

Activate A Conscious Place for Living

... as an artist, a creative & as a member of the community.

Most people instinctively know a great place when they see one, but often find it hard to describe exactly what makes it special.

Vision

Advocacy

Access

Engage

Narrate

Place

Celebrate

Artistic Expression & Creative Engagement

Not about goals or product but ambition for living generously together...using complimentary frameworks of situated cognition & an experiential process led arts practice that are an essence of creative endeavors & personal contexts.

Community

A familiar thread used to bring people together to advocate & support each other.

As human beings, we need a sense of belonging & that sense of belonging is what connects us to the relationships we develop.

A community is a network of social & economic relationships & the places where those relationships interact.

Communities are helpful to be part of, create or promote because they provide support, especially to the individuals who are impacted by the daily stress, struggles & chaos of modern life.

A good community is a cohesive, safe, confident, prosperous & happy place, providing a high quality of life for everyone that lives there.

It values & promotes open, participative development processes underpinned by a continuous culture of trans-generational learning, critical thinking & progress.

From a creative hub & artistic & design perspective, a community is similar to a living being, comprising different parts that represent specialised functions, activities, or interests, each operating within specific skillsets & objectives to meet community needs.

Places

Potentially places teem with activity as everyday life is acted out in markets, on street corners, in parks or in formal gatherings like festivals or other events.

Collectively these places feel extraordinary because they respond to their cultural context in myriad ways, & provide interest, memories & meaning for both those who live there & those that visit.

Ask the question:

'How does this space
make us feel ?'

Bring cultural literacy & critical thinking into the development process of the space, achieved through cultural masterplanning, management of artists' commissioning, exhibitions & events with other activities which add value & distinctiveness to projects.

This Place needs

Social Health

An example of social health is the amount of interaction a person has with their community.

An example of social health for a society is laws & regulations being applied to all citizens equally.

An example of social health is public access to the decision making processes.

The importance of social interaction for your health.

Research reveals that social interaction is especially important for older adults, because it keeps mental and physical health in peak condition & boosts the immune system.

Social health is commonly defined as your ability to form meaningful relationships with other people & interact in healthy, positive ways.

The way you connect to the people around you, adapt to different social situations, & experience a sense of belonging all contribute to your social health.

Generously living together...

requires an atmosphere of mutual respect. Today, the need to create new markers that reflect our present culture, to inspire others in the future in the same way that we can enjoy the legacy of our past. Culture is always a response to circumstance, location, history & landscape, & its values should leave tangible marks.

Sustainable
communities need
cultural engagement
& artistic thinking.

"Artists are enablers of cultural & creative experiences"

Enable

An inclusive community to collaborate,
cultural & contemporary art & design practices.
Feedback with & by the community for the community.

Ownership, Being listened to

... ensures that regeneration policy & community investment is relevant & informed by the community for the community....
public spaces & the public realm belong to the wider demographic & usage should be informed by collaborative processes with the community.

What is standing in the way of better placemaking?

Important issues such as sensory appreciation, emotional response, local distinctiveness & meaning, we cannot expect the new civic & public spaces, houses, estates, neighbourhoods & towns we are building to be a fulfilling experience with no community engagement in decision making.

Tokenism is not sincere engagement.

Collaborative Learning

Ensure a commitment to knowledge transfer & engagement.
A collective process, participating in listening & speaking as an active practice in which everyone has a voice & willing to engage.

Engaging creative minds in regeneration.

Bridge & connect urban development with artistic & cultural values & social health.

Regeneration

Culture, art & creativity make an obvious contribution to urban development. **Inject creativity & distinction into all that we do.**

Good urban design, makes movement feel natural & easy,
Encourages people to socialise, collaborate & live together.
Regeneration or development of the urban environment is
a creative act that requires artistic imagination to be
interwoven into the decision-making process.

Conversations

...reflect a moving & undying curiosity for understanding human connection & enables the exchange of ideas & collaborations.

Personal & Community Narratives...

Conversation for its own sake is a means & tool for good communication, to deepen the sociocultural perspective, being better understood, better understanding, better self-confidence, better self-care, better relationships & better self expression.

