Causeway Coast and Glens Heritage Trust

Cultural Heritage Audit

Final Report

October 2006

A report prepared by Blu Zebra Ltd

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Executive Summary

Causeway Coast & Glens Heritage Trust is a partnership body established in May 2002 to protect and enhance the unique qualities of the Causeway Coast and Glens area. The Trust covers the following Council areas: Ballymena; Ballymoney; Carrickfergus; Coleraine; Larne; Limavady; Moyle and Newtownabbey.

Causeway Coast and Glens Heritage Trust has undertaken extensive work since its establishment within the natural and built environment in the area. However to date the Trust has only undertaken limited research into the Cultural Heritage of the area.

"Cultural Heritage" means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated with them – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. Cultural Heritage is transmitted from generation to generation, it is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity[1].

Cultural Heritage is about the cultural aspects of our societies and people who practice them. It is defined by the cultural identities of individuals and groups.

Whilst there has been widespread cooperation in safeguarding cultural heritage through the identification and preservation of cultural heritage sites, it is only more recently that international agreement has been reached to cooperate to protect and promote Intangible Cultural Heritage as well. This 'living' cultural heritage includes practices, representations and expressions as well as the associated knowledge and necessary skills that communities, groups and individuals recognise as part of their cultural heritage.

For the purposes of this study and as a result of consultation with the steering group and Round Table Workshop participants, the following amended definition of Cultural Heritage was agreed as the official definition of the study.

"*Cultural Heritage" means the traditional practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated with them – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. Cultural Heritage is generally transmitted from generation to generation, it is constantly recreated by communities and groups in response to their environment and other disparate influences, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity."*

For the purposes of the Audit, Cultural Heritage was defined as including the following thirteen cultural heritage domains:

- Oral Tradition
- Language and Dialect

[1] This definition is based on UNESCO's

- Music
- Dance
- Literature
- Performing Arts
- Crafts
- Events
- Culinary
- Visual Arts
- Moving Images (Inclusive of Cinematographic)
- Sports and Games
- Moveable Heritage.

The central objective of the Audit was to provide an agreed working definition of cultural heritage for the purposes of the study, outline the core elements that it should include and overall provide a flavour of the cultural heritage of the Causeway Coast and Glens area.

The process went through a number of key stages:

- Project Planning Meetings
- Development of a Steering Group with local knowledge of cultural heritage in the area
- Researching and agreeing a Cultural Heritage Definition
- Undertaking an Audit of Key Informants (key people working and practicing different cultural heritage elements within the area. A total of 229 Key Informants were identified by the Steering Group reflecting the diversity of cultural heritage across all eight Council areas. This interview schedule continued on a "pyramid" base to give as many opportunities to grow the database as possible. A total of 119 people were interviewed as part of the Audit. As a result of the number of surveys undertaken some of the key informant information within some domains was weaker than in others.
- Desk Research to supplement gaps in the survey data
- Round Table Workshop
- Preparation of Draft and Final Reports.

The Audit involved a significant amount of active local information gathering and research. This element was central to the Audit as it provided the human element to the Cultural Heritage Audit. This was vital as it is people who make, grow and preserve cultural heritage.

Whilst findings within the audit give a good indication of the range of cultural heritage within the area the audit should be not be considered as a definitive view of the Cultural Heritage of the Causeway Coast and Glens. The Cultural Heritage Audit is one of the first of its type in Northern Ireland and should be viewed as a Pilot Initiative. Findings reflect the methodology used, the response from those interviewed and the level of desk research possible during the period.

The main Conclusions and Recommendations have emerged as a result of the Audit process.

Conclusions:

- Cultural Heritage is an ever evolving phenomenon across all of the domains which unless practiced is lost forever

- Capturing the essence of all of the nuances of these cultural heritage domains in the Causeway Coast and Glens area has been impossible through this study but an excellent start has been made. However, recognition of the importance of mapping and capturing the detail of these is a clear message emanating from this study as is the need to start this cataloguing now

- The area has a rich tapestry of cultural heritage and is certainly not a homogenous area

- Some areas of cultural heritage are more developed and alive than others. Dying cultural heritage activities must be reawakened and practiced if they are to be kept alive for future generations

- The added benefit of engagement in cultural activities is one which needs to be further addressed and researched. Using either of the two campuses of the University of Ulster to build on this is crucial. This will enhance the credibility of cultural heritage and the possibility of levering more resources into the area for the further promotion of cultural heritage as a legitimate life enhancing activity across a range of life situations

- A vision for the cultural heritage sector in the CCGHT area needs to be developed and led towards achievement. CCGHT is a logical leader to take this forward

- A strategic joined up approach to the development of the cultural heritage sector across the CCGHT area is required. Councils need to be fully engaged in this process. This needs to link with RPA and the new community planning process

- Marketing, PR and promotion are key tools which need to be developed in order to increase engagement of more people in the practice and enjoyment of cultural heritage activities. An education strategy needs to be developed alongside this which links to that outreach activities included in the existing Council Cultura strategies and dovetails with them.

- A network of cultural heritage practitioners needs to be developed in order to move the sector forward and allow mutual support of each other. More innovative ways of working should also be explored including the use of workers cooperatives, social enterprises, collective buying and selling of raw materials and collective marketing approaches. Business development support is required to move some of these domains forward

- Lobbying is required to increase the tax breaks available for artists and practitioners in the cultural heritage sector

- More flexible and long term funding and investment is required for the sector

- Causeway Coast and Glens Heritage Trust should take the lead in the future development of cultural heritage within the CCGHT area.

Recommendations

- That an integrated Causeway Coast and Glens approach is taken to the development, promotion and enjoyment of cultural heritage and that a new Cultural Heritage Strategy with a clear vision is developed. This strategy should identify the benefits offered by cultural heritage preservation, promotion and development including the tourism potential offered, the peace and reconciliation benefits, the health and well being benefits, the cultural and community benefits and well as the "arts for arts sake" benefits it can bring. CCGHT should take the lead role in this process on behalf of all stakeholders. Councils need to be fully engaged in this process. This needs to link with RPA and the new community planning process

- The present Steering Group should stay together and meet at least quarterly in order::

  - to assist in taking this cultural audit to its next logical steps and manage the implementation of all recommendations within it over the next couple of years

  - to build and promote a more integrated working and planning approach across all eight Council areas to ensure effective planning of cultural heritage activities and projects and programmes to preserve it

  - to manage the development and implementation of the strategy in association with CCGHT

  - to assist with the submission of any integrated funding proposals which would benefit cultural heritage

- The current audit should be used as the building blocks for future information collection on Cultural Heritage across all thirteen domains and a timetable and action plan over the next year for its collection should be developed and agreed immediately

- An impact study of the benefits of cultural heritage should be commissioned and linked to the strategy and any future funding applications or sponsorship requests

- CCGHT should submit a funding application to the Big Lottery, or other funders as deemed appropriate, to enable further development of the Audit process inclusive of:

  - Employing a Cultural Heritage Officer and develop a cultural heritage strategy and an impact assessment document of it for the CCGHT area but one which links into existing cultural strategies of Councils ensuring non duplication of effort

  - Continuing to build a list of Key Informants within each of the domains identified across each Council area

  - Development of a directory and website based on the Audit to document the rich and diverse cultural heritage that exists in the area

  - Any other collective projects or programmes deemed necessary to move the process forward

- An independent network is established in order to promote greater cooperation among practitioners within and across all the domains

These recommendations can only happen if appropriate funding and support is secured and if the local community and cultural activity practitioners are fully engaged in the implementation process.

Introduction

Causeway Coast and Glens Heritage Trust

Causeway Coast & Glens Heritage Trust is a partnership body established in May 2002 to protect and enhance the unique qualities of the Causeway Coast and Glens area. The area covered by the Trust, stretching from Limavady to Newtownabbey, includes a wide variety of scenic landscapes, important wildlife resources and cultural heritage, all contributing to the area's significance as a tourist destination. With this in mind, the Trust aims to protect and enhance its natural and cultural resources and to promote a sustainable tourism industry for the benefit of both the visitors and the people who live and work here.

The aim of the Trust is:

"to promote environmental management and sustainable tourism which aims to protect and enhance the unique heritage of the Causeway Coast and Glens area".

Why Undertake a Cultural Heritage Audit?

Causeway Coast and Glens Heritage Trust has undertaken extensive work, to date on the natural and built environment within the area. However the Trust has not undertaken any significant research into the cultural heritage of the area. The Causeway Coast and Glens Heritage Trust, through this Audit, sets out to address this gap.

> "A culture can never be reduced to its artifacts while it is being lived."
>
> Raymond Williams: 1960

Cultural Heritage should not be seen as a singular concept; instead it is split into tangible and intangible cultural heritage. Tangible Cultural Heritage can be defined at its most simple as the things that we can see or those which have a physical manifestation. As such Tangible Cultural Heritage is normally associated with historic monuments, buildings, physical geographic features etc. The need to preserve our tangible cultural heritage has been widely recognised by governments across the world and by organisations such as UNESCO and has been ongoing for an extensive time period.

