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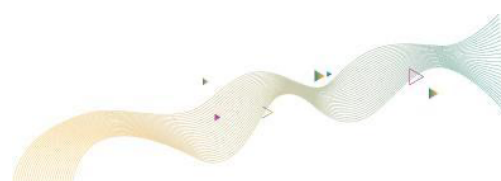


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Table 1 Glossary and Abbreviations

Glossary and Abbreviations	
AI	Artificial Intelligence
ATSI	Art, Technology Society Interactions
BSMHS	Brighton and Sussex Medical Hospital School
CoP	Community of Practice
DeTS	Designing e-textile Project Samplers, Lucie Hernandez
FYV	Felixstowe Youth VOICE, Ruth Catlow
GTL	Greening the Lab, Anna Dumitriu
ID	Inclusive Design
IP	Intellectual Property
MoU	Memorandum of Understanding
Olfactory Heritage	Olfactory heritage is an aspect of cultural heritage concerning the smells that are meaningful to a community due to their connections with significant places, practices, objects or traditions
pCr	The permaCultural resilience praxis
RS	RiverSync
SBA	Synocene Beyond the Anthropocene, Marina Wainer
TU Berlin	Technical University, Berlin
ULH	University of Leeds Healthcare Associated Infection Team
UOMMM	University of Oxford, Modernising Medical Microbiology
VR	Virtual Reality
VSM	Vital Signs Matrix
WS	World Sensorium, Gayil Nalls

Summary

This report presents the results of the six Pilot ATSI projects, which tested the contribution of socially engaged and eco-social practices to long-term ecological and cultural transformation. Although these pilots were six-month research and development projects rather than full commissions, each delivered more than initially proposed, demonstrating the added value artists bring by extending outcomes, deepening engagement, and opening new perspectives. It is written with effort to provide a concise overview for the European Commission, project officers, policy-makers, and research stakeholders.

The evaluation highlights both the strengths and challenges of the pilot phase and the contribution of artist-led, citizen-engaged practices to eco-social transformation, and the systemic conditions needed to scale their impact in Phase 2. Projects revealed the innovative role of artists in asking different questions within existing contexts and involving diverse communities in co-creative processes. At the same time, they exposed wider recurring challenges, including the undervaluation of emotional labour, the fragility of voluntary engagement, and the need for greater capacity building if artists are to be sustained as key actors in eco-social interventions.

All six pilots generated diverse insights that will inform both the VOICE project's next phase and wider practices of cultural and ecological transformation. Their impact extended beyond immediate outputs to include strengthened community bonds, shifts in awareness and confidence, and transferable methods or future practice. They also underscored the need for systemic support structures that

recognise the realities of working within contexts shaped by climate crises, political unrest, and social vulnerability.

Structured around the aims and objectives of VOICE (Valorising Artist-Led Innovation through Citizen Engagement), this evaluation draws on multiple sources of qualitative and quantitative data, including reflective logs, community feedback, mentor reviews, and the permaCultural resilience (pCr) praxis and its Vital Signs Matrix (VSM). It assesses the pilots' contribution to addressing key challenges identified in the VOICE proposal, such as: limited dialogue and trust, uneven technological literacy, lack of inclusive evaluation tools, and the under-recognition of social and cultural dimensions in sustainability transitions.

In addition to evaluating impacts, the pilot phase enabled the consortium to test and iterate core logistical approaches including selection, mentoring, and capacity building, which will guide Phase 2. These formative insights support the development of the knowledge platform and deployment kit, ensuring that future ATSI projects can be more effective, scalable, and responsive to diverse communities of practice. Importantly, the findings also provide evidence for EU policy frameworks, showing how artist-led, citizen-engaged approaches can complement environmental, digital, and cultural strategies, and offering concrete models for valorisation that can inform systemic change at both local and European levels.

Key Findings and Insights

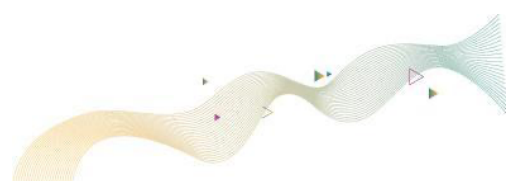
The six pilot projects engaged more than 450 direct participants across five countries, delivering both tangible artistic outputs and less visible but significant social impacts. Artists developed over 40 new methods and tools, many open-source, and expanded communities of practice through participatory workshops, performances, and digital platforms. Evaluation revealed three central insights:

- Impact was strongest where projects were iterative, embedded, and participatory, giving communities genuine agency.
- Structural constraints, short timelines, administrative burdens, uneven host capacity limited the depth of engagement.
- Arts-led approaches were effective in raising climate literacy, fostering intercultural exchange, and introducing more-than-human perspectives into eco-social practice and community contexts.

Eight cross-cutting themes emerged: creativity and cultural expression, the role of technology, power dynamics in co-creation, reflexivity, valorisation, temporality, sensory imaginaries, and issues of language and access. Together, these demonstrate the unique ability of artists to make complex ecological and social issues accessible, relational, and actionable.

Conclusions and Recommendations

The pilot phase confirmed the value of artist-led, citizen-engaged ATSI in contributing to eco-social transformation. They generated cultural, ecological, and social value, while also producing policy-relevant insights. However, recurring challenges point to the need for systemic supports: longer timeframes, stronger host capacity, streamlined administration, and embedded evaluation. The pilots



provided proof of concept; the next step is scaling these approaches sustainably and ensuring their valorisation contributes to long-term societal change. Recommendations are structured into Immediate, Medium-term, and Long-term actions, to ensure actionable next steps for Phase 2 and beyond.

Immediate (next 12 –18 months)

- Extend ATSI project duration from six months to at least nine to twelve months, allowing time for relationship-building, iteration, and deeper community impact.
- Embed VOICE frameworks, The permaCultural resilience praxis (pCr) (McKeown, 2015¹), evaluative methods, the (VSM) at project inception, ensuring that monitoring and reflection are integral rather than retrospective.
- Clarify roles and responsibilities of artists, hosts, and mentors through formal agreements (e.g. MoUs) to align expectations and reduce ambiguity.
- Streamline administrative processes to reduce burdens on artists and hosts, freeing capacity for creative and participatory work.
- Strengthen onboarding for hosts and mentors to ensure shared understanding of VOICE values, ethics, and methodologies.

Medium-term (1.5 – 3 years)

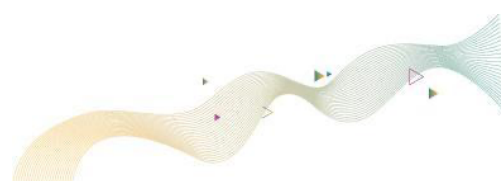
- Foster structured knowledge exchange across ATSI projects, using the VOICE platform and deployment kit to capture and share transferable tools, methods, and case studies.
- Support inter-project collaboration and peer learning, including joint workshops, cross-residencies, and shared dissemination events.
- Enhance host capacity by providing targeted training and resources, particularly in inclusive engagement and evaluation literacy.
- Develop pathways for scalability and replicability of successful ATSI methods, including adaptation guides, open-source toolkits, and modular workshop formats.
- Strengthen links between VOICE activities and EU policy frameworks (e.g. Green Deal, Horizon Europe missions), ensuring valorisation of results beyond the arts sector.

Long-term (3+ years)

- Position artist-led, citizen-engaged ATSI as recognised contributors to eco-social policy and innovation at European level, supported by dedicated funding streams.
- Consolidate the VOICE knowledge platform as a permanent, open-access resource for communities of practice across Europe.
- Build sustainable infrastructures for collaboration between artists, scientists, technologists, and policy-makers, ensuring continuity beyond project cycles.
- Advocate for systemic recognition of cultural and emotional labour as integral to sustainability transitions.
- Embed ATSI approaches within education and lifelong learning, supporting future generations of artists and citizens to engage with ecological and social transformation.

These recommendations ensure that the learning from Phase 1 can be consolidated and scaled beyond the VOICE project. They provide a roadmap to strengthen systemic conditions for eco-social

¹ McKeown, A. (2015) Cultivating PermaCultural Resilience: Towards a Critical Praxis for Creative Placemaking PhD Thesis, National College of Art and Design / University College Dublin, Ireland



transformation, ensuring that artist-led practices deliver impact not only at community level but also within European policy and research frameworks

1. ATSI Pilot Phase Analysis and Evaluation Report

The report provides the analytical and evaluative synthesis of VOICE's ATSI (Arts-Science-Technology-Innovation) pilot phase, conducted across six artist-led projects between October 2024 and March 2025. The pilots tested co-creative, arts-based practices using technology as interventions within eco-social systems, engaging diverse communities including youth in coastal towns, intergenerational rural networks, biomedical researchers, and citizen-scientists. Despite their diversity, all pilots shared a commitment to inclusive, situated, and transdisciplinary methods, aligned with VOICE's overarching goals of cultural valorisation, systemic transformation, and sustainable development.

The pilot phase was delivered within Work Package 5 (WP5), which tested the implementation of co-creative methodologies, intersecting with WP6 (knowledge consolidation) and informed WP3/4, the development of inclusive participatory infrastructure). D5.5 consolidates learning from all six pilots and provides formative insights for scaling and refining the ATSI model in Phase 2. It assesses methods, impacts, and structural conditions for future deployment, while also considering implications for policy, institutional transformation, and systemic change.

The evaluation employed a multi-source, evidence-led approach combining VOICE's permaCultural resilience's (pCr) Vital Signs Matrix (VSM) supplemented with project logs, mentor observations, community feedback, and artist self-evaluation reports and surveys. The final report is structured to highlight key findings across evaluation criteria, draw comparative insights, and present recommendations for next steps.

1.1 Objectives of VOICE's Evaluation

The evaluation of the ATSI pilots was guided by VOICE's ethical, participatory, and co-design commitments, with a focus on matters of concern and direct engagement with the Sustainable Development Goals: SDG 12 (Responsible Consumption and Production), SDG 13 (Climate Action), and subsidiary goals SDG 11 (Sustainable Cities and Communities) and SDG 17 (Partnerships for the Goals) as they pertained to SDG12 and 13. The evaluation assessed not only what was achieved, but also how and under what conditions impacts occurred or became possible.

The process was designed to identify conditions of success, ethical tensions, barriers to co-creation, and transferable insights that could inform future ATSI activity, particularly in Phase 2 and beyond. A core principle of the VOICE evaluation was its collaborative and formative nature: it aimed to support learning, adaptation, and recognition of context-specific complexities. Each pilot was assessed on its own terms while contributing to a shared learning agenda ².

² VOICE also created six project reports as part of the evaluation process which will be available publicly via the VOICE website and form the basis of a number of journal papers later this year.

1.2 Areas of Concern

The VOICE project was established with a comprehensive set of aims and objectives, seeking to leverage artistic interventions to address pressing societal and environmental challenges. These aspirations guided the selection and evaluation of the ATSI initiatives. The ‘Areas of Concern’ below, taken directly from the Grant Agreement, outline the challenges VOICE set out to address and provide the framework against which the pilot projects were conceived and implemented:

- **Aligning with UN Sustainable Development Goals (SDGs):** All VOICE initiatives were designed to directly contribute to various SDGs, including those related to sustainable cities (SDG 11), responsible consumption and production (SDG 12), climate action (SDG 13), biodiversity (SDG 15), and global partnerships (SDG 17)
- **Fostering Sustainable Transformation:** VOICE aimed to facilitate societal and ecological change, particularly in response to the climate emergency and broader environmental degradation, by embedding artistic innovation within community contexts
- **Promoting Knowledge Valorisation and Exchange:** The project sought to make knowledge accessible and usable, creating open-source tools, disseminating research, and translating insights into practical, societal solutions through artist-led innovation and citizen engagement.
- **Advancing Digital Ethics and Environmental Responsibility:** VOICE aimed to explore the role of technology in eco-social contexts, emphasising ethical design, critical engagement, and its potential as a meaningful enabler of community participation and environmental understanding.
- **Supporting Interdisciplinary Collaboration:** A key goal was to bring together diverse fields such as art, science, technology, and legal frameworks to generate multisectoral engagement and address complex systemic issues.
- **Amplifying Citizen Agency and Empowerment:** A core objective was to empower individuals and communities, enabling citizen-led initiatives and fostering active participation in addressing eco-social issues. This included developing youth leadership in environmental action.
- **Emphasising Co-creation and Participatory Approaches:** Moving beyond traditional top-down models, VOICE aimed to encourage communities to co-author project processes and outputs, fostering trust, shared ownership, and deep relational practices.
- **Cultivating Eco-Social Resilience:** The project sought to address the interconnectedness of environmental degradation and social challenges, building resilience within communities through empathetic and imaginative engagements.

These ambitious aims formed the backdrop against which the individual artistic interventions were conceived and executed. While significant strides were made, the practical implementation of these goals often highlighted various areas of concern, which the subsequent sections explore in detail.

1.3 Community Engagement Strategies

Community engagement was central to all six pilots, though the depth, duration, and modes of participation varied. A key evaluation insight is the need to distinguish clearly between *reach*, *engagement*, and *impact*:

- *Reach* refers to the number of individuals exposed to the project through events, media, screenings, or online tools.
- *Engagement* refers to active participation in workshops, co-design activities, or decision-making processes.

- *Impact* refers to evidence of change in knowledge, attitudes, behaviours, or relationships, as captured most clearly in the VSM data where participants reported increased environmental awareness, stronger community bonds, or new perspectives on sustainability.

2. ATSI Pilots

The VOICE project consists of two phases: the Art-Technology-Society Interactions (ATSI) pilot phase and a second phase of ATSI projects. In the first phase, six pilots were selected to undergo the full VOICE process, including the permaCultural resilience (pCr) praxis, mentoring, Inclusive Design training, capacity-building, funding, and communication support. This pilot phase was designed as both preparation and testing ground for Phase 2, ensuring that the process could run smoothly and deliver tangible benefits for artists, communities, and society as a whole.

At its core, VOICE adopts an artist-driven approach, positioning ATSI as artist-led vehicles for collective problem-solving around environmental challenges. Grounded in systemic thinking and Inclusive Design, VOICE's mission is to consider how to inspire diverse communities to think creatively about sustainability, building the confidence and competencies required to effect change through creative problem-solving. From the outset, participating artists committed to a structured programme of activities, including:

- Induction and kick-off meetings (April);
- Training in the pCr framework (introductory and follow-up sessions);
- Two additional pCr check-ins and reports;
- Bi-weekly meetings with lead mentors;
- Submission of monthly reflective logs / visual documentation;
- Mid-term and final evaluations (reports and presentations);
- Completion of a final survey at project end.

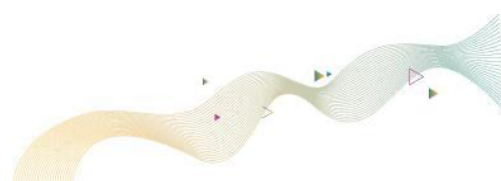
This shared framework provided consistency across the pilots while enabling each artist to evaluate and refine their engagement with communities.

2.1 ATSI Schemes

The ATSI schemes function as artist-driven intervention models, enabling the selected artists to conceptualise ideas, pilot existing technologies in new ways or prototype technologies that respond directly to community and stakeholder needs. By creating *temporary commons*, these schemes provide platforms for sharing, remixing, and disseminating innovative practices of valorisation across diverse communities of practice (CoP) and knowledge cultures. Implementation of the pilot ATSI's will also generate additional value, contributing to new Knowledge Exchange Methodologies (KEMs), and re-purpose methods tools, and instruments.

Within VOICE, the ATSI schemes aim to integrate ethics and aesthetics, as integral to the 'centrality of life'³ into a generative approach to eco-social transformation. In this instance, the artist-led

³ Evans, G. & Shaw, P., (2004) The contribution of culture to regeneration in the UK: A review of evidence, London: London Metropolitan University



interventions can be understood as an ‘aesthetic third’ , the dynamic and emergent shared space where artist and community meet. Froggett et al.,⁴ state the aesthetic third creates a vital link between individuals and communities, initiating ripple effects or nodes that generate social relations and imaginative constructs (Ibid).

VOICE therefore seeks to explore which schemes contribute most effectively to knowledge exchange and transformation, iterating upon them throughout the course of the project. ATSI’s proposed by the artists encompass a wide range of art forms (visual, performative, design, music, and more), tailored to the specific challenges addressed e.g. from coastal erosion, transition from fossil fuels to biomedical waste and explore the potential for generating innovative solutions.

