

Inclusivity and Ambition

A Strategy for Cavan Arts 2018 - 2023



Cover image: **De Valera's Rally Montana 1919** by Amanda Jane Graham,
Aquatint, Hard and Soft Ground Etchings and Drawing
Collage, 240 x 70cm, 2009.

Inclusivity and Ambition

A Strategy for Cavan Arts 2018 - 2023

Cavan County Council's Arts Strategy is a framework for the continuing sustainable development of the Arts locally for the period 2018-2023. This strategy has been prepared following extensive consultation with local communities, key stakeholders and the county's arts sector; a process that began in September 2016.

The Arts Strategy 2018-2023 was duly adopted by the elected members of the Council and the Strategic Policy Committee in December 2017.

The Arts Act 2003 defines the arts as: 'any creative or interpretative expression (whether traditional or contemporary) in whatever form, and includes, in particular, visual arts, theatre, literature, music, dance, opera, film, circus and architecture, and includes any medium when used for those purposes.'

- Arts Act 2003, Acts of the Oireachtas (Dublin: Stationery Office)



Uncommon Wealth
written by Artist John Byrne, scored by Composer Elaine Agnew. Performed by the County Choir, Cavan. Conducted by Blanaid Murphy at Fermanagh County Museum 2015.



Prometheus Bound,
a post-apocalyptic
operetta by Philip Doherty
and Robbie Perry,
'Festival of the Dead',
Townhall Cavan,
October 2017.
Photo credit:
Lorraine Teevan

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Message from the Cathaoirleach

My fellow elected representatives and I are very aware of the need to keep arts and culture high on our agenda for the benefit of the artists who are essential to our artistic vibrancy and for the entire community. Cavan County Council Arts Office has created, championed and sustained meaningful arts experience for audiences, collaborating with artists, the arts community and a wide range of stakeholders since its inception in 1989.

Under the guidance of Director of Services Eoin Doyle, the Arts Office adopts a strategic and collaborative approach to support artistic endeavours, engages diverse audiences and participants, and maximises our resources. This strategy for the arts is ambitious and, as far as resources will allow, Cavan County Council will fulfil the actions identified for the arts to prosper.

In my role as Cathaoirleach I have first hand experience of the importance of the arts to the lives of the people of County Cavan. We continue to work hard at a county level to keep this work alive, encouraging the development of a society that is innovative and competitive.

This strategy aims to support and sustain the ongoing development of the arts, engage diverse audiences and participants, and maximise resources. The consultation process, facilitated by Maeve McCormack, included online surveys, stakeholder and public forums.

I acknowledge the work of Arts Office staff in researching and writing this plan: PEACE IV Youth Arts Facilitator Kim Doherty, Clerical Officer Santina Burns, Public Art Manager Rhonda Tidy, and Arts Officer Catriona O Reilly.

I encourage the citizens of Cavan to continue working together to champion the very best of our arts and cultural offerings no matter how big or small.



Paddy McDonald
Cathaoirleach Comhairle
Contae an Chabháin

Foreword

Historically, community and economic planning utilised art and culture as a tool for community revitalisation. Today the importance of art and culture to other social, economic, and environmental aspects of community life is more fully understood. Our cultural team representing Cavan Arts, the Library Service, County Museum, Heritage Office, Ramor Theatre, Community and Enterprise, Communications and Tourism have worked together successfully on local, regional and national initiatives for many years with the support of the Area Offices and key stakeholders in both private and public teams.

I wish to acknowledge the work and support of the Elected Members of Cavan County Council for their ongoing commitment to the arts and their support of the work of the Arts Office and the wider arts community. Their ongoing commitment has raised the profile of Cavan Arts. The Local Economic and Community Plan (LECP) 2016 - 2021 provides a framework for key initiatives in the arts including opportunities and supports for artists, strategic partnerships, community engagement and infrastructure. On a national level, Culture 2025 is the first framework policy to embrace the entire Culture Team. Through Culture 2025 the Government seeks to nurture creativity, boost citizen participation, help more people to follow a sustainable career in the cultural sector, promote Ireland's cultural wealth and ensure the cultural contribution to wider social and economic goals.

In 2016, the County and City Management Association drew up a Framework Agreement with The Arts Council. This Agreement marks the 30-year strategic relationship between the Arts Council and local authorities and it sets out a vision and broad goals for what we can achieve together over the next ten years. The relationship of the Arts Council and local authorities is immensely valuable to arts development. Our Arts Strategy 2018 - 2023 acknowledges the need to be more outward-facing, inclusive, ambitious and collaborative in our efforts to sustain and continue to grow the arts and culture across the county, and to develop strategies that involve key players in this arena both within and beyond the county boundaries. I urge every citizen to embrace the central tenets of this plan, those of inclusivity and ambition, its values, guiding principles and strategic objectives.



Tommy Ryan

Chief Executive



Pledge of the Metalmen by Barry Linnane with former industry workers at the launch of the 'Building Peace through the Arts' 2016 in Bailieborough with Minister Heather Humphreys and Cathaoirleach Paddy Smith.

Introduction

Since the establishment of Cavan County Council Arts Office in 1989, it has fostered a distinct approach to the development of the arts. In the unique context of the Irish Border there has been a gradual ‘unlocking’ of the potential of the arts in Cavan, in its diversification, impact and popularity. This diversification and proliferation of the arts reflect the ongoing work of the Arts Office together with artists, their publics, as well as the involvement of a wide range of partners and stakeholders.

Involvement in the arts is strong; demand for cultural services is growing; the grassroots movement in the arts has brought about a proliferation of writing, visual, performance art, multidisciplinary practice and collaboration. The international success of artists in Cavan is growing, particularly in music, film, visual art and, more recently, animation. The challenges ahead include the balancing of grassroots movements with increased critical awareness and ongoing professional development in the arts in Cavan.

The Arts Office continuously strives to support all facets of the arts and to instil a culture of participation, learning and critical thinking in relation to arts development. The Case Studies in this document were selected from the plethora of arts activity in the county on the basis that they represent a combination of successful approaches to arts development within a Cavan, national and international context. They offer further insights into the work of the Arts Office and demonstrate the necessity to place the artist at the heart of arts development.

Two key themes arising from the research and consultation process are those of tradition and innovation. Where tradition in a Cavan context reflects an inclusive approach to the arts, a strong desire for innovation reflects the highly ambitious nature of our artists and artistic communities. These key themes allude to future potential in the arts and form the overarching principles of this strategy: ‘Inclusivity and Ambition’.

Here, we set out our Arts Strategy and the key areas that we will focus on for the next five year period. Through the leadership of Cavan County Council, working closely with our colleagues and elected members, we will work with artists, audiences, partners, funding bodies and other key stakeholders to deliver on future successes.

"It's clear that Government now recognises and embraces the power of Irish creativity and culture, whether in the arts and humanities or in innovation and invention in the sciences and technology".

"This is a smart strategic shift. Putting arts and creativity at the centre makes sense because one of our strongest assets is our ability to produce talent."

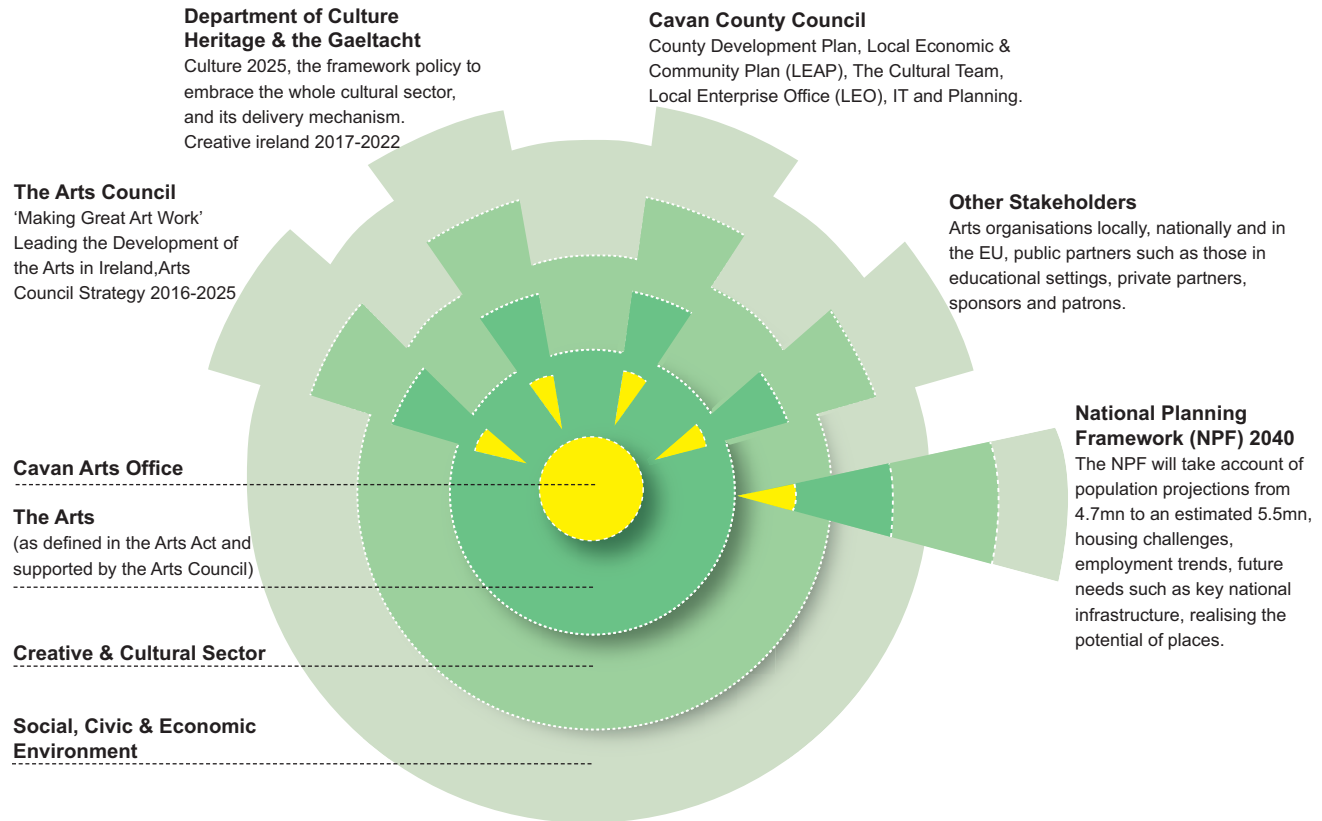
- Philip King 'Other Voices', Sunday Independent, Jan 2017



'Dancing at the Crossroads' 2015 by Rita Duffy. Oil on linen, 60 x 45 cm. A work in anticipation of the Centenary celebrations of 2016. Main figures L-R: Padraig Pearce, the artists mother, the artists father. Image courtesy of the artist

The Context

Today the Arts Office operates within multiple contexts: the policy and environmental contexts, as well as arts, creative and cultural contexts, public private partnerships, and the wider social, civic and economic contexts, as illustrated in Fig. 1 below.



Adapted from the original in 'Making Great Art Work', The Arts Council, 2016

The above diagram, adapted from the Arts Council's 'Making Great Art Work', illustrates the complex local and national policy environment for the arts. These policies all impact our operational environment and the scope of what we can do.

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On a national level the 2016 Centenary has brought about a renewed emphasis and awareness of the importance of both arts and culture in tandem. Key policy documents mark a gradual convergence of these two interconnected areas of specialism:

Making Great Art Work: Leading the Development of Arts in Ireland 2016 - 2025 is the Arts Council Strategy which sets out five strategic goals: its priority areas are 'The Artist' and 'Public Engagement' and the three additional areas of planning and decision making include 'Investment Strategy', 'Spatial and Demographic Planning' and 'Developing Capacity'.

Along with the County and City Management Association, the Arts Council brokered **A Framework for Collaboration**. This agreement sets out a vision and broad goals for working together over the next ten years. This agreement is also reflected in the Cavan **Local Economic and Community Plan 2016 – 2021**.

Culture 2025 was also approved and adopted by the Government. 'Culture 2025' seeks to nurture creativity, boost citizen participation, help more people to follow a sustainable career in the sector, promote Ireland's cultural wealth and ensure its contribution to wider social and economic goals. The main vehicle for its implementation is **Creative Ireland 2017 - 2022**, which aims to improve access to cultural and creative activity in every county and raise the profile of Irish culture on the international stage.



Internationally celebrated **Konik Studio** production (2016) based on the European mythology of forests. See Case Study VII. Image courtesy of the artists.

“Culture-based creativity is a powerful means of overturning norms and conventions with a view to standing out amid intense economic competition. Creative people and artists are key because they develop ideas, metaphors and messages which help to drive social networking experiences.”

- The Open Method Coordination (OMC) Working Group of EU Member States Experts on Cultural and Creative Industries 2012.