Intangible Cultural Heritage includes other non physical aspects such as oral traditions, music and dance, visual arts etc. It is about the cultural aspects of our societies and people who practice them. Intangible Cultural Heritage defines the cultural identities of individuals and groups. Whilst there has been widespread cooperation in safeguarding tangible cultural heritage through the identification and preservation of cultural heritage sites, it is only more recently that international agreement has been reached to cooperate to protect and promote Intangible Cultural Heritage as well. This 'living' cultural heritage includes practices, representations and expressions as well as the associated knowledge and necessary skills that communities, groups and individuals recognise as part of their cultural heritage.

Intangible cultural heritage is in danger of being lost and indeed a number of its manifestations have been already lost, such as traditional and popular music, dance, festivals and know-how for craft production, oral traditions and languages. The main reason is that local intangible

heritage is rapidly being replaced by a standardised international culture, fostered not only by socio-economic 'modernisation' but also by the tremendous progress of information and transport techniques. However cultural heritage is gaining increasing worldwide recognition for the fundamental role it plays in the maintenance and enhancement of cultural identity and diversity.

This means that if the cultural heritage of the Causeway Coast and Glens area is to be preserved and passed on to future generations to practice and enjoy, then each element needs to be identified and plans developed to promote it and sustain it for the enjoyment of and use by others.

The Terms of Reference

A central objective of the study was to provide an agreed working definition of cultural heritage for the purposes of the study with the overall aim of the Audit being:

"To undertake an audit of the Cultural Heritage of the Causeway Coast and Glens area".

Linked to this Aim, four objectives were set as follows:

1. To review definitions of 'cultural heritage' and provide a working definition of cultural heritage for use in relation to this study
2. To undertake an audit of all agreed aspects of cultural heritage within the Causeway Coast and Glens including desk research and interviews with key stakeholders as appropriate for each agreed aspect of cultural heritage
3. To provide a brief overall synopsis of the Cultural Heritage Audit together with brief summaries of key points under each theme for inclusion in the Causeway Coast & Glens Heritage Trust website
4. The final report to be produced in a format which facilitates the production of a Cultural Heritage Directory.

Methodology: How Was the Audit Undertaken?

Blu Zebra Ltd, a management consultancy firm was recruited to undertake the exercise. It used a six stage methodology for developing the Cultural Heritage Audit as outlined below:

STAGE 1	Project Planning Meeting with CCGHT Team and Steering Group			
STAGE 2	Cultural Heritage Definition Desk Research and Interactive Seminar with Steering Group and Other Stakeholders			
STAGE 3	Identification of Key Informants Across Each of the Cultural Heritage Domains in the Area and a Telephone Interview With Key Informants in Each Domain across each of the eight council areas as outlined below:			
	Oral Tradition	Language and Dialect	Music	Dance
	Literature	Performing Arts	Crafts	
	Events	Culinary	Visual Arts	
	Moving Images	Sports and Games	Moveable Heritage	
	Ballymena	*Ballymoney*	*Carrickfergus*	*Coleraine*
	Larne	*Limavady*	*Moyle*	*Newtownabbey*
STAGE 4	What Next: A Round Table Workshop With Key Informants			
STAGE 5	Preparation of Draft Report on Cultural Heritage and Introductory Elements on Each Element for CCGHT Website			
STAGE 6	Preparation of Final Report			

Stage 1a: Project Planning Meeting

This first stage of the Audit was to meet the CCGHT team to agree the following elements:

- The parameters of the study and timetabling thereof
- To agree provisional dates for steering group meetings
- To agree a date for the Steering Group to meet to agree a working definition of cultural heritage for use in the assignment
- To agree other milestones for the audit and its progression.

Stage 1b: The Steering Group

The Steering Group for the Audit included representatives from eight Council areas namely: Ballymena; Ballymoney; Carrickfergus; Coleraine; Larne; Limavady; Moyle and Newtownabbey. It also included representatives from the Museums Sector and a language expert. Alongside these members, representatives from the three local networks who were tasked with carrying out the telephone interviews were also asked to attend the steering group meetings. The three networks involved were South Antrim RCN, North Antrim Community Network and Oakleaf Rural Community Network. A full list is Steering Group members are available in Appendix I.

The Steering Group's role included:

- Acting as local experts to inform and shape the Cultural Heritage Audit.
- Agreeing a working definition of cultural heritage for the Audit based on desk research undertaken by Blu Zebra. In addition to agreeing the definition, the Steering Group was to agree the domains or main areas of cultural interest
- The identification of an initial list of Key Informants. (In total 229 potential individual informants were identified. It was acknowledged that this could not or never would be the definitive list but that it would act as a building block to move forward)
- Provision of relevant background information regarding the range of cultural activities happening within each of the eight individual Council areas
- Reviewing and agreeing the draft and final draft versions of the Cultural Heritage Audit.

The Steering Group met seven times through the Audit process and its input was vital to the successful completion of the report.

Stage 2: Agreeing a CCGHT Cultural Heritage Definition

The second stage of the assignment was to agree a definition of the term 'Cultural Heritage'. This was based on desk research which identified a range of different definitions of cultural heritage from around the world. These were collected through desk research.

On the basis of this research a working definition and thirteen individual domains or cultural areas were agreed to provide a framework for the audit.

These were later endorsed by both the Steering Group and then with participants at the Round Table Workshop.

Stage 3: The Audit of Cultural Heritage

This element involved a significant amount of active local information gathering and research gained through telephone interviews. These were undertaken by the three local community networks in the area namely: South Antrim RCN, North Antrim Community Network and Oakleaf Rural Community Network. All the Network surveyors received training from Blu Zebra in the Audit process. The use of an experienced local survey team - the Networks - assisted in increasing the response rate to the survey as the surveyors were familiar with the area and often some of the key informants. Surveys were undertaken either by telephone or on a face to face basis depending on the choice by the key informants.

This element was central to the Audit as it provided the human element to the Cultural Heritage Audit. This was vital as it is people who make, grow and preserve cultural heritage.

As stated previously, the Steering Group identified 229 "key local informants" under the 13 domains. Steering Group members initially contacted each key informant to seek their agreement to become involved in the telephone survey. The breakdown is shown in the table below:

Area	Actual Number of Key Informants	Reality Number of Key Informants	Reality Number of Key Informants Who Agreed to Participate	Actual Number of Key Informants Interviewed
Ballymena	13	11	10	8
Ballymoney	29	27	27	16
Belfast	2	2	1	0
Carrickfergus	5	5	5	2
Coleraine	44	36	25	16
Larne	31	28	12	12
Limavady	17	16	16	9
Moyle	71	62	53	49
Newtownabbey	17	17	12	8
TOTAL	229	204	161	120

The initial list produced contained duplicate records as many key informants were identified under more than one domain. Subsequently the actual number of Key Informants that could be interviewed reduced to 204. Due to data protection requirements it was agreed that all key informants would be contacted in advance to seek their agreement to be interviewed. This again reduced the potential number of key informants to 161 as some people did not want to take part in the process.

The following table outlines the number of responses received per area against the actual number of key informants given.

Cultural Domain	Number of Surveys Completed by Council Area by Cultural Domain[2]																	
	Ballymena		Ballymoney		Belfast		Carrickfergus		Coleraine		Larne		Limavady		Moyle		Newtownabbey	
	N	A	N	A	N	A	N	A	N	A	N	A	N	A	N	A	N	A
Crafts			2	2					7		2	1	12	6	4	4	1	
Culinary			1	1					1		1				4	3		
Events	2								3		1	1	2		8	5	1	1
Dance	1		5				2		1		4				4	4	2	
Language & Dialect	1		4	1	2				3		2	4	1	1	7	4	1	1
Literature	2	2	1	1					3	1					5	5	1	1

[2] The following codes have been used: N = Actual Number of Key Informants and A = Actual Number of Key Informants Interviewed

Cultural Domain	Number of Surveys Completed by Council Area by Cultural Domain[2]																	
	Ballymena		Ballymoney		Belfast		Carrickfergus		Coleraine		Larne		Limavady		Moyle		Newtownabbey	
	N	A	N	A	N	A	N	A	N	A	N	A	N	A	N	A	N	A
Moveable Heritage	1		1	1			1	1	6	2	2	1			4	4	2	2
Moving Image			1						3						1			
Music	4	6	8	4					5	5	8	3	2	2	10	6	3	3
Oral Tradition			1	1					1	1	4	1	1		10	5	3	
Performing Arts	1		1	1			1	1	3	3	1	1			2	2	1	
Sports & Games									3	1	1				8	5		
Visual Arts			4	4					5	3	5				4	2	2	
Other	1						1											
TOTAL	13	8	29	16	2	0	5	2	44	16	31	12	17	9	71	49	17	8

Details of the survey questions were agreed by the Steering Group. Questions were designed to be of relevance to the study and to be easily understood by the key informants. A copy of the survey is included in Appendix 2. The survey asked the following broad questions:

- Describe in detail your cultural heritage domain
- How large is your cultural heritage sector or area of interest?
- Is there a network of support for it in their area or beyond?
- Do you link to any Northern Ireland wide support agencies?
- How do you currently organise / advertise / profile/ review your cultural domain on a regional basis or beyond?
- What support would you require to do this?
- What opportunities are there for the revival or further development of their sector in the area?