2.2 ATSI pilot project summaries

The six pilot projects spanned five countries and addressed a range of eco-social challenges. Each delivered a set of artistic, social, and technological interventions aligned with VOICE’s SDG-related goals and valorisation framework. Collectively, they engaged over 160 direct participants and reached wider audiences through exhibitions, digital tools, workshops, and media artefacts.

The ATSI pilot phase commissioned six artist-led projects, each rooted in distinct geographic and socio-economic contexts. While diverse in content and method, all pilots shared the ambition to test inclusive, arts-led approaches to community transformation, knowledge exchange, and sustainability. A detailed analysis of each project will be available publicly later this year.

3. Methodology

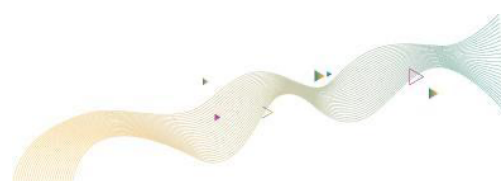
The evaluation methodology combined qualitative and developmental approaches, grounded in VOICE’s commitment to equity, inclusion, and community-led innovation. Recognising that ATSI practices cannot be captured through conventional impact metrics alone, the design emphasised complexity, plurality, and context. Four key components framed the methodology:

- permaCultural Resilience Praxis (pCr): a whole-system approach to socially engaged and eco-social practices;
- Inclusive Design (ID): used to assess accessibility, safety, and equity in community engagement;
- Triangulation of data: cross-checking artist logs, community feedback, mentor reports, and evaluation forms to ensure validity;
- Qualitative Comparative Synthesis: combining cross-case comparison (through shared tables and matrices) with deep dives into specific community and contextual dynamics.

3.1 Key evaluation aspects

VOICE’s methodology utilised several frameworks and methods to evaluate the artist-led projects, specifically focusing on their application in fostering social, environmental, and economic equity, emphasising co-designing social solutions with communities. By triangulation and cross-validation and

⁴ Froggett, L., Little, R., Roy, A., Whitaker, I. (2011) New Model Visual Arts Organisations. University of Central Lancashire



employing qualitative comparative synthesis to understand the unique impacts of diverse projects, VOICE sought to ensure data trustworthiness from multiple sources. This section outlines the evaluation approach appropriate for the focus emergent value and inclusive knowledge creation rather than fixed outputs.

3.1.1 The permaCultural Resilience Praxis (pCr)

The permaCultural resilience (pCr) praxis was developed over eight years across three geo-political contexts (USA, Ireland, UK), building on 25 years of artists' interventions for behavioural change in communities and education in the context of climate change. It provides a whole-system approach for socially, economically, and environmentally equitable project development, delivery, and evaluation, designed to localise the SDGs. The pCr praxis was further tested in Environmental Protection Agency, Ireland funded trials (2018 – 2021) and endorsed by the Royal Irish Academy for best practices in co-design and sustainability.

The praxis follows four iterative steps:

1. Relationships: stakeholder consultation and complexity mapping (OBREDIM Audit tool) to identify and track partners, audiences, and ecosystems.
2. Zoning: mapping of relationships in proximity to the project to expand the ecosystem.
3. Vital Signs Matrix (VSM) Life Cycle Analysis: mapping inputs, processes, and outputs at project and programme level to ensure sustainability and eco-social focus.
4. Final Evaluation (VSM): assessing project health and impact across 12 indices of social, environmental, and economic justice.

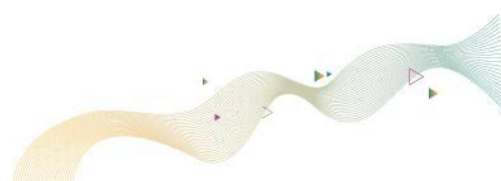
Its VSM tool documents signals of change across emotional, cognitive, behavioural, and systemic domains, enabling projects to capture weak signals of transformation, tensions, and impacts. Developed for situated and eco-social artistic practice it maps the ambition, outputs and outcomes, and utilised at the beginning of the project and regularly updated to track progress against the Theory of Change to capture emerging impact and behaviour change.

3.1.2 Inclusive Design

The *Inclusive Design (ID) Framework*, developed by Jutta Treviranus⁵, has gained wide recognition across digital industries, education, and policy-making. VOICE applies this validated methodology to the arts, enabling artists and communities to co-design social solutions that address inequity, promote inclusion, and improve outcomes across open, social, commercial, and governmental innovation. When artists and citizens are jointly trained in ID methods, they expand the collective understanding of what is possible and necessary to build a more equitable and sustainable world.

Treviranus's one-size-fits-one ID approach replaces the standard *Bell Curve* with a *starburst* model, emphasising outliers and demonstrating that application of the 'Virtuous Tornado of Inclusive Design'

⁵ Treviranus, J. (2018) The three dimensions of inclusive design: A design framework for a digitally transformed and complexly connected society. PhD thesis, University College Dublin



not only achieves and valorises real world impact, it also saves resources e.g. time and money. Within VOICE, Treviranus's ID framework is at the Work Package 3, where it is used to assess artist–community activation and to valorise 'edge knowledge', insights from marginal or atypical perspectives to reframe models of environmental and economic sustainability.

VOICE will transfer and use the knowledge of ID Framework as a validated methodology in academia, government policy and industry. The method in combination with Creative Technology Innovation supports artists co-designing social solutions with communities to address societal inequity, promote inclusion and improve the outcomes of investment of time and money in both open innovation and social innovation projects (as well as commercial and governmental projects). The same principles hold in all domains and is used to reinform and re-train current models of environmental and economic sustainability

3.1.3 Triangulation and Cross-Validation

To ensure validity and trustworthiness, data was triangulated across multiple sources: artist and mentor logs, community and participant evaluations, internal reviews, and pCr assessments. Panel reviews were conducted at the three- and six-month stages, incorporating Red-Amber-Green (RAG) metrics to track progress.

This cross-validation was particularly important in substantiating self-reported outcomes and provided a more reliable picture of project impacts. Further details of methods are included in Annex A (Table 1 p.1) and an Evaluation Summary Table (p.10).

3.1.4 Qualitative Comparative Synthesis

Each pilot produced a different scale, pace, and depth of engagement. The analysis therefore combined cross-case comparison (using shared tables and matrices) with deep dive studies of specific community and contextual dynamics.

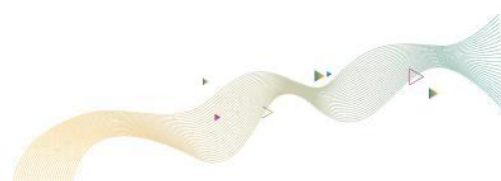
This approach reflects VOICE's commitment to embedded, ethical, and participatory processes. Rather than assessing only against fixed outputs, the emphasis was on identifying emergent value, inclusive knowledge creation, and transferable pathways for scaling.

3.2 Tools and data collection methods

Data for the evaluation was derived from several sources, with collection overseen by the WP5 lead organisations Waag, RCA, and Future Focus21c (FF21c). RCA developed the mentoring logs, while FF21c designed the artist, community, and consortium surveys and coordinated completion of the VSM matrices.

3.2.1 Hosts, Evaluators and Lead Mentors

The consortium's collective expertise created a strong interdisciplinary framework to support both artistic processes and evaluation. Each partner contributed distinct capacities:



- Inova+ (Portugal): Experienced in managing EU-funded arts, design, and technology programmes, including the S+T+ARTS ecosystem. Expertise in data collection, analysis, training, capacity building, and community management.
- Waag Future Lab (Netherlands): Nearly 30 years of experience in citizen- and community-driven technology design. Expertise in creative residencies within science and technology contexts (e.g. S+T+ARTS, Open Next, Better Factory).
- University College Dublin (Ireland): Through its Inclusive Design Research Centre, contributed research expertise in inclusive design, social innovation, and cross-sectoral collaboration.
- Royal College of Art (UK): Leading postgraduate art and design institution with strong track record in EU Horizon projects, artistic collaboration, and cross-disciplinary research with industry and policy partners.
- Future Focus21c (Ireland): SME with international recognition in eco-social artistic practice, creative placemaking, and STEAM education, with extensive partnerships across community and educational contexts.

Inova+, Waag, RCA, and UCD hosted and mentored the six artists, while FF21c provided pCr mentoring across all pilots.

3.2.1.1 Summary of Mentorship process

Mentoring within VOICE was conceived as a mutual exchange, based on dialogue and non-hierarchical approaches to learning. Artists and mentors engaged in shared reflection around the artistic interventions and project trajectories as outlined in D5.1, (P8). Lead mentoring was scheduled monthly, complemented by three structured pCr mentoring sessions over the project timeline. In addition, artists could request up to three expert mentoring sessions from the consortium's wider network.

The mentoring programme used a *traffic light* system at critical milestones (one, three, and six months) to monitor progress and provide evaluation points. These review points provided evaluation points for both artists and mentors to ensure projects were on track and that set goals were met, and other aspects e.g. required logs completed, to successfully draw down phased payments. Table 2 in Annex A (p.5) provides a summary of the Mentoring process and artists' obligations.

3.2.2 Community Host Organisations

A further dataset was provided by the community host organisations that worked with the artists. These collaborations were central in embedding the projects in local contexts and facilitating direct public engagement. Hosts grounded the interventions in lived realities, supported participation, and enabled artists to adapt methods to specific community needs.

Each host organisation contributed to the projects' reach and impact, while also benefiting from new skills, resources, and visibility. Community evaluation surveys were distributed to all host organisations; results will be consolidated into the final assessment of the VOICE project and D6.5 ATSI Assessment report.

3.3 Limitations, Bias and Ethical Considerations

The permaCultural Resilience Praxis (pCr) and its Vital Signs Matrix (VSM) categorised outcomes into indicators of success, but not all artists completed these comprehensively. This highlights the inherent challenge of capturing emergent values and impacts in complex, art-led change initiatives, and the subjectivity of artist self-reporting. Focusing on emergent value rather than fixed outputs was a deliberate methodological choice to move beyond conventional evaluation models, which often fail to capture the nuanced and dynamic nature of socially engaged art.

Ethically, both the pCr and the Inclusive Design (ID) Framework were designed to promote equity and inclusion. The VSM embeds social, environmental, and economic justice across its twelve indices, while the ID Framework helps artists co-design equitable solutions with communities. All projects also received ethics approval from their host or mentor institutions.

To mitigate bias, triangulation and cross-validation were employed across multiple sources (artists, mentors, and community participants). This was especially important where self-reported outcomes required substantiation. The ID Framework further counteracted one-size-fits-all assumptions, promoting broader understanding of what is necessary to build a more just and sustainable world.

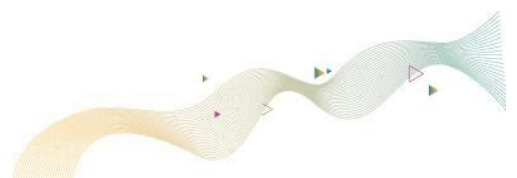
4. Findings & Insights

All six pilots demonstrated a clear alignment with the VOICE project's overarching ambitions for social, ecological, and cultural transformation. Relevance was assessed through the framing of local community needs, the responsiveness of artistic methods, and the fit with both pCr and Inclusive Design (ID) values. While each project approached relevance differently, there was strong coherence around shared values: equity, environmental justice, and engagement, however, levels of co-creation varied across the six projects. For instance, RiverSync built its project around hyper-local water issues and intergenerational stewardship, while Greening the Lab invited laboratory scientists to explore the cultural and ecological implications of biomedical practice. DeTS tackled repair, textile circularity, and technological inclusion through hands-on, transnational workshops. These framings align strongly with VOICE's system-oriented view of innovation.

World Sensorium Ireland received positive recognition for emotional and cultural resonance but faced limitations in co-creation due to the artist's remote location, limited time on the ground and established conceptual model. Yet within a continuum of interventional practice and climate concerns, World Sensorium introduced olfactory literacy and the importance of indigenous biodiversity for human and planetary well-being. More contact time or production assistance would have extended the project's sustainability and reinforced that while the project was an impactful artistic work it did not always align structurally with VOICE's wider aims of community co-design.

4.1. Key Performance Indicators (KPIs)

The full KPI table, including outputs, impacts, and links to Deliverables (D2.3, D3.1, D4.1, etc.), is provided in Annex A (P.7). The consolidated KPI analysis (Annex A, p.7) shows how the six pilots made



substantial progress in meeting VOICE's objectives, though with variation in depth and consistency. Targets such as community activation (KPI 1.3), platform/tool development (KPI 2.1), and creation of temporary commons (KPI 2.2) were achieved in most cases, often in creative and context-specific ways. Other indicators were only partially addressed, pointing to the need for clearer project-level KPI alignment in Phase 2.

Across the pilots, achievements included:

- Establishing digital and physical communities of practice, supported by six pilot-level *zone maps* and the foundations of the VOICE deployment kit.
- Active engagement of more than 450 participants, spanning local communities, researchers, artists, and policy actors.
- Development of over 40 new methods and tools, many of them open-source, now integrated into the VOICE repository.
- Multiple instances of knowledge transfer that are already being embedded in community or institutional practice (e.g. repair toolkits, bioplastic protocols, AI dialogue interfaces).
- Early evidence of influence on policy discussions, such as river rights frameworks, biomedical waste standards, and youth climate education.

4.1.2 Identification of common themes

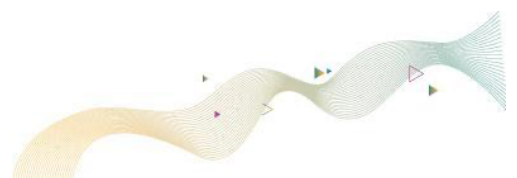
Analysis of the KPI outcomes highlights four recurring themes across the pilots:

- Socially engaged art: Co-creation, collaboration, and deep community involvement were central to most projects.
- Eco-social impact: Artists successfully developed strategies to raise environmental awareness and embed sustainable practices.
- Technology integration: Tools such as sensors, AI dialogue systems, QR codes, and bioplastic protocols were used not only as media but also as critical frames for engagement.
- Interdisciplinary collaboration: All pilots demonstrated the value of combining artistic, scientific, and technological approaches, often producing new knowledge or hybrid practices.

Further detail and cross-project discussion of these themes will be publicly available later this year within the project reports and a series of proposed journal papers.

4.2 Process & Implementation

The process and implementation of each pilot were shaped by the relationships between artists, host organisations, and community participants. These dynamics often determined the feasibility and sustainability of the work. While enthusiasm for the projects was high (artists, hosts and community members), the pilots also faced challenges of expectations, obligations, and logistics. Flexibility was therefore essential to enable artists to adapt to administrative demands, shifting community dynamics, and unforeseen setbacks.



4.2.1 Summary of Phase 1 Methods

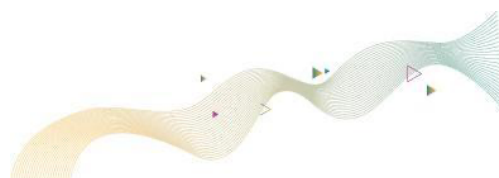
This section provides an overview of the methods tested across the six pilots. A full comparative analysis of VOICE's methodological innovations will be published separately (see Deliverable D4.3 and Geaney et al., forthcoming 2026).

Table 4 summarises the methods employed by each pilot, including participatory workshops, speculative design, critical making, sensory engagement, digital storytelling, and interdisciplinary collaboration.

