Evaluation of the Building Peace through the Arts: Re-Imaging Communities Programme

Final Report

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Wallace consulting

CONTENTS

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Disclosure

1. BUILDING PEACE THROUGH THE ARTS

1.1. Introduction

In November 2013 the Arts Council of Northern Ireland (the Arts Council) appointed Wallace Consulting to design an evaluation toolkit and undertake an ongoing evaluation of the Building Peace through the Arts: Re-Imaging Communities Programme (BPttA, the Programme) until its completion in July 2015. This chapter provides a brief outline of the Programme and evaluation methodology.

1.2. Operational Context

Identity is closely tied to a sense of belonging - how you perceive yourself in relation to others and how you feel you fit into wider society. However, such affiliations aren't straightforward and issues of politics, religion and culture can be deeply intertwined and become a central feature of how we make sense of our environment, events and relationships.

The outward expression of culture and identity within divided societies emerging from conflict can be problematic due to the very individual emotions attributed to celebrations. Whilst some members of the community will welcome the appearance of flags, bunting, murals and painted kerbstones, some will not. Most significantly, cultural symbols can have a detrimental effect on community relations when they are used aggressively to mark out territory and seek to alienate and divide. Early research argues that the context in which displays of cultural symbols take place vary and as such solutions must be particular to that area and be developed and driven by those who live there.[1]

The Together: Building a United Community Strategy,[2] published on 23 May 2013, reflects the Executive's commitment to improving community relations and continuing the journey towards a more united and shared society. The Strategy places emphasis upon positive expressions of cultural identity, perceptions of community safety and increasing inter-community mobility and shared space. There is also a strong focus on relationship development amongst young people in order to break the cycle of inter-generational division and mistrust.

In mid-November 2015 Northern Ireland's political parties developed an agreement with the UK and Irish governments to restart devolved government following 10 weeks of talks. The Fresh Start Stormont Agreement[3] gives the executive additional financial support of around £500m to help it tackle "issues unique to Northern Ireland". The earlier Stormont House Agreement committed to establishing a Commission on Flags, Identity, Culture and Tradition to tackle the complexities of flags, identity, culture and tradition. Fresh Start cements its role as co-designing solutions to address the divisive nature of displays and expression of identity, and in some cases sovereignty, national identity and allegiance which compound the reality of living in a contested society.

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[1] Brian & Gillespie, (2005). Transforming Conflict: Flags & Emblems.
[2] OFMdFM, (2013). Together: Building a United Community.
[3] http://www.northernireland.gov.uk/a-fresh-start-stormont-agreement.pdf

The evaluators suggest that the BPttA participative community arts model and associated outcomes could provide valuable insight for the Commission. Through a consultative approach it focuses on identifying commonalties, place-making and social and physical regeneration.[4] It also takes into account non-visible manifestations of difference such as sectarian or racist attitudes and poor community cohesion due to population shifts. This builds on the progressive movement towards Creative Place-making, whereby public art contributes to the vitality of public spaces and community life, acting as a positive and unifying symbol of identity for residents.

1.3. Building Peace through the Arts

The pilot **Re-Imaging Communities Programme** (2006-09) delivered by the Arts Council aimed to address poor community relations by encouraging communities to reflect on and plan for ways of replacing divisive imagery with more positive concepts - succeeding in challenging communities and their use of symbolism. The associated removal of murals and emblems were locally contentious and projects were encouraged to move at their own pace. Therefore the work often involved lengthy discussions, negotiations and protracted timescales. The political situation and external events or tensions also had the potential to impact on the programme, with a few of the projects stalling as a result. Despite difficulties, community representatives felt that the process of re-imaging had brought about a new sense of ownership and cohesion within communities. In many cases, there was increased understanding of the importance of change and the need for both social and economic redevelopment within their areas.

The grants-based BPttA Programme, built upon the Re-Imaging Communities pilot and was launched in February 2013 and concluded in July 2015. **It aimed to promote peace-building through social and physical regeneration.** It supported the reclaiming and re-imaging of public space and facilitated localised community engagement, decision-making and empowerment through the use of participatory, community art processes which led to the creation of site specific public art. The Programme was financially supported by the European Union's European Regional Development Fund through the PEACE III Programme managed by the Special EU Programmes Body (SEUPB), The Arts Council of Northern Ireland (the Arts Council) and the International Fund for Ireland (IFI).

Unlike the pilot programme, BPttA extended to the southern border counties and recognised non-visible ethnic divides. **As such, it responded to the need to address the psychological legacy of division in towns, villages and rural communities.** There was acknowledgement that the absence of cultural identity "branding" did not mean that a space is perceived to be non-threatening or used by all.

The **BPttA Consortium** was established to provide strategic advice, assist with decision-making and oversight. It met bi-monthly and consisted of representatives

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[4] Place-making refers to a collaborative process by which we can shape our public realm. Place-making facilitates creative patterns of use, paying particular attention to the physical, cultural, and social identities that define a place and support its ongoing evolution. http://www.pps.org/reference/what_is_placemaking/

from the Arts Council, IFI, SEUPB, the Office of the First Minister and deputy First Minister (OFMdFM), Northern Ireland Housing Executive (NIHE), Department of Social Development (DSD), Rural Community Network (RCN), NI Community Relations Council (CRC) and the Association of Local Authority Arts Officers. At individual project level, the BPttA Team supported local community-focused **Steering Panels** which are responsible for decision making, management and delivery throughout the funding duration. Funding and support was provided to projects which met the following inter-linked strategic themes:

Community Cohesion

Work with communities to provide opportunities for more stable, safer neighbourhoods & develop strong, positive relations between people from different backgrounds

Regeneration through the Arts

Work with communities wanting to develop more inclusive civic & cultural identities through the production of high quality artwork for the public realm.

Positive Relations at the Local Level

Utilise the arts & arts processes as a means with which to challenge sectarian & racist attitudes & build positive community relations at a local level.

Build Peace and Reconciliation

Support progress towards a peaceful, shared and stable society and promote reconciliation through community led programmes of arts activities.

Connecting Communities

Utilise the arts and arts processes to connect communities throughout Northern Ireland and the Border Areas

Projects were required to be reflective of the local area and driven by local people. Community art processes were used to help residents engage and express their combined vision, which would be ultimately symbolised via public art. **Professional artists collaborated with people who may not have otherwise engaged in the arts, using community-orientated approaches.**

Local authorities and constituted community and voluntary groups could apply to build upon localised Good Relations Strategies and Peace and Reconciliation Action Plans. There was a two-stage application process. Stage One benefited from artist/facilitator expertise to develop a consultation-based feasibility report and Stage Two led to a public artwork being produced and installed by the commissioned artist. Stage One and Two were separate processes and Stage One artists could not apply to deliver the public art commission in Stage Two. **Similarly, applicant organisations could not progress to Stage Two without completing the BPttA community consultation process, or an alternative that was considered acceptable by the BPttA Consortium.**
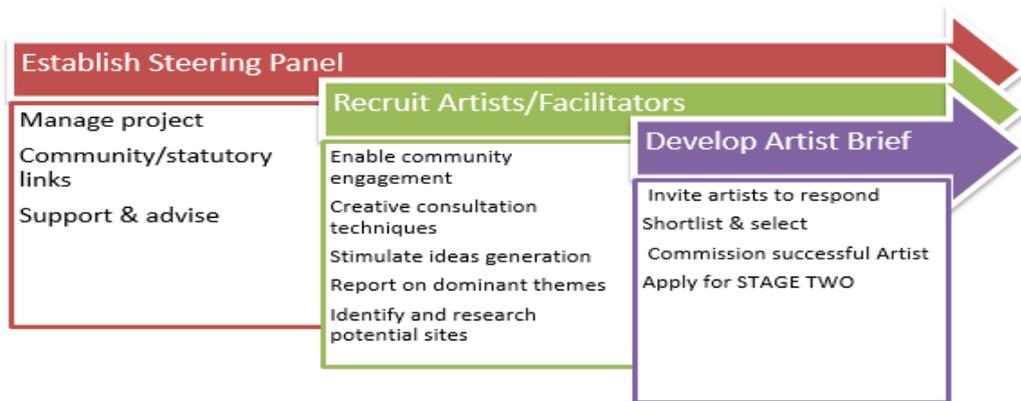
1.4. Evaluation Methodology

The evaluation process incorporated the following:

- Desk research;
- Analysis of BPttA databases;
- Collation and analysis of participant, artist and steering group reports;
- Stakeholder consultations;
- Community surveys; and
- Case study research.

The evaluation assesses the overall impact of the Programme against its strategic aims. Although change cannot be directly attributed to the BPttA, the evaluation will highlight good practice and learning at individual project level. Strategic inferences between the associated activities and outcomes will be made in order to positively influence related policy and practice. An evaluation framework and indicator set has been developed for the Programme and this is contained in Appendix 1. An evaluation subgroup was established to quality assure the methodology and deliverables.

1.5. Document Contents

This **Final Evaluation Report** has been prepared to assess the impact of the Programme and to inform its development going forward. The following chapters of this document outline:

Chapter Two: Programme Applications & Awards;
Chapter Three: Participant Feedback;
Chapter Four: Project Partners;
Chapter Five: Case Studies;

Chapter Six:	Resident surveys;
Chapter Seven:	Implementation;
Chapter Eight:	Programme Appraisal;
Chapter Nine:	Programme Development.

2. PROGRAMME APPLICATIONS & AWARDS

2.1 Introduction

This section provides an overview of the BPttA applications and funded Stage One and Two projects. Information is taken from internal databases and BPttA project assessments and is presented as follows:

- Stage One Applications and Awards; and
- Stage Two Applications and Awards.

2.2 Stage One Applications and Awards

There was a high level of interest in the BPttA programme, with almost 300 telephone and email enquiries logged up to the closing date for Stage One applications.[5] In summary:

- There have been 60 Stage One applications and 54 of these were awarded and completed;[6]
- Of the 60 Stage One funding applications received, 43 of these related to single projects and five comprised multiple projects; and
- The majority of lead applicants were community based groups and associations (n42; 86%). Seven applications were made by Councils (14%), with Newry and Mourne District Council submitting two separate funding applications.

As BPttA Community Development Officers provide support to eligible applicants the majority of applicants are successful. Projects that didn't receive awards generally lacked emphasis on addressing sectarianism and racism or, in demonstrating additional peace-building needs relative to existing investment.

Fourteen Stage One projects were located in ROI (26%) and 40 in NI. One of these projects spanned NI and ROI. The majority of Stage One projects were located in **Counties Antrim (n14; 22%), Tyrone (n8; 15%), Londonderry (n6; 11%) and Down (n6; 11%).**[7] There were no applications or awards located in the agreed target areas of Omagh, Leitrim and Sligo.

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[5] Last logged 30th September, 2014

[6] Four of the 58 awards did not progress and were withdrawn by the applicants. Withdrawals were primarily due to capacity issues within the group, or the timing of the project wasn't considered appropriate.

[7] Armagh (n4; 7%), Donegal (n4; 7%), Monaghan (n3; 5.5%), Fermanagh (n2; 4%), Louth (n2; 4%)

Figure 2.1
Stage One Project Location
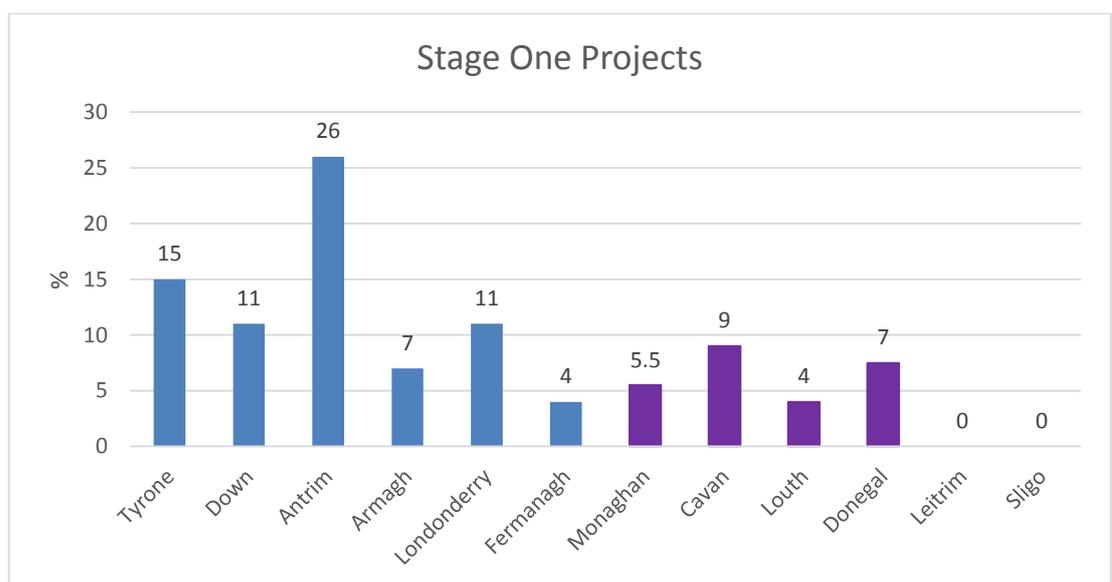
Postcode analysis of the NI based projects indicates that 45% (n18) are in rural locations.[8] A number of border region projects which do not have postcode references, could also be classified as rural. Nineteen percent of projects (n8) have a lead partner based in a Neighbourhood Renewal Area. Almost one third of partners were located within the 20% most deprived areas of NI (n12).[9]

Overall, almost £200,000 was awarded in order to conduct the research and community engagement process during Stage One (around £3,500 per project and representing 13% of the total Programme based expenditure).

2.3   Stage Two Applications and Awards

- Thirty-four groups applied for Stage Two projects and 32 projects were approved and completed;
- One project (Belfast South Community Resources) progressed directly to Stage Two. This grant completed a multi-element re-imaging project that began under the Re-Imaging Communities Programme (i.e. removal of two murals, replacement of a paramilitary memorial mural and an artwork).

Twelve of the 32 Stage Two projects were located in ROI (38%) to include the cross-border project. The majority of Stage Two projects were located in County Antrim (n7; 22%), County Tyrone (n6; 19%) and County Cavan (n5; 16%)). Three projects (9%) were based in County Donegal. Counties Down, Louth, Armagh, Monaghan, Fermanagh were the location for two projects (6%) respectively. One project was based in County Londonderry (3%).

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[8] Based on postcode of lead applicant.
[9] Based on 2010 MDM Ranking

Figure 2.2
Stage Two Project Location
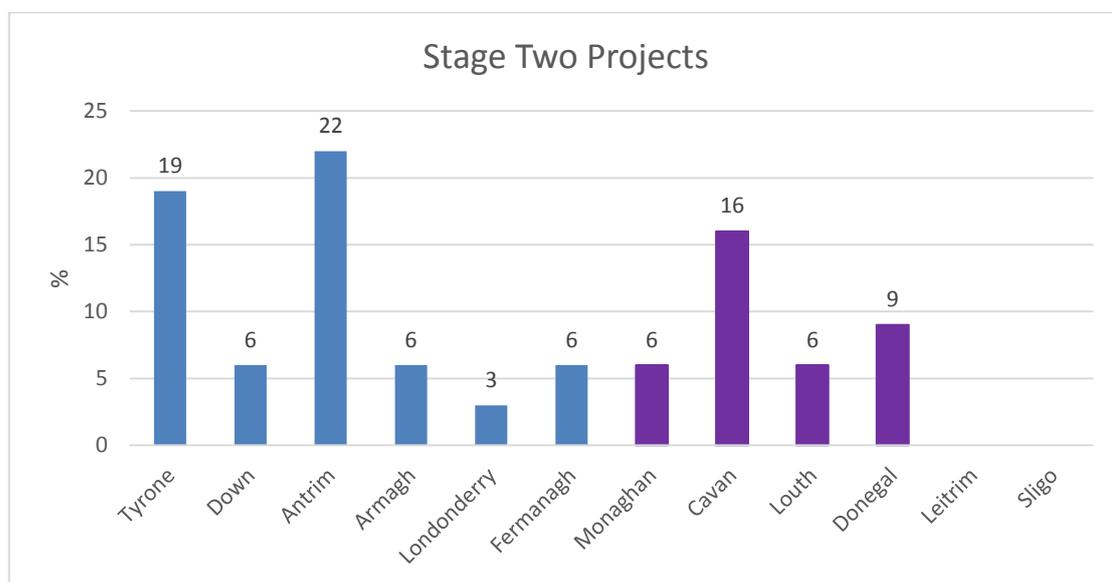
Stage Two Projects

Programme costs during Stage Two amounted to £1,276,568 was awarded during Stage Two (around £40,000 per project). Stage One and Two Programme costs totalled £1,466,425 and represented 73% of the overall BPttA expenditure.

2.4 Project Classification

The BPttA projects may be classified along the re-imaging continuum. Some projects were exploratory in nature and usually involved recognised interface areas where cultural symbolism such as flags and murals were in existence and community divisions were high. Others were further along their journey and had identified symbols and there was a stronger likelihood of some/all of their removal during the project. The remainder of projects were located in areas that had invisible, rather than visible barriers to cohesion.

Stage One BPttA projects were classified as follows:

- Exploratory (n5; 9%);
- Removal (n20; 37%); and
- Cohesion (n29; 54%).

Twenty-five projects aimed to remove or provide groundwork for the removal of aggressive symbols, the remainder aimed to deal with cohesion based issues.

However, as might be expected projects classified as Cohesion were most likely to progress and complete Stage Two:

-       Exploratory (n2; 6%);
-       Removal (n7; 22%); and
-       Cohesion (n23; 72%).

A breakdown of projects according to these classifications is provided in Table 2.1.

Table 2.1
BPttA Project Summary

Applicant	Location	Type	STAGE 1 No. of Projects	Grant	STAGE 2 No. of Projects	Total Award
Aughnacloy Development Association	NI	Cohesion	1	£4,710	1	£26,900
Cookstown District Council: (Pomeroy; The Loup)	NI x2	1 Cohesion; 1 Removal	2	£13,290	2	£74,497
Servite Trust (Benburb Priory)	NI	Cohesion	1	£4,700	1	£50,000
Ring of Gullion Landscape - Newry & Mourne District Council	NI	Cohesion	1	£4,500	2	£88,000
Banbridge District Council – Cline Road	NI	Exploratory	1	£3,955	0	N
Suffolk Lenadoon Interface Group	NI	Exploratory	1	£4,250	1	£33,000
Drogheda Civic Trust	ROI	Cohesion	1	£5,000	1	£47,216
Dundalk IT Students Union	ROI	Cohesion	1	£4,700	1	£33,000
Doneyloop Youth Club Ltd	ROI/NI	Cohesion	1	£5,000	1	£43,400
Crossmaglen Community Association Ltd	NI	Removal	1	£5,000	0	N
Dromore in Action	NI	Removal	1	£4,800	1	£43,000
Kileeshil & Clonaneese Historical Society	NI	Cohesion	1	£4,700	0	N
Colgan Community Enterprise	ROI	Cohesion	1	£4,620	1	£33,000
Arts for All	NI	Removal	1	£4,600	0	N
Newry & Mourne District Council (Latt, Annalong, Carnaget)	NI	3 Removal	3	£13,200	0	N
Donaghmore District Community Association	NI	Cohesion	1	£5,000	0	N
Moville and District Family Resource Centre	ROI	Cohesion	1	£5,000	0	N
Bonds Street Community Association	NI	Removal	1	£4,542.75	0	N
Drumahoe Community Association	NI	Removal	1	£4,492	1	£49,850
Charter for Northern Ireland	NI	Exploratory	1	£4,400	0	N
West Belfast Athletic & Cultural Society	NI	Removal	1	£2,500	1	£50,000
Dunclug Partnership	NI	Cohesion	1	£4,490	1	£45,428
Derriaghy Village Community Association	NI	Removal	1	£2,500	1	£50,000
Strabane DC: (Strabane Town; Castlederg and Surrounding areas; Artigarvan and Magheramason)	NI	4 Removal	4	£13,000	0	0
Factory Community Forum	NI	Cohesion	1	£4,150	0	0

Applicant	Location	Type	STAGE 1		STAGE 2	
			No. of Projects	Grant	No. of Projects	Total Award
Castleblayney Community Enterprise	ROI	Cohesion	1	£4,910	1	£50,000
MACADA	NI	Cohesion	1	£4,375	0	0
Richmount Rural Community Association	NI	Removal	1	£4,150	1	£50,000
Folktown Community Interest Company	NI	Removal	1	£4,000	0	0
Cairns Residents Group	NI	Cohesion	1	£4,290	1	£42,350
Doohamlet & District Community Development	ROI	Cohesion	1	£4,500	0	0
East Belfast Historical & Cultural Society	NI	Removal	1	£4,950	0	0
Belfast South Community Resource	NI	Removal	NA	NA	1	£50,000
Clogher le Cheilie	ROI	Cohesion	1	£4,800	1	£29,657
Blackwater Regional Partnership: (Caledon, Middletown, Monaghan Town)	2NI; 1 ROI	3 Cohesion	3	£10,164	3	£101,505
Ballyjamesduff Community Council	ROI	Cohesion	1	£3,850	1	£47,010
Killesher Community Development Association	NI	Cohesion	1	£3,929	1	£31,500
Carrowshee Park/ Sylvan Hill Community Association	NI	Cohesion	1	£4,150	1	£29,790
Belfast City Council - City Cemetery	NI	Exploratory	1	£3,400	1	£50,000
Cavan County Council (Redhills, Cootehill, Ballyconnell, Bailieborough)	4 ROI	4 Cohesion	4	£15,800	4	£159,725
Black Mountain Shared Space	NI	Exploratory	1	£4,800	0	0
Birches Action Rural Group	NI	Cohesion	1	£4,600	0	0
Cliftonville Community Group	NI	Removal	1	£4,150	0	0
Ligoniel Improvement Association	NI	Removal	1	£5,000	0	0
Total			54	£228,008	32	£1,338,798

2.5   Non-Progression of Enquiries and Awards

The BPttA Team felt that it had been more challenging to attract applicants from the Southern Counties compared to the North. A number of reasons were suggested:

* The post-partition experience of these areas has been markedly different from that of Northern Ireland and they were not impacted by the conflict to the same extent;
* Lack of connection with the pilot Re-Imaging Communities Programme;
* There is a perception that these areas are less affected by sectarianism/racism than NI;
* Comparatively lower community capacity/desire to discuss community divisions in the South;
* Economic instability within the County Councils may present a reluctance to be a lead partner;
* Inability to claim "core" funding costs; and
* Perceived bureaucracy surrounding Peace III funding.

It was generally believed that groups in the North were more competent in application writing, particularly the language to use and the ability to demonstrate the need for funding. Some groups, although they could demonstrate need, decided not to progress with their applications as they felt that they did not have the experience or skills to manage a large-scale arts project.

Interviews were conducted with groups and organisations that had made initial enquiries about the BPTTA programme but did not go on to submit an application despite meeting with a member of the BPttA Team to discuss their project idea. Identified barriers included:

* Lack of experience in handling similar amounts of funding;
* A perception that the BPttA process was too complicated and too long a timescale;
* Lack of financial support available for staff time; and
* Too sensitive an issue to tackle and concerns about personal risks and negative press for the group.

Some Council representatives felt that the BPttA would require a significant amount of staff input and there was not the capacity within the organisation.

A few awards did not progress smoothly. Single identity Loyalist communities in the North were suspicious of the Programme. There were concerns raised that the process was an attempt to erode rather than celebrate cultural identity through the removal of flags, emblems and murals. This can be contextualised within the environmental backdrop of parade disputes, interface protests and civil unrest. **Tensions did occur due to the funding guidelines stating murals to be low priority and**

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the refusal of public art which could be construed as aggressive war imagery. This led to substantial negotiations between lead applicants and the BPttA Team. Bond Street did not take-up their Stage 2 award as they wanted to re-image (rather than remove) an Apprentice Boys mural and, as Charter NI did not submit a Stage 2 application to remove 32 UDA murals due to issues within the organisation and this negatively impacted upon the achievement of BPttA targets.

2.6   Discussion

Discussions with SEUPB indicate that they are content with the geographical spread of projects and the efforts which the team have placed on encouraging communities that have not traditionally benefited from Peace Programme funding to become involved. Initial enquiries were received from groups in Leitrim, Sligo and Omagh but these did not translate into applications. Although this was deemed to be disappointing, it was thought to reflect overall Peace Programme take-up.

From the outset the BPttA Team made connections with Local Authority Arts Officers, Good Relations Officers and Peace III Partnerships to explore the potential to develop clusters/networks that would promote and provide added value the Programme. Although statutory agencies provided input to support and progress BPttA programme activity, this was on an "as needed" basis. Also, due to the rolling nature of the application and funding process and lower levels of activity in the early stages, the seven cluster approach was explored, but not adopted as there was little perceived need/interest in developing a further administrative tier. The seven cluster format was intended to build on the former Peace III Partnership networking and management structures, bringing together Council Officers, other statutory partners such as Housing Executive and community representatives. Although Officers proactively targeted areas submitting fewer applications, there wasn't a well-defined area based approach. The majority of the projects were cohesion focused and explored sectarian and racist attitudes, as opposed to removal of symbols. Although the BPttA was intended to have a wider reach than the Re-Imaging Communities programme the continuing need to address aggressive symbolism within communities didn't receive enough emphasis.

Discussions with representatives of groups that did not progress a BPttA application highlight how progress can be halted by lack of community capacity and confidence, despite their apparent desire for positive change. The process was perceived as daunting for inexperienced groups and it is suggested that more in-depth technical support could have been built into the Programme. Further, in hindsight the emphasis on "removal" rather than "re-imaging" has excluded some groups.

3. BPTTA PARTICIPATION

3.1 Introduction

This chapter analyses information obtained from attendance records at BPttA community engagement sessions, participant exit questionnaires and interviews with participants.

3.2 Project Activity

The **Stage One consultation process lasted around 8 weeks** (ranging from 2 weeks to 28 weeks)[10] a**nd 1,674 artist facilitator hours were delivered** (on average 31 artist hours per project).

Table 3.1 illustrates the types of people who were involved in the Stage One process, according to the desired criteria of Peace III. Please note these are based upon the artist's perception of the area and participants.

Table 3.1
Stage One Targeting

Target	Percent	N
Interface Areas/Contested space	41	15
Areas that have experienced high levels of sectarian and racial crimes, incidents and tensions	54	20
Areas experiencing high levels of deprivation	51	19
Areas with limited cross-border links	49	18
Victims of the conflict, those who care for them & those who mourn them	49	18
Those who have moved involuntarily as a result of conflict	27	10
Young people	100	37
Women	97	36
Older people	92	34
Minority ethnic communities (including Irish Travellers)	43	16
Former members of the security and ancillary services	27	10
Ex-prisoners & their families	38	14
Members of the Protestant community	97	36
Members of the Catholic community	92	34
Local community/resident groups	100	37
Community representatives/activists/influencers	92	34

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[10] Based on 37 Stage One artist reports.