In order to increase the survey numbers, this interview schedule continued on a "pyramid" base to give as many opportunities to grow the database as possible. Those contacted were asked to give a list of contacts they may have within their sector that they believed could contribute to the further mapping of their sector in the area. These were then in turn interviewed.

A final total of 120 people were interviewed as part of the Audit, a lower response than expected because:

- Some key informants did not provide the information required
- Some key informants did not want to participate in the survey
- The interviewers were unable to contact the Key informants after several attempts
- Incomplete contact details were given
- The limited timescale for completion of the project.

This resulted in some of the key informant information within some domains being weaker than in others. In order to address this issue additional desk research was undertaken. However, it was found that due to the nature of cultural heritage and the human element attached to much of it, the interviews were by far a superior method of collecting relevant information on the

depth and width of cultural activity. The desk research element was found to be more two dimensional.

The surveys, once completed, were entered into a second database. This database was used to illustrate the distribution of different types of cultural heritage activity across the CCGHT area.

Stage 4: The Round Table Workshop (RTW)

To develop the audit process beyond the identification of what is happening, or otherwise, under each of the cultural heritage domains, Blu Zebra ran a Round Table Workshop (RTW) in May 2006. Key Informants who took part in the survey process were invited to the event. In total just over 30 participants, all active in the cultural heritage sector from across all eight council areas, attended this event.

Key Informants were split into four tables each discussing a different set of cultural heritage domains. The discussions were lively and interactive and highly informative about the cultural heritage in the area. Each table was facilitated by a trained facilitator.

In the main, the RTW aimed to identify:

- The developmental opportunities in each sector
- The problems (infrastructural or otherwise) to the future development of this aspect of cultural heritage
- Actions to address these.

It examined how cultural heritage information can contribute to the economic and social development of the area alongside the built and natural environment. It also provided ideas on how each domain could be developed in the future. The Round Table Workshop assisted in making the audit process seem more tangible and real to the participants and moved beyond the information gathering process to one of information usage and action planning.

Stage 5: Preparation of Draft Report

A draft audit report was prepared and presented to the steering group for comment and amendments.

Stage 6: Preparation of Final Report

A final draft report was also prepared and presented to the steering group for further comments.

General Comments on Methodology

Whilst findings within the audit give a good indication of the range of cultural heritage within the area, the cultural heritage audit should be not be considered as a definitive view of the Cultural Heritage of the Causeway Coast and Glens. The Cultural Heritage Audit is one of the first of its type in Northern Ireland and should rather be viewed as a Pilot Initiative. Findings reflect the methodology used, the responses from those interviewed and the level of desk research possible during the study period.

The cultural heritage of the area is undeniably linked to the natural and built heritage in the area. This Audit is the first stage of the process of identifying the rich tapestry of cultural heritage in the area. The Audit is not the end the product but rather the first step in a longer term project to map the diversity of cultural heritage in the area and build on this for the future. As cultural heritage is a constantly evolving phenomenon so too will be its mapping in the CCGHT area.

The Causeway Coast and Glens Area – A Short History

Introduction

As outlined in the introduction to this audit, cultural heritage includes both tangible and intangible elements. Both however are inextricably linked. Cultural heritage develops over time so in order to gain a better understanding of this development a short history of the area is outlined below. This, in effect, sets the scene for the more in depth analysis of cultural heritage in the area.

This historical summary takes the reader form prehistory times right through to the present day and the new influences on the areas historical development. This short history attempts to frame the cultural heritage domains in an historical context and thus help the reader to understand the gestation of many of these traditions and domains.

Prehistory

The Causeway Coast and Glens Heritage Trust area has some of the most impressive Stone Age remains in Ireland. Until 12,000 years ago, Ulster was covered in ice sheets, and there would have been no human inhabitants. As the climate improved, the first "Irish" people would have arrived in small boats. Since there were no longer land bridges connecting Ireland and Britain the first Irish people probably completed the journey in hide-covered boats, since the last of the land bridges were being swept away by rising seas.

In the 1970s a site at Mountsandel, Coleraine, was excavated, which proved to contain the earliest man-made structures found in Ireland. This is the earliest known human settlement in Ireland, dating from about 7000 BC. It was occupied by people who lived a hunting, gathering and fishing lifestyle. Nine thousand years ago, there would have been a small group of huts on this site, made of saplings, inserted into the ground in a circle, and then covered with hides, probably deerskin. The burnt bones of mammals, including wild boar, were found and also fish bones, such as salmon, trout and eels. Bird bones were found, and also hazelnuts. Many flint tools were also discovered, and there is evidence that they were constructed on the site.

This location would have been attractive because there was game available in the woods, fish in the Bann river and shellfish on the sea coast along with nesting birds, as well as flint from the coastal chalk cliffs. The excavations at Mountsandel showed that there was human life in Ireland about a thousand years earlier than was previously believed.

About 6,000 years ago, the first farming communities appeared in Ulster, introducing domestic animals - cattle, sheep, goats and pigs, and also the first cultivated cereals. The two largest Neolithic sites in the area are found near Templepatrick, at Lyles Hill and Donegore Hill. These were on a much bigger scale than the earlier remains, and show signs of fortification. Substantial quantities of pottery were found, as were stone ornaments and tools. These were clearly permanent settlements. A distinctive Ulster pottery emerged, named Goodland Pottery, after the townland near Fair Head where some of the best examples have been discovered.

The farmers needed to clear forests to create agricultural land. The old flint implements were not ideal for cutting trees, as they tended to shatter, and were replaced by axes made of porcellanite, an especially hard volcanic stone found at Brockley on Rathlin and at Tievebulliagh, near Cushendun. Examples of these axes have been found all over the British Isles, which indicate that there were "axe factories" at these sites, and that there must have been extensive trading, even at this early period. These early people left megalithic tombs, built with large stones, behind them. Amongst the many examples in this area are Dooey's Cairn near Dunloy, Ossian's Grave near Cushendall and The Ballylumford Dolmen, also called the Druid's Altar, which can be found in a front garden in Islandmagee.

There have been many discoveries from the Bronze Age, which dates from about 2500 BC to about 300 BC. The largest Bronze Age settlement in Ireland was recently discovered at Corrsdown, near Portrush, during preparation work for a new housing development. Over seventy houses were discovered, built close to each other along a wide, 'metalled' or pave stoned, street. Many of the houses are linked to the street by short lengths of metalled or pavestone pathways, like little garden paths. This village dates from 1300-1500 B.C., and surprised the experts by demonstrating an unexpected degree of urbanisation in Ireland at this period.

Several remarkable finds from this period have been made in the Ballymoney area. These include exquisitely crafted musical horns found at Drumabest and Drunkendult, and the Dunaverney Flesh-hook, discovered by a turfcutter in 1829 and now held at the British Museum, unique in Europe in its representation of birds: two ravens and five swans. Twenty four bronze rings were discovered at Seacon More. The Kurin Beads, found at Kurin Moss near Garvagh, are of amber, which means they are not native to Ireland and were probably imported from Scandinavia.

About 300 BC people speaking Celtic languages arrived in Ireland and became the dominant group. They made their homes on raths or forts which still dot the countryside and, for extra protection, some made their homes on islands in lakes. These were called crannogs and these may still be seen at Fair Head and Loughgiel.

The Celts were celebrated for their metalworking skills. In 1896, the Broighter Hoard, a remarkable collection of gold ornaments, was uncovered by a ploughman called Thomas Nicholl, at a townland about a mile from Limavady. The Hoard can now be seen at the National Museum in Dublin. The centrepiece is a beautiful model boat with mast, yardarm, sails and fifteen oars. It also contains a small bowl of beaten gold, two bracelets, two necklaces, and a tubular collar with rich ornamentation, one of the finest examples of Celtic art. The Bann Disc, a finely decorated bronze disc from about 200 A.D. discovered in the River Bann, near Coleraine, in 1939, has become the symbol of the Ulster museum. The Dalriada Brooch, dug up in a potato field at Enagh Cross near Ballymoney in 1855 is another example, in the National Museum in Dublin, of the elaborate work of which they were capable.