Table 4 Summary of Methods across all 6 pilots

RiverSync Method	Process
Participatory Speculative Workshops	• Process: Water Knowledge workshop using Immersive meditations, Audience: Local citizens, students and environmental designers in imagining river rights and governance, • Tools / Technology: Workshop templates, guided speculative prompts • Outcome: RiverSync scripts / Rights-based narratives .and creative frameworks
River-Centred Meditation	• Process: Script-based, immersive reflections to foster affective engagement with non-human entities. • Audience: Local citizens, students • Tools / Technology: Development of poetic / symbolic representations of rivers Avatars, scripts, meditations • Outcome: Tested transferable Scripts
Legal Moots and Rights of the Spree - Legal Co-design for Framework Development -	• Process: Participatory legal workshops / story-driven law writing, Collaborative law-drafting sessions for the 'Rights of the Spree' • Tools / Technology: Story prompts for speculative legal fiction, Legal scholarship, Participatory law-writing • Outcome: Co-created Rights of Nature proposal -Draft 'Rights of the Spree' legislation for Lawyers, legal scholars, NGOs, Civic / Activists.
Participatory Mapping	• Process: Visual and sonic mapping of river experiences, Planetary Design and Deep Mapping Community-led design for future legal/ecological imaginaries • Tools / Technology: Geolocation, audio streaming, • Outcome: Collaborative mapping of multi-river imaginaries / Spatialised eco-cultural knowledge base
Storytelling and Platform Work	• Process: Narrative UX design - River Avatars and Narrative Tools • Tools / Technology: Video, Audio, • Outcome: RiverSync digital platform, River 'voices' shared online, tools for replication, a 'Social media for Rivers.'
Sensor Module Design	• Process: Sensing Infrastructure Prototyping / Co-design and testing of river sensors and data buoy • Outcome: Hands-on design of sensors, technical development and deployment of DIY sensor buoys for river health monitoring and interface

	tools. Created low-cost prototypes and data commons and co-developed open-source water monitoring buoys.
The Diplomatic Suitcase	• Process: Facilitation Storytelling, Object-thinking and Archive • Tools / Technology: The Diplomatic Suitcase • Outcome: Workshops, Exhibition, Artefacts for mobile facilitation
Synocene Methods	Process
Reflective sound walks using binaural recordings	• Ulvenhout Forest walks with binaural sound and mirror masks to alter perception encouraging sensory and reflective experience. Sound walks were in collaboration with sound artist Nathan Marcus, participants recorded forest sounds and dialogues. Dutch language accessibility was ensured.
Participatory Speculative Design	• These personas were created using biodiversity data from Natura 2000 and refined with feedback from local partners and technical collaborators. Participants co-created chatbot characters and narratives.
Interactive / Conversational dialogues with AI-generated forest beings	• Dialogues with AI characters representing non-human forest beings as reflective visual prompts for storytelling and role play. Co-developed with Sylvie Tissot, the AI interface featured voice recognition and synthesis in Dutch.
Reflective / Co-created storytelling and co-created narratives	• Story creation using AI bots - The AI characters offered narrative detachment facilitating debate around environmental pressures and technology
Multilingual Interface	• Developed in Dutch and English with voice recognition to increase accessibility. The platform recorded interactions anonymously and a database was created to manage Dutch-language dialogues and feedback loops.
Sound Recording	• Participant reflections recorded for sound installation
Greening the Lab	Process
Participatory Hands-on art-making workshops	• Facilitated sessions to experiment with agar, wool, and single-use plastics in non-hierarchical settings. These sessions combined creative artistic hands-on methods with biomedical materials (e.g., recycling of lab waste such as plastics, agar, wool packaging, metal instruments).
Storytelling and Open Dialogue	• Co-creative discussion created a space to explore ethical and sensory dimensions of lab waste. The workshops operated as a catalyst for facilitating deeper explorations around complex sustainability issues such as infection control and sustainability 'hands occupied whilst chatting is a fantastic way to share knowledge' (AD Log 2025). Discussions during making, exploring clean/dirty perceptions, focussing on risk, safety, and systemic waste practices, creating space for non-hierarchical, speculative conversation.



Critical Making and Co-creative sessions	Combining scientific protocols with artistic processes to create bioplastics and textile sculptures. GTL's Interdisciplinary collaboration involving microbiologists, clinicians, artists, and public engagement communities fostered deeper inter / transdisciplinary reflections and imaginative thinking in a non-hierarchical and inclusive environment.
Experimental Biodesign	Prototyping materials from sterilised lab waste, including petri dishes and synthetic bodily fluids. Collaborative and speculative material experiments enabled art-science integration through reuse of materials, including sterilised agar and contaminated plastics. Repurposing waste into new materials e.g. bioplastics creation from agar, felting, and synthetic modelling with reusable biomedical waste were tested through artistic materials and methodologies creating prototypes that demonstrated new possibilities
Open-Source protocols for waste bioplastics	Development of potential open-source waste bioplastic materials recipe / protocol sharing connections with recycling communities and biohacker communities. This is done through the GitHub repository, YouTube uploads, includes biohacking forums, networks and wider communities and industry e.g. recycling materials
Strategic Dissemination at Symposiums and Public Events	Amplifying dialogue on biomedical waste and sustainability practices, and to disseminate open-source methodologies. Public and online symposiums, and international conference talks, and community presentations and presentations. GTL's artist has an ongoing commitment to sharing developed bioplastic methods online for wider adoption and potential use in sustainability context
Felixstowe Youth VOICE	Process
Multispecies LARP	Participants embodied non-human species through character sheets and Snapchat filters to explore more-than-human perspectives
Digital Engagement	- Bespoke Snapchat filters to explore more-than-human perspectives - and biodiversity pledging app as interactive tools
Immersive Multispecies Role-play - 'Mentor Species' protocols	Developed a new 'Mentor Species' reflection and character development process and revised the Interspecies Character development sheet. The new 'mentor species' protocol guided meditation in which people use their imaginations to inhabit the body forms and explore the senses and life experience of their 'mentor species'. Empathy-building experiments using imaginative species-character embodiment, meditation.
Social Holography	- Reflective dialogues on personal and collective wellbeing and resilience. - Adapted from Cassie Thornton's peer-to-peer care model, this enabled youth to articulate and respond to shared social struggles.
Creative Workshop Design	Participant-led design of project activities. Sessions were collaboratively designed to emphasise care, inclusion, and experiential learning.
Historical Art dissemination practices	Fluxus, Dada, Situationism and Tactical media arts e.g. Fluxus-inspired prompts, fictional newspapers, zines. The irreverent, remixable nature of Fluxus and tactical media aesthetics is instantly relatable and closely

	parallels participants' experience e.g. social media accessibility e.g. reels and free editing tools
Media Co-production	Youth-created interspecies influencer videos were disseminated via TikTok and YouTube, combining artistic expression with activist messaging.
Earth Crisis blinker diagram	Tool designed to help people understand the complex and interconnected nature of the Earth crisis.
Designing e-textile Samplers	Process
Reflective Practice	Weekly reflective journals used to capture evolving methods, emotional dynamics, and project pivots.
Community Collaborating Mapping	- Community-led sessions to map organisational structure, skills, and goals, fostering inclusion and strategic planning. - Co-mapping sessions to identify roles, practices, partnerships, and resources at ERC
Digital Communication and Collaboration	- WhatsApp Communication: Established as the main collaboration tool, enabling fluid idea-sharing and group updates. - Mobile-App supported Knowledge network
Participatory Design-led Workshops	- Collaborative sessions with ERC volunteers to co-develop repair artefacts and samplers - Facilitated skill-sharing and making sessions with community participants focused on repair, upcycling, and sustainability.
Artistic Production	Development of collaborative artefacts, including a maxi skirt and textile purses from scrap materials
Digital Storytelling	- Video Documentation: Technique films produced for use on ERC website and social media platforms - Production of short 'technique' films and QR-linked samples produced to share repair techniques and community values online.
Dissemination	Social Media Engagement: Co-creation of ERC Instagram content and use of QR codes on garments to maintain engagement, support asynchronous collaboration and increase and extend visibility through wider dissemination of ERC activities and value
World Sensorium Ireland	Process
Narrative Inquiry	Semi-structured interviews with cultural practitioners, farmers, artists, and citizens explored sensory memory, identity, and ecological change
Ethnographic Documentary	- A community-informed documentary captured lived experience, peatland politics, and emotional geographies of smell - On-going screenings share community knowledge and ecological wetland / bogland narratives

Participatory Symposium	Interactive session enabled local voices to shape discussions on peatlands and aromatic heritage
Sensory Immersion	Sensory immersion into heritage scents: Scent-reactive intervention allowed audiences to connect emotionally with themes of loss and preservation
QR-coded Digital Polling	- An online vote to choose Ireland's aromatic plant facilitated inclusive, national-level engagement - Crowdsourced aromatic plant data
Dissemination Channels Online Portal & <i>Plantings</i> Journal	Dissemination of research, articles, and cultural insights to international audience

4.2.2 Artist–Host–Community Dynamics

Each pilot operated within a distinct constellation of relationships between artists, hosts, and communities with the quality of these relationships strongly influencing feasibility and sustainability. In some pilots, host organisations acted as critical facilitators and cultural brokers, providing access to communities, spaces, and local knowledge (e.g. RiverSync, DeTS). In others, artists worked more independently, with hosts in advisory or logistical roles, connections that enabled trust, continuity, and a shared sense of purpose. In contrast, more conceptually framed or artist-driven projects (e.g., World Sensorium Ireland) saw weaker community co-authorship. Beneficiaries varied: in some projects, impact was most evident for core participants (e.g., youth leaders in Felixstowe); in others, benefits diffused across broader networks through toolkits, media, or performances.

Participation tended to be strongest where there were pre-existing host–community connections, enabling trust, continuity, and shared purpose. Where these were absent, participation was more fragile and required greater support. Barriers such as language differences, cultural hierarchies, and community fatigue also limited engagement. Time constraints were a common theme, particularly in research- or institution-based settings. Structural constraints around payment, insurance, and legal frameworks also limited community access and project progress.

Across cases, the findings point to the need for extended relationship-building, clearer role definitions, and formalised agreements (e.g. Memoranda of Understanding) to align expectations and obligations from the outset e.g. outlined in support letters. Host support was only mentorship, not production and in contexts where community organisations and artists had minimal on-the-ground contact, both artists and organisations faced delivery challenges. Such challenges were mitigated by other entities, which required additional supports e.g. leveraging additional funding.

4.2.3 Experiences of Participation

Equity was addressed across the pilots to varying degrees. Some projects, such as Felixstowe Youth VOICE and DeTS, explicitly centred on under-represented groups (e.g., neurodivergent youth, migrant women), using co-creation as a means of empowerment. Others faced persistent inequalities, including

uneven digital access, institutional gatekeeping, and cultural hierarchies. In these cases, artists adopted flexible, iterative practices responsive to power imbalances and cultural sensitivities.

For participants, experience was shaped by access, trust, and clarity of roles. In successful cases, participants reported a sense of ownership and transformation. In others, community members expressed confusion about aims or uncertainty about long-term involvement. However, the pilots also highlighted persistent structural inequalities: uneven digital access, gatekeeping by local institutions, and varying degrees of cultural literacy in hosting organisations. These findings suggest the need for participant scoping, stronger onboarding and clearer role definitions in Phase 2.

Mentoring support was generally seen as a strength, providing regular feedback and an important reflective space. Artists appreciated regular check-ins, tailored feedback, and informal knowledge-sharing. However, consistency across mentors varied, and hosts were sometimes overstretched, limiting their capacity to provide logistical or moral support; in some cases, there were instances of overextension and disconnection from the artist's day-to-day work.

4.2.4 Flexibility and Responsiveness During Delivery

Flexibility was critical to delivery, with artists frequently adjusting methods, timelines, and outputs to respond to community needs or unforeseen circumstances e.g. community dynamics, and unexpected logistical setbacks. For example, RiverSync revised its performance schedule to accommodate seasonal flooding. This adaptability was a strength, but it also highlighted tensions between responsiveness and the formal demands of scheduling, reporting and evaluation. Key lessons for Phase 2 include:

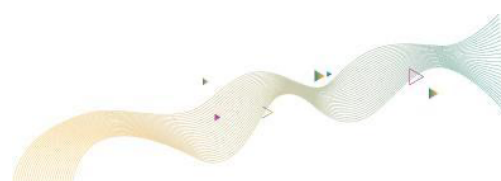
- Earlier and more collaborative selection of host organisations
- Streamlining administrative demands to free up creative capacity
- Providing clearer role definitions for mentors and evaluation team members
- Ensuring support structures for artists are more equitably distributed across contexts

With VOICE, phase 2 there is an opportunity to embed these changes and refine the ATSI model toward longer-term, scalable, and context-sensitive practice.

4.3 Knowledge Valorisation

Knowledge valorisation in VOICE refers to creating both tangible and intangible value from research and artistic innovation, through multi-sector collaboration, community engagement, dissemination, and the transformation of outcomes into practical, societal solutions. The EU's Knowledge Valorisation Policy provides the framework against which the pilots have been assessed. Many artists adopted transferable formats e.g., design templates, workshops, sensory toolkits that can be further deployed in other settings. Relationally, all projects resulted in new or deepened partnerships, expanded peer networks, and improved communication between institutions and communities.

Across the six pilots, valorisation occurred in several key domains:



- Cultural literacy and social cohesion: artists translated complex environmental and technological issues into accessible, culturally resonant forms (e.g. World Sensorium’s olfactory heritage, Felixstowe Youth VOICE’s climate storytelling).
- Ecological knowledge and sustainability practices: pilots such as Greening the Lab demonstrated how creative methods can reframe biomedical waste as a resource, developing open-source protocols with potential for policy uptake.
- Cross-sectoral and policy engagement: RiverSync developed rights-based legal frameworks for rivers, engaging civic, legal, and policy actors, while Synocene prototyped multilingual AI dialogues that stimulated debate on environmental ethics.
- Platform and tool development: projects created transferable formats such as participatory toolkits, sensor modules, and digital repositories, many of which are open-source and already being shared beyond the project context.

Importantly, all pilots resulted in new or strengthened partnerships and expanded peer networks, improving communication between institutions, communities, and policy actors. The pilot phase’s reinforce VOICE’s ambition to position artist-led practices as catalysts and create the conditions for longer-term transformation through arts-led public innovation and evidence the argument for longer-term financial support and investment. The EU’s knowledge valorisation principles and policy, has been used to create each pilot project’s valorisation potential as aligned to the EU’s valorisation policy, presenting how the pilots contributed to different domains of valorisation, including cultural literacy, social cohesion, ecological knowledge, and platform/tool development.

The detailed valorisation tables for each pilot (Tables 6–11) including cross-sectoral collaboration, management of intellectual assets, standardisation potential, and policy influence are provided in Annex A, p12-19 transferability potential and considerations further detailed in the individual project reports.

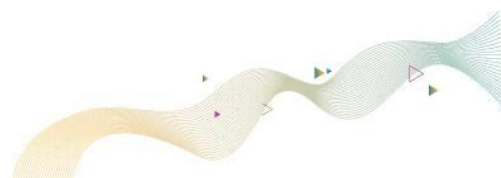
4.4 Community Engagement and Impact

All six pilots achieved significant reach, but the depth of engagement and impact varied. The strongest outcomes were seen where processes were iterative, embedded, and participatory, giving communities genuine agency in shaping results. Where time was short, or working was remote, co-design was harder to sustain.

Key indicators of engagement and impact show that:

- Pilots collectively reached more than 450 direct participants, with wider audiences engaged through exhibitions, screenings, and digital dissemination.
- Tangible artistic outputs (performances, exhibitions, toolkits, digital platforms) were accompanied by less visible but equally important emotional, cognitive, and relational shifts such as increased confidence, new community bonds, and changes in environmental awareness.
- Structural constraints (short timelines, administrative burdens, uneven host capacity) limited impact in some cases, underscoring the importance of longer-term and better-resourced engagement in Phase 2.

The VOICE evaluation also captured a set of cross-cutting impact dimensions:



- Alignment with SDGs: All projects engaged with VOICE's priority SDGs (11, 12, 13, 17), though measurement of long-term contribution was limited by short timeframes. Early results, such as RiverSync's rights-based legal frameworks or Greening the Lab's bioplastic protocols, show pathways for policy relevance.
- Climate literacy: Pilots raised awareness of environmental challenges through creative methods from multispecies role-play to scent-based heritage. Translating awareness into sustained behavioural change, however, requires extended engagement beyond pilot duration.
- Intercultural practice: Projects revealed both the opportunities and difficulties of working across diverse cultural and linguistic contexts. Success depended on trust-building, contextual sensitivity, and multi-lingual facilitation.
- More-than-human perspectives: Several pilots (e.g. Synocene, RiverSync, Felixstowe Youth VOICE) explored ecological justice through non-human voices and multispecies perspectives. These raised valuable questions about ethics, representation, and agency in eco-social practice.
- Co-design and participation: Deep co-creation was most effective where artists adapted flexibly to community needs (e.g. DeTS with Ealing Repair Café). Where projects were highly artist-led or time-limited (e.g. World Sensorium Ireland), co-design was less embedded. The lesson is clear: successful participatory practice requires time, trust, and flexibility.

