


Cork 2005 European Capital of Culture

CULTURE + HEALTH STRAND

a study of 32 projects in diverse healthcare settings



Cork 2005 European Capital of Culture

CULTURE + HEALTH STRAND

a study of 32 projects in diverse healthcare settings

Text	Ann O'Connor - with thanks to Aoife Carlin, Annette Clancy Mike White, Tony Sheehan, Gretta Crowley and Project Partners
Photography	Ger McCarthy, GMC Photography Charlotte Donovan page 26 Denis Minihane
Cover image	Fused Glasswork, Encounters Project, St. Finbarr's Hospital. Photo Charlotte Donovan
Design	Stuart Coughlan, edit+
DVD	Cork Film Centre
Print	City Print Ltd
Edition	2000
Published	February 2006

Published and distributed by
Cork 2005: European Capital of Culture
in partnership with the Health Service Executive Southern Area.
Copyright Cork 2005 © 2006

Additional copies available from:
Ann O'Connor
Arts + Health Programme Co-Ordinator
HSE Southern Area
Community Services Office, St. Finbarr's Hospital, Douglas Road, Cork
T: 00353 21 4923136
E: annp.oconnor@mailp.hse.ie



CONTENTS

Cork 2005 Foreword	4
Health Service Executive: Southern Area Foreword	6
Introduction	7
Essay; A Change of Seats	8
Mike White, <i>Centre for Arts and Humanities in Health and Medicine, University of Durham</i>	
Case Studies	
MUSIC IN HEALTHCARE / MENTAL HEALTH	20
MOMENT	26
ENCOUNTERS	30
CULTURE IN RESIDENCE	
• Artist Residencies	34
• Workshops / Events / Performances	56
Useful Resources	76
Acknowledgements	79

CORK 2005 FOREWORD

There were two simple principles to the Culture and Health Strand of the programme for Cork 2005: European Capital of Culture. The first was to bring the year to those who could not access it and the second was to devise a series of residencies and projects that would engage deeply with the complex sector that is our health service.

We began discussions in May 2003 with a wide group of people working in the Health Service. Proposals were submitted through the public call process and these demonstrated that we would need a comprehensive programme in order to make any kind of impact in such a large, spread out and complex area. Projects would need to happen in hospitals, day care centres, health service community projects, services in the areas of disability, mental health, elderly, young people, areas of disadvantage within the city and county and so on.

A Working Group was established between the Health Service Executive (HSE) Southern Area and Cork 2005 and, out of this, over 30 projects

There were two simple principles to the Culture and Health Strand ... The first was to bring the year to those who could not access it, and the second was to devise a series of residencies and projects that would engage deeply with the complex sector that is our health service.

were devised. These included bringing the existing programme out to hospitals and day care centres, adapted for the particular context or setting. We also staged specially commissioned concerts and events and we provided access to the programme happening in theatres and venues around the city through ticket allocations. In this way we were able to bring the Capital of Culture events to people and people to events.

Alongside this we developed an ambitious series of residencies whereby artists worked alongside staff and users of the services, devising projects that were specific to the particular service and to the people involved. These residencies and projects were designed to ensure a meaningful participation in the creation of culture. Some of the projects engaged with particularly complex areas of the service and it is a testament to the artists that such high quality work was created. The residencies were challenging and the involvement of the staff, of volunteers and of the users of the service often

called for complex project management. Cork 2005's Ann O'Connor brought her specialised skills as well as her commitment to ensure that all of the projects happened.

The Culture and Health Strand would not have been possible without the support and commitment of Health Service Executive staff, both on the Working Group and those who assisted, helped, encouraged, suggested and, above all, worked hard to make the Strand happen. We would like to thank the current Minister for Enterprise and Employment and former Minister for Health, Micheál Martin T.D. who supported the Strand and made funding available so that it could happen. The legacy of what was created, documented in the publication and DVD, will surely be the development of real and long lasting alliances between the creative community and those who work for and use our health services.

Tony Sheehan
Programme Team: Cork 2005

HEALTH SERVICE EXECUTIVE SOUTHERN AREA FOREWORD

The year has also seen new relationships between arts organisations, artists and healthcare staff and settings which augurs well for future development.

On behalf of the Health Service Executive (HSE) Southern Area I am delighted to welcome this publication and accompanying DVD which documents the wide range of activities undertaken as part of the Cork 2005 Culture and Health Strand.

Our partnership with the Cork 2005 organisation through the Culture and Health Strand programme has been an extremely fruitful collaboration. It has provided opportunities for creative participation in the Cork 2005 experience for people with whom we work - directly or in collaboration with the NGO sector - in hospital, care and community settings and across the wide range of our programme areas. The commitment throughout the year to a socially inclusive model of work was a significant and important element of the programme for the HSE, as was the involvement of staff in the process across many of the projects.

The expertise and contributions of artists, staff and users of our services coupled with the effective synergies and respectful working relationships developed within the individual projects created a positive environment which allowed good quality

work to flourish. The year has also seen new relationships between arts organisations, artists and healthcare staff and settings which augurs well for future development.

This publication and DVD, as well as the conference, will let us share the experiences of the wide range of projects of the Culture and Health Strand programme, explore issues vis-à-vis good practice and contextualise the role of culture and arts initiatives in the wider health agenda. It will also give us a basis to build on the year's work and move forward in a co-ordinated and creative way to the benefit of service users, staff, artists and arts organisations.

Finally, I wish to acknowledge the work of the Cork 2005/HSE Culture and Health Strand Working Group and especially the work of Ms. Ann O'Connor, Project Manager who worked so effectively with HSE staff.

Gretta Crowley
*Local Health Office Manager, South Lee,
Primary Community and Continuing Care Directorate*

INTRODUCTION

As part of the European Capital of Culture Programme, Cork 2005 joined forces with the HSE Southern Area to develop a culture and health dimension to its activities. The programme which resulted became known as the Cork 2005: Culture and Health Strand and aimed to make cultural events and projects accessible to patients, healthcare staff and visitors in hospitals, day care centres, residential units and community healthcare settings in the Cork area.

The Culture and Health Strand comprised of 32 projects which brought ceramics, music, dance, drama, video, photography, storytelling, visual and sound art to an estimated 2,500 clients in 43 healthcare locations, who otherwise may not have had the opportunity to participate in this special year.

The purpose of this publication and DVD is to celebrate and record the wealth of vibrant and innovative work that took place as part of the Culture and Health Strand in 2005. Yet, it is also envisaged as a resource and networking tool for those who wish to develop their work in the field of arts and health. Each of the projects which took place has the potential to be adapted and transferred to different healthcare and community settings. Equally, many projects could retain the structures and processes they find work effectively and introduce a new artform or combination of artforms.

The publication opens with an essay from Mike White, Director of Arts and Health in the

Centre for Arts and Health in Humanities and Medicine (CAHHM). In his essay, Mike gives an insight into the Cork 2005: Culture and Health Strand and an analysis of the work undertaken in Cork with reference to arts and healthcare work internationally. This is followed by a Case Study Section which documents the 32 projects that took place in 2005. The publication also includes a Resource Section which we hope will provide a useful point of reference for those who wish to explore or develop their work in the area of arts and health further.

The DVD offers an overview of the Culture and Health Strand and in individual segments an in-depth look at the MOMENT, encounters, Music in Healthcare/Mental Health projects and the Culture in Residence programme, which encompasses ten artists residencies and nineteen smaller yet no less significant events, workshops and performances. It is hoped that the publication and DVD will contribute to the growing library of stimulating arts and health material now available in Ireland.

I would like to take this opportunity to extend a personal note of thanks to all the arts and healthcare staff, artists and adventurous HSE clients with whom it was my pleasure to work with throughout 2005.

Ann O'Connor
Culture + Health Project Manager, Cork 2005

A CHANGE OF SEATS

BY MIKE WHITE

CENTRE FOR ARTS AND HUMANITIES IN HEALTH
AND MEDICINE, UNIVERSITY OF DURHAM

*Changing of seats from far to near.
A melody, a harmony,
Humming then awing,
Soon there is music in every ear
But that is not all that is happening here –*

Excerpt from a poem by a participant in the Music in
Healthcare / Mental Health project.

I made two brief visits to Cork in the autumn of 2005 to try and absorb the impact of the Culture and Health Strand within the varied facets of Cork's health and social care infrastructure. In just those few days I was able to sample the dress rehearsal for a multi-media performance work in a sheltered housing unit, a puppet show by residents of a long-stay hospital and local students, an international poetry reading on hospital radio, a specially commissioned play in an elderly persons' care home, a display of fabric art by children with dyspraxia, tree dressing in the grounds of a hospital chapel, and a folk concert in a

The Cork Assylum Staff Orchestra, conductor Michael Devlin, 1903

mental health unit. I also took in some mainstream festival events that had lateral connections to the exploration of health themes, such as the ‘Home’ exhibition at the Crawford Gallery. And outside the Opera House I witnessed the cathartic extreme sport of fifty teenagers head-banging their way through Beethoven’s *Ode To Joy*.

In between these events I gave talks on the practice and research of arts in health to mixed audiences of arts, health and social care professionals. This did feel; however, like bringing coals to Newcastle, or rather from Newcastle where I happen to live. Because culture and health has been such an integral part of the Cork 2005: European Capital of Culture programme, Cork is now as ahead of the game on arts in health practice as anywhere else I can think of. It is a privilege to have been asked to reflect on what has happened here and to provide some words for this publication.

My title for this essay derives from a poem by a participant (now training to become a music facilitator) in the Music in Healthcare/ Mental Health project at St. Stephen’s Hospital in Glanmire. The line “Changing of seats from far to near” seems to sum up both the context and achievement of the Culture and Health Strand in the Cork 2005 programme. It speaks of inclusion, confluence, empowerment and an engagement with the arts that is personalised through the creation of a congenial space for its enjoyment. But as the author writes, “that is not all that is happening here” – the outcomes have been as wide-ranging as the programme itself. The Culture and Health

Strand has been an ambitious initiative comprising of three key projects, ten artist residencies and over twenty smaller, yet no less significant, performances, workshops and events.

Despite the exponential growth internationally in arts in health practice in recent years, Cork has done something that nowhere else has so far attempted – to articulate the relationship between arts and health services throughout a city and its environs and to build the potential and vitality of such a relationship on the involvement of those who might otherwise be marginalised due to their health status. The brightest legacy that a Capital of Culture designation can offer is a renewed confidence and cohesion, notable not just in centres of cultural excellence but also in centres of necessity – in hospitals, care homes and in social services settings, both formal and informal. The Cork 2005 office also did a relatively simple thing that must be acknowledged – it consistently facilitated access to its mainstream events programme for people dependent on care. Other festivals could learn from this.

Worldwide there is a developing orientation of community arts, cultural education and outreach services to address health issues. The international conference on arts and health held in Dublin by the Arts Council in June 2004 took stock of what was happening in Ireland and elsewhere and set out an agenda for its future development. In alliance with the Health Service Executive (HSE) Southern Area, Cork 2005 has advanced that agenda and shown the relevance of local arts development to current health policy.

The Culture and Health Strand has provided

... Cork has done something that nowhere else has so far attempted – to articulate the relationship between arts and health services throughout a city and its environs, and to build the potential and vitality of such a relationship...

a clear example of how the arts can engage in the partnership approach advocated in the Government’s Quality and Fairness Health Strategy (2002). That report’s foreword written by the then Health Minister Micheál Martin, T.D. for Cork South, stressed the importance of addressing health inequalities caused by poverty and disadvantage and noted that “the strategy at all points envisages cross-disciplinary collaboration to achieve new standards, protocols and methods.” The report elaborated on this later in declaring that “many other factors, and therefore many other individuals, groups, institutions and public and private sector bodies have a part to play in the effort to improve health status and achieve the health potential of the nation.” The Strategy acknowledged that cultural conditions can impact on the social determinants of health and recognised the “formal and informal roles of family and community in improving and sustaining well-being in society”. It concluded that “the quality of life aspect of health needs to be highlighted. This will involve creating a supportive environment to maximise social well-being for vulnerable groups”.

Using the arts to help develop that ‘supportive environment’ in the context of a city and region is a considerable challenge, and it has required a diversity of work in both healthcare and social settings. Some of the culture and health projects in 2005 have focused on the intrinsic therapeutic benefits of the arts, some on environmental improvements to support health staff in delivering their care services, and others have looked at producing more creative approaches to achieving patient-centred care. In addition, there has been community-based arts in health work tackling issues of social exclusion and focusing on a concept of social capital where ‘unity is health’. These are arts projects that start from the point of using creativity to enhance social relationships, reflecting growing evidence that good relationships are a major determinant of health.

For Cork 2005’s Culture and Health Project Manager Ann O’Connor “the year has been one of nurtured and informed experimentation”, but only now perhaps is it possible to reflect on what has really been achieved. There is recognition that the programme has been a learning process

for all involved. As a member of the Cork 2005/ HSE Working Group for the Strand commented, “the strength of this programme is that there has been a huge respect for the competencies and skills and peculiarities of all our fields.” Such a sharing of perspectives has infused the co-ordination as well as the actual delivery of the projects. It has established a confident base for cross-disciplinary research, coupled with patient involvement, that I believe should be the way forward in the evaluation of arts in health.

