

Activist Summer Camp
Making the resistance really irresistible
Learn, share & do creative action for social change.
Friday & Saturday, 3rd/4th of July 2015



Activist Summer Camp
Making the resistance really irresistible
Learn, share & do creative action for social change.
Friday & Saturday, 3rd/4th of July 2015



Background to the Activist Summer Camp weekend

- Claiming our Future started with a round table discussion end of 2013 – bringing together activists and artists. Then followed an event with the Advocacy Initiative “Creative Strategies for social change” in May 2014. The outcome of both was that people wanted something longer and more skills based. We borrowed the idea of this weekend from some other countries – where similar events are annual – by example Attac Germany has a creative skills camp every summer.
- A small group of people prepared this weekend – a huge thank you to them: Grainne O’Neill, Deirdre Quinlan, Anna Visser and Michael Youlton.

What we are hoping for now

- We are hoping that the two days made us better at working towards social change in Ireland. Because we need to be good. It is hard to get our message heard. We are hoping that the two days will help us to turn our discussions about social, economic, environmental justice issues into creative action.
- We are hoping to have emerged from the weekend as a loose community of like-minded people who will network with each other, contact each other when support is needed, do stuff together, share tactics and strategies with each other - artist and activists.
- There might be political opportunities coming up and while the weekend was not a campaign strategizing weekend we hope it prepared us for them with new ideas and skills.
- All workshops were tailored to make sure that the skills can be used in the wider context of our work and activism – we hope we can make use of them.
- And maybe we will repeat it!?

Why this resource?

To help us remember the new skills acquired, **we have collated below the reports or session plans from the facilitators and also some pictures**. Separately we are sending the contact details of everybody who attended the weekend – to be able to stay in touch.

Saturday 3rd July

The first session

In a world café we are discussing three questions:

1. "Now is the time for change!": Why activism and why now, what are the upcoming political opportunities?
2. "Making the resistance really irresistible": What has been the role of art and creative action so

Workshops

(1) Giant puppets (Kay Mc Cabe)

Please note: Kays resource on how to make puppets will follow soon!



(2) Performance Art (James King)

A) CHAIRS

- Group enters space to find chairs randomly spaced and chaotically placed.
- Each person finds/ chooses "their" chair, and sits with/on it.
- All change places and/or positions to be more safe or comfortable.
- Repeat.
- make two separate groups in readiness for C)

B) WARM UP before actually splitting

- Walkabout and voice warm-up exercises drawing upon Action Theater and Eurythmy.

C) CONSENSUS sculpts

Simultaneously in each separate group:

- 1) Circle name games.
- 2) Each participant introduce her/himself and show one of the significant objects they have brought along.
- 3) Consensus Sculpt with objects: Each person in turn place their object on the large background cloth in the centre of the circle. Care is taken by each person to place their object in a position which

appeals to them visually or which has a meaningful connection with other objects.

When all the objects have been placed; anyone, one at a time, may move any single object (except their own) to a different place or change its direction and position.

When an object has been moved it may not be immediately moved back to its previous place on the immediate next move.

a) Initially each player takes it in turn around the circle to make a move.

b) Anyone can make a move at any time. But only one move, until someone else has had their turn. Moves are made to rearrange the objects into a more pleasing pattern for each player.

c) Play continues until a consensus is reached and no-one wishes to make any further moves. Then participants silently contemplate the finished sculpt, individually thinking of a title , until the time is called. Then a title is agreed between the group.

4) Switch

a) The groups change places, moving to sit around the other group's sculpt. They decide upon a title for the other group's sculpt.

b) Both groups continue the consensus sculpting process with the other group's sculpt - changing one object at a time.

c) When time is called each group decides upon a title for their modified sculpts.

There are now a total of six titles

Groups check out what their original sculpt now looks like.

C. VOICE PLAY

Facilitators, James and Caroline, demonstrate an interactive voice performance.

