Working Creatively with Older People

A practical guide
"I never feel age...

if you have creative work,

you don’t have age or time.."

Louise Nevelson,
Russian-born US sculptor
1900-1988
Acknowledgements

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Other Sources of material
Some of the material in this handbook has been informed by the Arts Council publication, 'The Arts in Health Handbook: A Practical Guide. We wish to acknowledge this valuable source of information.
Foreword

The Arts have a key role to play in nurturing the health of a person’s mind, body and spirit, and research supports this. There is ample academic evidence to show the beneficial effects of the arts on well-being and HSE West recognises and supports the use of a range of art forms in promoting the well-being of older people.

However, the purpose of arts activity is not just related to health, but to bringing the joy and satisfaction of creativity into people’s everyday lives.

The origins of this book began with a series of Working Creatively with Older People training workshops. These were organised to provide those who work with older people in residential, day centre and day hospital settings with the skills to make creativity and arts a part of their lives.

The training workshops gave staff the opportunity to experience a variety of art forms and provided them with the necessary facilitation skills to deliver sessions at their centres.

There are many art forms to draw on. You can use storytelling, singing, playing or listening to music, drawing or painting, photography, ceramics, felt-making, dance, yoga and writing of all kinds – any activity that allows personal expression.

This book is the next step. You will find in this handbook practical guidance and suggestions for planning and delivering creative activities. While the book gives advice, the skills and hands-on approach of staff will be the key ingredient that will ensure the success and sustainability of projects.

I hope that you will find this handbook informative and easy to use and, above all, that you have fun doing the work.

Jacky Jones, Regional Functional Manager, HSE West.
Introduction

Creative work is a wonderful way of enabling older people to keep their sparkle and zest for life, by exploring their imaginations and creative talents in the company of other people.

This is a resource manual to show people who are working in healthcare settings how to get creative activities for older people started, and sustained, how to help them get the most out of the art forms used.

It will show you how to plan and run creative sessions. It will show the sort of things you need to take into account so that the activity takes place in a safe and nurturing way, suited to individual needs and abilities. It gives you the perspective of outside artists who may be working with you and their advice on how to run a successful session.

In the Appendices at the back you will find ideas for creative activities that work very well for people in a care setting, hints for writing exercises, samples of some well-loved poems, information on where to find art materials, and contact details of people and organisations that might be helpful to you.

*The annual Bealtaine Festival, which celebrates creativity in older people throughout Ireland during the month of May, provides an ideal opportunity for people to showcase the work they have done during the year. Full details of the Bealtaine Festival are available in Appendix 9 at the end of this book.*

When your project or group is up and running, you will come across new ideas for activities from all sorts of sources. The book is designed so that you will be able to store your own ideas and notes within it and find everything you need in one place, which you can return to again and again.

This will be interesting and satisfying work....

More, it will be a chance for you to let your own creativity shine through....

Remember that creative activity is all about enjoyment, so enjoy yourself!

*Health Promotion Department, HSE North West Area. Summer 2007*
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Guidelines for Visiting Artists
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Some of the material in this handbook has been informed by the Arts Council publication,
We wish to acknowledge this information and publication
What is Creative Time?

Everybody is creative. You don’t have to be able to paint a picture or play beautiful music. Ever had a bright idea for solving a problem or created an encouraging team spirit among the people you work with? That is being creative.

Creativity is not about producing an end product. It is about expressing yourself in your own way, using your unique set of talents, and enjoying the process along the way. It is all about enjoyment and satisfaction in what you do.

In the area of Arts in Health, the following activities are very suitable for working in a group setting:

- The art of conversation – guided conversations on chosen topics
- Storytelling – which can be recorded in sound or by the written word
- Writing of every kind – creative, diary, memoir, local history, etc.
- Reading, listening to and reciting poetry and prose
- Listening to music, playing music and having visiting musicians to play
- Drawing and painting
- Dance and movement
- Drama
- Clay and ceramic work
- Feltwork
- Photography as an art form
- Knitting, sewing and all craft work, including cards for special occasions
- Reading groups or a Book Club

For more information on each of these activities, see Appendices 1 – 5.
Creative Activity In The Public Forum

Participation in the Bealtaine Festival
One of the largest arts festivals in the country, the Bealtaine Festival gives opportunities for you and your group to participate in events within and outside of your centre.

For full details of the Bealtaine Festival, see Appendix 9.

Other Formats for your creative work

The following are some different ways of celebrating and participating in creativity:
You can
- Exhibit art work (in your centre or at other venues)
- Record events using photography, video or sound
- Exhibit photographs – mount in an unusual way, use in a collage, use in personal scrap or memoir books, or mix with other materials to create unusual mixed media pieces.
- Arrange visits to galleries, theatre, community events and other places of interest.
- Help to forge connections with people outside your centre, including children.

For more information on these activities, see the final section Appendix 1.
Planning the Project

Every project goes through a journey – from the initial thought or idea to the moment when it actually happens.

**In the beginning**

It will help you plan that journey if you meet with managers and other staff, tell them what you are thinking of doing and get them on board. Tell management of the likely costs and the resources you will need. Consult with the people you will be working with and get their ideas and suggestions.

When planning your creative activity, use your own ideas and experience even though you may not have done this before. Remember that you are a creative person. Your ideas will help make the project unique and give it its special personality.

**Set up a creative activity group**

If you can, set up a small, informal group of people who share your enthusiasm for creative activity or have skills that will help. The role of a group is to agree the overall aims and objectives, manage the project with you, help to review and evaluate the work, and assist you with sessions. If possible, include a variety of people, for example, a client, a nurse, someone from management, catering, maintenance or other. Get one person to keep notes of discussions and any expenses paid out.

However, you don’t always have to have a group – but do make sure to keep as many people as possible involved. Make sure everyone knows what is happening as the project unfolds, and do try to have assistance at your creative sessions.

**Plan ahead**

Even though you are busy, try to find some quiet time or a quiet space where you can think about the project without interruption. Put yourself in the place of the people who will take part in the creative session and ask yourself what they would like and how they would like it done. Choose activities that suit both men and women, peoples’ varying abilities, and people from different cultures. Know that people will say they have “never done it before” and encourage them to give it a try!
Plan ahead (cont’d)

In a methodical way, write down all the ideas and insights you have gathered so you can see what practical steps you have to take. Draw up an action plan based on this and follow it through. On the next text page the Template for Planning a Creative Programme will help you do this.

Try to think if there is a different way of doing things that would make for a better result. At the early stages of planning a project be prepared to consider anything and everything, without an inner voice that says ‘you can’t do it that way’ or ‘that’s not the right way to do things’. Welcome every idea and note it; you can go back later and pick out the ones you think will work best.

Just Supposing…

‘Just supposing’ can free your mind to think differently and not restrict yourself to what you think should be done.

Just supposing you have a lot of money to organise a series of creative workshops for older people...

- How would you really like to use that money?
- What would be the best way of spending it?

Supposing the group of older people were involved with you in planning creative activities...

- What activities would they want to spend it on?
- How would you arrange it for them?

When doing this exercise, imagine everything as real and closely as you can. Remind yourself of all the things you need to plan for to make the project a success.
# Template For Planning Creative Activities

<table>
<thead>
<tr>
<th>Stage of Planning</th>
<th>What to Consider</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Decide your aim</td>
<td>Keep it simple and easy to achieve</td>
<td>I want to provide stimulation and improve the well-being of the group by organising creative activity sessions where each person can take part in some activity that is suited to their ability level.</td>
</tr>
<tr>
<td>Set your objective</td>
<td>What exactly do you want to organise? (Deciding this will help you to explain your plan when you are seeking support or funding) Again, keep it simple, clear and easy to do</td>
<td>I will organise a creative session one afternoon a week in the dayroom. Each session will last two hours. It will start with a meditation exercise, there will be music; and a different creative activity each week.</td>
</tr>
</tbody>
</table>
| Explain and consult | You need to tell management and other staff what you want to do and get their support. | Describe the project including:  
- What you have in mind  
- When, where and how you want to do it?  
- Why it would be a good idea?  
- Who would cater for and how many  
- What are the group’s needs and abilities  
- What activities you would like to do  
- List the potential benefits.  
Get advice from other staff who have supported similar activity before.  
Tell participants’ families what they will be doing.  
Set up a group to help you. |
## Template For Planning Creative Activities (contd)

<table>
<thead>
<tr>
<th>Stage of Planning</th>
<th>What to Consider</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Link up with other agencies that may</td>
<td>Are there other departments or outside agencies that might help or fund the</td>
<td>What about:</td>
</tr>
<tr>
<td>help</td>
<td>activity?</td>
<td>• The Local Authority Arts Office</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Organisers of the Bealtaine Festival</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• National or local organisations for older people</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Age &amp; Opportunity</td>
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<tr>
<td></td>
<td></td>
<td>• HSE Health Promotion Department</td>
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<tr>
<td></td>
<td></td>
<td>• Arts groups in the community, eg. a music or drama group</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Charitable or funding bodies</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Local school or youth group, to make links across generations</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Are there other arts initiatives in the community or local festivals in</td>
</tr>
<tr>
<td></td>
<td></td>
<td>your community that you can link up with?</td>
</tr>
<tr>
<td>Resources</td>
<td>Set down everything you need to run the creative sessions and where it will come</td>
<td>Time: What time is available and when?</td>
</tr>
<tr>
<td></td>
<td>from</td>
<td>Staff: Who is available to help run the sessions?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Space: Where will you hold the session and how will you arrange your</td>
</tr>
<tr>
<td></td>
<td></td>
<td>space?</td>
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<tr>
<td></td>
<td></td>
<td>Skill: Do you need an outside artist or musician?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Materials: What do you need for each activity? Where will you get or</td>
</tr>
<tr>
<td></td>
<td></td>
<td>buy it from?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>What will an outside artist need?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Money: Do you need to pay for materials or outside artists? Where will</td>
</tr>
<tr>
<td></td>
<td></td>
<td>you get the money?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Transport: Do you need to arrange transport?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Music: Does the space have or need a piano or other instrument for music</td>
</tr>
<tr>
<td></td>
<td></td>
<td>sessions?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Resources: Can you provide storage to build up a stock of Resources –</td>
</tr>
<tr>
<td></td>
<td></td>
<td>this can be as simple as shelving for music/book/cd and video libraries</td>
</tr>
</tbody>
</table>
Template For Planning Creative Activities *(contd)*

<table>
<thead>
<tr>
<th>Stage of Planning</th>
<th>What to Consider</th>
<th>Example</th>
</tr>
</thead>
</table>
| Time frame        | When will the session be held and for what length of time? | - What day and time will the session take place?  
- What length of a session would suit the group members? |
| Is it sustainable?| It is important the creative programmes are run on an ongoing basis. | Will programmes run continuously throughout the year? Will you need to bring in outside musicians and artists to sustain your work? |
| Record what you do| Keep a note of what you are doing; what decisions are made etc. | - What is decided  
- What is done  
- Money spent if any  
- What the outcomes are |
| Evaluation        | Check back on what was done and what worked well. | Keep your own file or hardback notebook specifically for the project and a folder where useful tips can be stored. This information can be used in an evaluation and for reporting to management. Photographs and videos can be very useful recording tools. Take quick feedback from participants and helpers after sessions. Keep a note of this and add your own comments. Whenever possible, ask others who are involved, such as drivers, artist, relevant staff, for their comments and suggestions. Look back and see how it went; what worked best and what way you would do it again. |

See Appendix 11 for a sample Evaluation Sheet.
Some other things you need to plan for:

- Where possible have another staff member or outside artist to help you run each session.
- Know the Health and Safety plan for your unit or group. Every session must be run in line with the Health and Safety plan.
- Arrange for protective clothing for activities such as painting.