Overall, the pilots show that arts-led interventions can generate measurable community impacts, but also that structural investment in time, trust-building, and host capacity is essential if these impacts are to be scaled and sustained.

4.5 Learning and Capacity Building

The ATSI pilot phase functioned as a dynamic learning environment for artists, mentors, host organisations, and participating communities. The nature of the work, highly relational, adaptive, embedded, created learning beyond the transfer of knowledge and emerging through experimentation, co-creation, and reflexive practice.

Despite challenges including short timelines, administrative burdens, uneven host engagement, and variable digital access the pilots demonstrated that with supportive frameworks and reflective practice, meaningful capacity-building is possible even under constrained conditions. Crucially, capacity-building is not a by-product but was a core aim and outcome of the VOICE project pilot's: strengthening the abilities, relationships, and literacies needed to carry out inclusive, transdisciplinary eco-social work.

The pilot phase identified how this can be scaffolded and where more intentional investment, particularly in host preparedness, appropriate structural inputs and when cross-discipline knowledge exchange is needed. This has informed WP4's capacity building programme, knowledge platform and WP3's Deployment toolkit and will be extensively discussed in VOICE articles and journal papers (forthcoming 2025, 2026).

In summary, key headline learnings from the pilot phase are:

- Artists reported growth in their ability to facilitate complex collaborations, negotiate institutional cultures, and embed evaluation in practice. Several developed new competencies e.g. building legal or technological tools, to supporting youth leadership, to translating ecological concepts into sensory literacy. Their reflections underscored the importance of adaptability, ethical sensitivity,

and trust-building in socially engaged art. Detailed learnings are provided in Annex A, Table 5, p.11

- Mentors played a critical role by offering reflective space and strategic guidance. Regular check-ins were valued not only for technical input but also for providing emotional support and helping artists balance visibility with shared authorship.
- Host organisations and communities gained insight into how arts-led approaches can complement conventional strategies for engagement. In some cases, hosts developed new understandings of accessibility and inclusion, while communities reported increased confidence, new skills, and deeper connections to environmental or social issues.

The pilots also strengthened evaluation literacy and practice. Shared use of the Vital Signs Matrix (VSM), logs, and surveys fostered a culture of reflection and made tacit knowledge more visible. Although uneven in uptake, this process positioned evaluation as part of creative practice rather than a bureaucratic add-on.

Finally, the pilots catalysed shifts in relationships, skills, and perspectives across all levels. Artists' competencies increased to step between roles of facilitator, mediator, and co-creator; hosts and mentors reframed their approaches to community engagement; and participants developed new vocabularies of care, stewardship, and participation. Together, these insights provide a foundation for scaling the ATSI model in Phase 2.

4.6 Cross-cutting Themes

The six pilot ATSI collectively demonstrate a diversity of approaches to addressing complex eco-social challenges. While each project was grounded in a distinct context, shared challenges, opportunities, and reflective insights reveal broader implications for participatory arts, knowledge valorisation, and transdisciplinary collaboration. Diverse in their specific foci, from river systems to biomedical waste and youth climate action, several cross-cutting themes emerge, highlighting shared insights and learnings for the field of artistic intervention, technology integration, and community engagement. The eight recurring cross-cutting themes that emerged across the six ATSI pilots are outlined below

1. **Innovation, Creativity and Cultural Expression:** Artists used storytelling, performance, sensory practice, and co-creation to translate abstract systems (biodiversity, legal frameworks, lab protocols) into locally relevant and emotionally resonant forms. This demonstrates the epistemic role of creativity, shaping how knowledge is produced and shared.
2. **Role of Technology:** Technology served as both tool and critical frame. From open-source river sensors (RiverSync) to AI-mediated dialogues (Synocene), QR codes (DeTS), and scent-based polling (World Sensorium), artists used technologies to expand accessibility while also raising ethical and ecological questions.
3. **Power Dynamics and Co-Creation:** Projects revealed the complexities of shared authorship, trust-building, and institutional hierarchies. Where communities had genuine agency (e.g. Felixstowe Youth VOICE, DeTS), outcomes were more sustainable; where time or structure limited co-design, impact was reduced.
4. **Reflexivity and Positionality:** Artists actively reflected on their own roles, values, and assumptions, often shifting between facilitator, mediator, and co-creator. Reflexive practice was a key mode of accountability and adaptation.

5. Learnings for Valorisation: Valorisation was understood not only as outputs but as relationship-building and co-authorship of meaning. Open-source tools, adaptable methods, and modular processes proved the most transferable.
6. Temporality and Pace: The six-month timeframe was both enabling and constraining. While it allowed rapid prototyping, deeper trust and embedded outcomes require longer-term engagement. This will be a key consideration for Phase 2.
7. Environmental and Sensory Imaginaries: Sensory methods, sound, scent, haptics helped participants perceive ecological issues in non-linear and embodied ways, challenging anthropocentric perspectives and fostering empathy.
8. Language, Translation and Access: Multilingual, inclusive, and accessible approaches were critical for engagement, particularly in transnational contexts. Strategies such as voice recognition, QR codes, and informal communication platforms (e.g. WhatsApp) expanded participation and reduced barriers.

Sections 4.6.1 – 4.6.8 presents brief overviews across the cross-cutting themes to show the importance of the arts / cultural expression to translate abstract systems, such as biodiversity, legal frameworks, or lab protocols into locally relevant and emotionally resonant forms. This foundation can be leveraged to foster increased ownership, participation, and long-term interest. Detailed project-by-project accounts will form a series of articles and journal papers (forthcoming 2025 / 26).

4.6.1 Role of Innovation, Creativity and cultural expression

Innovation, creativity and cultural expression was central to how artists worked across divergent social and institutional contexts, to reimagine complex societal and environmental challenges through unique artistic lenses. The project's pilots move beyond mere aesthetic output with their approaches and methods becoming a critical lens and opportunity for dialogue, a shared aspect across all projects. They enabled translation between scientific, civic, and everyday knowledge through modalities such as storytelling, performance, sensory practice, and co-creation. While not all projects explicitly engaged the arts in conventional forms, all relied on culturally embedded modes of expression to make environmental or systemic issues legible and emotionally resonant. The pilot ATSI showed that creativity was not just aesthetic; it was epistemological. It shaped what and how knowledge was made visible, shared, and valued in the ATSI pilots.

4.6.2 Role of Technology

Technology (both medium and message) played a multifaceted role across the ATSI, serving as a tool for engagement, communication, data collection, and artistic expression, while also prompting critical reflection on its implications. Sensor design, podcasting, QR codes, textile circuits, and scent synthesis were not simply tools but epistemic frames that shaped the way participants engaged with knowledge. Technological fluency varied among communities, reinforcing the importance of accessible and inclusive design.

4.6.3 Power dynamics and co-creation

Projects illuminated subtle and structural power dynamics, between artists and institutions, facilitators and participants, and across class, age, and linguistic lines. Artists had to navigate tensions between



holding space and ceding control, and between curating coherence and enabling open-endedness. The concept of co-creation, and the power dynamics inherent within it, is a central, and often contested, theme across the ATSIs. Projects strive for genuine community agency, but varying degrees of artist-led vision versus shared authorship are evident. The power dynamics and negotiations were central to how legitimacy, trust, and shared purpose were constructed. In some cases, co-creation challenged assumptions about expertise and authorship, requiring vulnerability, not just from the community, but from the artist too.

4.6.4 Reflexivity and positionality in practice

The pilots encouraged a high degree of self-awareness, with many artists and participants reflecting on how their identities, values, and assumptions shaped engagement. The ATSIs consistently demonstrated the artists' profound reflexivity, adaptability, and conscious navigation of their roles within complex eco-social systems. This self-awareness is crucial for managing the inherent uncertainties and ethical considerations of participatory work, which surfaced in logbooks, mentor conversations, and methodological decisions and became a mode of accountability and co-learning rather than an individualistic reflection.

4.6.5 Learnings for the field of valorisation

The pilot projects contributed a more expansive and culturally embedded understanding of valorisation. Instead of knowledge transfer framed as output or impact, VOICE pilot projects framed valorisation as relationship-building, process legibility, and co-authorship of meaning. The pilot's use of narrative, sensory, and affective modes extended valorisation beyond instrumental or transactional paradigms.

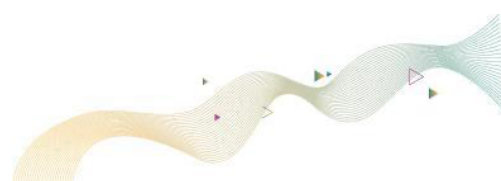
The ATSIs offered significant learnings for the field, demonstrating how artistic interventions can generate and transfer knowledge, foster sustainable practices, and influence broader systems. Key takeaways revolve around open-source approaches, strategic partnerships, adaptable toolkits, and embedding ethical frameworks, with the brief summaries providing an overview of key learnings.

4.6.6 Temporality and pace in participatory work

Time emerged as a crucial condition for success and an ongoing constraint. The six-month timeframe common to the ATSIs posed both opportunities and significant challenges, particularly concerning the establishment of deep relationships, sustained engagement, and the realisation of long-term impacts. Several artists (e.g. RC, AD, MW) highlighted the difficulty of aligning artistic timelines with institutional schedules or community rhythms. Where time was afforded, trust deepened and outcomes became more embedded. Where time was compressed, participation risked becoming performative or extractive.

4.6.7 Environmental and sensory imaginaries

The ATSIs consistently demonstrate a commitment to fostering new ways of perceiving, valuing, and relating to nature, often through sensory engagement, speculative futures, and non-human perspectives, aiming to shift anthropocentric views. A number of pilots used sensory engagement to



foster deeper ecological awareness. MW's soundscapes, GN's scent work, JK's data visualisations, and LH's haptic kits all helped participants relate to the environment in non-linear, embodied ways. These diverse ways of knowing created space for plural ecological imaginaries and challenged extractive or instrumental logics.

4.6.8 Language, translation, and access

The ATSI demonstrated a strong commitment to inclusive engagement, actively addressing linguistic diversity, physical accessibility, neurodiversity, and socio-economic barriers to ensure broad participation and equitable knowledge exchange. Projects navigated multiple linguistic, cultural, and cognitive terrains. Artists adopted accessible format e.g. WhatsApp and QR codes to tactile artefacts to support broad participation. Translation was understood not only as language, but as cultural interpretation and epistemic justice, which was especially critical in transnational or multilingual settings such as RiverSync, World Sensorium and Synocene – Beyond the Anthropocene.

These themes point to the richness and complexity of arts-led, community-engaged research and highlighted the skills and competencies required e.g. long-term trust, cultural humility, methodological agility, contact, listening and communication integrated into an ethics of care, as a critical skillset for artists working as socially engaged practitioners or within social or eco-social practice.

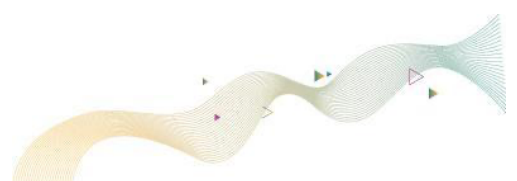
5. Conclusions

The ATSI pilot phase has demonstrated the potential of artist-led interventions to contribute to eco-social transformation through inclusive, participatory, and interdisciplinary practices. Across six diverse projects, artists successfully engaged communities, developed transferable tools, and opened new pathways for dialogue between art, science, technology, and policy. The pilots showed that socially engaged art can make complex sustainability issues accessible, emotionally resonant, and actionable at community level.

At the same time, the pilots highlighted recurring structural challenges: limited timeframes, uneven host capacity, administrative burdens, and fragile conditions for sustained community involvement. Evaluation data confirmed that impact is greatest when communities have genuine agency, hosts are well supported, and longer-term relationships are possible. The pilot phase also underlined the need to embed evaluation and capacity-building as integral parts of creative practice, not as afterthoughts.

In conclusion, the six artist-led initiatives collectively represent a multifaceted and impactful engagement with pressing eco-social issues through interdisciplinary approaches and robust community participation.

- RiverSync stands out as a transdisciplinary artistic intervention that contributes to redefining river systems as ecological, legal, and cultural actors. Centred on the Spree River in Berlin, it fused civic ecology, sensor technology, and artistic storytelling to foster new relationships between urban residents and their waterways. The project active pursuit of the UN Sustainable



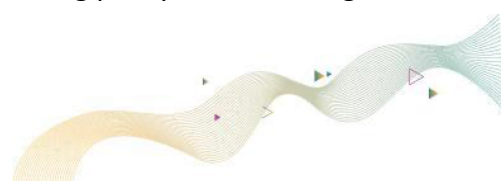
Development Goals (SDGs) 11, 13, and 17 supported the reimagining the Spree as an agent with clear needs and rights.

- Synocene–Beyond the Anthropocene (SBA) uniquely explored more-than-human perspectives through AI-mediated workshops conducted in Ulvenhout Forest, Netherlands. This initiative deployed speculative design and AI chatbots to foster empathy for non-human entities within forest ecosystems, addressing the tensions between nature preservation and human use. SBA critically engaged with contemporary discourses on sustainability and digital ethics, aligning with SDGs 11, 12, 13, and 15.
- Greening the Lab: Decarbonising Biomedical Science tackled the significant environmental impact of the biomedical sector, which accounts for approximately 5% of global greenhouse gas emissions. Through critical making and co-creative workshops, the project explored innovative ways to repurpose lab waste, challenging conventional notions that sustainability compromises safety¹⁰¹¹. It convened diverse communities, including biomedical researchers, clinicians, and the public, aligning with SDGs 12, 13, and 17.
- Felixstowe Youth VOICE (FYV) provided a vital platform for youth-led inquiry into the Earth Crisis in Felixstowe, a coastal town experiencing both biodiversity loss and socio-economic exclusion¹⁵¹⁶. The project empowered young people to engage with climate action through multispecies role-play and digital media, aiming to foster youth leadership and address local and global injustices. FYV explicitly targeted SDGs 11.4 and 13.3, focusing on heritage protection and climate education.
- Designing e-Textile Practice Samplers (DeTS), in collaboration with the Ealing Repair Café, directly addressed the unsustainable practices of the fast fashion industry. This initiative promoted sustainable fashion practices by increasing participation in clothes repair through community-led workshops and reintroducing traditional handcraft skills. Despite an initial focus on e-textiles, the project flexibly adapted to community needs, integrating digital storytelling and aligning with SDGs 12, 11, and 17.
- Finally, World Sensorium Ireland (WSI) explored olfactory heritage as a critical component of environmental awareness, cultural identity, and community participation. Intervening into the decline of Ireland's bog ecosystems and traditional peat-burning practices, the project used ethnobotanical research, ethnographic interviews, scent-based community activation, and documentary filmmaking. A notable feature was a national vote to select Ireland's most culturally significant aromatic plant, fostering dialogue around place, loss, and adaptation, and aligning with SDGs 11, 12, 13, and 17.

Phase 1's diverse projects, each with their unique methodologies and community engagements, underscore the potential of artist-led initiatives in addressing complex eco-social challenges and fostering sustainable futures as well as presenting clear areas for consideration if the potential is to be actualised.

5.1 Overall effectiveness and value of the pilot phase.

Overall, The pilot phase of the VOICE project, has comprehensively documented through the six distinct artist-led initiatives and demonstrated significant effectiveness and substantial value in addressing pressing eco-social issues. The Phase 1 pilots have provided proof of concept: artist-led, citizen-engaged ATSI can deliver cultural, ecological, and social value, while also generating policy-relevant insights.



Across these diverse projects, a consistent thread emerges: the potential of interdisciplinary artistic practice when deeply embedded within community contexts.