Overall, 932 sessions have been held over both Stage One (n756) and Two (n176), **involving 12,123 people** (n7,614 in Stage One; n4,509 in Stage Two). These sessions included:

- 146 one-off public consultation sessions;
- 338 group sessions;
- 7,156 people aged Under 25 years;
- 904 people from a minority ethnic background; and
- 5,616 people engaged in creative/arts based activity during Stage One (74%).

Participants from a minority ethnic background (n904) comprised of around 7% of the participant sample, with 46% aged under 25 years (n7,156). Ninety-two percent of projects (n34) stated that the consultation process had involved conversations between people from different religious backgrounds as well as people from the same religious backgrounds.

Fifty-four percent of projects (n20) had consulted on an **inter-racial** basis, 89% (n33) **intergenerational** conversations and 54% (n20) stimulated discussion between people living in the **north and the south of Ireland**. However, only a small number of these discussions were mixed groups (i.e. according to age, race/ethnicity, geography).

3.3 BPttA Participant Exit Questionnaires

Where appropriate, BPttA participants are asked to complete an evaluation questionnaire upon exiting the project (at Stage One and Stage Two). The questionnaires are designed to collect feedback on participants' views on their local area, public art and the activities undertaken.

Overall **990 participants completed evaluation questionnaires. 835 completed Stage One forms**, spanning 33 projects[11] and equating to a 7% response rate, whereas only **55 questionnaires were received from Stage Two participants** (spanning 4 projects; 1% response rate). Appendix Two provides a breakdown of the database.

3.3.1   Sample Demographics

Sixty percent of respondents were female (n596) and 39% were male (n382).[12] Respondent ages ranged from 8-91 years, with the under 25 age category being a dominant group (n294; 29%). **Seventeen percent of the total sample** (n171) **were under 16 years**.

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[11] A further five projects submitted monitoring forms developed prior to the development of the evaluation toolkit.
[12] N12 gender unknown

Figure 3.1
Respondent Age Category
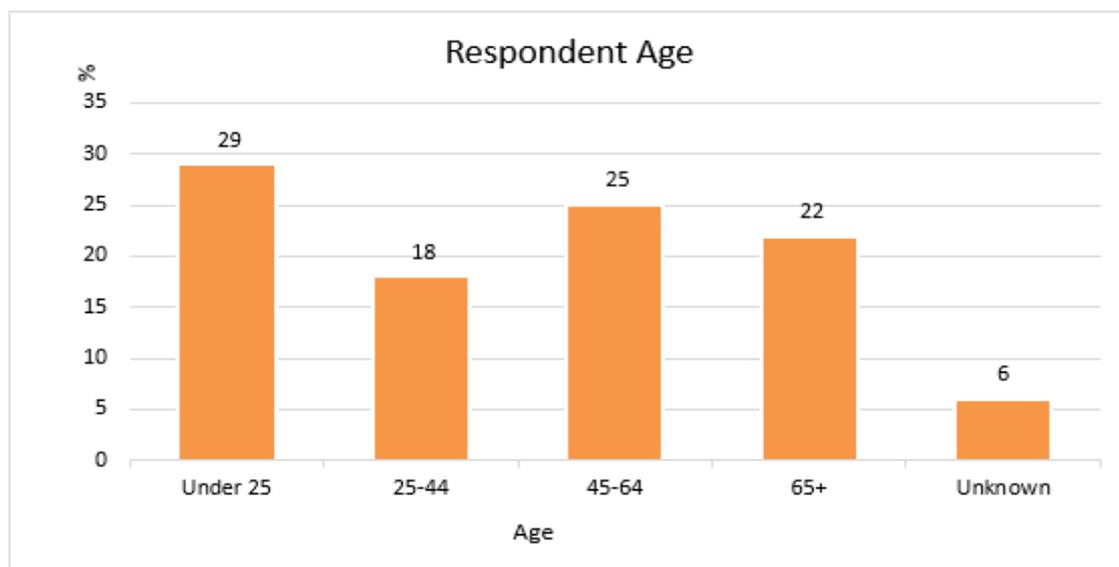
Figure 3.2 illustrates that the majority of respondents were located in County Antrim (n243; 25%), followed by county Donegal (n169; 17%).[13] **Overall, 44% (n433) lived in the southern border counties and 56% (n557) lived in Northern Ireland.**

Figure 3.2
Respondent Residence by County

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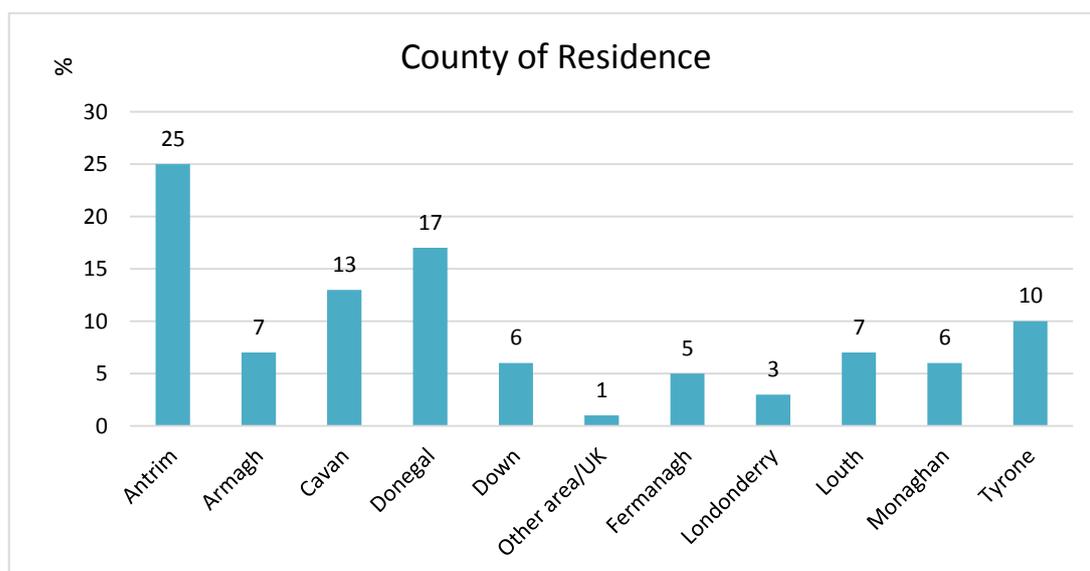
[13] Armagh (n48); Cavan (n124); Down (n58); Fermanagh (n54); Londonderry (n22); Louth (n69); Monaghan (n59); Tyrone (n95); Elsewhere (n10).

Analysis of 433 valid Northern Ireland based postcodes indicates that 32% (n128) of participants lived in a **Neighbourhood Renewal Area** (9% of which were outside Belfast). Twenty-three percent of respondents (n101) lived in the top 10 most deprived Super Output Areas (SOAs) in Northern Ireland (n180; 42% lived in the top 20% most deprived SOAs). Forty-six percent of Northern Ireland respondents (n199) lived in a rural SOA.

Respondents were asked to state their race, nationality or ethnic group. The analysis indicates that the majority (n869; 93%) were white. However, 5% (n23) reported other nationalities and ethnicities to include Polish, French, Irish Traveller, Black Caribbean, Black African, Black other, Pakistani, Jewish and mixed race. **Fifty-six percent of those with a minority ethnic background lived in the southern border region** (n66).

The majority of respondents had not taken part in a community art project prior to BPttA (n556; 56%). Forty-five percent of Stage Two respondents (n25) had participated in the Stage One discussion process.

3.3.2 Perceptions of Local Neighbourhood

The majority of those completing the questionnaires were **long-established residents**, with only 9% (n81) living in the area for 5 years or less.

Figure 3.3
Length of Time in the Area
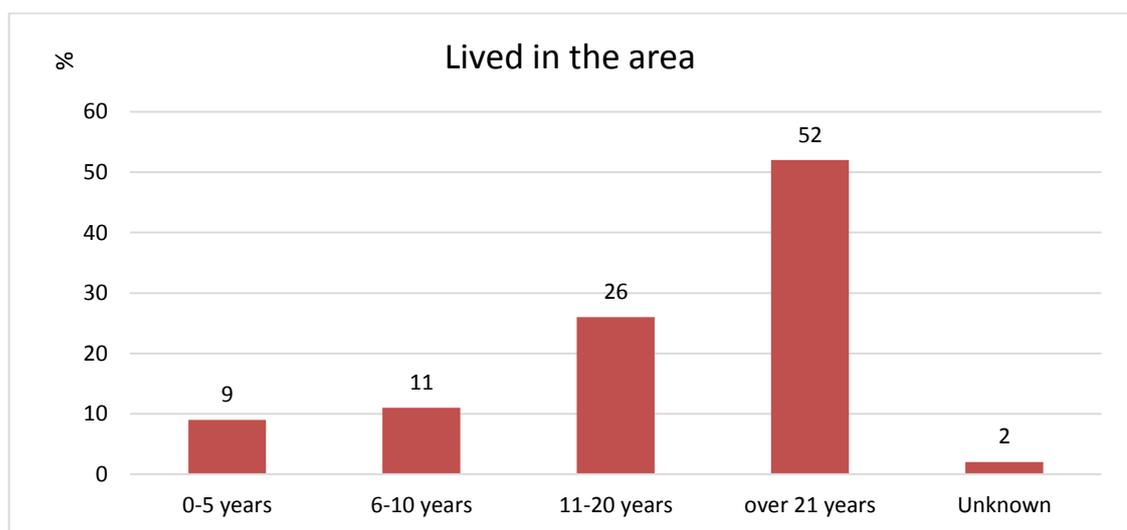
Figure 3.4 indicates that **respondents mostly felt that their neighbourhood was a place in which people from different backgrounds get on well together** (n299; 61%).

Figure 3.4
Perceptions of Community Cohesion

This is a place where people from different backgrounds get on well together
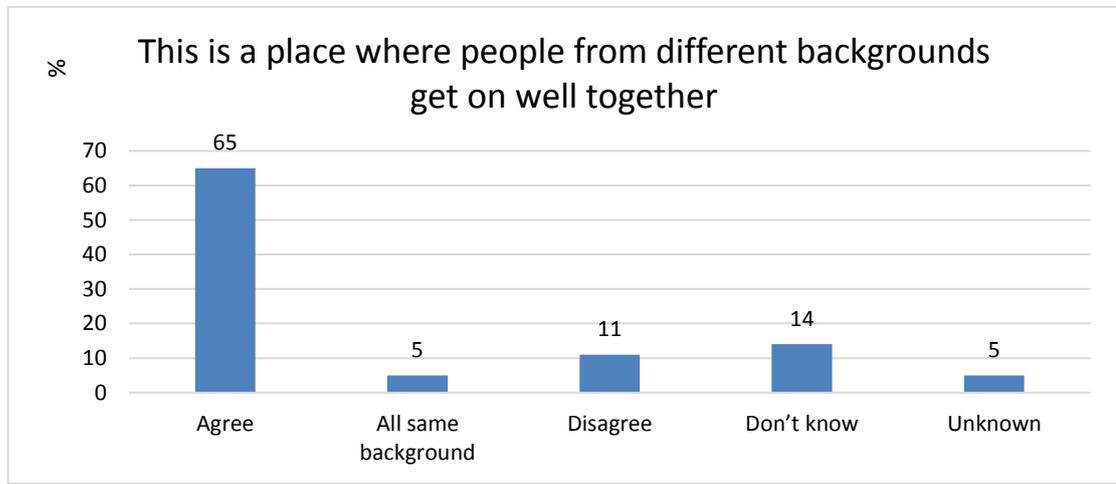
Twenty-seven percent of people from a **minority ethnic background** disagreed with this statement. Respondents from **Northern Ireland** (n90; 17%) were more likely to disagree than those living in the southern border regions (n17; 4%). Those in the **16-24 age group** (n23; 19%) and those **living in the area for less than 5 years** (n13; 16%), were more likely to disagree that people got on well compared to those who had lived there for a longer duration. **The majority of respondents reported feeling safe in their neighbourhoods** (n868; 93%).

Almost half the respondents were from a **Catholic community** background (n461; 49%), 32% were Protestant (n297) and 17% were mixed religion (n155). The majority of respondents **believed their neighbourhoods to be single identity** (n496; 53%). However 36% (n339) perceived their area to be religiously mixed.

Figure 3.5
Perceived Religious Make-up of the Area

Do you consider this area to be...
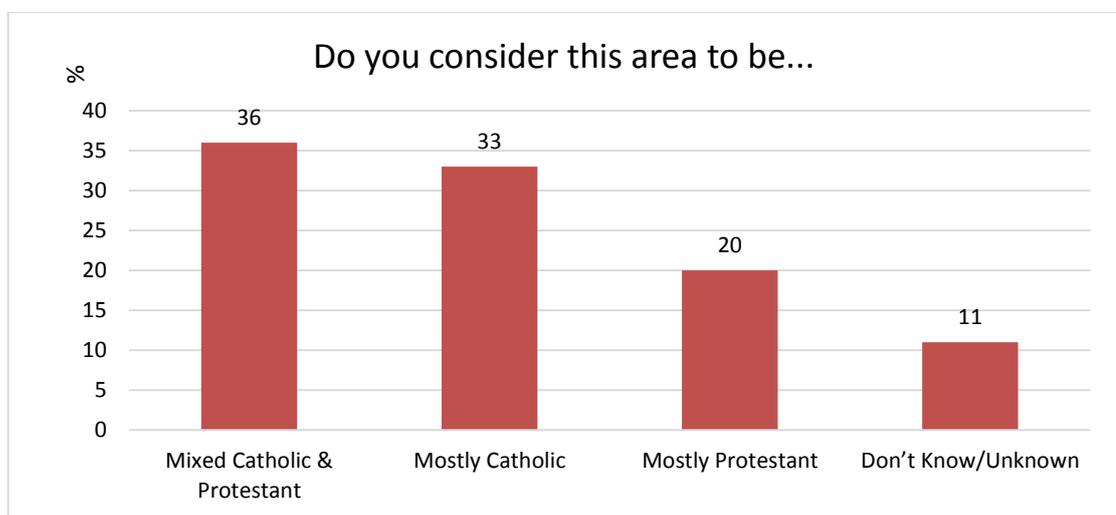
Fifty percent (n467) of respondents **expressed a preference for their neighbourhood to be diverse.** However, 16% (n154) did not and 29% (n268) were unsure. The **25-44** (n35; 20%) and **under 16 age group** (n27; 18%) were most likely to state that they didn't want a religiously and racially mixed neighbourhood.

Figure 3.6
Preference for a Diverse Neighbourhood

Would you prefer residents to be from different religious and racial backgrounds?
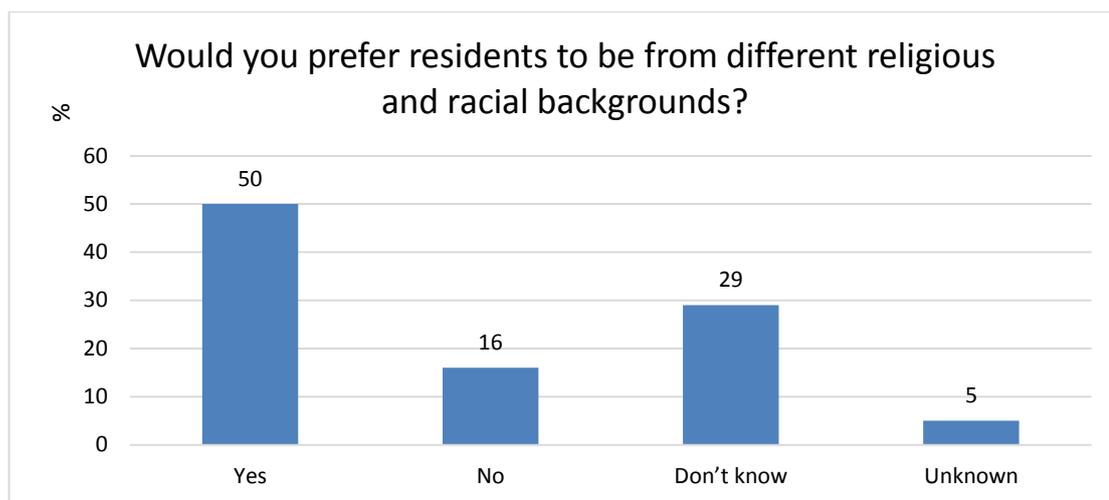
Protestants (n65; 23%) were proportionately more likely than Catholics (n66; 15%) and those from a mixed religion background (n21; 14%) to state that they **didn't want a religiously and racially diverse neighbourhood. Respondents who perceived that they live in a religiously mixed area** (n190; 56%) or in a mostly Catholic area (n168; 54%) **were more likely to support a diverse neighbourhood**, than those who perceive they live in a mostly Protestant neighbourhood (n72; 39%).

Table 3.2 illustrates that respondents are most likely to be **concerned about sectarian or racist attitudes and lack of mixing within their neighbourhoods.** As well as visible manifestations of culture/sectarianism or racism, other issues concerned anti-social behaviour, drugs and alcohol, intergenerational and economic issues.

Table 3.2
Respondent Concerns

| Concern	Number	Percent
Cultural celebrations, parades	107	12.5
Lack of mixing due to religion or race	201	23
Memorials, emblems, flags	140	16.5
Racist/sectarian graffiti, murals, kerb painting	157	18
Sectarian/racist attitudes or tensions	230	27
Other	21	3
Responses	857	100

3.3.3   Evaluation Of Stage One Consultation Process

Seventy-three percent (n686) of Stage One respondents **felt there was a need for a BPttA public art project** which aimed to create attractive spaces and demonstrates residents' desire for inclusion. Five percent (n46) did not feel the project was needed, comments spanned concerns that culture would be taken away, high cost of the artwork and perceptions that there is an absence of sectarian or racist problems.

Seventy-seven percent of Stage One respondents (n719) reported that there **had been opportunities to be creative within the consultation sessions**.

Figure 3.7 indicates that respondents were most likely to agree that they **liked the way the consultations had been delivered** (n763; 82%) and that they could **say what they felt** (n770; 82%).

Figure 3.7
Stage One Appraisal

To what extent do you agree or disagree with the following...

	% Agree
This gave us a voice against sectarianism & racism	55
I feel I have influenced local decisions	59
I have more respect for people's differences	77
This has helped me feel part of my community	78
I felt that my opinions were valued by others	76
I liked the way the discussions were delivered	82
I was able to say what I felt	82
Community issues like these aren't usually…	53

Around three quarters of those surveyed felt that the Stage One engagement process helped them **respect diversity** to a greater extent, to **feel part of their community** and that their **opinions were valued**.

However, respondents were **less likely to feel that they have influenced local decisions** (n549; 59%) **or that the process has given them a voice against sectarianism and racism** (n511; 55%). **Only 53% of respondents (n499) agreed that the sessions raised issues that aren't usually discussed.**

Figure 3.8 illustrates that respondents predominantly felt that the artwork would make the area feel more **welcoming** (n768; 82%) and **improve its physical appearance** (n756; 81%). Seventy-three percent (n687) felt that it would lead to **better relationships**. Respondents were less likely to believe that it would make the area feel safer (n512; 55%).

Figure 3.8
Stage One Perceived Benefits

Thinking about after the project is finished and the artwork put up to what extent will it achieve the following...
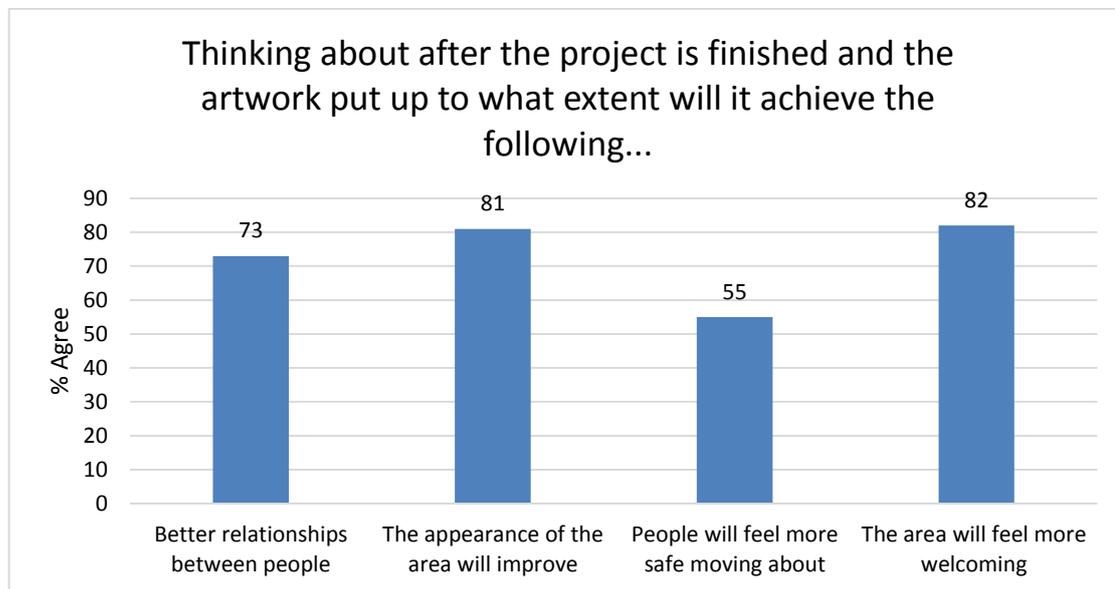
Eighty-one percent (n754) reported that involvement in the BPttA project had made them more **willing to work with others to improve their neighbourhood** and 64% (n596) stated that the experience had made them more willing to try something that would benefit their **personal development**. Around three quarters of respondents expressed the desire to **take part in another arts** (n711; 76%) **or peacebuilding** (n703; 75%) **project.**

3.3.4   Evaluation of Stage Two

Forty-five percent of Stage Two respondents (n25) had been involved in the Stage One consultations. Eighty percent of respondents (n44) reported that they had taken part in arts activities connected to the project and 89% (n39) thought that this had positively contributed to their experience. **There were very high levels of satisfaction with the extent and level of community involvement in the project** (n53; 96%).

The majority (n53; 96%) felt that it was **important** that people from different religions and nationalities should feel **welcome and safe** within the community and 95% of respondents (n52) thought that the project had helped to achieve this. Eighty-nine percent (n49) thought that **residents had a role to play in challenging sectarianism and racism.**

Figure 3.9 demonstrates that respondents remain positive about the project outcomes at the end of Stage Two – particularly with regards to improving external perceptions of the area, physical improvements and community empowerment.

Figure 3.9
Stage Two Appraisal

Project Impact

Statement	% Agree
I think this area is changing for the better	89
This work makes me proud to be from this area	91
This shows local people can bring about change	93
This project shows the area in a more positive light	95
It's brought the community together	89
This will improve the appearance of the area	93
This project has helped people from different…	91

■ % Agree

As seen at Stage One, respondents were **slightly more likely to appreciate the physical, rather than social power of the arts.**

Figure 3.10
Perceived Transformative Nature of Arts

Support for Arts-based Transformation

Question	% Agree
Has this project made you more supportive of using public art to make areas more attractive and welcoming	89
Has this project made you think more positively about the use of art activities to help bring people together	84
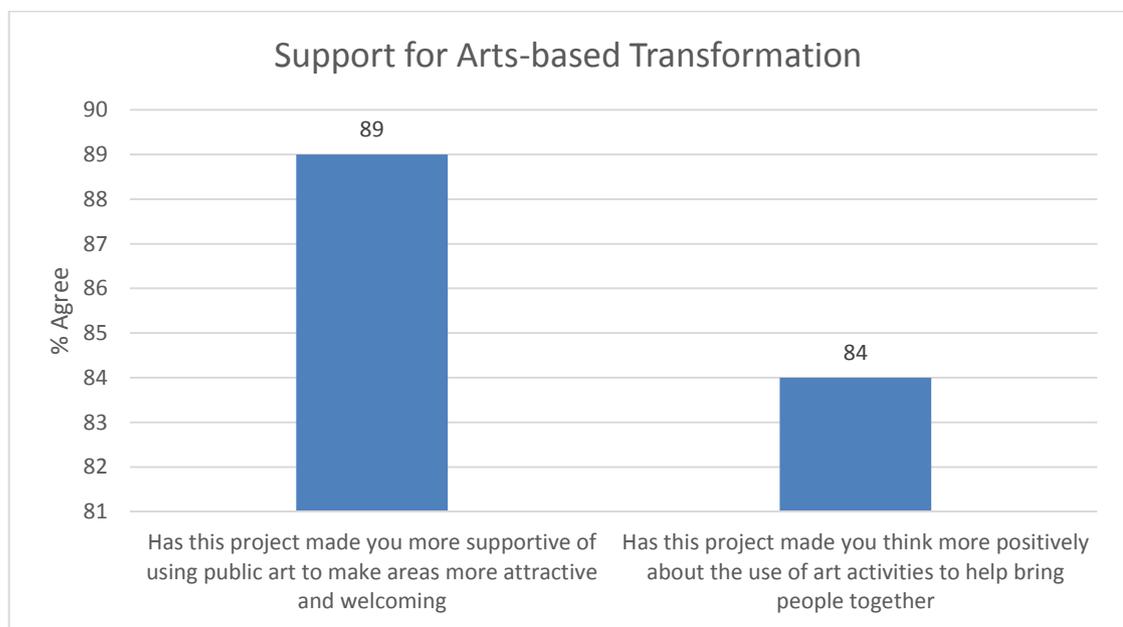
Ninety-eight percent of respondents (n54) reported that participation had made them more willing to do more work to improve their local area and to a lesser extent make a personal improvement in their own lives (n43; 78%). Ninety-three percent (n51) stated that they would support more projects like the BPttA within their area.

3.4   Responses

Participants were positive about their involvement in the BPttA process. The Stage One consultations were thought to have been well-advertised and inclusive, although one-off information type events weren't as popular as sustained group activities. The projects provided opportunities to meet with different people and groups, to learn more about their community and contribute to a legacy artwork.

"*Very interesting experience, nice to be part of a lasting project.*"

There was general awareness of the aims and objectives of the programme, particularly in terms of responding to visual manifestations such as murals or graffiti that may be perceived as sectarian or racist. However, some respondents, particularly those living in the Southern border region felt that these issues weren't relevant to their community. In these instances residents felt that their project was more about making the area more physically attractive and welcoming for others. Many of the projects were located in rural areas and residents were generally delighted that their neighbourhood had been chosen and they had been able to provide input. They felt that they were working together for the good of the area and described how the BPttA had helped to connect the community.

"*I think it's great to have group meeting like this. It surprises me how many ideas come forward from different individuals. It helps to get to know each other.*"

Participants stated that Stage One discussions focused on building better relationships between Protestants and Catholics, or engaging minority ethnic communities, as relevant. Those consulted felt that they were able to state their views openly and honestly during these sessions. However, not all sessions were mixed groups due to practical issues like timeframes and geography. The use of art to help stimulate discussions and ideas was believed to have added to the experience. Some stated that they had initially been wary about the arts element but the sessions had been conducted in an encouraging informal manner and didn't necessitate artistic skills. Those participating in re-imaging projects were generally supportive of the concept and felt that change was a positive development for their community. However, it was highlighted that sculptures shouldn't necessarily be the only artistic output (e.g. social history murals, designated cultural areas). There were concerns that important cultural history could be lost through the sanctioning of murals and what is deemed acceptable artwork.