1. Caroline chooses one of the six titles and repeats this aloud rhythmically. James joins in, copying her exactly.

2. James chooses a different title and repeatedly speaks it aloud rhythmically. Caroline joins in copying him exactly.

3. Both chant their titles simultaneously but this time began to play with speed and pauses, while maintaining the essential rhythm. Single words may be repeated provided that the original rhythm is maintained. Some words may be temporarily omitted. Both may use each other's words , mixing them up with their own to chaotic effect.

4. Participants pair up and practice this voice play with their own choice of titles.

D) GROUP SCULPTING with voice

1) Divide groups into groups of five people

a) One person initiates by standing still in a particular shape or posture. Not posing - but expressing a real, felt impulse.

c) One at a time the others join to form a group statue. Contact permitted but not essential.

d) Before joining in, the final person calls out a title.

e) All chorus the title as in VOICE PLAY, playing with elements of sound within the title. REPEAT for each person.

2) groups of five

a) Someone calls out a title and initiates a statue.

b) All join in one at a time.

All VOICE PLAY the title.

REPEAT for each person

E) FOLLOW MY LEADER to HERE

In studio

1) All group follows one person, the leader, walking in a line behind each other. The leader walks

deliberately with a simple repeatable action.

2) When anyone in the line calls out "HERE!" the group line stands still.

The speaker moves to a significant spot or location which they have identified as suitable for forming a group sculpt. It might be that the spot is aesthetically pleasing, a good performance location, or connected with a theme or issue.

At this place the speaker initiates a sculpt . All join in. The speaker initiates VOICE PLAY by calling out a phrase or sentence. All chorus this phrase till a new leader spontaneously moves away with a new action, initiating a new "follow my leader" line, and the process is repeated with a different HERE.

F) OUTDOORS Follow my leader to HERE

Repeat E) outdoors around the grounds , participants looking out for suitable performance locations.

G) ISSUE GROUPS

Back in Studio.

Participants divide into groups with others interested in a similar theme or issue.

Individuals may work on solos.

All devise, practice and present short performances based on methods developed throughout the workshop.



(3) Poster and Banner making (Nora Furlong)



POSTER RESOURCE
(1).pdf

[View Nora's fabulous resource on how to make posters here:](#)



(4) Poetry as Protest (Kate Ennals)

Six people attended the workshop. After introductions, the group discussed what poetry is, with Kate pointing out most poems try to give meaning to our emotions and feelings whether it is about war, pain, love, or life as we experience it every day. We try to make sense of the world around us, however dark and painful, by finding order, form and rhythm in what we see or feel. Therefore most poetry is a form a protest. *"Poetry combines two of the deepest human needs: to tell our pain and to make sense of it...A poem is language under pressure: the charged, memorable patterning of words in the smallest possible space."* Ruth Pradel (British poet and novelist). Thomas Hardy said poetry was a way of making sense of 'life's little ironies'.

Kate introduced the group to Landays which are couplets, two line of nine words and 22 syllables created by Afghanistan women to express their opinions and feelings on sex, lust, men, family. They have been published recently in a volume called **I Am The Beggar of the World**. Given the conservatism of the Taliban, the landays were collected secretly – if the women had been discovered writing landays they would have been flogged or put to death. The poems enable women to express but also take themselves out of the picture and focus our attention on what it is they see.

Landays

I call. You're stone
One day you'll look and find I'm gone.

May God destroy the Taliban and end their wars

They've made Afghan women into widows and whores.

You sold me to an old man, father
May god destroy your home; I was your daughter.

May your airplane crash and may the pilot die
That you are pouring bombs on my beloved Afghanistan.

Making love to an old man
Is like fucking a shrivelled cornstalk black with mould.

When sisters sit together, they always praise their brothers.
When brothers sit together, they sell their sisters to others.

The Workshop then discussed poems by Naomi Shihab Nye, WH Auden, and Dylan Thomas looking at the different elements in a poem (solar, lunar, sound and visual) and noting different forms, (villanelle, pantoum, free verse), before writing their own 'I Am' poem which they then read to each other.

They then discussed a range of poems from the pack provided (which included a range of poets including Blake, Paul Durcan, Paula Meehan, Sinead Morrissey, Carol Ann Duffy, Billy Collins, Kevin Higgins, WB Yeats, James Clarence Mangan) and wrote six short workshop poems themselves, each participant writing one line.

