Cork 2005 European Capital of Culture

CULTURE + HEALTH STRAND
a study of 32 projects in diverse healthcare settings
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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.

A Working Group was established between the Health Service Executive (HSE) Southern Area and Cork 2005 and, out of this, over 30 projects 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
The year has also seen new relationships between arts organisations, artists and healthcare staff and settings which augurs well for future development.

Our partnership with the Cork 2005 Culture and Health Strand. The programme has been an extremely fruitful 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
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
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 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 Nicholls’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 handwork 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 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.

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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.
CASE STUDIES
MUSIC IN HEALTHCARE / MENTAL HEALTH
MOMENT
ENCOUNTERS
CULTURE IN RESIDENCE
• ARTIST RESIDENCIES
• WORKSHOPS / EVENTS / PERFORMANCES
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.
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 tear
But that is not all that is happening there –

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

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.

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.

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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.

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
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.

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 become quite magical.

Molly Sturges, Artistic Director

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

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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 patients to create an Encyclopedia of Encounters, which has been permanently installed in Triskel. She then went on to work with St. Finbarr’s staff to create two large wall murals, which have been permanently installed in the hospital.

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
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 Hur 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.

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

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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.
CULTURE IN RESIDENCE

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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.

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.

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The workshops were daysent … the best thing ever!!
Emmet, Surface Tension participant

DESCRIPTION

OUTCOMES

CONTACTS

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

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The most fun-filled inclusive project I have ever been involved with.

John McHarg, Staff member/artist St Raphael’s Centre
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.

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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
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.

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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.

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“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
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 (Insight)’ 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.

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FINDING A VOICE

ARTIST: PETER KEARNS
ST. LAURENCE’S CHESIRE 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.

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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.

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

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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.

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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
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 of 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.

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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.

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CULTURE IN RESIDENCE
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.

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.

Cork Singer’s Club
Cork’s 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

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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.

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.

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CONTACT
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chorfest@iol.ie
www.corkchoral.ie

The Northside Folklore Project
CORK UNIVERSITY HOSPITAL RADIO
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, Carraroe 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
Una Webster Cork University Hospital Wilton, Cork +353 87 6773179 Una.Webster@mailp.hse.ie Noel Welch Cork University Hospital Radio Wilton, Cork +353 87 1242338

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Una Webster Cork University Hospital Wilton, Cork +353 87 6773179 Una.Webster@mailp.hse.ie Noel Welch Cork University Hospital Radio Wilton, Cork +353 87 1242338
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.

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Una.Webster@mailp.hse.ie

Noel Welch
Cork University Hospital
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+353 87 1242338

CÓNAL CREDON READINGS
ARTIST: CÓNAL CREDON
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
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conalcreedon@eircom.net

CULTURE IN RESIDENCE
CULTURE IN RESIDENCE
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
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77 Clonlea, Mount Oval Village, Rochestown, Cork
+353 87 7787320
jonichols@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 RTE Lyric FM. The orchestra was joined by special guest Carl Corcoran (RTE 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
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11 Summerhill South, Cork
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grantkelly@eircom.net
www.corkpops.ie
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’à 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.

**CONTACT**

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Barry Cogan
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www.owenabue-valley.net
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.

CONTACTS

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CONTACT

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‘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.

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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.
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, Des 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.

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Eamonn Leonard
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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
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TRINIDAD & TOBAGO STEEL BAND PERFORMANCES
CO-ORDINATOR: BROTHER MATTHEW FEHENNEY
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.
Culture + Health Useful Resources

AGE AND OPPORTUNITY
(Beatitaine and Arts and Care)
Age & Opportunity, Marino Institute of Education, Griffith Avenue, Dublin 9
+353 1 8370570 ageandop@mie.ie
www.oldtinerireland.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. Beatitaine 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

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
Blaucharthill 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
cahhm.info@durham.ac.uk
www.dur.ac.uk/cahhm

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 EALAÍON)
70 Merrion Square, Dublin 2
+353 1 6180200
info@arts council.ie
www.arts.council.ie

The Arts Council is an autonomous statutory body, appointed by Government and funded by the Oireachts 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.

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.
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 activities.

