagement opportunities for their clients in county Cork. To support this, artists who are engaged with CCCAO on a panel were offered an opportunity to avail of training, and then implement that training in a number of taster workshop sessions. These sessions were programmed in libraries and FRCs to develop the ecosystem of the networks and to offer clients an opportunity to access the library in their communities.

SPCEAC worked across five social prescribing networks (SPN) in Cork, CAHA Centre Adrigole, Dunmanway Family Resource Centre (FRC), Mallow FRC, Midleton FRC and Ballincollig FRC who serve clients based in Macroom MD. Each SPN has a link worker and the person in that role had the responsibility of referring clients to the creative workshops. A discretionary fund was made available to the Link Workers to cover costs for participants attending workshops, such as transport, childcare, etc. Workshops were held in libraries in Youghal, Mallow and Dunmanway and in Beara West FRC.

SPCEAC was delivered across five stages: planning, recruitment, training, delivery, and reflection/evaluation. The planning stage happened between September 2023 and November 2023, meetings were held with a steering group who supported the proposal, link workers, library/FRC management, and key staff in Uillinn: West Cork Arts Centre to devise the programme collaboratively.

During the recruitment stage the opportunity to be involved in the programme was advertised to artists that were already on the artists panel at CCCAO. Artists submitted their interest and a panel with representatives from Cork County Council, The HSE, and Creative Ireland assessed the applications. It was intended to deliver training to nine artists, however due to

¹ <https://www.hse.ie/eng/about/who/healthwellbeing/our-priority-programmes/mental-health-and-wellbeing/hse-social-prescribing-framework.pdf>



the number of applicants, it was decided to offer the training to all. The opportunity to deliver workshops went to those who scored highest in the panel assessment.

The training phase was delivered between December 2023 and March 2024, both through in- person and online events and was led by Uillinn: West Cork Arts Centre. Workshops were programmed by CCCAO, they were devised as taster sessions, and as an opportunity for both public participants and clients of link workers to socialise in a creative workshop. 100 people participated in workshops. Workshops were delivered by artists in April and May 2024 throughout the county with reflective meetings for artists happening alongside the delivery of workshops. The gathering of data for reporting purposes ran parallel to the five stages.

This report looks at the work of SPCEAC across the five stages of programming and seeks to support the thinking for future projects.



CONTEXT

Social prescribing started in Ireland as a ground up movement in partnership between the health service and community voluntary sector. Social prescribing has a significant policy mandate in Ireland. The 2020 Programme for Government sought to expand social prescribing, and it has been cited as a key enabler in “Sharing the Vision 2020 – 2030”.

Other key policies committed to social prescribing include the Sláintecare Implementation Strategy and Action Plan (2021 – 2023), and the Healthy Ireland Action Plan (2021 – 2025). It is also being increasingly integrated into other national health programmes. The “Healthy Communities” project targets disadvantaged areas for health and wellbeing improvement with a suite of initiatives, including social prescribing. In 2017, the All-Ireland Social Prescribing Network was established with the purpose of championing social prescribing “so that it is valued and understood across the island of Ireland”².

In 2022 Creative Ireland made funding available and shared amongst three local authorities in support of creative social prescribing in specific locations. The three local authorities and locations identified for support were: Mayo (Mayo North and Achill); Waterford (City); and Dún Laoghaire/Rathdown.

In 2023, discussions were held with the same local authorities about the possibility of extending and building on the success of the 2022 pilot. Mayo and Dún Laoghaire/Rathdown responded positively, and Donegal were approached to join also. Due to the availability of some extra funding Cork County Council were seen as an effective fit to deliver a social prescribing programme. The result of this funding was the development of the SPCEAC.

² <https://www.hse.ie/eng/about/who/healthwellbeing/our-priority-programmes/mental-health-and-wellbeing/building-capacity-for-the-evaluation-of-social-prescribing-evaluability-assessment.pdf>

FINDINGS



Overall findings are listed below and categorised under headings.

