

## **Section 1: Monitoring Information**

### **1.1 How where the consultations advertised/promoted?**

Initially the consultations were promoted by targeting existing groups in the Bessbrook and Camlough area. Introductory phone calls were made to group leaders and school principals accessing their interest and support for the project. Initial meetings with the community group leaders and principals of the local primary schools were organised.

### **1.2 How did you maximise their accessibility (i.e. venue, time of day, targeting) ?**

It was important given the semi rural nature of Bessbrook and Camlough that as many sessions as possible slotted into groups existing timetable. Most sessions occurred during the day in host venues already in use by the groups/schools. The groups targeted had the biggest potential of a cross over of religious and ethnic backgrounds. This was intentional. On a cross community level group leaders were consulted to establish a common neutral space in the area which could host an arts event.

### **1.3 Consultation Duration**

<b>Duration (weeks)</b>	<b>Total Hours Delivered</b>
<b><u>Date and Times of Workshops:</u></b>	
26/02/14 10.30-11.00 Bessbrook Mother and Toddlers Group	30min
26/02/14 2.30-3.00 Bessbrook Luncheon Club	30 min
28/02/14 9.30-10.00 Lislea Mother and Toddler Group	30min
05/03/14 10.30-11.30 Bessbrook Mother and Toddler Group	1hr
05/03/14 2.30- 3.30 Bessbrook Luncheon Club	1.5 hrs
07/03/14 9.30- 11.00 Lislea Mother and Toddler Group	1.5hrs
12/03/14 10.30-11.30 Bessbrook Mother and Toddler Group	1hr
26/03/14 2.00- 4.00 Bessbrook Luncheon Club	2hrs
28/03/14 9.45- 12.00 Lislea Mother and Toddlers Group	2.15mins
31/03/14 1.15- 2.15 St Josephs Primary, Bessbrook	1hr
02/04/14 1.30-2.30 St Malachys Primary, Camlough	1hr
02/04/14 2.45- 4.00 Bessbrook Luncheon Club	1.15mins
09/04/14 1.30- 3.00 St Josephs Primary, Bessbrook	2hrs
11/04/14 11-1.00 St Malachys Primary, Camlough	2hrs
15/04/14 9.30-12.30 Bessbrook Primary	3hrs
16/04/14 1.30-3.30 St Josephs Primary, Bessbrook	2hrs
29/04/14 9.30- 12.30 Bessbrook Primary	3hrs
30/04/14 10.30-12.30 St Josephs Primary, Bessbrook	2hrs
30/04/14 2.30- 4.00 Bessbrook Luncheon Club	1.5hrs
02/05/14 10-12 Lislea Mother and Toddler Group	2hrs

02/05/14 1.30-3.30 St Malachys Primary, Camlough	2hrs
06/05/14 9.30-11.30 Bessbrook Primary	2hrs
12/05/14 9.00- 11.00 St Malachys Primary, Camlough	2hrs
13/05/14 9.30- 11.30 Bessbrook Primary	2hrs
15/05/14 9.00- 5.00 Bessbrook Town Hall	6hrs
15/05/14 7.30- 10.30 Bessbrook Town Hall	3hrs
16/05/14 9.00- 10.00 Bessbrook Town Hall	11hrs
19/05/14 7.00- 8.00 Bessbrook Community Centre	1hr

**TOTAL**

**59hrs 30 mins**

**1.4 Did the consultation include any of the following (Tick all that apply):**

Target	Yes
Interface Areas/Contested space	
Areas that have experienced high levels of sectarian and racial crimes, incidents and tensions	•
Areas experiencing high levels of deprivation	
Areas with limited cross-border links	
Victims of the conflict, those who care for them & those who mourn them	
Those who have moved involuntarily as a result of conflict	
Young people	•
Women	•
Older people	•
Minority ethnic communities (including Irish Travellers)	•
Former members of the security and ancillary services	
Ex-prisoners & their families	
Members of the Protestant community	•
Members of the Catholic community	•
Local community/resident groups	•
Community representatives/activists/influencers	•
Other (Please state)	

**1.5 Did you hold any public consultation events or drop in sessions?  
YES/NO**

**If yes please give details below:**

The project hosted an exhibition/drop in session of all the creative work and ideas gathered during the consultation process.

TOTAL number of public or drop-in <b>sessions</b>	1
TOTAL number of <b>people</b> attending public consultation sessions	90

**1.6 Using your sign-in sheets please provide details of all the organisations/groups consulted with (e.g. community groups, schools, youth clubs, sports clubs, cultural organisations and voluntary organisations. If you worked with a group for more than one session, please provide the average number attending each workshop to avoid double counting.**

**1.7**

Name of Club/Group	Organisation/Group Type	No. sessions	No. people
Lislea Mother & Toddler Group	Mother and Toddler Group	4	7 + 14 toddlers
Bessbrook Mother & Toddler Group	Mother and Toddler Group	2	9 + 10 toddlers
Starlet Luncheon Club	Luncheon Club for the elderly	5	15
Bessbrook Primary	Primary School p4 p5 p6 p7	8	29
St Josephs Primary Bessbrook	Primary School p4 p5	6	22
St Malachys Primary Camlough	Primary School p4 p5	6	28
Camlough Historical Society	Historical Society	1	4
Bessbrook Historical Society	Historical Society	1	1
<b>TOTAL number of people attending GROUP consultations</b>			<b>139</b>

**1.7 Based on your records:**

How many sessions were held?	33
How many <b>people</b> have <b>you consulted with overall?</b>	160
Of these how many people were <b>aged under 25 years?</b>	107
Of these how many were <b>from an ethnic minority background?</b>	2

**1.8 What did the consultation process involve? (Please tick all that apply):**

<b>Conversations between...</b>	<b>Yes</b>
People with a different community background/religion	•
People with the same community background/religion	•
Different racial groups, nationalities and ethnic groups	
Young people and older people	•
People from Northern Ireland and the Border Counties	•

**1.8 Please give details of any creative methods of engagement used**

Before any creative intervention took place I researched the development of Bessbrook Mill and the impact it had on the surrounding area in its conception in 1846 right up until its closure as a Linen Mill in 1971. This was the basis of my research to begin this project as outlined by the Steering Group.

Group/Workshop/Event	Description of Activity/Techniques
Workshop	Visual introduction using power point presentation of other Public Sculpture projects developed within the Building Peace through the Arts programme
Workshop	Group discussion, visually gathering information on the process of flax and the linen industry within the South Armagh region
Workshop	Discussing the key geographical aspects of the area in relation to the Flax and Linen Industry. Using hands on methods with play dough encouraging participants to express themselves in 3D and respond to the loose interpretation of 'Lake, River, Pond' and Mill and Mountain'.
Workshop	Working with the theme of 'Mill Water' we developed three series of work within one session as group projects: <ul style="list-style-type: none"> <li>• Building sculptures with twigs and masking tape.</li> <li>• Building flax flowers with twigs and plastic</li> <li>• Building card sculptures with drawings and text</li> </ul>
Workshop	20 meter paper frieze per school, where each individual discussed with their neighbour how they envisaged a piece of sculpture in their locality and what it focused on. We discussed site location, audience, scale, materials and possible theme, coinciding with the work we had completed previously.
Workshop	Three schools met in Bessbrook Town Hall to view their work on display as a collective piece of non permanent art work. They formed as a large group to finalise the installation with written words on large pieces of card, celebrating their project and their community.
Event	Exhibition in Town Hall where pupils, their family and friends were invited to view the work created during our project. This was an opportunity to bring the project a wider audience and offer a wider opinion on possible themes.
Group	An informal meeting with the local Historical Societies, discussing what has been developed so far during our creative process with the schools and community groups. Encouraging the sharing of local historical information relating to the mill and localised stories.
In <b>TOTAL</b> , how many <b>people</b> engaged in <b>creative consultation</b> ?	
139	

1.10 If you **didn't** use creative techniques why was this? How did you conduct the consultations?

## SECTION 2: CONSULTATION REPORT

- 2.1 **Please give detail on each theme emerging from the workshops and community consultations.** You will need to give background information to include: who proposed it, the rationale behind it and how it links to the BPtA strategic themes.