The Art of Conversation in brief...

Don't talk too long without pausing for a reaction. More than a minute is usually too long. Forty seconds is ideal.

Never contradict or flatly disagree with the other person.

Don't be too forceful or emphatic in stating your opinions until you learn the other person's attitude.

Give the other person intellectual freedom & cooperation, & claim them for yourself.

Culture

If we are to live in a more stimulating environment, then recognising our culture should shape every aspect of placemaking, from the design of a building all the way through to street furniture, so that the scope, possibilities, style & tenor of physical, social & economic development is culturally determined.

**Artistic & creative endeavors contribute to -
Our public realm for our communities
cultural & social health.**

Ensure that a creative approach becomes enshrined in the way we think about our communities & our towns ensuring a creative has seat at the table.

Employ & respect those who understand better how places are experienced: the social scientists, development workers, historians, anthropologists, historians & artists.

Cultural literacy - the ability to understand how beliefs are shaped & habits are formed. Identify what is important to individuals & communities.

Contemporary cultural enabling begins & thrives where there are creative spaces & advocates in the community that encourage this process.

The Arts

The arts, a term describing a range of specific disciplines from dancing/singing through to painting & designing, are core activities found in every culture in the world.

Through these creative pursuits, we are able to focus on the elemental factors of life: what we see, hear and smell; listening to deep emotions, fears & delights; sensing the material world around us & understanding

At its best, artistic thinking captures what is quintessential about a place, turning an individual reflection into a collective experience.

The contribution of art & artists - is more than merely placing a piece of public art in front of a building, an exhibition or staging a performance in a public space.

Artists better understand the dynamics of places; where they have come from, why they are like they are, where they could go.

Artists

Offer skills with the ability to deliver something unique & engaging that appeals to people on an emotional or intellectual level which is subtle & collaborative.

It is these kinds of thinkers who need to be given greater influence over places for social health & engagements.

There are preconceptions about the artist being only a producer of tangible artifacts (ie paintings for walls) rather than Artists who by their very nature have observational & emphatic skills, are also designers of social health engagements.

The artist may use memories & contemporary thoughts on social life in the community, what was then to what's now & mapping to draw out relationships with the area to get into the psyche of local people, to develop an understanding of concerns & aspirations regarding the future.

Art sessions also function as subtle team building experiences, increasing confidence & trust to a point where creative ideas could begin to be explored on a collaborative basis.

The collaborative artist who possess the ability to work in an interdisciplinary context by listening & by being able to apply a voice to community social health needs.

Creatives

Artistic training & insight can help people appreciate psychological effects of environments on individuals & groups.

Support artists in a manner that allows them to deploy unique skills & creativity in an effective way.

Critical Thinking

The skills that we need in order to be able to think critically are varied & include observation, analysis, interpretation, reflection, evaluation, inference, explanation, problem solving, & decision making.

Critical thinking means making reasoned judgments that are logical & well-thought out.

It is a way of thinking in which you don't simply accept all arguments & conclusions you are exposed to but rather have an attitude involving questioning such arguments & conclusions.

Creative Hubs

Places that broaden the scope of what is conceivable, with the potential to help professionals & communities to unlock their creativity & find better ways of expressing themselves to live generously together & to promote social health & healing.

Only by doing this might we be able to engage with ideas such as 'beauty' or 'meaning' - words long lost from the urban lexicon & foster a discussion about what these might mean in a contemporary context to our public realm & interactive spaces.

Idea

Widen the artist's or creative's remit & involvement, not just to working with architects & architecture, but to include planning & urban design, working directly with developers & master planners, the design & construction sectors to bring more imaginative thinking to our lives.

Remove labels & preconceptions so the artist is not viewed as just being a producer of tangible artifacts, rather a design consultant knowledgeable in how to engage with communities.

Museums

A better quality of life is just one benefit which culture provides.
Arts inclusion in local projects enhances living & allow us to...

Connect - provide opportunities to have positive social creative experiences, positive distraction from clinical environments for social networks, reducing isolation.