Early History

The Romans never conquered Ireland, though some free-lance legions seem to have settled in Ireland, notably at Clogher in Co. Tyrone, but as the Empire declined, Roman Britain was often the target for piratical raids from Ireland. The Ballinrees Hoard, buried underground and found by a labourer in 1854, may well have been booty from such a raid. It comprised over 1500

Roman silver coins and 200 ounces of silver plate and ingots, and is now divided between the British Museum and the Ulster Museum.
A similar raid brought Saint Patrick into the country sometime in the fifth century, and he was the greatest figure in the conversion of Ireland to Christianity. Brought to Ireland as a slave, he returned voluntarily to spread the gospel. There is a strong tradition that St. Patrick tended to sheep on Slemish Mountain where it is thought he was kept as a slave, and when he returned he certainly travelled widely in the province, baptising many people at a holy well in Templepatrick.

At Dunseverick, he was reputed to have baptised Olchan, a local man who became Bishop of Armoy. An inscribed standing stone cross is thought to mark the site of a church founded by St. Patrick's at Duncrun, near Bellareena. Inscribed on the ancient stone, known as "Old Patrick" and enclosed in a circle, are the letters "chi" and "rho", the first two letters of the name "Christ" in Greek. This shows the Celtic Church knew Greek and links it with European thought. What makes the stone unique in Western Europe is the fact that the same symbols appear on the other side, but with "rho" reversed.

The next great figure in Irish Christianity was St. Columba, or Colm Cille, who was born in Donegal. He founded the monastery of Iona, and, about 590 AD, organised the Convention of Drum Ceatt, held at the Mullagh, close to Limavady. This was to settle disputes between the Dal Riata and the Ui Neill and, according to one account, to prevent the poets being expelled from Ireland.

The introduction of Christianity did not bring an end to internal conflict. In the fifth century, the earliest period of recorded history, as opposed to myth and legend, Ulster was dominated by the Ulaidh, who controlled the whole North of Ireland. However they lost ground continually to the Uí Néill, a Connacht dynasty founded by Niall of the Nine Hostages. The great epic poem, the Cattle Raid of Cooley, written several centuries later, seems to reflect this inter-provincial struggle, but changes the ending so that, thanks to Cuchullain, Ulster emerges victorious.

In reality, the Ulaid were pushed into Counties Antrim and Down, and the Uí Néill became the dominant power in the northern half of Ireland. The Ulaid in Antrim, were divided into two groups, the Dál nAraide, or Cruthin, and the Dál Riata. This latter group began the Gaelic invasion of Scotland. This happened about 502 AD led by Fergus and his brothers Lorne and Angus. They gave Scotland its name (from scotti or raiders); its religion (through their Kingsman St. Columba) and its Kings From them were descended the Scottish Kings and Queen Elizabeth II is of the same lines, who, for over a century ruled a kingdom which straddled both countries. The final downfall of the Ulaidh came in the Battle of Moira in 637, which brought an end to King Congall Caech the One-Eyed., and his doomed attempt to become king of all Ireland.

Christianity suffered from the ravages of the Vikings, who, from about 800, staged many violent and destructive raids on Irish monasteries, but they also had a constructive side, opening trading posts that became the first Irish cities. They were responsible for the founding of Larne, known originally as Ulfrek's Fjord. They made less of a mark on Ulster than on the other provinces, because Ulster armies were more successful against them. The Viking invasions necessitated the building of round towers as safe refuges for monks. The ruins of a round tower can be seen at Armoy, a topless stump beside the Church of Ireland parish church. Little more than the base survives of the Tamlaght round tower, beside the ruins of a sixth-century monastery, near the village of Ballykelly.

Medieval History

The next invaders of Ireland were the Normans, who came to Leinster by invitation, but seized much of Ulster in the next few years. John de Courcy moved north in 1177 with a small band of 22 horsemen and 300 footsoldiers. The Normans captured the coastal areas, and built earthen mottes-and-baileys and later stone castles to preserve their conquests. The greatest of these castles was at Carrickfergus, which was the most important place in the new Earldom of Ulster. In 1210, the castle was besieged and occupied by King John, being held against him by the rebellious Hugh de Lacy.

Several other towns were founded by the Normans, Coleraine being the most significant. It was here, in about 1248, that the first bridge across the Bann was built. The Earls dominated Ulster, and often waged war on the Irish rulers to the west, but their power was broken by the invasion from Scotland of Edward Bruce. After crushing the forces of the Red Earl, Richard de Burgo in a battle at Connor in 1315, the Scots captured Carrickfergus, after a year-long siege that led the garrison to resort to cannibalism. Although the Red Earl eventually regained his lands, the murder in 1333 of the Brown Earl, his successor, by some of his own barons, leaving only his two-year-old daughter to succeed him, led to the final collapse of the earldom.

The O'Neills of Clandeboye moved in from Tyrone, and also the MacDonnells, retreating from Scotland where their power as Lords of the Isles had been destroyed, established themselves along the Antrim Coast. They built castles at Dunluce, at Dunarney, Ballycastle and at Red Bay, the ruins of which may still be seen. They formed marriage alliances with the leading families of the province, and brought followers with them. Many galloglasses, mercenary soldiers usually armed with battleaxes, came from Scotland in these times, fighting for Gaelic chieftains but often settling in Ireland.

The O' Cahans, who were closely allied to the O'Neills, came to dominate much of the modern County of Londonderry, then called O'Cahan's Country. They had several castles in the area, their main stronghold being at Limavady, which means "The dog's leap", from a legend that a dog belonging to the O'Cahans had leapt over the river gorge here, to warn of a surprise attack. The Dungiven Costume, found by a local farmer in 1956 while digging peat, may well have been worn by an O'Cahan soldier. It dates from the seventeenth century.

Modern History

Henry VIII claimed the title "King of Ireland", and henceforth it was the English policy to rule the whole island. This new policy met with determined resistance, both from the native Irish, and also from the Old English, descended from the medieval invaders. The change in religion to Protestantism, which was resisted and only accepted by a small number of people in Dublin in Ireland, was also a source of conflict. The Scots in Antrim were seen as a dangerous intrusion by the English government. In 1575, the entire population of Rathlin, was massacred by an English expedition commanded by Sir Francis Drake, the worst atrocity of this period. The MacDonnels and the O'Cahans both supported Hugh O'Neill in the Nine Years War against England, but deserted him when his cause seemed lost.

O'Neill's defeat in 1603, followed by his flight, with other Irish lords, to the continent, in 1607, resulted in the confiscation of the lands of the exiles, their possessions reverting to the Crown.

This did not affect County Antrim, but there was an unofficial, privately organised, plantation of Antrim and Down, which led to many English and Scottish settlers crossing over, with these counties becoming predominantly Protestant. Sir Randal MacDonnell in 1610 had been confirmed in all lands of Co. Antrim from the "Cutts at Coleraine" to the "Curran at Larne". He brought in most of the Planters who came to the Causeway Coast and Glens, their main arrival points being Glenarm and Balycastle.

An attempt to bring English settlers to the Ballymena area was unsuccessful in Queen Elizabeth's time, but in 1626 King Charles I confirmed the grant of the Ballymena Estate to William Adair, a Scottish landowner, and granted him the right to hold markets and fairs. The Adairs created an estate which they held until the early twentieth century. What was formerly known as O'Cahan's Country, then as the County of Coleraine, was part of the government plantation in the west of the province, with its name changed to County Londonderry. Donnell or Donal O'Cahan, the last O'Cahan chief, ended his days in the Tower of London, suspected of treason. A new, fortified town of Coleraine was built by the Irish Society, a body set up by the Livery Companies of London, which had been granted the county by the king, building started in 1610 and work gradually continued until completion in 1641. This new town was put to the test when the Irish rising broke out in 1641, and the town successfully withstood a siege of a hundred days.

Sir Thomas Phillips, who surveyed the forfeited estates, was granted 1,000 acres on which he founded the town of Limavady, (originally called Newtownlimavady) with the first townspeople brought from England. He also built a castle, which survived a siege in 1641, but the entire town was burnt out, and had to be rebuilt after the conflict. The town was to be destroyed again in 1689.

Those who were living in the country (mostly termed "the native Irish") resented the coming of the Planters and rose in rebellion against them in 1641. It was a bloody fight with heavy causalities on the Planter side. It took a Scottish army under General Monroe to restore peace and put planters back in their farms. For many years, it is said, they worked in the fields with the plough in one hand and a sword in the other. The Cromwellian conquest followed, with the confiscation of most land owned by Catholics. The Catholic Earl of Antrim, Randal MacDonnell, was given preferential treatment, and was restored to his estates in Charles II's reign, but this was highly exceptional. To this day, the MacDonnells remain at Glenarm. This process was completed after the Williamite Wars, when King William III found it necessary to come to Ireland in person, at the head of his army, landing in Carrickfergus on 14 June 1690, and then holding court in Belfast, before marching to the Boyne. After the Williamite victory, the Penal laws were imposed, which deprived Catholics of political and economic power. By this stage most of the land was owned by Protestants.