\*\*\*Please replicate the section 2.1 template for each Theme\*\*\*

<b>Theme Title</b>	<p><b><i>‘Mill and Mountain, Pond and Lake’</i></b></p> <p>or</p> <p><b><i>‘Mill-Mountain, Pond-Lake’</i></b></p>
<b>Theme Description</b>	<p>This theme celebrates the natural geographical aspects of the area which were the driving force of the Linen Industry in Bessbrook and Camlough. Without Camlough Mountain and Camlough Lake the Pond in Bessbrook nor the acclaimed Richardsons Linen Mill would exist.</p> <p>This is a metaphor of the co-existence of two, mainly rural communities who relied heavily on each other for agricultural development, industrial development, economical infrastructure, social interaction and cohesion.</p> <p>It celebrates the area in a unique way, in that one relied heavily on the other and vice versa.</p> <p>The entire area of South Armagh survived well throughout the boom times of the Linen Industry with the mill in itself employing upwards of 3000 people.</p> <p><i>“I can only imagine that the South Armagh area would have been more heavily hit by the Famine had it not have been for the Linen Industry in this area, it allowed families to survive very poor times”</i> Maureen, Starlet Luncheon Club, Bessbrook.</p> <p>The conception of the mill brought about many quarries for locally sourced granite, building the infrastructure to support the mills in the area. The flax was grown and maintained locally in abundance and the water necessary for the production of linen was sourced from the ‘soft water’ supply of Camlough lake.</p> <p>This theme, although broad, shows the dependence on each other to survive and develop. It has a strong association with the area historically and is something that should be celebrated and offered to a wider audience.</p> <p>Mill = Connections, Community, Opportunity, Empowering, Infrastructure, Township Mountain = Strength, Individuality, Cultivation, Rural People, Distinctive, Robust Pond = Calm, Possibility, Anticipation, New Beginnings, Energy, Purpose Lake = Distinctive, Source, Nourish, Vigour, Cleanse, Life</p>
<b>Proposer</b>	<p>A participant who would like to remain anonymous from the Starlet Luncheon Club. She worked in the mill at Bessbrook as a young woman in the 1940's. Her family gained income from the mill as her parents both worked their. They came from the Lislea area so she was very familiar with the geography of the area and walked/cycled to Bessbrook every day with her parents to work.</p>

<b>Theme Title</b>	<b><i>'Blending Currents, Camlough and Bessbrook'</i></b>
<b>Theme Description</b>	
<p>Both themes celebrate Camlough River and the connectivity it creates between the two villages.</p> <p>During discussions with Darren Rice, Ring of Gullion LPS Officer it emerged that Newry and Mourne District Council are strongly considering the possibility of redeveloping a disused walk between Camlough village and Bessbrook village, reinventing it as The Camlough and Bessbrook Heritage Trail.</p> <p>This walkway at a time straddled the Camlough River which connected the two villages and was used daily by many people in the locality on their commute to and from Bessbrook Mill. It was also widely used by the travelling workforce from surrounding South Armagh.</p> <p>Camlough River was the driving force of Bessbrook Mill, feeding it with its life source of 'soft water' from Camlough Lake. It also fed a number of smaller mills in the area with its precious water supply.</p> <p>The river in its hey day had a poem by the late James N Richardson dedicated to it, who held this little and nowadays almost forgotten river in very high esteem. *The Ballad of the Camlough River by James N. Richardson ( Discussion of Themes).</p> <p>Rivers adapt to changing environments, starting out as streams and rivulets they grow and merge focussing on an ultimate destination. They adapt their form and shape according to the current climate and external factors encountered as they move towards their goal. As the landscape and environment changes, rivers evolve and move along with it – performing the functions relevant to the current situation.</p> <p>Rivers respond in a different way, continuing to move towards an objective – meeting a larger body of water whether it is a lake, a sea or ocean. They can be redirected, harnessed, channelled, reused, however a river continues to be a moving body of water that is changing, developing and growing – it remains fresh, it cleanses, it heals, it harbours no enemies, it is spiritual and it is a positive moving energy.</p> <p>Some 'theme titles' that evolved during our 'water' sessions:</p> <ul style="list-style-type: none"> <li>• Harvest River</li> <li>• Clear Waters Run</li> <li>• Spirit of the River</li> <li>• River of Reflection</li> <li>• Rivers Run True</li> <li>• River of Dreams</li> <li>• Whispering River Tide</li> <li>• Fresh Water Flows</li> <li>• Evolving Water</li> <li>• Responding River</li> </ul> <p>It seems fitting to link the Building Peace Through The Arts project for Bessbrook and Camlough into the Newry &amp; Mourne District Councils, Heritage Trail Scheme.</p>	

This scheme would link Bessbrook and Camlough with the Ring of Gullion Trail. Its an opportunity to encourage stronger connections between the two areas by harnessing the idea of the Camlough River being the 'strongest link', and celebrate the areas rich history due to the linen industry, which over time has become disused, overgrown and largely overlooked.

This area could become not only a beautiful walkway between villages but a type of Sculpture Trail between two areas highlighting the rich stories and local history derived from the milling industry in its heyday and in its wake.

This type of forward thinking within a public art scheme, has the potential of being instrumental in building long standing relationships both between rural villages, their residents and a wider visiting audience, as well as putting a sustainable and growing ideology, of public art within a growing context of building towards a better future for all.

It also opens an exciting and unique possibility of a wider scheme for Newry and Mourne District Council, which could involve all the Heritage Trails in the area becoming Sculpture/Heritage Trails.

<b>Proposer</b>	A combination of children from Bessbrook Primary School who had a rich understanding and knowledge of the Linen Industry in Bessbrook and the participants from The Starlet Luncheon Club who understood the geography of the area as well as the processes required to create linen.
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#### **Consultation Description** (i.e. who was involved? how was it conducted?)

Three primary schools from the area; St Malachys Primary Camlough, Bessbrook Primary and St Josephs Primary, Bessbrook. Also The Starlet Luncheon Club, Lislea Mothers and Toddlers Group and Bessbrook Mother and Toddlers Group. A one off consultation with some members from Bessbrook Heritage Society and Camlough Heritage Society.

The schools, the luncheon club and the Mother and Toddler Groups all received a number of workshops scheduled into their weekly activities. Each group received up to 4-5 creative sessions. They varied in format depending on the group and their abilities.