Be active - provide opportunities such as getting out of the house, learning & acquiring new skills within a cultural and creative context.

Take notice - provide opportunities to be more aware of surroundings such as objects, paintings, discussions & critical thinking, increase self-esteem & a sense of identity and communication between families, carers & health professionals.

Give - provide opportunities to share stories & experiences, increase positive emotions, such as optimism, hope & enjoyment.

Learn - provide opportunities to learn, use skills & knowledge in different contexts.

'The best museums embody the concept of social justice by being accessible to all and offering a supportive environment for everyone, whatever their backgrounds and needs.'

The Museums Association 2017

Creative Ireland

5 Pillars

The Creative Ireland Programme is guided by a vision that every person in Ireland will have the opportunity to realise their full creative potential. It is a five year all-of-Government initiative, from 2017 to 2022, to place creativity the centre of public policy.

1. Children & Youth

Enabling the Creative Potential of Every Child

2. Creative Communities

Enabling Creativity in Every Community

3. Cultural Investment

Investing in our Creative & Cultural Infrastructure

4. Creative Industries Ireland as a Centre of Creative Excellence

5. Global Reputation as A Creative & Cultural Nation

Creative Ireland is a culture-based programme designed to promote individual, community and national wellbeing. The core proposition is that participation in cultural activity drives personal and collective creativity, with significant implications for individual and societal wellbeing & achievement.

A Framework for Collaboration

An agreement between the Arts Council and the
County & City Management Association.

Working together to create great arts experiences for everyone. We believe the arts, because they encompass a diversity of human experiences in a variety of forms, contribute directly to building cohesive & sustainable communities & to enhancing quality of life.

Statement of Common Purpose

The Arts Council (An Chomhairle Ealaíon) and the County and City Management Association are committed to working together in partnership, to promote and develop the arts, in an integrated manner. We believe that by working more strategically together we can strengthen the arts, improve public participation in the arts, and secure and sustain a vibrant arts infrastructure.

We recognise the autonomy of the parties to this agreement and our distinctive roles, as defined in legislation and developed in strategy. The Arts Council is the national agency for developing, promoting and funding the arts in Ireland. The Council's core functions under the Arts Act 2003 are: to stimulate public interest in the arts; to promote knowledge, appreciation and practice of the arts; to assist in improving standards in the arts; and, to advise the Minister and other public bodies on the arts.

The Arts Council has two policy priorities:

The Artist and Public Engagement.

Its investment and other actions to support the arts are guided by two primary goals: (i) that artists are supported to make excellent work which is enjoyed and valued; and (ii) that more people will enjoy high-quality arts experiences. Local Government is the elected body with the closest relationship to person and place. Individually local authorities are responsible for the development of their administrative areas as vibrant places in which people can live, work and invest.

The arts have had demonstrable impact across the three key pillars of local development; culture, community and the economy. Local government investment in the arts is underpinned by their inherent potential to contribute to these three areas of development. We also acknowledge that we have many common principles and values, in relation to arts development, at local, regional and national level.

A central tenet of our shared vision for arts development is the citizen and her/ his right to enjoy and participate in the arts. We share a conviction about the intrinsic value of the arts and culture in people's lives and we acknowledge the distinctive and important contribution that artists and the arts make to society.

We believe the arts, because they encompass a diversity of human experience in a variety of forms, contribute directly to building cohesive and sustainable communities and to enhancing quality of life. We also believe the arts can actively contribute to local economic development, whether in terms of attracting inward investment, improve opportunities for cultural tourism, or supporting indigenous creative industry.

Above all, we believe a truly civic society values the arts & encourages artistic and cultural expression to flourish in the private domain, in community settings & in the wider public realm at local & national level. A respectful partnership between the Arts Council & local government, & a shared approach where appropriate, to investment and development, will strengthen the arts in Ireland, to the benefit of its people.