The eighteenth century was the period of Protestant Ascendancy, and Protestant at this time meant membership of the Church of Ireland. Presbyterians, as well as Catholics, endured inferior status. Methodists, at this time, did not form a separate church. Their founder, John Wesley, made several trips to Ulster, including one in 1760, when he spoke to survivors of the French invasion, when a French force under Commodore François Thurot seized Carrickfergus, but had to surrender when defeated, Thurot being killed, in a naval engagement.

The Society of United Irishmen, founded in 1794, sought to unite all Irishmen, achieve paramilitary reform and end English influence in Ireland. They had been inspired by the War of American Independence and the French Revolution and felt they had no option but use force

as Parliament would not listen to their calls for reform. In 1797 the government took action to suppress the movement, over fifty people being executed, including William Orr, of Farranshane, hanged at Carrickfergus on the 14th of October. His "Dying Declaration" was printed and widely circulated, helping to inspire the uprising of 1798. The United Irishmen, led by Henry Joy McCracken, seized Ballymena and Randalstown, but were totally defeated at the Battle of Antrim. Many who took part in the Rising were hanged and others were burned out of their home, whipped or sent to America or Australia.

But this period, though ending in revolution, was one of greatly increased prosperity, with agricultural improvements going hand in hand with the development of the linen industry. John Wesley observed that, in contrast with the rest of Ireland, in Ulster "the ground was cultivated just as in England, and the cottages not only neat, but with doors, chimneys and windows". Some farmers were better placed than outside Ulster because of the development of the Ulster Custom, where they could not be evicted so long as they paid the rent, and if leaving could demand a lump-sum payment from the next tenant. Linen weavers at this period would work from home, and would combine farming, often including the growing of flax, with weaving. The work of weavers was made faster by John Kay's invention of the flying shuttle, which was brought to Gracehill, near Ballymena, by the Moravians in 1778. The shuttle enabled yard-wide cloths called "Ballymenas" to be woven.

The failure of the Rising of 1778 was followed by the passing of the Act of Union in 1800. Since the Union was not accompanied by Catholic Emancipation, it did not reconcile Catholics to British rule. The catastrophe of the Great Famine also caused lasting bitterness. In this area, there were few deaths, but widespread hardship, resulting in overcrowded workhouses, and the emigration of many small farmers. In 1859 there was a great Revival of Religion in Ulster. Beginning in Kells and Ahoghill, it spread widely within the next few months, with many public manifestations of religious enthusiasm. The Coleraine Museum has a unique Bible, which is suitably inscribed as a Memorial to the events of that year.

Farmers in Ireland were tenants, paying rent to landlords. Sometimes landlords were harsh, imposing high rents and evictions took place. A Route Tenants Defence Association was established in Ballymoney and at a great gathering there in February 1873 the Rev. Nathaniel McAuley Brown of Limavady gave the movement its famous slogan - 3Fs - Fair Rent, Fixity of Tenure and Free Sale. These were granted by the government in 1881 and there followed the destruction of the old landlord-tenant system and schemes by which tenants "brought out" their land and became owner occupiers.

The next big potential issue was Home Rule, the right of Ireland to have a parliament in Dublin to deal with domestic affairs. Protestants disliked this and although many had supported Gladstone's Liberal Party in the Tenant Right campaign, they now nearly all became Unionists and opposed Home Rule. There were some noteworthy exceptions – The Rev. JB Armour, a Presbyterian minister in Ballymoney, Sir Roger Casement, educated at Ballymena Academy, and Captain Jack White of Whitehall Broughshane. The Unionist Anti – Home Rule campaign gained great support and the Ulster Volunteer Force (UVF) was established with weapons brought in at Larne from Germany on the night of 24th/25th April 1914. The UVF was prepared to fight if necessary, but the coming of the First World War changed the whole situation and most of the UVF found themselves at "the front" in France. Great numbers of them died on 1st July 1916 at the Battle of the Somme. The Easter Rising of 1916 and the guerrilla campaign against British rule, which began in 1919, stimulated sectarian conflict in what became Northern Ireland, when the country was partitioned, with a Unionist government in the North.

Intense violence accompanied the formation of Northern Ireland in 1921 but, following the outbreak of civil war in the Irish Free State in June 1922, a long period of comparative peace ensued, or at least reduction of conflict, but the outbreak of the Troubles in the 1960s demonstrated that political and religious differences could still lead to prolonged violence.

Mythology of the Area

Rathlin has been associated with some of the best known Irish myths. The legend that The Giant's Causeway was created by Finn MacCool as stepping stones to Scotland is very well-known, but the story of the foundation of Rathlin, by the giant's mother, is not so familiar. It is said that she walked off to Scotland to get whiskey, since her son had drunk Ireland dry. In her apron she was carrying soil, which she threw in front of her to make a path. She tripped and fell, the contents of her apron falling into the sea and creating Rathlin, with her trapped beneath it. So there is a saying on the island, when a storm is raging "the oul witch is kickin". Finn's son, Oisin, the warrior-poet, also known as Ossian, is said to be buried in the Glens, under Ossian's Grave, a megalithic court tomb found at Glenaan. There is a monument nearby to a modern poet, John Hewitt.

The Children of Lir, (Fionnuala, Aed, and the twins Conn and Fiachra), were enchanted by their stepmother, Aoife, who turned them into swans, condemning them to spend three hundred years on the Sea of Moyle (now known as the North Channel), as part of a nine hundred year sentence. This was a place of spectacular storms, and when the children were separated by them, they flew to a meeting place on Rathlin, at, the Rock of Seals, Carraignarone. When eventually they were turned back into humans, they aged and died very rapidly.

Taise was the daughter of Donn, King of Rathlin. Her beauty was so great that Nabhogdon, King of Norway, wished to marry her, and brought an army to the island to carry her off. He was defeated and killed in battle by Congal, High King elect of Ireland. Glentaisie, the Glen of Taise, is named after her. She is said to have lived in the first century BC.

Of much later date is the story of Robert Bruce, the King of Scotland. In 1306, he took refuge on the island, at a time when things were going very badly for him. Defeated in battle by the English, excommunicated by the Pope, his wife imprisoned and his three brothers murdered, he gave way to despair. However, according to the tale, he observed a spider persistently climbing the walls of a cave, and refusing to give up until it had spun its web. He decided to follow the spider's example of perseverance, and returned to Scotland to reclaim his throne.

Language

Until the seventeenth century, Irish Gaelic would have been spoken everywhere in this region, except in the town of Carrickfergus. The local form of the language was very similar to the Gaelic spoken in Scotland, and somewhat distinct from the Irish spoken in southern parts of Ireland. Until the twentieth century, there continued to be a large number of Irish speakers in the Glens, but the Famine and its aftermath, and the opening up of the area by the Antrim Coast Road, had led already to a permanent decline of Irish. The last stronghold of the language was in Rathlin, where, according to the 1910 Census, there were 220 fluent speakers out of a total population of 350.

However, even here there was a rapid decline, caused partly by the First World War. Many young people went to work in the shipyards of Scotland, and did not return. In 1938, the Royal Irish Academy sent Nils Holmer, a Swedish linguist, to study the language situation on the island. He reported that only 19 speakers remained. There are few, if any, native speakers on the island, though as in other areas language classes have been introduced, and there is a determination not to let the old tongue die out.

The language picture was changed by the emigration of large numbers of Scots, but two things have to be remembered about this influx from across the North Channel. In the first place, many of the planters would have come from Galloway and Ayrshire, which at that time had large Gaelic speaking populations, and it is certain that many were at first Gaelic speakers. Also, those who did not speak Gaelic would have spoken Scots, rather than English. Scots and English began as dialects of Old English, Scots being the language of the kingdom of Northumbria.

By the seventeenth century, they had become two separate, though similar, languages. The uniting of the two kingdoms under James I in 1603, when the Scottish King moved to London, and the use in both countries of the Authorised Version, an English translation of the Bible, led to the eclipse of Scots even in Scotland, at least as a written language. The spoken language remains, however and the "hamely tongue" is widely spoken throughout this area, where many people speak in what sounds to an outsider as English with a Scottish accent, but they may in fact be speaking in Ullans, or Ulster Scots. What might formerly have been dismissed as a mere dialect has now been recognised as a language in its own right, with its own distinct grammar and vocabulary.