This Arts Strategy recognises that all these local and national framework policies and strategies are designed to place arts and culture at the centre of future policy formation. Other local policies and strategies influencing this plan include the County Development **Plan 2014 - 2020**, the **Local Economic & Community Plan 2016 - 2021**, the Libraries, Heritage and Tourism Plans, and anticipates the Government’s **National Framework Plan 2040**. For a summary of the policies see Appendix III.

This new policy environment requires that we gradually expand our focus to include the rich tapestry of our cultural life with the arts at its core. However, this shift will have an immediate effect on the way in which the Arts Office works and in the distribution of support. An increasingly complex policy environment, with renewed emphasis on transparency and accountability as well as higher demands for quality engagement with the arts, places additional burdens on Arts Office staff. This combination of factors will increase competition in the arts in securing valuable resources and requires the further professionalisation of the arts in the county.

As a Border county with cultural and economic ties to Northern Ireland, we cannot afford to ignore the potential impact of Brexit.

“Understanding Brexit’s complex economic impact on the [arts and cultural] sector is a work in progress. Yet getting to grips with the whole EU funding environment is vital in order to substitute or replace.”

- The British Council



Fig. 2. micro policy environment

The fact that Britain will be searching for substitutions and replacements to EU funding makes forging bonds with Europe an increasingly important strategic consideration in the ongoing development and sustainability of the arts in Cavan.

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The micro policy environment illustrates where the arts operate in an organisational context as illustrated in the Local Economic and Community planning process. There are many overlaps within this matrix. For example Cultural Sector involves direct working relationships with every department that has involvement with cultural affairs as well as indirect relationships with departments as diverse as Roads and Housing.

While there are many reasons to feel positive about Cavan's artistic and cultural life, there are significant barriers to involvement:

- the county's arts infrastructure requires further investment
- arts participation and cultural capital are not shared widely
- physical and digital infrastructural challenges continue to pose barriers to arts and cultural reach
- levels of professionalism in the arts and creative sector requires ongoing investment
- audience stagnation and development needs to be addressed
- support and development of new and existing platforms calls for focused investment
- greater coordination between agencies and stakeholders is required to implement the vision
- diversity and inclusiveness are aimed for but need further work

It is in meeting these challenges we can address our twin goals and overarching principles: Inclusivity and Ambition.



Conor Sheridan and
Darragh Smith
performing '**At the
Black Pigs Dyke**' by
Vincent Woods at The
Life of Reilly Festival,
The Backyard, Cavan.
August 2013. Directed
by Geoffrey O'Keefe.
Photo credit:
Paul Reynolds

The Role and Activities of the Arts Office

Cavan Arts Office supports provision for the arts across all arts forms. Support is divided into the following areas:

- Adviser and Partner
- Support for the Individual Artist
- Supporting and Developing the Arts Infrastructure
- Arts Programming
- Art Form Development
- Access and Advocacy
- Broker

1. Adviser and Partner

Support and advice for artists and people in the arts community and those interested in engaging with the arts as well as enquiries for individuals and members of the public.

The Arts Office advises the arts sector about how they can develop their practice and strengthen engagement within a Cavan context. It advises the local authority, its executive members about how the public can experience the arts, and it informs and advises the public about the vital role Cavan County Council plays in supporting access to and development of the arts.

The Arts Office prioritises strong and effective partnerships to sustain and develop existing and new initiatives. A partnership approach to arts development is evident in, for example, securing the Fleadh 2010-2012 and delivering the contemporary arts fringe, Culture Night, Bealtaine, Centenary celebrations, etc. Our partners currently include a wide range of key stakeholders inside and outside Cavan County Council.



Culture Night 2016
performance at Lough
Oughter Castle.
Back: writer Shane
Connaughton.
L-R: musicians Pat
Tierney, John Quinn,
Enda McDermot, Alan
Maguire. Photo credit:
Adrian Donohoe

2. Support for the Individual Artist

Provide ongoing support to artists through residencies, bursaries and awards, commissions, project management, development and promotion.

In this capacity the Arts Office can also act as producer, programmer, and/or curator, particularly in instances of targeted projects and programmes where there is an identified gap in provision.

--Non-Parade Parade--



“local authorities provide a key link in the relationship between national policies and the cultural experience of people in their everyday lives.”

- Culture 2025- Éire Ildánach,
A Framework Policy to 2025

A contemporary dance spectacle by Trans-art as part of the Life of Reilly Festival 2013.

‘The Non-Parade Parade’
was choreographed by
Jessie Keenan and Sally O’Dowd.
Photo credit: Jane McCormick

3. Supporting and Developing the Arts Infrastructure

The arts and cultural infrastructure is essential to the creation of truly sustainable communities. Spaces for creativity help shape community identity, fosters community wellbeing, provides opportunities to create work, reach new audiences and markets and maximise participation in the arts.

- Asset developer and asset manager.
- Recommendations on revenue funding for the local authority, artists and established arts organisations.
- Support for dedicated arts spaces that provide for specific art form development.
- Recommendations on grants, awards and bursaries.
- Artists in Education and Community initiatives.
- Facilitation of development of arts and cultural infrastructure through partnership.
- Growing capacity in the arts sector through targeted projects such as 'Arts in Settings', 'Youth Arts Lab', 'Supporting Curators' and annual residences.
- Convening stakeholders and experts in constructive discussion about arts development, expanding capacity in the arts.
- Advice on infrastructural developments such as dedicated arts spaces and interventions in the wider environment such as town planning, and in the commissioning of site or context specific artwork.



Martin Donohoe, Director of NYAH, Kavan and Savannah Donohoe, featured on Ryan Tubridy during the **Fleadh Cheoil na h'Éireann 2012**. Photo credit: Lorraine Teevan

4. Arts Programming

Targeted programming such as projects, interventions, exhibitions, performances, artist residencies, festivals and events. Annual events such as Culture Night are delivered from the Arts Office, providing shared programming, administration and resources and attracting positive feedback from audiences across the county. Other festivals not directly organised by the Arts Office but in receipt of funding and other supports include Festival of the Dead and The NYAH.

Much of the project work undertaken by the Arts Office feeds into and complements annual arts programming. Examples of current successful partnership projects include: Music Generation, led by Cavan/Monaghan Education and Training Board with Monaghan and Cavan County Councils, The Youth Arts Lab with Community Leaders and Peace IV, Cois Tine Soundscapes with Cavan Institute and advisory support from Music Network and Storytelling Ireland.



Children interacting with an artwork by Joe Doherty at **Scéalta dar Talún** by Jackie O'Neill. Art and Heritage day at Ballyhaise Agricultural College, August 2017. Photo credit: Lorraine Teevan

5. Art Form Development

One of the key functions of The Arts Council is in the area of artform development. At a local level, the Arts Office can support this essential work in a number of ways:

- The Arts Office employs the knowledge and experience held by its staff and other external experts in executing its role of arts development and evaluation.
- Support for arts and artists under the Arts Awards, Residencies, Commissions and opportunities for public participation as part of the annual programme of work.
- Support for arts and cultural providers, and organisations involved in art form development and innovation.
- Support for partnership formation and stakeholder management, and in the development of arts audiences.
- Support for artistic quality, including the creative management of artists' practice, process and product.

6. Access and Advocacy

Projects devised by the Arts Office endeavour to provide an educational/participatory aspect to allow audiences of all ages and demographics to participate fully in the yearly programme of events. The Arts Office strives to maximise access to the arts across demographic lines and encourages participation at every level. It plays the role of advocate in communicating and promoting the value of the arts and artists to the public, within and outside the local authority. It makes the arts visible at local government level through the Arts Office programme and by taking a lead role in strategic arts development for the county.

7. Broker

The Arts Office makes connections between different areas of Cavan County Council's work to facilitate arts development, and in fostering a range of relationships which are not always externally visible, developing them over a long period of time. At a regional, national, and where possible, international level, the Arts Office works to place the arts on the agenda and provide opportunities for the development of Cavan artists and audiences.

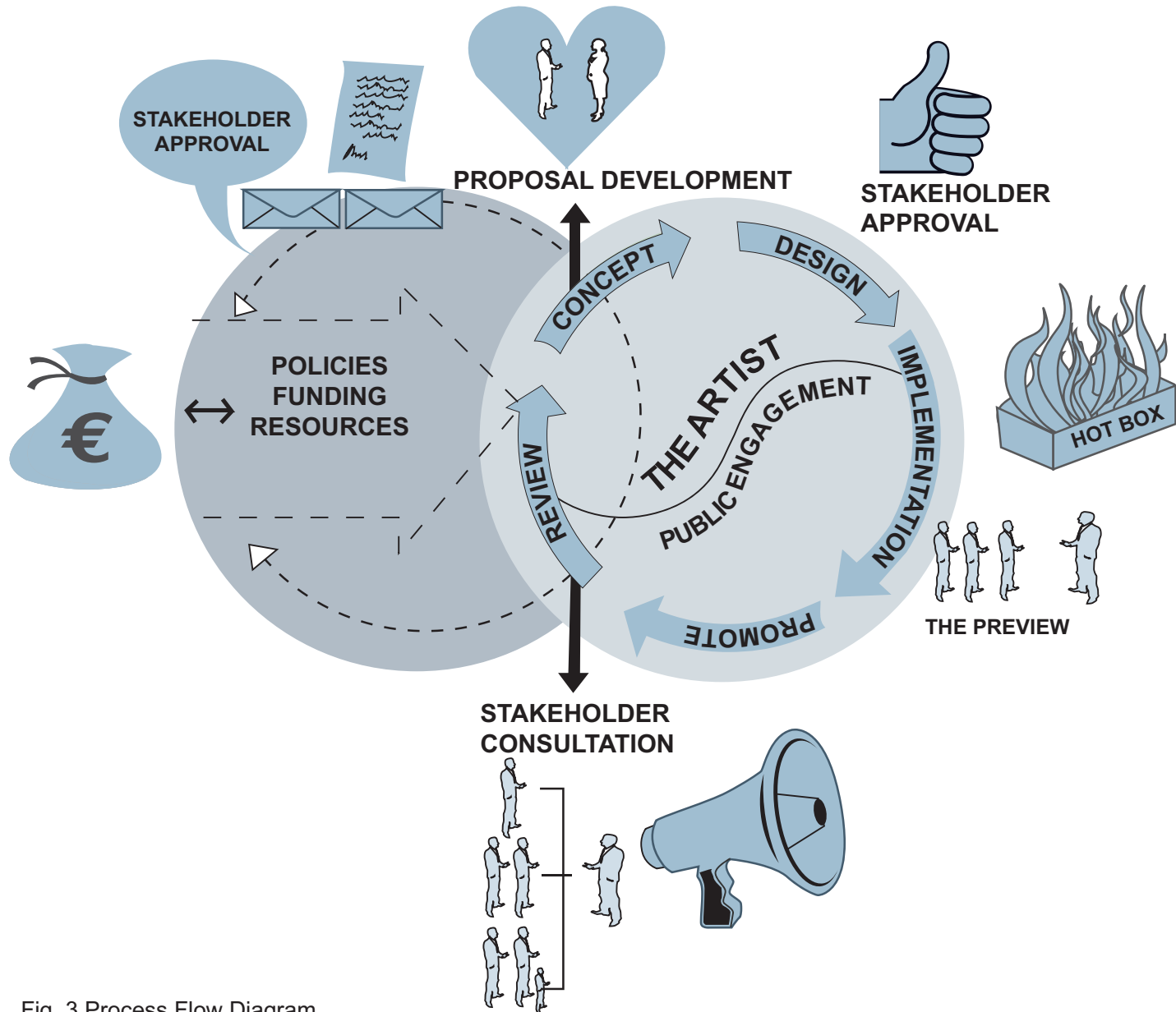


Fig. 3 Process Flow Diagram of a typical arts project

Mission

Cavan County Council will, through our guiding principles of **Inclusivity and Ambition**, nurture and create the conditions in which great art can happen while at the same time ensuring that as many people as possible can engage and participate in high quality arts experiences.

Vision

Cavan people thrive from public belief in, and support for, creativity and the arts. To that end, we envision a Cavan where:

- the lives of Cavan people are enriched by access to and participation in a diverse spectrum of arts and cultural experiences;
- the arts are woven into the fabric of daily life—promoting civic engagement, encouraging collective problem solving and building bridges across cultures;
- the arts enjoy strong, sustained public support;
- the arts ecosystem reflects contributions from all of Cavan’s diverse populations;
- the arts of the county are important to lifelong learning and are made accessible to the wider public across demographic, economic and cultural lines;
- children and young people in County Cavan enjoy meaningful arts and cultural experiences as audience and makers;
- streets, neighbourhoods, and communities are enriched and enlivened by art and culture;
- creative industries are recognised as crucial to the ‘multiplier effect’ in the arts and to sustained arts development;
- public and private resources for the arts are increased and sustained to more effectively serve the culture of creativity and innovation in the county;
- Cavan’s artistic contributions mark the long-term legacy of both county and nation; and
- Cavan County Council Arts Office continues to be recognised as innovative and known for its unique and exemplary work by and on behalf of Cavan people.