"Not sure if changing the walls will help but keep our history up so people know what we have done for this country."

Although more targeted than Stage One, those taking part in Stage Two artist-led workshops enjoyed learning about the production of public art, engaging with talented artists and sculptures and getting hands-on experience in arts activities such as glass-making, working with clay, making models and collages. The opportunity to work with a practicing artist was thought to have been unique.

Feedback was also gathered from those attending the launch of various artworks. Overall people were delighted to see financial investment in their community and recognised the work undertaken by the community groups that made it happen. Many of the pieces stimulated conversation, with some people liking the finished sculpture and others less convinced.

For example, in the **Five Apples Project** in Dunclug, Ballymena (see below) a number of attendees didn't understand the relevance of the "apple" concept to the area, although they appreciated the skill of the artist. Others totally embraced it as bringing something new and refreshing to the public park in which it was situated.

"Really taken aback by this brilliant project. To see how the apples are put together. Absolutely unbelievable. A real credit to all who took part in this project. People will no doubt enjoy this sight in People's Park."

Each apple reflects a period of historical significance. Japanese artist, Shiro reflects the symbolism of the apple to Adam and Eve, William Tell, Isaac Newton, The Beatles and Steve Jobs. Collectively the apples symbolise a number of key community-based themes including working together, trust, growth and peace building.

At Dundalk IT launch the "paper aeroplane" symbolising the international nature of the university was praised as *"very sleek and sculpturally beautiful. Fun, quirky, playful and a perfect reminder of a classroom experience."*

In Pomeroy the artwork by Kevin Killen and based upon the famous Mountains of Pomeroy song, was praised as providing a marker or identity for the village and a preliminary step towards greater integration between Protestant and Catholic residents.

"A beautiful piece of art. The people of Pomeroy deserve such an amazing piece. Well done everyone."

4. PROJECT PARTNERS

4.1 Introduction

This chapter presents findings from the analysis of the Artist/Facilitator Reports, Artist Evaluations and Steering Panel Reports. Information from one-to-one discussions is also used to provide additional insight.

4.2 Artist Perspectives

Each artist commissioned under BPttA was required to submit an Artist Evaluation when their involvement ended. These explored feelings on project delivery, personal development, perceived participant impact and progress towards the strategic aims. Fourteen Artist Evaluations were received which equates to 50% of the projects (see Appendix Two for a breakdown).

4.2.1 Project Delivery

Table 4.1 illustrates artist responses in relation to project delivery.

Table 4.1
Project Delivery (% Yes)

Question	Stage One	Stage Two
Were the objectives of the project clear?	90	97
Do you feel that you were adequately prepared?	90	100
Did you receive the support you needed from the applicant organisation(s)?	87	93
Did you receive any guidance from the BPttA Officer?	87	69
Was the timeframe adequate?	77	21
Did the available venues suit your needs?	90	93
Overall, were people willing to engage?	81	90
Did you feel that you could be innovative?	94	79
Do you think the process targeted core people/groups?	90	83

Artist/facilitators generally felt supported by BPttA Officers and local Steering Panels during Stage One. However, a number of issues were highlighted with regards to artists' **initial understanding of the programme and their role in facilitating discussion of sensitive issues around community division**. Some artists found it difficult to introduce these discussions and to get past initial denial that issues exist. In some cases the short timeframes meant that opportunities for deeper exploration were limited. Other highlighted issues included:

- Large-scale consultation impacted upon the amount of materials required, travel and time costs. Group sessions were sometimes hard to manage due to high numbers;
- Poor attendance at public meetings and workshops, despite extensive local advertising and difficulties in attracting minority groups to mixed events;
- Limited arts experience and little understanding of public art and its development meant that consultation sessions would mostly consist of information provision and explanation, rather than exploring local issues and stimulating meaningful engagement.

During Stage Two the short timeframes for production and installation dominated the artist feedback. Artists stated that they were working at risk – ordering materials and commencing their research in advance of Letters of Offer, due to the significant pressures complete before the final expenditure deadlines.

"All my issues relate to the extremely short timeline – I signed a contract mid-March 2015, I had to deliver the project and complete all engagement aspects by June 2015."

Some artists reported that they would have liked more time to get to know the community and to use local materials, in some cases relationships between the artist and their suppliers became strained due to the pressure. They also stated that the contracts issued were more relevant to the construction industry, the process for drawing down funding was complex and there was a lack of concrete guidance during the latter stages of the Programme, as members of the BPttA staff team left to take up external posts. A number of artists encountered further challenges during the production process, using new materials, site-specific engineering problems. In many projects planning permission hadn't been obtained before commencement and caused uncertainty and stress.

4.2.2 Artist Development

Table 4.2 illustrates that the majority of artists felt that their involvement had contributed to practice development and raised awareness of how arts-based approaches can facilitate good relations.

Table 4.2
Artist Development (% Little/Lot)

Question	Stage One	Stage Two
Did the project help your development as an artist?	100	97
Have you developed new partnerships or widened your networks?	97	90
Did your own knowledge of the impact of sectarian/racial division on community life increase?	81	90
Has this process given you a greater appreciation of the impact of poor quality physical environments on communities?	94	90
Has your experience made you more aware of how artistic processes can be used to achieve good relations	100	97

Many artists stated that they had formed good working relationships with local groups and, improved their understanding and appreciation of the value of community development. Others felt that they had broadened their expertise, strengthened their facilitation skills and become more employable as a result of their role. They also reported that the experience opened their eyes to the value of community led engagement when developing public art projects. Some artists were impressed by the positivity, dedication and civic pride generated by local volunteers who were committed to improving their areas.

A number of artists felt they were already knowledgeable about the power of the arts to stimulate dialogue, change and address contentious issues. However, it was also pointed out that some areas did not suffer from poor physical environments and appeared to be cohesive and welcoming already.

4.2.3   Perceived Impact on Participants

Table 4.3 illustrates that the majority of artists felt that participation had generated resident support and fostered a desire to make the area more welcoming.

Table 4.3
Stage One: Perceived Participant Impact

Question	% Yes
Were they more confident discussing sensitive issues?	81
Did they listen more to other people's views?	87
Did they show a greater understanding or appreciation of difference?	90
Is there more acknowledgement of sectarian/racist attitudes or behaviour within the community?	71
Is there an increased desire to make the community a more welcoming place?	94
Did residents express any concerns regarding the project?	58
Do you think participants are more positive about the arts?	90
Do you feel they are more supportive of the project?	97

Some comments related to the fact that the consultation period was relatively short and that a longer engagement process would help to develop the trust necessary for sensitive discussions to take place. Artists engaged in group work reflected that people gradually opened up as relationships developed. Most felt that discussions about religion were politely avoided in mixed groups and some community leaders did not want sectarianism to be talked about.

Stage One raised awareness and understanding of community diversity, particularly within rural areas undergoing demographic change. The projects increased awareness of local history, provided opportunities to become involved in community regeneration and has created a greater appreciation of creative engagement mechanisms. However, artists noted that it was sometimes a struggle to convince people that expenditure on public art was of value during a time of financial constraints. There were also worries about vandalism of the proposed artwork and the return of divisive symbolism in the vicinity.

During Stage Two artists stated that residents were generally interested in learning about the artist team and what they had planned. They were also keen to become creatively involved and appeared to find it enjoyable. Around three quarters improved their confidence and artistic skills. However, within many projects time was limited and therefore so were the opportunities to work directly with the artists. Although artists perceived that Stage Two had generated higher levels of support for the project and greater positivity towards the arts, they thought that the potential of the arts to transform physical space received greater community recognition, than its ability to improve relationships.

Ninety percent of Stage One and Stage Two artists and reported that they would undertake a similar engagement. Forty-five percent of Stage One artists felt that additional training/support would be beneficial. For example, creative consultation

methods, networking and shared learning. Seventeen percent of Stage Two artists highlighted training needs (e.g. community arts, computing, accountancy/book-keeping).

4.3 Steering Panel Perspective

Steering Groups also complete a report upon completion of Stage One and Stage Two of the BPttA. This provides a project summary to include activities, perceived impact and further development potential. Thirty-eight Steering Panel Reports (70%) were received at Stage One and 26 (81%) at Stage Two.

4.3.1 Stage One

On average, completed projects reported that Stage One lasted around 8.5 months, with each applicant gaining the support of around nine local partners on Steering Panels, providing guidance and helping participant reach. The majority of projects necessitated new statutory, artist and community partnerships to be formed. Although most projects recruited one artist to facilitate the discussions, 11 projects utilised at least two artists. Seventy-eight percent were new artist-community relationships.[14]

A small number of projects benefited from good relations facilitator support outside BPttA (mostly through Council Good Relations Officers or as part of their involvement in other programmes) **and this helped residents to express their feelings and bring peace-building issues to the fore** (i.e. Manor Street/Cliftonville, Dromore, Drogheda, Dunclug, Clogher Le Chéile, Black Mountain, Aughnacloy). **However, there was no dedicated BPttA resource for instances requiring capacity building towards peace and reconciliation.**

A number of longer-term benefits were highlighted as a result of the initial consultation phase:

- The consultations acted as a catalyst to re-connect with and motivate residents and local groups to work towards a common goal;
- The BPttA provided an opportunity to build on previous and ongoing regeneration plans and peacebuilding initiatives;
- Increased profile within their community (and further afield) and new volunteers, as a result of the positive publicity generated via the Programme;
- Skills development (e.g. tendering, artist selection, project management, budgeting and evaluation);
- Networking and ongoing partnership opportunities stimulated through Steering Panels and discussions with other local groups, organisations and statutory agencies.

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[14] Arts for All, Aughnacloy, Ballyjamesduff, Annalong, City Cemetry, Drogheda, Moville, Carrosyl had worked with the Stage One artists prior to BPttA.

Project Leads generally felt more informed about public art and believed that residents were more supportive as they became engaged through the sessions. The five Cavan projects, Moville, City Cemetery, Bond Street and North Belfast Arts for All projects benefited from study visits to view and learn about other areas which had benefited from public art to help then gain an understanding of the process and its challenges. Overall the arts were perceived by many to have provided a safer, less intrusive mode of engagement.

"Using arts to connect communities provides a platform to focus on positive ways to express who they are and what culture means to them artistically and creatively."

However, a few issues were also highlighted by Steering Panels:

- The quality of the artist applications for Stage One was not as good as expected and there were concerns regarding the artists experience to undertake the community consultations;
- Steering Panels reported difficulties in engaging minority groups and in many instances groups had been consulted in isolation whereas more integrated sessions would have been beneficial. School children were key consultees, with some groups that it was difficult to engage other members of the community;
- Some residents were reluctant to take part in the creative engagement approaches suggested;
- Stage One discussions did not always raise contentious issues such as flags and other territorial markings within the community and the people responsible were not engaged. As noted previously, there was no dedicated resource for good relations facilitation and support, unlike in the pilot Re-Imaging Communities Programme. In a number of instances, particularly those areas where there were visible manifestations of cultural identity, it was suggested that the consultations would be better undertaken by experienced community relations facilitators who would be accompanied by an artist to manage the creative input;
- Some disappointment with the quality of the reports submitted by the artists and revisions had to be made;
- Weak community infrastructure and internal difficulties affected momentum and in a small number of cases projects were halted;
- A small number of Steering Panels felt that input at Stage Two artist shortlisting and selection had been limited and the Arts Council ultimately had the final decision. It was also suggested that the BPttA was too prescriptive in the type of art it would fund, designating murals a low priority for funding irrespective of whether or not the site was suitable for a 3D sculpture.

4.3.2   Stage Two

The majority of applicants (n21; 85%) had not previously worked with the contracted artists.[15] The following projects: Doneyloop, Redhills, Belfast City Cemetery and Belfast South Resources had worked with the Stage Two artist before. The BPttA

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[15] Based upon 26 submitted Stage Two Steering Group Reports

adhered to a strict procurement process but there have been tensions when communities realised that contracts were subject to merit and a transparent scoring system.

Relationships with contracted artists were deemed positive, particularly in cases where residents were encouraged to contribute their ideas and get involved creatively. This inspired community ownership and the final artworks were considered to be true representations of the desires of local people. Many pieces incorporated stories, artwork, names and designs contributed via interactive arts-based workshops. There was a feeling that partnership and collaboration were at the core of the BPttA projects.

"This project has provided a very good example of how the arts can be used to tackle the issue of sectarianism. The community here [Sandy Row] *did not realise the impact that paramilitary murals had on the perception of the area until we had a debate on the best way to replace them."*

Benefits upon project completion were highlighted as:

- Strengthening of local groups position and greater partnership working;
- Greater sense of appreciation and pride in the community, coupled with increased volunteer activity and participation levels;
- A small number of Steering Panels reported that their project had involved the removal of divisive cultural symbols such as murals or graffiti. One involved the regeneration of a bonfire site and others re-defined neglected or under-utilised space;
- The sculptures act as a community identifier, providing a strong sense of place;
- Increased footfall from visitors keen to view the artwork;
- Financial and in-kind support leveraged by BPttA and groups have, or intend to pursue additional funding (e.g. Heritage Lottery);
- Greater enthusiasm for community arts activities as a result of BPttA workshop success and new skills and interests discovered.

In the main the launch of the artwork were open community events which enjoyed high levels of local support and high profile guests and speakers. They received good radio and newspaper coverage within the localities. The following issues were highlighted upon completion of Stage Two:

- Pressurised timeframes and significant resource requirement on behalf of the Steering Panels;
- In some cases, dissatisfaction with the quality of the finished artwork and the level of community contribution, with some suggestions perceived as ignored;
- Criticism of the artwork from the wider community;
- Complexity of the process to include site selection, planning permission, procurement and budget management meant that some groups felt out of their depth;

- Euro/Sterling exchange rates led to losses for groups in the southern border region;
- Some sites and finished pieces experienced minor vandalism.

"In terms of project management we did not have much chance to develop skills as the process was very much directed by Arts Council. At times we just felt we were passing on the messages."

4.4 Discussion

Steering Panel members felt they **received strong support and guidance from BPttA Officers**. However, Stage Two experiences were negatively impacted by the restrictive timeframes and complex issues related to public art construction and installation. The level of commitment shown by community representatives, artists, Council staff and others, is staggering.

There are immense personal and community benefits to delivering a project such as BPttA and the Steering Panel reports indicate that such work signals a small step forward with regards to progressing community relations and improving inclusion. Although many projects haven't involved re-imaging sectarian and racist imagery, the work has highlighted the legacy of the past continues to restrict spatial mobility and social interaction. Population increases and inward migration, particularly apparent in the southern border regions, provides a further layer to minority/majority community imbalances.

The BPttA's strong community focus has been supported by residents, artists and Steering Panel members and provides a structure for further public art projects. However it is clear that critical process-based issues need to be resolved and that peace-building must be adequately supported and promoted throughout the various stages in order that the symbolism of the work is understood. **The lack of a dedicated BPttA good relations facilitation/mediation resource throughout the Stage One and Stage Two process was a significant weakness.**

5. CASE STUDIES

5.1 Introduction

This chapter highlights the experience of six projects funded via BPttA. These case-studies were chosen early in Programme's life-cycle and provide insight into the benefits of participation as well as further learning for Programme development.

5.2 Aughnacloy Development Association Ltd

Aughnacloy Development Association (ADA) was formed in the early 1970s as part of Dungannon and South Tyrone Borough Council's initiative to address the town's deep political divisions. ADA acts as an umbrella group for over 35 groups, with members from the health, education, community and business sectors. It successfully formed a support group for migrant worker families ten years ago with the aim of fostering better understanding and integration between residents.

5.2.1 About the Area

Aughnacloy is a town in County Tyrone, Northern Ireland. Located on the border with County Monaghan, it acts as a North/South thoroughfare for a number of routes (i.e. Dublin to Londonderry, Donegal to Londonderry). The town hosted the main cross-border checkpoint and as such had a large and ongoing security presence. During the Conflict, two members of the security forces were murdered in Aughnacloy by the IRA. In the late 1980s a Catholic civilian was also killed in contested circumstances by a British soldier as he walked through a border checkpoint in the village. In total 15 people were murdered locally or had local connections, others were injured or had to leave their homes.

In the 2011 Census the Aughnacloy ward had a population of 2,651 and the area is in the top 20% wards in NI experiencing deprivation under the proximity to services domain. [16] The population is relatively mixed, with 39% reporting a Catholic community background and 59% a Protestant background. Republican emblems and flags are regular features along the North/South route and town boundary. Over the last few years there has been an increase in mostly Polish and Lithuanian economic migrants, attracted to the agricultural and factory-based employment opportunities.

5.2.2 BPttA Process

"Art gives a feel good factor when you're going through austerity. Something visual that is important, raises the confidence of the local people."

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[16] The Northern Ireland Multiple Deprivation Measure (NIMDM) 2010

An award of £4,700 was approved by the BPttA Consortium and it is estimated that almost 450 people took part in Stage One creative workshops and public discussions. An open evening and public drop-in sessions were advertised in the local press, parish newsletters and community announcements at church services. Flyers were also distributed through the ADA. There was direct engagement with 13 groups to include the primary schools, GAA, sheltered housing association residents, cross-border and minority ethnic engagement.

Strong peace-building themes emerged as part of the consultation process and the Steering Group chose the **Balancing Act: Aughnacloy's Journey** as the final theme for the artwork.

"There will never be peace here but we have to find a way to move on for the sake of the children. It's a balancing act."

"I suppose we're all coming from different directions, one way or another, but we're all arriving in the same place and trying to live in peace and just getting on with it."

Eleven artists responded to the artist brief and after shortlisting, a team from Red Apple Arts were appointed. They interpreted the theme as a tightrope walker *"…representing the risky but courageous physical journey taken by the people of Aughnacloy towards peace. However the figure is fixed and stable, hinting at the relative stability enjoyed by the community of Aughnacloy."*

The project was awarded £28,150 by the Consortium in Stage Two and the area locally known as "The Diamond" at the Armagh/Monaghan Road intersection was selected as the site for the completed artwork due to its high visibility and constant flow of traffic. The artwork was the first of the BPttA projects to launch in June 2016 and comprises of a suspended, androgynous bronze figure, about to commence their journey with the aid of a tightrope walker's pole. The base is a large "**Journey Stone**" which is intricately carved with the footprints of local children.

5.2.3   Perceived Impact

"It is a serious piece, not something that could be anywhere. It reflects us and clearly illustrates that life here has been a balancing act."

The community engagement phase lasted around 45 weeks, during which ADA benefited from advice and guidance from the Arts Council, Dungannon and South Tyrone District Council and Youth Action. The group identified a number of benefits arising from BPttA involvement. These included new partnerships and skills development in staff recruitment, interviewing and peacebuilding (18 members benefiting). They felt that they had gained more confidence and a higher profile within the town – resulting in increased membership, greater use of the Community Office and more requests for help from residents.

ADA felt that the consultation process was comprehensive and that people of all age groups, nationalities and community backgrounds were engaged. The fact that they had recruited a local artist was deemed to be important in terms of local knowledge and relationships and, she has now been recruited to the group's Management Committee. The consultation process was believed to have provided collaborative opportunities for groups that would ordinarily have little or no interaction. It also offered the community the opportunity to take part in and influence local decision making on a legacy piece of art.

The area is in economic decline as a result of the recession and the main street has a number of empty and derelict properties. Therefore it was believed that the town will benefit from a positive piece of artwork in such a prominent position. This links with the Aughnacloy Village Renewal Scheme – aimed at longer term economic and social transformation. However, such a prevalent need for investment initially prompted concerns regarding expenditure on public art. In response ADA published a notice in the local paper which illustrated the source of the funding and its constraints. This transparent approach was believed to have helped reduce scepticism and increase appreciation and support for the project. However the community survey conducted as part of the case study process highlighted that many residents needed convinced that investment in the arts is valid when so many other issues prevail.

The Eastern European population was perceived by ADA to have regenerated the area, as many people from the town had left over the years. However, although there is an absence of racist or sectarian graffiti underlying tensions remain.

The Journey Stone artwork is positioned on a highly visible, yet neglected site in the centre of the town. There are now plans to regenerate the surrounding area and neighbouring old snooker hall building. However, the juxtaposition of the artwork and its surroundings is also poignant.

"We quite like that it's living in the midst of that site, telling its own story. It's there amongst 21st century posters, a busy junction and it's accepted."

The group felt that the short timeframe provided to produce the artwork was unrealistic and meant that there was reduced potential for community input into the design and to be reflected in the completed piece. There were a range of problems that the group overcame to deliver the project - planning permission, banking issues, groundwork. It was recognised that the commissioned artists were under pressure to deliver. In practice this meant that there was reduced communication and few opportunities to sign off on each stage of the design. The actual artwork was only unveiled to ADA the evening before the launch and they were disappointed with some aspects of the sculpture, particularly as so much time and effort had gone into the process.

"There will always be sceptics but you have to take the bull by the horns. I think its message offsets any imperfections."

The group feel that BPttA has been a positive experience and further demonstrated their capacity to successfully manage and deliver a large-scale regeneration project. They wish to continue to drive economic regeneration within Aughnacloy and to expand their cross-border and cross-community activities. The results of the Aughnacloy BPttA Community Survey indicate that many residents are not happy with the completed artwork and its location. They commented that they would have preferred investment in more practical aspects such as footpaths and town centre dereliction. The project received the smallest Stage Two award, upon recommendation from the Visual Arts Team, based on the intended artwork and site location. However, the artwork is situated in a high traffic location and may have benefitted from greater financial investment and a longer production timeframe.

5.3 Ballyjamesduff Community Council (Ltd)

Ballyjamesduff Community Council provides advice, advocacy and information to local groups and residents. The Community Council established the Ballyjamesduff Community Crèche in 2010. The crèche however, provides an important environment in which to build relationships. Records indicate that 15 nationalities are represented - spanning Irish, English, Brazilian, Italian, Latvian, Lithuanian, Moldovian, Polish, Russian, Indian, South African, Estonian, Dutch, Nigerian and Thai ethnic backgrounds.

5.3.1 About the Area

Formally a market town, Ballyjamesduff has a population of over 2,500 and is located in County Cavan, Ireland. Between the census years 2006 and 2011, the population of Ballyjamesduff rose by 52%.[17] A major factor has been the increase in families from Dublin and outside Ireland relocating to the area. Indeed, the census indicates that 32% of residents were born outside Ireland. Eighty-one percent are Catholic and 13% reported a non-Catholic religious background.

The town has experienced some major physical transformations. Most of this has been in the form of new housing developments and the town is now seen as part of that commuter belt that services major areas of employment including Dublin. There are two schools in the town (St Claire's National School and St Claire's College) in addition to an Adult Education Centre. Additionally, Billis National School is a co-educational Church of Ireland school situated near New Inns, Ballyjamesduff.

Ballyjamesduff is an ethnically diverse town. However, there has been little contact and integration between established residents and newcomers. In some primary classes, Irish children are the minority ethnic group and parents have expressed concern that teaching time is taking up accommodating non-English speaking pupils. Increasing unemployment and anti-social behaviour also create tension within the community.

5.3.2 BPttA Process

"Adults are very shy about art workshops, but once you got them engaged they were very interested. [The Steering Panel] *realised that having art workshops really brought people together and having informal meetings made people talk more and connect."*

An award of £3,850 (to include associated translation costs) was approved by the Consortium in May 2013 to conduct the community engagement process and

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[17] http://www.citypopulation.de/php/ireland.php?cityid=0116

associated report. It is estimated that the consultation reached almost 400 people via creative workshops, public street art events and exhibitions. A public information meeting and more in-depth consultations were advertised through local newspaper reports, posters, Facebook, Twitter and word of mouth. Flyers for children's and adult art workshops were also distributed through each of the schools. Low turn-out at "open" workshops prompted a greater emphasis upon targeted work with the three schools and local groups to include an ethnically diverse mother and toddlers group. The artist and the latter group then contributed to International Children's Day within the town and this was deemed to have improved the momentum of the project, depth of engagement and enable greater representation.

Five primary themes arose out of the consultations. The **Journey and Destination** theme was selected by the Steering Group and Paris-based artists, Connolly Cleary were selected after shortlisting. Their practice focuses upon generating active engagement with art through a "participative/perceptive loop." They use technology, new media and architecture to develop a highly participative creative process for making temporary interventions and permanent public works.

"Our art develops through curiosity, exploration, discovery and invention, often evolving rapidly and taking many forms, responding to the particular and individual needs of each project and context. We try to involve our public in all of these processes."[18]

"Walk the Walk" symbolises the metaphorical journey **of life, laughter, growth, war and death all on a single pathway**. The artwork comprises of large decorative

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[18] http://www.connolly-cleary.com/Home/credo.html

bronze gates created with the participation of children from St Clare's Secondary and National schools, Billis National School, and the Ballyjamesduff Community Crèche. Walk the Walk leads the way to the **Nun's Walk**, a wooded trail, which circles past the World War 1 Trench Experience at the Cavan County Museum, skirting the nun's graveyard before passing on through the Peace Garden. Figures are hidden amongst the points of light that pass through the gate. Drawings by local children symbolise the circle of life, captured in stone on the ground at the entrance to the gates.

5.3.3   Perceived Impact

The BPttA project builds upon and connects with ongoing economic regeneration efforts and there is a desire to increase the tourism offering of the town. The Community crèche plays an important social and educational role in the area and there is evidence of widespread arts engagement with local groups as well as general conversations about demographic shifts and increased diversity.

Initial attempts at garnering public interest were disappointing despite efforts. However, there was a high level of targeted and productive artistic engagement with different nationalities which illustrated the flexibility of the arts to overcome the language barriers and provide a vehicle for intercultural cooperation and understanding.

The evidence does suggest that the project has enabled newcomer populations to become more involved in community decision-making – growing in confidence as a result. Participant observation feedback suggests that the process made people more aware of the make-up of the community, its assets and aspirations. The use of the arts was believed to have assisted with creative thinking.

The Stage Two artists highlighted that they only had a four month timeframe to complete the project and that this had reduced the amount of community engagement possible, as well as being stressful for all those involved. Drawing workshops were facilitated within the schools and involved drawing walking and running figures in sequence. Templates were developed and participants filled in more detail such as clothes, hair, shoes etc. The drawings are now etched into the stone centrepiece of the artwork.

On the whole the artists felt that they had been awarded full artistic freedom and led the team to explore new techniques.

"This allowed us to discover a new and unexpected artistic treatment which is quite extraordinary and which we will use in future work…we are particularly happy with the outcome and will use this as a demonstration of our finest and most innovative work."

The launch of the artwork was a community affair with around 70 attendees to include participants/contributors. Walk the Walk creates a focus for the town and connects the circular Nun's Walk, museum and peace garden. It is designated an area for regeneration and builds upon the desire to develop the tourism product. As a direct result of the project, there are plans to work collaboratively with other groups to develop a Peace IV application. Additionally, there is a heightened interest in the arts with the Stage One facilitator continuing to work with the Active Age group in the town and after the artwork was unveiled a group of women approached the crèche about starting an art group.

"There is more of a working together attitude and now an international women's group who will work more within the community."