Literature

The most celebrated author from this area was Louis MacNeice, who has been called "the major Irish poet after Yeats." Born in Belfast in 1907, he moved to Carrickfergus while still a baby. His father, John MacNeice, was a Church of Ireland minister, who later became Bishop of Down and Dromore. Louis was educated at Marlborough, and at Merton College, Oxford, where he read Classics and Philosophy. In the 1930s, he was closely associated with W. H. Auden and Christopher Isherwood, who were known as radical, anti-fascist campaigners. His best known poem was *Autumn Journal*, published in 1939, brilliantly evoking the period leading up to the Second World War. One of his most popular poems was *Bagpipe Music*, in which he writes sardonic social commentary, while mimicking the rhythms of the bagpipes. After some years as a university lecturer, he had a long career at the B.B.C., where he produced numerous features, and wrote some noteworthy radio plays. In his poem *Carrickfergus*, he wrote of his native town:

"Thence to smoky Carrickfergus in county Antrim
Where the bottle-neck harbour collects the mud which jams
The little boats beneath the Norman castle
The pier shining with lumps of crystal salt"

Sir Samuel Ferguson, whose family home in Newtownabbey, called The Throne, was near where the Throne Hospital was later built, was one of the most celebrated Irish authors of the nineteenth century. He was a crucial figure in the development of the Celtic Twilight, the literary renaissance, inspired by Ireland's legendary past, which made a major contribution to English literature. William Butler Yeats wrote of him "Sir Samuel Ferguson, I contend, is the

greatest Irish poet, because in his poems and the legends, they embody more completely than in any other man's writings, the Irish character". His best known works were *Comgall* and *Deirdre*, both inspired by Irish history and legends. He was also an antiquarian and scholar, who became President of the Royal Irish Academy in 1882. His manuscripts are held in the Linen Hall Library.

Charles Lever was one of the most popular nineteenth-century writers, referred to by Elizabeth Barrett Browning as "the famous Irish Lever." He was a medical practitioner before he became a novelist, and lived in Portstewart for four and a half years, elected in 1832 as attendant at the Medical Dispensary, at a salary of £60. His appointment coincided with a cholera epidemic, which affected Coleraine and Derry, though Portstewart was spared. Lever took charge of the fever hospital in Derry, and was heavily involved in dealing with this outbreak, which killed over a hundred people. While living in Portstewart, Lever began the first of his bestselling novels, *Harry Lorrequer*. Four of his subsequent novels were set on the Causeway Coast.

Amanda McKittrick Ross, who lived in Larne for many years, being the wife of the stationmaster wrote some extremely entertaining novels which are now regarded as comic masterpieces. Some of her milder terms for the critics were "mushroom class of idiotics", and "scribblers of thick-witted type". In her lifetime, clubs were formed by her admirers, where they would meet and exchange quotations from her works. C. S. Lewis and his Oxford friends would hold competitions to see who could read from her works the longest without laughing.

A poetess, whose works have given pleasure to many people and illustrate her intense love of the Glens of Antrim, was Moira O'Neill. She wrote dialect poems about country people, but came in fact from a big house, Anglo-Irish background. Her real name was Agnes Shakespeare Higginson, she lived for some years at Rockport Cushendun, and she was the mother of the novelist Molly Keane.

Patrick Boyle, from Ballymoney, did not publish anything until the age of sixty, but quickly established a formidable reputation. Best known for his short stories, he also produced a remarkable novel *Like any other man,* which retells the story of Samson and Delilah, with Samson reinvented as a bank manager, Patrick Boyle's own profession. Two poets from this area are Derek Mahon, from Glengormley, a major lyric poet who stands comparison with Seamus Heaney and Michael Longley as one of the North's leading poets. Mebh McGuckian, whose family came from Ballycastle, is unquestionably the most important female poet from Northern Ireland.

One group of writers, neglected until recently but rediscovered by the poet John Hewitt, are the Rhyming Weavers, country poets of Antrim and Down, who wrote in the Scots vernacular, and usually printed their own books, the costs of printing paid by local subscribers. Hewitt lived for some time in the Glens. Much of their work is reminiscent of Robert Burns, but they were not imitating him, but writing in their own natural speech. James Orr of Ballycarry was the leading poet in this group, other noteworthy figures being Samuel Thomson of Lyle's Hill, James Campbell of Ballynure, and Thomas Beggs of Ballyclare. The most prolific of the weaver poets was David Herbison, the Bard of Dunclug, who wrote from sad experience about the decline of linen as a domestic industry, and its replacement by the factory system. John Hewitt himself, though not from the area, has written much about the Glens. He believed strongly in regional identity, and became a kind of father figure of Ulster poetry in his latter years.

Mention should also be made of Jonathan Swift, the author of Gulliver's Travels and the greatest satirist in the English language, although his connection with this area was not a happy one. In 1695, his first post after being ordained as a Church of Ireland minister was at Kilroot, near Carrickfergus. He found this a frustrating appointment, as most people in the district were Presbyterians, and his church building was in ruins. He consoled himself with the friendship of Jane Waring, whose family gave its name to Waringstown. Swift gave Jane the poetic name of Varina, and he proposed marriage, but she turned him down.

Fear Flatha Ó Gnimh was an eminent gaelic poet at the end 16th early 17th century during the Early Modern or Classical Modern period in Irish language and literature. Like many of the professional poets' verse at that time, poetry consisted of eulogies to their aristocratic patrons, but there was also a substantial body of extant religious and personal poetry.

Dr James McDonnel (1762-1845) attended a "hedge" school in a cave at Red Bay, Cushendall, and went to Belfast where he became a distinguished antiquarian, man-of-letters and pioneer in medicine.

George, Earl Macartney of Lissanoure, Loughgiel (1737-1806) British Ambassador to Russia, first British Ambassador to China and Governor of the Cape of Good Hope.

Randal John mc Neill, Lord Cushendun (1861-1934) who lived at Glenmona, Cushendun, and held a number of positions in the British Cabinet. He was Britain's' representative at the League of Nations for a time and acted as Foreign Secretary in 1928.

Cinema

If this region, despite its picturesque qualities, has not attracted many film makers over the years, but this is changing. Planning permission has been sought for a major fifty million pound development at Magheramorne, a harbour village which will include a film and television production studio.

Two local people have attained international prominence on the silver screen. Liam Neeson, born in Ballymena in 1952, has become one of Hollywood's leading stars. He began his acting career at Belfast's Lyric Theatre, and then moved to the Abbey Theatre in Dublin, where he was spotted by the director John Boorman, who cast him as Gawain in his Arthurian epic *Excalibur*. His performance in *Schindler's List*, as Oscar Schindler, who saved thousands of Jews from the Nazis, won him an Oscar nomination. His more recent leading roles include Rob Roy, Michael Collins, and the American sexologist Alfred Kinsey. He was awarded the O.B.E. in 1999. He is connected by marriage with England's leading acting family, since his wife, Natasha Richardson, is the daughter of Vanessa Redgrave, who was herself the daughter of Sir Michael Redgrave, one of the greatest stars of the English theatre.

Stephen Boyd, who was born William Millar in Glengormley in 1931, had a less consistent career, but appeared in more than fifty films before his early death in California in 1977. He was particularly associated with films set in Ancient Rome. He played the leading role in the 1964 epic, *Fall of the Roman Empire*, cast as Livius, a good general trying to save the Empire from destruction. He is best remembered, however, for his portrayal of the villainous Messala in *Ben Hur*, 1959. The chariot race between Messala and Ben Hur, played by Charlton Heston, has become one of the most famous of movie spectacles.

James Nesbitt, who comes from Coleraine and grew up in Broughshane, has been very successful as a television actor, most notably in the series *Cold Feet* and *Murphy's Law*. He has also featured in the cinema, and has recently completed shooting the latest Woody Allen film, *Scoop*.

Theatre

George Shiels, born in Ballymoney in 1881, was the most notable playwright from this area. He emigrated to North America, where in 1904 he was severely injured in an accident while working on the Canadian Pacific Railway. The Ulster Literary Theatre performed his early plays, but he then had about thirty plays produced at the Abbey Theatre in Dublin. His plays were comedies, but with satirical undertones. He spent his last years at New Lodge, Carnlough and died in September 1949.

Gary Mitchell, from Rathcoole, born in 1965, has specialised in the depiction of working-class Protestant life, portrayed in an uncompromising manner. His play, *In a little world of our own*, won the Irish Times Theatre Award for best new play in 1999, and the following year, *The force of change*, won the Evening Standard Charles Wintour Award for Most Promising Playwright. He has since had three plays produced at the Royal Court Theatre in London. His latest play, *Remnants of fear,* was recently premiered in Belfast.

Music and Visual Arts

One of the best-loved melodies ever written was discovered in Limavady in 1851, when Jane Ross, a local song-collector, heard it being played by a blind fiddler. She did not name him, but he is widely believed to have been a local man, Jimmy McCurry of Myroe, who died penniless in the Limavady Workhouse about sixty years later. Her discovery was published four years later by George Petrie in his Ancient Music of Ireland, and Petrie named it the Londonderry Air, after the county, not the town. The exact origin of the tune is a matter of controversy, and the name of the composer will remain a mystery, but it is chiefly known today as the song Danny Boy. This was written by Fred Weatherly, an Englishman who may never have been to Ireland, yet it has become perhaps the most famous of Irish songs, and also an unofficial anthem for Northern Ireland.