- Be aware of people in the group who have hearing or sight difficulties. Make sure they are placed near you.
- Make allowance for peoples' need to take medication, and for the serving of snacks and mealtimes.
- When planning an activity, try to take varying abilities into account.

- When choosing poems, songs, hymns etc, make sure they will be acceptable for all cultures and backgrounds.
- Make sure the activities suit both men and women if the group is mixed.

- Remember to tell family members and spouses what you are doing. Some of them might be available and want to take part.
- Consider if you will end the sessions with an event, for example, an exhibition of artwork.
- Decide who will organise the exhibition. Will you open it to the public or families? If so, decide how you will inform people. You may decide to send a notice to the arts pages or area notes in the local paper.
- Be aware of ethical issues. People have the right to decide if they want to take part in a particular project or activity or not.
- If you plan to hold an exhibition, performance or other event, be sure to say this to participants and their families and to get their consent to take part or to have their work displayed.
- Respect peoples' confidentiality on things they may reveal during a session, especially in written work. Make sure to get permission for written work to be published. Be aware that people may be sensitive about the use of personal material. Keep this in mind particularly if you are seeking publicity for an event where such material may be used.
- If you are using an outside artist, musician or creative person, brief them fully on the group, its abilities and needs. Tell them clearly what you want them to do but use all their ideas and suggestions too. Be sure they are aware of health and safety guidelines and any individual needs or issues among group members, for example, medication or disability.
- Review as the sessions go on to make sure everything is working as you planned or if you need to make any changes.
Planning Checklist

- Has Management been informed about the project?
- Has permission been sought and granted to go ahead with project?
- Are Staff and colleagues aware of the project?
- Has an Arts Project group been set up where possible?
- Have Clients been consulted and informed of the project?
- Have times and space been allocated?
- Have the numbers of clients and staff involved been listed?
- Has awareness of health and safety policy been raised? Be aware of any medical condition of group members

See Appendix 8 for Guidelines for Artists.

- Have any special requirements (personal or resources) been noted?
- Have materials been provided and costs worked out?
- Where will the funding you need come from?
- Has your Time Schedule been drawn up, including time for review?
- Any other Planning Checklist Points?
Health and Safety Plan

Plan your project or session in line with the Health and Safety policy of your setting.

- Be aware of people's abilities and limitation and any potential medical issues.
- Be aware of any risks or hazards within the unit.
- Ensure the safety of all participants in the group.
- Visiting artists should never be left alone with a vulnerable or potentially volatile group of clients. Monitor all participants throughout the process so that potential problems will be recognised and dealt with.

See:
- Appendix 8: Guidelines for visiting artists
- Appendix 8: Guidelines for staff on how to brief a visiting artist
- Appendix 6: Sample Day Plan for a creative activity session.
Getting Started

The creative space
The space where the activity takes place should be practical and encouraging

Allocate a specific and separate space for your project where possible. This will save time setting up and clearing away. A dedicated space also minimises disruption to the general work of the centre.

Setting the scene

The space that you’re about to enter with your group should be considered a ‘sacred space’, and it should be altered or honoured in some way that sets it apart for the creative time.

The most basic task is to remove straight lines of chairs and to try and form a circle or at least an oval. Moving chairs into a circle will enable a physical connection to be made. Enhancing the space can be as simple as using a vase of flowers or a scented candle as a focal point.

Seasonal themes provide their own gifts of nature to the gathering – for example, in February some bunches of rushes and some completed St Brigid’s Crosses; in May the mayflower and its tradition; in summertime any of the bounty that blossoms, in autumn leaves and berries – bringing the outdoors inside strikes a strong chord in our hearts.

Throughout the year, you can mark each season as it occurs with items that evoke memory.

Where a visual arts project is ongoing, work and materials ideally should be left undisturbed between sessions. If you haven’t got a separate space, try and have a dedicated storage area or cupboard for your materials.

Cutting out noise and interruptions is important, although this can be difficult in care settings. See what you can do to convince your fellow staff of the value of peace and quietness in creative settings.

Older voices can sometimes lack volume and hearing can sometimes be impaired. You may need to check hearing aids and possibly use a soft microphone for larger groups so no one is left out. Bring people with such difficulties to the front or the centre of the group.

Where there is no dedicated space, you can transform the area you have to work in by the way in which you ‘set the scene’.
Conducting a session

Always welcome people. If possible, greet people on an individual basis, particularly where there is sight loss or hearing impairment. Introduce people who do not know each other. Get an idea of their backgrounds so that common factors may be used to link people together.

Tips for communicating and leading a session

In order to be heard:

- Speak up, speak clearly and speak slowly
- Place person(s) with impairment close to you
- Explain clearly what the session is about. Repeat instructions from different parts of the room so everyone can hear
- Ensure hearing aids are turned on
- If using music, choose the correct volume that will not interfere with a hearing aid and will not block out your voice
- Look out for imaginative ways of using equipment, e.g., if a person who is listening to music needs to use earphones, make sure to use large, padded headphones that won't slip off
- If possible, tune out distractions from the environment.
- A soft microphone is a useful aid for larger groups.

In order to be seen

- Make sure there is good lighting, that people are placed so they can see what is happening and remove obstacles that might interfere with people's ability to see you
- Do demonstrations at close range
- Move around the room and repeat visual demonstrations
- If numbers are high or there are participants who require more attention, use an assistant if at all possible, to help you and to ensure that all participants are included in the session.
**Pace the activity and instruction**

- Pace the number of activities performed during the session -
  - the amount of information given at one time,
  - the rate at which new material is introduced.

- Make the activities enjoyable, achievable and sociable

- Ask participants if they are enjoying the session, if they understand the process, or if there is anything else they would like to know or to do.

**Communicating through Touch**

In her book *Seniorcise*, the author Janie Clarke points out that many people in long-stay care don’t get regular visitors and that their primary physical contact with other people is often limited to day-to-day care procedures.

Introducing ‘touch’ into the sessions can be very beneficial if done appropriately. ‘Touch’ can be a pat on the shoulder, holding hands, massaging shoulders, putting an arm around someone’s shoulder or getting everyone to shake hands with each other. Touch can be a sign of affection, an icebreaker at the start of a session or with new participants. It can be used to provide positive feedback.

*However, before introducing touch to the session there are a number of points to remember.*

- Not all participants may like to be touched. Respect their wishes and their rights
- Build up trust between you and the group and within the group first
- Always allow an ‘out’ for those who don’t want to get involved
- Any physical contact between participants or between the leader and participants should be appropriate and non-intrusive.
Working with Community Artists

*Outside artists are a great source of energy and inspiration in creative programmes.*

- Make contact with artists in your area who have an interest in working with older people. The local Arts Office may help you find artists suited to your clients' needs.
- Establish a clear system of communication with the artist. Work out the details of their input to your programme in terms of time and costs, and in terms of a possible 'product' such as an exhibition or performance.
- Discuss and agree the materials they will use and how to prepare the space in which they will work with the group.
- Invite your visiting artists to work with you and each other in drawing up the activity programme. You could ask each to give a five-minute presentation on the work they plan to do with your clients at the next group or staff meeting.
- Be sure to brief them on the needs and issues within the group of people they will be working with, including any medical or support needs and the procedures and care plan in place to address these please see Appendix 8.
- Give your artists clear guidelines on your Health and Safety Plan, on procedures for communicating on problems or issues that may arise, and on their specific responsibilities should an incident or problem arise.
- Always ensure you or another staff member is present to help the artist in running their session.
Tips for successful groups

What makes a group of people become really part of a project and work well together? There are ways in which you can organise things so as to help people and groups get the most out of the activity.

Continuity
Continuity in terms of ongoing creative activity and a familiar staff member or group leader will add to the confidence and well-being of group members. People also respond well to their creative session being held at the same time every week.

Choice
Sessions that offer a choice of format are generally more successful and more enjoyable for participants.

Group composition
The size of any group will depend on the general health and mobility of the members, the nature of the project and practical things such as available space and any need for transport (including moving from one location to another within larger centres). Discuss these with the artist and with other relevant care or support staff.

Empowerment
Give the group a say by consulting with them regularly about what they enjoy doing or would like to do in the future. Where possible, give responsibility for tasks to those who are able for it.

Flexibility
Be flexible. If an activity reminds somebody of a story or incident, allow the person to tell it. Remember that a major part of our creativity is about social and mental benefits.
Barriers to Participation
Sometimes you will come across people who are reluctant to become involved in the creative activity, because of various fears or concerns. Some of these may be:
- Not realising the enjoyment they can have
- A bad experience in the past
- Attitudes that hold them back about how to act or what they can do as older adults
- Lack of interest, opportunity or support
- Limiting health (physical or mental)
- Risk of embarrassment or ridicule among peers
- Fear of failure due to reduced physical or sensory abilities.

Techniques that encourage participation

Here are some things you can do in running a session that may help overcome these barriers:

- Explain the activity that’s about to take place very clearly
- Make the activity relaxed and enjoyable
- Create an atmosphere that encourages social interaction and chat
- Minimise mistakes
- Develop a good leader/participant relationship
- Share a little about yourself
- Be cordial at all times, even when a firm approach is needed (e.g. if one participant is being disruptive)
- Talk and address yourself to every person in the room
- Move around among participants
- Make eye contact, bend to each person’s level
- Make physical contact where you feel it’s appropriate – hold a hand, pat someone’s shoulder
- Always address people by name
- Offer praise and encouragement to each participant at least once during each session. Let people know you are interested in them and believe in their ability to do the task
- Give praise and encouragement for effort, even if a task is not completed.
- Don’t be discouraged if people do not want to join in with the activities. They are quite possibly getting some mental and social benefits by just sitting there and watching. They may like to join in with the singing or the chat. The important thing is to make them feel welcome.
To get a session going

Of all the 'starters' – and there are endless possibilities – the poem has been the favourite warm-up. When a poem is read by the facilitator, and then by the group, and then by individuals who would like to give it a try, it has been the single most powerful tool in getting groups into a creative rhythm.