The community survey conducted after the artwork was erected demonstrates community support for the BPttA and future arts projects. Residents would like to see improved signage around the site in order that more people can enjoy it.

"Delighted with this project. Have met a lot of people from outside the area travelling to see the work. Well done!"

5.4   Doneyloop Youth Club Ltd

Doneyloop Youth Club was established in 2005 and aims to provide inclusive developmental and social activities for young people living within the local area. They are an active group with a history of securing large-scale funding and delivery of cross-border and cross-community activities. The BPttA project focused on the parish of Urney and involved partnership between the small rural communities of Doneyloop and Clady.

5.4.1   About the Area

"Everybody can be an individual but still rooted to the same community..."

Doneyloop is located in Donegal and borders Clady, County Tyrone. On Census Day, the village itself had a population of 32 and the youth club, church and community centre are core facilities. There is a dwindling Protestant population in the area, with

children travelling outside to churches and schools. Clady is about four miles from Strabane and one mile from Doneyloop along the Urney Road. On Census Day 2011 the resident population of the Clady Super Output Area was 3,013. Twenty-eight percent were brought up as Catholic, whilst 66% were Protestants. Due to the rural nature of the area, it is within the 10% most deprived SOAs on the proximity to services domain.

During the Conflict, Clady was the location of security force and INLA and IRA deaths and there was a permanent vehicle check point in the village. Doneyloop has also experienced a violent past and the checkpoint served to physically and psychologically divide the villages. Currently there is evidence of increased partnership working through the River Links Project. This established a pedestrian footpath to link both communities and progress local regeneration.

5.4.2 BPttA Process

A Stage One award of £5,000 was approved in February 2014. Records estimate that 38 people were consulted, via creative workshops and surveys. The Steering group were heavily involved in promoting the sessions through community newsletters, networks and word of mouth. The consultation process lasted around 12 weeks and the facilitaton team worked with members of Clady Cross-community Group, Doneyloop Youth Club, Alt Presbyterian Church, Urney Gardening Club and Urney GAA Club. They worked in-depth with a core cross-community group over a sustained period of time and a variety of innovative techniques were adopted to include Image Theatre Work.

The Steering Panel combined two themes, One Community and the History of the Story. The agreed theme had greater reference to belonging and sense of place. It was likened to feelings of coming home after a journey, family and pride in your surroundings.

"I suppose we're all coming from different directions, one way or another, but we're all arriving in the same place and trying to live in peace and just getting on with it."

The Doneyloop project received £43,400 for Stage Two and Michelle McDowell was selected to produce and install the artwork. Both Clady and Doneyloop are located on the Eastern side of the River Finn with the village of Clady connected by the old Clady Bridge to the wider County Donegal and the concept of the river as a connector was developed through the artwork.

The Loop artwork is sited at Clady picnic area, overlooking the historic Clady Bridge, close to the River Finn. Planning permission was problematic to obtain as the site was privately owned but rented to Strabane District Council. However the group worked with local Councillors to push it through within the tight timeframe. This put significant pressure on the Steering Panel and the artist. The group would have liked more practical arts-based engagement rather than discussions and with hindsight felt that they could have been more specific in their theme and more guidance on this aspect would benefit future projects.

The Loop is a large steel arch structure with glass "seeds", telling the stories of the community through the ages. Stories were collected from participants and residents brought along objects, photographs and letters to add depth to the process. The sculpture was launched at a family fun day attended by almost 200 residents in June 2015 with one child from Co. Donegal and one from Co. Tyrone cutting the ribbon in the ceremony.

5.4.3   Perceived Impact

"We shared laughter and tears as we heard about what makes this community special to each of us. From the memories and personal stories our ideas grew and resulted in this wonderful sculpture which is the result of true community spirit and collaboration."

The majority of work during Stage One focused upon a core cross-community group of 12 people. The arising themes indicate that discussions took place regarding the impact of border living upon current relationships. The facilitators felt that those involved genuinely wanted to widen their network to bring more people on board and, in particular to reach minority communities. It was noted that it had been difficult to get the Protestant population involved in the process, but the Steering Panel actively promoted the project through the churches and delivered workshops in

church halls and locations that people were comfortable in. The core group embraced the theatre based techniques and a sense of trust developed between members.

More people have joined the Clady cross-community group as a result of the project and the wider community have shown strong support for the artwork and visible regeneration of the area. There have been other initiatives such as clean-ups and erection of townland signs by the group and residents commented on the positive changes during the community survey fieldwork.

The chosen site located at the Clady Bridge is symbolic in that it represents the re-connection of the two communities. It is also hoped that the project will leverage in additional investment to undertake landscaping and develop a communal area. However, friendships and mutual respect are already flourishing with visits to the Presbyterian churches for Harvest and plans for history talks focusing on the four local churches. The use of the arts as enabling a soft entrance to peace-building discussions and participation was valued from this quiet, rural neighbourhood.

"It was a great way to tip-toe around the edges in a non-confrontational way and develop an idea of how we feel about the community. We are keeping the Steering Group together as a vehicle for further community involvement."

5.5   Castleblayney Community Enterprise

Castleblaney Community Enterprise (CCE) was established in 1987 and aims to promote community development to enhance economic, social, cultural and educational wellbeing within the local area. Their community-owned Enterprise Centre provides workspace for new businesses and start-ups as well as a computer suite as associated training courses and room hire. The organisation thought that the BPttA would build on a previous arts-based Peace III project which used the arts to bring people from diverse backgrounds together and enhance awareness of cultural diversity.

5.5.1   About the Area

Castleblayney, County Monaghan, Ireland, is situated on the main Dublin/Londonderry Road – on the border with County Armagh. It took its name from the Blayney Family, who arrived in the area in 1611 and is located on the shores of Lake Muckno, which is the largest lake in the County of Monaghan.

The town has a population of 3,634 according to the 2011 census (an increase of 16% over the last five years). Ninety percent were Catholics and 7% had a non-Catholic

background. Non-Irish nationals accounted for 21% of the population (compared with a national average of 12%). Lithuanians were the largest group, followed by UK nationals. These figures reflect historical cross-border migration arising from the Conflict as well as the more recent migrant worker population.

There are long-established religious and cultural divisions in the town and in the early twentieth century a locally born athlete was disowned for representing Great Britain. During the Conflict at least 58 police officers and 124 soldiers were killed by the Provisional IRA in South Armagh. In 1976 a bomb exploded in the main street on a Sunday evening as people were due to return from evening Mass. A local man died in the explosion. The years of Conflict has left a legacy of unease, a dwindling Protestant population and simmering sectarian and racial tensions.

There are a number of primary schools serving the town (spanning Presbyterian, Catholic and Irish Medium) alongside a multi-denominational and two Catholic secondary education facilities.

5.5.2   BPttA Process

An award of £4,910 was approved by the Consortium in April 2014 to conduct the initial community engage. Due to their interest in local community figures, CCE had initially wished to create awareness of the story of a local athlete John McGeough who competed for Scotland and Great Britain in the 1906 and 1908 Olympics but failed to receive local and Irish recognition due to widespread anti-English sentiment. Following the outcome of the large-scale community consultations additional topics and stories emerged about local people, musical connections and heritage. As a result the CCE took on board the emerging themes and although still want to honour John McGeough's achievements in the future, they fully supported the ideas coming from the consultation process.

Recognising local achievement and talents as well as an appreciation of all the good work that is being done by local voluntary organisations is something that is both valued and shared by residents and was evident from the eight week consultation

process. It is estimated that around 150 residents of all ages took part in storytelling and art workshops.

CCE received an award of £50,000 for the Stage Two process. Artists from Ballinliss Forge and Compass North Glass were commissioned to produce the final agreed artwork. **"The Nest"** incorporates stainless steel, which is interwoven with fused glass and it symbolises the celebration and recognition of talent, achievement and community spirit. The Nest is positioned at the entrance to Lough Muckno.

The public art was formally launched and celebrated in Summer 2015 with around 150 people attending. It was unveiled by guest speaker, the Minister for Arts Heritage and the Gaeltacht.

5.5.3   Perceived Impact

"The project has afforded our group more exposure within the local community. It allowed us to work with new people and helped us build relationships with additional people."

CCE embraced the community engagement aspect of the BPttA and involved a high number of groups, particularly targeting residents from a minority ethnic background who continued participation during Stage Two. The Steering Panel felt that the diverse nature of participants and strong focus on partnership working had a positive impact on relationships and highlighted the strong community spirit and activism within the town. Hence the Nest was developed based on this concept.

The Stage Two aspect of the project generated a high level of hands-on community participation with 12 fused glass workshops and two study visits to Ballinliss Forge to create the metal notes embedded in the structure. This kept residents involved in the process throughout and enabled them to gain an understanding of the production process as well as developing new artistic skills. Participant pieces were incorporated into the final sculpture and this really helped to generate interest, provide ownership and develop the sense of legacy around the project. Fused glass designs made by participants were also gifted as personal mementos.

There was open communication between the Steering Group and Ballinliss Forge/Compass North Glass and post-feedback changes were made to the final design – ensuring that residents had a voice in the process and were satisfied with the work. The close geographical proximity of the artists to Castleblayney meant that additional

site meetings and workshops could be easily facilitated. The artists photographed each stage of the process and regularly posted to the project's Facebook page. They felt that the project had broadened their own experience and networks as well as enabling them to explore new mediums of art. Indeed, the artistic team were also commissioned to produce the Drumahoe public art.

"The community spirit in Castleblayney is second to none! Great bunch of people who are very proud of their achievements. A joy to work with"

CCE felt that the BPttA encouraged an organic community-based approach to reconciliation, bringing people from different backgrounds together and creating exposure to different cultures and challenged pre-conceptions. The project enabled residents to work towards a common purpose and created a safe environment to gradually and non-obtrusively explore issues.

"The use of arts to get across important and worthwhile messages on themes like racism, intolerance and peace-building should be encouraged more."

That said, participants found it difficult to associate with the concepts of sectarianism and racism at the core of the Programme and felt that their project was more about integration than hard issues. This was also highlighted during community survey fieldwork, whereby some residents were vocal that these problems were more NI based and not experienced in Castleblayney. However, community support for the project was high, particularly amongst those who had participated in the project.

"I was delighted to be involved in this project and it gave me a better understanding of the finished art piece."

"I like to see people stop and look at The Nest. It makes me feel good."

The Nest is positioned on Council land and staff provided in-kind support in relation to advice and the preparation and servicing of the site prior to the launch. The success of the project has spurred the groups to continue the physical regeneration of the town – with focus now on the refurbishment of Market Square and potentially another piece of public art. Strong partnerships have been forged and Castleblayney Regeneration Committee has been established to carry this work forward.

5.6 West Belfast Athletic and Cultural Society

West Belfast Athletic and Cultural Society (WBACS) was founded in November 1998 by former political prisoners and other community leaders in response to growing concerns for the future of the Greater Shankill area of Belfast. Since then it has established itself as a positive presence in the community by providing creative opportunities for the exploration and expression of Protestant identity and culture, and by promoting health and fitness through its recreational facilities. The

organisation aims to regenerate the area and to help it become at ease with its own identity.

5.6.1   About the Area

The Protestant Shankill straddles North and West Belfast and is surrounded on all sides by interface barriers. For forty years, the Shankill frequently hit the headlines as a stronghold for loyalism with the UVF, UDA and Shankill Butchers running their operations from the area. The Greater Shankill and its residents were also subjected to a number of bombings and shootings by Irish republican paramilitary forces. The most devastating attack is generally known as the Shankill Road bombing, claiming the lives of nine residents in addition to one of the bombers. As the district is located between the Falls Road at one end and Ardoyne at the other, local residents and their nationalist neighbours were subject to crossfire between both sets of paramilitaries and policing within the area.

The Greater Shankill incorporates the Shankill Road and the unionist/loyalist areas that surround it. The main areas identified within this area are Woodvale, Glencairn and Highfield. In addition to the physical barriers, residents are also aware of invisible markers borne out of internal loyalist feuds. Although the UDA and UVF have frequently co-operated and generally co-existed, the two groups have clashed. The most brutal of which was in 2000.

The Shankill ward has a population of almost 4,000, the majority of whom are Protestant (85%). The area is part of the Greater Shankill Neighbourhood Renewal area, which is the largest in Belfast in terms of geographical area and stretches from Brown's Square close to Belfast City Centre up to Springmartin in the Belfast Hills. Once benefiting from the linen industry, its decline in the mid-20th century has led to high unemployment levels, which remain at the present time. The Shankill ward is in the most 10% deprived wards in Northern Ireland for income, education, employment, crime, living environment and health deprivation.[19] Sixty-seven percent of the population have low level, or no qualifications and 9% are unemployed (compared to the NI average of 41% and 5% respectively).

5.6.2   BPttA Process

This project differed from the standard BPttA process in that it entered the programme at Stage Two, as externally funded in-depth community consultations had already taken place with funding from the NIHE's BRIC programme. WBACS had previously conducted a series of conversations to determine whether or not an

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[19] 2010 Northern Ireland Multiple Deprivation Measure

'appetite' from the wider community to transform the images of paramilitarism existed. A small working sub-group with representation from the lower, mid, upper Shankill and one from the Glencairn/Ballygomartin area was then set up to maximise participation and data collection. Two hundred surveys were distributed by local representatives in order to maximise local involvement (198 were returned). The consultations spanned individual and group interviews with residents, community activists and interface workers and local youth. They took the form of focus groups and targeted interviews. The research established the level of need and support for a public arts project and the likely impact upon residents, businesses and wider West Belfast community. The work explored how the removal of paramilitary murals on the Shankill and in other areas across NI might take place.

It was agreed that a piece of public art would be situated at the main junction of the Shankill Road/Northumberland Street on a piece of ground that is adjacent to a major Loyalist paramilitary mural *(above)*. The site is highly visible, with Northumberland Street being the main arterial route from North to West Belfast.

The BPttA Consortium awarded the project £50,000 and in excess of £38,000 additional funding was awarded from other statutory partners (i.e. NIHE £25,000; Belfast City Council £5,000; Belfast Regeneration Office £8,179). Further in-kind costs came from the Steering Group, WBACS Committee and volunteers.

The theme of the artwork was pay tribute to the social realist painter William Conor (1881-1968). The sculpture marks the work of the celebrated Belfast painter, who was born in nearby Fortingale Street. Conor, while being deeply rooted in working-class loyalism, became closely associated with the evolving Celtic Revival Movement of the time. During World War I, he painted scenes in ammunition factories and soldiers

leaving Belfast for the front. While living in London in the 1920s, he received his first major commission to paint the opening of the Northern Ireland Parliament. His recognition grew and he became the first Irish artist to become member of the Royal Society of Oil Painters. Since 1938 he was an associate of the Royal Hibernian Academy (RHA), Dublin and became full member in 1946. From 1957-1964 he served as President of the Royal Ulster Academy. During his working life, Conor occupied various studios in Belfast. More than 160 of his paintings were brought together for a large retrospective in Belfast in 1964, when he also received an honorary degree from Queens University, Belfast. William Conor died in 1968 whilst living in Salisbury Street, Shankill.

"All my life I have been completely absorbed with affection in the activities of the Belfast people... Being a Belfast man myself it has been my ambition to reveal the Spiritual Character of its people in all vigour, in all its senses of life, in all its variety, in all its passion, humanity and humour..." William Conor[20]

There were 17 artist applications for this project and four artists were subsequently shortlisted to develop a more detailed design concept related to the brief. Following this, Holger Lönze and Karen Hendry were commissioned.

The artists delivered community engagement elements promoting learning and hands-on creativity. A local exhibition of progress, a detailed website and blog for the project kept people informed. Workshops were held with participants from Alternatives NI and Impact Training.

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[20] http://www.williamconor.info/

A few potentially serious issues arose during the process – **to include the Arts Council's refusal to highlight Conor's role as a war artist due to the concern that the work may be misinterpreted.** Also the original designs incorporated metal light boxes *(see below)* depicting Conor's paintings and these were made with input from the Shankill community. However, the impressions were most spectacular once lit up at night and once erected the WBACS were concerned about drawing attention to the site at night potentially attracting anti-social behaviour or vandalism. Whilst they loved the effect of the lightboxes they decided that it would be more appropriate to transpose the boxes with painted images as these would also be attractive to tourists during the daytime. This decision greatly disappointed the artist. The project launched in September 2015 and there was musical input from the Protestant Shankill Boys Band, alongside substantial media coverage.

5.6.3   Perceived Impact

"The whole project, especially the sculpture has created in the community a new sense of appreciation for public artworks. Local people and groups have now experienced a new found sense of becoming more aware of public art and the benefits it brings to an environment."

The "Conor's Corner" project was one of seven Stage Two projects which focused on the removal of sectarian/racist motivated symbols and it has visually transformed the Northumberland site. It celebrates the life and work of World War One artist William Conor and the project encompasses examples his work, a bronze image of the artist and environmental improvements. The adjacent UVF paramilitary mural *(left)* was removed as part of the process - sending out a powerful message both within and outside the community.

In addition to promoting positive and inclusive celebrations of culture, the project enabled exploration of local history and cultural expression and local people are now more aware about Conor and his work. Indeed, residents have shown a desire to continue along this track and develop more public art which celebrates local figures and create an artistic corridor. The sculpture also serves to highlight to the rest of the world that the Shankill is serious about transformation and moving away from the negative stereotypes about the area and the people who live there.

"The positive feedback from across the peace-line and from other sources [shows it] *has promoted a very positive and welcome addition to the local interface area."*

As well as helping to improve relationships across the interface, WBACS want to attract tourists to the area and experience the social and economic benefits that this will bring. There is a desire to provide Loyalism with a more positive cultural connection than gunmen and to de-militarise the appearance of the neighbourhood. To this end a number of murals have been "softened" and more creative 3D materials have been fixed to walls rather than traditionally painted. It is also hoped that the WBACS model may be replicated in other areas and re-image other UVF mural sites.

"The artwork has created a benchmark for positive promotion of cultural identity that all can buy into without offence or hurt."

However, one must be aware of the difficult community dynamics of the area and the power struggles between the resident UDA and UVF supporters. The mural that was removed had been intended to reinforce UVF "control" of the space and the transformation will need to be monitored and maintained by local people.

There was a high degree of community support for the project, as determined through the community survey. Many respondents perceived visible manifestations of sectarianism/racism to be problematic.

"Blatantly sectarian/racist murals should be removed. Those which celebrate Protestant culture without being sectarian should be left."

However, respondents did not want their culture eroded and some comments highlighted the difficulties in determining positive celebration and aggression.

"The theme of this survey presumes bunting flags and [painted] *kerbs are sectarian. I found this extremely offensive. We need tolerance not a cultural whitewash."*

5.7 Black Mountain Shared Space Project

The Black Mountain Shared Space Project (BMSSP) aims to improve intra- and inter-community relationships along the Upper Springfield Road interface. It is a collaborative project which brings together representatives from the member organisation of the Upper Springfield Community Safety Forum and Federation of Residents Associations and the Highspring Forum. It represents the interests of residents in the Highfield, Upper Springfield, Springfield Park, Springmartin, Moyard and Sliabh Dubh. BMSSP is funded under the IFI Peace Walls Programme which is designed to be the first stage in a process leading to the physical removal of interface barriers. It includes community consultations and confidence building aimed at delivering physical, as well as community regeneration actions. The BMSSP participated in the Belfast City Council funded Peace III Local Area Networks, The RDC/NIHE BRIC programme and are partners in the Belfast Interface Project's Youth Intervention Programme and Community Network's Youth Engagement Project.

5.7.1 About the Area

The Black Mountain rests in the heart of the Belfast Hills and provides the backdrop to most of West Belfast. The Upper Springfield/Moyard/New Barnsley (predominantly catholic/nationalist/republican) and Springmartin/Highfield (prominently protestant/unionist/loyalist) communities are based at the foot of the Black Mountain. One way to proceed up the mountain is by the 'Mountain Loney,' a path leading up the mountain and across the 'Hatchet Field'. This path is found adjacent to Dermot Hill housing estate and is popular with walkers and tourists.

The Black Mountain has, over recent years, become the focus of anti-social behaviour mainly, but not exclusively, on the part of young people from both sides of the community. The local community suffers from high levels of socio-economic deprivation, which has been compounded by the Conflict. The geographical areas covered by the BMSSP fall within the Upper Springfield Whiterock and Greater Shankill Neighbourhood Renewal Areas. There are significant levels of deprivation across the range of health, income, employment and crime indicators, in comparison to the rest of Northern Ireland.

Highfield and Springmartin are situated around the West Circular and Springmartin Roads, close to the nationalist Springfield Road. The area has been the scene of

frequent sectarian tension and as a consequence the Springmartin Road hosts an 18-foot-high peace line that runs for the length of the road from the junction with the Springfield Road until near that with the Ballygomartin Road. In May 1972 it was the scene of a two-day gun battle between republican and loyalist paramilitaries and the British Army. There are many flashpoints in the area and BMSSP has identified contested space throughout the area with the hope of implementing community engagement and consultation at each site.

It is hoped that Stage One will enable joint conversations around re-imaging to occur, after working with groups on a single identity basis for the last 18 months. It is deemed important that the appointed artist/facilitator is experienced in interface issues and good relations facilitation, as well as being able to engage local residents in the project.

5.7.2 BPttA Process

The Consortium awarded £4,800 for the Steering Panel to conduct Stage One in June 2014. The Steering Panel, saw residents from Springfield Park and Springmartin meet for the first time, had their first meeting in October 2014. The artist/facilitator worked separately with youth, primary school and resident groups in Springmartin and Sliabh Dubh on either side of the Springfield Road. Creative exercises were utilised in every session with light movement, drawing, painting, collage, writing etc.

The Artist Brief had a theme of Opening Access, reflecting residents' aspirations for greater mobility, freedom and less division. Eight Expressions of Interest were
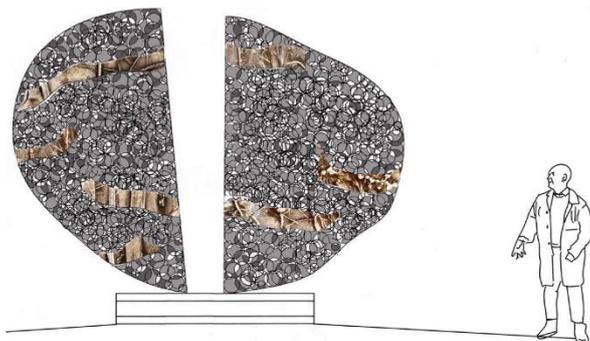
received and Michael Johnston was successful. His design was inspired by a pebble that he found when visiting Black Mountain to get a sense of the area. His concept uses a split pebble to represent the division between the communities. The sculpture will encapsulate personal engravings from residents and will be around 7ft tall.

Due to the BPttA timeframe the group were unable to apply to the Programme for the estimated £40,000 funding that

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the artwork will cost to develop, produce and install. The proposed site is the security gates on the Springmartin Road.

5.7.3   Perceived Impact

"The final design has really captured the essence of the area."

The Upper Springfield Road/Springmartin estate area is an interface separated by multiple security barriers, the most prominent being "the million brick wall" whereas Sliabh Dubh is contained within a curved wall with one entrance/exit. The Stage One consultation process highlighted the similarities between the two groups in feeling closed in and restricted by the walls surrounding the estates. In both cases however, the walls were also seen as protectors from the surrounding communities. The artist/facilitator felt that the sessions were productive and expressed frustration regarding the short-term nature of Stage One and would have liked to continue to work with residents along the same theme.

The participants did feel uncomfortable with some of the creative techniques employed to aid discussion and the adults would have preferred group discussions to illicit themes. There was also a suggestion that a good relations facilitator with knowledge of the area, the dynamics and sensitivities with interface working may have been more appropriate when certain concepts were being raised.

BMSSP have experience of various arts related projects and welcome the use of arts to address social and peacebuilding issues. Support via IFI's Peace Walls Programme, has enabled important new discussions around several interface sites and delivered significant physical changes to build community confidence and support for the transformation of a number of interface sites in the area, to include permanent opening of the security gates on Springmartin Road and the reimaging of Peace Walls in Sliabh Dubh. However, although a recent Housing Executive survey illustrates that the majority of residents from the area would back plans to develop a shared community facility on the derelict former Finlay's site in West Belfast, BMSSP understand that this would be a longer-term vision.

The arts ability to physically transform space is considered to provide inspiration and drive change. The proposed Opening Access artwork would be a further milestone for the group and it is hoped that funding will be identified to assist its delivery. In addition to the BPttA project, BMSSP would also like to transform the appearance of the million brick wall in order to progress regeneration and peacebuilding themes.

5.8   BPttA Public Artwork

This section highlights some of the Stage Two artwork funded through the BPttA. **The Programme commissioned artists located in Northern Ireland, Republic of Ireland and Great Britain:**

Four paramilitary murals were removed as part of the **Derriaghy Village project**. The cast bronze artwork, **Common Ground** was delivered by Derriaghy Village Community Association in partnership with artists Maree Hensey and Mark Ryan.

The project started out with agreements across the community that paramilitary murals would be removed from the centre of the village. This was reached through working alongside ex-combatants and the South Belfast UPRG.

Dromore in Action led a project which re-imaged the underpass at Dromore Public Park. There had been regular incidents of sectarian graffiti appearing in the underpass and it was not considered accessible. Eleanor Wheeler produced **Taking Stock** which depicts Dromore through the ages from ancient times, to the Norman Conquest and through to the success of the Linen Industry.

THE LADY AND THE LARK
POMEROY
Kevin Killen
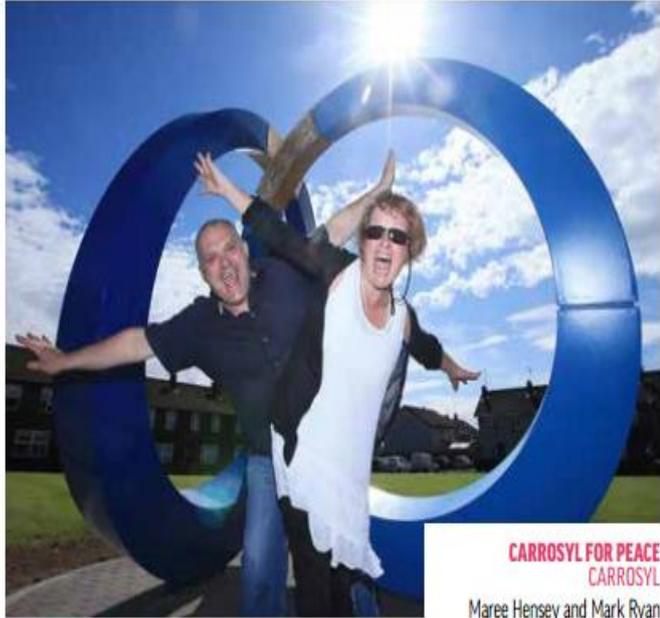
CARROSYL FOR PEACE
CARROSYL
Maree Hensey and Mark Ryan

FIVE APPLES
BALLYMENA
Shiro Masuyama

THE CROSSING POINT
BALLYCONNELL, CAVAN
Tim Ward

CONVERGENCE
BENBURB
Holger Lonze

THE VILLAGE GREEN
REDHILLS, CAVAN
Joanne Behan

THE COOTEHILL HARVESTER
COOTEHILL, CAVAN
Tony Stallard

FORGET ME NOT
CITY CEMETERY, BELFAST
ALEX PENTEK
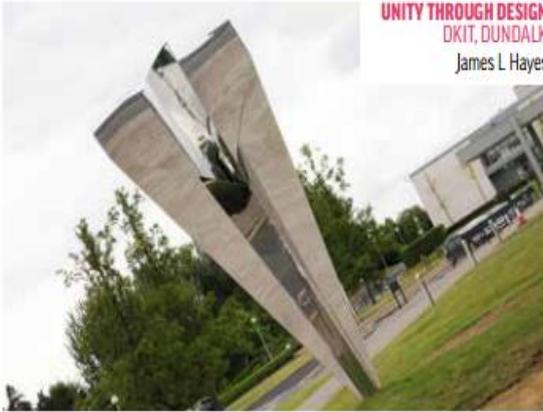
UNITY THROUGH DESIGN
DKIT, DUNDALK
James L Hayes

WALK THE WALK
BALLYJAMESDUFF
Connolly and Cleary

MOTHER DAUGHTER SISTER
SANDY ROW, BELFAST
Ross Wilson

THE BELFAST HANDSHAKE
SUFFOLK AND LENADOON, BELFAST
Ralf Sander

MOVING ON
MONAGHAN
Maree Hensey
and Mark Rvan

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6. RESIDENT SURVEYS

6.1 Introduction

Five resident surveys were undertaken during September/early October 2015 within the case-study areas that had completed Stage Two of BPttA. The lead applicants helped to identity the household sample and these were chosen due to their proximity to the artwork. Three hundred surveys were distributed door to door within each community and fieldworkers called to collect them during two pre-arranged slots.