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Values

Our values, while underpinned by our intertwining principles of **Inclusivity and Ambition**, are directly aligned with those outlined in Making Great Art Work:

- Freedom of thought and of expression, which is essential to the development of new ideas and new work
- Commitment to excellence in all aspects of our own work and of that of artists, arts organisations, and others we support
- Integrity, accountability, transparency in all of our decision-making and especially in our investment of public monies
- Respect for diversity of artistic practice, of public engagement, and of social and cultural traditions
- Collegiality, communicating and working respectfully with the executive, elected members, partners, stakeholders and the whole arts sector.

Busyness by Kim McCafferty.

Commissioned by the Arts Office under Creative Ireland, premiered at Culture Night 2017. Photo credit: Lorraine Teevan



Towards a Vision of Inclusivity and Ambition

Our guiding principles of 'Inclusivity and Ambition' are informed by local and national policy, as outlined above. However, the arts are by no means limited to these. Indeed, it is often the case that the arts take the lead and attract support from a wide range of agencies in generating surprising new angles on aspects of Irish life which only become part of common parlance through artistic expression.

Inclusivity is about creating an environment where everyone feels that the arts are relevant to them. On an operational level it refers to the ways in which we can all work together to achieve more cohesive relationships between artists, participants, consumers and key stakeholders to realise our ambitions. Combined with developments in the arts infrastructure, inclusivity in arts practice and planning provides an equally important vehicle for ambition. Technology is playing an increasingly important role in expanding possibilities for inclusivity in the arts and must be a consideration in future arts practice and programming. This must be balanced with a strong social aspect around inclusivity in the arts, which is particularly important in developing community cohesiveness, reducing isolation as well as in holding sustainable communities. While traditional approaches to arts development have made important contributions over the last two decades, imaginative and inventive responses to challenges are needed to sustain continuous development. Our ambitions need to be balanced against hard skills, better resources, clear strategies, increased levels of diversity in arts practice and participation, and cohesiveness between stakeholders.

“The kinds of truth that art gives us many, many times are small truths. They don't have the resonance of an encyclical from the Pope stating an eternal truth, but they partake of the quality of eternity. There is a sort of timeless delight in them.”

- Seamus Heaney



The Rite of Spring,
an interpretation of the
original Stravinsky work
by Ériu Dance Company
in partnership with
Fidget Feet Aerial
Dance, at Cavan
Cathedral, Fleadh
Cheoil, August 2012.
Photo credit:
Declan English

STRATEGIC PRIORITIES **2018 - 2023**

Our Strategic Priorities are
divided into four categories:

- Artistic Priorities
- Diversity
- Audience Development
- Infrastructural Development

ARTISTIC PRIORITIES

Cavan County Council recognises the professional artist creator as central to the ongoing development of the arts. Cavan's reputation as quirky and alternative is partly due to Cavan's location along the border. Whereas our unique landscape differentiates us, this is enhanced by a largely rural population and increasingly diverse society, which cultivates a high level of individuality amongst its citizens.

“Artists can make the connections visible. They can ... lead us from archaeology and land-based social history into alternative relationships to place. They can expose the social agendas that have formed the land, bring out multiple readings of places that mean different things to different people at different times rather than merely reflecting some of their beauty back into the marketplace or the living room.”

- Lucy R. Lippard, 'Lure of the Local'

Our artists are amongst the most prominent ambassadors of the quirky and alternative. This is evident in the vast array of niche artistic and cultural offerings from Cavan as well as the international reputation of some of our artists. They reveal perspectives from other cultural mores, traditions and influences, and address universally relevant issues through their work. It is our shared ambition to engage a critical and inclusive approach so that the arts grows and expands on meaningful engagement in a wide variety of contexts. It is difficult to predict the outcomes of the work of artists, yet engaging with the local in a meaningful way can often tap into themes and ideas that have a universal currency.

In 2017, artist Patricia McKenna was invited by the Global Arts Foundation and the European Cultural Centre to participate in Personal Structures – Open Borders, a collateral exhibition of the 57th Venice Biennale. As early as 1993 the artist was commissioned by Cavan County Council in her installations The Grey House and Soil, which were part of the series 'Marking the Land'. She has since developed her experiences of Cavan and the border area in response to the universal theme of borders, cultural identity and the effects of migration and displacement, such as Echoes of Swanlinbar.

ATLAS *of* CAVAN

Farnham Street and Main Street are threaded, but not quite connected, by laneways which puncture the line of the main streets and delve to varying extents into the backland trapped territory at the geographic heart of the town.

There appears to be a dichotomy between these two streets. Main Street feels bustling, busy, cheek-by-jowl, and commercial. Farnham Street, by contrast, moves at a slower pace. Nature always feels close by, but also controlled by the stately, dignified architectural language of its colonial past. The two streets are as opposing arms bound by invisible threads of almost-connecting laneways. Investigating this condition further led us to map a selection of these laneways.

We have gathered the results of this research into a single book, an *ATLAS of CAVAN*. An atlas can be defined as a collection of maps, which would traditionally be bound as a book, but can also be found in multimedia formats. An atlas can also be a window into reverie, of imagining far-off places. It is intended for this atlas to act as a lasting physical record of the research undertaken as part of this residency.

As architects we are accustomed to analysing spatial problems and proposing design solutions. The process of the architects-in-residence project afforded the opportunity to think and work as artists. Instead of proposing solutions, the process of the residency has allowed us to reveal potential.

Indeed, as Ireland assesses the consequences of recent development, and searches for more sustainable commuting and settlement patterns, this process of re-imagining town may feed into a greater country-wide debate, resonating with recent government guidelines to densify and consolidate existing town cores.

The atlas is divided into three distinct sections:

Laneways

The first section maps the 17 selected laneways, representative of a latent potential for re-imagined civic space within Cavan town. The laneways have each been assigned a name, which identifies its predominant characteristic, a text describing its location and a set of 8 descriptor tags. Abstract annotated plans and elevations illustrate the form and contain any field notes which call up areas of detailed interest. Two block prints describe the solid-to-void relationship of the laneway.

Ten Tasks

This section presents the brief from the one-day workshop with students of St. Patrick's College, along with interpretations and aggregations of their work with objective analysis.

Build-Your-Own-Laneways

The last section of the *ATLAS* invites participation. Each laneway has been re-drawn in a way which recalls a child's cut-out model puzzle. The user is provided with numbered instructions to cut, fold and glue in sequence to convert the two-dimensional laneway into a three-dimensional model, or to manipulate it in any way they choose: change it, cut it, colour it, insert their own events, happenings, functions within it, to make their own version of Cavan town.



Intropanel for the 'Atlas of Cavan' book launch and exhibition of work produced by Orla Murphy and Dermot McCabe during the Architectural Residency 'Cavan Re-Imagined'. Image courtesy of the artist.

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In 2018, a team of six architects and designers went forward to represent Ireland at the 16th International Architecture Exhibition in Venice. One member of this team is former Architect in Residence in Cavan, Orla Murphy who, in collaboration with architect Dermot McCabe, developed the concept of adaptive re-use of laneways in Cavan in response to the theme 'Cavan Re-imagined'. The body of work reproduced during the residency in 2008 included a bespoke hand-made reference book, 'Atlas of Cavan': a series of mini atlases were also produced for wider circulation.

The book and the focus of their project revealed a latent potential for civic space within the existing fabric of Cavan town by uncovering and mapping 17 laneways which thread between, but do not quite connect, Farnham Street to the Main Street with a focus on the area around the Townhall and Abbeylands. The residency included workshops with students of St. Patrick's College Cavan, a series of Happenings in which invited artists, including Patricia McKenna, responded to the space of the laneways, and a public exhibition took place at the Farnham Centre.

The residency in Cavan led Orla to further research the morphology and future of Irish towns, supported by the Arts Council's Kevin Kieran Award between 2009-2011. Her research culminated in a book and short animated film 'Town'.

The title of the 2018 Irish Pavilion is 'Free Market', which is a direct response to the overarching Biennale curatorial theme of 'Freespace'. It highlights the generosity, humanity and possibility in the common spaces of Ireland's market towns. Once the economic and social hubs of rural Ireland, in recent times small town marketplaces have seen their function as places of exchange and congregation diminished. The project proposes to reclaim these places of interaction and community. Upgrading civic space is part of the ongoing work of Cavan County Council.

These projects demonstrate the value of supporting artists in revealing latent potential and universally relevant themes in a local context. Both are further examples of how the arts can represent Cavan on an international stage. Direct and focussed investment in the conceptual and experimental is one way of effectively supporting artform development, yet a multi pronged partnership approach is required to sustain development across the art forms. Although an area of strategic focus in itself, relevant strategies are necessarily embedded in all of our strategic priorities.

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STRATEGIES	ACTIONS	ENABLERS
<p>We will continue to foster professional development and excellence in the arts</p>	<ul style="list-style-type: none"> • Expand professional development opportunities through projects, bursaries and mentorship. • Seek opportunities to commission land-based interventions. 	<p>Individual artists; arts and cultural providers, Arts Office, elected members and the executive, The Arts Council, PEACE IV, national agencies and promoters, media partners.</p>
<p>Enhancing grant opportunities for artists.</p>	<ul style="list-style-type: none"> • Streamline Arts Awards application process to make it easier for artists to apply for a range of professional development opportunities. • Introduce a stream of funding to assist early and mid-career artists to travel in Ireland and Europe to engage in professional development opportunities. 	<p>The Arts Office, The Arts Council, other stakeholders such as training and development agencies, national and EU funded programmes, elected members and the executive.</p>
<p>Increase opportunities for emerging artists to engage with and present alongside established artists.</p>	<ul style="list-style-type: none"> • Continue to encourage collaborative and multidisciplinary practice through grants and projects. • Introduce exhibition and mentorship opportunities, with a focus on the visual arts and performing arts. • Encourage peer learning and the critical appraisal through engagement with curators and other arts specialists. 	<p>The Arts Office, The Arts Council, Visual Artists Ireland, elected members, artists and industry specialists.</p>

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STRATEGIES	ACTIONS	ENABLERS
Champion artistic innovation and award-winning artists with local and national publics.	<ul style="list-style-type: none">• Increased circulation of The Arts e-Bulletin• Foster relations with national media partners.	The Arts Office, Business to Arts, The Arts Council, specialists, national agencies, publics and the media
Preserve and promote our artistic heritage.	<ul style="list-style-type: none">• Promote and preserve the public art collection, including the development of an outdoor sculpture museum at the County Museum for public art works.	The Arts Office, Cavan County Museum, Libraries, Heritage, Area Offices, elected members, UNESCO Marble Arch Caves (MAC) Global GeoPark, The Arts Council, publicart.ie



'Is Linn É', 2016. The students at Crossreagh, Arva, Milltown and Corlurgan National Schools recorded their response in music to the 1916 Commemorations. The lead musicians were Brian Dillon and Liam McCabe. Poet Noel Monahan visited the schools and brought to the children a sense of the reality of 1916 through poetry. Photo credit: Lorraine Teevan

DIVERSITY

One method of breaking down barriers between artists and audiences is to address diversity in the arts. Diversity includes diversity of arts practice; the range of ways in which artists make work; the range of ways in which people experience the arts; and responding to cultural diversity in society. Mainstreaming requires a reconsideration of structures, services and programmes where accessibility is planned from the outset and is embedded in the institutional or organisational ethos and is not overly dependent on the vision of the executive director of any one organisation.

“The Universal Declaration makes it clear that each individual must acknowledge not only otherness in all its forms but also the plurality of his or her own identity, within societies that are themselves plural. Only in this way can cultural diversity be preserved as an adaptive process and as a capacity for expression, creation and innovation.”

- Koïchiro Matsuura, Director-General of UNESCO

Social networking through the arts can bring to the fore new norms and perspectives. It can occur in a variety of contexts and across social and demographic lines. Given the challenges of expanding the engagement of citizens with the arts, we require a shift from ‘making things’ to providing opportunities for citizens to engage with the creative process or service provision and to enjoy meaningful experiences, as recommended by the Open Method Coordination (OMC) Working Group of EU Member States Experts on Cultural and Creative Industries 2012.



Missy Collins
by Mike Stone.
Part of 'Ireland's
Minority: Is Anyone
Listening?', 2016.
an example of an 'arts
in settings' participatory
project with Cavan
Travellers Extern.