Outputs

- 16 artists were offered the opportunity to attend the training led by Uillinn: West Cork Arts Centre, 15 availed of the training
- 9 artists delivered workshops
- 3 training days were delivered, 2 in person in Uillinn: West Cork Arts Centre and 1 online
- 2 online reflective meetings for artists were facilitated by Uillinn: West Cork Arts Centre
- A&C workshops used visual art, music, theatre, and literature as their central artform
- 18 workshops were delivered in total
- All workshops lasted approximately 2 hours
- Workshops were delivered in 4 venues- 3 libraries and 1 FRC
- 100 people participated in the workshops
- 62 socially prescribed clients attended the workshops, the remainder of participants were from the public
- 6 workshops had no participation from socially prescribed clients
- 4 of the sessions were photographed for documentation purposes
- Discretionary Funds were allocated for transport and access to other arts activity – and allowed for further workshops: 20 Workshops with a total participation of 15 people.

Outcomes



Participants³

- Participants enjoyed the process
- Some participants would prefer a more private space for the workshops to be held in
- One participant noted that without the transport provided they would not have been able to take part
- Participants valued the expertise of the artists
- Participants valued the opportunity to be creative
- Participants valued the opportunity to connect with others
- Participants felt cared for by the artists and their link worker
- Participants noted a positive impact on their wellbeing as a result of taking part.

Artists

- Artists placed a high value on the in-person training days and preferred the in-person work to the online work
- Artists felt valued by being in Uillinn: West Cork Arts Centre, they noted how important the space was to their sense of creativity
- Some artists were disappointed that they weren't chosen to deliver workshops
- Some artists felt the communication around the process for choosing artists to deliver workshops was disappointing
- Artists commended the quality of the content and facilitation off the training programme provided by Uillinn: West Cork Arts Centre
- Some artists felt that training in trauma informed practise is necessary for this work

³ 9 participants completed the feedback survey, these outcomes are based on that feedback

- Artists expressed gratitude for the nurturing network and the opportunity that was provided to support freelancers
- Artists enjoyed working with the participants
- Artists displayed high levels of care for the participants and their work
- There was some confusion amongst artists around process and procedure when disclosure or difficult conversations emerged from participants

Uillinn: West Cork Arts Centre

- Developing the SP training programme was a new task for the staff at Uillinn: West Cork Arts Centre
- The opportunity to work with freelance artists in person was greatly valued
- More information on the artists enrolled for training is needed in advance to design the training process
- The staff at Uillinn: West Cork Arts Centre would restructure the training programme if they did it again to allow for more space for discussion on the last day
- During the training artists raised issues and concerns about the overall project indicating a perception and perhaps even expectation that Uillinn: West Cork Arts Centre could resolve. As this wasn't the case, Uillinn: West Cork Arts Centre staff responded to this by passing on the information to project lead CCC and sought to give better clarity on communicating to the artists Uillinn: West Cork Arts Centre's focus on training and learning supports
- There is an opportunity for the reflective space for artists to become a community of practise centred around knowledge sharing

CCCAO

- Great flexibility allowed for the learning that emerged as the programme developed to be integrated into the programme quickly
- There is a strong desire from artists to do this work in a more intentional and long-term way supported by CCCAO
- The multi-agency approach proved challenging at times due to staff changes and gaps in communication
- Interruption during the sessions from photographers tasked with documenting the process can prove uncomfortable for clients
- The space the workshop occurs in is crucial to its success, private spaces work better than thoroughfares or open spaces
- Venue leaders and link workers found it challenging at times to get people to participate
- Two sessions is not enough time to meaningfully measure participant outcomes
- The processes and policies influencing the approach in delivering the project (e.g. how artists are recruited, sharing of information and the spaces chosen for workshops)
- Information sharing meetings, with key people at various stages of programme roll out, will improve communication

Link Workers

- Greater time is needed to build trust between artist and participant
- There is a strong desire from link workers to have the opportunity to refer clients to a more long-term programme for creative interaction
- Psychological safety for participants is paramount for their participation to occur



- The skill of the facilitator to work appropriately with socially prescribed clients is crucial
- Link workers appreciated the organisational aspects off the programme delivery being managed by CCCAO
- Link workers do not have the capacity to lead a continuation of this initiative

DISCUSSION

The discussion section is divided into two parts, the first addresses the objectives for the project, and the second, the themes that emerged from the qualitative data.