All the poems were kept by the participants.

Kate Ennals

Below are a few examples of the poems and the 'I Am' exercise.

Do not go gentle into that good night

Dylan Thomas, 1914 - 1953

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

The Diameter Of The Bomb by Yehuda Amichai.

The diameter of the bomb was thirty centimeters
and the diameter of its effective range about seven meters,
with four dead and eleven wounded.
And around these, in a larger circle
of pain and time, two hospitals are scattered
and one graveyard. But the young woman
who was buried in the city she came from,
at a distance of more than a hundred kilometers,
enlarges the circle considerably,
and the solitary man mourning her death
at the distant shores of a country far across the sea
includes the entire world in the circle.
And I won't even mention the crying of orphans
that reaches up to the throne of God and
beyond, making a circle with no end and no God.

Artificial Intelligence by Kate Ennals

Tonight I heard on the radio...
about a new kind of robot
made with slug like cells and grown
in bio physic pots

About a new kind of robot
cultivated from creamy foam
in bio physic pots.
An amorphous mass, neither brain or bone

Cultivated from creamy foam,
they act on blind instruction.
An amorphous mass, neither brain or bone.
I think of Israeli destruction

They act on blind instruction,
Hamas, Russian Separatists,

I think of Israeli destruction
Boko Haram in the forests

Hamas, Russian Separatists
MH17 shot down.
Boko Haram in the forests.
Bodies spilt across the ground

MH17 shot down,
people pour from the sky.
Bodies spilt across the ground
Beings bounce on power lines

People pour from the sky,
Men and women of intelligence.
Beings bounce on power lines,
killed by robots with no resistance.

Men and women of intelligence
killed by robots with no resistance
made with slug like cells and grown
Tonight I heard on the radio...

The Death of Baroness Thatcher by Kevin Higgins

after Patricia McGuigan and Alexander Pope

Her hair was a headmistress dreaming
of again being allowed to use the cane.

Her ambition was a brass door knocker
on what was once a council house.

Her brain was a conversation about money
Sir Keith Joseph had with himself.

Her back passage was Basil Fawlty
complaining about car strikes to the Major.

The look in her eyes was a shoot to kill policy
in Northern Ireland.

Her sentimentality was a spinster's thimble
in which you could fit what's left of the Tory Party
in Scotland, Liverpool, Manchester,
Leeds, Sheffield, Newcastle...

Her clenched fist was a skinhead
in nothing but Union Jack y-fronts.

She said the word 'Europe'
like a woman coming down
from a severe overdose of Brussels Sprouts.

Her Christmases were dinner at Chequers
with a recently deceased sex offender.

Her 'out', 'no', 'never'
were striking print workers
being given the cat of nine tails.

Her fingers and thumbs
were ten riot shields in a row.

Her final nightmare
was the silent, black eyed ghosts
of Joe Green and David Jones ,
who did nothing but each offer her
a hand.

NOTES

[David Gareth Jones](#), from Wakefield, died amid violent scenes outside Ollerton colliery in Nottinghamshire on 15 March 1984. On 15 June Joe Green was crushed to death by a lorry while picketing in Ferrybridge, West Yorkshire.

Write an I Am Poem

Method:

I am (two special characteristics)

I wonder (something you are actually curious about)

I hear (an imaginary sound)

I see (an imaginary sight)

I want (an actual desire)

I am (the first line of the poem restated)

I pretend (something you pretend to do)

I feel (a feeling about something imaginary)

I touch (an imaginary touch)

I worry (something that really bothers you)

I cry (something that makes you very sad)

I am (the first line of the poem repeated)

I understand (something you know is true)

I say (something you believe in)

I dream (something you actually dream about)

I try (something you make an effort to do)

I hope (something you actually hope for)

I am (the first line of the poem repeated)



Workshops on Saturday 4th July

(5) Theatre of the Oppressed: Forum Theatre (Ala Theatre Galway)