Inclusivity and Ambition

A Strategy for Cavan Arts 2018 - 2023

STRATEGIES	ACTIONS	ENABLERS
<p>Improve networking, critical and social engagement opportunities in the arts.</p>	<ul style="list-style-type: none"> • Continue to work with artists, and other experts to increase opportunities for connection. • Identify and reduce barriers to participation. 	<p>Arts Office, Individual artists and arts specialists, the Social Inclusion Unit, The Assoc. of Local Authority Arts Officers, national agencies supporting minorities, arts and cultural organisations, local business, communities, audiences and participants.</p>
<p>Commit to a culture of learning and experimentation that can support and place the arts at the centre of conversations about the county's future.</p>	<ul style="list-style-type: none"> • The Arts Office will continue to work with local authority sectors and agencies responsible for County Development. • Cavan Youth Arts Lab 2017 - 2019, funded under PEACE IV in consultation with communities across Cavan engaging young people aged 8-18 with art forms such as dance, literature, performance, visual, graffiti, music. Artist facilitators will receive PEACE training to complement their creative methodologies. • Commission a Curator of Stories Residency in 2018, to work with stories across a number of art forms. • Continue to support annual Residencies in dedicated arts spaces. • Annual County Artist in Residence Programme; landscape artist for the Geo Park, a digital artist, artist in creative industry and performance-based residency are under consideration in line with County development plans. 	<p>The Arts Council, Arts Office, Senior Management Team, Local Enterprise Office (LEO), Community and Enterprise (C&E), Cavan-Monaghan County Museums, Cavan-Monaghan Local Education Partnership, PEACE IV; the Heritage Office, the Tyrone Guthrie Centre and other artist residency partners, The Town Team, Libraries, Breffni Integrated, arts and cultural providers, local business, creative industries, UNESCO MAC Global GeoPark, individual artists, arts groups, specialists, communities and audiences.</p>

STRATEGIES	ACTIONS	ENABLERS
<p>Increase access to resources and equipment for experimentation and meaningful engagement with the arts, particularly amongst emerging artists and the younger population of the County.</p>	<ul style="list-style-type: none"> • Provide equipment and opportunities for artists, such as cameras for emerging video artists, sound recording equipment, access to the new Digital Hub, etc. • Explore opportunities in emerging technologies to make digital art creation more accessible. • Provide musical equipment to children in schools through Music Generation. 	<p>Arts Office, Schools, Cavan/Monaghan Education and Training Board (CMETB), Libraries, Music Generation, Artists, Community and Enterprise (C&E), Local Arts and Education Partnership (LAEP), elected members, Breffni Integrated.</p>
<p>Provide leadership development opportunities for arts and cultural providers to increase access to the arts.</p>	<ul style="list-style-type: none"> • In partnership with the Irish Writers Centre, provide specific professional development services aimed at emerging writers. • Through training and mentorship, provide access to professional development and best practice opportunities for events management, programming and marketing for arts and cultural providers. • Promote networking and peer learning. 	<p>Arts Office, The Arts Council, LEO, Culture Team, training agencies, e.g. AOIFE, Business to Arts, Irish Writers Centre, artists, arts/cultural providers and community leaders.</p>

Literature is well established in Cavan, and many of our writers have international status. While the English language remains the dominant language for the majority of the population, there is a growing demand for Irish and global language skills. The remit for the delivery of language skills resides mainly in the education sector, with the Library Services leading the way in the promotion of the Irish language within a local authority context. The Arts Office will continue to take the lead from the Library Service while continuing to work with artists who work in Irish and other languages. Opportunities to support the Irish language, amongst other applications of language in general, arise naturally in the arts.

Inclusivity and Ambition

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For example, following a residency at Cois Tine in 2017, Irish writer and broadcaster Dairena Ní Chinneide secured Irish Language Writer in Residence at Dublin City University 2017-2018. In another example, Konik animation studios worked with a group of Polish children in 2017 on the animation of a Slavic folktale, which was then translated into 'Cavan English' by Cavan artist Mark Lawlor. The Arts Office recognises the value of language as well as the potential through language in expanding audiences for the arts.

Remember the Brave classic works and new writing by Composer Paul Flynn performed by Lassus Choral Foundation on the centenary of Francis Ledwidge. Conducted by Dr. Ite O'Donovan 2017. Photo credit: Lorraine Teevan



AUDIENCE DEVELOPMENT

Whereas the audience for the arts in Cavan has been crucial to the development of the arts over the last decade, audience stagnation in recent years requires a coordinated approach between all stakeholders. The perception that the arts are for certain groups needs to be more fully addressed. It requires that the arts community unites in tackling such perceptions, to initiate and support audience-focused thinking, most particularly where audience development and marketing meet. This calls for further research and analysis of the barriers to participation. Geographic challenges, physical, social and digital barriers pose a significant challenge in a Cavan context. However there are opportunities to build capacity in arts and cultural providers across the county to plan for participation and marketing appropriate to their needs.

Success in the arts is not limited to the sustained development of artistic talent alone but in supporting the important work of partnership and audience development. Artists and cultural providers who achieve success do so by working together to overcome obstacles, collaborating across multiple disciplines, reaching out to new audiences, forming successful partnerships and encouraging participation in the process of creativity.

- OMC, 2012



The audience at Odeon Cavan screening of **No Party for Billy Burns** January 2018. A feature length film written and directed by Pádraig Conaty featuring many Cavan talents. Photo credit: Sheila Rooney

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In Cavan filmmaking has played a significant role in developing audiences as well as artistic participation and collaboration. Shane Connaughton has developed successful films in a rural Redhills context, and has changed perceptions of the arts as a result. Small creative industries have a catalyst effect in the arts where they mobilise a range of artistic talents and create a ripple effect at grass roots level. Arts Office initiatives to engage new audiences are responsive to ongoing changes in the arts and its audiences. Basic marketing skills are required within the arts community, such as content, presentation and distribution. It is imperative that the barriers to attendance and participation are more fully understood. Understanding audience behaviour can present an opportunity and a challenge to financial viability, artistic viability, or both.

Audience development and participation will be given greater importance in the distribution of grants and bursaries and the Arts Office will provide targeted training to groups and individuals. Successful audience-building efforts identify the types of barriers that can keep members of a target group away - from a lack of time to the perception that they would feel out of place. The organisations can then shape their audience-building strategies accordingly. The process aims to inform and educate the arts community on, audience development, partnership, stakeholder management and marketing skills.

STRATEGIES	ACTIONS	ENABLERS
Provide opportunities and support for artists and organisations to undertake training and awareness in marketing, audience development, relationship management, and to implement initiatives to address the barriers.	<ul style="list-style-type: none"> • Increase opportunities for artistic experimentation and critical engagement with the arts through a 'Supporting Curators' programme to reduce barriers to participation and audience development. Aims to further develop capacity in the arts. • Continue to convene people in structured, informal dialogue, and participatory experiences over the duration of the Strategy in order to maintain relationships and better understand community dynamics as they evolve over time. 	Arts Office, Culture Team, Individual artists, arts and cultural providers, arts specialists, elected members, community leaders, target groups, national support agencies such as the Assoc. of Irish Festivals and Events (AOIFE).
Strengthen the local authority Cultural Sector.	<ul style="list-style-type: none"> • Support the implementation of a Cultural Strategy within the local authority. 	Senior Management Team, Culture Team, The Arts Council, The Dept. of Culture, Heritage and the Gaeltacht.

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STRATEGIES	ACTIONS	ENABLERS
Strengthen communications with publics as well as marketing practices within the local authority.	<ul style="list-style-type: none"> • Improve quality and visibility of Cavan Arts brand, content curation of marketing and use of social media platforms, solutions to over sharing. • Increase visibility and flow of information around the annual arts programme and arts/cultural events by integrating it into a 'one stop shop' calendar of events. 	Senior Management Team (SMT), I.T., Culture Team, Arts Office, Elected Members, arts/cultural providers, individual artists.
Work in partnership to reduce barriers to audience development.	<ul style="list-style-type: none"> • Investigate partnership approaches to address barriers. 	Arts Office, Arts Council, Cavan County Council, neighbouring local authorities.
Lead audience development amongst marginalised groups through targeted initiatives.	<ul style="list-style-type: none"> • Target and develop audiences particularly among children and young people, older people, minority groups and those who have experienced difficulty accessing the arts and other services. 	Arts Office, Informal Education Sector, Peace IV, Culture Team, Social Inclusion Unit, Local Arts and Education Partnership, Cavan Monaghan Education Training Board, Monaghan County Council, AOIFE.
Continue to develop art forms in a Cavan context	<ul style="list-style-type: none"> • Encourage lesser developed art forms such as contemporary Dance, Storytelling, and continue to raise awareness around the importance of Architecture, Animation, Circus, Classical Music and Graffiti Art. 	Storytellers Ireland, Dance Ireland, Royal Institute of Architects Ireland (RIAI) Visual Artists Ireland (VAI), Music Network, Contemporary Music Centre.
Incorporate Irish and other languages in arts initiatives	<ul style="list-style-type: none"> • Continue to take the lead from the Library Services on the Irish language • Continue to encourage the showcasing of artwork that addresses aspects of languages and cultures. 	Arts Office, Library Services, the arts and Irish speaking communities and their representatives.



The Red Ghosts



During Cromwell's reign he is said to have passed through Dún a Ri across the bridge, now known as "Cromwell's Bridge", and temporarily occupied the forest and its environs. The old Military Barracks was built by the Pratt family and used by Colonel Joseph Pratt as a stable around the year 1800 and was also used as a barracks to house British troops. Now six "Red Ghost" sculptures by Joey Burns are suspended over the old military barracks at Dún a Ri. Each "Red Ghost" represents a county in Northern Ireland symbolising the British occupation in a sensitive manner.

Sculptures

- ▶ The Irish Hare
- ▶ The Fox
- ▶ The Badger
- ▶ The Otter
- ▶ The Pine Marten
- ▶ The Frog
- ▶ The Red Ghosts

Interactive Map



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THE ARTS INFRASTRUCTURE

Arts infrastructural development reflects both a leadership role and an inclusive approach on the part of the local authority to address the wider societal need for quality engagement with the arts. The establishment of Ramor Theatre in 1999 was spearheaded by Cavan County Council and a local committee as the first dedicated arts space in the county and was followed in more recent years with the repurposing of Ballyconnell Courthouse as artist studio space. We welcome and support dedicated, privately owned arts spaces Moth Studio (est. 2010) retreat for writers and artists, and Cois Tine Soundscapes (est. 2016) for artists of music and aural art forms.

Cavan Institute is now recognised nationally for its provision of arts education and plays a role in the infrastructure for the arts in the County. Capital investment in the arts and cultural infrastructure is ongoing: through renewed investment in key growth sectors such as the anticipated creation of a Digital Hub, through ongoing capital investment in Ramor Theatre, Cavan County Museum and Library spaces such as Belturbet, and the soon to be developed Virginia Library and Civic Centre. Most notably, the Arts Office advocated a long campaign to secure capital funding for the refurbishment of Townhall Cavan. In 2017 this effort was rewarded with the announcement by Minister Heather Humphreys of a €750,000 capital grant for the Townhall, and Cavan County Council announced an overall investment of €1.75 million into the structure, including €250,000 from PEACE IV.

The arts infrastructure includes but is not limited to publicly and privately-owned arts spaces where it includes the strategic use of non-arts spaces and event-based platforms such as annual festivals, digital platforms, etc. and the synergies between them.

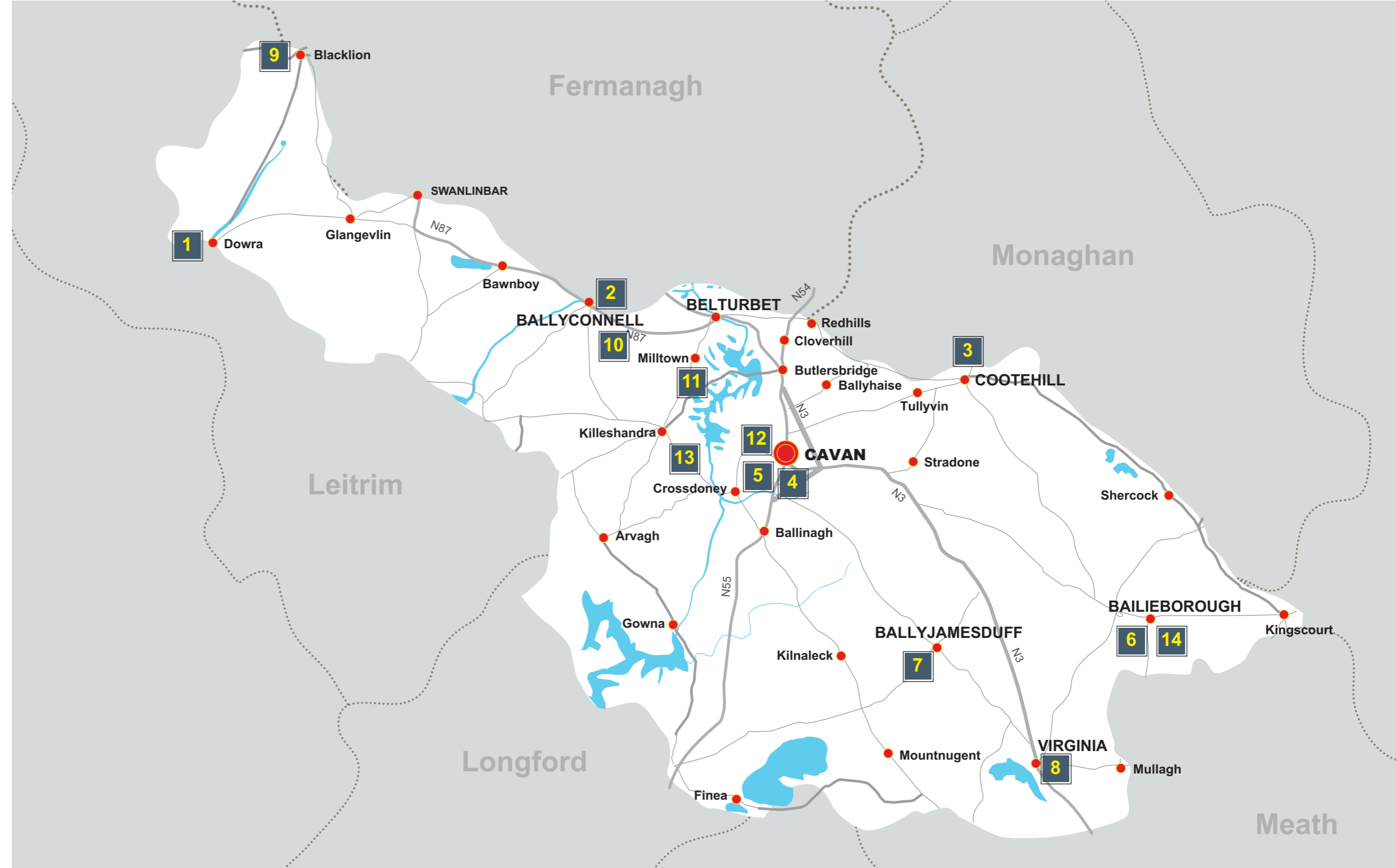
Dún a Rí Sculpture Trail 2010 by Joey Burns. An installation of fifteen sculptural works at Dún a Rí Forest Park, Kingscourt. A website (pictured) and app focus on the education and cultural value of the forest.