6.2 Survey Respondents

Seven hundred and thirty-two surveys were collected by fieldworkers, however 219 of these were returned blank. There were an additional 73 refusals received during the collections, ranging from four in Doneyloop/Clady to 35 in Castleblayney. Whereas, most residents stated that they did not have time or were not interested in completing the survey, it was noted that residents in RoI (i.e. Castleblayney and to a lesser extent Ballyjamesduff) didn't feel that sectarianism and racism occurred in their area and they didn't like the content of the questionnaire.

Overall 513 completed surveys were collected (34% response rate). The breakdown is as follows:

Table 6.1
Distribution of Responses

Area	Number	% Response Rate	% Survey Responses
Aughnacloy	93	31	18
Ballyjamesduff	102	34	20
Castleblayney	95	32	18.5
Doneyloop/Clady	131	44	25.5
Shankill	92	31	18
Total	513	-	100

Sixty-five percent of respondents were female and the average age was 52 years (ranging from 11-94 years). Fifty-eight percent of respondents (n298) had lived in the area for in excess of 21 years, whilst 24% (n126) had lived in the area less than 10 years. Forty-seven percent (n243) were born in NI and 39% (n202) were born in RoI. Other nationalities included Polish, Lithuanian, Scottish, English, Brazilian, Latvian, German, Chinese and South African.

Figure 6.1 illustrates the community background of respondent households from each of the case-study areas.

Figure 6.1
Household Community Background

Household Community Background
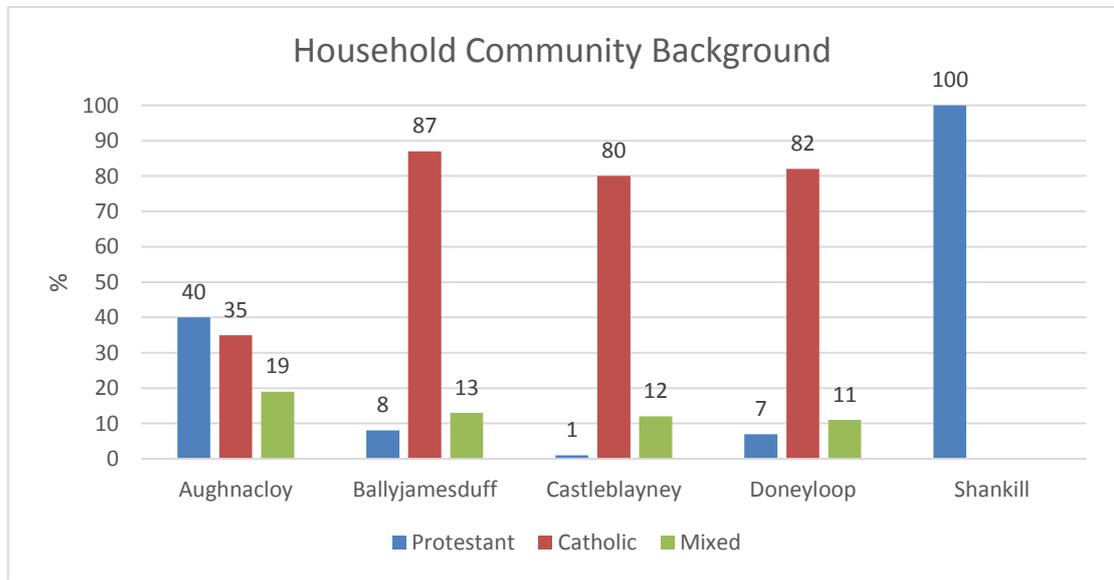
Aughnacloy had a similar proportion of Protestant and Catholic respondent households, whereas Shankill was exclusively Protestant.

6.3 Perceptions of the Area

The majority of respondents (64%; n325) perceived their area to be single identity (i.e. either mostly Protestant or Catholic). Twenty-six percent (n131) stated their neighbourhood was mixed. However, there were vast differences between the areas with Aughnacloy most likely to be described as a mixed religion area.

Figure 6.2
Perceived Community Background

Do you perceive the area to be...
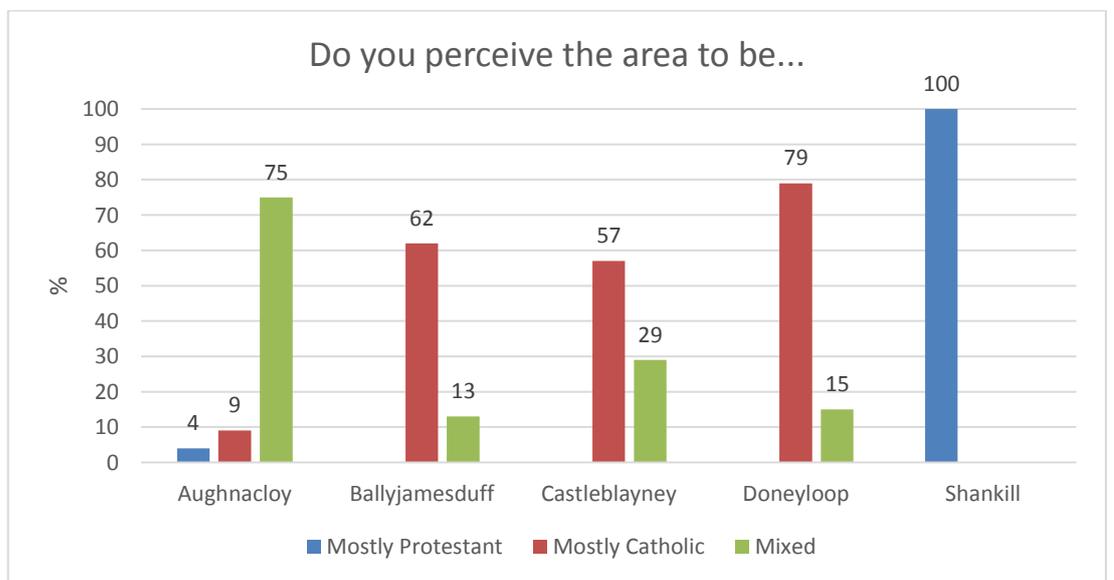
Sixty-nine percent of respondents thought that their neighbourhood was a place where people from different backgrounds got on well together. However, almost one quarter of respondents living in the Shankill area disagreed.

Figure 6.3
Perceived Community Cohesion
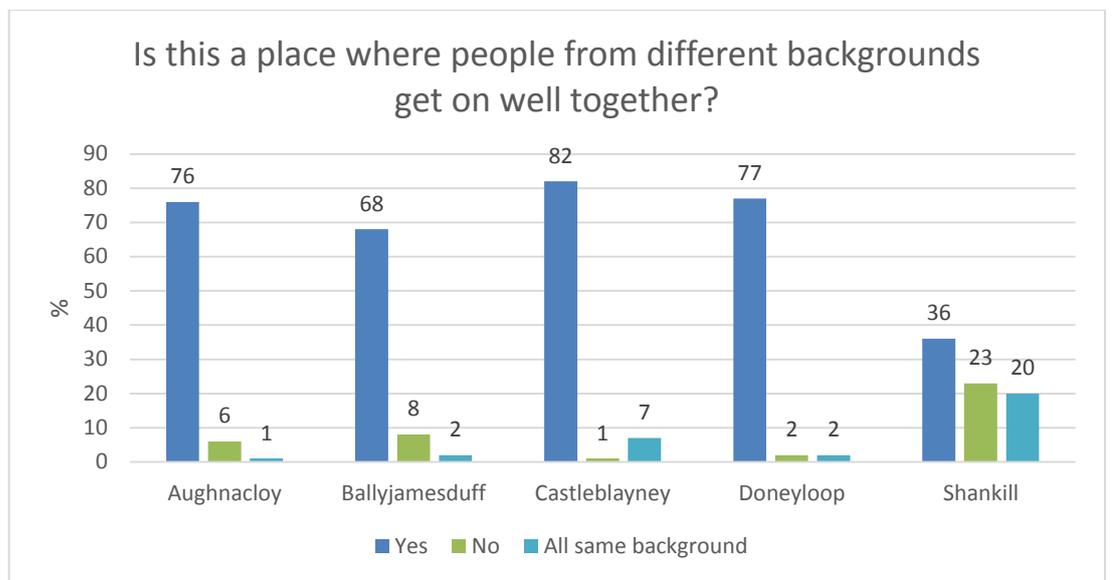
On the whole, respondents thought that **racist/sectarian graffiti and other symbols such as murals, kerb painting and flags** was more of a problem in NI rather than RoI.

"Never in my lifetime was there any racism or sectarianism in Castleblayney."

Figure 6.4
Use of Sectarian/Racist Symbols
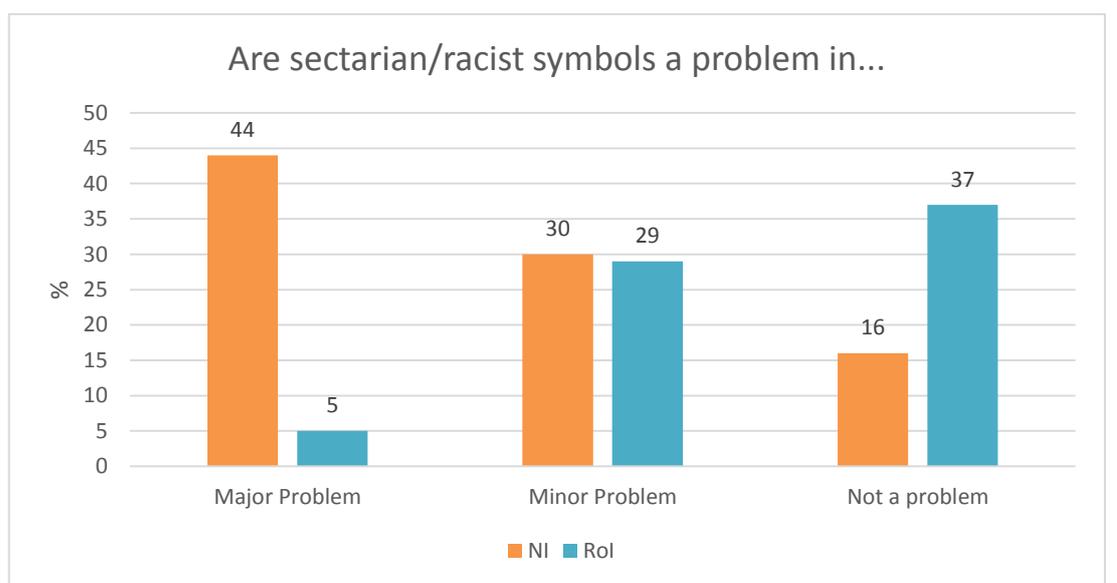
The majority of comments regarding the impact of **racist/sectarian graffiti and other symbols such as murals, kerb painting and flags** stated that these had a negative impact upon the affected communities. Most thought that they were intimidating, reinforced division and segregation, had a negative economic impact and reinforced legacy issues through the generations.

"People don't mix because they know they are not welcome in certain areas."

"People would not stop at shops with sectarian flags or kerb painting."

"Terrible impact. It's like its marking their territory and I feel afraid passing through these places. I had friends over from America recently that couldn't believe it."

"Tourism…I find it daunting to enter a town with murals etc. plastered over it. Segregation to one religion."

"Young people brought up with a hate for other people."

However, others reported that symbols were fine **if they were used to celebrate culture and that they didn't negatively impact on residents**.

"People have a right to express their culture. It is being taken from the Protestant people all the time so I support murals, flags etc."

"Flags bunting and appropriate historical [is fine]. *Murals can instil pride and pageantry - making a confident and vibrant community."*

"I don't think it's annoying anyone."

Respondents were most likely to perceive sectarian/racist attitudes or lack of mixing due to religion or race to be the greatest issues within their town/village/neighbourhood.

Table 6.2
Sectarian/Racist Symbols in the Area

	Major Problem	Minor Problem	Not a problem
Racist/sectarian graffiti, murals, kerbs	6	19	63
Memorials, emblems, flags	5	18	65
Cultural celebrations, parades	5	11	70
Sectarian/racist attitudes or tensions	9	25	51
Lack of mixing due to religion or race	14	26	48

Figure 6.5 illustrates the differences between the case-study communities. Ballyjamesduff and Castleblayney respondents were most likely to report non-visible issues such as lack of mixing and racist or sectarian attitudes, rather than overt manifestations such as territorial markings.

"I personally feel that as a person from Dublin that the only racism me and my kids have come across is from Cavan folk not liking us just because we're Dubs." [Ballyjamesduff]

Aughnacloy, predominately perceived to be a mixed town, does appear to have conflicts relating to cultural expression as well as hidden racism/sectarianism.

"I feel Aughnacloy people don't mix with the foreign nationals. The local bars are not very welcoming to them either." [Aughnacloy]

There are Republican memorials and flags in Clady village and just over 40% of respondents highlighted these as a problem. Respondents living in the Shankill identified racist/sectarian graffiti, murals and kerb painting as problematic, alongside divisive attitudes and a lack of mixing.

Figure 6.5
Sectarian/Racist Symbols Rated as a Problem by Area
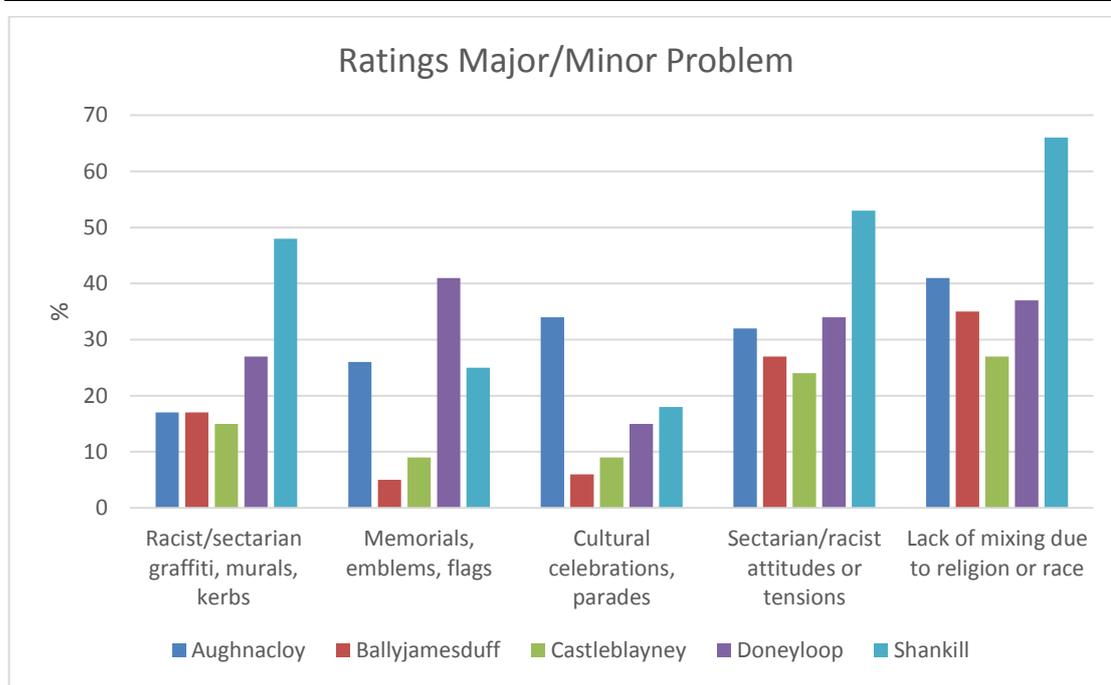
Overall, respondents were most likely to report **no change in the extent of territorial markings, sectarianism and racism over the last two years**. Twelve percent (n62) felt that territorial markings had decreased, 17% (n86) reported a decrease in sectarianism and 14% (n72) reported a decrease in racism. Aughnacloy, Doneyloop/Clady and Shankill residents were most likely to note positive changes within the community.

6.4   Impact of the BPttA Project

Seventy-one percent of respondents (n360) were aware of the BPttA project to some extent. Awareness was highest in Castleblayney (78%; n74) and Doneyloop/Clady (77%; n101) and lowest in Aughnacloy (61%; n57).

Figure 6.6
Awareness of the BPttA Project

Awareness of the BPttA Project

- Fully Aware 35%
- Vaguely Aware 37%
- Not Aware 28%
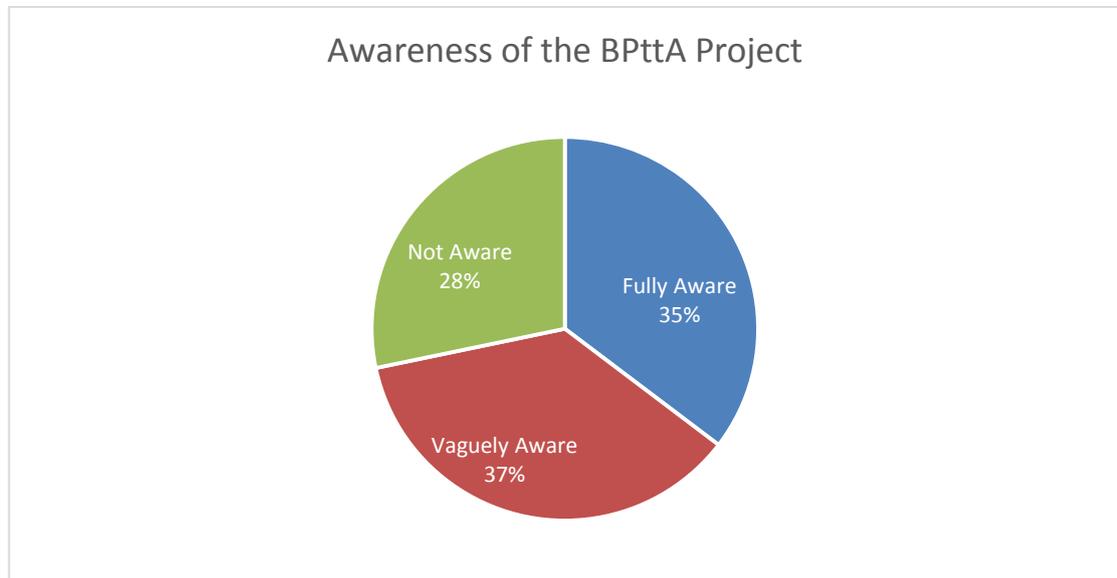
Thirty-eight percent of respondents (n196) stated that they **first heard about the project when they saw the completed artwork.** Twenty percent (n105) learned about the project through local community groups and to a lesser extent the media (8%; n42) and local political representatives (2%; n9).

Only seven percent of respondents (n38) had taken part in any activities connected with the project. The highest participation levels were in Doneyloop/Clady (15%; n19) and lowest in Shankill (2%; n2).

"Didn't know much about project until complete. Would have got involved if I knew more. More publicity needed but great job done." [Ballyjamesduff]

Forty-six percent (n237) reported satisfaction with the publicity around the project and 45% (n229) were satisfied with the level of community engagement. Levels of satisfaction with these aspects were highest in Doneyloop/Clady and lowest in Aughnacloy.

Eighty-nine percent of respondents (n459) stated that it was very important or important that people from different religions and nationalities feel welcome and able to move around without fear for their safety. Only a small proportion of respondents felt that this wasn't important (highest in Shankill at 5% (n5)).

Figure 6.7
Importance of Community Safety

How important is it that people from different religions and nationalities feel welcome?

Category	%
Very Important	72
Important	17
Not Important	2
Don't Know	5
Unknown	4
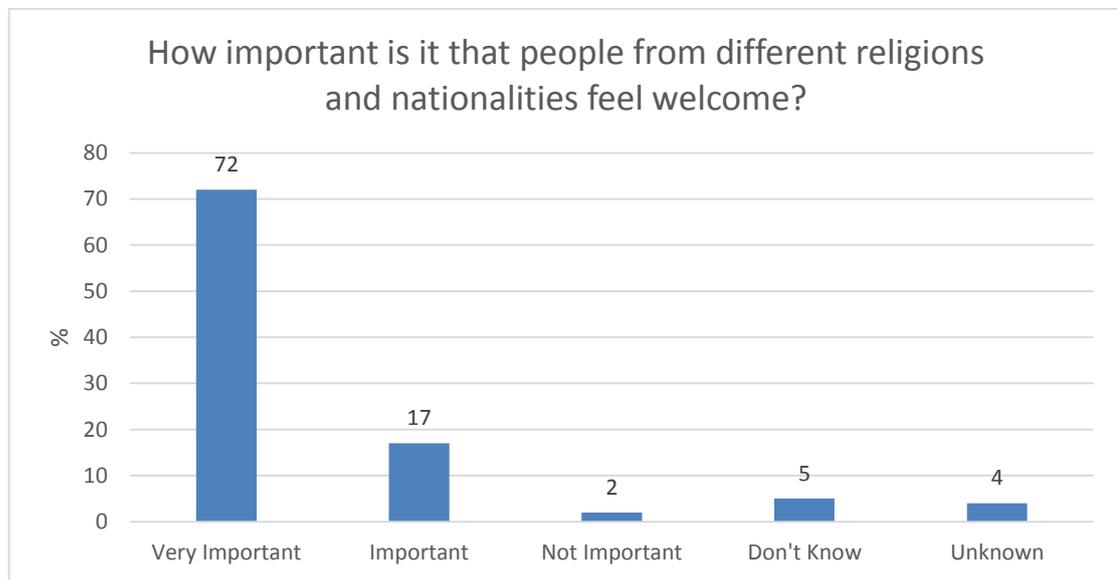
Thirty-nine percent of respondents (n201) thought that the project would help make the area feel more welcoming and safe, whereas 33% (n170) didn't think there would be any difference.

Figure 6.8
Perceived Impact on Community Safety

Will people from different religions & nationalities will feel more welcome & safe here as a result of this project?

Category	%
Lot Safer	16
Little Safer	23
No Different	33
Don't Know	24
Unknown	4
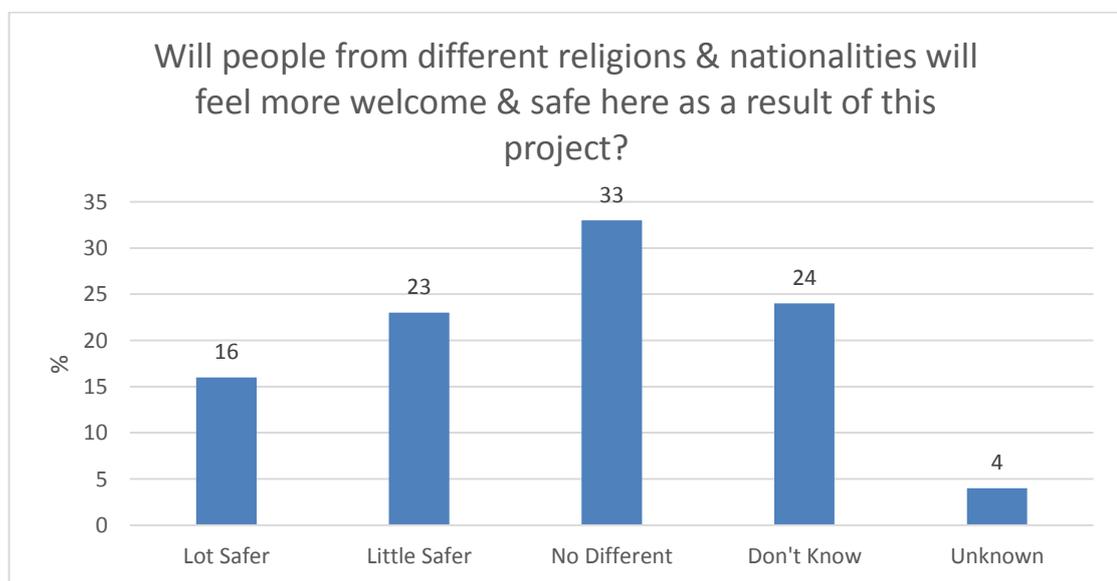
Figure 6.9 illustrates that respondents in Aughnacloy and Shankill were least likely to think that people from different nationalities and religions would feel a lot/little more safe in the area as a result of the BPttA project.

Figure 6.9
Perceived Impact on Community Safety by Area

People from different religions & nationalities will feel more welcome & safe here as a result of this project
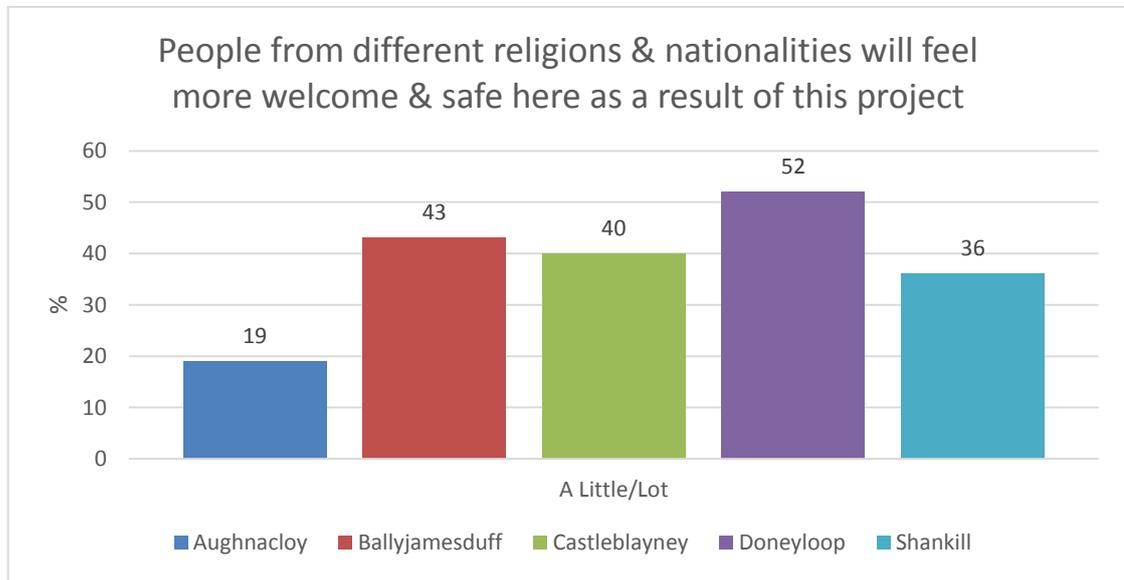
Eighty-three percent of respondents (n424) felt that it was important for residents to challenge racism and sectarianism in the community. Respondents in Aughnacloy (80%; n74) and Shankill (70%; n69) were comparatively less likely to report the challenge role as important.