If your session is based entirely upon the poem or poems, each person can be asked to say which is their favourite line and why. This unites people and helps them feel they are included and that their opinion is important. It can also lead into fascinating avenues of conversation and interaction between people and you will find that everyone is alert and tuned in.

If the poem is just used as a 'starter' to another type of creative session, it helps to bring people into the creative way of thinking, unites them in a group, and creates a nice atmosphere that makes people more willing to try out something new in the line of painting, drawing, craft, clay, writing etc.

So picture it now your room is set up. You have prepared the 'sacred space' – the central table is in place with a little piece of nature or a candle and perhaps some books or poems. Once you grasp the concept of 'sacred space' it quickly becomes habit and the circle or oval of chairs forms a link between everybody with increasing effectiveness as time goes on. Each person in the group has been greeted and given a quick check-in.

Your group, and you, are ready to engage in a creative session.
Raising the profile of your creative activities

You may want to show fellow staff and people in the wider community what the group members are doing. It might be to boost peoples’ pride in their work by having it displayed, or raise awareness in the wider community, or show funders the benefits of creative activity.

Remember, if you plan to publicly display or publish work done in the group, explain this to people and their families, and get their permission to highlight the work.

Here are some ideas:

Begin within your own centre or setting. Set up a bulletin board where you can post:
- Details of the sessions
- Photographs
- Samples of creative work
- Updates on progress
- News about individual participants, etc.

Reach outwards to the community

- Invite local dignitaries to special sessions or events.
- Invite the local newspapers to come along with a view to having a piece about the group or the event published in the paper.
- Send information and invitations to community notice boards, church bulletins, etc.
- Ask staff to spread the word wherever they can.
- Foster links with local Active Age groups.
- Foster links with schools and community groups.
Review, Reflect and Record

Imagine you are an older person who has done all the sessions –

Reviewing

- What did you enjoy most?
- Were you able to do everything for yourself or did you need help?
- Who did you sit beside/talk to/laugh with/go home with?
- Who did you show your work to (if you have a tangible item)?
- Who do you talk to about it outside the sessions?

Reflecting

Now the whole project is completed and you are looking back...

- What activities did you organise for each session?
- How did they go?
- What things worked well for people and what didn’t?

Recording

Keeping a photographic record of the group’s creative activity will provide a document of the entire project, which can be used either to evaluate or demonstrate the activities carried out, or to record it for the future.

Your recording in notes and photographs will form part of evaluations in the future.
Appendix 1

A Variety of Creative Exercises
for you to choose from
Appendix 1

Creative activities to choose from

Here are some forms of creative activity that would be suitable for older people and in a care setting. In the case of a number of activities, there is a section, called The Artist Says, in which artists who have worked with people of varying levels of ability talk about their art form and give simple guidelines for conducting a session.

The Art of Conversation

A conversation facilitated by the group leader on a topic of interest generates great energy and alertness. Any of the themes suggested in this book may be used as a starter, or a topic of local news or historical interest may be introduced. Some of the triggers for writing activity can be used very well here to encourage conversation, e.g. the box of objects, photographs, the poem, etc. See Appendix 4.

Storytelling

The circle is the basic tool in the storytelling group. A definite theme is chosen from limitless possibilities – from the mayflower to medieval tales, and buns to boiling hay; from pens to PCs and current technology.

The chosen topic is introduced by the group leader. Objects, pictures, a news article or a poem that illustrates the topic may be shared. One by one, stories are invited, active listening is encouraged, the atmosphere is enhanced and feedback invited before the next story or experience is told. Recording the stories can form the basis of future creative possibilities.

Reading, listening to and reciting Poetry or Prose

Many older people learned poetry by heart during their early school days and they love to recite and listen to poetry being read. The circle is formed and a poem or piece of prose specially chosen for its interest to your group is read aloud. Comment is invited and the piece may be used as the basis of story, discussion, writing or painting.

With poetry, people can be invited to take turns in reading the poem aloud, the group can read it together, favourite lines or images can be chosen and talked about or used for creative work. Invite people to recite their favourite poem or to bring along favourite pieces for the following week. This keeps up interest in the time between sessions and makes people feel more involved. Further notes on the use of Poetry may be found in ‘Getting a Session Started’. A selection of favourite poems is also available in Appendix 3.
Singing and listening to music, playing music and having visiting musicians to play

Music appeals to people at a deep level and can be used to soothe or energise a group. You can use music you have specially chosen to suit the tastes of your group members as part of your session or throughout it.

Live music played by visiting musicians is always a great success, and where there is musical talent among group members this can be tapped into. Songs are invited from members of the group. Get favourite songs typed up in large print as handouts. Musical and singing talent can be incorporated into sketches or drama work or as part of an exhibition or event day.

Drawing and Painting

Drawing and painting can be daunting at first for older people who have not experienced basic art. With encouragement, however, visual art can be a very exciting experience for those who take part.

The artist says …

"Time is needed to embrace any form of creativity. People in recovery and older people in care have time. What can they do with it?

By engaging in creative work they are creating their own therapy. The 'time' that was once long and often unfulfilled is now all-absorbing and restorative.

It is our duty as artists and health care staff to ensure that the conditions are right to enable people in care to comfortably discover their creativity.

The philosophy must be clear: To provide an opportunity for creative expression in a safe, non-judgemental environment. Participants should work in an atmosphere free of expectation and in a space that is conducive to creativity. The materials used should be of a high standard thereby raising the experience to a higher level than a mere ‘pastime’. The artist working with the group acts as facilitator rather than a teacher or therapist.

Setting: The setting must be appropriate. When people are working, their personal space must be respected. Intrusion is not advisable, and only when necessary. The space around the person and in the room becomes sacred in a sense.

Ideally, creative work should take place in a designated room. It is impractical to have to move materials and work in progress around. The room should be spacious and bright. When sessions are in progress there should be no interruption. It is inevitable that a room of this nature will take on its own character and will become an inspirational place to be. People will be motivated by the atmosphere."

Deirdre Walshe, Artist
**Practical guidelines for a painting session**

The group should range from 5 to 10 participants, depending on the space. Artist-quality materials enhance the experience and should be used. Acrylic paint dries quickly and bristle brushes are the best with this medium. A range of dry materials can be used also – oil or chalk pastels. The correct papers should be used with these.

- The tables should be ready for people when they arrive.
- Sheets of greaseproof paper can be taped onto tables. These act as palettes and also keep tables clean. This cuts back on washing up and clean-up time is cut in half.
- Plastic water containers can be weighted with a stone to prevent them from toppling over.
- Makeshift cotton sleeves help keep paint off cuffs etc.
- It is important to manage materials during sessions, and to keep work space free of clutter."

*Deirdre Walsh, painter, artist in residence and art mentor with Mayo County Council.*
Dance and movement

Dance and movement to music are one of the oldest – and yet the most current – forms of artistic expression open to people. Dance is an art form that can be adapted very successfully for those with limited physical ability.

The dancer says . . .

“For a dance and movement session, arrange seating in a circle with enough space to move arms and legs safely.
Have music ready. Use a variety of rhythms – Traditional, Country, Classical – you will find out what the group likes.
Lay out props – ribbons, scarves; percussion instruments or spoons; sticks and pots; cups and spoons etc to beat the rhythm.
Have a plan – but be flexible. The process changes what happens.
Those who can get up and dance do so. Those sitting clap; beat feet or drum and sing in time.
Enlist the help of the natural performers and gradually the others will join in.”

Brenda O’Callaghan. Dancer and Choreographer

Guidelines for a rhythm and movement session

See Appendix 5 for a step by step guide to a rhythm and movement session set to music, which can be used in sections or in its entirety, according to the abilities of your group and the time you have available.

Drama

Drama is another ancient yet new art form. Drama has great appeal, whether it’s the sketch created by your department, a drama group who come to your centre, or outings to the theatre.

For your own productions, you can use themes from the stories heard, written or recorded in conversation or story groups. Songs and music can be added to enhance the script. Group members can read parts rather than learning them off by heart, which will allow them feel more relaxed about joining in. An ‘animated’ story with lines read by each person in the group can take the place of a traditional play or sketch. A video rather than a live performance can give a lovely exhibition piece to play at special events.

Attending outside performances and visiting theatres and other events can also be very stimulating and enjoyable activity for a group.
Clay and ceramic work

Clay and ceramics are a newer but very popular art form. Using clay can be fun and liberating. Sessions are usually best led by a professional artist. Even for those with limited hand movement, ceramics have proved very popular, and seeing the finished kiln-fired product gives great joy. If a professional potter comes in, you can arrange for the work to be fired and glazed later in his or her kiln.

The ceramic artist says …

“To run a successful pottery/ceramic workshop:

Staff should familiarise the visiting artist with the setting and any specific needs of the group.

At the beginning of the session explain to people the whole process and what you want to achieve within the time frame. Say that each person is free to decide what they want to achieve or do; then, give participants time to decide personally what they would like to get out of it, e.g. if they want to make an item or just enjoy the whole process.

The instructor and all participants should wear name tags so that he or she can address everybody by their name.

Spend the first half-hour looking at pictures of ceramics or bring in three-dimensional work that people can touch and feel, to give them an idea of what is possible.

Use no tools in the first session; people won’t have the skill to use them. They don’t need tools to make pots. Get people to use their fingers with the clay first.

10-12 is the maximum number for a workshop. Never have more than 12. Each person should have a separate table so the instructor can move around to help people. People can roll clay on their own table without being affected by another person’s actions.

Each person needs a sponge, jug and water and a bat for carrying the clay item away. The ceramic artist takes away the ‘greenware’ to be fired to bisque. It is taken back for another session to be painted and decorated.

Decorated items are taken away again to be fired.

Keep the work space as clean as possible. Where possible each person keeps their own space clean.

Have a press to store items between sessions if possible, unless the ceramic artist is to take everything away.”

Tom Callery, Breeogue Pottery / Callery Ceramics
Felt work

Feltwork, which uses pure wool in a ‘wet’ process, produces very beautiful pictures and images. A number of artists in the Northwest specialise in teaching feltwork to groups.