Goals of this Agreement

- To achieve a closer and more effective working relationship between the Arts Council and the CCMA.
- To provide an overarching framework of values, principles and strategic priorities that will guide and inform the creation of individual agreements between the Arts Council and local authorities countrywide.
- To collectively influence national policy on arts and culture and advances shared agenda for development with relevant government departments and agencies.
- To make a unified case for continued and sustained public investment in the arts as an integral part of local cultural, social and economic development.
- To demonstrably increase the levels of public engagement in the arts throughout the country.
- To improve opportunities and supports for artists and those working in the arts.
- To optimise our shared investment in the arts at local and regional level and ensure we are applying resources in the most equitable and efficient way possible.
- To effectively integrate the key principles of this agreement into relevant future planning and development strategies of the Arts Council and local authorities.

Principles

A shared set of principles will underpin and inform our collaboration at all times. These include a commitment to ensuring:

- Access to and engagement with the arts for all people and a determination to ensure that the returns on public investment in the arts benefit as many as possible.
- Value for the work of artists, which illuminates the present, nourishes our understandings of the past and inspires our visions of the future.
- Diversity of contexts and types of participation that constitute public engagement, most particularly social and cultural diversity.
- Quality of provision – defined appropriately according to context – so that the best possible artistic outcomes are secured within the wider contexts of cultural value and the public good.

Working Together

A further set of values will inform our behaviours when working together:

- A conviction that by working together we can be more effective
- A public service ethos that has the citizen at its core
- A commitment to transparency and accountability
- A commitment to regular, open and inclusive communication
- A mutual respect for the distinct but overlapping remits and missions of both parties to the agreement in respect of the development and support of the arts

We have produced this agreement to make clear our respective commitments to arts development &, in particular, to strive for equality of access to & engagement in the arts by all those living in Ireland.

Participation

David Boland, M. Lynch, M.Dunne, Ann Bagnel,
Tom Condron, Thomas O'Brien, Carmel Bugay, Pat Harnett,
Charlie McGragh,Kathleen Egan, Peggy, Coonan,
Mick Coonan, Mary Finn, Eileen Lumley,James Birmingham,
John Donlon, Peggy Magee, Josie Lowry, Marie Reynolds,
Teresa O'Shea, Joe Malone, Mary Mitchell, Elaine Claffey,
Monica Carroll, Tom Kilmurray, Patricia Mc Evoy,
Rosemary Leavy, Brendan Brophy, Kathleen Carroll,
Geraldine Walshe, Mossie Cooper, M. Sutherland,
Maria Tighe, Bernard Galvin, Bernie Harper, Janet Gill,
Freddie Claffey, Jennifer Grey, Peg Whelan, Mora Hoey,
Ann Troy, Frank Ginan, Peggy Nagle, Peg Whelan, Ann Carey,
JJ Kenny, Goretti Crystal, Greta Egan, MB Bracken,
Ann Norris, R Daly, Michael Cooper, Greg Duffy, Shane Tandy,
Moss Buckley, Christina Delaney, Tricia Flanagan,
Mary Coyne, Delia Meade, Gret Sheeran,
Mary Rigney, Kitty Egan, Cian Delaney, Ena Wilson,
Ronnie O'Connor, Amy Delaney, Nuala Flanagan,
Bridie Costello, Mary Stones, Maureen Spollen, Mary Egan,
Laura Angell, Catherine Donnelly, Dr Owen Douglas,
Rowena Keaveny, Caroline Barry, Alice, Mary Craven,
Eddie Franks, Frances Kawala, Ann Mc Guigan, Eileen Devery,
Paddy Murray, Patrick Judge, Helen Collins, John Beesley,
Mary Grace, Jackie Farrell, Frank Guinan, Marie Kenny,
Frances Kawala, Nancy Buckley, Eddie Franks,
Mary McMahon, Connie Carter, Bid Ryan, Patrick Ryan,
Tess O'Shea, Alice and Mary Cowen.

“I think that architecture is there to give us a dignified frame & to remind us of our humanity, remind us of the ability of art, to let us reach for our better selves”

Architect David Adjaye

“Endeavour to be an enablers of cultural & creative experiences”

Julie Spollen

“Anything that opens up conversation is important for the community”

“We should have an input, it's for us isn't it.”