Local Authority Owned Arts Venues

1. Dowra Courthouse
2. Ballyconnell Courthouse
3. Cootehill Library
4. Townhall Cavan
5. Johnston Central Library
6. Bailieborough Library
7. Cavan County Museum
8. Ramor Theatre
9. Market House, Blacklion

Privately Owned Arts Venues

10. Ballyhugh Arts & Cultural Centre
11. The Moth Magazine & Retreat
12. The Backyard
13. Cois Tine Soundscapes
14. Wesleyan Chapel Arts and Cultural Centre



In the Current, 2014

A digital artwork including a series of films by Yvonne Cullivan. Pictured is the original iPad installation at Belturbet Library where it is on permanent display. Photo credit: Jacqueline Magennis



Inclusivity and Ambition

A Strategy for Cavan Arts 2018 - 2023

STRATEGIES	ACTIONS	ENABLERS
<p>Encourage best practice in the management and coordination of publicly owned arts venues in the county.</p>	<ul style="list-style-type: none"> Advocate for the development of an arts venues policy for publicly owned buildings currently utilised as arts spaces. 	<p>Senior Management Team and elected members, The Arts Office, The Arts Council, Culture Team- Ramor Theatre, County Museum, Housing, UNESCO MAC Global GeoPark, Dept. of Culture, Heritage and the Gaeltacht.</p>
<p>Develop and expand the arts infrastructure.</p>	<ul style="list-style-type: none"> Complete the refurbishment of Townhall Cavan in 2019. Advocate for the refurbishment of Ballyconnell Studio space. 	<p>Senior Management Team, Planning, Heritage, Architects, Ballyconnell Area Office, Community groups and visual artists.</p>
<p>Strategic development of Townhall Cavan.</p>	<ul style="list-style-type: none"> Advocate for sustainability of Townhall Cavan within the context of the overall Arts infrastructure. 	<p>Cultural Team, (C & E), Arts Office, Tourism, AOIFE, local culture providers, creative industry, sponsors, Individual artists and arts groups.</p>
<p>Provide support for the strategic development of the County's festivals.</p>	<ul style="list-style-type: none"> Select festivals to champion over a three-year period where groups and individuals can create, present, and engage in art around particular themes. 	<p>The Cultural Team, (C & E), Arts Office, Tourism, AOIFE, local cultural providers, creative industry, sponsors, Individual artists and arts groups.</p>

Inclusivity and Ambition

A Strategy for Cavan Arts 2018 - 2023

STRATEGIES	ACTIONS	ENABLERS
Expand capacity in the arts.	<ul style="list-style-type: none"> Over the five year duration of this Arts Strategy, deliver an 'Arts in Settings' programme of artistic interventions in hard to reach groups. 	The H.S.E., Social Inclusion Unit, Bridge Street Centre, Loughan House, Garda 365 Diversion Programme, Community leaders.
Develop capacity in the existing infrastructure.	<ul style="list-style-type: none"> Explore the possibility of working in partnership with another local authority on commissioning a Cultural Planner. 	Culture Team, Arts Council, Dept. of Culture, Heritage and the Gaeltacht, neighbouring local authorities, specialist advisers.
Strengthen the arts experience on digital platforms.	<ul style="list-style-type: none"> Commission digital art and explore the possibility of an artist residency in the new digital-hub. Strengthen and grow online resources for arts engagement and learning. 	Arts Office, Community and Enterprise, I.T. Artists and tech-based creative industry.



'The Determinator' by
writer John McManus
performed by Aaron
Monaghan at Townhall
Cavan. Photo credit:
Adrian Donohoe.

Implementation and Evaluation

Working cooperatively, Cavan County Council Arts Office will implement and continually evaluate outcomes of the Arts Strategy in consultation with the Strategic Policy Committee, elected representatives, ongoing monitoring and evaluation including peer reviews as part of project life-cycles, and an annual business plan. In partnership with all involved, the outcomes arising from the purpose and priorities of the Arts Strategy will be monitored and reported upon to Cavan County Council and The Arts Council.

At the time of this Strategy, new 'culture-led' initiatives are strengthening area development and access to the arts. Working cooperatively with the Culture Team and most importantly with the communities of Cavan, these initiatives are possible because of higher levels of intersectional cooperation and a partnership approach. The festival culture in the county and grass roots movement plays a key role in promoting the arts, helping to grow partnerships and audiences. The implementation of the Arts Strategy will require a strong partnership approach to focus efforts on strategic developments, including a review of all Arts Office policies and procedures.

The Arts Office will examine its own processes and seek support from Cavan County Council to prioritise staff development, internal and external communication, venues management, maintenance operations, budget administration and transparency. In 2019 Cavan County Council and The Arts Council will enter into a focussed delivery agreement for this Strategy under the 'National Framework for Collaboration'.

Quality management in selection and implementation is a critical success factor in arts development. Building on the Arts Office's work to date in advising, mentoring, training and resourcing artists, we will conduct a series of reviews and evaluate our work to ensure our processes and procedures are adequate. This will also require a cultural shift in the way in which we can work with others. Together with artists and stakeholders we must continue to meet statutory obligations such as EU mandates, health and safety requirements and data protection protocols.



The Dead School by Pat McCabe, A 2009 production by Livin' Dred Theatre Company at Ramor Theatre. Photo credit: Brian Farrell

Conclusion

Cavan County Council Arts Office provides artists with a wide range of supports in the making and presentation of their work, in the wider public engagement with their work and in their ongoing professional development. The reflective expression of artists on everyday life is valued as enriching and contributing to a strong sense of community identity and a culture of learning. The Arts Office needs to continue strengthening and building partnerships. This is particularly crucial in order to sustain the progress made in recent years.

The arts can be viewed not only in terms of artistic institutions and practices, as tangible and intangible arts and cultural assets, but also as a way of life, as a sometimes contradictory set of identities, and as creativity in all its forms. It is recognised that the needs of artists shift as their practice evolves and the supports on offer need to respond to their changing requirements. The Arts Office is committed to encouraging and enabling high quality experiences between artists and the public in a broad range of contexts using a variety of approaches, and in doing so fosters mutually beneficial relationships.

The Arts Office is committed to the values of public service, participation, innovation, deeper thinking and creativity in the arts. Ongoing capacity issues and the restraints of the operating environment may limit the effectiveness of the Arts Office to sustain the existing arts provision. The Arts Office needs to encourage the integration of skills amongst members of the arts community as part of a response to our changing policy environment, and continue to work closely with partners and stakeholders.

Some of this work is reflected in the case studies contained in this document. Implementing this strategy will address ambitions and inclusivity in this largely rural environment, particularly in respect of taking advantage of its location on the border with Northern Ireland and as a county within a wider European context.

Our Strategy reflects the current ambitions and realities of the county and its people; takes into account changing economic, demographic, technological and social trends and reflects the distinctiveness of Cavan's range of communities, arts and cultural offer, networks and histories. It aims to ensure the delivery of the arts in an enhanced, ambitious, inclusive and sustainable way, supporting the above priorities, taking advantage of the opportunities and addressing the challenges encapsulated in our twin values of 'Inclusivity and Ambition'.



'Pilgrim' by Philip Doherty, featuring Rex Ryan (pictured), Tiger Dublin Fringe Festival 2014 and Edinburgh Fringe 2015. Photo credit: Ste Murray

CASE STUDIES

Case Study I: Windows Publications - 'The Business of Encouragement'

Heather Brett and Noel Monahan, co-editors established Windows Publications in 1992 to give voice to emerging writers and in response to the difficulty new writers encountered being published. At that time the co-editors were published poets and they understood the value in publication for emerging talents. Their motto, “the business of encouragement” and their work since has supported writers through participation in workshops, master classes, readings, exhibitions and publications. From their emergence Windows Publications have valued and championed collaboration, working with artists in multiple disciplines and partnership with funding agencies, local authorities, sponsors and patrons of the arts. Eleven Authors and Artists Anthologies and numerous broadsheets were published. During this time, many of the writers they published are now established authors. They include Joe Woods, Nessa O’Mahony, Gerry Hull, Lorna Shaughnessy and Grace Wells.

At a reading in May 2017 at the Seamus Heaney HomePlace, Dan Heaney, brother to the late Seamus Heaney, congratulated those involved in the Anthology **“this is exactly the type of event the centre was built for, Seamus would be delighted.”**

Windows National Student Poetry Competition was established to encourage young voices in the arts. In 2017 they received 1,400 entries for the student poetry competition and the ceremony at the Cavan Crystal Hotel was attended by 420 young people, parents and teachers. Entrants are from all over the country and prizes are for poetry in Irish and English, junior and senior categories with certificates and commendations. Annually they include a heritage themed category to encourage children to express feelings and opinions on the natural and built heritage. The Irish language has its own category and Windows have a long association with Glór Bhrefne, an organisation promoting the Irish language in County Cavan. Rebecca O’Connor, editor of the prestigious Moth Magazine was among the first award winners of the competition. Windows Publications have worked with a multiplicity of organisations throughout Ireland to support children and adults to write, make art and bring this to an audience.

The Role of the Arts Office

Support for engagement with target groups; Support for the Poetry Competition; Funding for Windows Publications; Artistic and professional development support to the artists through grants and residential bursaries; Support for artistic and professional development opportunities; Administrative and marketing support.

Critical Success Factors

Windows Publications is a model of how artists can work with the younger population of the county to help them to develop skills in literature and poetry and to recognise their achievements through public presentation, awards and showcasing their work in Windows Publications. This innovative work with young people has a huge reach across the county, spawned several highly regarded professionals in poetry and literature, and has inspired and educated many more in the art form. Both Noel Monahan and Heather Brett are highly accomplished, award winning artists with strong teaching and facilitation skills. Noel Monahan has eight collections of poetry and awards, including the Seacat Prize and the PJ O Connor Award. Heather Brett has published four collections, won The Brendan Behan Memorial Prize and in 2017 was awarded the Patrick Kavanagh Fellowship Award.

Case Study II: Livin' Dred and The Ramor Theatre - 'Theatre For and About Our County and Beyond'

Livin' Dred Theatre Company was established by Padraic McIntyre, Aaron Monaghan and Mary Hanley in January 2004 and is based at The Ramor Theatre, Virginia, Co. Cavan. It is the only professional Theatre Company in County Cavan and the surrounding counties of Monaghan, Leitrim, Roscommon, Longford, Meath and Westmeath.

Livin' Dred and Ramor Theatre's relationship is unique, with a professional theatre company and a local authority venue working together to create quality professional theatre productions. The venue has the facilities and Livin' Dred has the professional theatre product to leverage the venue. Ramor Theatre provides support in areas such as administration, public relations, advertising and technical support at times of a production. Livin' Dred is supported by grants from The Arts Council, Cavan County Council and Cavan County Council Arts Office. It must be acknowledged that the work of Livin' Dred would not be possible without the continued support of these organisations.

Livin' Dred Theatre Company aims to produce theatre of the highest quality with a particular emphasis on new and existing works specific to County Cavan and the surrounding region. The Company aims to bring quality theatre to the North Midlands, premiering their work in The Ramor Theatre and then introduce this work to a regional, national and international audience through touring. The lack of quality touring professional theatre continues to be a major problem for many regional venues but since 2004 Livin' Dred have consistently proven that they can fill this void.