Firstly and rightly, the Culture and Health Strand placed patients and HSE clients at the

centre of the work, and through their participation in creative activities sought to celebrate their relationships with staff, carers and the wider public. This was a bold move, for often with arts in health the safer recourse is simply to commission artworks and performances for healthcare settings. A combination of both approaches, signals a momentum has been generated in all involved to continue this work well beyond 2005.

The appropriately titled ‘Encounters’ project is a unique partnership developed between two organisations from the arts and health sectors. Triskel Arts Centre and St. Finbarr’s Hospital.

This partnership gave the Project Co-ordinator, Charlotte Donovan the opportunity to evolve a calendar of quality artist residencies, workshops, installations and events throughout 2005. Early in the year Charlotte took the time to develop relationships with staff and patients as a precursor to any art activity, so that attention could be given not just to the artwork itself but to how it enhances the daily life of the hospital. “I didn’t approach this as my residency”, she says, “but as something we want to happen”.

An arts-led Open Day on the feast of St. Finbarr in September gave thousands the opportunity to experience the hospital not as an array of clinical and rehabilitative units but as a living community. It also overturned the hospital’s design limitations in identifying indoor and outdoor spaces that could provide a patient-centred environment for both personal and communal contemplation and enjoyment. It relieved the sadness that many felt about the place, partly due perhaps to its workhouse origins, and instead affirmed the best qualities of an old-style, community-based hospital. But it is not only the image of the hospital that is improved.

As the Head of Nursing observes, “this artwork is health promoting, and it’s keeping the patients alive. It is providing a vitality that is as crucial to health as treatment.” The hospital has secured funds to continue the programme in 2006, and to extend the project’s activities out of the hospital into the city.

Sustainability of course cannot be built on enthusiasm alone; it also requires reflective assessment of the impact of arts interventions in health and indicators of their benefits. Music Network’s evaluation of its project Music in Healthcare/Mental Health was crucial to its aim to establish a model of good practice for music in mental healthcare settings. This project was based in St. Stephen’s Hospital, Glanmire and the Carrigmore Centre, Shanakiel. The combination of direct observation, reflective practice by the musicians, and testimony gathered from staff and patients at St. Stephen’s and Carrigmore, suggest that key benefits of the participatory music sessions were a fostering of empathy and self-esteem among participants, and restoring “a sense of individuality that is often lost or damaged when a person suffers from mental illness”. Improved self-esteem is

... the Culture and Health Strand placed patients and HSE clients at the centre of the work and through their participation in creative activities sought to celebrate their relationships with staff, carers and the wider public...



a frequently cited benefit of arts participation generally, and it is a prime determinant of health as epidemiologist Sir Michael Marmot, the leading authority on the impact of status on health, has observed:

All societies have rankings because individuals are unequal in a variety of ways; but not all societies have the same gradients in health. What matters is the degree to which inequalities in ranking lead to inequalities in capabilities ... the lower in the hierarchy you are the less likely it is that you will have full control over life and opportunities for full social participation. Autonomy and full social participation are so important for health that their lack leads to deterioration in health.

Cultural involvement can help mitigate the adverse effects of exclusion and low status. A recent study commissioned by the UK's Mental Health Foundation showed that people who experienced moderate to severe mental health problems identified the ability to make their own choices and take control as a major factor in the maintenance of mental health. The model that Music Network developed in Cork allows patients to access their own innate musical skills and exercise artistic choice within a context of collective creativity. To help identify such impacts from the perspective of both clients and staff, Music Network's researcher has concluded that a participatory approach to evaluation with clarity of aims and objectives is crucial. The challenge for future research into a project like this is whether that first step to choice can lead to greater autonomy and restored health of mind.

For research to be meaningful; however, there must be continuity of the activity to assess its impact over time. The Culture and Health Strand has used its key projects as frames on which the health services can weave connections with other arts groups, both professional and amateur. When I visited the Carrigmore Centre in December the Cork Singers Club's session in the day room was concluding with a rousing *Fairytale of New York* with staff and patients in fine voice. Such celebration is actually heir to a much older custom.

In the late nineteenth century Cork Asylum boasted a 20-strong band led by a professional bandmaster. A local newspaper report from 1876 on the band's Christmas concert noted that: "The ballroom is a spacious and lofty apartment, and has recently been painted and decorated with artistic skill by the inmates. A splendid band is directed by an efficient bandmaster. Dancing, singing and other amusements are indulged in, and this treatment has from long experience proved more effectual in restoring the senses than the more stern procedure of close confinement." So arts in health is by no means a new venture for Cork. There are many similar examples too of health institutions in the UK and US that have a long history of engagement with the arts. The difference nowadays is that, whereas they once simply made good sense, public spending pressures and accountability now require that they prove their validity to the arts funding system and clinical governance.

'MOMENT' was perhaps the best-realised example of a participatory arts in health project asserting its quality and relevance to both

contemporary art practice and person-centred care. This multi-media project with residents and staff at O'Connell Court sheltered housing unit produced what its Artistic Director Molly Sturges describes as "an engaged ensemble". Over three months the carefully nurtured relationships between artists and participants developed organically into a performance piece that is part-reminiscence, part 'live' art. As one staff member observes, "it came alive, grew out of abstract things ... and created a kind of family". It drew the incidental details of participants' everyday lives and recollections into a creative exchange with artists working in different media to produce a shared experience

that celebrated and astonished. The radiance of the performers made clear the whole process had been great fun. 'MOMENT' had an artistic rigour that at first may have mystified the participants but in the end proved revelatory. As one member commented, "you want more of it – you don't want it to stop". It challenged and briefly changed ingrained patterns of care management and mundanity, leading one care manager to declare "it elevated minds to things other than survival here". There were also identified health benefits for some participants, such as less frequent visits to the doctor, less medication required, and more regular sleep patterns.





At the moment, ‘MOMENT’ may only live on through its dissemination and the individual benefits it may have left residents and staff in O’Connell Court. Ideally, it could have toured to other care homes in the district building the confidence of its ensemble cast to continue beyond a one-off project. But in the process of making ‘MOMENT’ it was difficult to predict its outcome. Because community-based arts in health projects often are characterised by ‘informed experimentation’ it is common for them to only realise their potential and the research agenda that could inform them at the close of the work. This further argues a need for their sustainability so that they are not diversionary entertainments but pathways to improved health

and social integration that can meet the needs and raised expectations of participants.

But the energy and resources that have gone into Cork 2005’s Culture and Health Strand have delivered a palette of possibilities that goes beyond the albeit vast confines of a year-long international festival. The deep immersion of arts into healthcare settings has sparked a cross-sector dialogue that is essential for continuation of the work, so the finale conference in February 2006 is actually a prologue. In taking stock of what has been achieved in the year, it seems evident that the key projects, artist residencies programme and the twenty or so smaller initiatives which took place have laid the groundwork for a vibrant network of arts in health

activity around the city. The sheer diversity of practice and context in these projects has brought arts in health practice into alignment with arts for older people, disability arts, arts for special needs groups, and arts in education. Having these connections at grassroots level should place the arts in a strong position to address policy making initiatives at Government level.

Several of the artist residencies had an integral training element, which sought to build connections between artists, health workers and community representatives, thereby redefining the ‘arts in health practitioner’ as not being just the artist but rather a network of people keen to explore a health issue creatively. A focus on resource development underpinned the delivery of the arts activity itself.

Dance Facilitator, Jo Nichols’s ‘A Time To Dance’ project, for example, took place in a number of settings where elderly people receive health or social service support. The project involved a team of dance tutors who were in most cases also healthcare staff and community workers. As the project developed the team evaluated and analysed its work. A notable observation was the surprise of many healthcare staff at the agility, enjoyment and concentration of older people once they got involved. At the end of the project the lessons learned and the guidelines for good practice which were developed were fed back to a wider peer group of 27 dance tutors. The project alerted dance resources and care services in the region to what can be offered to elderly residents – and it achieved this on a modest budget.

Similarly the ‘Cobh Regeneration’ project,

facilitated by Sirius Arts Centre, trained a women’s group to facilitate visual arts work in a day care centre. It established clear health aims within the district’s regeneration agenda. The lead artist Marie Brett helped develop skills in the facilitators in project management and reflective practice, providing them with a strong grounding in community-based arts in health. The artworks emerged naturally out of the learning relationship forged between the apprentice artists, day centre staff and older people. The five collage canvasses that were produced map the journey of the project and embody the revitalisation of the Cobh district through the eyes and handiwork of its senior residents.

‘Cobh Regeneration’ appears to have been an exemplary project and its documentation could provide a useful template for future activity. It created a domestic familiarity around the art making. My experience of arts in health projects elsewhere has taught me that this is the magic ingredient of good practice in this field. As a daughter of one of the Cobh participant’s comments, “it has given my Mam dignity. I can feel the heart in the works.” Dignity may be an important trigger to sustaining health. Richard Horton, editor of *The Lancet*, has noted that “injuries to individual and collective dignity may represent a hitherto unrecognised pathogenic force with a destructive capacity towards physical, mental and social well-being at least equal to that of viruses and bacteria”. This is why maintaining and enhancing a culture of person-centred care through the arts can be an important adjunct to health services.

Even an ephemeral experience of creative engagement, when it touches on the personal, can have a resounding impact. What most impressed a staff worker on the puppetry project in St. Raphael's Centre in Youghal, for example, was "the gentleness

called 'Finding A Voice' is an example. This project, which is based in St. Laurence's Cheshire Home, enabled and facilitated the residents to articulate health and social care issues that mattered to them. Forum Theatre could also be seen as a metaphor

Dignity may be an important trigger to sustaining health. Richard Horton, editor of The Lancet, has noted that "injuries to individual and collective dignity may represent a hitherto unrecognised pathogenic force with a destructive capacity towards physical, mental and social well-being at least equal to that of viruses and bacteria"

of it". This project, 'MOMENT' and others in the programme built inter-generational links between care institutions and local schools, providing a mutual learning experience that fostered a positive regard between the young and the vulnerable. Dignity conferred through communal attainment in the arts has been a palpable social outcome.

The Culture and Health Strand merits critical reflection by all who have been involved in it because it has brought into the open patients and clients' views on services provided to them and the very meaning of health, and indeed the meaning of culture. The projects themselves have helped democratise this process, the development of a Forum Theatre project with people with disabilities

for the cross-sector collaboration that has fuelled the Culture and Health Strand. In Forum Theatre you participate not only as an audience member, but also as an actor or director, as you bring your unique level of expertise to bear on the issues identified by the group.

What I think has worked best in the Culture and Health Strand is that it has not required the arts to demonstrate their worth to healthcare at every turn; rather it has examined the value of the relationships built up through arts activity between staff and the public. It has signposted the benefits rather than the instruments, and so allowed the quality of the art produced to speak for itself.

The creation of a position of Arts and Health



Co-Ordinator for the remainder of 2006 by the HSE Southern Area is an indicator that there is confidence within the system to drive this work forward. There is also recognition that the whole is greater than the sum of parts. As a member of the Cork 2005/HSE Working Group commented to me, "we have to be careful that a conference does not just become a reflection on the projects, and that it is a reflection on the structures and process as well".

We are beginning to see that successful arts in health projects attempt to establish a continuum of support for people with health problems to improve both their well-being and creative skills. Much of the practice and learning going on in this field can usefully contribute to wider health promotion

strategies and the development of participatory arts with the general public. They need not be seen simply as specialist services for excluded minorities, but rather as core applications of the arts to encourage a healthy culture in a healthier nation.



A high-angle photograph of two children crouching on a dark asphalt surface, drawing with colorful chalk. The child on the left wears a bright pink puffy jacket and a purple patterned skirt. The child on the right wears a red and black plaid shirt and tan pants. The ground is covered in various chalk drawings, including circles, lines, and abstract shapes in pink, blue, yellow, and white. A red plastic basket is visible in the upper right corner.

CASE STUDIES

MUSIC IN HEALTHCARE / MENTAL HEALTH

MOMENT

ENCOUNTERS

CULTURE IN RESIDENCE

- ARTIST RESIDENCIES
- WORKSHOPS / EVENTS / PERFORMANCES



MUSIC IN HEALTHCARE/ MENTAL HEALTH

ST. STEPHEN'S HOSPITAL
CARRIGMORE CENTRE
MUSIC NETWORK
CORK 2005

When you are living in residential care you can become so removed from parts of yourself that are still alive on the inside: these sessions are like life being brought into these centres.

Aingeala De Búrca, *Music Facilitator*

DESCRIPTION

Between spring 2000 and December 2004, Music Network and the Midland Health Board worked together in partnership to research how to provide meaningful access to music for older people in residential and day care settings. Building on the experience of the Midlands project, Music Network received funding through the Cork 2005 Culture and Health Strand to develop a new project, focusing on clients and care staff in two mental health facilities in Cork.