“No where to go, but the pub”

“Stoppin neighbours from
getting together,
enjoying themselves,
impossible to dance
without the licence”

“There's something about
dancing together that
brings us all together”

"I love doing things with the artist, they just have a special way of working with us, allows us to be creative and think and consider things, without it being like in school or talked down to."

“It was explained very well, sometimes pictures speak louder than words. I enjoyed the workshops , feeling my opinion counted, because it does!”

“The cuckoo waltz was a good one”

“Our members need to be heard, be involved, as disabled people we can help designers to make sure the spaces are right for everyone, if they fit us they will fit everyone.”

“Things are getting better, I think, can't take our eye off the ball though, will need to keep a check up.”

“I was delighted to be involved, I'm proud of what's happening, someones listening.”

#carpe diem #regeneration #socialartspractice
#activatecommunity #creativespaces #contemporaryart
#artistscollective #communityarts #placesmatter
#artculture #beinvolved #spatialagreements
#creativefacilitator #researchers #socialhealth
#placemaking #ruralandurbandesign
#contemporarydesign #socialconnectedness #community
#enableartwork #extracttheabstract #creativityatitsbest
#expressive #freedom #photographer #artengagement
#fuelyourpassion #exploringyourcreativity
#inclusivecommunities #slow down park up
#publicparticipation #benchproject #artwashere
#researchproject #menswomenssheds
#reasonstobetogether #biodiversityireland
#intergenerational #heritageireland #collaborativeart
#creativeireland #graphicdesign #interactions
#creativehub #architecture #inspiration #designer
#visualart #digitalart #fashion #dance #design #music
#anime #active #draw #seat #skill #art

#studionolafureliasson

Olafur Eliasson

Tania Bruguera

Jeeneworks

Jeens van Heeswijk

#komafestnewchapter

Public Dance Hall Act 1935

is an Act of the Oireachtas which regulates dance halls in Ireland by introducing a licensing system and a tax on admission tickets.

Public Dance Hall Act 1935

Proposals were based on the recommendations of the 1932 report of the Carrigan Commission into juvenile sex crimes.[2] Other Carrigan Report recommendations were enacted in the Criminal Law (Amendment) Bill, which raised the age of consent and banned artificial contraception.[2][3] On dance halls, the report stated:

In the course of the Inquiry no form of abuse was blamed more persistently for pernicious consequences than the unlicensed dances held all over the country in unsuitable buildings and surroundings, for the profit of persons who are liable to no control or supervision by any authority.

The scandals that are the outcome of such a situation are notorious. They have been denounced in pastorals, exposed in the Press, and condemned by clergy, judges and justices, without avail.

Before us the Commissioner, speaking for the Civic Guard, said these dance gatherings in many districts were turned into "orgies of dissipation, which in the present state of legislation the police are powerless to prevent." In short, there is no effective legislation to put down this nuisance.

The Public Dance Halls Bill was introduced in 1934 by the then government of Fianna Fáil, and supported by the opposition Fine Gael and Labour parties.[4]

It was supported by the Catholic hierarchy. Secular nationalist institutions like the Gaelic League the legislation were seen as beneficial for protecting Irish culture against foreign influence.

Cultural effect[edit]Licensing is administered at the district court, subject to- discretion of the local judge. In the early years of its effect, they were less tolerant of more recently introduced musical styles, such as set dancing (seen as "foreign") and jazz dance clubs.[6][7][8]

However, it also disadvantaged many traditional Irish musical activities, such as private house dances and crossroad dances, forcing spontaneous and social music and dance into a controlled and commercialized environment.

This set the conditions for the predominance of the céilidh, with its large and loud musical ensembles and wide open dance spaces.[5][9]

The ceilidh arose at the expense of older traditional music, which declined in popularity for decades until the creation of the Comhaltas Ceoltóirí Éireann, and later the Folk Revival brought new attention to traditional Irish music.