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To date, Livin' Dred has produced 23 professional productions; 5 children's plays and 18 shows aimed at the general theatre going public, a number of which were produced in association with NASC Theatre Network and NOMAD, which Livin Dred set up in 2007 with the directors of 7 theatre venues in the North Midlands. Highlights include *The Tinkers Curse* by Michael Harding, *Conversations on A Homecoming* and *Bailegangaire* by Tom Murphy, *Observe the Sons of Ulster Marching Towards the Somme* by Frank McGuinness, *The Beauty Queen of Leenane* by Martin McDonagh, *The Kings of the Kilburn High Road* by Jimmy Murphy and *The Dead School* by Pat McCabe, all of which were nominated for Irish Times Theatre Awards. *The Dead School* performed at The Dublin Theatre Festival and transferred to the Tricycle Theatre in 2010. *The Kings of the Kilburn High Road* transferred to The Gaiety Theatre, Dublin in November 2017 following a sell-out tour.

Livin' Dred Theatre Company will continue to take an innovative approach to create work of a high artistic standard, which reflects and is relevant to, the culture of County Cavan and wider surrounding region but also continues to challenge and develop our audience. Livin' Dred's aim over the next few years is to produce and develop existing works and present them in new and innovative ways, to continue to develop and commission new work with a particular emphasis on works from and about the region, to tour this work regionally, nationally and internationally. Livin' Dred aims to continue its audience development strategy by creating theatre that relates to, represents, questions and engages in challenging our audiences' ideals, beliefs and perceptions by producing work of a stimulating nature.

It aims to attract young audiences through our continued commitment to producing plays for young people. Livin' Dred also aims to support and encourage growth in the theatre industry in general and to create employment for arts practitioners both regionally and nationally together with engaging with the amateur drama movement both locally and nationally.

Livin' Dred, under the new artistic directorship of Aaron Monaghan following the stepping down of Padraic McIntyre due to his appointment as Manager of The Ramor Theatre, will continue to work hand in hand with The Arts Council and Cavan County Council through Ramor Theatre and The Arts Office to achieve these aims.

The Role of the Arts Office

Support and advocacy for its establishment and for the sustained support of the local authority through grants and in the 'housing' of the company at Ramor. Grant support for new productions. Joint initiatives such as Back Stage Pass, a mentorship programme for emerging talent in theatre production that offered opportunities for the development of talent through the appointment of assistant directors and stage managers.

Critical Success Factors

The ongoing support of the local authority and the Arts Office, and partnership with Ramor Theatre; partnerships with NASC and NOMAD; Strong relationship with The Arts Council; Popularity of productions and excellence in writing for stage; artistic excellence in quality of productions; Recognition of work by the Irish Times Theatre Awards; Audience development through highly successful touring and marketing of productions; Commitment to future artistic innovations in programming, production and audience development.

Case Study III: NYAH - Not Your Average Hooley!

The NYAH festival of traditional arts, the brainchild of traditional musician Martin Donohoe, was established in 2003. Since its inception it has been ambitious in the programming and development of the traditional arts in Cavan. Over the years the NYAH has worked with local, national and international traditional artists, including Cherish the Ladies, Beoga, Sean O Sé and Sharon Shannon. They have worked with artists from various musical genres and arts disciplines including: Donovan, Holger Christain Lonze, Heather Brett, TP Mc Kenna, Windows Publications and Rikki van den Berg on projects that extended the reach and remit of the traditional arts. Musicians of all ages have been mentored and encouraged through workshops, performances and recordings. The NYAH has produced a young three-piece group The Cavan Bucks, and a 4 set box CD A Call from the Musical Heart of Cavan.

Founder of the NYAH festival, Martin Donohoe, working closely with former Cavan County Council Manager Jack Keyes and Comhaltas, brought the Fleadh Cheoil na hÉireann to Cavan for three successful years. NYAH is part of an ecosystem of traditional festivals and events that make up the vibrant traditional arts sector in County Cavan that includes many artists who have achieved national and international acclaim. The Master Musician of Mullahoran Antóin Mac Gabhann, holder of a 'Gradam Speisialta', Fiddler of Dooney, and Fiddler of Oriel titles, is the originator of one of the longest running annual concerts of traditional music at the Mullahoran Hall in Cavan.

The Ed Reavy Festival, The Gerry Whelan Weekend, the Dr. Galligan Celebration and the John Joe Maguire Celebration are now important events in the cultural calendar of the county. The legacy of these festivals, the Fleadh, the NYAH, and the work of Comhaltas Branches throughout the county is evidenced with the proliferation of Cavan musicians of all ages who attend the annual All Ireland Fleadh as participants, audience and adjudicators.

Inclusivity and Ambition

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The NYAH is authentically Cavan, and exemplary as a festival that changes and adapts, sustaining itself over time. NYAH musicians are known to embrace the cultural traditions in a border county such as Cavan. The festival has a long tradition of working with local marching bands and all the musicians involved have developed through their interactions with the Mullaghboy Accordion Band, Willie Drennan and his band, the Dal Riada Festival and musical connections with the Orkney Isles. At a recent Cultural Sharing weekend taking place in Cavan and Tyrone, supported by the Department of Culture, Heritage and the Gaeltacht, Minister Heather Humphreys said:

“This cross border event is a celebration of everyone’s Irish Culture; ...This event inspires the young musicians to embrace, to learn and to develop their musical and cultural repertoires and perform at concerts...”

The Role of the Arts Office

Funding for NYAH initiatives and support for engagement with audiences and communities; Administrative and marketing support; The Arts Office worked closely with the NYAH, The Senior Management Team, Elected Members, local authority staff and other key stakeholders to bid for, secure and deliver the Fleadh Cheoil na h’Éireann 2010 - 2012. Delivery of a strong dance element and contemporary arts fringe festival as part of the Fleadh.

Critical Success Factors

Partnerships with the Arts Office, local authority and Comhaltas Ceoltóirí na hÉireann in leading the Fleadh; The NYAH festival raised funds from friends in America to sustain the festival. Other successful relationships have been nurtured with The Arts Council and The PEACE Programme. Artistic innovations in promoting a Cavan or ‘South Ulster’ style of traditional music, and in its extensive archiving; Artistic collaborations across disciplines. Organisational innovations including radio presence with weekly broadcast When the Wind Blows on Shannonside Northern Sound; featured in RTE’s Céilí House; Successful relationship marketing; Strong local support and audiences.

Case Study IV: The Gonzo Theatre and Trans-art

Established in 2009 by Cavan playwright Philip Doherty, The Gonzo Theatre is a company committed to presenting productions which are equally modern, acerbic, challenging and moving, exploring themes of identity, politics, the Irish psyche, aging and temporality. The Gonzo is very much rooted in the now and has a strong sense of place with a company policy to premiere its productions in Cavan before touring nationwide. Since its foundation, this award winning theatre company has produced over thirty plays in sites as diverse as prisons, pubs, parks, libraries and barber-shops, as well as radical re-interpretations of classic stories at theatres and festivals across Ireland and the UK. It also developed Gonzo Youth, led by Educator and Youth Theatre Director Kevin O'Connor. Through Townhall Cavan The Gonzo has become synonymous with the renowned artists' collective, Trans-art.

Sharing a similar ethos, Trans-art is a non-profit platform for contemporary art in Cavan established by Joe Keenan, Siobhan Harton and Sally O'Dowd in 2011. The Gonzo and Trans-art stand as an example of what can be achieved through collaboration, and their work together in partnership with the Arts Office, Cavan Town Council, and local businesses at the 2012 Fleadh was awarded the Chambers Ireland Excellence in Local Government Awards for Sustaining the Arts.

The Gonzo and Trans-art work closely together at Townhall Cavan, sometimes co-producing experimental and immersive experiential theatre such as *The Ship of Fools*, staged on a bus and an abandoned period residence during their joint production *Festival of the Dead*. The Gonzo, Trans-art and collaborators featured strongly in the Fleadh Fringe by utilising Cavan town, the Townhall, and other ad-hoc spaces in the county as its stage with *The Town on Stage* (2010), *Fleadh Town* (2011) and award-winning play *The Devil's Ceili* (2012), featuring local actor, co-writer and television personality Kevin McGahern. The Gonzo Theatre productions are versatile, temporal and easily adaptable to screen with its series of short films *The Begrudgers* claiming first prize in the RTÉ Storyland competition in 2012.

Some of its most critically recognised productions include *The Circus of Perseverance* (Dublin Fringe 2012), *The Birthday Man* (Smock Alley Theatre 2013), *The Great Couch Rebellion* (Theatre Upstairs 2013), and *Pilgrim* featuring Rex Ryan (Smock Alley Theatre 2014), nominated for a Manchester Theatre Award and Best New Writing Award at Dublin Fringe. The Director, Philip Doherty, is a two-time winner of the RTÉ PJ O'Connor Radio Drama Award and is currently working on his first feature-length film. Ambitious, challenging and risk-taking,

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The Gonzo and Trans-art draw from and mobilise a wealth of local talent to deliver art and theatre experience with an anarchic flair. Among these are: the talented London based filmmaker Finn Keenan, the sixty strong Cavan Singers, actors including members of The Hacklers and Millrace Drama Group and the meteoric Cavan band The Strypes. Together they have been a game-changing creative force in Cavan where they execute their work and experiments with artists and audiences alike, continuously striving towards the next innovation.

The Role of the Arts Office

Focussed support for artistic and professional development; Funding for events and interventions, including works on film; Advice and mentorship; Administrative and marketing support. The Arts Office also advised artists and the Senior Management on necessary support structures for Townhall Cavan, including leading the bid for Capital funding for the refurbishment of the venue; Mentorship, including inviting a number of specialists to liaise with the creative team on best practice.

Critical Success Factors

Local authority support through Townhall Cavan, including administrative and marketing support; Wide arts community involvement and showcasing of local talent and commitment to premiere new work in Cavan; Artistic innovations in their distinctive, challenging and disruptive style; Strong branding; Collaborations with artists. Festival presence since 2008; Productions on film, and Philip Doherty is working on his first feature-length film; Provision of immersive; arts experiences such as The Ship of Fools; Organisational innovations such as the artistic synergies between Trans-art and The Gonzo; Creative use of Townhall Cavan as artist-led space; Organisation and delivery of Festival of the Dead; Reliance on the skills of the volunteers.

CASE STUDY V: 'The Souvenir Shop' by Rita Duffy

A powerful example of an ongoing arts project that pays particular attention to identity and group memory is The Souvenir Shop by Rita Duffy. Souvenir was one of nine artistic interventions selected by the State to represent Ireland in its Centenary Year 2016. It is a humorous and satirical examination of the language of war, redeployed here to re-present homespun objects associated with nurturing and the home that both cultures, North and South, shared in the homeplace as children.

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Through Souvenir Rita worked closely with the community of Ballyconnell where she is based at the former Courthouse. As a location on the border with Fermanagh where the memory of The Troubles looms large, as well as the financial crises and the ongoing repercussions that has had on the local community. As an artist Rita also worked closely with the Irish Countrywoman's Association (ICA) on developing the range of products for The Souvenir Shop, as it was originally called. The artist has a particular interest in the 'silent cells' of the home place, and the role of women as the backbone of society, the unsung heroes of the Revolution which, in itself, can be understood within a broader European context through her work. Proudly, Cavan became host and inspiration for Duffy's artwork and her status as one of Ireland's major talents in the Centenary Year 2016. In 2017 this project toured to Paris and Pittsburgh, and it has been celebrated in Dublin, Galway, Skibbereen and Cavan. Out of this Rita has been inspired to create the Soften the Border project, whereby she once again engaged with a surging interest in craft and homespun objects to literally 'knit' together the cultures both sides of the border, including the Craft Group at Market House Blacklion, Travellers groups and craft workers at Townhall Cavan. In the multiple understandings one can have of Duffy's artistic interventions, be they on canvas or temporary events in public spaces, she is not only meeting priorities outlined above but she is a cultural ambassador for Cavan, for Irish cultural life across the border and an innovative force within the world of arts, culture and creativity.

Cultural memory does not remember a future therefore Souvenir and the Soften the Border are examples of innovative, participatory, visionary projects which allow us to collectively work towards a better future.

The Role of the Arts Office

Support to the artist in the repurposing of Ballyconnell Courthouse as artist studio space; acting as broker between artist and community groups; administrative and marketing support; support for the development and delivery of The Souvenir Shop nationally as part of the Centenary celebrations; support with local exhibitions, interventions and with international media for Soften the Border. Funding partnership with The Arts Council, marketing agencies and other stakeholders.

Critical Success Factors

Artistic successes including The Shirt Factory Project as part of Derry City of Culture (2014) and selection of The Souvenir Shop to represent Ireland during the 2016 Centenary year; The artist's unique ability to champion support for her work from a wide range of stakeholders, in particular the Area Office; her location within the MAC UNESCO GeoPark that provides expertise and skills. Artistic innovations include the socially engaged, activist and accessible style of work; High level of community participation with informing the artists research and in the making of work; Revival of a 'cottage industry' mode

of production and wide community participation; Innovation of painting and highly adaptive approach of the artist, including the application of traditional visual arts practice to commercial products; Use of satire and broad appeal of the work; The artist's unique style of curation; The artist's international reputation and status; Touring the work in Ireland, Europe and America, and international press appeal, including Aljazeera, BBC, Sky News, and Finnish TV.