The artist says

“For a felting workshop:
Lay out a tea-towel.
Place a square of bubble rap (bubbles facing up) on top of the tea-towel.
Lay out strips of white wool horizontally.
Lay out strips of white wool vertically over the horizontal wool strips.
Create your design using the colour wool.
Once the design has been made, you now pour, very gently, water over the wool, making sure the wool is totally covered with water.
Place a square of bubble wrap (bubbles facing down) on top of the wet wool.
On top of the bubble wrap, put some water and soap, making a lather.
Now use the flat of your hands to rub over the top of the bubble wrap. Do this for a few minutes, then lift the bubble wrap, turn over the design and repeat the process.
Roll up the layers (tea-towels, bubble wrap and felt). Roll them 30 times.
Roll up the layers from the opposite side 30 times.
Once you have rolled the felt from top to bottom, repeat the rolling from side to side.
When the wool has been felted you need to rinse it in water.

When working with felt as a creative process there are a number of things to keep in mind.

Don’t be afraid to use colour.
If your image is not working, take it up and start again. Felt is very easy material to rework, once it is still dry.
Make sure when you are felting that the wool is well saturated with water.
Extra tea-towels will always come in handy; felting can be a very wet process.
If someone is worried that their piece does not look like the one on the next table, reassure them. Individuality is a good thing!

Catherine Fanning, Visual artist/Community Artist
Creativity – in Drawing and Painting

Everyone has the ability within themselves to create, whether that be broken, scratched lines on a page or the image of a couple embracing, floating romantically across the floor.

The two images below were created in an Art in Health project. Each one is equally creative, not due to the idea of the perfect finished piece but rather for the beauty, softness and movement in the broken line. The energy of the dancers is proportionally out of balance but, thankfully, creativity is not about the ruled line or the correct proportion of an arm to a leg. Creativity is that ‘something’ that is individual to everyone, whether they are the creator or the viewer.”

Catherine Fanning, Visual artist/Community Artist
The Art of Writing ...and

Writing... of every kind

"We all create words: "All over the world, in every culture, words have been carved into stone, written on parchment, sealed into letters. Those who do not write them tell them and sing them...they write them on the air"

[Writing Alone and in Groups, Pat Schneider, Amherst Writers & Artists]

Creative writing can take many forms -

In working with older people, the most popular forms of writing are;

- poems
- letters
- short stories
- memoirs
- autobiographies
- diaries

See Appendix 5 for Suggestions for Creative Writing Exercises.
The writer says . . .

Using the Amherst Writers and Artists method provides nurturing guidelines for creative writing sessions, which aim to encourage you to develop your own unique writing voice in a safe, supportive setting. This builds self-esteem through writing and reading your work aloud.

This method also helps to remove old barriers – for example, hang-ups about education, spelling or grammar, or perhaps hurtful criticism from teachers in the past.

- Firstly, create a welcoming environment – see “Setting the Scene”
- Provide pens and good hardback notebooks for each person attending.
- Encourage people - Remind them that if they can think or speak, they can write.

The aim is to take the mystery out of writing and show that everyone can write creatively. Use an exercise or ‘trigger’ to help people get started. See Appendix 4, Suggestions for Creative Writing Exercises, for a list of suggested themes.

Where someone cannot physically write their words, an assistant to record or write their stories is an invaluable asset.

Reassure people that spelling or grammar is not important. Getting their thoughts down is all that matters at this point. Stopping to ‘correct’ can interrupt the flow.

Allow a 20-minute writing time. During this time, go around to each person individually, reassure them, if they’re stuck help them get started or give them an alternative idea to write about.

Encourage each person to read his or her piece, and encourage feedback from the group on what they liked or what stays with them from the piece they’ve just heard. Give positive feedback to the reader. The act of reading aloud in itself is a great means of building self-esteem.

Suggest to those who are interested that they might like to continue to write during the week before the next session. Give extra suggestions as to how they might do this and what they might write about, according to individual situations.

Maura Gilligan, Creative Writing Facilitator, Affiliate of AWAI, Amherst, Mass. USA.
Photography as an art form and an art tool

Photography can be used as an art form in its own right, or as a tool that can be applied in many ways. These include using photographs as a trigger for other creative sessions, such as storytelling and writing; displaying photographs for exhibition, either in their original form or adapted creatively to produce different images, such as collage or cut-outs; using photography or video to record participants’ creative activity or to document the overall project, or as a tool for group activity.

Yoga adapted for older age

The benefits of yoga for health and well-being have long been known. This ancient exercise tradition has been successfully adapted to those with diminished physical ability. Enquire about qualified Yoga teachers in your area and discuss adapted yoga sessions for older people.

Knitting, sewing and craftwork

Knitting and traditional craftwork are very popular creative activities. Most centres encourage traditional craft activity. See Appendix 6 for craft materials, suppliers and teachers.
Photographs as an art tool and an art form

Old photographs can be used as a ‘trigger’ to illustrate the themes of creative writing, conversation and storytelling sessions. They can be used to recall stories, traditions, lifestyles. They can be framed or mounted to acknowledge important events or times in peoples’ lives. They can be collected and added to publications of work.

Photographs as a record and an evaluation tool

Recent or contemporary photographs can showcase work and events, and can be displayed in your centre as a public acknowledgment of your group’s achievements.

The photographer says . . .

Disposable cameras can be given to group members to photograph images of their choice. These can be used in their own right for display or exhibition or as a basis for making other images or stories.

Technology is changing and film may become obsolete in time. When this happens, consider using cheap digital cameras. These will save in printing and developing costs and they can be re-used. They have the advantage of allowing photographers to view and select the best pictures they have taken. However they will need either a computer to view images or a printer to print them out, to be most cost effective.

If a computer with photo-editing software is available, people can be shown how to save and print their photographs, and possibly how to cut and re-touch them to make the best composition before they are printed.

Editing, mounting, changing (for example, by cutting them up and re-using them to make collages or other altered images) and displaying photographs for exhibition can be satisfying and creative activity. Showing people how to mount, and possibly frame, their photographs in an appealing way can be another aspect of photography in a group setting.

Hugh MacConville, Photographer
Music, Book & Film Resources

Music library
Build up a music library of your own and your clients' favourite music. This will vary quite a lot from one region to another. Make it a very broad selection and introduce people to new music occasionally.
Here are some suggestions: Traditional Irish Music & Songs, Dean Martin, Frank Sinatra, Dermot O'Brien, Brendan Shine, Big Tom, Joe Dolan, Red Hurley, Daniel O'Donnell, the Everly Brothers, Elvis Presley, the Beatles, Classical Music CDs.
There are lots of musicals from the Fifties and Sixties that people might enjoy, such as: The Sound of Music; Annie Get Your Gun; My Fair Lady; Oklahoma.
Be brave and experiment. What about The Rolling Stones? There is a huge range of beautiful classical music to choose from. Look out for occasional free CD offers in the national newspapers.

Book library and the idea of a Book Club
Look for books with large-sized print.
Having a chapter of a book read aloud to your group each week, (or copying a chapter in large print for those who are interested to read in advance) can form interesting discussion.
The Age and Opportunity publication “Sharing the Personal Pleasure” will tell you all you need to know about senior reading groups.
You can get lots of books and stories on CD also. See what your local library has in stock.
You can subscribe to the talking newspaper, produced by the National Council for the Blind (See Appendix 12, Organisations that may be helpful).

Film library
You can get videos, DVDs or download some of the film classics, such as, The Quiet Man; Ryan's Daughter; The Sound of Music; Casablanca. Cowboy films are always popular. People also will enjoy any of the Bing Crosby films or those featuring Audrey Hepburn or John Wayne.

These are just a few suggestions. You can add your own ideas and ask people for their own favourites.
Some other aspects of creative activity

Purchasing works of art in hospitals or day care settings
If your centre is purchasing paintings, photographs and other works of art for display, give clients a chance to be involved in the selection process. This will give them a chance to experience art that's 'out there' in the community and which they might otherwise not see. Giving people a sense of ownership and involvement in enhancing their own environment is a valuable element of arts in health. If possible, change the artwork on display regularly to stimulate interest.

Visits to galleries, exhibitions
With careful planning, it is possible to make art in the community accessible to those in residential and daycare settings. The change of scene and sense of connection to the wider world enriches the experience of seeing an exhibition or performance. Check transport options and insurance, and make sure in advance that your venue is accessible, has toilet facilities, adequate seating and provides refreshments. Many venues give concessions to older persons. Trips to other community activities such as football matches may also be enjoyable and stimulating.

Activities in the community
Mounting exhibitions and displays of your group's creative activities, especially in their own communities, can make older people 'visible' and help make people more aware of their creative activities, needs and potential. It can enhance clients' own sense of self-esteem.

Connection to other groups
Shared creative activity can help connect older people to other groups in the community with similar interests, including children in nearby schools. Inter-generational arts projects are a rich source of energy and inspiration for older people. If you have a school near your centre, check out the possibilities of pupils visiting your centre at special times during the year. Is it possible to have joint music or singing sessions? Joint writing groups and public readings? Your local Arts Office (see Appendix 12) will help you with information.
Appendix 2

*Inspiring Quotations:*
Here are some very relevant quotes for use when encouraging people, including you, to walk on the path of creativity…
“What lies behind us and what lies before us are tiny matters, compared to what lies within us.”
Ralph Waldo Emerson

“Make your own creative recovery the first priority in your life.”
Robin Norwood

“Every time we say ‘Let there be’ in any form, something happens!”
Stella Terrill Mann

“Develop interest in life as you see it: in people, things, literature, music. The world is so rich, simply throbbing with rich treasures, beautiful and interesting people. Forget yourself.”
Henry Miller

“If you don’t risk anything, you risk even more.”
Erica Jong

“Until one is committed, there is hesitancy, the chance to draw back … the moment one definitely commits oneself, then Providence moves, too … Whatever you can do, or dream you can, begin it. Boldness has genius, power and magic in it. Begin it now.”
Johann Wolfgang von Goethe, (Principle of Commitment)

“When we ‘listen’ another person’s soul into a condition of disclosure and discovery, we are giving what is perhaps one of the greatest services to another human being.”
Brenda Ueland
Appendix 3

Here is a collection of favourite poems and inspirational verses which were used in creative sessions in recent years.
An Old Woman of the Roads

O, to have a little house!
To own the hearth and stool and all!
The heaped up sods against the fire,
The pile of turf against the wall!

To have a clock with weights and chains
And pendulum swinging up and down!
A dresser filled with shining delph,
Speckled and white and blue and brown!

I could be busy all the day,
clearing and sweeping hearth and floor,
And fixing on their shelf again
my white and blue and speckled store!