The crossroads dance was a type of social event popular in Ireland up to the mid-20th century, in which people would congregate at the large cleared space of a crossroads to dance.
[1]

In contrast to the later ceili styles, crossroad dances were generally set dancing or solo dancing.[citation needed]

The crossroads dance declined in popularity in the mid-20th century, due to rural depopulation, musical recordings, and pressure of the Catholic clergy which resulted in the Public Dance Halls Act of 1935 which restricted all dancing to licensed establishments.[2] In the early 1930s the wooden platforms at crossroads became the focus of standoffs and faction fights between Fianna Fáil and the Blueshirts, with some destroyed by arson.

[3]The phrase "comely maidens dancing at the crossroads", a misquotation attributed to Éamon De Valera's 1943 Patrick's Day radio broadcast, has become shorthand for a maudlin yearning for a vanished Irish rural idyll.[3]

Information from Wikipedia September 2019

Activate 2020

A Conscious Place for living

Places, Engagements, Personal & Community Narratives

The artwork displayed is from collaborative group sessions & gatherings within the context of care settings & community interactions, advocating artistic expression that enables inclusion & social health. This collage of research & creative feedback is informed by exploring & communicating with participants the necessity of tactical placemaking, the benefits of arts & cultural advocacy & for a spatial agreement to generously live together, for the community by the community.

As part of my arts practice I designed & managed the projects to include a wider exploration with a collective of professionals:

Dr. Owen Douglas, Urban & Rural Designer, School of Architecture UCD, Catherine Donnelly Dance Artist, Laura Angell, Visual Artist. Separately with Visual Artist Rowena Keaveny researched a Creative Charter by older people for older people; *Spaces - Identity, Participation, Equality*

Draft 1 - funded by The Community Foundation for Ireland, Advocacy for Older Peoples Fund.

Many thanks to the participants, artists & stakeholders for their support - Anam Beo, Arts, Health & Wellbeing Organisation, Offaly Public Participation Network, The Community Foundation for Ireland, Offaly Bealtaine participants, the Irish Wheelchair Association, B.LC Active Age participants, Riada Day Care & Residential Centre, the Older Peoples Network, the Dublin Mid-Leinster HSE & Offaly County Council & Arts Office.

Julie Spollen NCAD Bdes MA RCA

just some continious light reading

The Routledge Companion to Urban Imaginaries

Edited by Christoph Linder & Miriam Meissner

Associating creativity, context & experiential learning

Routledge Education Enquiry

By Catharine Dishke Hondzel & Ron Hansen

THE ART OF REGENERATION

Urban Renewal through Cultural Activity

By Charles Landry, Lesley Greene, Francois Matarasso,
Franco Bianchini

The National Positive Aging Strategy

Department of Health & Healthy Ireland

Artists and Places

Engaging creative minds in regeneration by Charles Landry

The Commission for Architecture and the Built Environment
and Arts & Business Editor: Eric Holding Graphic design:

New Model Visual Arts Organisations & Social Engagement

Psychosocial Research Unit & Research Team: Lynn Froggett,

Robert Little, Alastair Roy & Leah Whitaker

University of Central Lancashire

A Creative Charter

*"Having actively been part of arts, health and socially driven practices since 2005, as artists the learning for us is to recognise when to step away to give the necessary time & opportunity for people to own their processes, projects and artwork.
It is not about the artist but the individual/s involved."*

Rowena Keaveny & Julie Spollen

The Creative Charter for older people

An articulation of a collective aim to create and advocate a stimulating community arts & creative environment for older people, the simple philosophy that if it works for older people it will benefit & work for everyone.

Forward

Generously living together requires an atmosphere of mutual respect. This creative charter is designed to enable an inclusive community to collaborate, both cultural & contemporary art & design practices. Feedback with & by the community for the community. Today, the need to create new markers that reflect our present culture, to inspire others in the future in the same way that we can enjoy the legacy of our past. Culture is always a response to circumstance, location, history & landscape & its values should leave tangible marks. I believe sustainable communities need cultural engagement & artistic thinking in tandem with ownership. Engagement through collaborative processes ensures community investment is relevant & informed.