Structured in two seven-week modules - one in spring/summer 2005 and one in autumn 2005 - professional musicians, Aingeala De Búrca (violin) and Nico Brown (multi-instrumentalist) worked with groups of clients and staff in St. Stephen's Hospital, Glanmire and Carrigmore Centre, Shanakiel. The weekly workshops (a total of 14 per centre) involved a group of up to 20 people in each centre.

The focus of the workshops was on enabling the group members to work together creatively, to compose and perform their own music alongside the professionals, using an approach which combined

rhythmic, melodic and harmonic work, using singing and voice-work combined with percussion instruments provided by the IRMA Trust.

Although participants needed no prior musical training, many members of staff and clients displayed a high level of musical talent, some of whom already played a range of musical instruments, which they brought along to the workshops. This, combined with the skills of the professional musicians, enhanced the quality of the group's musical output.

The length of the workshops differed in each centre according to the needs, concentration and energy levels of the clients. In Carrigmore, workshops lasted approximately an hour while in St. Stephen's Hospital they lasted for approximately an hour and a half.

Staff training sessions were factored into the project framework, which aimed to encourage members of staff to continue the work between the musicians' visits and to extend the work beyond the timeframe of the project.

AIMS AND OBJECTIVES

Overall, the aim of the Music in Healthcare project was to develop a model of good practice for using music in mental health settings, which would impact favourably on the healthcare environment, primarily through enhancing quality of life and promoting health and social gain.

On the ground, the objectives were to deliver an enjoyable, creative experience of collaborative music to clients and to transfer musical understanding and skills to members of staff so they could facilitate musical activity in the periods between musicians' visits and after the programme ended. In each centre, these objectives were addressed by specific strategies that took account of individual needs, interests and resources.

CONTACTS

Deidre McCrea
Music Network
The Coach House Dublin Castle Dublin 2
+353 1 6719429
deidre@musicnetwork.ie
www.musicnetwork.ie

John Cronin
St. Stephen's Hospital
Glanmire, Co. Cork
+353 87 2964410
croninj1@shb.ie

OUTCOMES

Staff within the two participating centres observed that the workshops had overwhelmingly positive impacts on the client group. They noticed that the clients greatly enjoyed the workshops; that it encouraged social interaction between clients themselves and between clients and staff; that it improved clients' ability to concentrate; it improved self-esteem and it encouraged integration by bringing into the centres professional musicians from elsewhere.

This project tapped a huge appetite for participative music and arts projects in mental health settings among both staff and clients and indicated that such projects can have incredibly positive impacts within this particular healthcare field. Local partners are now hoping to extend the work and are seeking funding and resources to this end.

Eamon Leonard
Carrigmore Centre
Shanakiel, Cork
+353 87 2848915
leonarde@shb.ie

CATH'S POEM

Name saying, drum playing, foundation laying,
Slowly, softly dissipating fear.
Thumping, banging, clanging,
Which tune to follow is not always clear.
Pling-plonging, sing-songing, ding-donging
Sounds surrounding both muffled and clear.
Stand-upping, sit-downing, clapping and clowning,
Changing of seats from far to near.
A melody, a harmony,
Humming then awing,
Soon there is music in every ear
But that is not all that is happening here –

If you have the time,
Give yourself the time to
Stop, stoop, tilt your head to one side,
Look, see,
Aged faces with twinkling, dancing eyes,
Listen, hear,
No scorning, free spirits, spiralling, soaring
Silently, roaring,
'I can do this, I'm alive, I'm alive,
I am alive!

MOMENT

ARTISTIC DIRECTOR: MOLLY STURGES
PRODUCERS: MARGARET O'SULLIVAN, MEL MERCIER
PROJECT CO-ORDINATOR: MICHELLE FINNERTY
O'CONNELL COURT
TURNERS CROSS DAY CARE CENTRE
SHARE
CORK 2005

It was an evolving organic creation ... it took a few months and it was something that came alive. From abstract beginnings it grew and brought things out in me I didn't know existed.

Micheál Burke, O'Connell Court Resident and Ensemble Member

DESCRIPTION

Under the direction and guidance of internationally recognised director Molly Sturges, the 'MOMENT' Intergenerational Performance Project brought together a group of artists working in a variety of media to collaborate with staff and older people in O'Connell Court and with young people and adults from the local community.

O'Connell Court is a non-profit Social Housing Organisation providing sheltered accommodation with support services to 66 Senior Citizens and Older Homeless Adults from the greater Cork area.

The Artistic Director, four contemporary artists (Chris Jonas - video, Danny McCarthy - sound, Colette Lewis - photography and Maggie Harvey - dance/movement), students from Ashton Secondary School and University College Cork and

residents from O'Connell Court developed a unique creative ensemble which created and performed two 'tea-party' inter-media performances for the public.

Starting in July 2005, O'Connell Court residents worked two to three times a week over three months. Workshops also took place in Turners Cross and Share Day Care Centres through which the older people there were invited to be part of the main activity at O'Connell Court. The participants worked in one-on-one creative sessions and in groups with the artists and students, in developing creative expressions that then formed elements of the final 'tea-party' performances. Those who chose not to perform live used video and sound recordings to contribute to the performances.

In the Ensemble a sense of deep communication and commitment to one another and to the creative work we were doing actually did emerge and became quite magical.

Molly Sturges, Artistic Director

AIMS AND OBJECTIVES

‘MOMENT’ sought to elevate the expressions of a group of under-represented people based in O’Connell Court through a collaborative, intergenerational performance project which challenged conventional barriers between art production, community building and performance.

Using a collaborative approach – i.e., each participant is seen as a collaborator that is capable of creating meaningful and relevant expressions - this project was based upon the principles that all people are creative and that art making needs to be accessible to everyone.

‘MOMENT’ sought to facilitate

- an increased understanding of the experiences of older people and their caregivers
- a clear sense of ownership of the project by the participants
- a critical dialogue related to the connection between creative expression and healthcare
- the development of an innovative new performance work
- opportunities for the development of connections between people that will last beyond this project
- support for ongoing creative work with the residents of O’Connell Court

OUTCOMES

The project culminated with the ‘MOMENT’ Performance and Community Tea Parties, which took place on Saturday 1 October and Sunday 2 October at O’Connell Court, Windmill Lane, Cork.

In addition to the two performances, an Open Discussion designed to let members of the public meet the artists, students and participants and to discuss the intersection of art-making and healthcare, artist collaborations and intergenerational work, took place at the end of August. This was followed in September by an Open Workshop which invited the public to make a creative contribution to the ‘MOMENT’ Tea Party performances.

The project was highly successful and all participants wished the project could continue. Including the performances, the project likely affected over 200 people positively. Additionally, many people from O’Connell Court who did not participate in ‘MOMENT’ expressed interest in participation once they saw the performances.



It was exciting but frightening as well. It really made a difference – you want more of it. You don’t want it to stop.

Nancy Clarke, O’Connell Court Resident and Ensemble Member

CONTACTS

Molly Sturges
223 N. Guadalupe, #427, Santa Fe,
New Mexico 87501, USA
+1 505 9891437
mollysturges@yahoo.com
www.mollysturges.com

Katherine Cogan
O’Connell Court
Summerhill South, Windmill Road, Cork
+353 87 8135237



ENCOUNTERS

ARTIST-IN-RESIDENCE: CHARLOTTE DONOVAN
TRISKEL
ST. FINBARR'S HOSPITAL
PFIZER
CORK 2005

As an artist, I have the privilege of being able to work with patients on an equal level. Sometimes patients become used to everyone around them having more power.

Charlotte Donovan, *Artist-in-Residence*

DESCRIPTION

This collaboration between an arts centre [Triskel] and a hospital [St. Finbarr's] was a unique initiative. The programme ran for the whole year and aimed to encompass a wide variety of approaches and art forms.

St Finbarr's Hospital is a huge site encompassing many different areas of patient care. As well as long-term care wards for elderly, physically disabled, psychiatric patients and rehabilitation wards, the site hosts a multitude of outpatient clinics, social services, Blood Transfusion Service, a maternity unit and college of midwifery. The hospital has great historical and social significance in the city, housed as it is in the former workhouse.

The Artist-in-Residence, Charlotte Donovan, has extensive experience in directing arts projects in hospitals. Besides developing projects herself, Charlotte worked with local and international artists and arts organisations to develop and present work throughout the year.

In developing the programme Charlotte spent considerable time consulting with potential

participants to ensure that each of the departments on the site felt actively engaged. Many of the art projects were a direct result of this consultation.

One of the main focuses was continued visual art workshops with long-term patients. This enabled patients to discover and develop their own creativity.

A number of open-access, day long, drop-in workshops took place in the Social Centre enabling people from all backgrounds to work together learning new creative skills. The results formed part of a growing exhibition, which was shown in several venues in the hospital and in Triskel during the year.

The artist also developed several specific projects with wards and departments that led to the creation of art works which are permanently installed in the dayrooms and corridors.

A series of projects and residencies involved 13 artists. These included Cork sculptor and filmmaker Margaret Fitzgibbon who spent six weeks working with female patients.

Scottish artist Kirsty Stansfield involved elderly

long stay patients in a sensory art project, whilst Italian architect Antonio Scarponi began to develop a new mapping and signage project for the hospital. West Cork artist Marie Brett led a series of textile art workshops with over 60 children attending the Developmental Co-ordination Disorder Unit and their parents. The resulting banners decorate the corridor of the Unit.

The former Magdalene Laundry on the site hosted two residencies. Art Trail ‘Soundworks’ presented Swiss performance artist Charlotte Hug while Dublin-based artists Patricia Hurl and Therry Rudin spent time working with staff, patients and students in the creation of a site-specific installation.

Several performances took place. These ranged from free lunchtime screenings of World Cinema to opera singers. Student placements included the development of a music project and production of a CD.

A giant mural was also painted, utterly transforming a dull courtyard.

AIMS AND OBJECTIVES

Encounters was a partnership between Triskel and St Finbarr’s Hospital that aimed to ensure that patients, staff and visitors of St Finbarr’s would be active participants in the cultural life of their city. In addition it aimed to demonstrate that access to and participation in the arts not only enriches the quality of life for people in hospital, but also can actually improve health and wellbeing and self-esteem.

OUTCOMES

Many of the projects were celebrated and exhibited during the feast of St. Finbarr’s. Held on the 25 September, this giant open day attracted over 2,500 members of the public. Several art projects and installations were created for the day and the grounds of the hospital were transformed with a farmers market, craft stalls and a marquee with musical and dramatic entertainment and art activities.

Other outputs included the many artworks produced and exhibited both in the hospital and in Triskel during the year, a site-specific sound installation at the former Magdalene Laundry on the hospital site, the production of a music CD and the transformation of a dull courtyard with a giant mural.

The project was a tremendous success, due mainly to the incredible generosity of the management, staff, patients and visitors of St. Finbarr’s. They embraced the artist and the projects, lending support, encouragement and participation. The project has had a very positive impact on residents who might have otherwise missed out on cultural events and activities during Cork 2005. Participants are brighter, feel positive and have something to look forward to, with many obviously happier and healthier since the introduction of the hospital’s arts projects.

In November the project received a visit from President Mary McAleese, gaining valuable recognition of the efforts of all those involved.

The Health Service Executive has pledged commitment to continuing the relationship with Triskel and both look forward to new and exciting projects and collaborations in the future.



I put a lot of work into it and made a lot of it. I’m keeping myself occupied. The art makes me feel healthier and happier.

Tom O’Donovan, Long-term resident in St. Philomena’s Ward, St Finbarr’s Hospital

CONTACTS

Penny Rae
Triskel, Tobin Street, Cork
+353 21 4272022
pennyrae@triskelartscentre.com
www.triskelart.com

Charlotte Donovan
Triskel, Tobin Street, Cork
+353 21 4272022
charlottedonovan@triskelartscentre.com
www.triskelart.com

Cathleen Bowen
St. Finbarr’s Hospital, Douglas Road, Cork
+353 21 4923264
cathleen.bowen@mailp.hse.ie

CULTURE IN RESIDENCE

ARTIST RESIDENCIES

COBH REGENERATION 36

SURFACE TENSION 38

PUPPETRY RESIDENCY 'MR EVIL LOSES OUT' 40

DREAMSTORE 42

SUGRADH 44

TIME TO DANCE 46

SOUND (IN)SIGHT 48

FINDING A VOICE 50

ARC HOUSE 52

OLDER PEOPLE FOR BEGINNERS 54



COBH REGENERATION

ARTIST: MARIE BRETT
SIRIUS ARTS CENTRE
PARK ROAD DAY CARE CENTRE
CORK 2005

DESCRIPTION

Marie Brett from Sirius Arts Centre, Cobh, led three facilitation training workshops with Cobh Women's Art Group members (Mairead Geary, Bernie Galvin, Pepe O'Neill and Susanne O'Mahony). The members explored issues to consider when planning and organising a community-based arts project; looking at models of good practice as well as viewing examples of other projects in similar contexts. During this process the group met with both staff and guests attending the Park Road Day Care Centre and gained their input at the planning stage. They then collectively went on to devise, plan and carry out a creative arts project, working with older people attending the Day Care centre in Cobh.