Key areas highlighting the effectiveness and value of the pilot phase include:

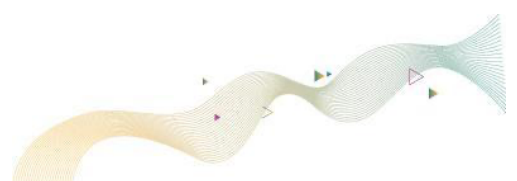
- **Catalysing Engagement and Empowering Communities:** The projects successfully moved beyond traditional outreach, employing decentralised co-creation strategies and fostering genuine participation. RiverSync catalysed new ways of thinking about river stewardship, multispecies relationships, and legal personhood, with participants reporting increased awareness and changed conceptualisations of rivers as legal and relational entities. Synocene fostered empathy for more-than-human entities through AI-mediated workshops, leading to increased ecological awareness and a novel understanding of AI as a tool for nature-based dialogue. Greening the Lab engaged biomedical professionals and the public in rethinking waste and sustainability within a critical making framework, leading to new insights into material reuse and informal conversations about procurement practices.

Felixstowe Youth VOICE empowered young people by fostering a sense of ownership and agency in climate action through multispecies role-play and digital media, enabling participants to move from passive engagement to active storytelling and leadership. Designing e-Textile Practice Samplers (DeTS) with Ealing Repair Café (ERC) significantly increased volunteer confidence and participation in clothes repair, revitalising a local community network and exploring new income-generating opportunities. Dr. World Sensorium Ireland, through its sensory-based approach, sparked new collaborations and raised awareness about Ireland's overlooked olfactory heritage and its connection to environmental conservation, influencing how local businesses and educators consider place and identity.

- **Innovative Interdisciplinary Methodologies:** The pilot projects consistently demonstrated strong interdisciplinary integration, blending artistic practice with technology, environmental science, social care, and legal frameworks. RiverSync's fusion of civic ecology, sensor technology, and artistic storytelling; Synocene's use of speculative design and AI chatbots; Greening the Lab's critical making with biomedical waste; Felixstowe Youth VOICE's multispecies LARP protocols and digital media; DeTS's community-led textile repair with digital instructional videos; and World Sensorium Ireland's ethnobotanical research, scent-based activation, and documentary filmmaking all allowed for new forms of dialogue and the reimagination of complex problems.

- **Knowledge Valorisation and Transferability:** A significant value of the pilot phase lies in the creation of adaptable and transferable tools, frameworks, and methodologies. Many projects produced open-source outputs such as sensor schematics, legal prototypes, workshop toolkits, AI interfaces, and digital learning resources, ensuring knowledge produced remained in the commons for wider reuse and adaptation. The projects also generated valuable insights into ethical considerations related to intellectual property, technology integration, co-creation, and engagement with more-than-human entities, providing critical frameworks for future practice. They demonstrated capacity for replication and adaptation to different cultural and geographical contexts highlights the scalable potential of these artist-led interventions.

- **Fostering Long-Term Impact and Policy Influence:** While operating within limited timelines, the projects laid foundational groundwork for sustained impact and future collaborations. Several initiatives initiated conversations with policymakers and institutional partners, showing potential to



influence environmental and cultural policy. RiverSync's 'Rights of the Spree' framework, for instance, is being considered as a replicable model for river justice initiatives in Portugal and Latin America. The cultivation of new networks and communities of practice further reinforces the long-term legacy of the pilot phase, transforming isolated interventions into integrated approaches for systemic change.

In essence, the pilot phase of the VOICE project has successfully validated the hypothesis that artist-led innovation, when rooted in ethical co-creation and responsive methodologies, can serve as a powerful catalyst for societal and ecological knowledge transfer that contributes to behaviour change. It has not only produced tangible outcomes but also fostered profound ideational and behavioural shifts among participants and within communities, demonstrating a potential and replicable model for addressing the complex challenges of our changing world. While facing inherent challenges related to timeframes and the nuances of community co-design, the learnings from this pilot phase provide invaluable insights for the continued evolution and broader implementation of artist-led eco-social practices. Further, the pilot phase aided iteration across all aspects of the VOICE project from the selection of artists right through to deeper engagement and clarity in advance with community organisations as well as the internal processes e.g. artist and mentors logs and mandatory sessions.

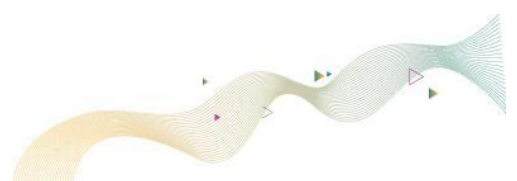
5.2 . Recommendations

The pilot phase of the VOICE project, through its six diverse artist-led initiatives, has provided invaluable insights into effective methodologies for eco-social transformation. Based on the documented achievements, challenges, and learning, several key recommendations emerge to strengthen future iterations of the VOICE programme, support artists and partners, guide funders, and offer broader learning for the cultural sector. These recommendations aim to strengthen the measurement and documentation of long-term impact, further develop clear communication and role definitions among community partners, enhance the scalability and replicability of successful methodologies, and expand inter-project collaboration to build synergies and deepen thematic integration. The recommendations are further elaborated for specific stakeholders (VOICE consortium, artists, host partners, funders, and the wider cultural sector).

5.2.1. For VOICE (programmatic and strategic)

To maximise the effectiveness and long-term impact of the programmes or initiatives like VOICE, the following strategic and programmatic recommendations are proposed:

- **Lengthen Project Duration:** Project cycles should ideally be extended to 9–12 months to allow for deeper community co-design, sustained trust-building, and iterative development of complex interventions. The short six-month timeframe of the pilot phase often limited the potential for meaningful, embedded co-creation and long-term relationship building, leading to logistical strains and emergent outcomes rather than more resolved outcomes or trackable impact. A longer duration would support a clear Research and Development (R&D) phase with adequate community contact time.
- **Embed Evaluation Early and Holistically:** Evaluation should be explicitly integrated as an ongoing, participatory element of workshops and project design, not merely as milestone assessment. This includes capturing feedback, inclusion metrics, and reflections throughout the process, providing a richer evidence base for sustained behavioural or procedural shifts among participants.



Quantitative measures, such as carbon footprint calculations, alongside qualitative outcomes, should be explored for long-term impact measurement. However, despite the social engagement and eco-social practice focus of VOICE, ongoing evaluation and VSM updates for some artists were considered as additional admin rather than a key part of the artistic process, which seems to come from more traditional studio practices.

- **Clarify Scope and Attribution:** For projects operating within larger ecosystems (e.g., RiverSync within RiverSymphony, DeTS within ERC), clear guidelines for separating project-specific deliverables and impacts from wider collaborative efforts would facilitate standalone impact reports more easily. However, it is noted that emergent and interventional projects that are dynamic and agile, they will often employ tactical and opportunistic methods which still yield results.
- **Foster Cross-Project Knowledge Exchange:** Actively facilitate inter-project collaboration, cross-project sharing platforms, and inter-community visits to ensure knowledge generated is networked across sites rather than siloed. This aligns with the ambition to build synergies and deepen thematic integration across the VOICE portfolio e.g. DeTS project could explore linking with RiverSync to develop modular workshop toolkits for river justice frameworks or sustainable fashion.
- **Develop Robust Ethical Frameworks for AI and More-Than-Human Engagement:** Given the increasing integration of AI and the focus on more-than-human perspectives, VOICE should develop programmatic ethical guidelines for participatory AI use and enhanced ethical frameworks for more-than-human participation¹⁵. This includes addressing concerns around AI bias, data privacy, consent, and avoiding extractive practices, particularly when extending beyond human collaboration.
- **Prioritise Language and Accessibility Across Tools:** Ensure that all open-source tools, platforms, and workshop methodologies developed by ATSI are multilingual, multisensory, and multi-species accessible from the outset. This is crucial for genuine inclusivity and broader transferability, however it is noted that budget and resource limitations affect the reality of this.
- **Support Flexible Project Models:** Recognise that artistic processes are often fluid and responsive. The programme should support methodologies that allow for iterative design and adaptation based on community needs and emergent insights, rather than rigidly adhering to predefined outcomes. This acknowledges the 'process over product' value inherent in socially engaged art.

5.2.2 For Artists and Host Partners

To support artists and host partners in delivering impactful eco-social interventions, the following recommendations are crucial:

- **Prioritise Trust-Building and Relational Work:** Artists should dedicate sufficient time and emotional labour to cultural mediation and trust-building with local stakeholders. This involves regular presence, informal communication (e.g., WhatsApp), and a willingness to adapt the project based on community culture, capacities, and interests. As DeTS's artist noted, 'I had to show up, listen and be useful, the art came later' (Hernandez, 2025⁶).
- **Formalise Local Partnerships Early:** Establish formal local partnerships at the inception of a project, ideally with Memoranda of Understanding (MOUs) or letters of support, to ensure continuity and shared understanding of roles and responsibilities. This helps to alleviate logistical

⁶ Quote from pCr recording, March 2025



bottlenecks and ensures that community contributions are integrated into design processes from the outset.

- **Develop Context-Sensitive Toolkits and Training:** For replicability, artists could fully develop modular workshop toolkits that include facilitation methods, ethical guidelines, and creative practice templates (e.g., for law, mapping, meditation, storytelling). These toolkits must be culturally and linguistically adaptable, ensuring clarity and accessibility for diverse users. FYV project, for instance, plans to include ethical framing guidance in its toolkit.
- **Embrace Open-Source Dissemination:** Artists should continue to publish open-source schematics, code, and protocols for tools and methodologies developed (e.g., sensor designs, AI interfaces, bioplastic recipes) to facilitate wider reuse and adaptation by other communities and sectors. This commitment to open knowledge transfer is a core strength of many of the pilot phase projects.
- **Manage Expectations and Scope:** Artists should balance ambitious aims with focused delivery, identifying which project components are 'live' (for immediate implementation) and which are 'archival/prototypical' (for future funding or exploration). This helps prevent burnout and ensures clear, fundable milestones. Also, harnessing R & D phases without obligation to produce resolved pieces or major artworks would benefit artists with this more sustainable approach to practice, which must be supported by commissioners.
- **Budget for Unseen Labour and Resources:** Funding models should account for the "sweat equity" and emotional labour required in socially engaged art, along with compensation for artists and fair distribution of future opportunities among contributors. This also includes contingency budgets for unforeseen risks and logistical challenges as well as stipends and honorariums for participants, whose time and knowledge is also precious.
- **Integrate Policy Awareness:** Artists and partners should actively engage with relevant policymakers and institutional partners early to explore how project outcomes can inform local and national environmental and cultural policy. This includes framing artistic interventions within existing policy discourse (e.g., SDGs, NHS Green Plans).

5.2.3 For Funders and Cultural Sector

To effectively support and scale artist-led eco-social initiatives, funders and cultural sector allies should consider the following recommendations, often informed by observed risks and their mitigations:

- **Provide Longer-Term and Flexible Funding:** Recognise that deep community engagement and systemic change require sustained investment beyond short pilot phases. Funding mechanisms should explore longer-term and embedded iterations to allow for genuine co-creation, trust-building, and measurable long-term impact. DeTS, for example, highlighted the need for mini-grants or institutional partnerships for continuity funding.
- **Resource Dedicated Support Roles:** Allocate funding for dedicated project management, administrative support, and access/wellbeing facilitators. This alleviates the considerable emotional and administrative load on artists, ensuring project continuity and enabling them to focus on artistic and relational aspects. FYV specifically recommended a dedicated access and wellbeing facilitator role to alleviate emotional and administrative load.
- **Clarify Roles and Responsibilities in Contracts:** For projects involving multiple partners, especially in transnational contexts, contracts should clearly differentiate between mentoring, coordination, and production responsibilities during the onboarding phase. This prevents role ambiguity and strain on relationships, as observed in the World Sensorium Ireland project, where mentors frequently took on production tasks, subsidising the artist's absence and budget.



- **Prioritise In-Situ Presence for International Projects:** For international artist-led projects, ensure sufficient on-the-ground presence and embedded local facilitators to bridge community relationships and logistical needs effectively. Remote working, while adaptable, can limit deep co-design and impact, as evident in the World Sensorium Ireland project.
- **Support Digital Literacy and Infrastructure:** Provide funding for digital literacy training and infrastructure support to address variable digital fluency and access among participants and communities. This ensures that technology acts as an enabler, not a barrier, and allows for the full utilisation of open-source digital tools.
- **Encourage Diverse Stakeholder Engagement:** Funders should actively encourage projects to implement strategies for reaching underrepresented groups, including youth, neurodiverse individuals, and diverse cultural communities, designing bespoke outreach where necessary. Tracking participation demographics can help ensure balance.
- **Build Anticipatory Risk Strategies:** Encourage projects to develop proactive, anticipatory risk mitigation strategies (rather than purely reactive ones) into the design phase to improve coherence, reduce stress points, and enhance co-creative integrity. This includes planning for contingency venues, material backups, and early coordination with institutional partners.

5.2.4 Learning for Sector

The pilot phase of the VOICE project offers significant learnings that can inform broader practices within the cultural, environmental, and civic sectors:

- **Artistic Practice as a Catalyst for Transformation:** The projects demonstrate that artist-led innovation, particularly through socially engaged and eco-social practices, can serve as a powerful catalyst for societal and ecological transformation. Art is not merely an aesthetic output but operated as a processual method for re-imagining, enabling new forms of dialogue and engagement with complex problems.
- **The Value of Interdisciplinarity:** Successfully addressing complex eco-social challenges requires strong interdisciplinary integration, blending artistic practice with technology, environmental science, social care, and legal frameworks. This hybrid model allows for new forms of dialogue and re-imagining of complex problems that traditional approaches may miss.
- **Process over Product:** The success of these projects often lay in their process-oriented and reflective methodologies, where trust-building, adaptive co-creation, and continuous learning were prioritised. This challenges conventional output-driven metrics, emphasising the value of relationships and transformative experiences.
- **Empowering Co-Creation:** Genuine co-creation involves inviting participants to steer design iterations and co-author environmental protocols and tools, moving beyond mere consultation. This approach contributes to a sense of ownership and agency among community members, as seen with five out of the six projects.
- **Emotional and Affective Engagement for Behavioural Change:** Projects that successfully elicited emotional resonance and empathetic engagement (e.g., through multispecies role-play, sensory immersion, or critical making with waste) were effective in translating abstract ecological concerns into personally meaningful experiences, fostering ideational and potential behavioural shifts.
- **Technology as an Ethical Enabler:** Technology, when integrated thoughtfully and ethically, can amplify local knowledge and enhance accessibility without overshadowing human connection or ecological messages. However, it also presents challenges related to bias, accessibility, and environmental footprint, necessitating critical reflection and co-developed ethical protocols.

- The Artist as a Critical Mediator and Host: Artists in eco-social practice often act as facilitators of new civic imaginaries, critical mediators between emerging technologies and community values, and 'hosts' creating safe spaces for co-creation and dialogue. This expanded role requires competencies beyond traditional artistic training, including emotional maturity, logistical agility, and ethical reflexivity.
- Sustainable Practice is Relational: The projects highlighted that sustainability is not only a technical concern but profoundly relational, requiring the building of trust, care, and collective memory within communities. This includes valuing and documenting invisible labour and the non-monetary value exchanges that underpin these efforts.

5.2.5 Opportunities for Knowledge Valorisation

Finally, KPI 4.5: Recommendations for ongoing opportunities for knowledge valorisation (minimum 3 policy-targeted core recommendations, feasible and meaningful). Based on the pilot phase, several policy-targeted recommendations for knowledge valorisation emerge, aiming to translate artistic interventions into systemic change have emerged from the pilot phase. These are summarised as follows:

1. Integrate Artist-Led Methodologies into Environmental and Cultural Policy Frameworks:

Recommendation: Policymakers at local, national, and EU levels should formally recognise and integrate artist-led, participatory methodologies into strategies for environmental education, biodiversity conservation, urban planning, and cultural heritage preservation. Opportunities within second and third level education are particularly fertile especially with the increase in project or inquiry based learning as well as lifelong learning. It is critical that climate and futures literacies are seen as important as digital or traditional literacy objectives.

Feasibility/Meaning: RiverSync's *Rights of the Spree* framework is already being considered as a replicable model for river justice initiatives in Portugal and Latin America and elements are being considered by Berlin's sustainability office for civic engagement campaigns. SBA's ethical AI protocols and intergenerational dialogues can inform digital ethics policies for public engagement. FYV's youth-led inquiry and multispecies role-play offer transferable models for climate education and youth advocacy platforms within local authorities. GTL's work on decarbonising biomedical science directly influences NHS Net Zero goals and circular economy training. DeTS's focus on repair cafes aligns with waste reduction policies and circular economy action plans, with the project having links to the London Textile Action Plan. This integration leverages the arts' unique capacity for empathetic engagement and ideational shifts, making policies more resonant and effective.