The schools sessions looked at :

- Public Art in Northern Ireland,
- Creative interpretation through discussion and model making,
- Understanding themes through building small installations as a team,
- Interpretation of ideas through drawing and planning and creative dialogue,
- Creating a non permanent installation within an exhibition context.

The Luncheon Clubs sessions looked at:

- Creative discussion lead activities as a group
- Story telling through model making

The Mother and Toddler groups looked at:

- Discussion lead interaction identifying any issues within the area that may be addressed during this project.
- Creative play with children and parents highlighting any positives in the area

Heritage Societys looked at:

- An overview of the area historically through stories and recollection.

Individuals:

- Consulting with teachers and classroom assistants working in the area
- Highlighting any issues pertinent to Bessbrook and Camlough area

**Discussion Themes** (i.e. what conversations took place to allow the theme to emerge?) Provide images of example artworks/photographs/poetry for reference and workshop quotes where available.

### Workshop 1:

Session 1: Looking at community inspired public art in Northern Ireland using a power point presentation.

Discussing themes, materials, sites, audience etc







## Workshop 2

Visually interpreting their area through model making with play dough. We discussed the main geographical and man made aspects of the area, i.e the Linen Mill, Camlough Mountain, Camlough Lake, Camlough Village, Bessbrook Village, The Richardson Family, Bessbrook as a Model Village, Quakers in Bessbrook, Rules of Bessbrook Village, Industry, Rural Economy

The groups where then during discussion encourage to interpret a theme they enjoyed in a small sculptural form, all the while imagining it was a model for a larger piece.



Tea /Water Cups...Sharing time together



**Animated bridge over water, symbolising people coming together**



**A Water Creature**



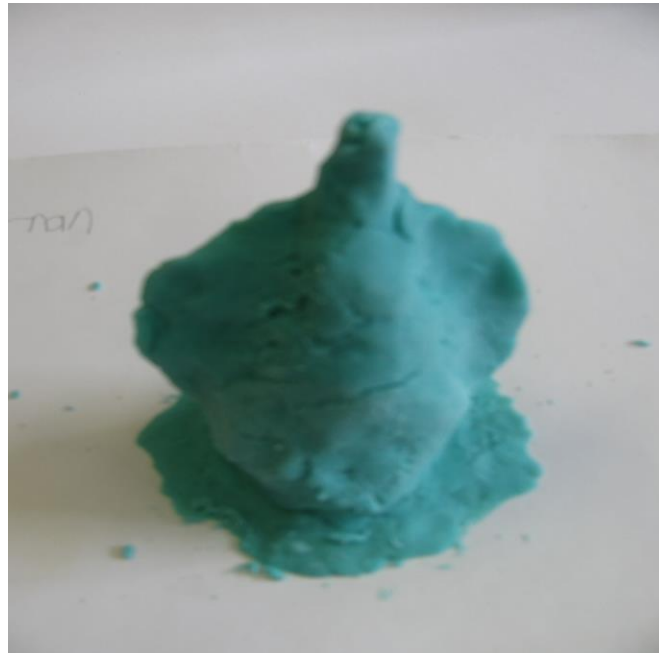
**Fountain of Hope**



**Flax Flowers**



**River People**



**Water Angel**





**Life Source**



**Gone Fishing**

### Workshop 3

Working as groups the kids were encouraged to harness their strongest ideas from the previous session and develop this using the materials provided, creating small scale sculptures from scrap.

At this stage it was clear that Water, River, Mountain, Mill and Flax were the overwhelming favourites in terms of themes



### Water Harvesting

Sculpture made as a team discussing their direction and how they could interpret their ideas using sticks and tape.

The finished piece was very animated and showcased an explosion at a dam with a rescue mission being put into action.





### **Flax Field**

The group were tasked with creating an environmental piece where the Flax Plant/Flax Flower could grow and flourish. Using waste materials such as twigs, plastic bags, shower caps they had to imagine what a field of flax flowers would look like in 3D.



### **Water = Life = Community**

As teams of two the group were asked to use the card as a template for a piece of sculpture that had imagery portrayed on its surface. They had to decide what their theme was and how they would visually get a message across to a wider audience.

During this session the groups were all aware that we were working towards a group installation at the Town Hall in Bessbrook. They knew that their pieces would feed into a greater and bigger piece of non permanent installation.



## Workshop 4

I had decided to use this process last in the workshops as we are programmed into drawing and sketching our ideas first which can sometimes inhibit the creative thought process.

A 20meter roll of paper was used in a continuous sheet. Using allocated colour each group where asked to draw a piece of sculpture that they felt represented their theme most appropriately. They had to converge with the partner on either side of them to ensure the imagery fed into each other and told a story. They where given a brief of: Design a sculpture, with a chosen theme. Place it in its chosen site, who are the audience, how do they interact with the piece and what is it made from?



### Luncheon Club and Mother and Toddler Groups

The adult sessions within the Luncheon Club and The mother and Toddler Groups where designed differently to suit the audience.

During the Luncheon Club sessions I discovered a number of participants had worked in the mill. They spoke fondly of their memories of co workers but said

***“ it was a very hard place to work” “ You where not allowed to talk to each other or the floor manager wouldn’t be happy”.***

***“The Richardson’s where good to their employees, it was the hierarchy and floor managers in the mill who where the rotten eggs”***

Margaret. Starlet Luncheon Club. Bessbrook

They had a great understanding of the process of getting flax from the field into the mill and all that was involved in creating a wonderful product to be sent near and far.

They used words like:

***Knee Gate  
Scutching  
Hackling  
Carding Machine  
Spreading  
Drafting  
Roving  
Wet Room  
Shuttle  
Heddles  
Reed  
Sett  
Dressing  
Damask***

These words and their explanations where all used in the piece created during the sessions with the Luncheon Club.



### **Army and Police Presence in Bessbrook**

Within the Luncheon Club Sessions and The Mother and Toddler Sessions we discussed the impact the Army presence in the mill had on the Bessbrook area. Some people felt that for many years Bessbrook was almost in lock down with few people from outside Bessbrook accessing the village on account of the Army presence. This had a very negative effect on the community as they felt isolated and cut off from the rest of the area.

***“Like everyone else in the north the army barracks here in Bessbrook was very much part of everyday life, you just got used to it”***

***“The noise and vibrations on your house from the helicopters was unbelievable, but it was part of our everyday thing so we passed no remarks on it”***

***“It’s a lot quieter here now, it’s a better place for family’s to live”***

They were very quick to say though that nowadays Bessbrook is enjoying a revival, with tourists interested in the area and small local businesses coming into the village.

***“the village is getting its identity back with people living happily together”***

***“there is no tension within the area, we are just getting on with life like everyone else”***

It is interesting to point out that the children from the area did not have the same interest or opinion of the Army presence in Bessbrook, given their age of course this had little relevance to them although the children from Bessbrook Primary in their pictorial representations of Bessbrook in session four did have some reference to the Barricks and to helicopters.

### **Other Quotes**

During discussions with locals a number of quotes which are worth mentioning came up:

***“I was born between the Mill Horns”***

Anonymous Lady from Bessbrook

The mill horn sounded across the country side between 7am -7.30am each morning.

This was an indication that work was about to commence.