Jimmy Kennedy, who was brought up in Portstewart, was one of the leading popular songwriters of the twentieth century, his best known songs including "Teddy bears' picnic" and "The hokey cokey". One of his most popular songs "Red sails in the sunset" was inspired by yachts sailing at Portstewart. Every year, the British Academy of Songwriters, Composers and Authors presents a special award in his memory. He enjoyed considerable success in America. In 1939, two of his songs -"South of the border", and "My prayer", were at number one and two in the American charts. He was inducted posthumously into the American Songwriters Hall of Fame. His last work was the musical *Spokesong*, in 1980, on which he collaborated with Stewart Parker.

Sam Henry, a local historian, folklore expert and traditional fiddle player, collected folk songs and published over eight hundred of them between the wars in the Coleraine newspaper, the Northern Constitution. He was employed as a pensions officer, and would often collect his tunes by talking to old people he was visiting in his professional capacity. He also advertised for more songs in the newspaper, which gave prizes for published songs. He presented

manuscripts to several libraries, but his collection was not published in its entirety until 1990, when its importance was finally recognised.

Denis O' Hampsey, who was born at Craigmore, near Garvagh, in 1695, was one of the last of the great harpers of Ireland. In 1792, he took part in the Belfast Harpers' Festival. Like most of the musicians, he was blind, there being a tradition that blind boys should be taught the harp, as their only way of making a living. He was the oldest harper present, and the only one to perform in the old style with long, crooked fingernails. Almost fifty years earlier, he had played before Bonnie Prince Charlie. He was known as the Harper of Magilligan, where he had settled in his old age. He also taught the organist of St Anne's Parish Church in Belfast, Edward Bunting, who went on to be the greatest collector of Irish traditional airs.

Up to the present time, traditional music is very popular in this area. John Rea of Glenarm (1822-1983), was one of the leading traditional dulcimer players. Dick Glasgow, who runs the Jim McGill School of Traditional Music, played seven instruments on his recording "From a northern shore: traditional music from the Causeway Coast".

This area has proved inspirational for some composers. Charles Villiers Stanford wrote a song-cycle, "Cushendall" and also a song "The fairy lough", inspired by a Moira O'Neill poem, about Loughareema. Hamilton Harty, during a visit to Portballintrae, found inspiration for his tone-poem "The children of Lir".

"The Rinka" was a famous dance hall and social centre situated on Islandmagee and hosted many dances. A few years ago it was turned into a shop.

Visual Arts

In visual art, Hugh Thomson, born in Coleraine in 1860, was one of the leading book illustrators of his time. He worked originally for Marcus Ward in Belfast, but left for London in 1883. He provided illustrations for all the main illustrated magazines, such as "the Graphic" and "The English Illustrated Magazine" and also illustrated over seventy books, including editions of classic authors like Jane Austen, Charles Dickens, George Eliot, Robert Buchanan, and William Makepeace Thackeray, as well as Shakespeare's plays. Coleraine Museum holds the largest public collection of his works.

Charles J. McAuley, born in Glenaan in 1910, was renowned for his figurative and landscape work. He continued to live in the area when he became a professional painter, staying by the sea at Dalriada, on the edge of Cushendall village. Better than any other artist, he was able to capture the light in the Glens. In 1974, the Glens of Antrim Historical society published *The day of the corncrake*, in which twenty five of McCauley's painting were reproduced, coupled with poems by John Hewitt.

The Causeway Coast and its hinterland have proved attractive and inspirational for well-known landscape artists, including Frank McKelvey, John Nixon, Andrew Nicholl, J. H. Campbell, J. W. Carey, and J. Humbert Craig, who had a studio in Cushendun. Paul Henry's painting of Fair Head was used as an inducement by the Tourist Board to attract visitors to Northern Ireland. At the present time, the watercolourist Sam McLarnon has drawn many remarkable pictures of the Causeway Coast.

In the early twentieth century, the leading Ulster photographers, such as Robert Welch, whose collection is in the Ulster Museum, and William Green, held at the Ulster Folk Museum, took many pictures of this area, providing an insight into a vanished way of life. Photographs of this area can also be found in the Lawrence Collection, in the National Library of Ireland, the largest Irish photographic collection.

Traditional and Sporting Events

The Ould' Lammas Fair at Ballycastle is held on the last Monday and Tuesday of August each year. It is Ireland's oldest traditional market fair, involving horse trading, street entertainment, and market stalls. It is traditionally associated with the local delicacies dulse, which is dried seaweed and apparently very nutritious, and yellow man, a sweet that tastes of honeycomb. The fair has been in existence for at least three hundred years, and perhaps even earlier.

There are references to the Tailthiu Games, or the Games of Lugh in medieval Ireland, and it is recorded that , in the fourteenth century, Gillaspach, or Gallaspick, son of Colla MacDonnell of Kenbane Castle, was killed fighting a bull in Ballycastle in what could have been the original Lammas Fair. Lammas, which means loaf mass, was an attempt by the church to take over pre-existing pagan festivals which celebrated the Feast of Lughnasa, or Lugh. This was the traditional harvest festival usually held at the beginning of August, rather than the end. The fair has been immortalised in a ballad by John Henry Macauley, a local fiddler and bog-oak carver, who died in 1937.

The Ballyclare May Fair dates back to the eighteenth century, permission being granted by King George II, who permitted two fairs a year to be held, on payment to the Crown of thirteen shillings and four pence" to be paid forever". It was originally a hiring fair, where farmers hired their workers for the summer months. It was also a horse fair, of such a high reputation that representatives of cavalry regiments from all over Europe would be present. Horses continue to be sold at the Fair, which has now taken on the character of a civic festival.

The Feis na nGleann is a festival of Gaelic culture which dates back to 1904. The first Secretary of the Gaelic League was a Glenarm man, Eoin MacNeill, later to be leader of the Irish Volunteers, and subsequently Minister for Education in the Irish Free State. He was also a Professor of Early Irish History at University College, Dublin and one of Ireland's greatest historians. He was one of the inspirers of the first Feis, which was held in Glenariff on 30 June 1904. Sir Horace Plunkett presented prizes, and Roger Casement umpired a hurling match. The Feis has always included a wide range of cultural and sporting activity, including literary and historical competitions, dancing contests, and arts and crafts.

The North West 200, first held in 1929, is one of the great events of the motorcycling calendar. In road racing, it ranks second only to the Isle of Man Tourist Trophy Races. It is certainly the biggest sporting event held in Ireland, with up to 150,000 spectators. It is held in May on the Triangle Course, the public roads connecting Coleraine with Portrush and Portstewart.

Motorcycling has a vast following in this area, and the most famous local biker was Joey Dunlop, from Ballymoney. He won 26 Isle of Man T. T. races, more than any other rider, and his record of 13 wins in the North West 200 was beaten only by his brother, Robert. He was also five times World Champion Formula One rider. His death came unexpectedly in 2002, in a crash on the Kalevi circuit in Talinn, Estonia. He is commemorated in his home town by a

memorial garden, which contains a bronze statue of Joey Dunlop astride one of his T.T. winning bikes.

Four oared gig racing has been extremely popular in Carnlough, where there is an annual Regatta in May, where boats compete in the Round The Rock Challenge. A gig is a light, fast, narrow boat, originally a ship's boat, though nowadays gigs are specially designed for racing. The sport has greatly increased in popularity in recent years, under the auspices of the Irish Coastal Racing Federation. The All-Ireland Regatta was held at Carnlough in 2002, when the new, standardised one design boat made its first appearance. There are also clubs at Cushendall, Glenarm, Cairndhu, and Portrush.

The Milk Cup, an annual festival of youth football, is held every year in Coleraine, though matches are played in Ballymena, Ballymoney, Limavady and other venues. The Elite Cup, for under nineteens, is competed for by international teams, past winners including Paraguay and the United States. Some of the leading club teams, including Chelsea and Manchester United, send teams for the Premier Cup, for under seventeens. The Junior Cup, for under fourteens, has this year attracted teams from Russia and Quatar. David Beckham and Wayne Rooney are the most famous players to have competed in this event, which was inaugurated in 1983.

Maritime Heritage

The sea has been both the main highway for human transport, bringing in successive waves of emigrants, and the main source of trade, with Larne and Carrickfergus the major ports. Until the Antrim Coast Road was built, land links were so poor that there was a total dependence on the sea. There was a great tradition of seamanship in the area, with generations of the same family pursuing maritime careers. The Kanes of Islandmageee are an outstanding example. From the mid nineteenth-century, many of the Kane men went off on long sea voyages, progressing from sailing ships to oil tankers, while the women of the family stayed at home, looking after the family farm. They intermarried with the Niblocks, a family with similar traditions.

Ships were also built in the area. In the 1920s there were two shipbuilding concerns in Larne, the Larne Shipbuilding Company, and the Olderfleet Shipbuildings. Paul Rodgers of Carrickfergus was a renowned builder of schooners. The steel schooner *Result* was one of several built for James Fisher of Barrow. Launched in 1893, it remained in service until 1967. During the First World War, it became a fighting ship, renamed *Q23*, before reverting to its old name, and to peaceful trading. It is regarded as the finest small sailing vessel ever built in Britain, and has been at the Ulster Folk Museum since 1970.