Six weeks were then spent working with, on average, 24 older people attending the Day Care centre on Wednesday mornings. An average of three members of centre staff were present and supportive during these sessions.

Visual media was used to explore a theme of health and revitalisation/regeneration. The group



explored perceptions surrounding their hometown of Cobh and associated ideas about revitalisation and regeneration. A series of five large canvases, painted and collaged, were created by participants working in four key groups. One trainee facilitator from the Cobh Women's Art Group worked consecutively with each small group.

AIMS AND OBJECTIVES

In line with one of Sirius Arts Centre's objectives to celebrate Cobh through art, this project marked the beginning of what the Centre hopes will be a longer-term community arts initiative which will celebrate the area. Using the theme of The Regeneration of Cobh/Health and Revitalisation, the project aimed to collaboratively develop a body of work for exhibition.

Building on work previously undertaken by Sirius Arts Centre with a women's art group, the project aimed to develop their skills and facilitate the training necessary for them to deliver a visual arts project in a healthcare setting. The project

also sought to establish models of good practice not only in the planning and implementation but also the evaluation of such a project with a view to the women's group involvement in facilitating community-based art projects with Sirius Arts Centre in the future.

OUTCOMES

The resulting artworks were viewed as a celebratory record of the journey taken in both exploring materials and ideas whilst working collaboratively as part of a social group. The five canvases were displayed at the Park Road Day Care Centre and 'unveiled' by Cobh Mayor Stella Meade, with attending family and friends. The works were then exhibited at Cobh's Post Office before permanent installation at the Park Road Day Care Centre.

Two sessions were spent reviewing and evaluating the project and a diary-like project file was assembled.

The artist remembers an ambiance of 'fun and laughter' amidst the 'serious intent' as the guests developed their creations. Art found further resonance as the guests discovered areas of each other's lives that had been unknown, opening up new avenues of conversation and interests.

CONTACTS

Peggy Sue Amison
Sirius Arts Centre
The Old Yacht Club, Cobh, Co. Cork
+353 21 4813790
cobharts@iol.ie
www.iol.ie/~cobharts/

Sr. Eleanor Hennessy
Park Road Day Care Centre, Cobh, Co. Cork
+353 21 4816054

Marie Brett
Sirius Arts Centre
Coomclogh, Kealkil, Bantry, Co. Cork
+353 27 66408
mariebrett44@hotmail.com

I never realised that elderly people could actually thrive so brilliantly in an art project like this. It was a real eye-opener for me to see what they could achieve.

Sr. Eleanor Hennessy,
Nurse Administrator, Park Road Day Care Centre

This project has given my Mam dignity. I can feel the heart in the works. Thank you for giving that to my Mam.

Daughter of participant attending the Park Road Day Care Centre

SURFACE TENSION

CO-ORDINATOR: DEE HURLEY
ARTIST: TIM MURPHY
LIBERTY STREET HOUSE
MEITHEAL MARA
CORK 2005

DESCRIPTION

Dee Hurley designed a series of five two-hour workshops to empower young people with the skills and confidence to train in an artform they could relate to and to get involved in the Surface Tension urban art event, where they would be exposed to established graffiti writers from all over Ireland and the world.

The first week, to gain a sense of appreciation, the participants (Emmet, Stumpy, Chuck, GG, Merc and Alan) looked at graffiti art on a local and worldwide context - visiting the graffiti walls in Cork and looking at books. The next two workshops were devoted to sketch work, developing tag signatures and exploring different graffiti writing styles. The final two workshops concentrated on spray can technique.

Workshops took place in Meitheal Mara, facilitated by local graffiti artist Tim Murphy. The space was ideal as there was a room with a large

table for drawing and outdoor space for aerosol work. The Surface Tension urban art festival took place in White Street Car Park in Cork on 28 and 29 May. Prior to the festival the young people exhibited their work during an Open Day at Liberty Street House.

AIMS AND OBJECTIVES

Based on a similar project in Australia which, when reviewed after five years noted that some participants had been getting work designing and painting commercially, Surface Tension was devised as an opportunity to give a group of young people from Cork a chance to develop ideas, learn skills and express themselves in a way that interests them; and through guidance and practise, to acquire an understanding and respect for the medium of aerosol paint.



OUTCOMES

The group sprayed their tag pieces on boards, working together to create a cohesive piece that they displayed at Liberty Street at the Surface Tension urban art event on 28 and 29 May. They were involved both behind the scenes (the first there on Saturday to help prime walls) and practising the skills they had learned, doing various pieces, large and small, on the car park walls.

Emmet came to the opening night of artists talks in the Caucus Centre; GG, who was getting a portfolio together for art college, also did a workshop at Cork Printmakers; and Alan, who was doing video as part of his BTAC award, created and presented video documentation of the workshops, showing that the project encouraged participants to seek out and take part in other artistic activity.

The week following the graffiti jam, Tim got permission from Meitheal Mara for the group to paint the exterior wall there, a real triumph for this group of young artists.

CONTACTS

Dee Hurley
3 Wellesley Terrace Wellington Road, Cork
+353 87 6530814
deehurley29@eircom.net

Brigette Mintern
Liberty Street House, Liberty Street, Cork
+353 21 4921728
libertystreethouse@shb.ie

The workshops were daysent ... the best thing ever!!

Emmet, *Surface Tension* participant

PUPPETRY RESIDENCY: MR EVIL LOSES OUT

ARTIST: AARON TOWERS
ST. RAPHAEL'S CENTRE
SOUTH ABBEY PRIMARY SCHOOL
COLAISTE EOIN SECONDARY SCHOOL
CORK 2005

DESCRIPTION

Twelve weekly creative workshops, bringing together students from South Abbey Primary School, Colaiste Eoin Secondary School and St. Raphael's Centre for people with an intellectual disability, were held between September and December 2005. Fifteen students participated in total, five from each school/centre, working to design and create puppets for use in their own theatrical production.

During these creative workshops the issues of interaction and ageism were observed and recorded as students views were challenged and changed by the experience of making art together.

Photography was used to provide a record of work experience and learning produced within the various workshops, as well as recording moments of integration between students.

AIMS AND OBJECTIVES

The main aim of the project was to provide a model for working relationships between Centres for Learning Disabilities that provide education to differing types of students. The objectives of the project were to explore the interaction between

people of different ages and different abilities, and to design and create various working puppets to use in a production staged by the students.

OUTCOMES

The first performance of 'Mr. Evil Loses Out' was held in December alongside an exhibition of photographs. The second performance took place in January 2006 in South Abbey Primary School. St. Raphael's Centre intends to continue and develop this project into the future.

CONTACTS

Ned Cotter
Bawnard Centre, St. Raphael Centre
Youghal, Co.Cork
+353 86 8131539
linkcoop@aonad.iol.ie

Aaron Towers
1 Chapel Hill, Shandon, Cork
+353 86 8134149
indianpuppets@core2.com



DREAM STORE

ARTIST: JACK HEALY

PARK HOUSE FAMILY CENTRE; DEERPARK FAMILY CENTRE,
THE SCHOOL OF THE DIVINE CHILD; ST. LUKE'S DAY CARE CENTRE
BANDON DAY CARE CENTRE; MAHON ACTIVE RETIREMENT GROUP
CORK 2005

DESCRIPTION

This project, based on the idea of the sleeping dream as a creative event, took place in six healthcare venues – three involving younger people: Park House Family Centre, Cobh; Deerpark Family Centre, Bandon; The School of the Divine Child, Blackrock – and three involving older people: St. Luke's Day Care Centre, Mahon; Bandon Day Care Centre, Bandon; and Mahon Retirement Group, Mahon.

Twenty eight workshops took place in all, under the guidance of artist Jack Healy. Approximately 80 people participated. The main medium used was the spoken word. With the younger groups, drawing was also part of the process.

At all venues staff also contributed to the dream sharing workshops that were central to the project.

AIMS AND OBJECTIVES

The aim of this intergenerational project was to promote the idea of the sleeping dream as a creative event and a source of “wholesome entertainment” for the dreamer that had the capacity to enrich others in the process of sharing.

OUTCOMES

No artwork as such was produced; however, the project promoted the idea that the process of dreaming constituted an arts activity in itself and, as such, could bear fruit in the process of sharing. Consequently the workshops were seen as creative events in themselves.

The project did achieve its original aims in that anyone who was involved came to see dreaming as a valuable resource with respect to creative wellbeing.

CONTACTS

Jack Healy
No.29, Alexandra Villas, St. Luke's, Cork
+353 86 0662705
jackohealy@eircom.net

*With an experiment of that kind you
always hope for some kind of magical
exchange and that did happen...*

Jack Healy, Artist

I see the dreams as being little plays of films that have a mysterious significance in our lives and for that reason ... the actual exchange of dreams almost had a theatrical quality ... the older people really enjoyed the contact with the younger people and hearing what they had to offer.

Jack Healy, Artist



SUGRADH

ARTISTS: HUGH LORIGAN & EMER TOOMEY
MAHON FAMILY RESOURCE CENTRE
CORK 2005

DESCRIPTION

This project, which took place mainly during a three-month period in the autumn was a collaboration between Cork 2005, the Mahon Family Resource Centre (MFRC) and Lorigan Ceramics. MFRC was in the process of realising an outdoor play space for children to adjoin the existing. The two artists working with MFRC were Emer Toomey and Hugh Lorigan.

The project involved three different groups working on making ceramic pieces and plaques for possible inclusion in this outdoor play space. The group discussed the concepts of and worked on the themes of 1. Light and Sound, 2. Sand and Water, and 3. Home. All the clay work was made from stoneware fired to 1280 degrees centigrade.

The groups, whose age profile ranged from pre-teens to grandparents, included settled traveller children, women with children of school-going age and some of the community representatives active in the area. The work produced reflects this disparity. The groups met one day a week between the end of September and the start of December 2005.

AIMS AND OBJECTIVES

The project sought to build on the existing plans to devise a unique play area at the MFRC. The area is intended to encourage children to use their imagination and to provide a sensory space in which they can play. The project responded by exploring the possibilities of creating unique ceramic panels, 3-dimensional pieces and plaques for location in the area.

OUTCOMES

A significant volume of work was produced as a result of the workshops. All of the participants donated the ceramic panels, plaques and 3-dimensional pieces which they made for the new play area at the MFRC. When the area is near completion, the artist intends to advise MFRC on how the pieces should be fitted.

The workshops facilitated great interaction between the participating groups. The participants learned the difficult technique of working with clay and the kiln facilities based in the centre were put to use for the first time.



CONTACTS

Hugh Lorigan
Lorigan Ceramics
Shandon Craft Centre, Old Butter Market,
Shandon, Cork
+353 86 2262185
hughlorigan@eircom.net

Mary Malone
Mahon Family Resource Centre
Lakeland Crescent, Mahon, Cork
+353 21 4358866
frcentre@gofree.indigo.ie

TIME TO DANCE

ARTIST: JO NICHOLS

KNOCKNAHEENY DAY CARE CENTRE; CHARLEVILLE SEMI-SHELTERED CENTRE
MARYMOUNT HOSPICE; GOLDEN MEADOWS RETIREMENT VILLAGE
MCAULEY DAY CARE CENTRE; CORK 2005

“To be included in the events of the City of Culture is a rightful honour for all our patients as their contribution to the city over the past decades has been fundamental to the evolution of the City that we ‘younger folk’ enjoy today”

Kathleen Harte, Marymount Hospice

DESCRIPTION

Based on the theme of positive aging, five centres in Cork received creative dance workshops in October and November 2005. The centres spanned Cork City, North Cork and West Cork and included an active retirement group, a day care centre, a sheltered housing centre, a hospital and a nursing home.

Some of the groups were familiar with creative dance, while for others, it was a completely new experience!

Following the creation of the workshop template, 67 older people, four dance tutors (Joy Cantwell, Maureen Collins, Hossanah Diver and Betty Smith) and five members of healthcare staff took part in the workshops. The workshops combined seated creative dance with music, song, brainteasers, icebreakers and lots of colourful props. An additional 27 dance tutors took part in the following practical dissemination of information gleaned from the experience of the project.

AIMS AND OBJECTIVES

The main aims and objectives were:

- to devise and pilot a template workshop which will include a collaborative mix of creative dance performance and audience/group participation
- to offer a short series of one-off dance workshops to older people across Cork city/county, providing enjoyment and motivation to join in
- to consolidate dance tutors existing dance teaching / facilitation skills and experience, while offering opportunity for observation, evaluation and mentoring skills to be addressed
- to disseminate information and conclusions drawn from the pilot workshops to a broader selection of dance tutors



OUTCOMES

Each of the original aims were successfully met with the older people, centre staff and dance facilitators each benefiting in many different ways:

- the older people enjoyed lots of laughter, increased energy levels, much more chat and had requests for more
- the staff felt they experienced positive bonding and a chance for fun time with their residents / patients, as well as having their expectations challenged of what the older people can achieve within a different creative context
- the dance tutors benefitted from skills sharing, confidence building and motivation to try new approaches, as well as the opportunity for observation and mentoring, and practical tips for the planning and delivery of workshops leading to increased motivation to continue in good practice

ARTIST FEEDBACK

To take part in this project has been a truly wonderful experience. From start to finish there has been learning and joy in abundance. The broad combination of creative work, facilitation, mentoring, observation and sharing of expertise has been invaluable and I am sure will continue to feed positive repercussions into our work and local communities for a long time to come.