***“towel nappies washed in the Camlough River where baby soft, the softest thing I ever felt. I understood that day that this is why the Richardsons chose Bessbrook for their mill”***

Ann. Local Librarian and long term resident of Bessbrook

### **Water as a Theme**

With all groups the aspect of water was discussed as this was the overriding factor within all our group discussion. We then spoke about the importance of the Camlough River within the bigger picture of the Linen Mill within Bessbrook and Camlough areas. It was agreed that the metaphor of a river was very strong and that it had no

barriers or boundaries and that all members of the community could relate and respond to it in a positive way. The river would allow us to celebrate our industrial heritage and also look to the future within a peace building and community cohesion perspective.

The Ballad of Camlough River celebrates the unique aspect of this small waterway that was vital to this community existing today;

***\* The Ballad of Camlough River by James N Richardson***

**Know ye the fame of the brilliant little river,  
Which floweth through Bessbrook from moorland and lea?  
Between blue waving flax-flowers and rushes which quiver,  
He runs his short course from the lake to the sea.**

His sire is the mountain of Camlough up towering,  
His mother-the lake in the valley below;  
His cradle-grey rocks with red heather a flowering  
And gay golden gorse at the source of his flow.

And Mount Keggall the Wolf, and Mount Sturgan the Lion,  
From bare rugged breasts pour his sustenance down;  
While blue in the distance Slieve Gullion on high, on  
The crest of the ridge is his glory and crown.

**Not a stream in all Erin gives half the employment  
(For its size)- since our Island rose green from the foam;  
Nor a stream (For its size)- which yields fuller enjoyment  
To the thousands who make his valley their home.**

**His labours commencing at Camlough's wide village,  
With threshing, and scotching, and "'t'arging of tow;"  
He merrily ripples through meadow and tillage  
To the four falls of Bessbrook beyond and below.**

**At Bessbrook he screeches, he roars and he thunders  
Now cold amid turbines, now scalding in steam;  
When after creating ten dozen of wonders  
Say's goodbye, and roles onward – the tight little stream.**

**At Millvale he seizes, with watery fingers,  
Forked lightning and binds it to wagon and car;  
And by Millvale's soft woods you might deem that he lingers.  
While watching the merchandise drawn form afar.**

**Mid his many strange antics – 'tis strangest that no one  
Is ever quite sure when he changes his voice,  
For at Camlough his ripples ring sweet "Garryowen",  
While at millvale they brattle " The Protestant Boys".**

Then onto Craigmole, under viaduct arches,  
(The old Irish name, meaning " Rocks in the Wood;")  
Thence with wonders repeated he rapidly marches

To the last of his labours in freshet and flood.

At Moorvale the last of those labours is ended,  
Ten bowshots beyond, and behold him no more!  
His current with salt of the ocean is blended,  
And mingled with billows which beat on the shore.

**Dear River of Camlough, thy springtide primroses  
We've gathered in childhood, as men gather gold;  
Youth and maid, on thy banks, we have plucked summer posies,  
While shy tales of love have been whispered and told.**

**In autumn we've seen thee mid ferns grow yellow,  
In winter 'neath bitter winds icy and drear;  
And yet in all seasons we find thy voice mellow,  
Whilst sometimes lost voices thou bringst to our ear.**

**So then loftier bards, with a loftier ditty,  
May boast them to Dublin, Belfast, or Armagh;  
But we will sing pledge to our own little city,  
To the Camlough Mavoureen and Erin-gobragh.**

**We are told that beyond deaths dark bars is a river  
Of water of life flowing fourth from the Throne,  
On whose banks Christ's redeemed, for ever and ever,  
May mingle and meet when God gathers His own.**

Be it ours when we kneel in contrition for error  
To breath for each other the penitent prayer-  
That in His own time, freed from tears and from terror,  
And parting in pain, He may gather us there.

James N. Richardson interestingly wrote in an epilogue to this poem

***“Camlough River in its course strangely and mysterically symbolic of the state of political parties, which for good or ill exists in this Province of Ulster, through which it flows. For about exactly half its length, the dwellers on its banks are distinctly Nationalists and for (the) other half as strongly Unionist, and yet like the current of its own bright waters, both can and do, blend to carry the useful and beneficial work which those waters render possible”***

This analogy of the communities living in the area in the late 19<sup>th</sup> century still runs true today.



## Exhibition

The work produced by all groups during the consultation process came together to create a short term installation in the Town Hall in Bessbrook. All the groups, schools, teachers, children's families and the wider community were invited to this one day event. The children from all three schools came together over the period of one day prior to the launch of the installation, to put finishing touches to their work collectively and to see what they and their peers had created during the process. This was done subtly, as all schools had never met previously and there was a slight nervousness from some of the teachers .

Mr Maguire, the Headmaster from Bessbrook Primary said “ ***this was a very natural session, it wasn't contrived or over thought. The children were allowed to be themselves amongst new people and have fun with the work they had made***”



The installation loosely mapped out the geographical area of Bessbrook and Camlough, highlighting the; The Mill, The Pond, Bessbrook village, Camlough village, Camlough Lake and Camlough Mountain with Camlough River connecting the two.

This encouraged the participants to think of their work as a tangible art piece when collectively brought together, it was refreshing to see the strong similarities in work throughout the groups.