1st half: FORUM GAME WORKSHOP

EXPLAINING background of TO and FORUM GAMES

- Augusto Boal, The Arena Theatre, 60-70's, Brazilian Oppression, the SpectActor is born
- Katrin Byreus, 80's, Forum game (dilemmas and problems), and Value Clarification - A good way to get the community to find their own forum stories.
- Berit Ås, Professor in Social Psychology, 80's: Master Suppression Techniques, to make oppression visible by naming the techniques. (1.Making someone invisible 2.Ridiculing 3.Withholding information 4.Double punishment 5.Guilt and Shame)

Using Body for expression and emotion

WARM UP:

- Where people were from – in relation to Enniskerry
- Who had Drama /To experience before – along a continuum

HOT SWAP SEAT

- **Not a discussion**, it's a Value Clarification exercise: Explain how you were thinking when you made your choice
- **You are allowed to change your opinions.** Every day is different. New information, discussions, people you meet etc. can make you change the way you think.

Tea is nicer than coffee
Smartphones are great
Boys will be boys, Girls will be girls.
We live in a gender equal society
You need a higher degree education
Alcohol and sports does not belong together

Strong communities builds good economies.

FORUM GAME 1: *Understanding the game.* Improvise Kids playing, Joker not allowed in the game. Quick Swaps!

DISCUSSION: *How to build up the oppression.* In pairs discuss different ways to oppress, rank each method from 1-10.

FORUM GAME 2: *Learning to increase the oppression practically.* Each group of three-five persons get a theme of a play. Prepare several steps of increasing the oppression of the Joker.

Meeting: Belittling the Joker.

Tea break at work: Diet discussion, commenting Joker's body fat.

In the coffee shop: Racism against waitress (Joker)

At a party: Homophobia, Joker is lesbian

In the pub: Making the Joker drink

Family dinner: Antagonising the "unsuccessful" joker

FORUM GAME 3: *Personalise the game. Introducing Image Theatre.* The groups discuss examples of experienced oppression/problem/dilemmas. Make an Image of one of these oppressions. Joker to dynamise the Image. (1.Give a voice to Image 2.Thought bubble 3.Silent slow motion action)

2nd section: FORUM PLAY

Ala Presents the Play - The One Who Know Best !

Jokering the Play: Spectators step in and try out different scenarios to break the oppression

3rd section: END DISCUSSION

- On experience of the Forum Play and stepping in – everyone got an opportunity to try out their idea.
- On the different perspectives of what people saw and how it represented what people had experienced in different ways and contexts.
- On how it might be used in their work or with the groups with whom people worked.
- On whether it was a good way of creating an environment conducive to encouraging discussion, sometimes around very contentious issues that have the potential to polarise communities or whether those discussions might happen anyway?
- How participants are playing a role, yet it is different from role play because it is always about oppression and the surfacing the dynamics of oppression in the forum play and exercises.

Feedback was very positive, participants reported that they could see opportunities to use it in their work.

Looking forward to seeing some of you in future Theatre Forum events.

Good luck with your work.....

All in Ala Outreach and Training



(6) Creating a Festival of Politics & Ideas (Jennifer Monorey-Ward)

Limerick Spring – Crowd Funding Video: <https://www.youtube.com/watch?v=GLFNqXp0ZsA>

1. Intro - Jennifer and The Limerick Spring
2. Introduce ourselves – experience in organising events/festivals?
3. Why have a festival of politics and ideas?
4. Foundations for a good festival!
 - a. Committee – make up VERY important
 - b. Partnerships – who and why? When it benefits – when it doesn't
 - c. Funding your festival – managing finance and fundraising
 - d. Goodwill and sharing resources
 - e. Attracting people your festival – guests and audience
 - f. Importance of guests – building a festival brand and their role in PR
 - g. Ensuring there is a wide range of viewpoints – don't talk to ourselves
 - h. Capturing events and creating a legacy

- i. Social Media – using it to build an audience and awareness
- 5. Activity - Design a festival
 - 1. Using headings above to guide you plan a 2 day festival of politics for your nearest big town – over 20K citizens with the themes of Claiming Our Future in mind.
 - 2. Budget 3K MAX - not including goodwill or in kind support.