The following objectives were listed in the programme outline:

Objective	Was it achieved?	Discussion
To develop the ecosystem for creative social prescribing in Cork's three divisional areas: North, West, and South Cork, working in the following centres, - CAHA Centre Adrigole, - Dunmanyway Family Resource Centre - Mallow Family Resource Centre - Middleton Family Resource Centre	Yes	Opportunities for creative social prescribing were developed across these areas and through these networks and an additional network in Ballincollig also.
To develop an introduction to social prescribing creative engagement in County Cork for artists and creative facilitators and develop capacity to deliver creative engagement opportunities in County Cork by, a. Developing a panel of artists and creative facilitators. b. Delivering professional development opportunities in how to work in arts and health settings. c. Obtain garda vetting for working with vulnerable adults through Cork County Council.	Yes	All elements of this objective were delivered
Deliver a pilot programme of Arts and Chats Café's with five Social Prescribing Networks and their local Library branches. a. Launch as part of Mental Health festivals in North, West and South Cork. b. Programme to coincide with Mental Health Week 2023.	Partially	A pilot project was delivered but it was not launched as part of the Mental Health festival programme or did it coincide with Mental Health week 2023, this was due to a difficulty in aligning the rollout schedule with the dates set for these events.
Provide a discretionary fund to the four social prescribing networks for transport, childcare, other unforeseen costs that might be a barrier to participation in creative engagement.	Yes	This was delivered to the four networks and also to Ballincollig.



Commission a report on the outcomes using Healthy Ireland's outcomes framework as well as the established reporting model that Social Prescribers use by measuring, - Participant outcomes - System outcomes (the health and social care system) - Organisation outcomes (those organisations delivering social prescribing and also receiving referrals) - Increase in individual's level of positive mental health as per Energy and Vitality Index	Partially	A report was commissioned but the resources available did not allow for measurement of participants experience against the national frameworks listed in the original programme outline.
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The vast majority of the objectives for the project were met and are evidenced through the quantitative and qualitative data provided by interviews, focus groups, observation, statistics gathered and survey feedback.

REFLECTIONS ON THEMES AND LEARNING



Interviews/feedback were based around questions that considered the experience and learning that occurred for artists, participants and staff of the agencies/partners involved. This learning is reflected below under a number of themes that emerged through the qualitative data; quotes are added to highlight the discussion.

➤ Care

“It was a joy to observe the relationships between participants develop” (Artist)

A foundation of care was observed across many of the relationships, systems and processes involved in the programme. Artists expressed deep care for their learning, their art, and the participants of their workshops. Artists also expressed deep care for one another.

Participants noted the caring environment that was created,

“It felt a safe and supportive space. Freedom to express and touch into one’s own unique creativity was always encouraged” (Participant)

The facilitator who delivered the training programme at Uillinn: West Cork Arts Centre cared deeply about the quality of the training programme and the experience of the artists that attended.

“It was really important that the training was creative, we needed to honour the artistic expertise” (Uillinn: West Cork Arts Centre)

It was observed that all agencies, CCAO, link workers, library and FRC leaders showed deep commitment and care for the success of the programme. It was observed that

underlying the care for people and process was a passionate belief in the value of working in socially engaged ways, with, and for vulnerable people.

“Ideally, we would just have more time to figure this out properly and we would be able to really think about legacy and impact for clients in a long-term way, we’re talking about real people, really vulnerable people, they need time, they’re not a pilot project” (Link Worker)

The psychological safety of participants was paramount for artists and concern was raised for participants when psychological safety was compromised e.g. by the space being public and the interruption caused by a photographer.

“The workshops really need to happen in a private space” (Artist)

“It wasn’t very private in the venue and what we did would be better somewhere more private” (Participant)

It was observed that artists questioned their own safety at times especially in their knowledge of trauma informed practice and if disclosures occurred during workshops. Artists clearly have a need for training and to understand the process for reporting any such disclosures as part of the induction to the programme delivery.