2. Establish Dedicated Funding Streams for Relational and Long-Term Eco-Social Arts Initiatives:

Recommendation: Funders (including EU, national arts councils, and environmental grants) should create specific funding streams that recognise and support the relational labour, trust-building phase, and longer-term engagement required by eco-social artistic practices. This includes explicit budgeting for facilitation, capacity-building, and inclusive access mechanisms (e.g., fair pay for participants, multilingual support).

Feasibility/Meaning: Many projects highlighted the need for sustained relationships beyond short grant cycles. DeTS noted the potential for revenue-generating workshops and the need for

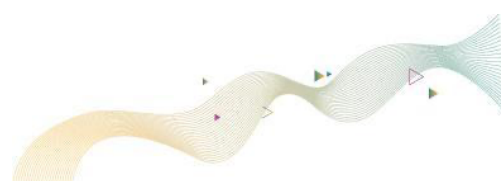
grants to support toolkit development and inter-community learning. FYV explicitly paid youth co-designers, which was instrumental in sustained engagement and also aimed to explore further paid youth advocacy roles. WSI faced challenges with remote production and the need for significant additional on-the-ground support. Funding for such invisible labours would enable these projects to become durable systemic interventions rather than isolated, catalytic events, fostering a more robust and equitable eco-social arts sector.

3. Develop Open-Source Knowledge Commons and Transferability Hubs:

Recommendation: Support the creation of centralised, open-source digital repositories and transferability hubs (physical or virtual) that archive, disseminate, and facilitate the adaptation of successful artistic methodologies, tools, and ethical protocols from eco-social projects. These platforms should be user-friendly, multilingual, and offer clear guidance for contextual adaptation.

Feasibility/Meaning: Many projects already developed open-source outputs (e.g., RiverSync's sensor schematics, SBA's AI interface, GTL's bioplastic recipes on GitHub, FYV's youth climate empowerment resources). Formalising and resourcing these as collective knowledge commons with IP protection would greatly enhance their valorisation and replicability across diverse geographical and cultural contexts. Moving beyond individual artist initiatives towards a shared, scalable resource for systemic change would address the need to enhance scalability and replicability of successful methodologies.

The challenge for Phase 2 is to scale these practices sustainably, strengthen systemic supports, and ensure that valorisation contributes to long-term societal transformation. The pilot phase has proved to be a valuable and insightful process that not only informed phase 2 of the VOICE project, it offers foundational pathways to review with the larger data set of 20 ATSI's once the project is completed. This will enable the VOICE consortium to position the phase 1 findings, identify outlying trends as well as affirm shared findings. This will be documented within deliverable D6.5 due for submission in Feb. 2026.



D5.5 Annex A

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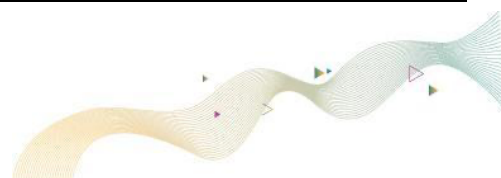
The following tables are consolidated details from the Phase 1 of the pilots and are referenced in the main report D5.5 Analysis and Assessment Phase 1.

1 ATSI Phase 1 Methods Summary

Table 1 Summary of Methods across all 6 pilots

RiverSync Method	Process
Participatory Speculative Workshops	- Process: Water Knowledge workshop using Immersive meditations, Audience: Local citizens, students and environmental designers in imagining river rights and governance, - Tools / Technology: Workshop templates, guided speculative prompts - Outcome: RiverSync scripts / Rights-based narratives .and creative frameworks
River-Centred Meditation	- Process: Script-based, immersive reflections to foster affective engagement with non-human entities. - Audience: Local citizens, students - Tools / Technology: Development of poetic / symbolic representations of rivers Avatars, scripts, meditations - Outcome: Tested transferable Scripts
Legal Moots and Rights of the Spree - Legal Co-design for Framework Development -	- Process: Participatory legal workshops / story-driven law writing, Collaborative law-drafting sessions for the 'Rights of the Spree' - Tools / Technology: Story prompts for speculative legal fiction, Legal scholarship, Participatory law-writing - Outcome: Co-created Rights of Nature proposal -Draft 'Rights of the Spree' legislation for Lawyers, legal scholars, NGOs, Civic / Activists.
Participatory Mapping	- Process: Visual and sonic mapping of river experiences, Planetary Design and Deep Mapping Community-led design for future legal/ecological imaginaries - Tools / Technology: Geolocation, audio streaming, - Outcome: Collaborative mapping of multi-river imaginaries / Spatialised eco-cultural knowledge base
Storytelling and Platform Work	- Process: Narrative UX design - River Avatars and Narrative Tools - Tools / Technology: Video, Audio, - Outcome: RiverSync digital platform, River 'voices' shared online, tools for replication, a 'Social media for Rivers.'
Sensor Module Design	- Process: Sensing Infrastructure Prototyping / Co-design and testing of river sensors and data buoy - Outcome: Hands-on design of sensors, technical development and deployment of DIY sensor buoys for river health monitoring and interface tools. Created low-cost prototypes and data commons and co-developed open-source water monitoring buoys.
The Diplomatic Suitcase	- Process: Facilitation Storytelling, Object-thinking and Archive - Tools / Technology: The Diplomatic Suitcase - Outcome: Workshops, Exhibition, Artefacts for mobile facilitation

Synocene Methods	Process
Reflective sound walks using binaural recordings	Ulvenhout Forest walks with binaural sound and mirror masks to alter perception encouraging sensory and reflective experience. Sound walks were in collaboration with sound artist Nathan Marcus, participants recorded forest sounds and dialogues. Dutch language accessibility was ensured.
Participatory Speculative Design	These personas were created using biodiversity data from Natura 2000 and refined with feedback from local partners and technical collaborators. Participants co-created chatbot characters and narratives.
Interactive / Conversational dialogues with AI-generated forest beings	Dialogues with AI characters representing non-human forest beings as reflective visual prompts for storytelling and role play. Co-developed with Sylvie Tissot, the AI interface featured voice recognition and synthesis in Dutch.
Reflective / Co-created storytelling and co-created narratives	Story creation using AI bots - The AI characters offered narrative detachment facilitating debate around environmental pressures and technology
Multilingual Interface	Developed in Dutch and English with voice recognition to increase accessibility. The platform recorded interactions anonymously and a database was created to manage Dutch-language dialogues and feedback loops.
Sound Recording	Participant reflections recorded for sound installation
Greening the Lab	Process
Participatory Hands-on art-making workshops	Facilitated sessions to experiment with agar, wool, and single-use plastics in non-hierarchical settings. These sessions combined creative artistic hands-on methods with biomedical materials (e.g., recycling of lab waste such as plastics, agar, wool packaging, metal instruments).
Storytelling and Open Dialogue	Co-creative discussion created a space to explore ethical and sensory dimensions of lab waste. The workshops operated as a catalyst for facilitating deeper explorations around complex sustainability issues such as infection control and sustainability 'hands occupied whilst chatting is a fantastic way to share knowledge' (AD Log 2025). Discussions during making, exploring clean/dirty perceptions, focussing on risk, safety, and systemic waste practices, creating space for non-hierarchical, speculative conversation.
Critical Making and Co-creative sessions	Combining scientific protocols with artistic processes to create bioplastics and textile sculptures. GTL's Interdisciplinary collaboration involving microbiologists, clinicians, artists, and public engagement communities fostered deeper inter / transdisciplinary reflections and imaginative thinking in a non-hierarchical and inclusive environment.
Experimental Biodesign	Prototyping materials from sterilised lab waste, including petri dishes and synthetic bodily fluids. Collaborative and speculative material experiments



	enabled art-science integration through reuse of materials, including sterilised agar and contaminated plastics. Repurposing waste into new materials e.g. bioplastics creation from agar, felting, and synthetic modelling with reusable biomedical waste were tested through artistic materials and methodologies creating prototypes that demonstrated new possibilities
Open-Source protocols for waste bioplastics	Development of potential open-source waste bioplastic materials recipe / protocol sharing connections with recycling communities and biohacker communities. This is done through the GitHub repository, YouTube uploads, includes biohacking forums, networks and wider communities and industry e.g. recycling materials
Strategic Dissemination at Symposiums and Public Events	Amplifying dialogue on biomedical waste and sustainability practices, and to disseminate open-source methodologies. Public and online symposiums, and international conference talks, and community presentations and presentations. GTL's artist has an ongoing commitment to sharing developed bioplastic methods online for wider adoption and potential use in sustainability context
Felixstowe Youth VOICE	Process
Multispecies LARP	Participants embodied non-human species through character sheets and Snapchat filters to explore more-than-human perspectives
Digital Engagement	- Bespoke Snapchat filters to explore more-than-human perspectives - and biodiversity pledging app as interactive tools
Immersive Multispecies Role-play - 'Mentor Species' protocols	Developed a new 'Mentor Species' reflection and character development process and revised the Interspecies Character development sheet. The new 'mentor species' protocol guided meditation in which people use their imaginations to inhabit the body forms and explore the senses and life experience of their 'mentor species'. Empathy-building experiments using imaginative species-character embodiment, meditation.
Social Holography	- Reflective dialogues on personal and collective wellbeing and resilience. - Adapted from Cassie Thornton's peer-to-peer care model, this enabled youth to articulate and respond to shared social struggles.
Creative Workshop Design	Participant-led design of project activities. Sessions were collaboratively designed to emphasise care, inclusion, and experiential learning.
Historical Art dissemination practices	Fluxus, Dada, Situationism and Tactical media arts e.g. Fluxus-inspired prompts, fictional newspapers, zines. The irreverent, remixable nature of Fluxus and tactical media aesthetics is instantly relatable and closely parallels participants' experience e.g. social media accessibility e.g. reels and free editing tools
Media Co-production	Youth-created interspecies influencer videos were disseminated via TikTok and YouTube, combining artistic expression with activist messaging.
Earth Crisis blinker diagram	Tool designed to help people understand the complex and interconnected nature of the Earth crisis.

Designing e-textile Samplers	Process
Reflective Practice	Weekly reflective journals used to capture evolving methods, emotional dynamics, and project pivots.
<u>Community Collaborating Mapping</u>	- Community-led sessions to map organisational structure, skills, and goals, fostering inclusion and strategic planning. - Co-mapping sessions to identify roles, practices, partnerships, and resources at ERC
Digital Communication and Collaboration	- WhatsApp Communication: Established as the main collaboration tool, enabling fluid idea-sharing and group updates. - Mobile-App supported Knowledge network
Participatory Design-led Workshops	- Collaborative sessions with ERC volunteers to co-develop repair artefacts and samplers - Facilitated skill-sharing and making sessions with community participants focused on repair, upcycling, and sustainability.
Artistic Production	Development of collaborative artefacts, including a maxi skirt and textile purses from scrap materials
Digital Storytelling	- Video Documentation: Technique films produced for use on ERC website and social media platforms - Production of short 'technique' films and QR-linked samples produced to share repair techniques and community values online.
Dissemination	Social Media Engagement: Co-creation of ERC Instagram content and use of QR codes on garments to maintain engagement, support asynchronous collaboration and increase and extend visibility through wider dissemination of ERC activities and value
World Sensorium Ireland	Process
Narrative Inquiry	Semi-structured interviews with cultural practitioners, farmers, artists, and citizens explored sensory memory, identity, and ecological change
Ethnographic Documentary	- A community-informed documentary captured lived experience, peatland politics, and emotional geographies of smell - On-going screenings share community knowledge and ecological wetland / bogland narratives
Participatory Symposium	Interactive session enabled local voices to shape discussions on peatlands and aromatic heritage
Sensory Immersion	Sensory immersion into heritage scents: Scent-reactive intervention allowed audiences to connect emotionally with themes of loss and preservation
QR-coded Digital Polling	- An online vote to choose Ireland's aromatic plant facilitated inclusive, national-level engagement - Crowdsourced aromatic plant data

Dissemination Channels Online Portal & <i>Plantings</i> Journal	Dissemination of research, articles, and cultural insights to international audience
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2. Summary of the Mentoring Process

Table 2 Summary of Mentoring Process

Review Stage	Artist, Lead Mentor and pCr Mentor Deliverables at each stage are
Project Kick off	1 x two-hour pCr induction session with FF21c. All six artists were introduced to the Key evaluation tools and supported to start their Vital Signs Matrix and Zone mapping. This was then gets updated in advance of each review, at three and six months.
One-Month Review Stage	- Artist Deliverables at One-Month Review: x4 Weekly Journal Reflection Logs; x1 Lead Mentor Session; x1 pCr Draft Vital Signs Matrix / Mapping - Lead Mentor Deliverables at One-Month Review - four x Check-Ins on Artist Journal Reflection Logs; one x Monthly Mentoring Report. - The pCr Mentor Deliverables x1 pCr VSM and corresponding Zone mapping; and x1 one-month initial pCr Review
Three-Month Review Stage	- Artist Deliverables at Three-Month Review: x8 Weekly Journal Reflection Logs; x2 Lead Mentor Sessions; x1 evaluation panel review - Lead Mentor Deliverables at Three-Month Review – x8 Check-ins on Artist Journal Reflection Logs; x1 Three-Month Evaluation Report. - pCr Mentor Deliverables at Three-Month Review: x1 Mid-term pCr Review and x1 pCr Updated Vital Signs Matrix / Mapping (covering three-months)
Six-Month Review Stage	- Artist Deliverables at Six-Month Review - 12 x Weekly Journal Reflection Logs; three x Lead Mentor Sessions; x1 pCr Final Vital Signs Matrix / Mapping (covering 3-6 months update); - Lead Mentor Deliverables at Six-Month Review: x12 Check-Ins on Artist Journal Reflection Logs; one x Six-Month Evaluation Report - pCr Mentor Deliverables at Six-Month Review – x1 six-month or final pCr Review
Project Completion	Artist Final VOICE Survey; Community Final VOICE survey and final presentation

3. ATSI Evaluation Summary

Table 3 ATSI Evaluation Summaries

River Sync / Jakob Kukula Water stewardship through interactive technology, community-led design, and ecological art practices, SDG13 - adapting to climate change by creating resilience within healthcare Host / Lead Mentor: Zeynep Birsal, Waag Panel Evaluators: Professor Camille Baker (RCA) Dr. Malaika Cunningham, (Brunel) 5 workshops - The Confluence (15 European Water Bodies (90 participants); Hohe Rechte der Naturnetzwerk and the Rights of the River / Spree. Motion Lab course (10 students) and the Corsican education field trip from TU (15 participants) - building sensors and workshop around planet-centric / eco-centric design. Fifth workshop: 40 to 50 people. All have been redirected to the confluence meeting Oct
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2025, Netherlands. Then the extended communities and new pilot rivers, Finland, Montenegro and Brazil- three artists, one, two activists, one artist. See also the evolution of the Diplomatic Suitcase - community practice - shown in MACC, Lisbon in Feb and was expanded through VOICE project also was responsible for the legal aspect . Humboldt Forum, exhibition in Oct, 2025 Berlin

Synocene – Beyond the Anthropocene /Marina Wainer Engagement with Natura 2000 forests via AI and community collaboration to envision post-Anthropocene relationships. SDG 13 Climate Action

Host / Lead Mentor: Margherita Soldati, Waag Panel Evaluators: Professor Lizbeth Goodman (UCD) and Dr. Victoria Geaney(RCA)

- 8 workshops 37 people - 3 Key Communities linked to Ulvenhout forest liaison contacts with potential for extending beyond initial communities - Ronald Lanthers, Area and People manager Ulvenhout Forest & Saskia Meijs, Consultant in charge of the Communication Green-blue area-oriented approach Noord-Brabant province. Karlijn Muller, Nieuwe Veste (Library, MakerSpace, Multidisciplinary Centre in Breda). Erica Bol, resident at Ulvenhout, and designer working at the European Commission in policy making.