We seek a society underpinned by

- *Equality for all*
- *Environmental sustainability*
- *Accountability from those in power*
- *Participation by people in decision making that impacts on them*
- *Solidarity between all sectors of society*

Feedback and Q &A

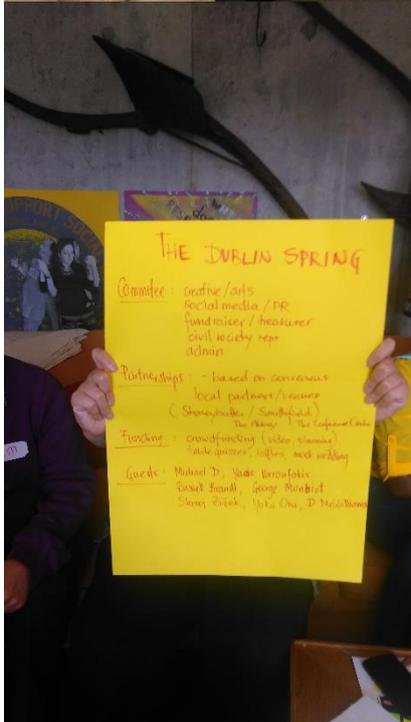
Film from Festival 2015.

Grace Lee Boggs Film

<https://www.youtube.com/watch?v=JvyZtNA4CU>

www.limerickspring.com limerickspring@gmail.com Phone Jennifer 0868589975

<https://www.facebook.com/limerickspring> @limerickspring



(7) Graphic Design for Campaigning (Olivia Lally)



**Claiming Our
Future Activist Summ**

Please check out Olivia's presentation here with everything in it!



And some impressions from the closing sessions:

We discussed the networking on a range of issues: A Giant Puppet network, Theatre in Activism, Self-care in Activism, Anti-Racism, Financial Transaction Tax, etc. Let's stay in touch and make the most of the connections we made.



Appendix

A The program

Friday, 3rd of July

12 pm: **Practicing Cooperation: Bring some food for a big shared buffet!**

1 pm: **Making the resistance really irresistible:**
A session to explore why it is important to be creative at this time in Ireland

3 pm: **Workshops** (register to the one you are interested in upon arrival)

(1) Building Giant Puppets

(this is a two day workshop but can be done either both days or just one day)

Over a 2 day period you can learn the basic skills required to build a Giant Festival puppet.

Through using mostly recycled products Giant puppets are very visually effective and command a great response from the audience that comes to see them. **About the facilitators:** *Meath Giant Puppets is a non-profit organisation that helps and facilitates community artists and groups to build Giant puppets. They recently represented Ireland in a puppet festival in Egypt in October 2014 where they won Workshop facilitators prize.*

www.facebook.com/meathgiantpuppets?ref=hl

(2) Performance Art (James King)

In this workshop you will investigate the integrity of performance art practice in the context of Resistance and Social Justice. The workshop will include practice in performance methods often used by performance artists. E.g. multiplicity of image; stillness; repetition; ritual; use of body, material, objects and sound. It will also include a way of thinking, or not thinking about performance. The question will be raised: "Is it possible to be intuitive and spontaneous and to respond creatively within a prescriptive context such as a protest demonstration?" **About the facilitator:** *Since retiring from his post as Course Director for Community Drama at the University of Ulster in 2004 James King has developed his career as performance artist and sound poet, while maintaining his interest in creative activities with vulnerable groups in the community. Publications include "Moving Pitches," yes Publications 2008.*

(3) Poster and Banner making

In this workshop you will learn basic skills for Poster and Banner making. Find your creative confidence and explore how visual impact can enhance your campaign for social justice. **About the facilitator:** *Nora Furlong develops workshops and programmes that give opportunity and space for people to learn, reflect, grow, create and act as responsible active citizens. Creative educational processes lie at the core of her practice with a focus on finding people's creative potential for action and positive real change.* <http://norafurlong.com/>