“What do we do if there’s a disclosure” (Artist)

➤ Creativity

“The creative process using different materials was interesting” (Participant)

It was observed and evidenced through the qualitative data that there was a high value placed on the potential for transformation and empowerment through participation in the creative workshops. Participants valued the opportunity to do things they hadn’t tried before and the access to new materials and process. Artists expressed curiosity about this potential and voiced that they wanted to know more about the long-term impact working in such a way may have for socially prescribed clients.

“it’s simple, the work needs to be more long term, we can do great work if a long-term approach is invested in” (Artist)

Artists observed the act of making/doing/playing allowed space for conversation to emerge.

“The chats after were actually more important than the art, I was really conscious of shutting up” (Artist)

It was also noted that creativity was a really useful methodology throughout the training process for the creative facilitators to engage in playful methods. More opportunity for learning would be welcomed.

“This opportunity has reminded me why I like creative social practise. I’m glad to see this platform has been created” (Artist)

➤ Communication

“It would have been great to have a little bit more lead in time for the actual workshops, communication was very strong in the planning stage but waned a little when it came to delivery” (Link Worker)

As may be expected in a new pilot programme that operates across multiple partners, communication was sighted as being hugely important. At times it was observed that key people did not have the information they needed, this resulted in some feelings of frustration and not being valued. Link workers noted that communication in the planning stages as exemplary, however as the programme was rolled out gaps in communication formed, e.g. questions arose from some artists as to how the artists picked to deliver the workshops were chosen.

The artists that were chosen to deliver workshops had some questions around how they were informed about dates of their workshops. Both artists and link workers would have liked more involvement in the decision around the dates of the workshops.

“It would have been great to be consulted on the dates for the workshops” (Artist)

Artists were curious to know more about the clients that had enrolled for workshops and also stated that it would have been helpful to have access to the database to see enrolment numbers etc.

“Sometimes it was difficult for me because I didn't know if the participants had been referred in by a link worker or were from public referral, it would be great to know a little bit more about who's coming to the workshops” (Artist)

The systems that the work is sitting in i.e. Cork County Council, the HSE, Uillinn: West Cork Arts Centre and the systems each freelance artist finds themselves influence the communication and decisions made for the work. The work must be realised within these systems. It is understandable that there were times when the methods of communicating decisions or processes to another fell short. Greater thought may be needed in the future to understand how each system can support the people in other systems to have what they need. An openness to changing content and planning was observed throughout the process.

“We really did learn as we went along and tried to make changes” (Uillinn: West Cork Arts Centre)

➤ Capacity

“The county council's role in organising was so helpful it took away the pressure, we wouldn't be able to do this without that support” (Link Worker)

Link workers noted that a continuation of the programme, although desired, would be beyond their capacity and valued highly the administrative support provided by CCCAO.

“We can't lead this programme there is no capacity” (Link Worker)

Uillinn: West Cork Arts Centre noted that the development of the training programme was rewarding but demanding and were curious about what their role in any future developments would look like and how this type of works supports them to reach their own strategic ambitions.

“Delivering the training was daunting, it was a learning process, I needed to do lots of research, I needed to think about what I would want if I was going to this training” (Uillinn: West Cork Arts Centre)

Most artists were keen to do more work in this area and favoured a more long-term approach to the development of the ecosystem for the work in Cork County. It was observed, that when a key role e.g. link worker is vacant during the delivery stage of the programme, the process becomes vulnerable, and this can lead to frustration. Questions arise as to how capacity can be developed within a multi-agency approach to cater for staff changes.

“There was no link worker in place, I know that is just life, what it did mean was getting people to participate was really hard” (Artist)

CCCAO arts office noted, that for a programme to continue, two things were necessary, additional funding and resource for a project coordinator to lead the programme.

➤ **Connectedness**

“The sharing has allowed for learning, there’s no doubt that sharing as part of the process improves the process” (Artist)

A high value was placed on in-person connection across all the agencies/partners/artists and participants. Artists noted how the chance to be in Uillinn: West Cork Arts Centre with others gave kudos to the experience and was a highlight of the programme.