CONTACTS

Jo Nichols
77 Clonlea, Mount Oval Village,
Rochestown, Cork
+353 87 7787320
jonichols@eircom.net

SOUND (IN)SIGHT

ARTIST: DANNY MCCARTHY
IRISH GUIDE DOGS FOR THE BLIND
CORK 2005

DESCRIPTION

The core of this sound art project centred around field recordings which Danny McCarthy made in the surroundings of the Irish Guide Dogs for the Blind headquarters. Various titles were discussed, such as 'Taking My Human For A Walk' and 'Long Cane Talking' but whilst working on the project Danny McCarthy came up with the title 'Sound (In)sight' which he felt was the most appropriate.

The artist used binaural microphones: special microphones that fit onto your ears like headphones and record sound as your ears hear it. When played back it gives the effect of hearing the sound inside your head.

Danny recorded various sounds from around the centre, on Long Cane training walks around the city and suburbs with instructors and clients of the centre and on walks with the dog instructors and 'pupils'. Recordings were also made by putting the binaural microphones on guide dog Murphy during a training walk and of the dogs in the kennels - at play, eating, resting, washing, panting – with the input and assistance of the organisation's staff at all times.



AIMS AND OBJECTIVES

Initiated by an approach by Cork 2005 to sound artist Danny McCarthy and further to meetings with the Irish Guide Dogs for the Blind, the artist proposed to work as an artist-in-residence in the organisation's headquarters for November and December 2005 and to create a sound installation from the residency.

OUTCOMES

The final installation took the form of a darkened room in which ten speakers were installed and two audio systems: one playing a CD consisting of the names of the dogs and a colour reading machine whilst the other CD contained 20 of the tracks made from processing and editing the field recordings. These two CDs were then set playing on random, so the sound would never be the same at any one time in the installation.

Reactions to the project were extremely positive. Both staff and clients were interested in the work at all times and were prepared to go to any trouble to assist. The artist hopes to present the installation in a gallery in the future, as well as considering releasing a CD of the work.



ARTIST FEEDBACK

For me it has been an amazing and fulfilling experience and to have made good quality work from it is all the better and I still have a lot of recordings left to be heard.

I found all the staff to be extremely helpful and considerate especially when one realises that they had probably very little experience of Sound Art before and were asked to let a stranger record them at their daily work.

CONTACTS

Danny McCarthy
Soundworks Unlimited
Inis Oirr, 2 Chestnut Drive, Midleton
+353 87 2403940
soundworksunlimited@ireland.com

Padraig Mallon
Irish Guide Dogs for the Blind
National Headquarters and Training Centre,
Model Farm Road, Cork
+353 86 8115045
Padraig@guidedogs.ie
www.guidedogs.ie

FINDING A VOICE

ARTIST: PETER KEARNS

ST. LAURENCE'S CHESHIRE HOME

ST. PHILOMENA'S WARD, ST. FINBARR'S HOSPITAL

CHOMHAIRLE; NATIONAL DISABILITY AUTHORITY

CORK 2005

DESCRIPTION

Forum Theatre was developed in Latin America in the 1960s as a special kind of performance where the distinction between reality and theatre is lifted by inviting the audience and their ideas on stage. During November and December 2005, a troupe of actors made up of people with disabilities and health service staff developed a locally based scenario through Forum Theatre, led by writer and director, Peter Kearns.

The purpose of the Cork 2005 'Finding a Voice' Forum Theatre Project was to change the disabled spectator from a passive to an active participant and to encourage disabled and non-disabled people to get active and engage in dialogue about issues of concern within residential settings in Cork City. Through the project, participants are enabled to find new and creative ways of articulating their feelings about the issues that affect their lives, and new ways of engaging with others.

Post 2005, this troupe of actors will have the capacity to travel about the Cork area performing to participative audiences made up of statutory, voluntary sector staff and people with disabilities, who wish to progress disability and independent living issues.

AIMS AND OBJECTIVES

The aims of the workshops were to enable participants to:

- identify a dramatic scenario relevant to people with disabilities based in residential settings in Cork city
- analyse the above scenario through the Medical and Social model
- evaluate how such a scenario could be effectively progressed through Forum Theatre
- demonstrate and perform a scenario to a participative audience made up of statutory, voluntary sector staff and people with disabilities

OUTCOMES

The work was performed in three health settings in January 2006. Audiences were made up of statutory and voluntary sector staff and people with disabilities.



CONTACTS

Peter Kearns
The Workhouse
Bun Na Spéire, Tully, Dromahaire,
Co. Leitrim
+353 87 72506246
kearnsp@eircom.net

James Hayes
St. Laurence's Cheshire Home
Tivoli, Cork
+353 86 6083357

ARC HOUSE RESIDENCY

ARTIST: MOLLY STURGES
ARC CANCER SUPPORT HOUSE
CORK 2005

DESCRIPTION

The Arc House Residency consisted of five weekly creative arts sessions with a group of six to nine cancer sufferers who recently completed treatment. The workshops took place from August to September 2005 in Cork ARC Cancer Support House, a centre for people living with cancer and for those who care for them. The intimate sessions were designed specifically for the group after meetings between the artist Molly Sturges (facing page) and the ARC House Director Ellen O'Neill and utilised movement, sound, music, writing and discussion.

AIMS AND OBJECTIVES

The goal of the project was to develop a sense of open creative exploration within a safe and fun environment.


OUTCOMES

The group engaged fully and found the laughter and the ability to interact deeply with oneself and others in a creative environment very healing. The project duration was quite short: had the project gone on longer it is likely that some kind of sharing/witnessing/performance would have developed over time.

CONTACTS

Molly Sturges, *Project Director*
The Workhouse
223 N. Guadalupe, #427, Santa Fe,
New Mexico 87501, USA
+1 505 9891437
mollysturges@yahoo.com
www.mollysturges.com

Ellen O'Neill, *Director of Services*
Arc House
Porhand House, 6 Carraigfern,
College Rd, Cork
+353 21 4276688
ellen@corkcancersupport.ie
www.corkcancersupport.ie



When visitors who have experienced cancer, their world is shattered and very often their feelings are numbed and completely blocked. So, to have the opportunity for them to be able to express themselves in a safe environment is magic.

Ellen O'Neill, *Director of Services, Arc House*

OLDER PEOPLE FOR BEGINNERS

DIRECTOR: TOM CREED

WRITER: CIARÁN FITZPATRICK

ACTORS: JULIE KELLEHER, CIARÁN FITZPATRICK

CORK 2005

DESCRIPTION

‘Older People for Beginners’ was a theatre performance for older people conceived by director Tom Creed and writer/performer Ciarán Fitzpatrick.

The performances took place in: St. Luke’s Home, Mahon; Turner’s Cross Day Care Centre; Westgate Foundation, Ballincollig; Share, Shear’s Street; Bishopstown Senior Social Centre; and the Cork 2005 Culture and Health Conference at the Clarion Hotel.

As part of the creation of the performance, Creed and Fitzpatrick visited a number of the performance venues and met with some of the staff and residents in order to find out what might interest older people.

The performance explored young people’s perceptions of older people in a light-hearted yet provocative fashion. The two actors arrived at the day care centre or residential care centre to do a short performance for an audience of older people. The performance recounted their attempts to discover what one could or shouldn’t do for an audience of older people and outlined the increasingly ludicrous research they undertook to

try and overcome young people’s ignorance about older people. After the performance, the performers interacted informally with the audience, chatting with them about the performance and issues that had been brought up.

AIMS AND OBJECTIVES

To produce a work that could be performed in various settings for the elderly.

OUTCOMES

A 40-minute theatre performance incorporating a substantial film element which was performed in five day care and residential centres for older people in late 2005 and early 2006 and at the Cork 2005 Culture and Health conference in February 2006.

CONTACTS

Tom Creed

2 Laurel Villas, Mardyke, Cork

+353 87 6333015

tomfromcork@hotmail.com



As an arts and health project that’s been brought into settings, it’s important to push things a bit and we were not prepared to compromise on anything we’d normally stand for in making a piece of work

Tom Creed, *Director*

A group of people, mostly women, are playing large, cylindrical drums in a hall. They are smiling and looking towards the camera. The background is slightly blurred, showing other people and the interior of the hall. The lighting is warm and indoor.

CULTURE IN RESIDENCE

ACCESS PROGRAMME 59

MIKE WHITE TALKS 59

EVENING ECHO PHOTOGRAPHIC EXHIBITION 60

CORK SINGERS CLUB 61

IT'S A CULTURAL THING ... OR IS IT? 62

NORTHSIDE FOLKLORE PROJECT 63

CORK INTERNATIONAL CHORAL FESTIVAL 63

TRANSLATION SERIES @ CUH 64

CONAL CREEDON READINGS 65

TEA DANCE 66

WORKSHOPS / EVENTS / PERFORMANCES

DANCE CONNECT 67

BISAKHA SARKER & COMPANY: DANCE RESIDENCY 68

CORK INTERNATIONAL FOLK DANCE FESTIVAL 69

KING LEAR AND THE THREE 'RS' 70

OLIVER - ACTORS VISIT 71

AT PLAY WITH PUPPETS 72

GUINNESS JAZZ FESTIVAL 73

TRINIDAD & TOBAGO STEEL BAND 74

BEST OF IRISH TOUR 75



ACCESS PROGRAMME

CORK 2005

An important aspect of the Cork 2005 Culture and Health Strand was an access scheme whereby tickets were acquired to various European Capital of Culture events and made available free of charge to HSE clients.

Almost 500 tickets were reserved and/or purchased and distributed to clients who otherwise would not have had the opportunity to attend the many theatrical, musical and participative events.

CONTACT

Ann O'Connor
Arts + Health Co-Ordinator
HSE Southern Area
Community Services Office, St. Finbarr's Hospital,
Douglas Road, Cork
+353 21 4923136
annp.oconnor@mailp.hse.ie

MIKE WHITE TALKS

MIKE WHITE

CORK 2005

Mike White, Director of Arts in Health at the Centre for Arts and Humanities in Health and Medicine (CAHHM) at the University of Durham, and a trustee of the National Network for Arts in Health in the UK, presented a set introductory talks on Arts in the Healthcare Sector. The talks, providing initial training for staff of the Health Services Executive, introduced the concept of art and health to the delegates through examples of such projects in healthcare settings.

CONTACT

Mike White
Centre for Arts & Health
in Humanities & Medicine (CAHHM)
Dawson Building, Science Site,
University of Durham, DH1 3LE, UK.
+44 0191 3342916
mike.white@durham.ac.uk
www.dur.ac.uk/cahham

EVENING ECHO PHOTOGRAPHIC EXHIBITION

EVENING ECHO

CORK 2005

FARRANREE FAMILY CENTRE

SHARE DAY CARE CENTRE

COBH DAY CARE CENTRE

MACROOM SENIOR CITIZENS CENTRE

WESTGATE FOUNDATION

BANDON DAY CARE CENTRE

ST. LUKE'S DAY CARE CENTRE

TURNERS CROSS DAY CARE CENTRE

CARRIGALINE DAY CARE CENTRE

ST. LAURENCE'S CHESHIRE HOME

Cork 2005 and the *Evening Echo* collaborated to develop an exhibition for day care and community centres in Cork city and county. The exhibition included over 100 photographs and headlines dating back to the 1920s. Photographs included images from current affairs, the arts, sports and other significant events in Cork community life. The photographs were divided into ten separate and unique exhibitions, which rotated from venue to venue once a month. Each exhibition contained ten framed photographs and one framed front page from the *Evening Echo* archive.

The exhibition provided a stimulating experience for clients to reminisce on important moments and news stories of Cork's history. In 2006 the exhibition became the property of the Health Service Executive Southern Area.



CONTACT

Ray Loughheed

Evening Echo

PO Box 25, Academy Street, Cork

+353 21 4802281

ray.loughheed@eecho.ie

www.eveningecho.ie



CORK SINGERS' CLUB

CORK SINGERS' CLUB

ST. LUKE'S NURSING HOME; O'CONNELL COURT; WESTGATE FOUNDATION

MOUNT CARA NURSING HOME; TURNERS CROSS DAY CARE CENTRE

MARYMOUNT HOSPICE, ST. PATRICK'S HOSPICE; MAYFIELD DAY CARE CENTRE

SHARE DAY CARE CENTRE; CARRIGMORE CENTRE

The Cork Singer's Club visited a variety of healthcare settings in Cork to entertain the clients and encourage them to become actively involved in the performance. The main focus of the activity was on music and song. In all, nine visits took place during the period of the project. The number of Club members present on any particular occasion varied from as few as four to as many as eleven.

The singers who participated in the project found it a rewarding experience and have expressed a strong desire to continue such visits in the future. The singers reported that it specifically contributed to their personal development and that they valued the interaction with the clients in the centres, even though such interaction varied depending on the

setting. Staff at each centre were very appreciative of the visits and provided a welcome environment for the singers. The clients enjoyed the visits and often became actively involved in the performance, which they otherwise would not have had the opportunity to enjoy.