**"River Words" All schools**





**"Flax Mountains" All schools**





**The Pond, The Tram, The Mill**



**"Exploding Dam" St Malachys Primary**



**" John Richardson...A Quaker Man with a Quaker Hat" Bessbrook Primary**





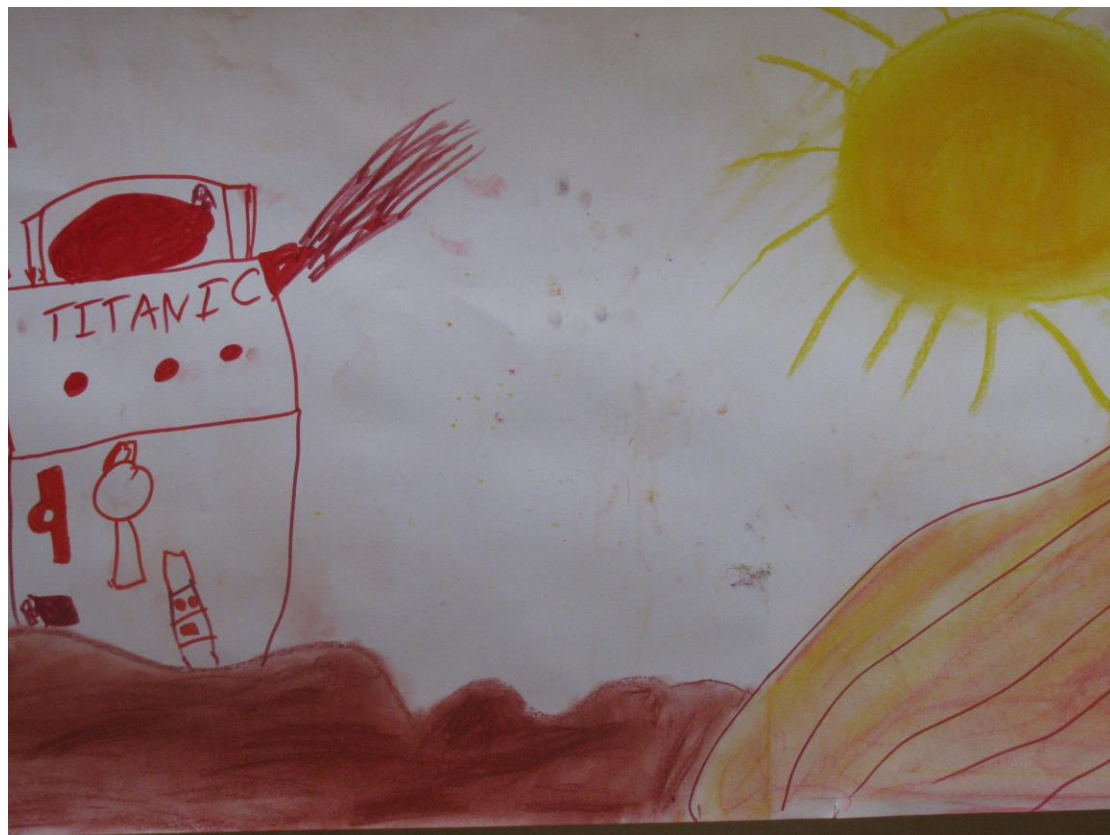
**"Mill Chimney" Bessbrook Primary**

60 Meter Freeze, wrapped around the space





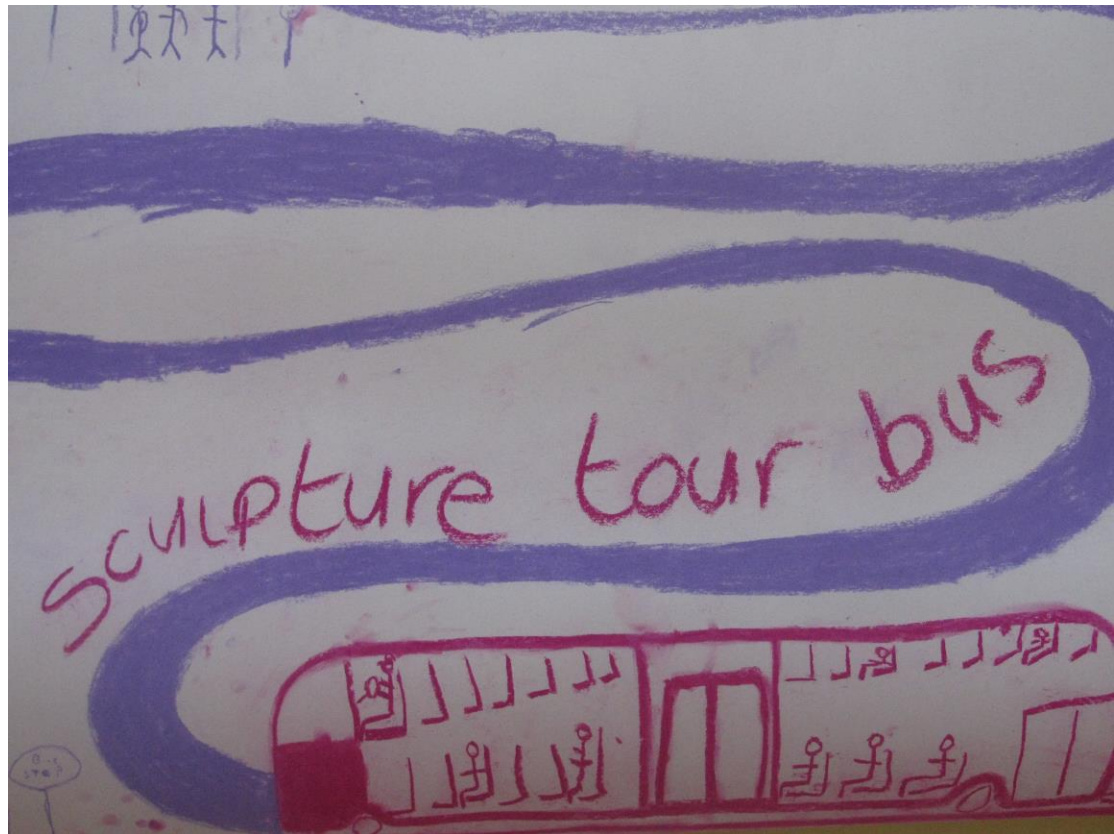


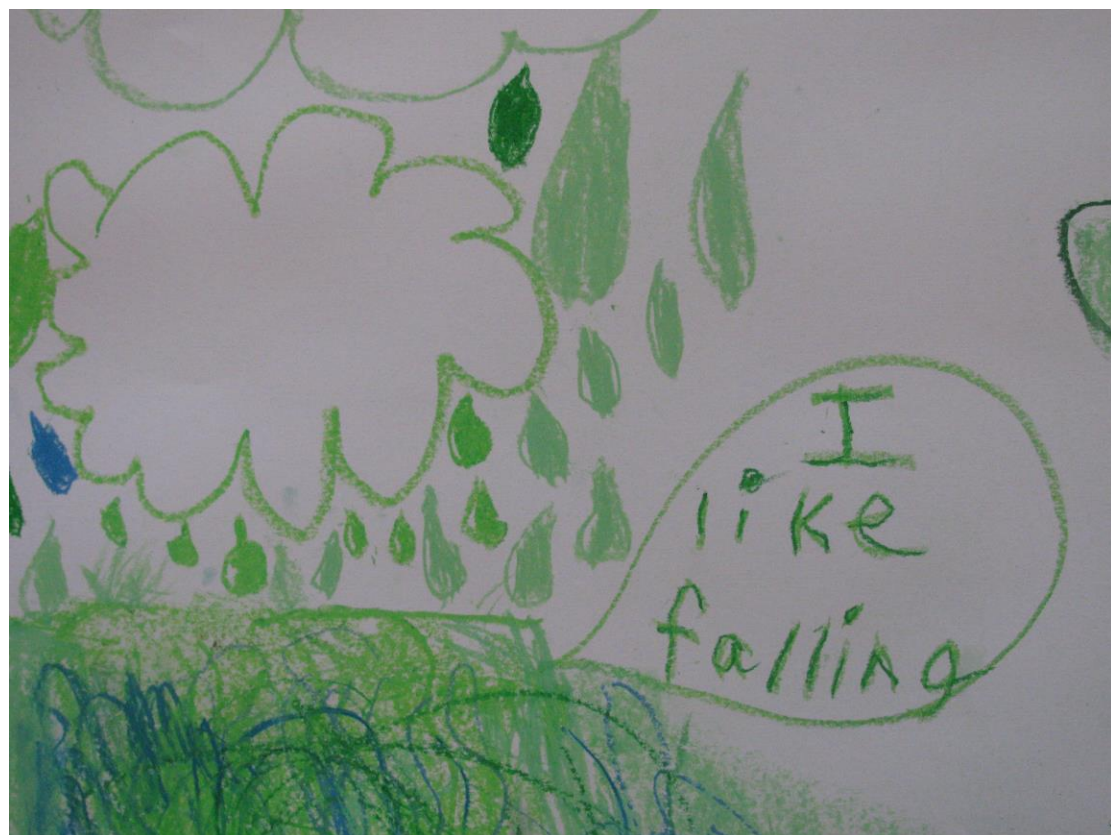
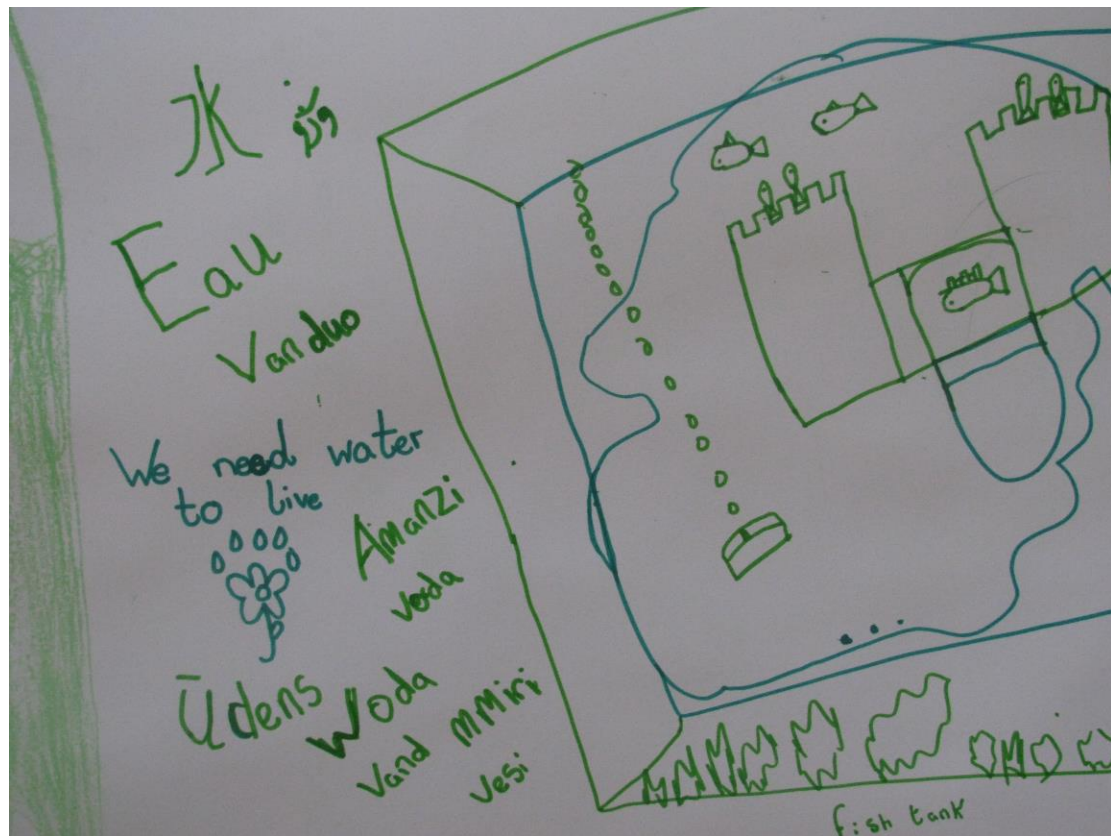




























**Please show the relevance of the Theme by detailing how it links to the BPttA objectives below:**

**Community Cohesion:** developing **safer, stable neighbourhoods & strong positive relations** between people from different backgrounds

This theme naturally encourages dialogue between two communities, linking them intrinsically. Although geographically the villages are very close in distance they sometimes feel far apart.

Bessbrook unlike Camlough is not on a main arterial route which means that unless a visit to Bessbrook is necessary or planned “***usually people from outside this community would not visit or pass through***”.

The development of the ‘***Sculpture Heritage Trail***’ and the linking features of the Sculptures will bring a lot of local interest as well as outside interest to the area. It is an opportunity of putting both villages on the ‘tourist map’ given the probability of the Heritage Trail, which will encourage a sense of community pride, strengthen local business and possibly offer job opportunities, therefore contributing to a bright and better future for both localities. This will go a long way in reimagining Bessbrook and Camlough into connected villages with a shared heritage and aspirations for a shared future.

Overall both communities felt safe in their environments and some stated that they didn’t feel that there was any sectarianism within their area, at least it wasn’t prevalent. They felt their neighbourhoods were safe and that this project could open the opportunity of linking the communities further together physically and psychologically.

Relationships between communities in Bessbrook and Camlough are overall quite positive. Although under the surface, it is clear there are some tensions. This project will go a long way in offering the prospect of a shared dialogue and a shared story within both communities. It will also pave the way for further development of community cohesion projects which are necessary.

**Regeneration through the Arts:** developing **more inclusive civic and cultural identities** through production of high quality artwork for the public realm

Combining the Building Peace Through the Arts Programme with the Sculpture Heritage Trail for Bessbrook and Camlough is pivotal for the development of this project. This marriage will strongly encourage further development and celebration of a rural community. It will instil a sense of pride, ownership, artistic quality, artistic understanding, and value for money. Overall this project will be the key stepping stone to a stronger relationship within two communities physically and mentally.