Figure 6.10
Importance of Actively Challenging Sectarianism, Racism & Violence

How important is it that residents actively challenge sectarianism, racism and violence in their area?
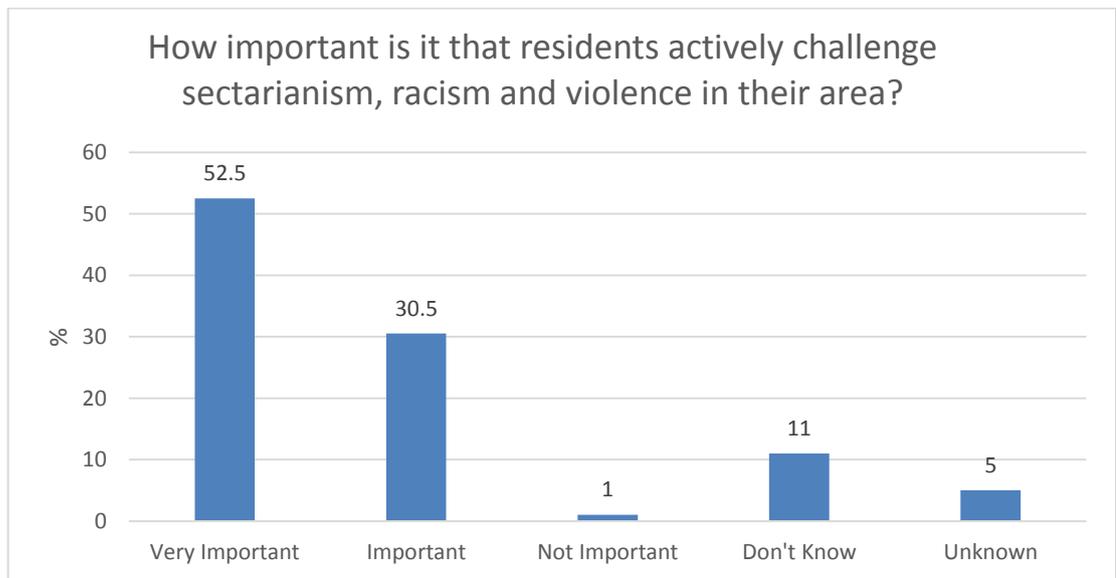
6.5 Respondent Satisfaction

Sixty-three percent of respondents (n322) were satisfied with the completed artwork.

Figure 6.12
Satisfaction with the Artwork

How satisfied are you with the artwork?

Response	%
Very Satisfied	32
Satisfied	31
Not Satisfied	10
Don't Know	15
Unknown	12
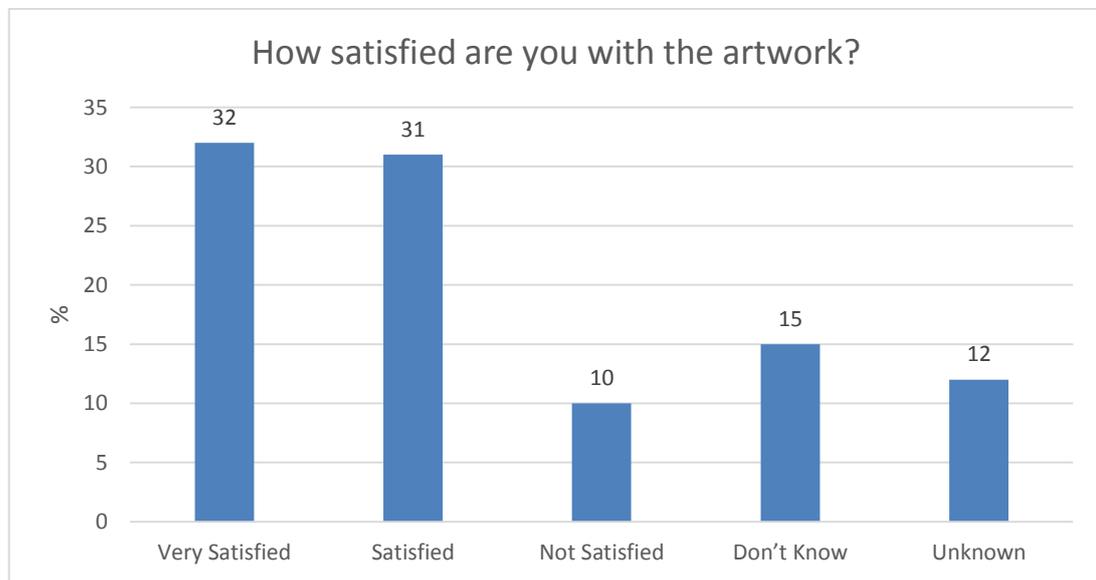
There were considerably lower levels of satisfaction in Aughnacloy.

Figure 6.13
Satisfaction with the Artwork by Area

% Very Satisfied/Satisfied with the Artwork

Area	%
Aughnacloy	35
Ballyjamesduff	65
Castleblayney	68
Doneyloop	73
Shankill	67
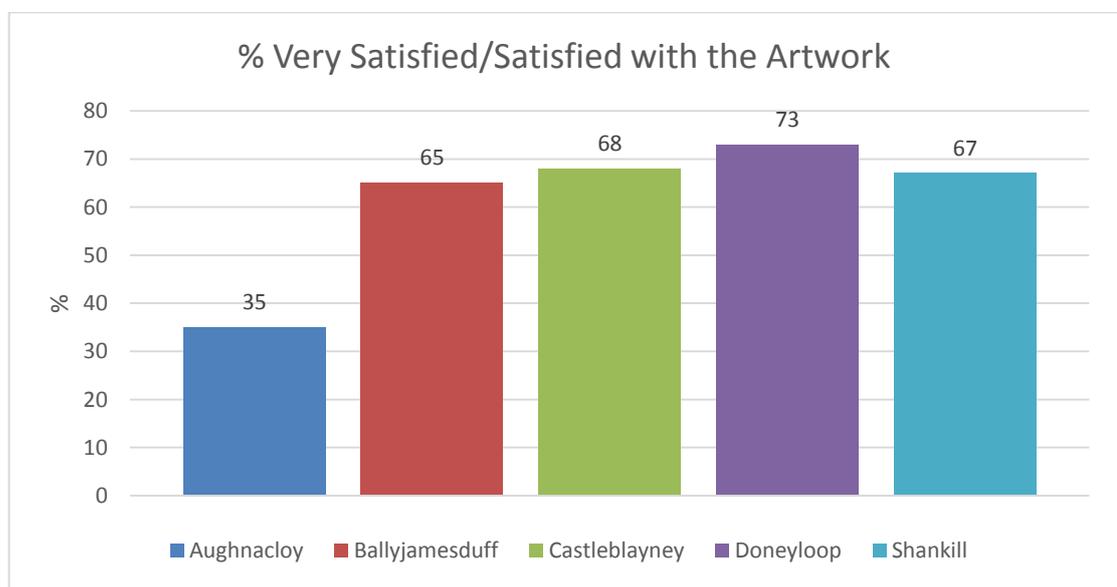
"I did not know about William Conor or his work until statue went up. Very interesting." [Shankill]

Table 6.3 illustrates that overall respondents felt that the project had a positive impact on the appearance of the area and demonstrated community activism. They were less likely to agree that it had brought the community together, nor that most

people were pleased with the project. However, Figure 6.14 illustrates that Aughnacloy responses have skewed the latter results.

Table 6.3
Respondent Rating

Statement	Agree	Disagree	Don't know
Most people are **pleased** with the project	47	9	38
This improves the **appearance** of the area	65	11.5	15
The artwork creates a **positive identity** for the town	62	11	18
It's brought the community **together**	36	17	39
This project shows the area in a more **positive** light	62	11	19
This shows **local people** can bring about change	65	8.5	19
This work makes me **proud** to be from this area	61	12	19

Figure 6.14
Rating by Area
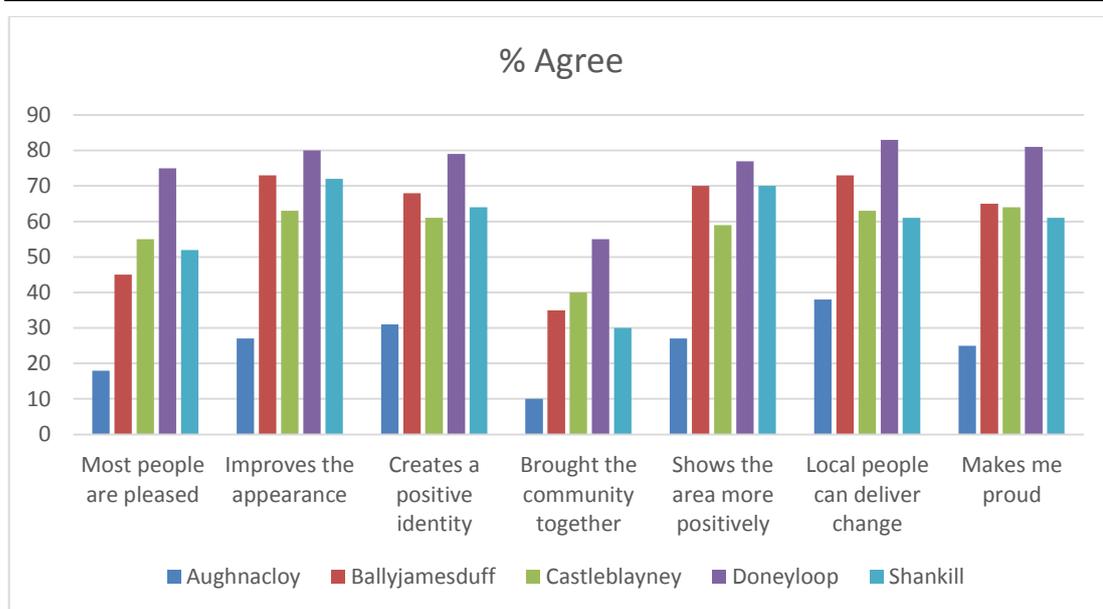
Almost three-quarters of respondents (n378) stated that public art, such as that conducted under BPttA, has a role in physical regeneration (see Figure 6.15). However only 58% (n300) thought that community arts projects were very/quite effective in bringing people from different backgrounds together.

Figure 6.15
Role of Public Art in Physical Regeneration

What role do you think public art has, in making spaces more attractive and welcoming for all?

Major Role	Minor Role	No Role	Don't Know	Unknown
47	26	11	12	4
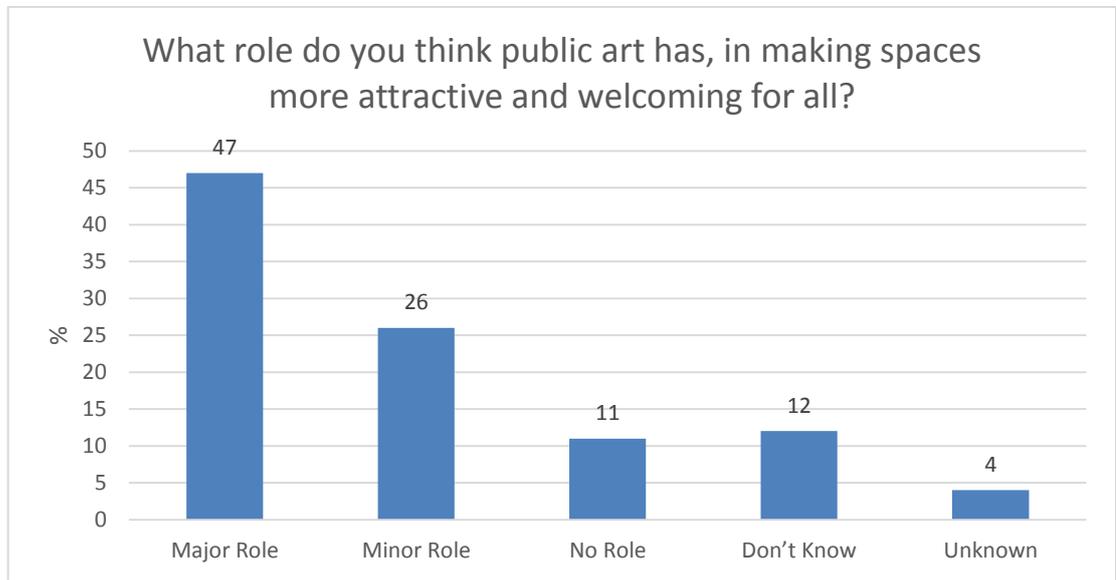
However, responses varied by area, with less than half of the Aughnacloy respondents supporting the role of public art in making areas more attractive and welcoming (see Figure 6.16) and 29% reporting that community arts projects are very/quite effective in bringing people from different backgrounds together. The latter is in contrast with 77% of Doneyloop/Clady respondents (n101).

Figure 6.16
Role of Public Art in Physical Regeneration by Area

What role do you think public art has in making spaces more attractive and welcoming for all?

Aughnacloy	Ballyjamesduff	Castleblayney	Doneyloop	Shankill
47	77	79	84	76
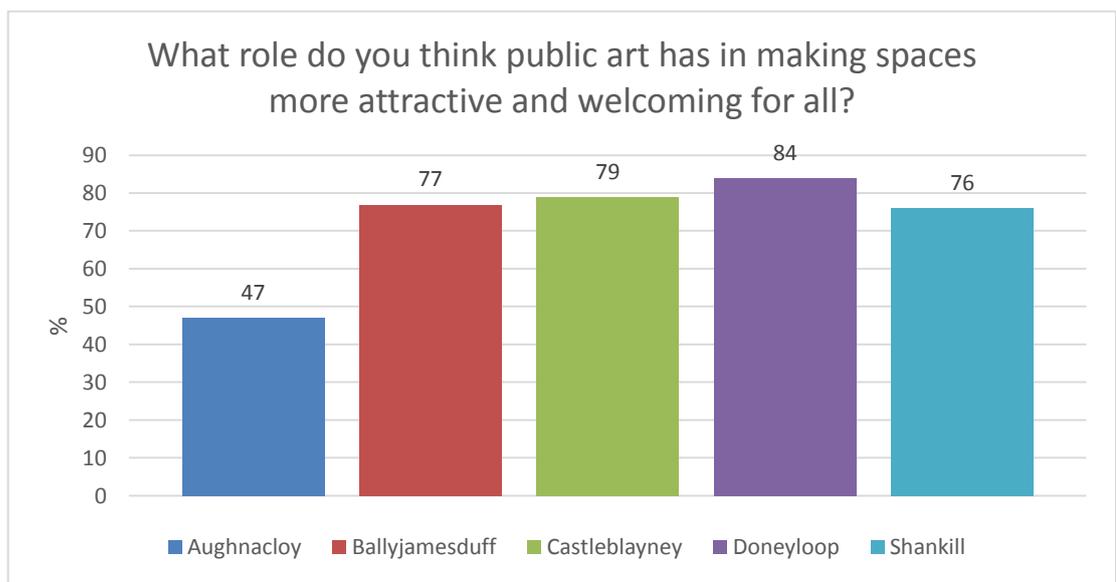
Overall, half of the respondents (n259) thought that community arts projects were effective in challenging sectarianism and racism, whereas 17% (n89) thought they were ineffective.

"Every effort no matter how small can make a difference. We're moving in the right direction." [Castleblayney]

Again there were disparities according to area, with 44% (n41) of Aughnacloy respondents stating that community arts projects like BPttA were ineffective compared to 7% (n9) in Doneyloop/Clady.

Figure 6.17
Challenge Role of Community Arts
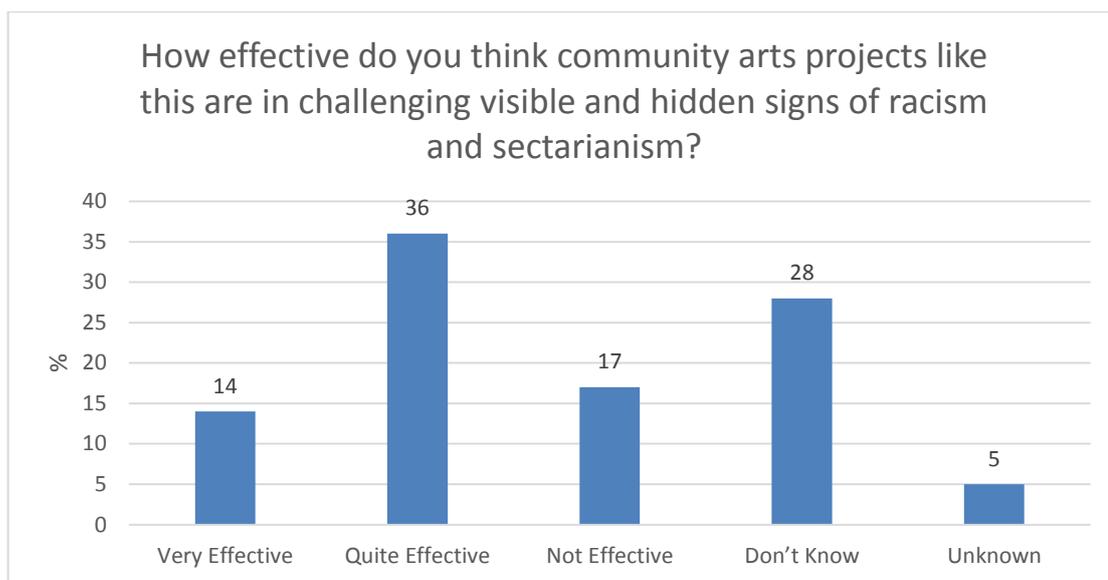
Seventy-two percent (n371) would support more projects of this nature in their area. Figure 6.18 illustrates support by area. Thirty-five percent (n33) of Aughnacloy respondents would not support a future project. The majority of responses from Aughnacloy indicated that residents didn't feel adequately consulted about the development of the artwork and would have preferred the theme to have been related to the history of the area. They did not like the colour of the sculpture and did not feel its location at the Diamond was appropriate.

"This is not the most attractive artwork and certainly not in its surrounding area, disappointing. The money could be used in other areas." [Aughnacloy]

It was also suggested that many residents did not know the story behind the artwork. Whilst the meaning behind the sculpture was not criticised, its execution was.

Figure 6.18
Future Support by Area

Would you support more projects of this nature in your area?
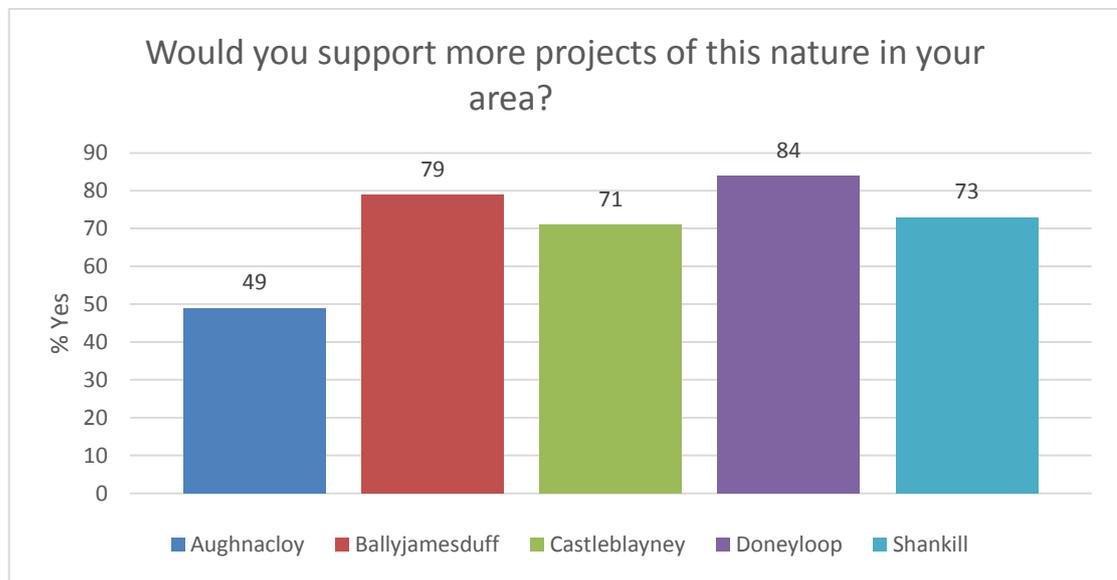
"I think letting people openly express or share things about their culture would be great. More art projects like this would be great. I would also like to suggest music projects too." [Ballyjamesduff]

"Hopefully there will be another project. A creation reflecting and encouraging the ongoing cementing of relationships in our cross-community cross-border locality." [Doneyloop/Clady]

"I think replacing sectarian murals in all areas with famous people or landmarks of the area is a positive step because it educates people about their history and is much more pleasant to look at." [Shankill]

However, as with Aughnacloy many respondents stated that they would have liked the funding to be spent elsewhere (e.g. schools, health service).

"The artwork was put up on the Clady side of the border and nothing was put up on the Doneyloop side of the border." [Doneyloop/Clady]

"Could have been better spent elsewhere like doing up the Courthouse, providing car parking at Lough Muckno or some spaces for motor homes." [Castleblayney]

"Whilst this artwork is well done I would like all the empty spaces on the Shankill area to be filled by good quality housing." [Shankill]

6.6   Discussion

The resident surveys are important in gauging community perceptions of the project. However, the results illustrate that BPttA and public art projects in general have an uphill struggle in terms of convincing people of their worth. Each of groups within the

case-study areas had to defend expenditure on art as opposed to more practical physical improvements to some extent.

The resident surveys also highlight differences in the interpretation of cultural symbols/displays as positive or negative within the same community. However, where such outwards signs are minimal, sectarian/racists attitudes and lack of integration have been identified. Again, whether or not this is considered to be problematic can vary from person to person.

There is general agreement that public art does have a role in making areas more welcoming and attractive, but people have less understanding of how community arts projects can help build relationships – unless they have participated in the process. The Aughnacloy results demonstrate the need to inform and involve the community at each stage of the process. There was little opportunity for the community to influence the production stage due to the timeframe and they and many of the survey respondents are unhappy with the finish of the artwork. Unfortunately this has negatively impacted on their support for future projects.

7. IMPLEMENTATION

7.1 Introduction

This chapter discusses the operational management of the BPttA. Consultations with Arts Council staff are also incorporated.

7.2 BPttA Promotion and Media Activity

Promotional activity served to attract applications, raise the profile of the BPttA and increase awareness of physical and community regeneration opportunities. Officers proactively provided information on the BPttA Programme strategic aims, the staged application process and project delivery via a series of 23 information roadshows throughout Northern Ireland (n13) and the Border Counties (n10). An additional three Information Sessions aimed at promoting employment opportunities arising from the BPttA were held for artists in Belfast and Londonderry.

Meetings have also been held with Good Relations Officers in Local Authorities in Northern Ireland and contact was established with all of the Peace III Partnerships/ Clusters throughout the eligible area. The Consortium members also promoted the Programme through their networks. The BPttA launch received media coverage from a range of regional newspapers including the Belfast Telegraph, the Newsletter and the Irish News, in addition to local newspapers throughout Northern Ireland.

The Arts Council website has a dedicated webpage for the BPttA Programme. This contains contextual information, Programme guidance and BPttA Team contact details for potential applicants. It is also used to raise awareness of tendering opportunities. The webpages are also used to highlight the work funded via the Programme. For example, via video clips and news stories featuring projects. Four BPttA Positive Images Newsletters were distributed in hardcopy and digital formats to provide information on BPttA projects and programme activity.[21]

The majority of the 32 BPttA public artworks were launched in Summer 2015 and an external company was commissioned to proactively manage the publicity during April - July. During this period a series of 10 news releases were published on the Arts Council website. This content was viewed over 1,100 times, with the most popular news item covering the installation of the five Apples piece in Dunclug. The BPttA webpages were accessed 259 times. Thirteen Facebook posts reached 45,710 with total post impressions of 67,038. The most successful post was the messaging around the Fermanagh based artworks which reached an audience of 12,000. Twenty-three tweets were published resulting in 31,089 impressions and 616 engagements (retweets, favourites and link-clicks). The most popular tweet promoted the installation of the Dunclug sculpture.

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[21] A total of 5,836 emails were sent out for the Spring and Summer 2015 Newsletters and these achieved an average open rate of 22% and click through rate of 14.5%.

7.3 Programme Budget and Expenditure

SEUPB's Letter of Offer was received in 28 November 2012 and the Programme launched at the end of February 2013. The total original budget from each partner was as follows:

- SEUPB: £1,723,552;
- IFI: £701,978; and
- ACNI: £701,978.

Due to IFI expenditure deadlines, the administrative delays in launching and delivering the Programme, the actual final contribution from IFI was £61,129 (a shortfall of £641,000). Initial expenditure targets haven't been achieved as the Programme is now working within a dramatically shorter timeframe and the drawdown from projects took longer than anticipated. Although community and voluntary organisations receive 90% of their Stage One costs upfront, Councils must frontload payments and claim back expenditure. The final verified costs of the programme are outlined in Table 7.1. This illustrates the variation between projected and actual spend over the funding period – **amounting to an overall £1,112,564 reduction**.

Table 7.1
Actual BPttA Spend

Budget Line	Projected	Actual Total	Variation
Salaries & Wages	£327,725	£355,808.33	£28,083.33
Capital	£7,125	£0	-£7,125
Goods & Services	£147,658	£192,711.06	£45,053.06
Total Programme Costs	£2,645,000	£1,466,424.92	-£1,178,575.08
Total Project	£3,127,508	£2,014,944.31	-£1,112,563.69

There was higher expenditure on salaries and good and services than initially anticipated and less expenditure on capital items and programme costs. Programme based expenditure was almost half of the original budget.

In terms of efficiency, although benefitting from the internal resources within the Arts Council, the BPttA was significantly impacted by the loss of IFI funding (due to delays in BPttA commencement). This left the Arts Council with an increased level of financial risk at a time when the organisation was dealing with budget and staffing cuts.