"Artists are enablers of cultural & creative experiences"

Not all outcomes are about a tangible product but are an ambition for living generously together. The complimentary frameworks of situated cognition & an experiential process led arts practices are the essence of creative endeavors & personal contexts. Exceptional, unique & creative artwork is being produced with Anam Beo, Arts, Health & Wellbeing Organisation. Through creative & artistic sessions confidence grows over time with an increased ability which allows participants to be expressive & have a voice.

Anam Beo has also grown & developed through their partnership with the Dublin Mid-Leinster HSE, supported by Offaly County Council, care centres & community groups. This Creative Charter was funded by The Community Foundation for Ireland. Their support has been vital in allowing us, through conversations & feedback to produce this draft for best practice using the community & their knowledge as a resource within the context of advocacy for arts & creativity. Working together to create great arts experiences for everyone. We believe the arts, because they encompass a diversity of human experiences in a variety of forms, contribute directly to building cohesive communities, enhancing quality of life.

This first draft of our Creative Charter will be updated as we experience & learn new aspects of being part of a small yet accomplished arts, health & wellbeing organisation. I would like to thank The Community Foundation for Ireland & all those involved in facilitating this creative process, accommodating this evolving project with enthusiasm.

Julie Spollen BA NCAD, MA RCA.
Anam Beo Artists Projects & Creative Liaison

Introduction

This document has been developed by the Anam Beo programme in Offaly which is partnered with the Dublin Mid - Leinster HSE & supported by Offaly County Council Arts Office. It is intended that this charter will provide a framework of understanding & become a useful resource for artists, participants, interested parties & relevant bodies.

The Charter has evolved from a previous health literacy project, 'Got it?' also supported by the Community Foundation for Ireland in which the lack of access to cultural opportunities and spaces was identified as a specific barrier to meaningful social inclusion within the Midland region. Through working with older people in the county we've discovered the belief that advocacy is confined to areas such as health or social welfare rights and although the lack of cultural engagement has been identified as a specific area of exclusion; '*What can we do about it?*'; '*No-one wants to know.*'; '*There's nothing for older people*' cultural engagement hasn't been regarded as an area of life experience that it was possible to advocate about. The charter has sought to address this identified need and support older people throughout the county in building confidence in their own active advocacy for social health & meaningful participation in the arts through cultural engagement.

Developed through a process of ongoing consultation with active age groups county wide, people in residential & day care health care settings & key staff; The Irish Wheelchair Association; Active Retirement Ireland; Mens Sheds; The Womens Shed; Birr Mental Health Centre; Offaly Public Participation Network; The Older Peoples Network; Anam Beo artists & facilitators; health professionals; an Arts Officer & arts in health administrators, the Creative Charter has explored how the arts may be used as a tool to advocate for inclusion and social health for and from the older community.

The dual process of Creative engagements combined with a series of public consultations has addressed the previously identified necessity of tactical placemaking locally, whilst also communicating the benefits of arts advocacy, connecting policy development with the Local Authority, stakeholders and diverse networks, supporting the delivery of an inclusive, advocacy based response to future cultural engagement, planning and development in the midland region.

Arts in Health is a continuously evolving field of innovative arts practices within a social health context, taking place in hospitals, respite & rehabilitation, community & care settings. The practice of Arts in Health is a skillful partnership of people who work together in their key roles to facilitate the participants in creative activities that aim to empower individuals & our wider community.

Rowena Keaveny
Anam Beo Artist MA Ath IACAT

Ethos

Anam Beo facilitates arts inclusion with the delivery of collaborative projects in care & community settings. An arts organisation that encourages self activations, research & development & empowerment through meaningful engagements with contemporary arts practices.