I could be quiet there at night
Beside the fire and by myself,
Sure of a bed and loth to leave
The ticking clock and the shining delph!
Och! but I'm weary of mist and dark,
And roads where there's never a house nor bush,
And tired I am of bog and road,
And the crying wind and the lonesome hush!

And I am praying to God on high,
And I am praying Him night and day,
For a little house - a house of my own -
Out of the wind's and the rain's way.

Padraic Colum
The Lake Isle of Innisfree

will arise and go now,
and go to Innisfree,
And a small cabin build there,
of clay and wattles made;
Nine bean rows will I have there,
a hive for the honey bee;
And live alone in the bee-loud glade.

And I shall have some peace there,
for peace comes dropping slow,
Dropping from the veils of the morning
to where the cricket sings;
There midnight's all a glimmer,
and noon's a purple glow,
And evening full of the linnet's wings.

will arise and go now,
for always night and day
I hear lake water lapping
with low sounds by the shore;
While I stand on the roadway,
or on the pavements grey,
I hear it in the deep heart's core.


By William Butler Yeats
The Two Wheeler

Sadie's high black bike
Lay against the laurels
On the level stretch below the house,
Up and down I free-wheeled every day,
Left foot low enough to scuff the ground
If I wobbled.

The leather saddle
Nosed my back each time I jerked the brakes
In panic.
It took a week for me to raise that left foot
To the other pedal.
The wheels ticked, I slid through the air,

Repeating, near disbelief,
This new completion.
My body sprouted wings,
greeted air spirits like lost friends,
Gusted along the musky avenue,
Free and unafraid.

Mary O'Donnell
The Presence of God

I see His blood upon the rose
and in the stars the glory of His eyes,
His body gleams amid eternal snows,
His tears fall from the skies.

I see His face in every flower
The thunder and the singing of the birds
Are but His voice — and carven by His power
Rocks are His written words.

All pathways by His feet are worn,
His strong heart stirs the ever-beating sea,
His crown of thorns is twined with every thorn,
His cross is every tree.

Joseph Mary Plunkett
The Summer Day

Who made the world?
Who made the swan, and the black bear?
Who made the grasshopper?
This grasshopper, I mean –
The one who has flung herself out of the grass,
The one who is eating out of my hand,
Who is moving her jaws back and forth instead of up and down –
Who is gazing around with her enormous and complicated eyes.
Now she snaps her wings open, and floats away.

I do know how to pay attention, how to fall down
Into the grass, how to kneel down in the grass,
How to be idle and blessed, how to stroll through the fields,
Which is what I have been doing all day.

Tell me, what else would I have done?
Doesn’t everything die at last, and too soon?
Tell me, what is it you plan to do
With your one wild and precious life?

Mary Oliver
American Poet and Pulitzer Prizewinner 1984
River

A delicate fuzz of fog
like mold, or moss,
all across the river
in this early light.
Another day, I might
have still been sleeping.

What a pity. How the stars
and seas and rivers
in their fragile lace of fog
go on without us
morning after morning,
year after year,
And we disappear.

Pat Schneider

Pat Schneider is an acclaimed American writer and poet. She founded the
Amherst Writers and Artists Institute in Massachusetts and the AWAI
method of Teaching Creative Writing to all populations.
The Song of Wandering Aengus

I went out to the hazel wood,
Because a fire was in my head,
And cut and peeled a hazel wand,
And hooked a berry to a thread;
And when white moths were on the wing,
And moth-like stars were flickering out,
I dropped the berry in a stream
and caught a little silver trout.

When I had laid it on the floor
I went to blow the fire afame,
But something rustled on the floor,
And some one called me by my name:
It had become a glimmering girl
With apple blossom in her hair
Who called me by my name and ran
And faded through the brightening air.

Though I am old with wandering
Through hollow lands and hilly lands,
I will find out where she has gone,
And kiss her lips and take her hands;
And walk among long dappled grass,
And pluck till time and times are done
The silver apples of the moon,
The golden apples of the sun.

*William Butler Yeats*
There's a Reason

For every pain that we must bear
For every burden, every care –
There's a reason

For every grief that bows the head
For every teardrop that is shed –
There's a reason

For every lonely pain-racked night,
For every hurt, for every plight,
There's a reason

But if we trust God as we should
All will work out for our good,
He knows the reason.

Take My Hand

Take my hand O Blessed Mother
Hold me firmly lest I fall
I am nervous when I'm walking
So to Thee I humbly call

Guide me over every crossing
Watch me when I'm on the stairs
Let me know you are beside me
Listen to my fervent prayer

Bless all my tasks till night time falls,
And if I fear to be alone,
Take my hand O Blessed Mother
Once again, and lead me home.

Given to us In Donegal Town Day Centre by
Mary Angela
The Fiddler of Dooney

When I play on my fiddle in Dooney,
Folk dance like a wave of the sea;
My cousin is priest in Kilvarney,
My brother in Mocharabuiee.

passed my brother and cousin;
They read in their books of prayer,
read in my book of songs
I bought at the Sligo fair.

When we come at the end of time,
To Peter sitting in state,
He will smile on the three old spirits,
But call me first through the gate;

For the good are always the merry,
Save by an evil chance,
And the merry love the fiddle,
And the merry love to dance:

And when the folk there spy me,
They will all come up to me,
With 'here is the Fiddler of Dooney!'
And dance like a wave of the sea.

William Butler Yeats
Before Demolition

They never locked the front door,
left suits in the wardrobes,
wedding photos on the walls,
a calendar from ’57.
The front porch tiles were strewn
with Readers’ Digest, final notices,
The half-empty marmalade jar
waits beside a postcard from Chicago
on the cluttered oilcloth table
in October evening lambency,
preserved like Scott’s last meal
before heading out for the Pole,
and the sink – blocked with potato skins
as it was the day my mother left home.

Ger Reidy.
Mayo Poet

Age and Autumn

In their autumn colours,
The trees stand upright,
Bringing joy with their turning.

When we are young
We think looks more important
But these soon decay,
And the heart longs for more
Than a beautiful surface.

I anticipate all that we will learn,
when I observe trees
Turning old with grace.

Mary Guckian
Leitrim poet.
I Will Go with my Father

I will go with my father a-ploughing
   To the green field by the sea,
And the rooks and the crows and the seagulls
   Will come flocking after me.
I will sing to the patient horses
   With the lark in the white of the air
And my father will sing the plough-song
   That blesses the cleaving share

I will go with my father a-sowing
   To the red field by the sea,
And the rooks and the gulls and the starlings
   Will come flocking after me.
I will sing to the striding sowers
   With the finch on the flowering sloe,
And my father will sing the seed-song
   That only the wise men know.
I will go with my father a-reaping
   To the brown field by the sea,
And the geese and the cows and the children
   Will come flocking after me.
I will sing to the weary reapers
   With the wren in the heat of the sun,
And my father will sing the scythe-song
   That joys for the harvest done.

Joseph Campbell
Blessing

On the day when the weight deadens
On your shoulders and you stumble,
May the clay dance to balance you.

And when your eyes freeze behind the grey shadow
And the ghost of loss gets in to you,
May a flock of colours, indigo, red, green and azure blue
come to awaken in you a meadow of delight

When the canvas frays in the currach of thought
And a stain of ocean blackens beneath you,
May there come across the waters
A path of yellow moonlight to bring you safely home

May the nourishment of the earth be yours,
May the clarity of light be yours,
May the fluency of the ocean be yours,
May the protection of the ancestors be yours.

And so may a slow wind work these words of love around you,
An invisible cloak to mind your life.

John O'Donohue
He Wishes For The Cloths of Heaven

Had I the heavens' embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half-light,
I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my dreams.

William Butler Yeats
A Prayer For Those Who Live Alone

live alone,
Dear Lord, stay by my side.

In all my daily needs,
Be thou my guide.

Grant me good health,
for that, indeed, I pray,
to carry out my work from day to day.

Spare me from fire, from flood, malicious tongues,
From thieves, from fear and evil ones.

If sickness or an accident befall,
Then humbly, Lord, I pray you hear my call.

And when I'm feeling low or in despair
Lift up my heart and listen to my prayer.

I live alone, Dear Lord, yet have no fear,
because I feel your presence ever near.

Author Unknown
This poem was known by several groups of people
A Wish

If I could catch a rainbow
I would do it just for you
And share with you its beauty
On the days you're feeling blue.

If I could build a mountain
You could call your very own
A place to find serenity
A place to be alone.

If I could take your troubles
I would toss them in the sea
But all these things I'm finding
Are impossible for me.

I cannot build a mountain
Or catch a rainbow fair
But let me be what I know best –
A friend who's always there.

Author unknown
Hail to thee blithe monkeys

Hail to thee blithe monkeys,
I wonder if it is true,
as I gaze on your hairy bodies,
am I descended from you?
Are you my distant relation,
a long-lost cousin or what?
How do you feel about humans,
and the restricted life that you’ve got?
We locked you up inside a cage,
how do you feel about that?
I was locked away as well,
some still call me Crazy Pat,
I think you’re bloody brilliant,
agile and acrobatic,
will we hatch an escape plan,
you can hide up in my attic?
I’ll give you tons of bananas,
mangos and curranty bread.
We’ll take long walks together,
you can gawk at the people instead.

We watch you hanging upside down
and laugh at your wild high jinks,
scratching and swinging around on bars,
yet none of us ever thinks,
we’re afraid to let ourselves go,
inhibited – I’m sure you can tell,
as we stand and laugh at your antics,
that we’re sort of caged-in as well.

Pat Ingoldsby
Appendix 4

Here are some suggestions for creative writing exercises.

These ‘triggers’ can also be used to start off Conversation or Storytelling sessions, or to spark off ideas for Drawing or Painting sessions.
A List to Inspire you and your Group!

Maura Gilligan, Writer

Box of objects:
Gather a box or a bag full of ordinary objects from everyday life – toys, discs, pictures, shampoo, nail varnish, sweets, brushes or combs, football boots or laces, baling twine, horseshoes, old utensils, wooden spoons, shells, stones, dried leaves, spoons, cough bottle, hot water bottle. Use any and every thing you can think of. Introduce your idea. Keep the objects covered until you are ready. Take them out one by one for most impact. Ask members of the group to look, lift, touch and take away any object that reminds them of something or means something to them and to write about it for 15 minutes. If the group is stuck or bored, they can write about several objects.
The objects are also a good way to encourage conversation or story pieces.

Visualise:
Get the group to sit comfortably, relax and, if it helps, to close their eyes. Ask them to think of a photograph. If some people think of a few photographs, ask them to take their time and pick one of them. Get them to remember everything about that photograph. Ask, is it a photograph of you or of someone else? Are there other people in it? Ask them to picture the time it was taken and to describe everything about that moment in time.