ADDITIONAL RESOURCES

- Arts, Health and Community: A study of five arts in Community Health projects
  Evertin & Hamilton, CAHIM

- Creating a Healthier Future, Arts and Health Conference (Proceedings)

- The Arts & Health Handbook - a practical guide
  ISBN 1904291-02-3 (2003 1 6180200)

- Helping to Heal: The Arts in Health Care
  Senior & Croall,
  ISBN 1 904291-02-3 (2003 1 6180200)

- The Arts in Community Health projects
  evertin & Hamilton, Cahir

- NATIONAL NETWORK FOR THE ARTS IN HEALTH, UK
  www.nnah.org.uk
  Includes facts sheets on planning, research and evaluation, suggested reading, arts in health courses. There are further online benefits available for members.

- NATIONAL NETWORK FOR THE ARTS IN HEALTH, UK
  www.nnah.org.uk
  Includes facts sheets on planning, research and evaluation, suggested reading, arts in health courses. There are further online benefits available for members.

- CORK 2005: CULTURE + HEALTH
  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.

ACKNOWLEDGEMENTS

Aaron Towe%, Artist
Angelina 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 Feeney, Project Co-ordinator
Carraig Gala Centre, Eamon Leonard, Pat O’Dea, Caroline Mitchell & Colleagues
Carrigaline Day Care Centre, Jean Lynch, Agnes O'Reilly & Group
Charleville Semi-sheltered Centre
Chomharthiu, Oisithe Kalfeile, Helen Brougham & Colleagues
Courten Fitzpatrick, Writer & Actor
Gaal Creden, Writer
COPE Foundation
Cork City Council
Cork County Council
Cork International Choral Festival, John Fitzpatrick & Colleagues
Cork Opera House, Jamie Monagan & Colleagues
Cork Pops Orchestra
Cork Prison
Cork Singers’ Club, Jim Walsh, Sean McCarthy & Colleagues
Cork University Hospital Radio, Noel Welsh & Colleagues
Cork University Hospital, Sheelagh Broderick & Colleagues
Danny McCarthy, Artist
Dere Harley, Project Co-ordinator
Deeppark Family Resource Centre, Madeline Buckley & Colleagues
Emer Toomey, Artist
Farahome Family Centre, Alison Memoty & Colleagues
Gerry Kelly, Project Co-ordinator
Golden Meadows Retirement Village
Grafton Theatre Company, Emelie Fitzgibbon & Colleagues
Guinness Jazz Festival, Jack McMonigal & Bill Johnson
Hossunah Dives, Dance Facilitator
Hugh Lorigan, Artist
Institute for Choreography and Dance, Newbury Bates & Colleagues
Irish Guide Dogs for the Blind, Paodiag Hallon & Colleagues
Jack Kelly, Artist
Janus Theatre Company, Bellinda Wilde
Jo Nichols, Artist
John McKiarg, Artist
Joy Cantwell, Dance Facilitator
Julie Kelleher, Actor
Kinsale Road Accommodation Centre, Dennis Galland & Colleagues
Knockaconney Day Care Centre
Liberty Street House, Bridget Minmert, Tim O’Brien & Colleagues.
Luke Hayden, Actor
Macroom Senior Citizens Centre, Pat O’Connell & Colleagues
Mahon Action Retirement Group, Breda Jordan Group
Mahon Family Resource Centre, Mary Malone, Susan O’Brien & Colleagues
Mainead Geary, Arts Facilitator
Margaret O’Sullivan, Producer
Marie Brett, Artist
Marymount Hospice, Kathleen Hart & Colleagues
Maureen Colligan, Dance Facilitator
Mayfield Day Care Centre, Eleanor Buckley & Colleagues
Mickauley Day Care Centre, Maureen Keamney & Colleagues
Meitheal Mara, Marie Drew & Colleagues

Paintings in Hospitals (Ireland)
www.paintingsinhospitals.cwcm.net
Paintings in Hospitals (PAH) 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.
Mel Mercier, Producer
Michael Collins, Actor
Michelle Finnerty, Project Co-ordinator
Michelle Wheelan, Project Administrator
Mike White, CAHM
Molly Sturges, Artist
Mount Cara Nursing Home, Mary O’ Sullivan & Colleagues
Munster Literature Centre, Pat Cotter & Colleagues
Music Migrations
Music Network, Deirdre McCrea & Colleagues
National Disability Authority, Anne-Marie Rooney & Colleagues
Nico Brown, Music Facilitator
Northside Folklore Project, Mary O’Driscoll & Colleagues
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