“I felt highly valued by being in Uillinn: West Cork Arts Centre and it’s the right place” (Artist)

“The level of depth and theory and experience shared at the training was second to none, meeting the link workers was invaluable” (Artist)

Artists voiced their desire for a support structure for freelance creatives to help them have balance and have new perspectives for their work that is often isolated by its nature.

“It will be really great to have further peer support in this area going forward” (Artist)

Artists and link workers observed the importance SP participants placed on connecting with others, the art was secondary to the connection and the conversation, and the sense of joy expressed by participants and observed by artists.

“The cup of tea was really lovely and the social links that came from that were lovely” (Artist)

“I liked the art and connecting with people” (Participant)

CCCAO delivered a quality experience for those who participated with the vast majority of all stated aims and objectives being met. This evaluation process has acted as an activator in terms of allowing artists, partners, participants, and staff the time to reflect on the success of the programme but also to explore the challenges and possibilities. Recommendations are listed below.



RECOMMENDATIONS

- Plan a next stage of delivery in collaboration with artists and partners that works over longer periods of time and seeks to understand the participants, systems, and organisational experience in a more sustainable way.
- There is clear evidence of the value of this programme, however it is heavily dependent on Creative Ireland support. In order to mainstream this and deliver it on an ongoing basis the Council would need to examine a wider range of financial support to enable its delivery.
- The themes of communication, connectedness, care, and capacity have a strongly held position in the design and thinking for future programming.
- That further consideration is given to the supports and training artists need to do this work.
- A Community of Practice is planned to support artists interested in working in socially engaged ways.
- Programme and Promote future iterations in line with Healthy Ireland, Policy of Hardly Reached, and HSE's Sharing the Vision – A Mental Health Policy for Everyone.



RATIONALE AND METHODS

CCCAO are committed to a continuous improvement cycle. To ensure learning is fed back into the cycle of strategic development, CCCAO appointed an independent consultant to observe and listen to artists, link workers, staff at Uillinn: West Cork Arts Centre, library/resource centre staff and participants to reflect on the work and data, evaluate the stated aims and outcomes, document the learning, and share with funding bodies and other Local Authorities.

The evaluation was carried out between December 2023 and June 2024. The methodology was both quantitative and qualitative. Quantitative data was gathered by measuring the numbers of artists, venues, and participants that engaged in the workshops and training. Qualitative methods included observation at 2 training days, 1 Arts & Chats workshop and 2 reflective network meetings. Interviews and focus groups sessions were held with link workers, artists, and staff at Uillinn: West Cork Arts Centre. A survey was distributed to gather feedback from participating libraries and FRC's and an additional survey was developed and distributed to participants through their link workers. Ongoing planning and feedback meetings were held with CCCAO. Interviews and focus groups lasted between one and two hours and were centred around these questions:

- What worked well?
- What would you change about the process?
- What were the greatest challenges?
- What did you learn?

Appendix A includes a list of quotes from artists, link workers, staff at Uillinn: West Cork Arts Centre and participants. Appendix B has a brief outline of the training delivered by Uillinn: West Cork Arts Centre.



CONCLUSION

This report has found that CCCAO are in a unique position to develop a 2nd stage to this work to build on the learning from the SPCEAC and investigate what the impact of a sustainable approach to programming would look like and mean for participants and for artists.

The buy-in and the enthusiasm present in all participants in this consultation is a powerful base to ensure that programming emerges from a connectedness with the diverse community across Cork County. New contexts are allowing for fresh perspectives to think about the best possible version of SPCEAC for the future. CCCAO's work can only be enhanced from these new perspectives alongside the committed level of buy in and high standards of the artistic and participative experience.

APPENDIX A: QUOTES

Participants

"I liked the art and connection with people."

"It felt a safe and supportive space. Freedom to express and touch into one's own unique creativity was always encouraged."

"There was a limitation of time and space to go deeper into personal meaning of what is expressed for the purpose of healing."

"It wasn't very private in the venue and what we did would be better somewhere more private."

"I would have liked more or a bigger space."

"I loved everything about the programme."

"Not have it in a public space and not be so personal in what we talked about."

"Due to my visual impairment, it would have been better to have another arts worker with me to explain at the beginning to make sure I could know what to do. So maybe more time would have helped."