Greening the lab / Anna Dumitriu Biomedical lab sustainability and waste management through artistic interventions with multiple biomedical communities. SDG 12 - sustainable consumption and production patterns that will be key to sustain the livelihoods of current and future generations; SDG13 - adapting to climate change by creating resilience within healthcare, SDG 3 - healthy lives and well-being through making time in busy lab staff's lives to reflect and be creative

Host / Lead Mentor: Marta Coto, Inova+ Panel Evaluators: Zeynep Birsal (Waag) Dr. Malaika Cunningham, (Brunel)

- workshops with 3 communities, , hosted by institutions such as Brighton and Sussex Medical School (BSMHUS), the University of Leeds (ULHAI), and the University of Oxford (UOMMM). 6 workshops, 65 participants (two workshops per group), symposium, 22 attendees live (28 bookings) 5 expanded communities, 6 presentations and Display at the prestigious ESCMID Global 2025 (the 35th Congress of the European Society of Clinical Microbiology and Infectious Diseases) Art Gallery in Vienna and inclusion in the catalogue.

Felixstowe Youth VOICE / Ruth Catlow established local partnerships with the Seafarers Centre and the Level Two Youth Project, providing familiar and neutral environments for youth engagement using interactive and role-play technologies. SDG13 Climate Action in biodiversity conservation

Host / Lead Mentor: Professor Camille Baker, RCA Panel Evaluators: Zeynep Birsal (Waag) Dr. Malaika Cunningham, (Brunel)

- Youth Advocacy, X workshops, 9 participants 4 sessions at 3hrs per session, Youth 2 team also involved, 12 Videos Created, Used LARP methods, Social Holography and Media production - also produced a Youth Social Care Code - Group defined - measure of success - increase in participants' confidence to take action on climate change using survey gathered at the start and end of project - shows increase - from a low mixed initial confidence (1-3 average) the entire group reported level 4 confidence (out of 5) also cross connections between the group - not all knew each other

Designing e-Textiles Project Samples, Lucie Hernandez embedded within the Ealing Repair Café (ERC), a volunteer-led community hub in West London to explore Textile and clothing repair practices and e-textile samplers. SDG 12 – responsible consumption and production with a focus on textile waste.

Host / Lead Mentor: Professor Camille Baker, RCA Panel Evaluators: Margherita Soldati (Waag) and Marta Coto (Inova+)

- Mapping process for ERC to identify core values and aims, undertook 6 workshops - 2-6 participants, Created an Instagram account, mentoring lead volunteer to take over, embedded WRAP's concept of

Displacement Rates Circular Business Models to help ERC present its impact, Developed 12 videos with links to QR codes on upcycling / repair techniques, engaged group with 20 Fashion Students from UWL transform old t-shirts into yarn, and also introduced group to ReMaKit Fashion Show - as well as creating a short promotional film with the group. Built connections with other groups and policies and Ealing Council.

World Sensorium Ireland, 2025 Gayil Nalls Olfactory landscape and biodiversity interventions to foster intimacy and awareness with Living Iveragh, S.Kerry SDG13

Host / Lead Mentor: Dr Anita McKeown, FF21c – Phase 1. Professor Lizbeth Goodman, UCD Legacy Panel Evaluators: Marta Coto (Inova+) and Dr Victoria Geaney (RCA)

- Launch of WS 2025 - Ireland, school talk / workshop 38 participants, Kerry launch event and discussion 32 participants, 15 articles, 1 World Premiere screening - 88 attendees including panel discussion. Submission to 11 film festivals, inclusion at UNESCO's Mondicault, Barcelona, Sept. 2025 and a screening in IFI Dublin. Policy level contacts - UNESCO Cultural Sector, Consulate General of Ireland - Geraldine Byrne Nason, Ambassador to the United States of America - Christopher O'Sullivan, Department of Housing, Local Government and Heritage, Nature, and Biodiversity Irish Arts Centre of New York

4 Key Performance Indicators (KPIs)

The full KPI table, including outputs, impacts, and links to Deliverables (D2.3, D3.1, D4.1, etc.), section 4.2 with detailed project-level contributions - see upcoming publications, articles and blogs.

Table 1 Overview Key Performance Indicators (KPIs)

Objective / Measure	Output and Impact
SO1 - Mapping a concern-driven community of practice (CoP) for strengthening peer-to-peer knowledge co-creation practices. WP2 / 3	
KPI 1.1 Digital Map - Community of Practice (CoP)	Output: Establishing an interactive and comprehensive digital mapping framework that identifies and visually represents our growing CoP, clearly integrating the target audiences of the deployment kit. Phase one, foundational mapping and Landscape framework and digital map) has been completed - see D2.3 and D4.1 and D4.2 Impact: The CoP includes connections from the original partners (D 2.1 and 2.3) and the pilot ATSI. These will continue to be mapped across regions and projects using capacity building outputs and dissemination actions and impact evidenced across D2.1, 2.3, and D6.5 reports (Feb 2026). Every ATSI pilot artist completed a Zone Map - indicating both immediate communities (Z0-2) as well as those that could be actualised through legacy work (Z3-5) See Annex C for full details of each artist's map. These will be integrated into the VOICE community of practice network and used to develop focus groups and connections for the deployment kit / repository. Completion of ATSI 2's 14 maps will give a total 20 maps for extended community of practice.
KPI 1.2 Accessible and transferable deployment kit and tool for funders, commissioners and communities integrating concern led schemes - 1 kit	Output: Developing a detailed and accessible deployment kit tailored specifically for funders, commissioners, communities, artists, and researchers. This kit includes actionable tools and resources to enable effective commissioning and deployment of ATSI, focusing on concern-driven, sustainable outcomes Impact: Draft outline circulated for Deployment kit discussion. Foundational work has been completed for elements of the deployment kit e.g. inductions,

	mentoring, planning and capturing ATSI and ATSI artist's needs. Initial working wireframe phase 1 - will launch in August 2025 and expand to meet outcomes and impact for KPI 1.1, KPI 2.1 and KPI 2.2 also design sprint planned for July 25. Temporary commons extended multi-stakeholder groups: The temporary commons exists in two phases and two tiers. Pilot ATSI Phase 1 completed see also upcoming articles and Phase 2 ATSI immediate projects and extended through the evolving community of practice that emerges from the VOICE project network. This will also be represented in the following deliverables • D3.1 - Deployment Toolkit • D3.2 - Catalogue of ATSI schemes • D3.3 - Living Publications - Voices of Voice • D4.1 Visualisation of knowledge network • D4.3 Capacity building repository • D4.4 Knowledge Platform / Digital Repository
KPI 1.3 Number of active community members - temporary commons 50 qualified stakeholders	Output: Demonstrable active engagement with stakeholders within temporary commons activities. This will be used to develop a taxonomy for SEA / Eco-social practice to develop a readiness - level scale for SEA / Eco-social to support artists, funders, commissioners and communities to deploy ATSI – 2026. Impact: Total active engagement spans three clear forms: reach, engagement and impact. Total engaged participants in phase 1 = 472 • RiverSync - 155 • Synocene Beyond the Anthropocene = 37 • Greening the lab = 87 • Felixstowe Youth VOICE = 9 • ERC = 26 • World Sensorium, Kerry = 158 Phase 1 includes additional funding to projects e.g. World Sensorium to produce film and 2 screenings with panellists (5 out of 7) seeing longer term application in their work. Legacies will demonstrate sustained participation in knowledge co-creation practices.
SO2 - Increasing citizen agency in fostering knowledge valorisation processes in matters related to community, individuals and environmental and societal well-being. WP and WP4	
KPI 2.1 - Digital repository of open tools KEMs and instruments (5 tools launched by partners)	Output: Launching an online digital repository (August 2025) comprising five open-access knowledge exchange methodologies (KEMs), instruments, and practical tools, clearly linked to and integrated within the deployment kit, to empower funders, commissioners, and communities. Digital Resource (4.1) including rhizomatic knowledge map, ATSI projects, VOICE network, key Voices of Voice data, methods repository (4.3), nodes divided into People, Projects, Methods & Institutions). Developed in collaboration with consortium members & stakeholder design workshops. Soft Launch in August 2025. Deadline April 2026. Impact: Identification and realisation of latent knowledge and potential in addressing real-world critical Challenges. - See section 4.2.1 and upcoming articles and publications. Total Methods in Phase 1 = 41 • RiverSync = 7 • Synocene Beyond the Anthropocene = 6

	• Greening the lab = 6 • Youth Stewards, Felixstowe = 8 • ERC = 7+ videos • World Sensorium, Kerry = 6 Multi-regional transfer of knowledge through Communities of Practice and Digital Platform D4.1 and Deployment Kit
KPI 2.2 Instances connecting local communities - temporary commons from activities, 40 instances	Output: Established 6 (pilot) ATSI where initiated local communities actively engaged and successfully connected through facilitated temporary commons, contributing demonstrably to community agency and sustainable practices. <i>NB: A further 14 ATSI will be completed in Oct 2025</i> Impact: Total: 22 activities (instances) with local communities across the pilot ATSI as follows • RiverSync - 5 + 5 extended commons • Marina Warner = 3+3 extended commons • Greening the lab = 6 + 7 extended commons • ERC = 2 + 4 extended commons • Empowering Youth Stewards, Felixstowe = 3 + 2 extended commons • World Sensorium, Kerry = 3 + 15 extended commons Total Temporary commons extended multistakeholder = 36 Additional commons were created through social media channels that have connected communities around the projects and their knowledge sharing • RiverSync – Instagram 1369, LinkedIn 183 • Marina Warner - Instagram 488, LinkedIn 341 • Greening the lab - Instagram 1715, LinkedIn 2043 • ERC - Instagram 161, LinkedIn 218 • Felixstowe Youth Voice – No data available • World Sensorium - Instagram 3298, LinkedIn 401
SO3 - Experimenting open knowledge valorisation practices as demonstrators of practice-driven approaches involving citizens, public-private actors through mediation of cultural and creative agents/ artists - WP4	
KPI 3.1 Community reported improvement on citizen knowledge in technologies pertaining to environmental and ecological sustainability	Output: Documented and validated 6 measurable improvements in citizen understanding and knowledge about environmental and ecological sustainability technologies through ATSI evaluation reports. <i>NB: Will have completed 20 by Oct 2025</i>
KPI 3.2 Connectivity and knowledge transfer of practice - min 3 knowledge transfers converted into new recurrent practice or approach	Output: Demonstrating successful connectivity and substantial knowledge transfer, conversion details see upcoming articles project activities into recurring, sustainable community practices (FYV, ERC, GTL) Partners to Artists: The pCr x1 workshop and x12 1-2-1 sessions Lead Mentors: x36 monthly sessions Capacity-building Roll-Out (D4.4): A programme of live workshops, discussion events and webinars which will share findings from ATSI schemes, skills and methodologies developed through VOICE. This will include ATSI artists – who will be supported to train other artists (as well as other stakeholders). Living /

	developing schedule available in SharePoint (WP4 folder). Programme running from March 2025 - Feb 2026. Report on impacts by UCD, deadline in M28 Impact: • Evidence of catalysing positive change - See upcoming articles • Creating Networked Communities - See upcoming articles • Creating locally relevant knowledge, bridging EU policy priorities and regional challenges - Survey results (70% response rate from communities involved) - See upcoming articles and Section 4.3
KPI 3.3 - Cross participation and reflexive knowledge exchange in each other's ATSIs [min. 2 members per ATSI]	Output: Facilitated substantial cross-participation and reciprocal learning, ensuring at least two representatives (citizens, industry partners, public sector actors) actively participated in each ATSI, resulting in enriched community exchanges: FYV, WS (biodiversity officer in film) and GTL (hospital and ongoing work see KPI 3.2) Impact: JK and LH connected and shared knowledge around open-source sensors and low impact technology. Gayil Nalls (Phase 1) and Mika Satomi and Ella Zeigler connected around interests in flora and the Global Biodiversity Information Facility
KPI 3.4 - Quality of knowledge co-creation practices [validated robustness and replicability]	Output: Community evaluations confirmed the high quality and replicability of knowledge co-creation practices through robust evaluations by external reviewers and validated through structured feedback
SO4 - Promoting critical approaches and methodologies in the interest of fostering new knowledge valorisation under participatory open design, open science and innovation paradigms - WP4 and 5	
KPI 4.1 - Open and participatory design practices through artistic interventions per region [min. 3]	Output: Implemented six with 14 in process artist-driven, open and participatory design practices in each project region, demonstrating the scalability and impact of creative methodologies Impact: Fostering diffusion of knowledge and open Source and wider advocacy and adoption of open design and open innovation Practices - Upcoming articles
KPI 4.2: Newly acquired KEMs/ tools /instruments per CoP [at least 1]	Output: Methods from ATSI ensured that each community of micro-practice acquired at least one new validated Knowledge Exchange Methodology (KEM), tool, or instrument directly derived from ATSI methodologies. See D4.1
KPI 4.3: Community reported use of (piloting, hacking, repurposing) commercially available industrial technologies and critical reflections on benefits [min. 5 uses reported/validated]	Output: Phase 1 - ensured that each community of practice acquired at least one new validated knowledge exchange methodology (KEM), tool, or instrument directly derived from ATSI methodologies Impact: Evidence of catalysing positive change, Critical engagement with technologies (also contributing to citizen science) - See upcoming articles In progress, at least 4 artists are working with a technology component Examples include chat GPT, sensor devices, avatar modules for data interface. See D4.1
KPI 4.4: Social, environmental and economic impact, underpinned by implicit knowledge [at least 1 assessment report validated and distributed]	Output: Provided at least one comprehensive assessment report demonstrating clear social, environmental, and economic impacts achieved through ATSI, supported by qualitative and quantitative data - D5.5 See D4.1 and D6.5, Feb 2026

KPI 4.5: Recommendations (min. 3 policy-targeted core recommendations, feasible and meaningful) for ongoing opportunities knowledge valorisation	Output: Developing 6 actionable, feasible, and policy-oriented recommendations derived from project insights, clearly targeting ongoing and future opportunities for impactful knowledge valorisation - See Conclusion and Recommendations – D5.5, See also upcoming articles for individual recommendations from each ATSI
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5 Consolidated Learnings

Table 5 Consolidated Strengths, Challenges, Learnings

Artist	Strengths	Challenges	Learnings
JK	• Adaptive, collaborative, and responsive working method • Broad set of skills across data, sensing, sound, policy and performance • Support from community partners and science networks	• Defining and refining the frame of the project scope • Conflicting institutional and community timelines • Framing work as legible to outside actors and stakeholders	• Greater value of co-creation at the beginning of a process • Engagement needs to be critical and reciprocal, not extractive • Creative interventions need long lead time and cannot always align with policy cycles
MW	• Strong concept and values • Fieldwork and listening library • Institutional support and partnership	• Time and resource limitations • Lack of deeper engagement from academic partner	• Emotional resonance and deep listening as evaluative tools • Importance of working with intergenerational, interspecies frameworks • Need for continuity to deepen impact
AD	• Strong collaborative relationship with host • Value alignment with institutional green goals • Flexibility of approach	• Institutional constraints and administrative limitations • Difficulty aligning artist process with scientific structures	• Relational work can challenge habits and norms • Critical design can create new tools and vocabularies • Informal champions essential for cultural change
RC	• Authentic engagement with youth • Integration of storytelling and participatory methods • Alignment with local educators	• Balancing creative freedom with safeguarding • Working across dispersed communities and groups	• Youth voice is essential for cultural legitimacy • Trust and care are not just methods but outcomes • Digital storytelling supports long-term participation
LH	• Adaptive project structure responsive to community needs • Trust-building through regular presence and ethical co-creation • Durable resources created (videos, toolkit, QR-guides) with long-term use potential	• Scheduling difficulties and variable volunteer availability • Initial misalignment between e-textile focus and community expectations • Importance of iterative co-design grounded in community values	• Simple, accessible technologies (e.g., WhatsApp, QR codes) can yield high-impact outcomes • Co-creation of artefacts can serve both educational and community-building purposes
GN	• Integration of scent, memory, and narrative	• Absence of live workshops limited collaboration	• Multisensory forms can convey ecological complexity

	• Artistic control and layered narrative structure	• Technical gaps in multisensory delivery	• Need for more time to support inclusion
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6. Knowledge Valorisation Tables

See also upcoming articles and publications across all projects regarding considerations around transferability potential and considerations.