Memories:
Ask members of the group to think of a really happy day in their lives. Tell them to try to describe what made the day so special and to tell the rest of the group all about it.

Special person:
Get members of the group to think of someone they really trust – a parent, a friend, a family member, a neighbour, a teacher – anyone who is an important person in their lives. Ask them to tell us on paper why they feel good about this person, or to write a letter to him or her.

Picture show:
Have a collection of images. They can be postcards, photographs, posters or newspaper headlines. Spread them out on a large surface. Let the group members go through them and pick out one or more that they can write something about.

Pick a word:
Get the group to suggest words off the top of their heads. Write down each word that is given and make a list. Now ask the group to try to write about any thought that comes from one or more or even all of the words given. Sometimes it works well to use these words to make a poem with.
Write a letter:
Write a letter to a famous person you would love to meet, or to a long-lost friend, or to God! If your letter is short, imagine how you would like them to reply to you and write that as well.

I love / I hate:
Get group members to write down five things they love and five things they hate. Ask them not to just use single words but tell, and write, why they love and hate each thing.

I am a shoe/a mug/ other object:
Ask group members to imagine that they are a kitchen mug or a pair of shoes or any other everyday item which is normally seen as lifeless. Ask them to imagine what those objects would feel like if they were alive. Ask them to be that mug! Write about where you began your life, who bought you, and what it’s like to be used by people every day.

Write about your favourite childhood toy or pet.
Describe its colour, age, what it feels like, what it looks like, when you got it, do you share it, etc. Remember to include present-day pets as well.

Say what you would do if you were
the King of Ireland – or the Taoiseach or ...

Describe the people you admire the most and say why.

Close your eyes and imagine that someone you love gives you a box.
You sit down and slowly take the lid off the box. Inside there is something you have always wanted. Tell us about it.

Make a list:
Write a list of five things about yourself and include one thing that is not true, in other words, one thing that is fiction. Write for 10 minutes and then read back. The group are allowed three chances to guess what the fiction is. The writer need not say what the fiction is if no one guesses it.

Build a character:
Create a character by going around the group and getting each person to suggest one feature until you have built up a picture. Start with the first name, surname, age, address, hair and eye colour, then job, pastimes, etc. Write about that character as if you know everything about them. You can use the template overleaf to help your group get started. Each person gives one line.
Let's Create a Character!

This is an enjoyable exercise that can be used for many types of creative sessions

First name:

Middle name:

Surname:

Age:

Address:

Colour and type of hair:

Colour of eyes:

Married/single/or:

Kind of work she or he does:

What are his/her interests or hobbies?

What foods she or he likes:

Kind of house live in:

Any friend or friends:

Has she or he a dog, cat or other pet?

What other interesting facts can you weave around their lives?

Now write about, talk about, draw or paint this character…!
Appendix 5

Step by step suggestions for a rhythm & movement to music session
Appendix 5

Rhythm & Movement Exercises
Stretch Arms, Hands, legs etc.
Shakeout; Top to Bottom
Head: shoulder, tummy, bottom; legs; knees; feet

Feet
1. Walk
2. Foot Tapping
3. March & Swing arms
4. Polka 123’s
5. Salsa Forward & Back & Right Side & Left Side
6. 12-123
7. Feet Twist
8. Heels & Toes: Turn out let point toe.
9. “O’s” with toes
10. Push toes away and pull back, point and flex.
11. Click heels; Click toes.
12. Kick out (Score a goal!)
13. Knock knees together
14. Can-can knees up
15. Elbows to knees
16. Elbows to opposite knees.

For Back & Middle
1. Row the Boat: Both Arms
2. Row Canoe: right side and left side
3. Tug O’War
4. Ring Bells – Pull Ropes
5. Pick Apples
6. Feed Chickens
7. Heavy Shopping
8. Chair Wiggle and Twist
9. Pull in Tummy
10. Stretch to Side Arm up to Right and Left
11. Lean forward search for money! Sway torso
12. Push both arms out – opens palms
Appendix 5

Arms & Hands
1. "Tai Chi" Wrist Turns
2. Bicycle: Palms Open.
3. Finger Stirs (finger movement across fingers)
4. Wrist Stirs: Play Piano
5. Roly Poly
7. Swing Elbows Forward and Back
8. O Elbow Circle
9. Open and Close Fists
10. Conduct the "Orchestra"

Shoulders
1. Shoulder lifts right and left turn up to ear
2. Shrug both together
3. Shoulder circles back for 8 – Shoulder circles forward for 8
4. Deep breathe
5. Old P.E. Count 8.
   1. Hands on shoulders and up straight
   2. Hands on shoulders and arms out to sides
   3. Hands on shoulders and arms forward
   4. Hands on shoulders and arms down.
1. Shoulders rhythm 2 right: 2 left.

Neck & Head
1. Gently massage shoulder and neck (if possible).
2. "No's" Shake head side to side.
3. "Yes" to centre: to right: to left.
4. Lengthen neck as though being pulled up.
5. Gentle circle of head.
6. Massage ears (reflex points).
7. Eyes
   1. Open and close
   2. Look in distance – Look at your finger.
   3. Circle Eyes
   4. Side to Side.
1. Scrunch face and close eyes.
2. Palming – cover eyes with palm hold for 8 (& repeat).
3. Face calming with fingers.
4. Say Big AEIOU stretching mouth and jaw as wide as possible.
5. Open eyes and mouth wide stick out your tongue.
6. Ah! Whisper.
Appendix 6

Sample day plan for a creative session
# Appendix 6

Sample day plan for a creative session

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Activity</th>
<th>Nos. taking part</th>
<th>Room</th>
<th>What is needed</th>
<th>Staff needed</th>
<th>Additional Notes/ things to remember</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Monday</strong></td>
<td>10–12 noon</td>
<td>Poetry</td>
<td>24 clients</td>
<td>Day room</td>
<td>Chairs in a circle; Quiet space.</td>
<td>One staff with an interest in poetry.</td>
<td>Collection of poetry books and local ballads/poems. Soup brought in 11 am.</td>
</tr>
<tr>
<td><strong>Tuesday</strong></td>
<td>1.30–3 pm</td>
<td>Art</td>
<td>20 clients</td>
<td>Dining room</td>
<td>Art materials; Grease-proof paper taped to tables; Wipes for hands.</td>
<td>At least two staff or one staff and one visiting artist.</td>
<td>Special easels if possible to put on tables; Extra help to guide people with hearing, visual or manual dexterity needs.</td>
</tr>
<tr>
<td><strong>Wed</strong></td>
<td>10–12 pm</td>
<td>Yoga</td>
<td>16 clients</td>
<td>Day room</td>
<td>Chairs in circle; CD player; Quiet time; Cushions.</td>
<td>Visiting tutor and staff</td>
<td></td>
</tr>
</tbody>
</table>
Appendix 7

Sample evaluation sheet
Appendix 7
Sample Evaluation Sheet

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
<th>No. in Group</th>
<th>Clients' Comments / Reactions</th>
</tr>
</thead>
</table>


Appendix 8

- Guidelines for staff on how to brief a visiting artist
- Guidelines for visiting artists
Appendix 8

Guidelines for staff on how to brief a visiting artist

Introduce the artists to the work of your unit in an informal way.
Give artists an outline of your ideas and ask for their suggestion.
Inform artists about your client group and their needs/abilities in terms of participating in sessions.
Agree on best session times for staff and clients.
Let the artist know that you (or other staff members) will be available at all times during the sessions to assist or address concerns which may arise.
Be open to the experience of working with outside artists!

Guidelines for visiting artists

Discuss the level of staff support you will have at each session in advance of your first session, as frail and vulnerable participants may need extra support.
Ensure that all participants feel welcomed, valued and comfortable in your group.
This may be the first time that people are experiencing the arts, so you may have to convince them to give it a go!
The length of sessions should be planned to match ability and concentration span – discuss this with staff who know their clients well.
Deliver the programme at a pace suitable to the group – if necessary, take just one step at a time.
Make sure all involved are aware of expected outcome, i.e. exhibition, performance, Open Day etc.
Appendix 9

The Bealtaine Festival

Bealtaine is the national arts festival celebrating Creativity in Older Age.
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Bealtaine is the national arts festival celebrating Creativity in Older Age.

The festival takes place during the entire month of May throughout Ireland. It includes hundreds of events in every art form. All art forms are included and events range from visual art to film, storytelling, dance, music, writing theatre and much more.

Bealtaine is co-ordinated by Age & Opportunity at national level, and at local level by the local Arts Offices. In Sligo, the Sligo Arts Service and the HSE Health Promotion Department work in partnership to co-ordinate the Bealtaine Festival.

Age & Opportunity each year prints a programme of events that are taking place throughout the country. If you would like your event to be published in the national programme, send information to Age & Opportunity at the end of January. Groups should decide in January (or even earlier – perhaps the previous autumn) what they plan to do for the Bealtaine festival and work over the following weeks on the detail of the event.

Contact Details:
- Age & Opportunity
  Marino Institute of Education
  Griffith Avenue, Dublin 9.
  Tel: 01-8057709; LoCall: 1890 50 60 60
  email: ageandop@mie.ie
  Website: www.bealtaine.com

- Health Promotion Department
  HSE West, Ballyshannon, Co. Donegal.
  Contact Geraldine Delorey, Assistant Health Promotion Officer for Older Persons.
  Tel: 071.98-52000

- Any of the Local Authority Arts Officers (See Appendix 13)
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  Contact Geraldine Delorey, Assistant Health Promotion Officer for Older Persons
  Tel: 071.98-52000

- Any of the Local Authority Arts Officers (See Appendix 13)
Craft Shops

- **Artisan**,  
  Market Street,  
  Sligo  
  071-9144772

- **Avalon Craft Shop**,  
  19 Academy Court,  
  Letterkenny, Co Donegal  
  074-9127939

- **Craft Shop**,  
  Leabgarrow,  
  Arranmore, Co Donegal.  
  074-9521595

- **Crafts & Things**,  
  U4, Dungloe Arcade,  
  Dungloe, Co Donegal.  
  074-9521043

- **Curlew Gallery**,  
  Donegal Craft Village,  
  Lurganboy, Co Donegal.  
  074-9722015

- **Michael Griffin**,  
  Lurganboy Craft Centre,  
  Lurganboy, Co Donegal.  
  074-9740966

- **McAuliffe’s Craft Shop**,  
  Dunfanaghy,  
  Co Donegal.  
  074-9136135

- **Pauline’s Country Quilts**,  
  Main Street,  
  Dunfanaghy, Co Donegal.  
  074-9136868

- **Siopa Mháire Med**,  
  Anthony Gallagher,  
  Middletown,  
  Derrybeg, Co Donegal.  
  074-9531166

- **Stone Light**,  
  26 Market Street,  
  Sligo.  
  071-9147722

- **Tory Island Craft Shop**,  
  Tory Island,  
  Co Donegal.  
  074-9165144
Craft Supplies

- The Crafters Basket,
  Main Street,
  Cliffoney, Co Sligo.