**Positive Relations at the Local Level:** Using the arts & arts processes to **challenge racist and sectarian attitudes** & build positive community relations

As a collective project between two villages, the arts will be utilised in a very positive and forward thinking manner. By putting two rural villages on the tourist/arts map, this project will encourage a shared enthusiasm to better the area for everyone.

There is also potential for this project being rolled out across the area as a key

template in linking rural villages, town lands and natives using public art as the connecting feature.

The beautiful landscape and rich shared history in this area is something to be cherished and is held with fondness within this community. With these as common denominators this project will build on the possibilities of a stronger more inclusive society which will be shared by locals and visitors alike.

The Heritage Sculpture Trail will open a forgotten pathway which linked both villages together for many years. It will re-establish relationships, build new relationships, quash any misconceptions and strengthen joint possibilities for a more inclusive future together as one community.

**Build Peace & Reconciliation:** Supporting progress towards a peaceful, shared stable society & promoting community reconciliation via community led art programmes

This project enjoyed great community support from young and old alike. The idea of reconnecting two communities through the Sculpture Heritage Trail will reiterate the strength and convictions of the community to continue to build on positive relationships for the future.

**Connecting Communities:** Using the arts & arts processes as a means in which to connect communities throughout NI & the Border areas

The arts and creative intervention have been utilised here to successfully establish a much more encompassing project which has the potential to be replicated throughout the area of South Armagh and border regions, linking walking/heritage trails throughout the region. This creates accessible arts for everyone and encourages our communities to become familiar with their surroundings once more.

2.2 Please provide information on the **site selection and other technical considerations. Please state each of the potential sites for the artwork in order of preference and include photographs.**

**\*\*\*Please replicate the section 2.2 template for each proposed site\*\*\***

<b>Site Title</b>	<b>The Pond Field, Bessbrook</b>
<b>Please describe the site to include geographical location - is it on an arterial route? In a housing estate? At a crossroads? What does it look like?</b>	
<b>Site One :</b>	<b>The Pond Field, Bessbrook.</b>
<b>Ownership:</b>	<b>Newry and Mourne District Council</b>
Tranquil site used by the community as a place of recreation. It is off a main road within Bessbrook Village.	