Table 6 RiverSync Valorisation

Valorisation Type	Description
Cross-sectoral Collaboration	- TU Berlin (design + sensing), Dark Matter Lab (civic platforms), Humboldt Forum - Joint sensor prototyping, law co-creation, public interface Reflective Logs (Feb–Apr 2025), Mentor Report (Mar 2025)
Use of Intermediaries and Knowledge Transfer	- Legal scholars, data scientists, and student facilitators acted as knowledge brokers - RiverSync toolkits distributed via academic seminars and civic forums (6-Month Evaluation, pCr 2 Mar 2025)
Management of Intellectual Assets	- Arduino-based sensor code, speculative law templates, creation of artistic river avatars - Open-source platform GitHub, co-authored legal drafts
Standardisation Potential	RiverSync sensor adapted for EU-wide VOICE pilot in Portugal with design documents + schematic reuse logs proposed for sharing on Github and prototypes shared across the confluence and RiverSync's network
Effective Knowledge Dissemination	- Public showcases, exhibitions, interviews, TV programme and publication in Bauhaus of the Sea journal - External partner newsletters, event recordings
Influence on Policy Uptake	- Informal consultation with river protection NGOs and city officials - Adaptation of Rights of the Spree document (Logs, pCr transcription (Mar 2025)
Other Aspects Linked to Valorisation	
Future Directions for Valorisation	- Spree legal prototype pitched at EU civic commons policy roundtables - Partnership conversations ongoing (Planning Documents)
Sustainable Products, Services, Solutions and Policies	Legal toolkit, sensor tech, avatar storytelling framework being archived as template for emerging river-rights projects (GitHub 2025)
Societal and Economic Value	- Eco-Cultural literacy around water rights and ecopolitical design - Feedback from participants, artist commissions, civic requests evidenced in community evaluations and pCr matrix

	RiverSync metaphors adopted into community riverwalks and activism evidenced in community evaluation and event output
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Table 7 Synocene Beyond the Anthropocene Valorisation

Valorisation Type	Indicators of knowledge valorisation
Cross-sectoral Collaboration, Academia-industry partnerships:	- Built alliances with institutions (Nieuwe Veste, Ulvenhout Community Table) and EU-level figures like Florica SBA team - Future installation opportunities and ongoing institutional dialogue in discussion will expand the impact of the SBA - Community of Interest / Concern: Temporary commons of Stakeholders with differing views (e.g., nature preservationists, tech-curious youth, residents). - Integration of artistic, scientific, and technological methodologies and bridging of scientific data, policy insights, civic society and artistic processes and speculative fiction
Engagement of users, citizens and policy makers	37 individuals over 8 workshops represented a cross-section of local communities: environmental activists, AI enthusiasts, and residents with historical ties to Ulvenhout Forest
Potential for Spin-offs and Start-ups:	- Technological Co-Design: Developed adaptive multilingual AI prototype accessible across devices designed with multilingual usability - Refined digital interfaces for inclusivity - Working prototype of a mobile-friendly AI interface with voice/text modes in Dutch and English - could be adapted for use within ATSI transfer and cultural sensitivity
Use of Intermediaries and Knowledge transfer:	- Artist as intermediary addressing language and technological bias differences - Local project brokers included library partners and conservation groups - Fictional AI beings served as intermediaries for safe, critical, and diverse dialogues - Transferrable Model Development: Refined methodologies from prior Irish context to fit Dutch cultural expectations.
Management of Intellectual Assets:	- Project described as a case study for artistic engagement in environmental policy. - AI characters and interfaces licensed openly, with consent from participants - Tools and outputs (AI dialogues, recordings) intended for future installations. - Ongoing plans for international expansion (other forests in EU and UK). - Framework created for future community-led engagement, as noted in mentor feedback. - Input into the toolkit will embed SBA's knowledge into wider capacity building efforts
Standardisation potential	- Developed transferable workshop process / toolkit for other forest or urban community contexts - Identified issues of embedded cultural bias in AI technology - Developed process for AI / tech-literacy adaptability

	• Transferrable Model Development: Refined methodologies from prior Irish context to fit Dutch cultural expectations.
Effective Knowledge Dissemination:	• Facilitated multilingual engagement, cross-generational dialogue, • Proposed methodological videos. • Sound Archives: Human and AI voices recorded for reuse in artistic and educational contexts • Sound installation in-planning stage for Breda • New partnerships (e.g., urban ecology researchers in Paris)
Influence on Policy Uptake	• Clear alignment with multiple SDGs (11, 13, 15) and engagement with Natura 2000 policy discourse • Engagement with local conservation strategy discussions via Ronald Lanter and partners • Policy Relevance: Introduced creative methods for discussing Natura 2000 tensions and technological inclusion.
Other aspects linked to valorisation	
Future Directions for Valorisation:	• Utilise the deeper understanding of the artistic and ethical stakes involved in participatory tech-based work, within eco-social practices • Potential to adapt process for other contexts and themes • Ethical AI design template under development for wider artistic/educational reuse • Installation will share themes and ideas with wider community
Sustainable Products, Services, Solutions and Policies:	• An open dialogue framework • A seedbed of connections and knowledge for local collaboration • Critical reflections on AI ethics in eco-social work
Societal and Economic Value:	• Participants explored environmental policy tensions around the forest's recreational and conservation uses. • Local partners reported increased awareness and appreciation of both the forest's ecological value and the ethical complexities of AI • Critical Inquiry into AI Ethics: Used the ATSI to surface questions around bias, agency, and AI's ecological footprint.

Table 8 Greening the Lab Valorisation

Knowledge Valorisation	Indicators of knowledge valorisation within Greening the Lab.
Cross-sectoral Collaboration, Academia-industry partnerships:	• The artist collaborated closely with academia (ULHAIT, UOMMM, BSMHUS and Sussex Medical School) to explore sustainable lab practices. • Greening the lab reignited previous relationships in new ways and a renewal of a research fellowship with BSMHUS is pending • Medical communities fed-back they are keen to continue and expend the work • GTL established connections with SMEs integrating industry / artistic know-how into GTL e.g. HaPPEearth.
Engagement of users, citizens and policy makers	• Strong participatory approach involved citizens, patients, and diverse community stakeholders in discussions and hands-on experimentation.

	Non-expert community members gained practical understanding and insight into sustainable biomedical practices, demonstrating effective citizen-science engagement and fostering community-level behavioural change.
Potential for Spin-offs and Start-ups:	- While direct spin-offs/start-ups were not explicitly created within the project's timeframe, significant groundwork has been laid that could be built upon for future spin-off initiatives through open-source bioplastic methods and community interest companies e.g. opening pathways for future practical solutions and potential commercialisation - Due to the artists' commitment to open-sourcing recipes and protocols around bioplastics and felt-making practices, potential exists for the methodologies developed to seed future commercial and social ventures. - Highlighting wool waste and potential for felting could have impact within circular design e.g. Slow Fashion, Sustainable Construction.
Use of Intermediaries and Knowledge transfer:	- The artist acted as an intermediary, between expert and non-expert communities, as well as across disciplines and translated complex biomedical issues into accessible, engaging artistic and educational experiences. - GTL effectively transferred knowledge about biomedical sustainability through workshops, conferences, and open-source dissemination. - providing tangible creative methodologies and practices that can be easily adopted or adapted - non-hierarchical, hands-on, and inclusive, enhancing dialogue and shared knowledge creation - Workshops and symposiums facilitated mobility of ideas between lab-based scientists, sustainability advocates, artists, and policy-influencers. - Invitation from Anna to Mary O'Riordan to the symposium connected her with Ali Vaughan, UOMMM who invited her to speak with them about the HaPPEarth project
Management of Intellectual Assets:	- Methodologies for repurposing agar waste, textile recycling from laboratory contexts, and sustainable handling of biomedical waste constitute valuable intellectual assets, that with more investment and research could be scaled. - Commitment to share protocols via GitHub ensures long-term accessibility and utilisation of these intellectual resources.
Standardisation potential	- Standardisation Efforts: Through artistic methodologies, Dumitriu critically explored established standards around sterilisation, biohazard perception, and waste classification, stimulating discussions that can inform revised standards and best practices. - Identifying indicators e.g. visibly soiled (yet not contaminated) gave experts new insights into other possibilities and processes that could be developed to reduce waste
Effective Knowledge Dissemination:	- Broad dissemination achieved through international symposiums, online platforms, social media, scientific conferences, and exhibitions, vastly amplifying the project's societal impact. - Presentation at international forums (iGEM Jamboree, Diriyah Art Futures, Interaction Seeds webinar, LASER Bucharest) effectively disseminated project methodologies and outcomes across diverse global communities. - Engagements at policy-relevant forums (e.g., Federation of Infection Societies (FIS) 2024 conference, ESCMID Global 2025) provided platforms for advocating changes at a systemic level.

Influence on Policy Uptake	Policy Uptake and Advocacy: The project raised awareness of policy gaps concerning sustainability in biomedical science, notably the issue of single-use equipment and waste management practices.
Other aspects linked to valorisation	
Future Directions for Valorisation:	- Continued support and funding for scale-up activities, deeper integration with industry partners, and further policy advocacy recommended to maximise knowledge valorisation. - Follow-up studies to assess long-term community impacts and potential adoption of sustainable practices in biomedical settings would be encouraged.
Sustainable Products, Services, Solutions and Policies:	- Products and Solutions: Innovative, tangible proof of concepts e.g. bioplastic experiments and felted materials demonstrate viable considerations for lab waste. - Potential future services include sustainability-focused workshops or consultancy models based on Dumitriu's participatory methodologies. - Knowledge-based Policies: Project has laid the groundwork for knowledge-based policies on sustainability in biomedical environments, highlighting urgent areas for policy action on biomedical waste management and material reuse.
Societal and Economic Value:	- Social Value: Generated meaningful societal value by increasing awareness, shifting community perspectives on biomedical waste, and promoting inclusive engagement in sustainability conversations while developing new perspectives. - Economic Value: Economic potential through future commercialisation of open-source methodologies, spin-off ventures, or consulting services in biomedical sustainability.

Table 9 Felixstowe Youth VOICE Valorisation

Valorisation Type	Description
Cross-sectoral Collaboration	- Developed partnerships and sustained collaboration with experts including climate leaders and youth services - Enabled multi-stakeholder knowledge sharing and facilitated embedded community access strengthening the capacity to engage with ecological challenges through creative practice.
Use of Intermediaries and Knowledge Transfer	- Mentors from social care and environmental science sectors acted as intermediaries, - Translating between disciplinary languages and facilitating mutual understanding across sectors. - Artistic methods (role-play, video-making) allowed abstract ecological themes to become locally meaningful - Developed transferable knowledge tools such as facilitation guides and co-creation protocols.

Management of Intellectual Assets	- All workshop methods, participation protocols, and media templates were shared via open-source formats, ensuring that knowledge produced remained in the commons. - Intellectual assets were not commodified but circulated for reuse and adaptation.
Standardisation Potential	While the approach was deeply situated, elements like the Interspecies Character Toolkit and Ethical Facilitation Framework have potential for adaptation and standardisation in other arts-education or community contexts, provided local contextualisation is respected.
Effective Knowledge Dissemination	FYV used a combination of community-led exhibitions, open workshops, zines, and digital storytelling to share outcomes. This multi-modal dissemination strategy ensured accessibility for diverse audiences, particularly marginalised youth.
Influence on Policy Uptake	- Participants had not heard of the SDGs, FYV now enables them to leverage this policy framing. - While early-stage, the project has created models of engagement that could inform local authority youth strategies and environmental education policy, particularly in supporting creative civic engagement and emotional literacy in climate action. - Work featured in Green Candidate's campaign materials and possible interviews with young participants included in a range of local news and media outlets
Other Aspects Linked to Valorisation	
Sustainable Products, Services, Solutions and Policies	FYV generated open-access toolkits, participatory protocols, and facilitation models that can be embedded into educational, cultural, and policy frameworks as sustainable, low-resource methods of eco-social engagement.
Societal and Economic Value	By engaging marginalised youth in meaningful civic and ecological processes, FYV contributed to long-term social resilience and wellbeing. While not generating direct economic outputs, its practices reduce future costs related to disengagement, mental health, and exclusion.
Future Directions for Valorisation	FYV laid the groundwork for continued transfer via facilitator training, curriculum integration, and potential partnerships with educational bodies, local authorities, and environmental organisations. These provide pathways for scalable, embedded impact across regions.

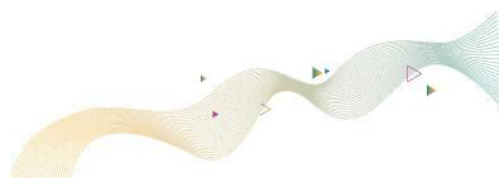
Table 10 DeTS Valorisation

Valorisation Type	Description
Cross-sectoral Collaboration	Collaboration with ERC and thematic links to organisations like Traid and Restart Project

Use of Intermediaries and Knowledge Transfer	• QR codes, video tutorials, WhatsApp, and toolkits as bridges for knowledge dissemination • Strengthening ERC's organisational clarity, communication, and digital engagement • Reflexive documentation approach contributing to artistic and design research
Management of Intellectual Assets	• Co-produced resources shared under through open-access publication and dissemination of learning resources, supporting peer learning and reuse
Standardisation Potential	• Scalable toolkit and workshop formats adaptable to other repair-focused communities and initiatives
Effective Knowledge Dissemination	• Use of Social Media (community-led Instagram presence, Vimeo) and QR-linked samples to reach diverse and non-local audiences • Integration into Educational Resources with videos and samples used in ERC workshops and potentially replicable for schools or NGOs
Influence on Policy Uptake	• Potential contribution to local repair infrastructure (e.g., ReLondon, DSIT) through toolkits, community empowerment and future workshop scalability
Other Aspects Linked to Valorisation	
Sustainable Products, Services, Solutions and Policies	• Upcycled artefacts, visual guides, and workshop formats embody low-impact, community-first principles
Societal and Economic Value	• Promoting income-generating activities and peer-led workshops within and beyond ERC
Future Directions for Valorisation	• Mutual capacity-building, values-mapping, and civic learning practices • Ongoing collaboration opportunities and toolkit extensions through funding or partnerships • Methodological reflection contributing to research in participatory and sustainable design

Table 8 World Sensorium Valorisation

Valorisation Type	Description
Cross-sectoral Collaboration	• Partnered with SMARTlab UCD and local stakeholders in Skelligs; bridged cultural institutions, science networks, and education sectors • Combined oral histories, scent memory, and scientific discourse via multimedia outputs
Use of Intermediaries and Knowledge Transfer	• Documentary and <i>Plantings</i> journal acted as mediators of local stories and ecological knowledge to wider audiences • Local leaders and experts - long form video interviews, https://www.youtube.com/@worldsensoriumconservancy4343/videos



Management of Intellectual Assets	- World Sensorium 2025 Formula Creation, Involved complex demographic and ethnobotanical research to represent “changing global populations.” - Formulaic blend of 27 culturally significant aromatic plants and a related article in <i>VOICE</i> publication. - Digital polling tool developed; managed through Nalls Studio and associated EU partners - Open-access media and creative commons licensing for film and articles
Standardisation Potential	Methodology (community scent selection, film-based engagement, olfactory archive) presents potential for model standardisation in other regional contexts
Effective Knowledge Dissemination	3 Public screenings, Tech Amergin Arts Centre, Irish Film Institute, Missouri Botanical Garden - Press engagements, (Radio Kerry x2; Countrywide RTE 1 15 articles in <i>Plantings</i> amplified reach Internationally https://worldsensorium.com/plantings/ - International screenings, curricular integration, scent-experience exhibitions - Film festival submissions, UNESCO promotion, press kits, digital campaigns
Influence on Policy Uptake	- Contributions to peatland policy dialogue, education, and SDG advocacy - Raised profile of peat conservation in educational and policy settings and shared at global events e.g. UNESCO’s Mondicault 2025
Other Aspects Linked to Valorisation	
Future Directions for Valorisation	- Film and future iterations e.g. VR360 potential and integration into local tourism strategies discussed by community partners. - Leveraged olfactory science to evoke emotional engagement and memory recall, potential for research and education
Sustainable Products, Services, Solutions and Policies	- Highlighted community-based aromatic plant valorisation as a low-impact, sustainable strategy linked to place identity - Digital Sensorial Map & Polling Archive - - Advocacy and Educational Guide - Bogs / Oceans
Societal and Economic Value	- Enhanced local ecological literacy and potential for eco-tourism applications - Stimulated interest in local aromatics and conservation-based entrepreneurship (e.g. Bog Myrtle essential oils)