071-9166515

Artists

- Anaglyph Co Ltd,
  Main Street,
  Manorhamilton, Co Leitrim.

071-9856964

- Atkinson’s Studio & Gallery,
  Killaghtee,
  Dunkineely, Co Donegal

074-9737453

- Barry Sweeny Creations,
  Abbey Lane,
  Ballyshannon, Co Donegal.

087-9649654

- Stephen Bennett,
  Carn,
  Ardara, Co Donegal.

074-9541652

- Lothar Goebel,
  Ivy House,
  Glenboy, Manorhamilton,
  Co Leitrim.

071-9855850

- Nuala Hurl Dockry,
  Maghera House,
  Ballymote, Co Sligo.

071-9183387

Artist’s Supplies

- Art Upstairs,
  43 High Street, Sligo.

071-9143158

- Artworks,
  The Port Road,
  Letterkenny, Co Donegal.

074-9125078

- Bookcentre,
  Main Street, Ballybofey, Co Donegal.

074-9131992
Picture Framing

- **Taylors Picture Framing,**
  Castlebaldwin, Co Sligo.
  071-9165138

- **Church Street Gallery & Framing Service,**
  5, Church Street, Sligo.
  T. 071.0151779
  F. 071.9254528
  E: clodhna@churchstgallery.ie
  W: www.churchstgallery.ie

Pottery

- **Benbulben Pottery,**
  Branley's Yard,
  Rathcormac, Co Sligo.
  071-9168929

- **Breeogue Pottery / Gallery Ceramics,**
  Knocknahur, Co. Sligo.
  071-9168929

- **Catherine Gallagher Ceramics,**
  Cronkeerin,
  Ardara, Co Donegal.
  074 9541999

- **Moville Pottery Ltd,**
  Moville, Co Donegal.
  074-9382059

- **S. Nolan,**
  Invereske Pottery,
  Donegal Craft Centre, Donegal Town.
  074-9722053

- **Ray Cottage,**
  Rathmullan, Co. Donegal.
  074-9158470

Art Galleries

- **Ace of Arts,**
  Pearse Road,
  Letterkenny, Co Donegal.
  074-9129175

- **Cavanacor Gallery,**
  Ballindrait,
  Lifford, Co Donegal.
  074-9141143
Art Galleries contd

- Cristeph Gallery,
  Port Road,
  Letterkenny, Co Donegal.
  074-9126411

- The Ferguson Gallery,
  The Mall,
  Ramelton, Co Donegal.
  074-9151363

- The Gallery,
  Dunfanaghy,
  Co Donegal.
  074-9136224

- Glebe Gallery,
  St Columbs, Churchill,
  Letterkenny, Co Donegal.
  074-9137071

- Michael Kennedy Ceramics,
  Market Street,
  Sligo.
  071-9148844

- Sligo Art Gallery,
  Yeat's Memorial Building,
  Sligo.
  071-9145847

- Teach Ban Nua Gallery and
  Drumcliffe Tea House &
  Art Shop,
  Drumcliffe, Co. Sligo.
  T: 087-7549760
  E: tomoporourke@hotmail.com
  W: www.teachban-artgallery.com

Art Centres/Galleries

- North Leitrim Glens Development
  Co Ltd,
  New Line,
  Manorhamilton, Co Leitrim.
  071-9855833

- The Model Arts & Niland Gallery,
  The Mall, Sligo.
  071-9141405

- The Leitrim Design House
  The Dock Arts Centre
  St Georges Terrace
  Carrick-on-Shannon, Co Leitrim
  071-96 50550
• Association of Irish Festival Events, (AOIFE),
1 Upper Main St.,
Arklow, Co. Wicklow.
AOIFE is the all-Ireland Association of Irish
Festival Events, an all-island voluntary network
for organisers of festivals and events, to act as
a forum for sharing ideas.

• CREATE, Creative Activity for Everyone
(formerly known as CAFE’83),
10/11 South Earl St., Dublin 8.
Supports arts development and practice in
Ireland and manages the Artist in the
Community Scheme on behalf of the Arts
Council.

• Irish Writers Centre,
19 Parnell Square,
Dublin 1.

• Irish Museum of Modern Art,
The Royal Hospital,
Kilmacnung, Dublin 8.
Runs a Community Programme to develop
opportunities for people to engage with
contemporary visual arts

• Museum of Country Life Education
Department,
Turlough Park,
Castlebar, Co. Mayo.

• National Gallery of Ireland,
Merrion Square,
Dublin 2.

• Model Arts and Niland Gallery,
The Mall,
Sligo.
Runs an education programme

• The Factory Performance Space,
Blue Raincoat Theatre Company,
Lower Quay St., Sligo.
Appendix 11

Organisations that may be helpful
Agencies

- **National Council on Ageing & Older People,**
  22 Clanwilliam Square,
  Grand Canal Quay, Dublin.
  Advisory agency to the Minister for Health
  and Children and others on all aspects of
  ageing and the welfare of older people.
  Promotes awareness of ageism through
  annual 'Say No to Ageism' Week during
  month of June

  Tel: 01 6766484
  Email: info@ncaop.ie
  Website: www.ncaop.ie

- **Age & Opportunity,**
  The Marino Institute of Education,
  Griffith Avenue,
  Dublin 9.
  Organises:
  Bealtaine Festival;
  Arts and Care;
  Reading groups – Published Sharing a
  Personal Problem: All you need to know
  about senior reading groups, by Anne

  Tel: 01-8057709 LoCall: 1890 50 60 60
  Fax: 01: 8535117
  Email: ageandop@mie.ie
  Website: www.olderinireland.ie
  www.bealtaine.com

- **National Council for the Blind,**
  Whitworth Road,
  Drumcondra,
  Dublin 9.
  The library holds more than 10,000 accessible
  books. It provides to subscribers Newstape,
  a fortnightly 90-minutes tape of articles from
  newspapers, as well as popular Irish
  magazines/journals on audiotape.

  Callsave: 1850 33 43 53 Tel: 1850 334353
  Email: info@ncbi.ie
  Website: www.ncbi.ie
  Library and Media Centre,
  Tel: 01-8642266
  Email: library@ncbi.ie

- **Mr Eddie Gavin,**
  University of 3rd Age,
  9 The Sheep Haven,
  Port na Bla, Co Donegal.

  Tel: 074 9136264

- **The Arts Council / An Comhairle Ealaion,**
  70 Merrion Square, Dublin 2.

  Tel: 01-6180200 Callsave: 1850 392492
  Email: info@arts council.ie
  Website: www.arts council.ie
1. **Association of Irish Festival Events (AOIFE),**
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   Arklow, Co. Wicklow.
   AOIFE is the all-Ireland Association of Irish Festival Events, an all-island voluntary network for organisers of festivals and events, to act as a forum for sharing ideas.

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   Kilmichael, Dublin 8.
   Runs a Community Programme to develop opportunities for people to engage with contemporary visual arts.

5. **Museum of Country Life Education Department,**
   Turlough Park,
   Castlebar, Co. Mayo.

6. **National Gallery of Ireland,**
   Merrion Square,
   Dublin 2.

7. **Model Arts and Niland Gallery,**
   The Mall,
   Sligo.
   Runs an education programme.

8. **The Factory Performance Space,**
   Blue Raincoat Theatre Company,
   Lower Quay St., Sligo.
- **Sligo Youth Theatre**,  
c/o The Factory Performance Space,  
Lower Quay St.  
Sligo.

  Tel: 071-9170431  
  Email: info@blueraincoat.com  
  Website: www.blueraincoat.com

- **The G lens Centre Theatre**,  
New Line,  
Manorhamilton, Co. Leitrim.

  Tel: 071-9856788  
  Email: arts@theglenscentre.com  
  www.theglenscentre.com

- **Hawkswell Theatre**,  
Temple St,  
Sligo.

  Tel: 071-9161526  
  Email: info@hawkswell.com  
  Website: www.hawkswell.com

- **Coleman Irish Music Centre**,  
  Gurteen,  
  Co. Sligo.

  Tel: 071-9182599 Fax: 071-918260  
  Email: info@colemanirishmusic.com  
  www.colemanirishmusic.com

- **Sligo Art Gallery**,  
  Yeats Memorial Building,  
  Hyde Bridge, Sligo.  
  Houses 15 to 20 major exhibitions annually.

  Tel: 071-9145847  
  Email: sagal@eircom.net  
  www.sligoartgallery.com

- **An Grianán Theatre**,  
  Port Rd, Letterkenny, Co Donegal,

  Tel 074-9120777  
  Website: angrianan.com

- **Cornmill Theatre and Arts Centre**,  
  Main St., Carrigallen, Leitrim

  Tel: 049-4339612

- **Community Connections**,  
  Killycarney, Blacklion, Co. Cavan.  
  Runs a cross-border Active Age project.

  Tel: 071-98 53321  
  Fax: 071-98 53320  
  Mobile: 087-6491394  
  Email: info@communityconnections.ie  
  Website: www.communityconnections.ie

- **The Leitrim Design House at**  
  The Dock Arts Centre, St George's Terrace,  
  Carrick-on-Shannon, County Leitrim.  
  *The Leitrim Design House runs a training and events programme. Opportunities through skills supported by Border Action.*

  Tel 071-9650550  
  Email info@leitrimdesignhouse.ie  
  Website: www.leitrimdesignhouse.ie
- Other Useful Addresses you might want to add as you go along.

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Contact No.</th>
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</tbody>
</table>
field and sky

light beside old town

Journey over

radiance of the moon.

was new And reached

the sea

Appendix 12
Regional Local Authority Arts Officers
Appendix 12
Regional Local Authority Arts Officers

- **Website note:**
Where a website is shown with a slash (/) sign followed by the name of another page, eg. www.leitrimcoco.ie/arts and culture, go to the website and click on the link referred to, which will bring you to the arts section.