**Site Specifications: Council Managed Site**

The overall site includes, Bessbrook Pond, A Play Park, Green Field recreation area, Walk around the Pond entering Bessbrook Main Street Pathway to Bessbrook Community Centre.

**Specific Area:****1. The Pond Site Measurements: 20 meters x 25 meters x 1 meter**

This location is ideal for an impressive and unusual piece of sculpture. The pond is a man made structure with a solid stoned base. It has a shallow depth of 2-3ft. Ideally the artwork would be installed in the centre of The Pond where it would take on the changing light, and reflections throughout the seasons.

Ducks and Swans nest and live on The Pond therefore consideration must be given to their nesting season etc.

**2. Outcrop from the Pond Site Measurements: 20 meters x 15 meters x 4 meters**



A triangular site on the edge of the pond. There is opportunity for the artwork to straddle both the pond bank and the water surface on this site, all the while using the pond bank for the foundations of the piece. A great site with a lot of scope. The site is also secure as it is behind a parameter fence which is closed mainly and only open for maintenance. The site is also overlooked by the Mill which towers in the distance.

Ducks nest here so installation should coincide with there migration season.

**3. Grassed area at wall of the Pond Field near the entrance  
20 meters x 8 meters x 4 meters**



Grassed area at the entrance to the Pond Field which straddles the parameter wall of the park.

Raised slightly of the ground surface.

**Site Recommendations:**

- It is advisable that the scale of the selected sculpture has a maximum height of 4 meters. This will ensure visibility from the road and maximum impact for the piece and the site.

See map provided.





Land at Bleach Green, Bessbrook  
Scale 1:1250

AREA: 5.5 Hectares  
13.7 Acres

AREA OF POSSIBLE SALE:  
0.0792 Hectares  
0.19 Acres  
1.4% of total area

**Site Two :**  
**Camlough Road.**

**Grass Triangle, Corner of Old Newtownhamilton Road &**

**Measurements:**      **7.6 meters x 25 meters x 4 meters**

**Ownership:**              **DRD**

Road side site with pedestrian access from Camlough Village to Camlough Lake.

**Site Specifications: Community Managed Site**

The overall site includes a long triangular strip running to a T-Junction (Old Newtownhamilton Road and Camlough Road)

The site has been maintained by the local community. NMDC together with Camlough Heritage Society have erected granite seating in the area and a granite Town Land sign on the site.

Trees have been planted in recent years and a pedestrian pathway to Camlough Lake is used very regularly.

**Specific Area:**

Open grass area beyond the trees measuring approx

**Site Recommendations:**

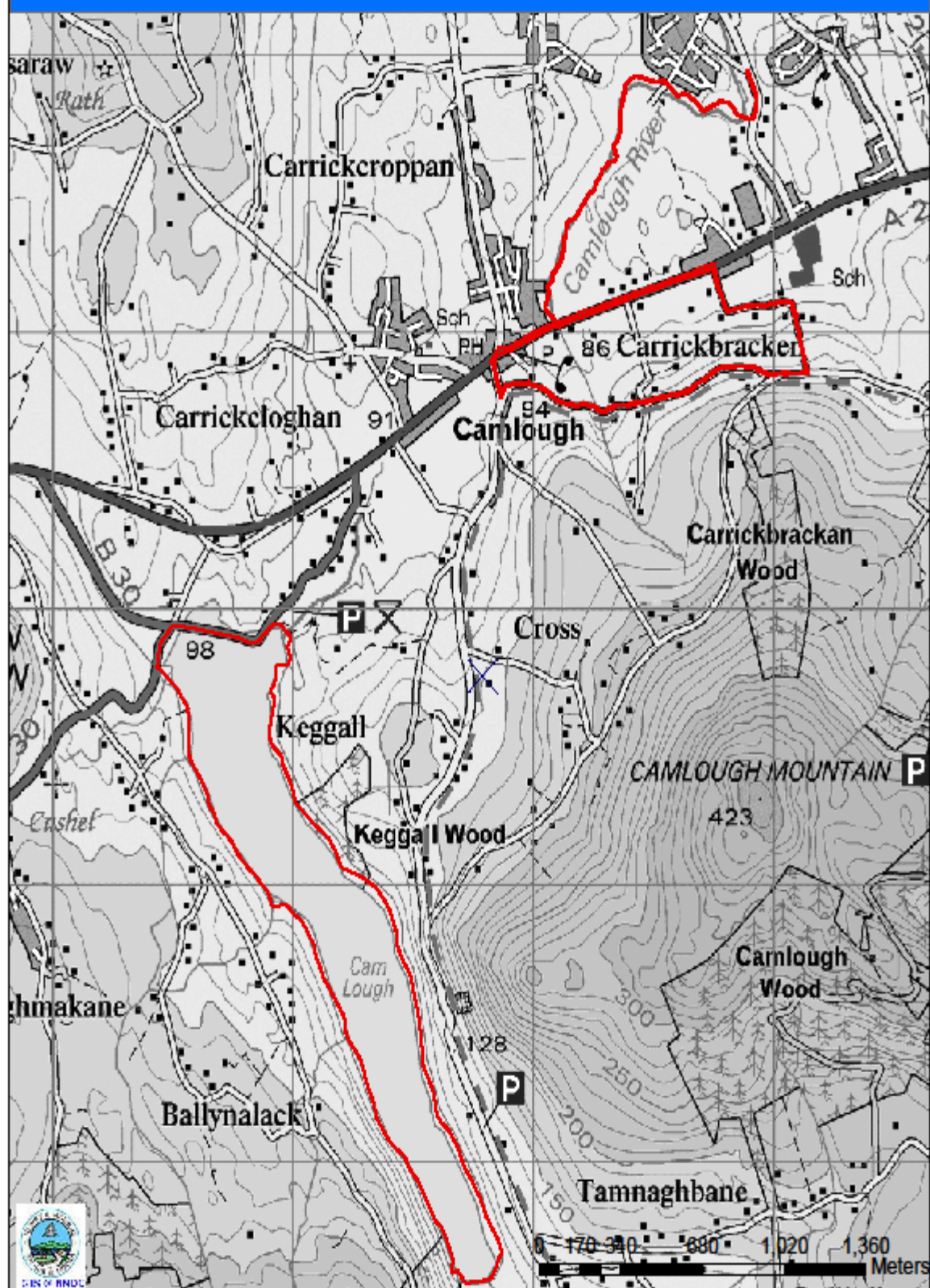
- To work within the height restrictions of 4 meters it is advisable that the scale of the selected sculpture does not exceed this measurement.
- Consider strongly recommendations from DRD that the piece must not impair driver's visibility from the T Junction.
- Consider materials ensuring they will not have a risk of glare.
- Artists are reminded that the sculpture can be elongated across the length of the site.