CONTACT

Jim Walsh

Cork Singers' Club

Belgrove, Bendemeer Park, Magazine Road, Cork

+353 87 2759311

walshj@cit.ie

IT'S A CULTURAL THING... OR IS IT? (A TRAVELLER IN PROGRESS)

ARTIST: MICHAEL COLLINS
TRAVELLER VISIBILITY GROUP
CORK 2005

To celebrate the formal opening by An Taoiseach, Bertie Ahern of a new Traveller Resource Centre, in Cork, the Traveller Visibility Group organised a day-long sequence of events which included the launch of a unique photographic exhibition and publication to illustrate the richness of contemporary life in the travelling community and a performance of 'It's a Cultural Thing... or is it? (A Traveller in Progress)' by Michael Collins.

In a bid to convince a new generation of the importance of education, in 'It's a Cultural Thing... or is it? (A Traveller in Progress)' Michael Collins tells his life story from his first memories of a traditional Traveller life in the Midlands bounded by barrel top wagons and tents, through to the intolerable hardships of settlement in a halting site in Finglas. While the production rejoices in the freedom of his childhood and youth, a narrator reveals the darker side of the changes in Traveller culture and the response of the settled community to these changes. The production is the story of one

community's struggle and a re-emergence of a new Traveller identity in contemporary Ireland.

The staging of the production at the opening of the resource centre allowed for the celebration of traveller life in an enjoyable and creative format. Members of the travelling community attending the opening celebrations, who otherwise would not have had the opportunity to see the production, enjoyed the opportunity to experience the work.

CONTACT

Chrissie O' Sullivan
Traveller Visibility Group
25 John Street, Cork
+353 21 4503786.
tvgcork@gmail.com
groups.msn.com/TravellerVisibilityGroup/

NORTHSIDE FOLKLORE PROJECT

CORK UNIVERSITY HOSPITAL RADIO
CORK 2005

The Northside Folklore Project was a Cork Campus Radio project in the main programme of Cork 2005 which brought everyday life and experiences to the fore in its 'Cultures of Cork' radio project. The project asked what the city means to those who pass through its streets every day. It explored the different worlds existing in contemporary Cork through a series of oral history interviews concentrating on the informal in life: the chat, stories, childhood memories, nicknames, slang, jokes and songs.

The programmes were originally broadcast on Cork Campus Radio in June and July 2005. This project enabled their subsequent broadcast on Cork University Hospital radio, thus providing access to the project for patients and staff and other Hospital Radio listeners who, due to their health status, would not otherwise have experienced the project.

CONTACT

Una Webster
Cork University Hospital
Wilton, Cork
+353 87 6775179
Una.Webster@mailp.hse.ie

Noel Welch
Cork University Hospital Radio
Wilton, Cork
+353 87 1242338

CHORAL FESTIVAL

CORK INTERNATIONAL CHORAL FESTIVAL
CORK 2005

During the Cork International Choral Festival, five choirs performed in five healthcare venues throughout Cork city: St. Michael's Church Choir, Blackrock in St. Luke's Home, Mahon; St. Francis Church Choir, Liberty Street in the Mercy Hospital Mental Health Unit; St. Columba's Church Choir, Douglas in St. Finbarr's Hospital; Church of Real Presence Choir, Curraheen Road in Cork University Hospital and The University of the Philippines Medicine Choir in St. Finbarr's Hospital.

The performances gave clients the opportunity to experience the choral music being performed in Cork's International Choral Festival, which they otherwise would not have had access to.

CONTACT

Cork International Choral Festival
Festival House, 15 Grand Parade, Cork
+353 21 4223535
chorfest@iol.ie
www.corkchoral.ie

TRANSLATION SERIES @ CUH

MUNSTER LITERATURE CENTRE
CORK UNIVERSITY HOSPITAL
CORK 2005

The objective of the project was to present, on Cork University Hospital Radio, three poets from Eastern Europe who were translated and published in English during the course of 2005. Between August and October, the broadcasts featured were Guntars Godins of Latvia, Katarzyna Borun of Poland and Andres Ehin of Estonia. Also participating were their Irish counterpart poets, Eugene O'Connell, Gerry Murphy (left) and Patrick Cotter. The radio shows consisted of poetry readings in the languages of origin as well as in English translation. Interviews with the participants and music selections also featured. This particular project was an offshoot of a much larger Cork 2005 project involving the publication of over thirteen books of thirteen poets from thirteen different countries.

As a result of the broadcasts, patients and staff and other Hospital Radio listeners were exposed to contemporary European poetry, which, due to their health status, they would not otherwise have had access to. The poets welcomed the opportunity to broadcast their work and the provision of a new avenue through which their work could be appreciated.



CONTACTS

Pat Cotter
Munster Literature Centre
Frank O'Connor House, 84 Douglas Street, Cork
+353 21 4312955
munsterlit@eircom.net
www.munsterlit.ie

Una Webster
Cork University Hospital
Wilton, Cork
+353 87 6775179
Una.Webster@mailp.hse.ie

Noel Welch
Cork University Hospital
Wilton, Cork
+353 87 1242338



CÓNAL CREEDON READINGS

ARTIST: CÓNAL CREEDON

CORK PRISON; MAYFIELD DAY CARE CENTRE

Cork novelist and playwright, Cónal Creedon, is one of Ireland's exciting new writers. In late December 2005 and early January, Cónal gave readings of his own work in healthcare settings in Cork. In addition to a reading in Cork Prison, he read to an audience of 60 people from Mayfield Day Care Centre as part of their Christmas gathering at the Ambassador Hotel in Cork.

The readings offered clients, carers and staff the opportunity to enjoy the work of a living writer by experiencing the work through the writer himself, an opportunity which they would not otherwise have had access to.

CONTACT

Cónal Creedon
conalcreedon@eircom.net



TEA DANCE

CO-ORDINATOR: GERRY KELLY
CORK POPS ORCHESTRA
CORK 2005

The Cork 2005/HSE 'Tea Dance' took place in the City Hall, Cork on the afternoon of 9 October 2005. Entertainment was provided by the Cork Pops Orchestra, Ireland's only Community Orchestra, conducted by Evelyn Grant, a lecturer at the Cork School of Music and presenter on RTÉ Lyric FM. The orchestra was joined by special guest Carl Corcoran (RTÉ Lyric FM Breakfast Show) who sang a selection of numbers with the orchestra. Dancers enjoyed a range of music from Johann Strauss to Abba and demonstrated their dancing skills in waltzes, tangos, two-steps and a bit of rock 'n' roll.

The Cork Pops Orchestra's Tea Dances were devised by Gerry Kelly and grew from the

successful Millennium 'Tea Dance' project for 'The Young at Heart'. The dances recognise the role of a previous generation in creating today's Ireland and offer a wonderful opportunity to celebrate and acknowledge this contribution.

There was a capacity attendance of 800 HSE clients from Cork city and county. Since the event, there has been constant correspondence asking 'When is the next one?' The musicians in the orchestra say 'It is their favourite gig!'

CONTACT

Gerry Kelly
Cork Pops Orchestra
11 Summerhill South, Cork
+353 87 2462636
grantkelly@eircom.net
www.corkpops.ie

DANCE CONNECT

ARTIST: JO NICHOLS
SMA PARISH CENTRE, WILTON
CORK 2005

Dance Connect was a dance movement class designed for children with autism. The aims for children were to provide opportunity for involvement in a social setting that offers scope for leisure activity; promotes personal development; relieves tension and energy in a fun and positive way, while furthering access to educational possibilities. The aims for parents were to offer time and place to focus on positive aspects of their child's abilities; while also benefiting from physical activity leading to stress relief, fun and positive parent/child bonding. To offer social networking and mutual support gained from working alongside other parents of autistic children.

The classes took place in the SMA Parish Centre over seven weeks in July and August. The classes, for children aged 5-10 years, comprised of a mixture of developmental movement play with free dance and creative activity. Focus centred on grounding to help increase concentration levels and teamwork, aimed to build trust in safe physical contact. This was mixed with more traditional children's movement games. Beanbags, balls and a play parachute helped to add colour, stimulation and fun, while the music provided an overriding motivating and integral part to every session.

OUTCOMES

So excited were the parents by the benefits of the class, that they funded a further seven weeks by

themselves. They were delighted that their children had begun to settle, becoming accustomed to the routine, room and the other participants. The children became better able to concentrate and follow instructions; took a lead in suggesting what exercises and games they wanted and even began to respond positively and engage with one another during play.

Attendance at the classes was high and all the parents were amazingly enthusiastic about supporting their children. By the end of the course the parents felt better informed about their child's own particular physical abilities. They also enjoyed sharing in some fun time together!

CONTACT

Jo Nichols
77 Clonlea, Mount Oval Village, Rochestown, Cork
+353 87 7787320
jonichols@eircom.net



BISAKHA SARKER & COMPANY: TOURING DANCE RESIDENCY

ARTIST: BISAKHA SARKER

INSTITUTE FOR CHOREOGRAPHY AND DANCE

THE GLEN YOUNG ADULTS PROJECT

COLÁISTE STIOFÁIN NÁOFA (FIRKIN CRANE, SHANDON)

OLDER WOMEN'S NETWORK; COPE FOUNDATION

THE MALL ARTS CENTRE; CORK COUNTY COUNCIL; CORK CITY COUNCIL; CORK 2005



Bisakha Sarker performed during the Institute for Choreography and Dance (icd) Moving Age international conference at Firkin Crane in 2000. Contact has been maintained since then. Chaturangan, Bisakha Sarker and Company performed 'Sacred Move' at Firkin Crane, on 12 May 2005 and worked with icd on workshops with five community-based groups in Cork.

The aims were to locate dance in community contexts to increase access and participation; to offer a multi-cultural experience through dance (and allied art forms); to enhance the OPID (Older People in Dance) network with a focus on East Cork; and to create a link 'Across the Sea' between European Capitals of Culture: Cork 2005 and Liverpool 2008.

Bisakha's work was extremely well received in the various contexts she visited and all objectives were realised during her time in Cork. The visit was also highly successful in deepening the connection between icd and this extraordinary artist.

CONTACT

Mowbray Bates

Institute for Choreography and Dance

Firkin Crane, Shandon, Cork

+353 21 4507487

mow@instchordance.com

www.instchordance.com

CORK INTERNATIONAL FOLK DANCE FESTIVAL

CORK INTERNATIONAL FOLK DANCE FESTIVAL

SHARE DAY CARE CENTRE; THE WESTGATE FOUNDATION

CARRAIG MÓR CENTRE; CORK UNIVERSITY HOSPITAL

CORK 2005

The project was aimed at people who could not, for various reasons, attend concerts and performances during the Cork International Folk Dance Festival in August 2005. The project involved four performances on successive days in four different centres: the Share Day Care Centre on Sheare Street; The Westgate Foundation, Ballincollig; Carraig Mór Centre, Shanakiel; and Cork University Hospital. They involved folk dance, music and song performances by groups representing four different nations: Holland, Poland, Sardinia and Brittany. In all, nearly 200 performers took part.

The Polish group Zespół Pieśni i Tańca 'Wałbrzych' presented folk dances from different regions and also performed Polish songs and national dances. Sardinian group, CITT' di Sennori, performed traditional Sardinian dances and, in particular, dances of the Logudoro region, where they come from. The third group was one of Brittany's best traditional dance groups, The Celtic Circle of Rennes, who wear beautiful costumes dating from the 1870s and 1920s from the Rennes area. Dutch group, The Pierewaaiers, a folkdance-demonstration group from Nijmegen in Holland, were accompanied by an accomplished seven-piece live band.



CONTACTS

Daithí Kearney

Cork International Folk Dance Festival

Rosebank, Church Hill, Carrigaline, Co. Cork

+353 87 6419081

info@corkfolkdancefest.com

www.corkfolkdancefest.com

Barry Cogan

Owenabue Valley Traditional Group

Rosebank, Church Hill, Carrigaline, Co. Cork

+353 87 8137990

info@corkfolkdancefest.com

www.owenabue-valley.net

KING LEAR AND THE THREE RS

CORK OPERA HOUSE

BISHOPSTOWN SENIOR SOCIAL CENTRE

CORK 2005

‘King Lear and the Three Rs: Reflect, Respond, Receive’ was a three-part programme stemming from the Cork Opera House/Janus Theatre Company production of *King Lear*.

A central theme running through *King Lear* is the journey of aging: loss of power, relationships with adult children and ultimately, the wisdom gained through the experience of a long life. This programme honoured the life experiences of the elderly by enlisting a group of 15 older people as consultants to the production.

Belinda Wild (director of *King Lear* and artistic director of Janus Theatre Company) and actors Stephen Wyley (Duke of Gloucester) and Adrian Scanlon (Edmund and The Fool) led two interactive workshops with 15 older people in the Bishopstown Senior Social Centre in August and September 2005. The actors performed selected scenes, discussed the rehearsal process and challenges that they faced in developing their characters. Belinda further brought the senior citizens into the creative process by bringing in and discussing the model set, masks, costumes and props.