Case Study VI: 'In the Current' by Yvonne Cullivan

This beautifully executed digitally-based artwork is simultaneously informative, experiential, sensory and participatory in the way that it embodies a sense of place and requires the audience to interact with it. Drawing on aspects of local history and contemporary culture, and grounded in the physical fabric of the landscape, the resulting eight short films blur the lines of fact and fiction, reality and the imagined, carrying information from peripheral locations, via the airwaves, through the water, and across layers of time.

The films developed in response to a 16-month period of ongoing research and sustained engagement with approximately 50 residents and specialists from the Belturbet area. Production involved collaboration with other artists from disciplines as diverse as arthouse film, drawing and sound art with Keith Walsh (Twopair Films), Brendan Rehill (sound design), Sally O'Dowd (visual artist), and Jimmy Behan (composer).

A bespoke app was designed by Mobanode as a permanent home for the project. Alongside the films, it houses accompanying contextual information and a long narrative poem, Field Notes, written by Tom Conaty in response to the artist's process and research. His son Finn Conaty also wrote a piece of music in response to the poem. In the Current was launched in Belturbet on Culture Night 2014 as a large-scale multi-screen installation and has a permanent home in Belturbet library.

It can be viewed as either single or multiple artworks, and offers each participant in the exchange a unique experience depending on how they choose to interact with the work. It is also a compendium of local knowledge carefully distilled and retold through her work in a way that invites the participant to draw from it their own interpretations. It is Belturbet's avatar. As a personable, participatory, web-based experience it can be disseminated globally, so Aunt Mary or Jay Z can experience Belturbet from a cafe in Cuba, and maybe decide that this is a place to visit.

“There are places you have never seen, that lie in waiting, in places you have been before and thought you knew.”

- from Field Notes, by Tom Conaty

Visit www.yvonnecullivan.info to view the project.

The Role of the Arts Office

In the Current was selected by competitive process under the percent for art scheme. The artists brief was to work with the community of Belturbet to conceive and develop a project based on local culture. The project was highly participatory often capturing local people, rituals, elements and landmarks on a series of short arthouse films. It is also an example of artwork delivered on digital platforms. Its launch featured a large-scale installation of the work and it is freely available online through the app and website.

Critical Success Factors

Funding and project development support from the Arts Office under the percent for art scheme; Artistic innovation in the depth and breadth of the research as evidenced in the films, in the success of the artist’s collaboration with local individuals and community groups, sound artist, digital developers, other artists and stakeholders; Innovative delivery on digital platforms; High levels of community participation; Quality of production and accessibility of the work; Durability of the artwork and its dissemination across digital platforms and in the permanent installation of the work at Belturbet Library.

Case Study VII: Konik Animation Studio ‘The Arts and Creative Industry’

Konik is Cavan’s first professional animation studio established by Kasia Zimnoch and Pawel Kleszczewski in 2013. Through their artistic collaboration they create animations based on the mythology, folklore and legends of Ireland and Europe. In their animations, they combine artistic experience with elements of art history, ethnology and cultural anthropology. Pawel’s background is in painting and Kasia’s in art history, both graduating with an MA from Nicolaus Copernicus University in Torun, Poland, before establishing the animation production studio in Cavan. Their first animation was *The Voyage of Saint Brendan* (2013); originally created for their individual show in Cavan County Museum. It has recently received interest from RTE. The piece became an animation backdrop for the Irish dance show “Celtic Nights - Oceans of Hope”, directed by Michael Durkan, which will tour Ireland and America. Konik are also skilled at facilitating public engagement with their work, exemplified by ‘In the woods, fields, on water, in the air, local creatures bring fear’, which they developed with Polish children ages 7-12 during the Animators of Tomorrow Workshops on 10th International Animated Film

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Festival Animator 2017 in Poznan. It features an unlucky day in the life of Jaško, who is tormented by malicious creatures from Slavic folklore. It received the honorable mention award on Animácie 12th International Animated Film Festival in Plzni Czech Republic and was also screened during festivals in Los Angeles (US) and Toronto (CA).

In 2016 Konik received Cavan County Council Arts Development Award to create the animation In The Beginning Was Water, based on legends from West Cavan especially the Shannon Pot and the Salmon of Knowledge. The initial work was created during Cavan County Council Bullock Lane Residency at Townhall Cavan. A trailer of this new animation was presented during the “Ancient and Wild” exhibition in Cavan Library, and on the 12th International Visual Arts Festival InSpiracje Trafo Szczecin, Poland. It has also been selected for Art Li Biennial 2018 in Finland and will be shown there in May 2018.

Their recent animation Broken Tale received Best International Animation Award 2017 at the XXIX Fano Film Festival in Italy, and was also nominated for the BLOOOM Award in Düsseldorf, Germany. Work on the project was conducted during artistic residencies in Jönköping in Sweden, the Centre For Creative Industries in Tartu, Estonia and in the Tyrone Guthrie Centre in Ireland. They received media patronage from Polish Public Television, TVP, and their work has been presented at over 30 International Film and Arts Festivals worldwide. In 2017 they received a travel and training grant from Polish Culture Around the World by the Adam Mickiewicz Institute to present Broken Tale during the InShadow Festival in Lisbon, Portugal. TVP bought the license for showing Broken Tale on TVP Kultura. Konik Studio has been featured in art magazines in Ireland, US, Poland, Sweden, South Korea.

The Role of the Arts Office

Support for artistic development through residencies, awards and studio space at Bullock Lane Townhall Cavan; Support for the development of facilitation skills in association with the County Museum; Developing Creative Practice Across Borders in the Centre for Creative Practice, Estonia. They, amongst other Cavan-based artists, travelled to a total of nine partner organisations and a symposium at Townhall Cavan. This also allowed Cavan artists to network, build relationships and collaborate; Support for developing their artistic profile, curation, marketing and administrative support.

Critical Success Factors

Organisational innovation such as market entry as the first professional animation company in Cavan, their partnership with Cavan County Museum and in straddling the boundary between artistic practice and creative industry. Award-winning artistic excellence in the conception and delivery of their work; Engagement with

communities through facilitation and presentation of their work; Marketing and promotion such as touring their work on the international animation and festival circuit; Success in attracting funding, patronage and international media attention.

Case Study VIII: Cois Tine Soundscapes

Cois Tine, roughly translating from the Irish as 'beside the fire', is a privately-owned venue; a small Irish cottage with a huge hearth, nestled deep in the Lakelands at the southern tip of the UNESCO Marble Arch Caves Global Geopark. It draws upon the bygone culture of yesteryear where there was an 'open door policy' in typical Irish homes, and the hearth of a home was the centrepiece for impromptu gatherings by the fireplace, where friends, family and travellers engaged in music, song, storytelling and dance. In partnership with the Arts Office, Cavan Institute and, with advisory support from Music Network, the cottage was fitted with music recording technology and transformed into a residential studio space with Mike Patterson undertaking technical support for the artists and the Arts Office covering living expenses for each residency. Unique in an all-Ireland context, this pilot project (2016-2017), is also one of the first examples in Cavan of how patronage to the arts can transform the capacity and scope of arts production in a way that places the artist at the centre. Its ethos is outward-facing, attracting artists from home and abroad and in its overall aim to break down barriers to creating new and innovative artwork.

Primarily targeting musicians in its pilot year, the Cois Tine residencies strongly reflect contemporary arts practice insofar as the successful applicants ranged from musicians and composers across all musical genres to a wide spectrum of their collaborators such as poets, writers, visual artists, photographers, filmmakers, stage and sound designers. Its aims were to encourage and facilitate innovative music and sound art development, partnerships, collaboration, mentorship, peer learning and networking opportunities as well as to provide a supportive environment for artistic talent through strengthening the arts infrastructure in Cavan. Cois Tine facilitated forty seven artists across nine residencies, some lasting a few hours and others which were a month or more in duration, with artists such as Danny Diamond (musician) Tom French (poet); Mark Crickard and Family (musicians); Michael Gallan (composer) and collaborators Annemarie Ni Churreain (poet), Luca Truffarelli (photographer), Emmet Condon (stage design); Gráinne Conaty (singer-songwriter); The Jobseekerz (musicians); Dairena Ní Chinneide (writer/poet/Irish language), Anna-Mieke Bishop (musician, composer, vocalist); Cian Rock (singer-songwriter); Claire O'Brien (composer) and Neil Quigley (sound artist); Mad4Trad (musicians), to name a few. Countless new works were produced and inspired, ranging from a new immersive operatic experience to an EP for a rock band, to new works in poetry and visual arts.

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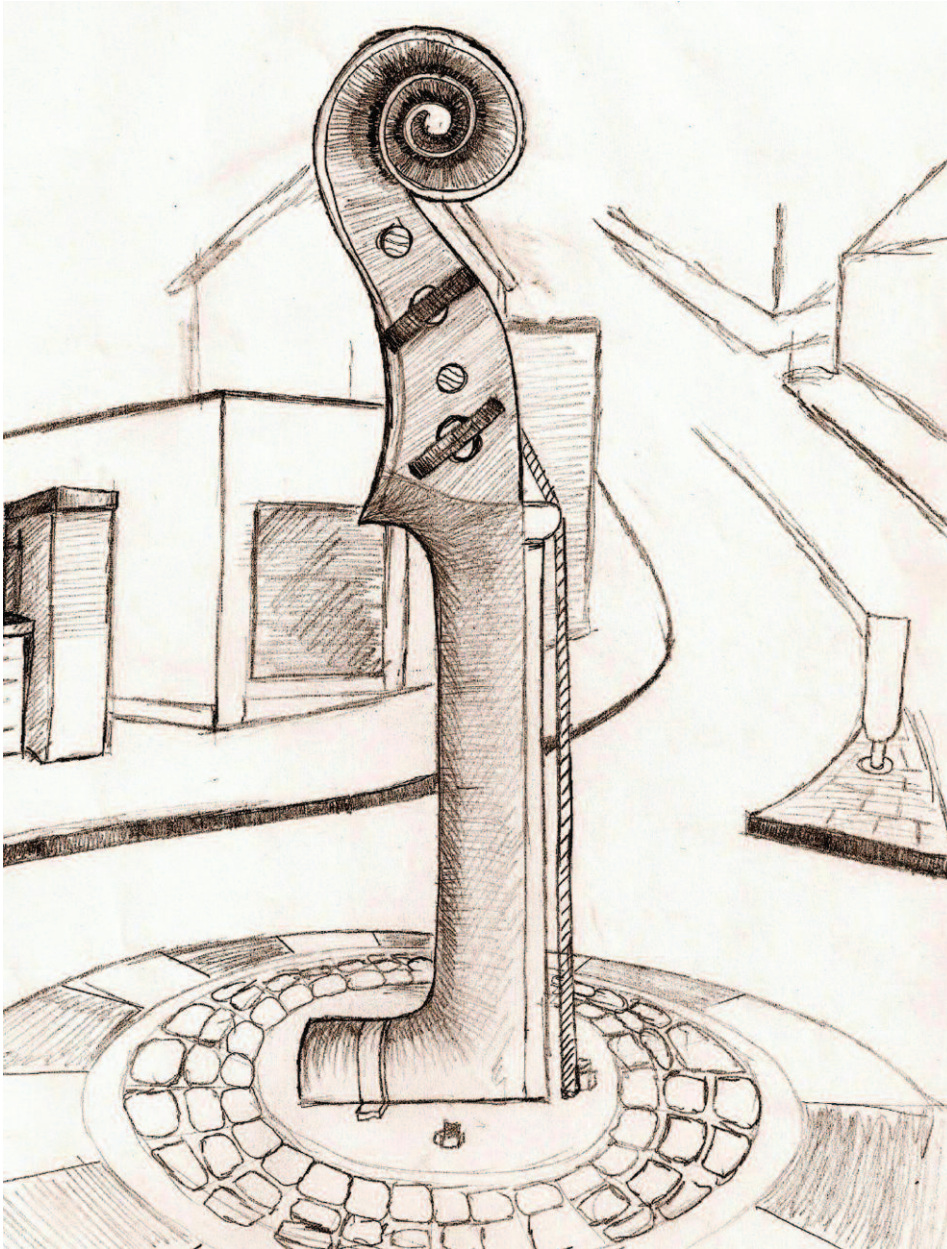
Cois Tine Soundscapes was highly successful in growing the existing arts infrastructure. Its location in the Lakelands meant that many artists drew their inspiration to create new work from their experience of place, culture, heritage, artists and citizens alike. Crucially, it assisted musicians and their collaborators to overcome the barriers of creating and recording new work, and each artist benefitted from short films by Ray Fitzsimons, which have the dual purpose of documenting the project and assisting the artists in raising their profile and are now widely available on the Internet. Most importantly, Cois Tine Soundscapes demonstrates the value of patronage to the arts. Patron to Cois Tine Soundscapes and proprietor of the venue is Ger Hennessy, whose generosity and role as host, facilitator and financial benefactor were key factors to its success. The patron's constant presence and altruistic style of hosting was central to this initiative. Cois Tine stands as an example to others who may wish to become patrons of the arts; from meeting and greeting, elaborate welcome packs and guided tours of the area to expose artists to new audiences and to each other in the process, our patron acted as a 'connector' for creative talent. He played a role no less vital than the overall financial contribution to the arts. Cois Tine underscores the invaluable contribution of patronage to the arts, no matter how big or small the gesture, and it is our ambition that this will further encourage patronage in the county.