- **Leitrim**
  **Leitrim Arts Officer,** Leitrim County Council, Carrick on Shannon, Co. Leitrim,
  Tel: 071-9622005  Fax: 071-9622205
  Email: secretar@leitrimcoco.ie  Website: www.leitrimcoco.ie/arts and culture

- **Sligo**
  **Sligo Arts Officer,**
  Sligo County Council Arts Service, Market Yard, Sligo
  Tel: 071-9140987  Fax: 071-9141119
  Email: arts@sligococo.ie  Website: www.sligococo.ie/services/arts

- **Donegal**
  **Donegal Arts Officer,**
  Donegal County Council, Letterkenny, Donegal
  Tel: 074-72222,  Fax: 074-41205
  Email: traolach@donegalcoco.ie
  Website: www.donegalcoco.ie/community and cultural services/cultural services information

- **Galway**
  **Galway City Arts Officer,**
  Galway Corporation, City Hall, College Road, Galway
  Tel: 091-536546  Fax: 091-563964
  Email: james.harrold@galwaycity.ie  Website:www.galwaycity.ie/ arts and culture

- **Galway County Arts Officer**
  Galway County Council, County Hall, Prospect Hill, Galway
  Tel: 091-509000  Fax: 091-509010
  Email: info@galwaycoco.ie  Website:www.galwaycoco.ie/artsoffice

- **Mayo**
  **Mayo Arts Officer,** c/o Library Headquarters, Castlebar, Co. Mayo
  Tel: 094-24444  Fax: 094-23937
  Email: artsstaff@mayococo.ie  Website: www.mayococo.ie/leisure

- **Roscommon**
  **Roscommon Arts Officer,**
  Roscommon County Council, Courthouse, Roscommon
  Tel: 0903-37285 Fax: 0903-25477
  email: rosartsoffice@eircom.net  Website: roscommoncoco.ie/arts
Appendix 13

Be aware of potential sources of funding. Below you will find contact details for organisations that are either funders or sources of information on funding.

<table>
<thead>
<tr>
<th>Name</th>
<th>Telephone Number</th>
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</thead>
<tbody>
<tr>
<td>National bodies</td>
<td></td>
</tr>
<tr>
<td>The Arts Council, (An Chomhairle Ealaion)</td>
<td>Tel: 01 6180000</td>
</tr>
<tr>
<td>70 Merrion Square, Dublin 2</td>
<td>Callsave: 1850 392492</td>
</tr>
<tr>
<td></td>
<td>Email: info@arts council.ie</td>
</tr>
<tr>
<td></td>
<td>Website: <a href="http://www.arts">www.arts</a> council.ie</td>
</tr>
<tr>
<td>The Arts Council supports all aspects of the arts. It provides grants or project funding to hundreds of organisations involved in the arts under four distinct sub-headings:</td>
<td></td>
</tr>
<tr>
<td>- Resource and service organisations</td>
<td></td>
</tr>
<tr>
<td>- Production companies</td>
<td></td>
</tr>
<tr>
<td>- Arts venues</td>
<td></td>
</tr>
<tr>
<td>- Festivals and events</td>
<td></td>
</tr>
<tr>
<td>Department of Community Rural and Gaeltacht Affairs,</td>
<td>Tel: 01-6473000</td>
</tr>
<tr>
<td>Dún Almhírin, 43-49 Mespil Road, Dublin 4.</td>
<td>Fax: 01-6473051</td>
</tr>
<tr>
<td></td>
<td>Email: <a href="mailto:eolas@pobail.ie">eolas@pobail.ie</a></td>
</tr>
<tr>
<td></td>
<td>LoCall: 1890 474 847</td>
</tr>
<tr>
<td></td>
<td>Website: <a href="http://www.pobail.ie">www.pobail.ie</a></td>
</tr>
<tr>
<td>Two schemes of once-off grants:</td>
<td></td>
</tr>
<tr>
<td>1. Equipment and Refurbishment Premises Grants;</td>
<td></td>
</tr>
<tr>
<td>2. Education, Training and Research Grants.</td>
<td></td>
</tr>
<tr>
<td>Citizens Information Board (formerly Comhairle), Hume House, Ballsbridge, Dublin 4</td>
<td>Tel: 01-605 9000</td>
</tr>
<tr>
<td></td>
<td>Fax: 01-605 9099</td>
</tr>
<tr>
<td></td>
<td>Email: <a href="mailto:information@ciboard.ie">information@ciboard.ie</a></td>
</tr>
<tr>
<td></td>
<td>Website:</td>
</tr>
<tr>
<td></td>
<td><a href="http://www.citizensinformationboard.ie">www.citizensinformationboard.ie</a></td>
</tr>
<tr>
<td>Provides grants to community and voluntary organisations for information, publications, social policy and training</td>
<td></td>
</tr>
<tr>
<td>CREATE/Arts Council, 10/1 South Earl Street, Dublin 8</td>
<td>Tel: 01-4736600</td>
</tr>
<tr>
<td></td>
<td>Email: <a href="mailto:info@create-ireland.ie">info@create-ireland.ie</a></td>
</tr>
<tr>
<td></td>
<td>Website:</td>
</tr>
<tr>
<td>CREATE, formerly known as CAFE, supports arts development and practice in Ireland. CREATE offers a broad range of services, advice, information, training, supports for artists and arts organisations aimed at promoting quality arts practice in a community context. Create manages the Artist in the Community Scheme on behalf of the Arts Council.</td>
<td></td>
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</tbody>
</table>
### Name

<table>
<thead>
<tr>
<th>Name</th>
<th>Telephone Number</th>
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</thead>
</table>
| Pobal (formerly Area Development Management), Holbrook House, Holles Street, Dublin 2. | Tel: 01-2400700  
Fax: 01-6610411  
Email: enquiries@pobal.ie  
Website: www.pobal.ie |
| Co-operation Ireland, 20 Herbert Place, Dublin 2. | Co-operation Ireland supports cross-border community and arts links.  
Tel: 01 6610588  
Email: info@cooperationireland.org  
Website: www.cooperationireland.org |
| Crafts Council of Ireland, Chief Executive, Castle Yard, Kilkenny. | The Crafts Council is the national agency for the development of the craft industry in Ireland. It runs craft-related training courses and provides information, among other activities.  
Tel: 056-7761804  
Email: info@cco.ie  
Website: www.cco.ie |
| RTE Supporting the Arts Scheme, Communications Administration Building, RTE, Donnybrook, Dublin 4 | RTE has ministerial sanction to allocate on air advertising time of up to 4 minutes per day on TV and 5 minutes per day on radio that may benefit venues, festivals and one-off events.  
Tel: 01-2083111 Email mary.creely@rte.ie  
Website: www.rte.ie |

### Local Government and County-based bodies

<table>
<thead>
<tr>
<th>Local Government and County-based bodies</th>
<th>Telephone Number</th>
</tr>
</thead>
</table>
| Donegal County Development Company, Millennium Court, Pearse Road, Letterkenny, Co. Donegal. | In 1999, 35 City and County Development Boards (CDB) were established to coordinate local delivery of social inclusion measures. DLDC is one of the Area Partnerships serving Donegal and a LEADER+ company. It may have some funding available.  
Local Government and County-based bodies  
Tel: 074-912 7056 |
| Donegal County Development Board, Three River Centre, Lifford, Co. Donegal. | As above.  
Tel: 074-9172531  
Email: mheannaigh@donegalcoco.ie |
<table>
<thead>
<tr>
<th>Local Government and County-based bodies</th>
<th>Telephone Number</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Leitrim</strong> Leitrim Partnership Board, Church Street,</td>
<td>Tel: 071-9641740</td>
</tr>
<tr>
<td>Drumshanbo, Co Leitrim.</td>
<td></td>
</tr>
<tr>
<td>**Leitrim County Development Board, Carrick-on-Shannon, Co</td>
<td>As above</td>
</tr>
<tr>
<td>Leitrim.</td>
<td>Tel: 071-96 50496</td>
</tr>
<tr>
<td>Email: <a href="mailto:dice@cdb.ie">dice@cdb.ie</a>/Leitrim_CDB.htm</td>
<td></td>
</tr>
<tr>
<td>**Leitrim VEC, St George’s Terrace, Carrick-on-Shannon, Co</td>
<td>As above</td>
</tr>
<tr>
<td>Leitrim.</td>
<td>Tel: 071-9620024</td>
</tr>
<tr>
<td><strong>Sligo</strong> Sligo Partnership, Cleveragh Road, Sligo.</td>
<td>Tel: 071-9138026</td>
</tr>
<tr>
<td>In 1999, 35 City and County Development Boards (CDB) were</td>
<td></td>
</tr>
<tr>
<td>established to co-ordinate local delivery of social inclusion</td>
<td></td>
</tr>
<tr>
<td>measures. Sligo Partnership is one of the Area Partnerships</td>
<td></td>
</tr>
<tr>
<td>serving Sligo. It may have some funding available.</td>
<td></td>
</tr>
<tr>
<td>**Sligo County Development Board, Development Centre,</td>
<td>As above</td>
</tr>
<tr>
<td>Cleveragh Road, Sligo.</td>
<td>Tel: 071-9150751</td>
</tr>
<tr>
<td><strong>Sligo County (Borough) VEC, Riverside, Co Sligo.</strong></td>
<td>As above</td>
</tr>
<tr>
<td>Tel: 071-9161511</td>
<td></td>
</tr>
<tr>
<td>Email: <a href="mailto:sligovec@iol.ie">sligovec@iol.ie</a></td>
<td></td>
</tr>
<tr>
<td>Website: <a href="http://www.sligovec.ie">www.sligovec.ie</a></td>
<td></td>
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</table>
### Independent Funders / Trusts

<table>
<thead>
<tr>
<th>Trust</th>
<th>Description</th>
<th>Telephone Number</th>
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</thead>
<tbody>
<tr>
<td><strong>The Joseph Rowntree Charitable Trust</strong></td>
<td>The Joseph Rowntree Charitable Trust is an independent, progressive organisation committed to funding radical change towards a better world. The JRCT makes grants to individuals and to projects seeking the creation of a peaceful world, political equality and social justice.</td>
<td>Tel: 00-44-1904627810 Email: <a href="mailto:info@jrct.org.uk">info@jrct.org.uk</a> Website: <a href="http://www.jrct.org.uk">www.jrct.org.uk</a></td>
</tr>
<tr>
<td><strong>The Ireland Fund, Grants Office</strong></td>
<td>4 categories: arts and culture, community development, education, peace and reconciliation. Community development initiatives to prioritise increasing the capacity of the social economy, support of rural development initiatives, promotion of tolerance and diversity.</td>
<td>Tel: 01 6627878 Email: <a href="mailto:grants@irelandfunds.ie">grants@irelandfunds.ie</a> Website: <a href="http://www.irifunds.org">www.irifunds.org</a></td>
</tr>
</tbody>
</table>