A particular challenge for the 28-year-old actor Stephen Wyley was to convincingly portray the elderly Duke of Gloucester. During their visits to Bishopstown, the older people spoke movingly of the heartbreak that children can cause; of how they would feel if betrayed by a child, as Gloucester

is betrayed by his son, Edmund; of the challenges of aging. Additionally, they offered advice on voice and movement.

The older people attended the opening night performance of *King Lear* in the Half Moon Theatre in Cork Opera House, followed by a post-performance reception with the cast.

The collaboration with the actors enabled the group to not only actively participate in the production process but provided access to a live performance.

CONTACTS

Jamie Monagan

Education & Community Outreach Officer

Cork Opera House

Emmet Place, Cork

+353 21 4905218

jmonagan@corkoperahouse.ie

www.corkoperahouse.ie

Roger Coughlan

Bishopstown Senior Social Centre

+353 86 3866975

bishopstownseniors@eircom.net



OLIVER! ACTORS' VISIT

CORK OPERA HOUSE

WESTGATE FOUNDATION; CORK 2005

Actors from Cork Opera House brightened the day of members of Westgate Foundation in Ballincollig on 19 May 2005. Immediately after the matinee performance of *Oliver!*, Rebecca Smith and Luke Hayden descended upon a large crowd of excited fans in the day care centre. Rebecca and Luke were well known to most of those gathered from their long-time roles in the popular television programme, *Fair City*. The actors arrived in Ballincollig still in costume and full make-up from their respective roles as Nancy and Bill Sykes in *Oliver!*.

The actors circulated among the members, chatting and shaking hands and posing for photographs. It was clear by the buzz of excited voices in the room that this visit was a highlight of the many worthy activities that take place in Westgate Foundation. Through collaboration with another cultural organisation, it became possible to bring professional actors to the clients of the Westgate Foundation who would otherwise not have had access to the performers.

CONTACT

Jamie Monagan

Education & Community Outreach Officer

Cork Opera House

Emmet Place, Cork

+353 21 4905218

jmonagan@corkoperahouse.ie

www.corkoperahouse.ie

AT PLAY WITH PUPPETS

CORK OPERA HOUSE

KINSALE ROAD ACCOMMODATION CENTRE

CORK 2005

‘At Play With Puppets’ introduced 13 non-national children and parents from the Kinsale Road Accommodation Centre, an asylum seeker centre, to several Cork cultural and recreation institutions in March 2005. The families traveled by coach to Cork Opera House where they enjoyed a high-energy performance of the Lambert Puppet Theatre’s *Sleeping Beauty*, with lots of laughter and audience participation.

They were then brought to the playground at Fitzgerald Park and could barely be torn away to eat their picnic lunches. One little boy, Yianko, even had an impromptu “friendly” with a French football team that was kicking a ball around in the park.

After lunch they attended a puppet-making workshop with Downton Puppets at Cork City Museum where the children made simple puppets of newspaper, masking tape, sticks, yarn and fabric, followed by a visit to the ‘Magic of Masks and Puppets’ exhibition upstairs.

The families who participated were from Nigeria, Ghana, and Albania. None of them had ever before visited Cork Opera House, Fitzgerald Park, or the City Museum. They had a wonderful day and a positive introduction to several of Cork’s premier facilities. At the end of the day, they returned to the Accommodation Centre with a

big bag of paints, brushes, glue, tape, plastic eyes, etc., so they could continue working on their puppets in the Centre.

CONTACT

Jamie Monagan

Education & Community Outreach Officer

Cork Opera House

Emmet Place, Cork

+353 21 4905218

jmonagan@corkoperahouse.ie

www.corkoperahouse.ie

Dennis Gilland, *Manager*

Kinsale Road Accommodation Centre,

Kinsale Road, Cork

+353 21 4318932



GUINNESS JAZZ FESTIVAL

10TH AVENUE JAZZ BAND

KINSALE ROAD ACCOMMODATION CENTRE

CORK 2005

The 10th Avenue Jazz Band made its first appearance in the Guinness Jazz Festival in October 2005. The rip-roaring dixieland band, now based in the San Jose area of Southern California perform a mix of straight dixieland classics in the style of Louis Armstrong, Turk Murphy and Bix Biederbecke in addition to rock ‘n’ roll, swing, latin and waltzes.

During their visit to Cork the band performed in the Kinsale Road Accommodation Centre, an asylum seeker centre, giving asylum seekers there the opportunity to experience one of the world-class acts performing in the famous Guinness Jazz Festival in Cork, a performance they otherwise could not have enjoyed.

CONTACT

Jack McGouran, Artistic Director

Guinness Jazz Festival

80 Haddington Road, Ballsbridge, Dublin 4

+353 1 637 5219

jazz@questcom.iol.ie

www.corkjazzfestival.com





TRINIDAD & TOBAGO STEEL BAND PERFORMANCES

CO-ORDINATOR: BROTHER MATTHEW FEHENY
CORK CITY COUNCIL; CORK 2005

The visit of the Trinidad and Tobago Regimental Steel Band was arranged by Brother Matthew Feheney during a visit to Trinidad in January 2005. Fifty five members of a party (including 45 musicians) arrived in Cork on 7 June. On 9 and 10 June they performed in various workshops, including a concert at St Luke's Hall which was crowded with schoolchildren and adults. On 10 June the Orchestra also performed for staff and clients of the Irish Guide Dogs for the Blind. This was followed by performances in Cork's main street, Patrick Street, on 11 June to great acclaim from the large crowd that gathered, Mahon Shopping Mall and University College Cork.

The performances were enjoyed by all and provided the opportunity to hear one of the world's leading steel bands. Clients in the healthcare settings and other audience members also enjoyed access to this musical tradition which they otherwise would not have had.

CONTACT

Brother Matthew Feheney
Presentation Brothers
Mardyke House, Mardyke, Cork
+353 21 4271729
jmfeheny@iol.ie

Maeve Dineen
Cork City Council
Arts Office, Cork City Council, Cork
+353 86 3883657
maeve_dineen@corkcity.ie
www.corkcity.ie

BEST OF IRISH TOUR

MUSIC NETWORK
ST. STEPHEN'S HOSPITAL
CORK 2005

In addition to the commencement of Music Network's Music in Healthcare/Mental Health project in St. Stephen's Hospital, Glanmire and Carrigmore Centre, Shanakiel, Music Network arranged a concert on 19 May 2005 by three well-known traditional Irish musicians who were, at the time, engaged on a Music Network Best of Irish concert tour of Ireland. The artists, Desi Wilkinson (flute), Máirtín O'Connor (accordion) and Brendan O'Regan (bouzouki) performed to a large crowd in St. Stephen's Hospital, including visiting clients and staff from Carrigmore Centre.

The concert's principle aims were to kick-start a series of participative Music in Healthcare workshops in the two centres and to bring a high quality live music event to a group of people who might not otherwise have the opportunity to access such an opportunity.

The concert was enjoyed by both staff and clients, with some clients finding their voice and joining in. The concert proved a successful means of stimulating interest in and support for the subsequent participative workshops within the two centres. The artists reported that they were extremely moved by the experience of playing to the assembled group of clients and staff.

CONTACTS

Deirdre McCrea
Music Network
The Coach House Dublin Castle Dublin 2
+353 1 6719429
deirdre@musicnetwork.ie
www.musicnetwork.ie

John Cronin
St. Stephen's Hospital
Glanmire, Cork
+353 21 4821411 / 087 2964410
croninj1@shb.ie

Eamonn Leonard
Carrigmore Centre
Shanakiel, Cork
+353 21 4541901 / 087 2848915
leonarde@shb.ie

This section is far from exhaustive and is intended to provide a point of reference for people who are interested in finding out more about the field of arts and health. At regional level your Local Authority Arts Office, arts centres and local libraries are all good sources of information, advice and support, and can put you in touch with relevant artists, individuals or organisations.

● AGE AND OPPORTUNITY (Bealtaine and Arts and Care)

Age & Opportunity, Marino Institute of Education,
Griffith Avenue, Dublin 9
+353 1 8370570
ageandop@mie.ie
www.olderinireland.ie

Age and Opportunity is the national agency working to challenge negative attitudes to aging and older people, and to promote greater participation by older people in society. Arts and Care is an arts project run in partnership with the Midlands Health Board. Bealtaine is a month-long national festival celebrating creativity in older age.

● ARTS FOR HEALTH CENTRE

The Manchester Metropolitan University, All Saints,
Oxford Road, Manchester M15 6BH, UK
+44161 2368916 or 247 1091
www.artdes.mmu.ac.uk/arts4hth/introduc.htm

Arts for Health Centre is a national centre established to provide practical help, information and advice to all who are concerned with using the arts as a complementary part of healthcare.

● ART IN HOSPITAL

Blawarthill Hospital, 129 Holehouse Drive,
Glasgow G13 3TG, Scotland, UK
+44 (0) 141 211 9031
info@artinhospital.org
www.artinhospital.org

Art in Hospital provides an extensive ongoing programme of visual arts in hospitals and nursing homes in and around the city of Glasgow.

● CENTRE FOR ARTS AND HUMANITIES IN HEALTH AND MEDICINE (CAHHM)

Dawson Building, Science Site,
University of Durham, DH1 3LE, UK
+44 191 334 2917
cahbm.info@durham.ac.uk
www.dur.ac.uk/cahbm

Centre for Arts and Humanities in Health and Medicine is an independent research and evaluation resource based in the University of Durham. CAHHM investigates and promotes the practical applications and benefits of arts and humanities in healthcare. CAHHM has particular expertise in community-based arts in health and in the human impact of art in healthcare architecture and design.

● CREATE

10/11 South Earl Street, Dublin 8
+353 1 4736600
info@artsincontext.com
www.communityartsireland.com

CREATE is an arts-enabling organisation. It offers advice, information and training in a broad range of areas to artists and arts organisations. It supports the development of the arts in community contexts. Services include project development and support; training and education; finance and administration; strategic and policy development.

● DUBLIN HEALTHY CITIES PROJECT

Carmichael House, North Brunswick St, Dublin 7
+353 1 8722278
dhcp@indigo.ie
www.dublinhealthycities.ie

The Dublin Healthy Cities Project aims to enhance the health of the city, its environment and its people. The Healthy Cities Project is an initiative of the European office of the World Health Organisation.

● HOSPITAL AUDIENCES INC. (HAL)

548 Broadway 3rd Floor, New York,
NY 10012-3950, USA
001 2125757676
hai@hospaud.org
www.hospaud.org

Hospital Audiences Inc. aims to provide access to the arts for people in healthcare by bringing people isolated from the cultural mainstream to cultural institutions and other visual and performing arts experiences, or by presenting the arts directly to them.

● NATIONAL NETWORK FOR THE ARTS IN HEALTH

123 Westminster Bridge Rd, London SE1 7HR, UK
+442072611317
info@nnah.org.uk
www.nnah.org.uk

The National Network for Arts and Health (NNAH) provides dedicated resources and a range of benefits and services for organisations and individuals interested in the field of arts and health including fact sheets, members forum, projects directory and a bibliography.

● THE ARTS COUNCIL /AN CHOMHAIRLE EALAÍÓN

70 Merrion Square, Dublin 2
+353 1 6180200
info@artscouncil.ie
www.artcouncil.ie

The Arts Council is an autonomous statutory body, appointed by Government and funded by the Oireachtas to promote and assist the arts and to develop public appreciation of the arts.

● THE ARK A CULTURAL CENTRE FOR CHILDREN

Eustace Street, Dublin 2
+353 1 6707788
info@ark.ie
www.ark.ie

The Ark, A Cultural Centre for Children, is Europe's first and only custom-designed arts centre for children. The Healing Ark, one of four major outreach programmes developed and funded by the Ark Cultural Trust for Children, is committed to a long-term exploration of how the arts can be incorporated into the daily lives of sick children in different healthcare environments.

● UK REGIONAL ARTS BOARDS

www.arts.org.uk
Links to UK regional arts boards. Project descriptions, strategy and policy documents for arts in health from South East Arts and West Midlands Arts Boards are available online.

CULTURE + HEALTH SOME USEFUL RESOURCES

● W.H.A.T. WATERFORD HEALING ARTS TRUST

Waterford Regional Hospital, Dunmore Road,
Co. Waterford
+353 51 842664
info@waterfordhealingarts.com
www.waterfordhealingarts.com

W.H.A.T. is a leading hospital arts programme. Based in Waterford Regional Hospital the Trust explores the role of the arts in the promotion of healing and well being through a multi-disciplinary programme of arts activity.