The Role of the Arts Office

The Arts Office worked closely with the patron on establishing and coordinating the programme of residencies, including support with the conception, branding, administration and delivery of the programme; guidance on best practice; broker of partnerships and match funding; responsibility for the coordination of the selection process; support to artists during the residency in the form of a sound technician where necessary; support for sound recording equipment and a broadcast quality camera and filmmaker for documentation; at the time of writing this Strategy there is a shift in the artistic priorities of Cois Tine and the focus for 2018 will be on boutique music and storytelling events and on the commissioning of Cavan's first Storyteller in Residence.

Critical Success Factors

Example of a patronage through public-private partnership with the local authority, and what can be achieved by supplying artists with the resources to develop new work; Provision of a residential studio space in Cavan geared specifically towards musicians and sound artists; Support for performance and research opportunities; Collaborative and multidisciplinary nature of many of the Residencies; Partnership Residency for Meath County Council; Partnership with Cavan Institute enabling music students to engage in relevant work experience; Short documentary videos by Ray Fitzsimons promoting artists and project; Quality, volume and diverse nature of new work and artistic achievements arising from the Residencies, such as the appointment of Dairena Ní Chinneide to UCD Irish Writer in Residence 2017, a new classical music composition based on the Breifne-Oriel tradition by Michael Gallen, joint compositions by Tom French and Danny Diamond, Claire O'Brien and Neil Quigley, countless singles, EPs, visual art, literature, poetry and a Music PhD.



Concept drawing for **The Fiddlehead** by Joey Burns as part of the Mórtas an Chabháin (Pride of Cavan) sculpture symposium in Cavan town. An example of an artist-led initiative, with Joey Burns as lead artist, the nine participating artists included: Sally O'Dowd, Ross Cochrane, Edwin Lynch, Tina Quinn, Padraig Cahill, Joe Doherty, Laura O'Connor, Anne O'Reilly and Niamh Smyth. Launched as part of the Fleadh Cheoil na hÉireann 2012. Image courtesy of the artist.

APPENDICES

APPENDIX I: Partnerships

Current Partners for arts development in alphabetical order:

ANKOR, a European movement-based arts practice community

Arts Council

Association of local authority Arts Officers

Breifne Integrated

Cavan Institute

Cavan Monaghan Education and Training Board (CMETB)

Culture Team and all sections, Cavan County Council

Cavan/Monaghan Music Generation

City and County Managers Association

Cois Tine Soundscapes

Contemporary Music Centre

Creative Ireland

Dance Ireland

Department of Education and Skills High Level Implementation Group

Department of Education

Department of Culture, Heritage and the Gaeltacht (DCHG)

Department of the Environment

Department of Housing, Planning and Local Government

Fermanagh and Omagh District Council

Irish Writers Centre

Local Arts and Education Partnership (LAEP)

Local Economic and Community Plan (LECP)

Local Enterprise Office (LEO)

Irish Central Border Area Network (ICBAN)

Marble Arch Caves and Global GeoPark

Monaghan County Council

Music Network

Music Generation

PEACE IV

Peoples Participation Network (PPN)

Storytellers Ireland

The Arts Council of Northern Ireland

The Institute for Conflict Research

The Moth

The Royal Institute of the Architects of Ireland (RIAI)

The Tartu Print and Paper Museum, Tartu, Estonia

Transport Infrastructure Ireland

Tyrone Guthrie Centre

Uillinn West Cork Arts Centre

Visual Artists Ireland



'Lighting the Way' a still from one of eight short films created for **In the Current** by Yvonne Cullivan. Directed by the artist in collaboration with Keith Walsh from Twopair Films.

APPENDIX II: The Consultation Process

This document has been informed by an extensive consultation process in Autumn/Winter 2016 which was undertaken across the County in conjunction with members of the Culture Team. Cavan had the second highest attendance in Ireland at the Creative Ireland workshop in Spring 2017, where a broad range of ideas and aspirations were explored for cultural provision now and in the longer term. Both were facilitated by consultant Maeve McCormack. The consultation process can be broken down into two recurring themes of 'Inclusivity' and 'Ambition'. Firstly various roles and levels of engagement with arts and culture were identified, summarised here:

Artistic and cultural activities can be used to engage the public more fully in practices, such as:

- creating group memory and identity
- long-range community visioning and goal setting
- plan making, e.g. sustainability in the arts
- reviewing development and infrastructure projects
- supporting economic development
- improving the built environment
- promoting stewardship of place
- augmenting innovation
- preserving cultural heritage and transmitting cultural values and history
- bridging cultural, ethnic, and racial differences

In evaluating the contribution of the arts and culture to community life, it observed: that the arts contribute to:

- Community character and sense of place
- Community engagement
- Community identity, heritage and culture
- Economic vitality

Our rich and diverse arts and culture provide a medium to:

- preserve, celebrate, challenge, and invent community identity;
- engage participation in civic life;
- inform, educate, and learn from diverse audiences; and
- communicate across demographic and socioeconomic lines

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While contemporary art is uniquely positioned to respond innovatively to culture and tradition, quality contemporary art has an appeal and a language that is universal in nature and can often change meaning over time so that its popularity never wanes.

- **A strong and distinctive cultural offer**
- **Cavan's reputation as quirky and alternative**
- **A county of contrasts**

These could also provide opportunities for intervention in the interface between arts and culture as well as opportunities for increasing our visibility and 'branding' a culture of creativity through both major and minor artistic and cultural expressions.

APPENDIX III

Summary of Key Policy Documents informing 'Inclusivity and Ambition'.

Making Great Art Work Leading the Development of the Arts in Ireland Arts Council Strategy (2016–2025)

Making Great Art Work sets out five priority areas, each with a distinct goal.

There are two policy areas that The Arts Council identifies as priorities: 'The Artist' and 'Public Engagement':

- The Artist GOAL Artists are supported to make excellent work which is enjoyed and valued
- Public Engagement GOAL More people will enjoy high-quality arts experiences

In addition The Arts Council designates three areas of their planning and decision-making as priorities. These are: 'Investment Strategy', 'Spatial and Demographic Planning', and 'Developing Capacity'.

- Investment Strategy GOAL; Public monies are invested effectively to realise our priorities
- Spatial and Demographic Planning GOAL Well-planned arts provision benefits people across Ireland
- Developing Capacity GOAL; The Arts Council and the arts team have the knowledge, skills and inventiveness to realise this strategy

A Framework for Collaboration: An Agreement between the Arts Council and the County and City Managers Association (CCMA) 2016-2026

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 advance a 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

Local Economic and Community Plan (LECP) 2016 - 2021

Goal 6: We will concentrate on the development of key niche areas.

Strategic Objective 6.3: Support artistic excellence and professional development in the arts

Strategic issues for Objective 6.3

- Opportunities for artists in Cavan have traditionally been less than elsewhere due to the historic factor of its rural, border position. Artists require ongoing motivation and support to seek alternative funding beyond Cavan County Council. In addition artists often work in isolation and on solo projects. This isolation, necessary for their work, can make effective communication and branding more problematic
- Supports in the area of marketing and developing their work are essential for individual artists, along with marketing of the arts in general. Further work is also required to raise the profile of the arts generally in the county in order for the Arts to fully realise its potential and to achieve more engagement from the general public

- Partnership building and maintenance is time consuming. Such strategic partnerships help to leverage funding for the county, support the career progression opportunities of local artists, and the profile of the arts in Cavan. The level of 'Percent for Art' funding has diminished due to the lack of capital investment. This is an external factor outside our control. However, in order to address the diminishing of central funding for the Arts, new opportunities will be examined to secure additional funding via programmes such as LEADER and the PEACE programme
- The development of the Town Hall as a contemporary arts space, via an artist-led initiative will significantly enhance the environment for making great art in Cavan. It will also support the ambition of building on arts audiences in Cavan. Over the life of the LECP it is intended to transform Town Hall Cavan into a contemporary arts space which will encourage artistic excellence

Goal 12 We will protect our natural resources/heritage and promote culturally rich communities.

Strategic Objective 12.3: Community arts initiatives

- Cavan County Council Arts and Heritage Offices will provide specialist training and opportunities for artists to work in community contexts. Arts in community contexts helps to build strong resilient communities, supports communities to engage with local issues, increases their capacity and skill level, creates links and partnerships at local level, and generate community spirit and other positive benefits at local level
- Arts and Education is important because of the opportunities it provides for young people to engage with the arts and for artists to engage with young people and future generations. One aspect of this work might be the recently established Local Arts in Education Partnership (Cavan Monaghan ETB), which responds to the Arts in Education Charter launched by the Department of Department of Education and Skills and the Department of Arts, Heritage and the Gaeltacht in December 2012. It is an important way of promoting the arts for children and young people, helping them to develop creatively in ways that will enhance their school life and future career opportunities. The LAEP will contribute to arts rich school programming at both primary and secondary level
- Cavan Arts will deliver initiatives to engage with all sections of the community within the County and to stimulate audience participation. Annual events such as Culture Night will be used to generate a greater appreciation for the arts in Cavan, and are also a way of monitoring audience development over time as audience figures can be tracked year on year
- CMETB has developed a Local Arts in Education Charter to help promote the role of the arts in education and contribute to students' success in school life and work. Implementation of the objectives of the charter requires a partnership approach. A CMETB will lead the development of a Local Arts in Education Partnership (LAEP) which will involve arts, education, business, philanthropy and government. The LAEP goals include developing and delivering an annual programme that engages children and young people from

early years, primary, junior, transition and senior cycle students; cultivating new partnerships between professional artists, arts organisations, cultural institutes, local authorities and other arts providers, and fostering Arts Rich Schools

The Department of Housing, Planning, Community and Local Government “National Planning Framework (NPF) 2040

The NF is a national plan to guide and shape the spatial development in Ireland and successor to the National Spatial Strategy 2002. It will be a long-term, 20 year National Plan setting out high level aims.

The Framework will take account of projected growth and development and likely population increases over the period from around 4.7mn people to over 5.5mn.

The Framework will take account of:

- Population projections
- Housing Challenges
- Employment trends
- Future needs such as key national infrastructure
- Realising the potential of places

Culture 2025, which provides the first framework policy for the cultural Team for the next decade, out of which came **Creative Ireland**, the main implementation vehicle for the priorities identified in Culture 2025.

Creative Ireland 2016 – a five-year initiative 2017 - 2022, which places creativity at the centre of public policy and is the main vehicle for delivering Culture 2025.

Creative Ireland is underpinned by the key values should be identified in Culture 2025/Éire Ildánach. They are:

- The intrinsic value of culture
- The value of culture to our lives and our communities
- The right of everyone to participate in the cultural life of the nation
- The importance of the Irish language, our cultural heritage, folklore, games, music and the uniqueness of our Gaeltacht areas
- The value of cultural diversity, informed by the many traditions and social backgrounds now in Ireland
- The value of culture as a means of fostering a more sustainable future for Ireland, including through economic and social policy
- The value of culture in presenting Ireland to the world

The Five Pillars of Creative Ireland:

- **Enabling the Creative Potential of Every Child. Key Priority:** Devising an integrated implementation plan for arts in education
- **Enabling Creativity in Every Community. Key Priority:** The empowerment of local authorities to lead the engagement of citizens with our arts and culture is essential
- **Investing in our Creative and Cultural Infrastructure. Key Priority:** The Government recognises that high quality infrastructure is critical for a vibrant arts and culture Team and that investment in cultural infrastructure underpins social cohesion and supports strong and sustainable economic growth
- **Ireland as a Centre of Excellence in Media Production. Key priority:** The overarching, long-term objective of this pillar is to elevate the creative industries including media, architecture, design, digital technology, fashion, food and crafts
- **Global Reputation. Key priority:** Amid increasingly fierce global competition for investment, tourism and export markets, a clear articulation of a country's values, capabilities and beliefs about itself is increasingly important

Intellectual Property:

The final Strategy (and associated documents) will remain in the ownership of Cavan County.



Sleeper Creeper

A magical, musical experience, a modern day Pinocchio. Created by Robbie Perry and Annie June Callaghan. Directed by Philip Doherty.



**cavan
arts**



Arts Office, Cavan County Council, Farnham Centre, Cavan, Ireland H12C9K1

Tel: +353 (0)49 437 8546

Email: artsoffice@cavancoco.ie

Web: www.cavanarts.ie