"It was definitely a space of healing emotional and psychological issues I have around art and creativity, brilliant facilitation and resources."

"I really loved the course would highly recommend it to others."

"The idea is lovely and having transport provided is the only way I could have attended, and I really appreciate that."

"I thoroughly enjoyed the experience. I never did any kind of art previously. I managed to actually produce artwork and put it on my wall. Brilliant experience. Thanks."

Artists

"A very high level of facilitation skills are needed for this work, you really need to go with the flow, some people knew each other well others didn't."

"There's a lot of people involved."

"The link worker is a long way away in some of the cases so maybe more thought could be given to the geographical spread of the venues chosen for the workshops."

"My pacing is so much slower in these workshops compared to a general workshop."

"The library was super helpful."

"Two sessions is really limited it's really not enough time."

“The facilitation for training was really excellent.”

“The skills of those at the training sessions varied, some of us were highly skilled facilitators and others were not, that surprised me.”

“My understanding of socially prescribed practise grew.”

“Having Uillinn: West Cork Arts Centre as the venue gave some kudos to the training, it reminded you that this is an artistic endeavour.”

“The artists have links in the community we're working there already, could we be more involved in thinking about who might attend or benefit from attending programmes.”

“It's simple, the work needs to be more long term, we can do great work if a long-term approach is invested in.”

Link workers

“The feedback from clients was wonderful they said the sessions were great, very positive, and the tea was really lovely.”

“Sessions delivered were of a high quality, the visual arts sessions worked really well.”

“It's really important that the artist has a high level of skill in the facilitation of socially prescribed clients.”

“Having the budget to get taxis etc was transformative many wouldn't have been able to attend if this budget wasn't there.”

“We really need to think about the legacy, what happens next.”

“Three different artists over sessions is maybe not the best way to go, participants tend to build trust over time.”

“The language of the descriptions of the artists and the work proved a barrier for some of the socially prescribing clients, the language needs to be more inclusive.”

“There was no discussion about the workshop dates and that was disappointing so some supports that the clients needed could not be provided.”

“We really appreciate the flexibility shown by the County Council and the organisation.”

Uillinn: West Cork Arts Centre

“Getting to work with artists in person was a game changer.”

“We weren't exactly sure about the experience people had or needed, we didn't know whether people need specific facilitation training or not, it would have been great to have some more information.”

“We would do things differently; we would restructure the days and allow for more time to just chat and be together for the artists.”



“The reflection space ended up in systems stuff more than artistic practise and it will be great to see this develop over time and supported to be a place where practise is discussed and thought about together.”

“There’s a great opportunity now to think about the legacy piece, what happens next.”

Appendix B- Training Outline

(This Appendix provides a brief overview of the main topics that shaped the training)

➤ Day 1- An Introduction to Social Prescribing Creative Engagement in County Cork (in person)

Session 1: Setting the context - What is social prescribing?

Session 2: Our focus - Creativity in social prescribing

(Guest speakers included Rita Bevan and Nicola Spendlove)

➤ Day 2- An Introduction to Social Prescribing Creative Engagement in County Cork (online)

Session 1- A further look at social prescribing in Ireland

Session 2- The art of inclusivity

Session 3- Participant's perspective - creativity as a tool for social inclusion

Session 4-What is expected of artists/creative facilitators on this programme?

(Guest speakers included Emma Dwyer, Donna O'Keeney, Professor David Robinson and Miriam Cotton)

➤ Day 3- An Introduction to Social Prescribing Creative Engagement in County Cork (in person)

Session 1- A global perspective

Session 2- Considering accessibility in the workshop

Session 3- West Cork social prescribing link workers meeting

Session 4- Creative workshop development and promotion

(Guest speakers included Sheelagh Broderick, Wendy Bond, Jennifer Riney, Justine Foster, and Eric Hennelly Flanagan)

➤ Day 4 and 5 - An Introduction to Social Prescribing Creative Engagement in County Cork

An online opportunity over 2 hours for creative facilitators to reflect on the learning journey, discuss Arts and Chats workshop facilitation experience and share perspectives.

(Facilitated by Étaín Collins of Uillinn: West Cork Arts Centre)