ADDITIONAL RESOURCES

- Arts, Health and Community: A study of five Arts in Community Health projects
Everitt & Hamilton, CAHHM
University of Durham, 2003.
- Creating a Healthier Future, Arts and Health Conference (Proceedings)
Bateson, 2001. Dublin Healthy Cities Project.
- The Arts & Health Handbook – a practical guide
The Arts Council of Irelnd, 2003.
ISBN 1 904291-02-3 (© 353 1 6180200)
- Helping to Heal: The Arts in Health Care
Senior & Croall,
Calouste Gulbenkian Foundation, 1993
- Mapping the Arts in Healthcare Contexts
in the Republic of Ireland
O Cuiv, Leargas Consulting Limited, 2001
- The Maugherow Project – unwrapping
creativity: an intergenerational approach
Arts Office, Sligo County Council, 2001

● ART, HEALTH AND MEDICINE

www.cofa.unsw.edu.au/research/stanford/artmed/index.html

Funded by the Australia Council, this site provides links to arts and health projects, featured artists and artworks, research papers, and resources.

● AUSTRALIAN NETWORK FOR ARTS AND HEALTH

www.anah.org.au

The Australian Network for Arts + Health (ANAH) works to enable opportunities for information exchange, participation in critical debate and work place collaboration across Australia through information dissemination, training, and consultancy and outreach work.

● NATIONAL NETWORK FOR THE ARTS IN HEALTH, UK

www.nnah.org.uk

Includes fact sheets on planning, research and evaluation, suggested reading, arts in health courses. There are further online benefits available for members.

● PAINTINGS IN HOSPITALS (IRELAND)

www.paintingsinhospitals.cwcom.net

Paintings in Hospitals (PiH) is a registered charity that provides a picture rental service to NHS hospitals and healthcare establishments throughout the UK and Ireland.

● SOCIETY FOR ARTS IN HEALTHCARE, USA

www.societyartshealthcare.org

Provides information on this organisation with links to other organisations/projects in the USA.

ACKNOWLEDGEMENTS

Cork 2005 and the Health Service Executive Southern Area would like to extend a warm ‘Thank You’ to all the project participants, community groups, arts organisations, artists and healthcare staff who gave unstintingly of their time, energy, and ingenuity and made the Cork 2005: Culture + Health Strand such a success.

Aaron Towers, *Artist*

Aingeala De Burca, *Music Facilitator*

Arc Cancer Support House, Ellen O’Neill & Colleagues

Bandon Day Care Centre, Noreen Walsh & Colleagues

Bernie Galvin, *Arts Facilitator*

Betty Smith, *Dance Facilitator*

Bishopstown Senior Social Centre, Roger Coughlan & Colleagues

Brother Matthew Feheney, *Project Co-ordinator*

Carraig Mór Centre, Eamon Leonard, Pat O’Dea, Caroline Mitchell & Colleagues

Carrigaline Day Care Centre, Jean Lynch, Agnes O’Reilly & Group

Charleville Semi-sheltered Centre

Chomhairle, Deidre Kelleher, Helen Brougham & Colleagues

Ciarán Fitzpatrick, *Writer & Actor*

Cónal Creedon, *Writer*

COPE Foundation

Corcadorca

Cork City Council, Maeve Dineen & Colleagues

Cork County Council, Ian McDonagh

Cork International Choral Festival, John Fitzpatrick & Colleagues

Cork International Folk Dance Festival, Daithi Kearney, Barry Cogan & Co.

Cork Opera House, Jamie Monagan & Colleagues

Cork Pops Orchestra, Evelyn Grant & Colleagues

Cork Prison

Cork Singers’ Club, Jim Walsh, Sean McCarthy & Colleagues

Cork University Hospital Radio, Noel Welch & Colleagues

Cork University Hospital, Sheelagh Broderick & Colleagues

Danny McCarthy, *Artist*

Dee Hurley, *Project Co-ordinator*

Deerpark Family Resource Centre, Madeline Buckley & Colleagues

Emer Toomey, *Artist*

Farranree Family Centre, Alison Merrotsy & Colleagues

Gerry Kelly, *Project Co-ordinator*

Golden Meadows Retirement Village

Graffiti Theatre Company, Emelie Fitzgibbon & Colleagues

Guinness Jazz Festival, Jack McGouran & Bill Johnson

Hossanah Diver, *Dance Facilitator*

Hugh Lorigan, *Artist*

Institute for Choreography and Dance, Mowbray Bates & Colleagues

Irish Guide Dogs for the Blind, Padraig Mallon & Colleagues

Jack Healy, *Artist*

Janus Theatre Company, Belinda Wilde

Jo Nichols, *Artist*

John McHarg, *Artist*

Joy Cantwell, *Dance Facilitator*

Julie Kelleher, *Actor*

Kinsale Road Accommodation Centre, Dennis Galland & Colleagues

Knocknaheeny Day Care Centre

Liberty Street House, Bridget Mintern, Tim O’Brien & Colleagues.

Luke Hayden, *Actor*

Macroom Senior Citizens Centre, Pat O’Connell & Colleagues

Mahon Active Retirement Group, Breda Jordan & Group

Mahon Family Resource Centre, Mary Malone, Susan O’Brien & Colleagues

Mairead Geary, *Arts Facilitator*

Margaret O’Sullivan, *Producer*

Marie Brett, *Artist*

Marymount Hospice, Kathleen Harte & Colleagues

Maureen Collins, *Dance Facilitator*

Mayfield Day Care Centre, Eleanor Buckley & Colleagues

McAuley Day Care Centre, Maureen Kearney & Colleagues

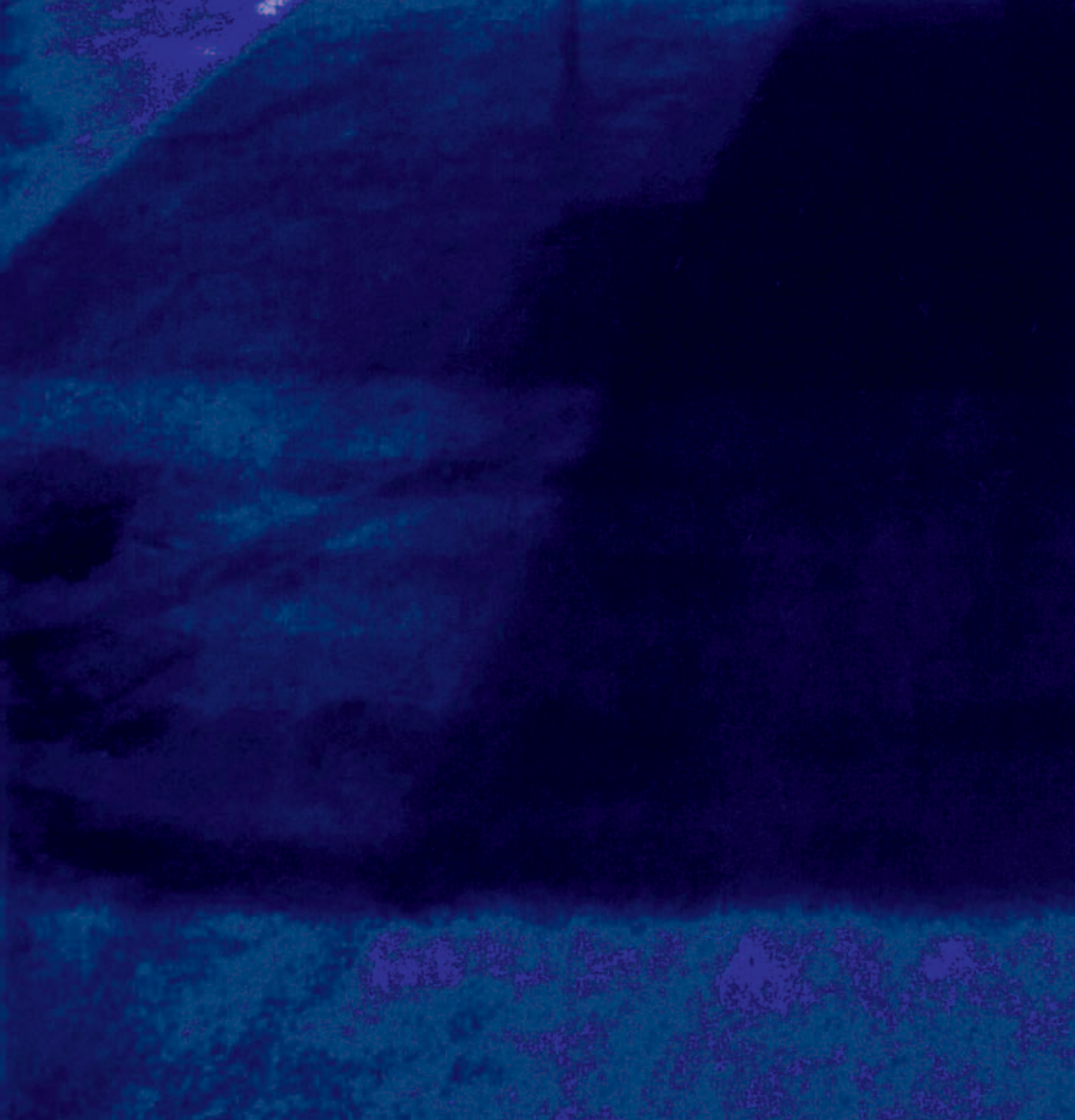
Meitheal Mara, Marie Drew & Colleagues

Mel Mercier, *Producer*
Michael Collins, *Actor*
Michelle Finnerty, *Project Co-ordinator*
Michelle Whelan, *Project Administrator*
Mike White, CAHHM
Molly Sturges, *Artist*
Mount Cara Nursing Home, Mary O’ Sullivan & Colleagues
Munster Literature Centre, Pat Cotter & Colleagues
Music Migrations
Music Network, Deidre McCrea & Colleagues
National Disability Authority, Anne-Marie Rooney & Colleagues
Nico Brown, *Music Facilitator*
Northside Folklore Project, Mary O’Driscoll & Colleagues
O’Connell Court, Catherine Cogan, Oliva Devane & Colleagues
Older Women’s Network
Park Road Day Care Centre, Sr. Eleanor & Colleagues
Park Road Family Resource Centre, Orla Dignam & Colleagues
Pepe O’ Neill, *Arts Facilitator*
Peter Kearns, *Writer/Director*
Rebecca Smith, *Actor*
School of the Divine Child, Trish Harrington & Colleagues
SHARE, Clodagh Whelan & Colleagues
Sirius Arts Centre, Peggy Sue Amison
St. Finbarr’s Hospital, Cathleen Bowen, Claire MacGabhann & Colleagues
St. Laurence’s Cheshire Home, James Hayes, Katherine Dullard, & Colleagues
St. Luke’s Nursing Home, Eugene Brown, Dorcas McGivern, Julia Horgan, Joan Jeffry’s & Colleagues
St. Philomena’s Ward, St. Finbarr’s Hospital, Anne Corcoran & Colleagues
St. Raphael Centre, Ned Cotter, John McHarg & Colleagues
St. Stephen’s Hospital, John Cronin & Colleagues
Susanne O’Mahony, *Arts Facilitator*
The Evening Echo, Ray Loughheed & Colleagues
Tim Murphy, *Artist*
Tom Creed, *Director*
Traveller Visibility Group, Chrissie O’ Sullivan
Trinidad & Tobago Steel Band

Triskel, Penny Rae, Charlotte Donovan & Colleagues
Turners Cross Day Care Centre, Kathleen Mullane, John O’Connell & Colleagues
Westgate Foundation, Noel Byrne & Colleagues
Cork 2005/HSE Southern Area Working Group: Members
Aidan Warner, Principal Community Worker, South Lee, HSE Southern Area
Ann O’ Connor, Project Manager, Culture + Health, Cork 2005
Michael Shemeld, Manager, Physical & Sensory Disability Services, HSE Southern Area
Rebecca Loughry, Principal Community Worker – Social Inclusion, HSE Southern Area
Tony Sheehan, Programme Team, Cork 2005
Una Webster, Capital Projects Co-ordinator, CUH, HSE Southern Area

Cork 2005/HSE Working Group would like to thank each of their many colleagues for their contribution and support particularly;
Lisa Clancy, Director, Angie O’ Brien, Norma Deasy & Colleagues in the Communications Department, HSE Southern Area
Aoife Carlin, *Director*, Aileen Leahy, Annette Clancy & Colleagues in the Communications Department, Cork 2005
Pat Healy, *Assistant National Director*, Primary Community and Continuing Care, HSE Southern Area
Gretta Crowley, *Local Health Office Manager* – South Lee, Primary Community and Continuing Care, HSE Southern Area
Aurora Caruso, *Administrator*, Culture + Health, Cork 2005
Ann Cahill, Trish Murphy, Tracy McCormack, Nicola Swanton + Co. in the Project Management Office, Cork 2005
Mary McCarthy, Tom McCarthy, *Programme Team*, Cork 2005
Sean Angland, *Finance Director*, Cork 2005
John Kennedy, *Director*, Cork 2005

Thanks also to
Cork Film Centre
Chris Hurley, Max Le Cain & Gillian Morrison.
Photographer, Ger McCarthy, GMC Photography
Designer, Stuart Coughlan, edit+





Additional copies available from:

Ann O'Connor
Arts + Health Programme Co-Ordinator
HSE Southern Area
Community Services Office,
St. Finbarr's Hospital,
Douglas Road, Cork
+353 21 4923136
annp.oconnor@mailp.hse.ie

© Cork 2005: European Capital of Culture, 2006