## Camlough and Bessbrook Heritage Trails



Based upon Ordnance Survey of Northern Ireland's data with permission of the Controller of Her Majesty's Stationery Office; copyright and database rights HMN/1358LA/100

<b>Please describe the relevance/significance of the site – how is it perceived locally? Are there any flags or emblems in the vicinity? Is it considered to be a contested space or interface?</b>	
Both sites are relevant as in they are the gateway to Camlough River meeting and feeding both communities. They will also become part of the Bessbrook and Camlough Sculpture Heritage Trail. There are no flags or emblems and would both be deemed as neutral spaces.	
<b>Land ownership</b>	<b>DRD and Newry and Mourne District Council</b>
<b>Planning permission requirements</b>	
If the sculptures fall within a 3.9meter height restriction planning approval will not need to be sought.	
<b>Technical considerations (e.g. construction access, health &amp; safety)</b>	
Site Two at Camlough lake needs to consider visibility and glare hazard in accordance with DRD	

2.3 Please detail the recommended **Next Steps** (e.g. clarification needed, date of Steering Group meeting).

<ul style="list-style-type: none"> <li>• Finalise the preferred theme</li> <li>• Finalise the proposed sites if they are appropriate</li> <li>• Clarify with DRD any other restrictions that may be in place for a road side piece</li> <li>• Discuss with the Arts Council of NI the next steps in the process of Commissioning.</li> <li>• Draw up a commissioning plan for Artist/Arts Team.</li> <li>• Consider the councils stance on finishing, landscaping, lighting etc for the Commissioning Brief.</li> </ul>
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## SECTION 3: ARTIST/FACILITATOR EVALUATION

### DELIVERING THIS PROJECT

Please tell us about the delivery of this project. Please tick one box for each question.

Question	Yes	No, but it wasn't a problem	No, & it was a problem
3.1 Were the objectives of the project clear from the start?	•		



3.2	Do you feel that you were adequately prepared to discuss any sensitive issues raised?	•		
3.3	Did you receive the support you needed from the applicant organisation(s)?	•		
3.4	Did you receive any guidance from the Arts Council Building Peace through the Arts (BPtA) Officer?	•		
3.5	Was the timeframe adequate for the consultations?		•	
3.6	Did the available venues suit your needs?	•		
3.7	Overall, were people willing to engage in sensitive issues?		•	
3.8	Did you feel that you could be innovative and use creative techniques to help engage people?	•		
3.9	As far as possible, you think consultation targeted the core people/groups in the community?	•		
<p>Use this space to provide evidence for your answers - <b>detailing any difficulties and whether or not they were addressed:</b></p> <p>REF 3.7 People were not particularly interested in speaking about sensitive issues although it was clear that there are underlying issues which are long standing, 'touchy' and part of the norm.</p> <p>I attempted to address these issues in terms of a 'neutral space' and succeeded to accommodate everyone, although I feel further work could be done to bring these issues to light and try to resolve them.</p>				

Please tell us about **YOUR EXPERIENCE** of this project.

Question	A lot	A little	Not at all
3.10 Did the project help your development as an artist/facilitator?	•		
3.11 Have you developed new partnerships or widened your networks?	•		
3.12 Did your own knowledge of the impact of sectarian/racial division on community life increase?		•	
3.13 Has this process given you a greater appreciation of the impact of poor quality physical environments on communities?		•	
3.14 Has your experience made you more aware of how artistic processes can be used to achieve good relations?	•		
<p>Please use this space to describe any ways that the experience has <b>benefited you</b>, if at all:</p> <p>As an artist from the South Armagh area, this project has highlighted the potential for inclusive, contemporary, quality, forward thinking, public arts programmes in the area. There is great opportunity in redeveloping the rural South Armagh area as a place to visit, spend time in and become engrossed in its rich heritage and geographical beauty. A wonderful opportunity to help put this area back on the map.</p>			

## PERCEIVED IMPACT ON PARTICIPANTS

From your own experiences, please complete the following questions. **Think back to the start of the consultation sessions and estimate general participant progression.**

Question		A lot	A little	Not at all	Hard to tell
3.15	Were they more confident discussing sensitive issues		•		
3.16	Did they listen more to other people's views		•		
3.17	Did they show greater understanding or appreciation for difference		•		
3.18	Is there more acknowledgement of sectarian/racist attitudes or behaviour within the community		•		
3.19	Is there an increased desire to make the community a more welcoming place	•			
3.20	Did residents express any concerns about the project		•		
3.21	Do you think participants are more positive about the arts	•			
3.22	Do you feel they are more supportive of this project	•			
Please use this space to describe <b>perceived benefits for participants</b> , if any: <ul style="list-style-type: none"> <li>• Clearer understanding of Public Art</li> <li>• Public Art made accessible to everyone</li> <li>• Understanding of the basic processes of creating a piece of public art i.e. concept, theme, design, site, audience, materials</li> <li>• Better awareness of their localities history and geography.</li> <li>• Realisation that their area is rich in culture.</li> </ul>					

3.23 Please summarise how **YOU** feel the process of **community engagement** has contributed to the themes of the Programme, if at all?

Aim	Contribution
<b>Community Cohesion –</b> developing <b>positive relations between people from different backgrounds</b>	<ul style="list-style-type: none"> <li>• Cross community youth meetings</li> <li>• Understanding each others perception of their area</li> <li>• Collectively share the prospect of a better future for their area.</li> <li>• Build new relationships</li> <li>• Strengthen community awareness</li> <li>• Encourage openness</li> </ul>
<b>Regeneration through the Arts -</b> developing more inclusive identities through the production of high quality public artwork	<ul style="list-style-type: none"> <li>• Encouraged high quality arts intervention</li> <li>• Encouraged open discussion, verbally and visually</li> <li>• Encouraged freedom of thought with guidance</li> <li>• Celebrated achievement of artistic process</li> </ul>
<b>Positive Relations at the Local Level –</b> Using arts processes to <b>challenge racist and sectarian attitudes</b>	<ul style="list-style-type: none"> <li>• Challenged long standing conceptions of neutral space</li> <li>• Utilised a public space rarely used on a cross community level</li> <li>• Offered everyone from the community the opportunity to visit this space</li> </ul>

<b>Build Peace &amp; Reconciliation</b> – moving towards a peaceful, shared stable society through community led programmes of arts activities	<ul style="list-style-type: none"> <li>• Encouraged openness.</li> <li>• Celebrated difference.</li> <li>• Challenged misconceptions.</li> <li>• Celebrated the locality and local history.</li> <li>• Celebrated the possibilities for a positive future for the area.</li> </ul>
<b>Connecting Communities</b> – Using arts to <b>connect communities</b> throughout NI & the Border areas	<ul style="list-style-type: none"> <li>• Utilised the arts to develop links within communities.</li> <li>• Utilised the arts to link into a wider Walking Trail programme within the South Armagh area.</li> </ul>

3.24 Would you undertake **similar facilitation work in the future?**

- ☒ Yes
 ☐ No
 ☐ Unsure

3.25 Do you have any further **training/support needs?** If **YES** please state:

Artist Police Check for future projects

3.26 Please use this space to **add any comments regarding the area and/or your experience of the Programme and how it could be developed or improved during Stage Two:**

I advise that the successful Artist/Artist team to lead Phase Two of this project will engage further with the community on this project.

Although the engagement during Phase One was extensive, this is a large geographical area which is highly populated. Ideally during Phase One consultation would have taken place with all the acknowledged groups in the area, this was not feasible given the sheer scale of groups and necessary time required for the already established groups.

A public meeting with the existing key groups, schools and individuals invited as well as the wider community to present the idea would be advised. With the support of the key groups already in place this should encourage more support and interest in the project. The exhibition materials are available from Phase One, which could reinforce the newly developed theme and design.

**THANK YOU FOR YOUR HELP**