(4) Poetry as Protest

Much poetry is a form of protest whether of the heart, the mind or life! The workshop will read poems from a range of poets and look at the importance of the voice of the poet. Working through exercises, participants will write their own poems that respond to their desire for social change. **About the facilitator:** *Kate Ennals runs poetry and writing workshops in County Cavan, and organises At The Edge, Cavan, a literary reading evening and open mic. Her interest lies in capturing the awkwardness of the every day. Before doing an MA in Writing at NUI Galway, Kate worked in the community sector for thirty years, supporting local groups to engage in local projects and initiatives.* <http://kateennals.com>

7 pm **Group Dinner**

After dinner **A Market of possibilities**

An evening for all possibilities, including an open Mic for you to share something from the workshops of the day or anything else you think might be interesting; a Campaign Clinic (for you to get advise from each other on campaign challenges) and hopefully some music (bring your instrument), games and anything else you can think of to make it a fun evening.

And we will be making bread on sticks on an open fire outside.

Saturday, 4th of July

From 7 am **Breakfast** (and some optional (!) early morning stretch)

9 am **Workshops**

(5) Theatre of the Oppressed: Forum Theatre

In this workshop you will learn how Theatre of the Oppressed can help create a platform both for groups who want to highlight their oppression (one that impacts on their lives) and for a broader cross community discussion on social and contentious issues. Theatre of the Oppressed is a method of both raising issues and encouraging broad based and deeper exploration of those issues. **About the facilitators:** *The facilitators come from a variety of backgrounds, met through Ala Community Theatre training courses, and have experience with communities of interest and youth groups.* <http://alact.ie>

(6) Creating a Festival of Politics & Ideas

How can you involve citizens in a debate about the future of our country and our planet in a way that is inclusive, fun, thought provoking and inspiring? In this workshop you will be learning one way to do it - based on the experiences from The Limerick Spring 2015 which is organised by a team of volunteers all of whom are nonparty political. **About the facilitator:** *Jennifer Moroney-Ward's has been co-ordinating the Limerick festival for two years now, has a background in community education, development and arts with a smattering of policy development in there too. She works with children and families in Limerick and wants Ireland to be the best little country to grow up and old in.* <http://limerickspring.com/>

(7) Graphic Design for Campaigning – how to create powerful online & offline materials

Join this workshop to create a campaign resource to use, to look at design principles and dos and don'ts and get to grips with the best and simplest free graphic design programs and apps. Bring your laptop, any logos or images you'd like to incorporate and ideas of what you would like to learn and to create (e.g. Facebook post with image, Facebook header, banner for website, poster, flyer, infographic etc.). **About the facilitator:** *Olivia Lally is Campaigns Officer in Action Aid Ireland, working on Tax Justice, and also moonlights as a freelance graphic designer for civil society organisations.*

(8) Continued Giant Puppet building – continued from day 1

12 pm **Showcasing the outcomes of the workshops from the morning**

1 pm **A picnic lunch on the grounds of the hostel**

2 pm **Making it happen: This IS the time and place for the irresistible revolution**
A session to connect, plan and bring ideas forward, take action together and exchange skills to incorporate creativity in our work practice, activism and life!

3.30 pm

A photo action with all of us and what we have produced

B Evaluation

a)

b) Another weekend? We hope you enjoyed the weekend. If you have ideas of themes or content for future weekends, please share your ideas below:

- Invite people who are not yet active
- Pecha Kucha of activism
- Contact detail wall swap
- Graffiti street art
- 3 days
- campaigning with uplift
- More time
- Funding
- Samba drumming & salsa and dance
- Self care for activists
- Craft bombing
- Media training
- Joined up movements
- Longer workshops
- Discussion on current issues
- Nat O'Connor re: Tax
- Regional weekends further from Dublin
- Longer 2 nights / 3 days
- Longer 3 days
- Social media
- How to make short videos
- Art activism workshop
- Visions that inspire
- More on strategy x 2
- Don't call it a summer camp (so I can get my boss on board)!
- Connecting the different issues and campaigns better x 2
- Developing and implementing campaigns
- Lessons and speakers from successful campaigns – like YES campaign
- Longer weekend please – chance to do more workshops (less parallel sessions) because people miss out.
- Mary Murphy / Niall Crowley re: inequality

c) How are you going to use what you have learnt?