Revisions to the BPttA delivery model were made (i.e. larger capital grants rather than a mix of large and small grants) in order to help simplify the process and this was considered positive. However, the technical assistance budget which would have provided additional support to groups on the ground was not used. It is suggested that technical support could have provided more consistency in focusing on good

relations impact and helped the process run more smoothly (and quickly). Although the BPttA was economic in terms of its reliance on volunteer efforts, this may not have been the most efficient model in some low capacity neighbourhoods. This approach would have helped to take the pressure off the relatively small BPttA Team and helped to reduce expenditure on travel and subsistence.

7.4 Process Based Issues

There have been a number of unexpected process-based issues which have impacted upon project delivery and to an extent upon impact:

7.4.1 Administration

Delays in launching the BPttA Programme meant that Officers and applicants had to deliver within a shorter timeframe. However, there were additional process issues which made project delivery difficult at times:

- **Complex Process**: Those receiving awards were entering a complex and often bureaucratic process which incorporated public procurement procedures, strict expenditure rules, stringent financial accountability, research into multi-agency land ownership, planning permission, health and safety and maintenance agreements for large-scale public art. This was also coupled with promoting and organising consultations and recruitment and management of artists. Even the most capable groups required ongoing support and guidance from Officers to keep momentum going and overcome obstacles. Most projects completing Stage One and Two spanned two-three years, so this amounted to significant time resources. The Stage One consultation phase which had been estimated at three months, for many projects lasted for around 12 months. Projects cited a number of reasons for this (e.g. missing Consortium deadlines, delays in appointing artist, information gaps and perceived changes in criteria;
- **Disparate Project Focus**: The BPttA communities were very different, with contrasting needs and expertise and experience in talking about contentious issues and peace-building. Some projects involved re-imaging aggressive paramilitary murals in single identity areas, whilst others were focused upon promoting inclusion in minority/majority or mixed communities. Despite this, the Two Stage process remained largely the same. Lead Partners may have benefited from a flexible menu of formal support/training;
- **Flexibility of the Programme:** A number of projects felt that the process could be more flexible. They felt that splitting the programme into two stages was not that beneficial, particularly if a lot of preparatory work and community consultations had already taken place before the application was made. In addition some of the removal focused projects thought that the Arts Council should exercise more flexibility in terms of its approach, expectations and the finished artwork – taking into account the challenges and complexities of

community relationships when seeking agreement on the type of artwork that could be commissioned.

7.4.2 Artist Capacity

The process also raised issues regarding the artists' ability to deliver against the project objectives and timeframes:

- **Stage One**: Despite rigorous procurement procedures some artist-facilitators lacked the expertise and experience to discuss potentially divisive conversations related to the past, culture and manifestations of sectarianism and racism. Therefore, in a minority of cases issues of painted kerbs and flags could get brushed over with little acknowledgement. In rural areas and the South, residents did appear to be reluctant to discuss these issues. This meant that the symbolism of the artwork got lost in some cases;
- **Stage Two**: The Stage Two timeframe was particularly gruelling for those commissioned to produce and install the artwork. Artists were often working at risk as they commenced before the paperwork was formally signed off in order to meet the expenditure deadlines.

7.4.3 External Factors

A number of issues within the external environment also challenged delivery:

- **Review of Public Administration**: In the North the Councils were undergoing significant internal changes as a result of the Review of Public Administration. This made securing planning permission particularly lengthy, even in straightforward cases. Indeed securing suitable sites and obtaining planning and road service consent were the most common causes of delay;
- **Economic Environment**: Public services were notably under pressure and this impacted upon the time and financial resources that could be leveraged into the programme from other sources. This was especially apparent within the South. However, that said agencies did pull together in the final stages to ensure that deadlines were met and the public art installed;
- **Political Environment/Community Tensions**: Flag protests and parades disputes have been ongoing amidst reports of working class Protestant/Unionist/Loyalist (PUL) disillusionment with the peace process. Identity and culture remain contentious and the process has been challenging for both Officers and applicants. For example, Bond Street in Derry continually sought to push the boundaries of what could be funded and were not prepared to stray away from mural art. Pride and honour can come into play during these negotiations, meaning that communications can be stalled or cease completely.

7.5 Discussion

The Programme availed of senior Arts Council staff input as well as Communications and web development staff, with one member of the Communications Team assigned to BPttA promotional activities for approximately one day per week (i.e. roadshows, press, publications). The Visual Arts Team also worked in collaboration with BPttA Officers - providing their skills and expertise to ensure high quality artistic commissions, speaking with Steering Panels, advising on site locations, providing support developing artist briefs and procurement processes and involvement in artist selection panels. Therefore the BPttA, through its use of the Arts Council's existing premises and capital items and importantly utilisation of in-house expertise, profile and reputation provided an efficient mechanism for BPttA programme delivery.

Additionally, although cumbersome for the groups and Officers, the two-stage application process meant that groups did not automatically qualify for large-scale capital expenditure on artwork. This ensured that time and financial resources were not wasted. However, there is learning to be gained from certain aspects of the BPttA delivery – particularly with regards to lightening the bureaucracy surrounding the Programme, adopting a more strategic and collaborative approach with defined peace-building goals, supporting Steering Panels to keep momentum going and driving forward project expenditure.

8. PROGRAMME APPRAISAL

8.1 Introduction

This chapter discusses the progress and impact of the programme according to the targets agreed with SEUPB and NISRA and the overarching objectives and outcomes presented within the BPttA evaluation framework. The populated indicators are displayed and a summary provided.

8.2 Progress against Programme Targets

As highlighted in Chapter Seven, the BPttA has faced a number of delivery challenges throughout its duration. The programme was launched in February 2013, amounting to a five month delay and it had originally been anticipated that all project activity would finish by June 2015. An extension was granted to July 2015.

Administrative delays in commencement and rigid expenditure deadlines has led to significant pressures for the BPttA Team, funding recipients and artists. Not only in relation to the restricted timeframes to deliver community consultations and to produce and install large-scale public art, but also in terms of lot investment. However, the Arts Council has worked to secure Lottery funding to assist the completion of NI based projects.

Programme delivery has also been impacted by the merging of NI Councils under the Review of Public Administration in April 2015. Uncertainties over the new Council planning procedures led to significant problems in negotiating land ownership and approval for the installations. Furthermore, the necessary artist-facilitator and artist procurement guidelines and complexities associated with delivery meant that Stage One was much longer than initially anticipated.

Fifty-four projects have undertaken Stage One community engagement processes and a further 32 projects completed and launched public art. Given the delays in commencement and protracted Stage One timelines, the end of July 2015 SEUPB expenditure deadline has been extremely challenging – particularly for the more recent awards. However, despite this, the Arts Council has successfully met the lower end of the initial 80-100 project activity target. Although, in a change to original plans whereby a mix of small and large-scale projects was planned, all of the Stage Two commissions are "larger" projects and the sites chosen for placing the artwork were chosen to maximise visibility and impact (although some had a lower budget depending upon the available site space). This approach was adopted to ensure that areas benefitted from substantial public artwork – distinguishing it from other reimaging initiatives and providing legacy landmarks in participating communities.

In the majority of instances the original targets have been exceeded – particularly with regards to the number of people engaged and opportunities to become involved

in activities. **With overall programme costs at £2m and approximately 12,000 people involved, cost per head is gauged to be around £167**. However, this does not reflect the real impact of the BPttA as 32 communities have benefited from a unique artwork which reflects their past and future aspirations for their neighbourhood. Therefore the reach and legacy extends far beyond the direct participants to residents and visitors. **However, with only an estimated 12 aggressive symbols of sectarianism/racism removed, this target has not been achieved and it is suggested that greater emphasis should have been placed on this central aspect of the BPttA.**

8.3 Impact: Regeneration Through the Arts

Table 8.3 illustrates the BPttA objective and desired outcome in relation to the **use of the arts to forge a united and more positive identity** for those living in BPttA neighbourhoods through the production of inclusive, rather than divisive public art.

Table 8.3
Outcomes: Regeneration through the Arts

Objective	Outcome
Working with communities to **develop more inclusive civic and cultural identities** through the production of high quality artwork for the public realm	Increased awareness amongst residents/participants that artistic output enhances the physical environment.

In order to measure the effectiveness of the BPttA in arts-based physical and community regeneration, the following indicators are analysed:

Table 8.4
Indicators: Regeneration through the Arts[22]

Target	Actual
• 600 workshops • Remove 50 symbols/emblems • 1,379 participants living in rural areas (20% of participants) • 5,514 Participants living in urban areas (80% of participants)	• 932 workshops • 12 removed • 5,577 rural participants • 6,546 urban participants
BPttA Indicator	
1,674 artist/facilitator hours	
5,451 people engaged in creative/arts based activity (66%)	
7 projects (19% of NI projects) based in disadvantaged areas (NRAs)[23]	

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[22] Based on completed artist Reports and Participant Exit Questionnaires
[23] Based on viable Lead applicant postcodes.

32% of NI participants living in disadvantaged areas (23% most deprived NI SOAs)
73% of participants reported a need for this work
81% of Stage One/93% of Stage Two participants thought the appearance of the area would improve as a result of the project
65% of resident survey respondents thought the artwork improved the appearance of the area
62% of resident survey respondents thought the artwork creates a positive identity for the town
89% of participants said they were more supportive of using public art to make areas more attractive and welcoming
73% of resident survey respondents thought that public art has a role in making spaces more attractive and welcoming
97% of Stage One/86% of Stage Two artists could be innovative & use creative techniques
87% of Stage One/100% of Stage Two Steering Panels reported high quality artistic input
72% of resident survey respondents would support more projects of this nature

BPttA has demonstrated the role of public art in not only physically transforming a space, but in **contributing to place-making, by capturing and strengthening the essence of an area through its history, present and future**. The tangible nature of the sculptures means that the outcomes of the 32 projects are highly visible to all and this has been extremely rewarding for the Steering Panels. Indeed the Programme has succeeded in attracting extremely experienced artists, locally and from across Europe. Each piece of art is completely unique and designed by, and for the people living there, helping to reinforce a sense of belonging and identity.

The majority of artists reported that they **could exercise innovation, explore new partnerships, ways of working and techniques**. The completed art spans traditional sculptures of figures (e.g. *The Village Green*, Redhills; *The Cootehill Harvester*, Cavan), contemporary (e.g. *Moving on*, Monaghan; *Convergence*, Benburb) through to quirky concepts such as *Unity through Design*, DKIT and *Five Apples*, Dunclug. Despite this, a small number of artists highlighted that community groups' lack of knowledge of public art development and process has also brought challenges. For example, some felt that there were restrictions on creativity as Steering Panels wanted a high degree of involvement during each element of the concept development. However, it is clear that a balance needs to be reached as perceived lack of communication and unrealistic deadlines during Stage Two were believed to have resulted in some groups not being able to consider and appraise final designs, leading some to be disappointed with elements of the final piece.

Almost three quarters of resident survey respondents identified racist/sectarian symbols as a problem in NI and to a significantly lesser extent in RoI (34%). Around 25% felt murals, emblems and flags were a problem locally. It is considered that more focus could have been given to the removal of emblems as the evaluation has

uncovered missed opportunities. Although a smaller number of emblems have been removed than anticipated, they have been prominent paramilitary murals (i.e. Shankill Road, completion of Blythe Street, Derriaghy Village) and BPttA has created the groundwork for future removal projects. The Stage One consultation report for Charter NI's East Belfast based project highlights the potential to **remove significant paramilitary murals, kerb painting and graffiti**. It incorporates areas such as Dee Street, Templemore Avenue, Beersbridge Road and Lord Street. It is hoped that funding can be secured to commence this process. Partnerships with those who have the power to deliver change is essential and helps to connect **the objectives of various government agencies**. Please see Appendix Three for a more detailed description of the intended outcomes and impact for the "removal" project category.

There were ongoing challenges when groups found that they couldn't specify the content of the artwork and the preferred artist. This led to Bond Street deciding against taking up their Stage Two award to reimage Apprentice Boy murals. However, they have subsequently secured funding for mural work from an alternative source. **The decision not to fund the re-imaging of murals through the BPttA signalled that the Arts Council was taking a firm stance regarding removal, rather than "softening."** Whilst this undoubtedly negatively impacted upon achievement of the BPttA targets relating to symbol removal, it did encourage forward thinking communities to reconsider traditional representations of Loyalist/Republican culture and to move away from narrowly defining themselves and their community in this way. For example, *Mother, Daughter, Sister* symbolises the community's desire for generations of women to follow their dreams and achieve a better future.

Economically disadvantaged areas have benefited from the Programme, with a substantial number of Northern Ireland respondents living in NRAs. There is further evidence that the southern border county projects are located in areas suffering from economic decline and lack of unemployment opportunities. Rural areas, previously not in receipt of substantial funding have also embraced the BPttA. Overall, £2m has been invested in regeneration and the majority of residents feel the artwork has improved the physical appearance of their area. Several projects (i.e. Belfast South Community Resources, WBACS, Blackwater Partnership and Belfast City Cemetery) leveraged an additional £75,500 of funding and many more Steering Panels received in-kind support relating to expert advice, use of facilities, site preparation, grounds work and landscaping from Councils. Importantly however, completion of Stage Two BPttA has acted as a catalyst for additional regeneration activity with a number of Steering Panels continuing to work together.

8.4   Impact: Positive Relations at the Local Level

Table 8.5 illustrates the BPttA objective and desired outcome in relation to building positive community relationships. This focuses on the **strategic use of the arts as a vehicle with which to challenge prejudices and progress community relations**. At project level it concentrates on the development or reinforcement of shared space, safety and increased mobility.

Table 8.5
Outcomes: Positive Relations

Objective	Outcome
Using the arts and arts processes as a means with which to **challenge racist and sectarian attitudes** & build positive community relations	• Increased perception amongst participants/residents that neighbourhood is a neutral space; • Increase confidence of residents to circulate safely within their community.

In order to measure the effectiveness of the BPttA in building positive community relations, the following indicators are analysed:

Table 8.6
Indicators: Positive Relations

NISRA Target	Actual
• 24 projects at interface areas/contested spaces (27% of projects)	22[24] (41% of projects)
BPttA Indicators	
54% of projects in areas with high levels of sectarian/racial crimes, incidents and tensions	
71% of artists reported community acknowledgement of sectarian/racist attitudes	
53% of participants stated these issues aren't usually discussed openly	
93% of artists reported increased community confidence discussing sensitive issues	
82% of Stage One participants think the area will feel more welcoming	
55% of Stage One participants believed people will feel more safe moving about	
95% of Stage Two participants/39% of resident survey respondents reported people from different backgrounds would feel more welcome & safe here	
55% Stage One participants stated BPttA gave us a voice against sectarianism & racism	
87% Stage One Steering Panels/92% at Stage Two stated BPttA gave us a voice against sectarianism & racism	
50% of resident survey respondents thought community arts projects are effective in challenging visible and hidden signs of racism & sectarianism	
95% of Stage Two participants/62% of residents this shows the area in a more positive light	

The resident survey illustrated the **potentially detrimental impact that aggressive cultural displays can have on the external perception of a community and its residents.** Respondents generally reported feeling unsafe within heavily marked estates and they avoiding going into them. These individuals perceived the symbolism to be

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[24] Based on 15 Artist Reports

territorial and aimed at intimidating others – a show of strength. They felt that mobility in and out of these areas was limited and this stunted economic growth and prosperity. The BPttA engagement process is extremely important as it helps communities **take a fresh look at their living environment and contemplate whether it is a true reflection of all the full variety of life there - the assets, talents and history.** The process has been lengthy, but it should be.

Each of the communities expressed a desire to make their area more attractive and welcoming, not solely for residents but also to help increase visitor traffic. The public launches and positive media coverage helped to **raise the profile of the participating towns, villages and neighbourhoods and generated footfall to the artwork**.

The "removal" projects have sent out a clear message of community progression and arguably provide the most visible evidence of physical and social regeneration. However, feeling safe in an area is highly individual and this is where the difficulty lies. In order to increase mobility, people need to have a strong motivation to enter and they need to have a positive experience every time they go. BPttA could be the start of this "destination" based approach, but it needs to have the support of other resource holders and the wider community in terms of attitudinal change and overcoming legacy issues. Those who have been involved in the projects were more likely to feel that the artwork will help people feel safer. This is because they fully understand what it symbolises and the inclusivity of the process. The story of the artwork is as significant as the piece itself and should be given equal profile.

Most BPttA projects are in areas that have experienced significant demographic shifts, either as a result of the Conflict or more recently as a result of inward and outward migration. **Non-visible sectarian/racist attitudes and lack of integration between different religions and nationalities was highlighted by participants and residents as being the most dominant problem in many areas.** Therefore, in the absence of symbolism projects were aimed at fostering respect and building relationships between minority/majority groups. This was particularly valid in rural areas to include the border counties. In these instances residents and groups were less experienced in overt peacebuilding projects and felt uncomfortable with the language used and discussion of sensitive issues. Some felt that BPttA involvement was "branding" the area as sectarian or racist, when essentially there is perceived to be little or no trouble. Although there have been many examples of good practice using targeted outreach which helped to increase cross-community mobility and use of local halls, many Steering Panels have reported difficulties in getting minority groups involved. This does appear to highlight a social disconnect that will require ongoing efforts to address.

8.5 Impact: Build Peace & Reconciliation

Table 8.7 illustrates the BPttA objective and desired outcomes in relation to building positive community relationships. These focus on **using community led participative arts to deliver reconciliation** through building trust and renouncing violence.

Table 8.7
Outcomes: Build Peace & Reconciliation

Objective	Outcome
Supporting progress towards a peaceful, shared stable society & **promote community reconciliation** through community led programmes of arts activities	• Participants/residents feel more trust/respect in people who are not like them; • Residents/participants perceive that violence has no part to play in society; • Increased awareness amongst strategic stakeholders/delivery partners of the value of using art as a mechanism for good relations

Table 8.8 highlights the populated indicator framework.

Table 8.8
Indicators: Build Peace & Reconciliation

NISRA Target	Actual
• 30 projects funded within 9 target Council areas • 120 artists employed • 3,000 more likely to attend/participate in the arts	33 projects within target areas 123 artists employed 9,213 [25] more likely to attend/participate in the arts
BPttA Indicator	
50% of participants prefer residents to be from different religious & racial backgrounds	
77% of participants/84% of steering panels reported more respect for difference	
87% of artists reported participants listened to other people's views	
90% of artists felt participants had a greater understanding of difference	
94% of artists think there's increased desire to make the community welcoming	
81% of Stage One/90% of Stage Two artists have more knowledge of sectarianism/racism's impact on community life	
94% of Stage One and 90% of Stage Two artists have greater appreciation of the impact of a poor quality environment	
100% of Stage One/97% of Stage Two artists are more aware how artistic processes can achieve good relations	
83% of resident survey respondents thought it was important for residents to actively challenge sectarianism, racism & violence	
72% of resident survey respondents would support more projects off this nature	
88% of those taking part in creative activities liked how the discussions were delivered	
82% of Stage One/93% of Stage Two participants would get involved in other art/peace-building projects	

[25] Based upon Participant Exits

Over three-quarters of participants reported increased respect for difference upon leaving the Stage One process and favourability towards future arts and peacebuilding engagement was also high. **There has been strong community support for the BPttA and what is symbolises**, as demonstrated via resident and participant surveys, community discussions and at the public launches of the completed artworks. Involvement in BPttA has **encouraged groups to network and build local relationships in order to help to integrate marginalised groups**. Learning to listen to another's experiences and to value their beliefs and traditions even if they differ from your own is the starting point towards reconciliation. The use of art has helped people to non-verbally express who they are and many communities valued this indirect approach. However, in areas where there were heightened sensitivities and the potential to remove murals, flags etc. the use of an experienced good relations facilitator with local knowledge and a more structured programme would ensure that the projects are progressive.

The programme has provided employment for over 120 artists and the majority reported that the work had **broadened their own knowledge, networks and expertise as a result of the process**. Indeed the Stage Two briefs attracted applicants from Europe, Japan and GB – indicating the desirability of the commissions. Some artists have continued their relationship with BPttA delivery agents by volunteering on Boards or providing additional creative facilitation. A number of Stage Two artists had not experienced such a high degree of community engagement in their previous commissions. However, it is as aspect which they now deem essential to the successful development of public art.

The majority of residents and participants described their neighbourhood as single identity (i.e. predominately Protestant or Catholic), whilst around one third perceived it to be mixed. Despite half of participants preferring a racially and religiously mixed area, as has been the case with similar research, there is a **high degree of uncertainty around living beside people from different backgrounds**. This is a legacy issue with "same" historically equating safety. However, the BPttA has evidenced a strong desire to denounce violence and move away from the past. For example, with Shankill describing the need to de-militarise the area. There is an understanding that cultural and traditions should be embraced and celebrated if they are to be valued and survive. However, the challenge is in promoting the positive aspects whilst psychologically the negative associations still remain.

8.6   Impact: Community Cohesion

Table 8.9 illustrates the BPttA objective and desired outcomes in relation to building cohesion within communities. The focus is upon **empowerment, belonging and nurturing social inclusion, active participation and personal development**. On a societal level it is anticipated that strong networks and community involvement with lead to longer term stability and safety.

Table 8.9
Outcomes: Community Cohesion

Objective	Outcome
Working with communities to provide opportunities for safer, stable neighbourhoods & **developing strong positive relations between people from different backgrounds**	• Residents/participants feel more part of the community they live in; • Residents feel more in control & satisfied with their life; • Participants feel less isolated & more confident; • Increased awareness amongst participants of the benefits associated with volunteering, training or entering employment.

In order to measure the effectiveness of the BPttA in progressing community cohesion within the funded neighbourhoods, the following indicators are analysed:

Table 8.10
Indicators: Community Cohesion[26]

NISRA Target	Actual
• 1,419 young people under 25 engaged • 27 projects target young people • 30 inter-community projects (33% of projects) • 270 participants from minority ethnic background • 8 projects target minority ethnic communities	7,156 engaged 54 projects 50 904 23
BPttA Indicator	
90% of Stage One/83% of Stage Two artists think core groups targeted	
65% of participants/69% of residents think this is a place where people from different backgrounds get on well together	
78% of Stage One participants helped me feel part of my community	
76% of Stage One participants my opinions were valued by others	
59% of Stage One participants I have influenced local decisions	
87% Stage One Steering Panels gave us a common purpose	
95% of Stage One Steering Panels community has benefited from this process	
89% of Stage Two participants/36% of residents its brought the community together	
93% of Stage Two participants/65% of residents local people can bring about change	
91% of Stage Two participants/61% of residents this work makes me proud to be from this area	
64% more willing to try something that would help me personally	
81% more willing to work with others on something to improve the neighbourhood	
84% of Stage Two participants think more positively about use of arts activities to bring people together	

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[26] Based on 15 Artist Reports

BPttA has targeted areas with cohesion issues. Consultation sessions have been well promoted and partnership working between groups has helped attract the most marginalised. However, in some areas minorities such as border area Protestants and newcomer populations have been reluctant to take part due to their general lack of integration into community groups, BPttA focus on peacebuilding and a reluctance to be identified as "different." As a result there has been an over-emphasis on recruitment from primary schools. Despite this, the scale of local participation is a significant achievement and the majority of those involved had not taken part in a community art project before. Thus opening up arts activities to new audiences. The hands-on nature of the workshops were fun, helped people to express themselves and to connect with other residents.

Community engagement is the bedrock of the BPttA and aimed to create a sense of inclusion and ownership that would carry projects through to the production stage. **The most successful projects were those that kept residents fully involved throughout the duration, through artist blogs, study visits and artist-led workshops.** Residents particularly liked contributing to the artwork, either by physically making a piece or having their family name or a memory incorporated into the final design. For example, during the Pomeroy *Lady and the Lark* launch when the sculpture was unveiled the local schoolchildren rushed to identify their names.

This inclusive approach has been **driven by local Steering Panels** who in the main have relied on voluntary effort. Their role in driving forward the BPttA projects in the midst of tight delivery timeframes, complex issues, processes and paperwork can't be underestimated. Similarly many local Council Officers have strived to ensure that planning issues and art installation issues were resolved in order for groups to secure funding before the July deadline.

Participant feedback illustrates that the BPttA has been a **positive experience for those taking part.** The opportunities to work together, to think about their physical and social environment, exchange information and opinions and work towards a common goal has led to some Steering Panels expressing the desire to continue to meet and work together. Local groups have benefitted from the positive publicity and have recruited more members as a result. Importantly, participants have learned more about the history of their towns and villages and can value their uniqueness. The experience has helped residents understand the value of combined community effort and report a **greater likelihood to take part in further improvement projects**.

Despite the fact that the consultation process is focused upon garnering community opinion upon potential themes and sites for localised public art, only 57% of those completing exit questionnaires believed that they had **influenced local decision-making.** Community confidence, participation and collective action in driving forward quality of life improvements plays an important role in nurturing community cohesion and residents' ability to influence work on the ground needs to be given a higher profile.

8.7 Impact: Connecting Communities

Table 8.9 illustrates the BPttA Connecting Communities objective and indicators.

Table 8.9
Objective & Indicators: Connecting Communities

Objective	
Using the arts & arts processes as a means in which to **connect communities** throughout NI & the Border areas	
NISRA Target	**Actual**
• 16 projects involving NI & ROI participants • 14 Strategic partnerships with Local Authority Peace Partnerships	23 projects Discussions only
74% of cross-border projects participants reported more respect for differences	
72% of cross-border project participants would take part in another peacebuilding project	
49% of cross-border project participants reported that this gave us a voice against sectarianism and racism	

BPttA has focused on developing connections within communities, rather than targeted cross-border relationship development. However, even here many projects have been conducted on a group-by-group basis with little facilitated interaction, due to practical difficulties in getting groups together. Projects engaging both NI and RoI participants have primarily occurred in border locations and already had community groups with members from both jurisdictions.

A small number of projects **targeted and brought residents from neighbouring areas together.** For example, the Doneyloop Youth Club project had a cross-border focus involving the neighbouring border communities of Doneyloop in Donegal and Clady in Tyrone. The Steering Panel representing both jurisdictions continue to work together.

The Ring of Gullion project has led to the neighbouring south Armagh communities of Bessbrook (mostly Protestant) and Camlough (mostly Catholic) installing two artworks which reflects both villages shared historic interdependence on the Camlough River. The Blackwater Partnership led projects resulted in three artworks (Monaghan, Caledon and Middletown) reinforcing cross-border riverside links between the towns.

However, artists did raise concerns with regards to conducting consultations over a large geographical area. It was believed that the depth of engagement suffered as a result and it also presented a problem with regards to theme generation and site selection.

Members of the Cavan based project Steering Panels, artist/facilitators, project participants and representatives from Cavan County Council conducted a study visit to Belfast to draw inspiration from some of the public art on display in the city. Charter NI project participants also visited Londonderry to view artwork in preparation for the

work. However, BPttA **hasn't centrally facilitated connections between the current projects, nor showcasing existing artwork outside of the Newsletters**. This is considered to have been a missed opportunity for legacy relationship building and the promotion of good practice and learning.

9. FUTURE DEVELOPMENT

9.1 Introduction

The value of using community arts processes to achieve peace-building objectives have been substantiated and the basic building blocks of the BPttA programme and Re-Imaging Communities programme before it, remain relevant. The BPttA approach acknowledges **both visible and invisible signs of racism and sectarianism** moving towards a community cohesion approach. The cross-border aspect to the BPttA has illustrated the distinct peace-building needs in each jurisdiction and creates potential for shared learning and exploration.