Objectives

1. To always recognise the creative potential within the individual & community.
2. To challenge perceptions of older people.
3. To involve Anam Beo participants from HSE centres & members of our community in an Artists in Community programme with contemporary arts practices & events.
4. Demonstrate collaborative, socially alert arts practices, for durational specific activisms with an evolving artists collective, initiating dynamic spaces for reflective artistic outcomes with, in & for our community.
5. To enhance the quality of life within the healthcare environment, ensuring a secure space for art sessions, assisted by the centre & key staff.
6. Anam Beo envisage that these collaborations explore, encourage & promote community empowerment & expression.
7. Initiate conversations, critical thinking & voice the benefits arts & culture play.
8. To exchange knowledge, expertise & ideas with participants, artists, peers, partners & relevant bodies.
9. To network, provide training & support for artists.
10. To demonstrate through best practice the benefits of local partnership projects & further develop links with institutions & organisations, e.g. Helium, Waterford Healing Arts Trust, Irish Wheelchair Association, IMMA & contemporary artists.
11. To be progressive, define, share & promote best practice of process led art sessions.
12. To document participants artwork & evaluate the projects.
13. To continuously evaluate & update our programme.

The Anam Beo Programme will endeavor to

Subject to funding where resources may become limited, maximize the use of resources and prioritise in the best interests of the participants and the programme.

Maintain, supports & develop a creative environment where artists & participants have the opportunity to engage in collaborative & contemporary arts practices.

Ensuring artists are trained and mentored when working with older people.

By maintaining good communication ensure that management and staff at care centres are an integral part of the programme.

People are entitled to be treated with dignity and respect and have a duty of care to treat others with dignity and respect, independent of age, culture, physical and mental health, gender, race, nationality, sexual orientation, disability and socio-economic background.

Discourage bullying and harassment by objecting to inappropriate behavior as it is not acceptable.

Use Anam Beos Guidelines as a support for best practices as regards to participants & governance.

Network & promote arts in health collaborations through engagement, feedback and conversations that contribute to the research & development of best practice.

Ensuring respectful use of community workspaces, public realm & private facilities.

Enjoy yourself, make the best of it.

In support of creating a collaborative arts engagement environment to which we envisage.

Facilitating artists and staff will endeavor to:

Respect people as members of a creative & collaborative community.

Provide person centred engagement.

Support participants to explore their potential and respect their decisions.

Evaluate art projects performance and processes via feedback.

Engage and actively listen regarding collaboration.

Ensure that concerns and issues are addressed.

Be respectful to others and maintain a dignified environment.

Participants will endeavor to:

Be part of the collaborative activities to develop creatively with art engagements.

Be respectful to others and maintain a dignified environment.

Ask for support and guidance when needed.

Ensure that any issues are addressed as soon as possible.

Interested parties and relevant bodies will endeavor to:

Ensure that older people are aware of, have access to and are able to make the most of opportunities to interact and engage in all aspects of cultural community life.

Represent older peoples programmes and appropriately communicate best practices and supports.

Ensure that all involved are fully consulted if programme supports and necessities change.

Anticipates and responds flexibly to ageing related needs and preferences which aims to make sure that as we age, we have a real say in what happens in our own lives and what happens in the areas in which we live.

In support of a cultural community life and generously living together to which we envisage.

Facilitating artists & staff will endeavor to:	Participants will endeavor to:	Interested parties & relevant bodies will endeavor to:
Provide relevant information and creativity supports for diverse communities.	Be conscious of fellow participants and spaces.	Consult older people in the development of policy specific to arts and cultural engagement.
Developing and managing relevant creative practices.	Promote a community spirit of inclusion and kindness.	Communicate with key people in resolving disputes and disagreements.
Seek guidance and professional support to create a supportive environment.	Tell artist or staff when you encounter a problem.	Enhance cultural life through supporting best practice.
Participate in training opportunities when available and promote a community spirit of inclusion and kindness.	Plan ahead so for availability of technical resources.	Develop opportunities to engage in a diverse range of arts and cultural experiences.
Support and maintain accessible spaces where safety and health are priorities and where energy, skillsets and other resources are optimised and purposeful.		Contribute to making our community a better place to live and engage in creativity.
Provide access to technical resources based on participant need.		To be ambitious and positive about the potential of collaborations.
Ensure all policies and procedures are reviewed regularly.		Use of community noticeboards, websites and information outlets to provide appropriate information about local services and events happening in the area.
		Promotes the inclusion of older people and values their contribution to community life