- I am going to build giant puppets for festivals
- Bring the 'politics' involved behind the scenes that underpins my work confidently to the forefront. Do not be afraid to be political.
- Build connections to link struggles – no borders
- I am going to make puppets with the young people I work with.
- Bring theatre to campaigning.

- Stay in touch with the amazing people to collaborate and help each other's movements forward (the ambitious plan!)
- I am going to build giant puppets for protest marches.
- Consider organising a festival of politics.
- I am going to do more on radio.
- Share my new skills in banner making with community groups.
- Connect with local groups and design better graphics! Support more!
- I am going to teach my students and colleagues about my new skills.
- Festival time!
- I will use the free graphic design tools that I learnt about.
- Me too!
- Build giant puppets.
- Ideas for protests against Irish Water.
- I will be using both methods I learnt in the workshops I attended (posters and theatre of the oppressed) with the community / youth project we run – both will be useful, practical methods for participant workshops, communities of practice and even maybe board meetings (if I am brave enough)!
- I'd love to continue to connect with the people who are here to be a resource for campaigning.
- Yes to above!
- Use free software – canva.com!
- Economic equality theatre workshop
- Take more interest in local politics – become more informed, stay connected.
- Life is a poem, a song and a dance..
- Better graphics, write more, spread the word of claiming our future.
- Performance art gave me new ideas for expanding Theatre of the Oppressed methods.
- Reconnect with people I've met here later
- Meet problems with more positivity
- Impressions and projects
- Hold onto the inspiration and build on connections.

d) What was missing?

- More time (3 days)
- More time (2 days and nights)
- Would have loved to have done a few of the workshops not just two!
- Me too, I would have liked to have time to do all the workshops.
- Me too
- Me three
- Space for good debate, to ruffle our feathers and fire us up – all too nice
- Men
- Dancing and music & songs
- Maybe shorter workshops – run concurrently and repeated a few times so people can experience more?
- Men/facebook/twitter – nothing else though loved it!
- Time – we could do this for lots more, but amazing for its time too.
- Bit of a gender bias – lots of women of all ages but not a lot of young men.
- Always the way (above)
- Music in the evening
- Gender balance – yep

- Perhaps an activity that everyone could do at random intervals / together like badge making?
- Time
- I could try to invite people from the communities I'm working with.
- More time and workshops
- More time for discussion groups at the end.
- More time to attend more workshops/
- Seisun at night
- Time
- Space
- How to ensure that we can use the techniques to set maximum impact and reach new people – how disseminate these messages.

e) What was valuable about the weekend?

- Meeting new faces
- Networking
- Every moment
- New info, new skills
- Inspiration
- Childcare was invaluable
- Learn was valuable
- V. practical skills based that can take away and use
- Great evening meal
- Meeting many inspiring good people
- The inspiring people
- Very practical, usable and effective creative methods learnt in workshops that anyone could recreate... thanks so much!
- Specific information on free graphic design tools
- Workshops
- Great variety
- Inspiring mixture of people, spirit, spirit, spirit!
- Hearing other opinions
- New ideas and learning and connections.
- Lovely friendly warm space, to enable the learning & friend marking
- Beautiful space, people, grub, great conversations, inspiration, workshop ideas.. well done, thank you!
- Learning about other groups and issues
- Networking
- Learning skills
- Venue
- Development of skills
- Food great, price right, people motivated and active – brilliant
- Childcare excellent, thank you
- Networking
- Space... in the busyness of life and work it was very nourishing and energising.
- Bringing people and families together in a great setting – well looked after, good that follow up resources will be emailed.
- Making connections – getting ideas – relaxed learning – family involvement, well fed, craic!
- Amazing people sharing ideas, tools and motivation.

- Dynamic workshops that really developed skills.
- Very stimulating – relaxed – great food – great venue – well organised
- Reinvigoration
- Location
- Learning a new skill