The appetite for a "re-imaging" programme remains both at a community and strategic level. Therefore, it is important that the Arts Council begins to examine the potential for another arts-based peace-building programme, particularly with regards to its strategic focus and potential for inter-agency collaboration. This chapter presents the outline of a future arts-based model for discussion by relevant stakeholders.

9.2 Strategic Fit

The NI Executive acknowledge the complementary relationship between social policy and economic prosperity and are actively working towards increasing access and participation in social and economic life within specific geographical areas and across marginalised groups.[27] The Programme for Government highlights that the potential of the arts and culture sector needs to be realised while the *Public Service Agreement 9* and *DCAL's Corporate Goals* focus on enabling as many people as possible to improve the quality of life by experiencing and accessing cultural assets. DCAL, through the Arts Council and its other arms-length bodies, has a core priority of *promoting equality and tackling poverty and social exclusion*:

* *Through systematically promoting a sustainable economic model;*
* *Proactively targeting meaningful resources at sectors of greatest inequality, within areas of greatest objective need;*
* *In the wider context of effectively developing tangible opportunities and measurable outcomes for securing excellence and equality across culture, arts and leisure; and*
* *Through a confident, creative, informed and healthy society in this part of Ireland".*

This core priority is now foremost when framing policy and allocating resources and drives the Departmental agenda. *"Ambitions for the Arts: a Five Year Strategic Plan for the Arts in Northern Ireland, 2013-2018''* highlights the arts' flexibility in meeting community need and its ability to deliver important social outcomes by bringing

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[27] http://www.northernireland.gov.uk/building-a-prosperous-united-community.pdf

people together, helping tackle economic, racial and ethnic divides, engaging with the most disenfranchised members of our community and helping to address anti-social behaviour and improve the health and wellbeing of communities and individuals.

There are considerable opportunities for a subsequent Programme to use the arts as a vehicle to deliver against core governmental objectives to create the stability required for prosperity as outlined in Together Building a United Community (T:BUC):

Figure 9.1
BPttA Alignment with T:BUC Priorities

- BPttA successfully brought young people from different backgrounds together for the first time, particularly in rural areas where **schools had little history of cross-community working.**

  Our Children & Young People

- BPttA enabled the artistic examination of physical space and the external message it conveyed. It took communities on a process which enabled them to re-think space, develop a new vision for their area and in some cases to remove existing symbols of cultural aggression. It has relevance to the commitments to develop **urban villages, create & enhance shared neighbourhoods.**

  Our Shared Community

- Through the re-imaging of intimidatory artwork, removal of flags and graffiti, BPttA aimed to increase mobility within and across communities. This complements the drive to create the conditions for the walls to be removed. This directly links to the commitment to **remove all interface barriers by 2023.**

  Our Safe Community

- BPttA shows that the arts can promote responsible and positive promotion of cultural identity. It illustrates that communities can come together to develop a piece of art which has a unique meaning to them and which presents a **positive external image.**

  Our Cultural Expression

The reorganisation of Government Departments in NI will bring the arts function of DCAL together with DSD, elements of OFMdFM (to include Social Investment Fund

team, Racial Equality, United Communities/Good Relations, Disability and Poverty, Gender and Sexual Orientation) and the Employment Service element of DEL into a new *Department for Communities*. DCAL, alongside the Arts Council, is currently working on developing an *Arts and Culture Strategy 2016-26*. This will look at the potential of the arts and culture sector as a driver for the achievement of broader social and economic goals such as social inclusion and cohesion, urban regeneration, tourism, inward investment, employment, development of high added value creative industries, education and health. This opens up substantial opportunities for a new Programme approach which combines arts/good relations facilitated physical and social regeneration.

9.3 New Programme Focus

The following recommendations are made to inform the direction of a future Programme and strengthen the outputs and outcomes going forward:

9.3.1 Peace-building at its core

- **Greater emphasis on strategic targeting**
  Due to the persistence and negative impact of divisive emblems, symbols and artwork upon community relations, it is suggested that this is where the majority of efforts should be placed. However, these are difficult communities to work within and targets for removal or re-imaging should be realistic. A great deal of investment, dialogue effort and trust building between community and statutory representatives is already occurring through Good Relations/Flags/Bands/Bonfire Forums etc. and the Programme must link to existing provision and relationships. A geographical clustering approach would enable resources to be directed according to knowledge - improving economy of effort as well as impact. The BPttA Consortium have signposted groups to the Programme. However, a more planned and strategic approach which involves advance mapping of interfaces, contested spaces and areas of weak cohesion in collaboration with local agencies would be beneficial. For example using Housing Executive Community Cohesion databases to identify hotspots and potential groups;
- **Develop community audits to include community commitment**
  In order to determine local needs and keep groups' focused on tangible outputs and outcomes, it is recommended that an audit is developed for each project. This would identify visible and hidden manifestations of sectarianism within the area as perceived by residents, present opportunities for discussion around their removal and on this basis **create an action plan for change** (to include necessary supports and agreed commitment from the community). This will enable a more flexible process and solution to issues. It would also ensure that there is a sustained focus upon the removal of aggressive imagery where appropriate;
- **Acknowledge different starting and end points**
  There were **vast differences between BPttA communities**. Some had many visible manifestations of sectarian and racist tensions, some had a few flags or emblems

at specific sites, others had no outwards signs and were mainly concerned with cohesion issues. Similarly, there were segregated, majority/minority communities and relatively mixed neighbourhoods. Programmes such as the Housing Executive's BRIC Programme have successfully provided training and support according to the "stage" the community is at. It is also worth noting that re-imaging shouldn't be about eradicating all traces of heritage, but finding a way to express these in a way that focuses on culture, rather than conflict;

- **Provide tailored support for infrastructure development and tackling difficult issues**
Progress can be halted by lack of capacity and confidence, despite apparent desire for positive change. Steering Panels need to be representative, visible and able to challenge the status quo. Those erecting flags, memorials and murals and the perpetrators of sectarianism and racism have to be involved in the process to remove them,   otherwise re-imaging will not occur and the community engagement process will not have weight. There is a high element of risk for all those involved, but there needs to be strong foundations from the outset if the aims of the programme are to be met. **Steering Panels must be linked into a training menu which provides equality and good relations based learning and exchange, as well as signposting to advice on fundraising, governance, marketing advice etc.**

9.3.2   Re-defining, Removal and Re-Imaging

- **Wider creative scope**
BPttA wasn't a traditional re-imaging Programme as it funded "cohesion" and "removal" projects only. Refusal to "re-image" or soften existing paramilitary mural art, created a gap which was met by other funders. Housing Executive, for example have a small re-imaging budget but state they are unable to meet existing need, nor to push creative boundaries within the resources available. Having the flexibility to fund a variety of artistic interventions will ensure that the worst affected communities are not excluded from progressing forward, albeit at a slower pace. T:BUC welcomes the use of arts in peacebuilding, highlighting **Draw Down the Walls** as a model of good practice. This highly innovative project has developed a cross-interface and cross-community approach which seeks to address contentious issues and build relationships through activities such as temporary artworks, films, talks, workshops, and participatory arts events which use interface walls as a starting point for further discussion and dialogue;

- **Integrating good relations and arts facilitation**
In order to ensure that the conversations and arising themes adequately raise and promote good relations themes, good relations and artistic facilitators should work collaboratively. This could help maximise the impact of the sessions, ensure a focus on good relations and encourage mutual practice development. Targeted facilitation training should be provided to any artist/facilitators recruited. However, it is recommended that they should not be a substitute for using skilled good relations facilitators, mediators and mentors that have a deep rooted understanding of the local and regional context in which they are working, working relationships with paramilitary organisations and the ability to draw out and reach

consensus on community issues during the crucial and critical engagement process;

- **Positive cultural expression**
  The community consultations helped people connect, learn and share their thoughts. Conversations should be framed around the multi-faceted nature of identity and how cultural or racial identity is only one aspect. The focus must be on examining oneself individually and, as a community - what we stand for and aspire to and how we want to be perceived. This approach is embedded within the T:BUC priority of positive cultural expression and would enable clear linkage with local flags/bonfire protocol initiatives. It would lead to the re-defining of selves and space;

- **Communities producing art**
  BPttA participants had a unique insight into the process of developing public art. However, there is a need to ensure that momentum is maintained during the production stage with participative workshops, artist blogs, exhibitions and study visits were possible. Greater documentation and public display of the process is needed, preferably full explanation of the design rationale, engagement and production process would be installed and given prominence alongside the artwork (e.g. Ballyjamesduff).

9.3.3   Legacy-Building

- **Networking and partner opportunities**
  There needs to be reinforcement that projects are part of a wider Programme. Therefore it is recommended that opportunities for networking, partnership building and study visits during the Programme. This would help groups to learn from others experiences, develop contacts, increase motivation and showcase the achievements of groups who have already completed. **The Programme should create opportunities to increase mobility within and across areas**. Although the BPttA funded projects north and south of the border, cross-border working wasn't specifically facilitated. It is recommended that a proportion of projects operate on a cross-community, cross-interface and cross-border basis;

- **Committing to a United Community**
  The completed artwork will be a visible manifestation of residents' desire to take a stance against racism and sectarianism and present a positive community identity as outlined in the T:BUC and Racial Equality Strategies. A future programme could additionally encourage Steering Panels to develop and publish a United Community Statement which is signed by local groups. Projects could link in with the proposed T:BUC Community Relations/Cultural Awareness Week.

Figure 9.2
Potential Programme Model
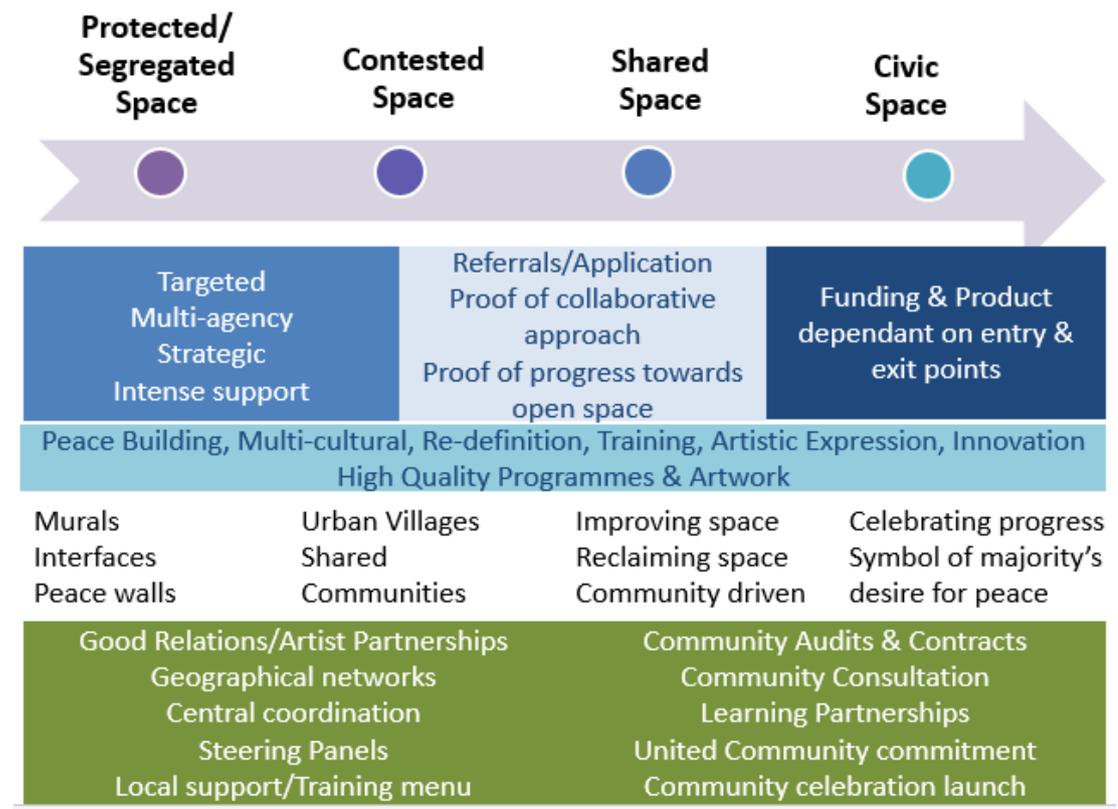
9.4 Delivery Structure

At local level, **Community Planning** focuses upon area based collaboration to align service provision. It emphasises community engagement, collaborative working and outcomes based delivery. Any future Programme should be firmly integrated into area based social and physical regeneration initiatives linking community support, arts, good relations and economic objectives.

Rather than an open application call, we recommend that a collaborative and targeted approach is undertaken to help **identify those areas most in need of support.**

- Based on the BPttA model a **Consortium** of relevant strategic stakeholders (e.g. Arts Council, DOJ, CRC, OFMdFM, Housing Executive, Council) will provide guidance and accountability;
- **Delivery Partners** will have expertise in both arts and peace-building - reinforcing the inter-dependence of both disciplines to achieving Programme outcomes. There will be centralised coordination and administration and delivery partners will provide technical assistance to community beneficiaries in their area of expertise;
- **Planning Networks** will have multi-agency representation - initially making recommendations for areas for inclusion onto the Programme;

- **Steering Panels** will be representative of groups and residents within the community. They will also benefit from statutory representation providing advice, signposting and support to achieve their objectives.

9.5 Potential Funding Sources/Resource Partners

There are a number of funding opportunities that the Consortium could explore over the next few months:

- **PEACE IV (2014-20)**: As a result of the EU budget negotiations, the PEACE Programme has now successfully secured €150 million funding for a future PEACE IV. The Programme will place a strong emphasis on promoting cross-community relations and understanding in order to create a more cohesive society. The new Peace Programme has one priority – To support Peace & Reconciliation. It aligns with the objectives of T:BUC and proposes activity in a number of areas including Shared Spaces and Services and Building Positive Relations at a Local Level. Projects supported by these themes must also target those groups particularly impacted by the legacy of troubles/conflict such as victims and survivors and communities with low social capital and identifiable groups and networks dealing with specific legacy issues. The application process is not yet open;
- **Together: Building a United Community:** Budget 2015-16 set aside £10 million of resource DEL for the T:BUC programme. In November 2015, the Fresh Start Implementation Plan commits a further £500 million from the UK Government (in addition to the Stormont House Agreement £2 billion financial support package) to fund issues "unique" to Northern Ireland. This includes £60 million over five years to build community relations through initiatives such as bringing down community "peace walls." Plans for a Commission to examine issues of flags, identity, culture and tradition will proceed, alongside a plan to transfer the responsibility for regulating parades to the Assembly. Departments will be asked to submit bids to access the resource;
- **International Fund for Ireland**: IFI plans to allocate up to £45m towards a range of peace and reconciliation programmes over the next five years. The 'Community Consolidation – Peace Consolidation 2016-2020' Strategy will expand and intensify the current Peace Walls and Peace Impact programmes and introduce two new initiatives that are linked to education and youth training.

APPENDIX ONE

**Building Peace through the Arts
Evaluation Framework**

- Output and Outcome Indicators

OUTPUT INDICATOR FRAMEWORK		
Theme & Outcome	Targets/Outputs	Source
Programme Level	90 projects 6,893 participants 600 workshops - Total hours delivered 78 celebration events	GIFTs Stage 1 & 2 Artist/SG Reports
Community Cohesion – working with communities to provide opportunities for more **safer, stable neighbourhoods** & developing **strong positive relations between people from different backgrounds**	1,419 young people under 25 engaged 27 (30%) projects target young people 30 inter-community projects 270 participants from minority ethnic background 8 projects targeted at minority ethnic communities	Stage 1 Artist Report Stage 2 SG Report
Build Peace & Reconciliation – Supporting progress towards a peaceful, shared stable society & **promote community reconciliation** through community led programmes of arts activities	4 projects funded within 9 Council areas identified as having little/no participation 120 artists employed 3,000 participants more likely to attend/participate in the arts as a result	GIFTs Stage 1 & 2 SG Report Q6*Q16.9 Stage 1 Participant Q Q20 Stage 2 Participant Q
Regeneration through the Arts - working with communities to **develop more inclusive civic and cultural identities** through the production of high quality artwork for the public realm	- Remove 50 symbols/emblems % of projects targeting disadvantaged areas % of participants living in disadvantaged areas 1,379 (20%) participants living in rural areas	Stage 2 SG Report Postcode Analysis: Stage 1 & 2 Participant Q Stage 2 Event Q
Positive Relations at the Local Level – Using the arts and arts processes as a means with which to **challenge racist and sectarian attitudes** & build positive community relations	24 projects at interface areas/contested spaces % projects in areas with high levels of sectarian & racial crimes, incidents and tensions % projects engaged in creative facilitation	Stage 2 SG Report Stage 1 & 2 SG Report Q11 Stage 1 Participant Q Q13 Stage 1 Participant Stage 1 & 2 Artist Report
Connecting Communities – Using the arts & arts processes as a means in which to **connect communities** throughout NI & the Border areas	16 projects involving ROI & NI participants	Stage 1 Artist Report Stage 2 SG Report

OUTCOME INDICATOR FRAMEWORK			
Aim	Outcomes	Indicator	Source
Community Cohesion – working with communities to provide opportunities for more **safer, stable neighbourhoods** & developing strong positive relations between people from different backgrounds	Residents/participants feel more part of the community they live in	• % helped me feel part of my community	Q16 Stage 1 Participant Q
		• % felt that my opinions were valued by others	Q16 Stage 1 Participant Q
		• % its brought the community together	Q14 Stage 2 Participant Q
		• % this shows the area in a positive light	Q14 Stage 2 Participant Q
		• % common purpose	Q2.9 Stage 1 SG
	Residents feel more in control & satisfied with their life	• % feel I have influenced local decisions	Q16 Stage 1 Participant Q
		• % this shows local people can bring about change	Q14 Stage 2 Participant Q Q2.10 Stage 2 SG
		• % This area is changing for the better	Q14 Stage 2 Participant Q
	Participants feel less isolated & more confident	• % able to say what I felt	Q16 Stage 1 Participant Q
		• % took part in consultations	Q8 Stage 2 Participant Q Q7 Stage 2 Event Q
		• % satisfied with extent & quality of consultations	Q10 Stage 2 Participant Q Q9 Stage 2 Event Q
		• % I'm proud of what has been achieved	Q14 Stage 2 Participant Q
		• % more confident discussing sensitive issues	Q3.15 Stage 1 Artist Report
	Increased awareness amongst participants of the benefits associated with volunteering, training or entering employment	% more willing to try something that would help personally (e.g. volunteer, do some training, take steps towards employment)?	Q18 Stage 1 Participant Q Q16 Stage 2 Participant Q Q2.10 Stage 2 SG
		% more willing to work with others on something to improve the neighbourhood	Q17 Stage 1 Participant Q Q15 Stage 2 Participant Q
		• % community benefited from this process	Q2.9 Stage 1 SG
Positive Relations at the Local Level – Using the arts and arts processes as a means with which to **challenge racist and sectarian attitudes** & build positive community relations	Increased perception amongst participants/residents that neighbourhood is a neutral space	% these issues aren't usually discussed openly	Q16 Stage 1 Participant Q
		% think the area will feel more welcoming	Q19 Stage 1 Participant Q
		% this is a place where people from different backgrounds get on well together	Q8 Stage 1 Participant Q
		% this has helped people from different backgrounds get on well together	Q14 Stage 2 Participant Q Q2.10 Stage 2 SG
		% willing to engage in sensitive issues	Q3.7 Stage 1 Artist Report
		% core groups targeted	Q3.9 Stage 1 Artist Report Q9 Stage 2 Artist Report

		% collaborative arts projects can build relationships	Q24 Stage 2 Artist Report Q2.10 Stage 2 SG
	Increase confidence of residents to circulate safely within their community	% think people will feel more safe moving about	Q9*Q19 Stage 1 Participant Q
		% feel gave us a voice against sectarianism & racism	Q16 Stage 1 Participant Q Q2.9 Stage 1 SG Q2.10 Stage 2 Applicant
		% more people from outside here are coming in	Q14 Stage 2 Participant Q
Regeneration through the Arts - working with communities to **develop more inclusive civic and cultural identities** through the production of high quality artwork for the public realm	Increased awareness amongst residents/participants that artistic output enhances the physical environment	% better relationships between people	Q19 Stage 1 Participant Q
		% The appearance of the area will improve % This has improved the appearance of the area	Q19 Stage 1 Participant Q Q14 Stage 2 Participant Q
		% The artwork is of a high standard % high quality artistic input	Q14 Stage 2 Participant Q Q9 Stage 2 Event Q Q2.9 Stage 1 SG Q2.10 Stage 2 SG
		% Most people are happy with the way it's turned out	Q14 Stage 2 Participant Q Q9 Stage 2 Event Q
		% need for this work	Q14 Stage 1 Participant Q
		% more supportive of public art to make areas more attractive & welcoming	Q17 Stage 2 Participant Q
		% appreciation public art can transform spaces	Q23 Stage 2 Artist Report Q2.9 stage 1 SG Q2.10 Stage 2 SG
		% could be innovative & use creative techniques	Q3.8 Stage 1 Artist Report
		% could be innovative & push boundaries	Q8 Stage 2 Artist Report
Build Peace & Reconciliation – Supporting progress towards a peaceful, shared stable society & **promote community reconciliation** through community led programmes of arts activities	Participants/residents feel more trust/respect in people who are not like them	% more respect for people's differences	Q16 Stage 1 Participant Q Q2.9 Stage 1 SG
		% prefer residents to be from different religious & racial backgrounds	Q12 Stage 1 Participant Q
		% listen to other people's views	Q3.16 Stage 1 Artist Report
		% greater understanding for difference	Q3.17 Stage 1 Artist Report
	Residents/participants perceive that violence has no part to play in society	% important people from different religions & nationalities feel welcome & safe here	Q11 Stage 2 Participant Q Q10 Stage 2 Event Q
		% people from different religions & nationalities will feel more welcome & safe here	Q12 Stage 2 Participant Q Q11 Stage 2 Event Q

		% important people actively challenge sectarianism, racism & violence	Q13 Stage 2 Participant Q Q12 Stage 2 Event Q
		% acknowledgement of sectarian/racist attitudes	Q3.18 Stage 1 Artist Report
		% increased desire to make the community more welcoming	Q3.19 Stage 1 Artist Report Q25 Stage 2 Artist Report
	Increased awareness amongst strategic stakeholders/delivery partners of the value of using art as a mechanism for good relations	% creative activities * I liked the way the discussions were delivered	Q15 * Q16 Stage 1 Participant Q
		% would get involved in other art projects	Q16 Stage 1 Participant Q Q20 Stage 2 Participant Q
		% would get involved in other peacebuilding projects	Q16 Stage 1 Participant Q Q21 Stage 2 Participant Q
		% took part in arts activities & this positively added to experience	Q9a*b Stage 2 Participant Q
		% would support more projects of this nature in your area	Q19 Stage 2 Participant Q Q13 Stage 2 Event Q
		% think more positively about the use of arts activities to bring people together	Q18 Stage 2 Participant Q
		% arts can improve community relationships	Q2.9 Stage 1 SG
		% artists increased knowledge of impact of sectarianism/racism on community life	Q3.12 Stage 1 Artist Report Q12 Stage 2 Artist Report
		% artists appreciation of impact of poor quality environment	Q3.13 Stage 1 Artist Report Q13 Stage 2 Artist Report
		% artists more aware how artistic processes can achieve good relations	Q3.14 Stage 1 Artist Report Q14 Stage 2 Artist Report
		% More positive about the arts	Q3.21 Stage 1 Artist Report Q27 Stage 2 Artist Report
		% More supportive of this project	Q3.22 Stage 1 Artist Report Q28 Stage 2 Artist Report
Connecting Communities – Using the arts & arts processes as a means in which to connect communities throughout NI & the Border areas			Cross-border projects * Stage 1 & 2 Participant Q

APPENDIX TWO

Responses at Final Reporting

- Stage One & Two Participant Questionnaires

Table 1

Stage One/Two Participant Questionnaires by Project

Project	Stage One	Stage Two
Annalong	30	
Black Mountain	12	
Blackwater Partnership	10	
Cairns	19	
Carrosyl	32	
Castleblayney	35	
Cavan County Council	128	
Charter NI	74	
City cemetry	19	
Clogher	51	23
Colgan	18	
Donaghmore	24	
Doneyloop	12	
Doohamlet	11	
Drogheda Civic Trust	66	
Dromore	20	
Drumahoe	18	1
DKIT	9	
East Belfast	6	
Folktown	25	
KCDA	22	
Killeshil	14	
Ligoniel	27	
Moville	82	
North Belfast Arts for All	55	
Richmount	42	24
Servite Trust	6	7
SLIG	21	
Strabane	45	
Unknown	2	
Grand Total	**935**	55

APPENDIX THREE

Intended Outcomes & Impact for "Removal" projects

Project	Re-imaging	Final Stage Outcome
Crossmaglen Community Association	IRA sign on Newry Road; Sniper at work sign on Dundalk Road; CNR Mural Lismore Park	Stage One completed only
Newry & Mourne District Council	Removal of flags & imagery in Latt (CNR), Carnaget (CNR) & Annalong (PUL)	Stage One completed only
Bond Street	2 UDA/UFF murals; Territorial markings including kerbs	Stage One completed – funding to re-image murals sought from alternative source
Drumahoe	Several locations with sectarian graffiti; Removal of Union/UDA flags at 3 locations	Artwork was located at a different site & no removal took place
Belfast Community South Resources	Removal of two UDA murals in Blythe Street, replacement of a paramilitary memorial mural with a garden conducted under pilot Re-Imaging Programme	Removal of 2 murals prior to BPttA - process completed with installation of artwork
The Loup	2 Tricolour flags	1 flag removed. Community relations work ongoing
Charter NI	Removal of 32 UDA murals	Stage One completion only
Factory	Racist graffiti on wall near school	Stage One completion only
Dromore in Action	Sectarian graffiti at underpass at Lurgan Road entrance to Dromore Public Park	Graffiti removed
Belfast City Council	Racist & sectarian graffiti in cemetery. BPttA to signal beginning of regeneration of cemetery to include future removal of graffiti	Artwork in situ. Future removal of graffiti planned
West Belfast Athletic & Cultural Society	1 UVF mural including large wooden crest; 1 smaller UVF mural on wooden board	Artwork erected and removal of 2 murals
Derriaghy Village	4 UDA murals at entrance to estate, kerb marking	4 Removed

Strabane	Removal of Flags & imagery in Strabane Town, Castlederg (PUL), Artigarvan (PUL) & Magheramason (PUL). Territorial marking, flags in 2 locations, graffiti in 2 locations	Stage One completed only
Richmount	Unspecified number of Union flags on lampposts in proximity to artwork	Unspecified reduction in flags throughout village – estimated at 4
East Belfast Historical & Cultural Society	Sectarian graffiti on proposed site for artwork	Stage One completion only
Arts for All	Sectarian graffiti on proposed site	Stage One completion only
Ligoniel	Unspecified graffiti on proposed sites	Stage One completion only