Larne took over from Donaghadee at the Irish end of "the short sea route" when the Larne-Stranraer crossing opened in 1872. James Chaine was responsible for developing the harbour, repairing the original pier, harbour and quays, then extending the quays and building a new pier. He was one of the directors of the Larne Steamship Company, which started the new service to Scotland. He was also instrumental in establishing a rail link. He died at the early age of forty four, and the Chaine Memorial Tower, which dominates the entrance to the Port of Larne, was built in his honour. Larne remains a very busy port today. Although it no longer connects with Stranraer, you can still cross from Larne to Cairnryan (the fastest crossing, taking only a hour), to Troon, and to Fleetwood in Lancashire.

In recent times, the most serious shipwreck was the loss of the *Princess Victoria*, the car ferry that linked Larne and Stranraer. On 31 January 1953 the Princess Victoria sank, with the loss of 133 lives, with only 44 survivors. The ship had set sail from Scotland in stormy conditions, and one hour out to sea, the storm had forced open the stern doors, and water had started to flood the car deck, causing the ship to list to starboard. The captain tried desperately to get the ship to land, and it sank four hours later, only five miles from the Irish coast, off the Copeland Islands. It was remarkable seamanship to have taken the ship so near to safety under these circumstances, but the loss of life was appalling about forty three men survived and all the women and children on board perished. Two Members of Parliament, including Maynard Sinclair, the Deputy Prime Minister of Northern Ireland, were lost in the disaster.

Lessons were learnt from this catastrophe, which made a profound impression locally. There was a design fault in the stern doors, which should have withstood the storm, and there were insufficient scuppers, holes in the ship's side to carry water from the deck, to prevent it from being flooded. Today, a ship would not be permitted to leave port in the dreadful weather conditions that prevailed on that day. There is a memorial in Larne to the twenty seven people from the town who died.

There have been a vast number of other shipwrecks over the centuries off the Causeway Coast and Glens Coast. Many of the wrecks have been uncovered, and wreckdiving is now recommended as an adventurous holiday activity. Some of the ships went down in the First World War, hit by torpedoes or mines, but the vast majority of the wrecked ships were engaged in routine, peaceful activities when they ran aground, or collided with other vessels. Very often they were transporting coal, something we have not, despite the fact that there are coal deposits in the area, been able to produce in large commercial quantities.

The *Sumatru* (1882) was, at over 1,500 tons, the largest sailing vessel wrecked off the Antrim coast. When the *Peridot* went down at Browns Bay, the entire crew was lost. In fact, it is impossible to say how many people were lost in these waters in the past, but there were dramatic stories, such as the "large smuggling cutter" lost in 1791, heavily armed with sixteen guns, more than a match for the revenue men, but having to surrender to the elements, wrecked on the Maidens with a cargo of tea, spirits and silk. The Gobbins at Islandmagee was a famous smuggling centre.

The most celebrated wreck is certainly the *Girona*. This was part of the Spanish Armada, which consisted originally of 130 ships, 65 of them warships. It set sail in May 1588, its mission to get to Holland, where a Spanish army was to board, and be transported to England, to occupy the country, and depose the queen. The fleet, berthed at Calais, scattered after being attacked with fireships; the mission being a failure, the orders came to return home.

This involved sailing north of Britain, and down the west coast of Ireland. Many ships were wrecked, and there were thousands of casualties. The *Girona* was the greatest loss to the Armada, about 1300 people being lost. In 1967 the wreck was discovered by Robert Stenuit, at Port na Spanaigh, near Bushmills. The findings from the excavation include bronze ordinance, hundreds of gold and silver coins, and a hoard of items of jewellery. All these discoveries were sold to the Ulster Museum.

Industrial Heritage

Mining was for long an important feature of local industry. Coal mining in the Ballycastle to Fair Head area dates from the seventeenth century, but took a great leap forward in the eighteenth. In 1717, the Irish Parliament offered a prize of £1,000 to anyone who could deliver 500 tons of Irish coal to Dublin. Two Dublin merchants secured the local mining rights, and won the prize in 1720, but it was a local man, Hugh Boyd, who developed the industry, securing the mining rights in 1736. He opened new mines and extended the existing ones, and by the 1750s was employing over 100 men, exporting over 5,000 tons a year. He developed other industries in Ballycastle, setting up a glass factory, a brewery, a bleach works, a soap works, and a sandstone quarry. He bought the town from the Earl of Antrim in 1727, and petitioned parliament to build a quay and harbour. It was a one-man industrial revolution but it came to an end after his death in 1765.

Technical problems, and the cheapness of imported coal, brought an end to large-scale coalmining, though if lingered on a tiny scale until the 1950s. Iron and aluminium have also been mined. Iron ore mining took place in several locations in the Glens. James Fisher at Ballynahavla was the first to develop this industry, and several rivals emerged in the 1870s and 80s, but foreign competition killed the industry, which finally died out by the 1920s. Bauxite, the principal ore of aluminium, took over as iron ore mining declined, and continued to be mined up to the Second World War, when there was a new demand because of the need for aluminium-framed aircraft.

Whiskey distilling in the Bushmills area has been traced back to 1494, but it was in 1608 that a licence to make “aquavita” was granted to Sir Thomas Phillips, and this was the beginning of the world’s oldest distillery. The water used in the manufacture of this product has always come from St Columb’s Rill, a tributary of the River Bush. The water used for the distillation rises in peaty ground and flows over basalt rock. Bushmills is unusual in that the major processes-malt distillation, blending, maturation and bottling-are all carried on at the same site. There were formerly distilleries at Coleraine and Limavady.

Linen was one of Ulster’s major industries from the eighteenth century onwards. Although it was concentrated in the Belfast area, there were at the end of the nineteenth century also linen mills in Ballymena, Balnamore near Ballymoney, Carrickfergus, Coleraine, Larne and Limavady. The finest fabrics came from Coleraine, and the name Coleraine ‘colerains’ was given to the finest quality linen cloths, even if they were manufactured elsewhere. Several of the leading Belfast mills were actually outside the city, in Doagh, Mossley, Whiteabbey and Whitehouse. Mossley Mill is now the headquarters of Newtownabbey Council. Flax, the crop from which the linen was made, was grown extensively, though eventually replaced by foreign imports. Scutching mills were common in the countryside, removing the useless parts of the flax plant before spinning can take place.

Agriculture was the dominant occupation, with potatoes, oats, hay and flax as the mainstays, and also barley, wheat and beans. The Braid area and the Bann Valley are two of the best farming areas in the province. Cattle and sheep were grazed extensively. The breeding and rearing of sheep has traditionally been carried out in the Glens, where the limestone escarpments have been a very suitable sheep-rearing environment.

Chalk, or white limestone, quarried at places along the coast and burnt in lime kilns to reduce it to a powdery mixture, was spread over the fields, to reduce the acidity of the soil. Seaweed, was also used on the soil, and burnt in kilns to produce kelp, which was used in the making of soda for the linen industry, and in the manufacture of iodine. In the form of dulse and

carrageen, it is also edible, and considered by some a delicacy. Fishing supplemented farming, with salmon being especially prized. The most famous salmon fishery was at Carrick-a-Rede. Lobsters and crabs were trapped along the coast, and sea trout and herring netted.

Tourism needed improvements in communications before it could be developed. The area from Larne to Ballycastle was isolated until the building of the Antrim Coast Road between 1832 and 1842. At a cost of £37,000, this was the biggest civil engineering project in Ireland up to that time. The director was William Bald, a Scottish engineer, but Charles Lanyon, remembered today as Belfast's greatest architect, was also involved. Lanyon designed the Glendun Viaduct, the most impressive of the many bridges on the route. Railways also opened up the area, with most places covered by 1860, though it was not until 1880 that trains reached Ballycastle.

The Giant's Causeway Tramway, the first hydro-electric powered line in the world, was opened in 1883, and did not finally close until 1949. It covered the six miles from Portrush to the Giants Causeway, and helped establish the hitherto neglected natural wonder as one of the world's great attractions.

The development of sea services between Larne and Stranraer was also a great boost to tourism, and Henry McNeill was the great pioneer, bringing over many visitors from Scotland and England to his hotels, which included Garron Tower, and developing some of the earliest package tours. The railway brought people from Belfast to Parkmore Station and then they were taken down Glenariffe by jaunting car – a memorable "day out" for city dwellers.

Defining Cultural Heritage

Definition of Cultural Heritage

It is accepted that there are many different definitions and wide ranging terminology used in defining cultural heritage across the world. However for the purposes of this Audit and to meet the unique characteristics of the area, the following definition has been used:

"Cultural Heritage" means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated with them – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. Cultural Heritage is transmitted from generation to generation, it is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity[3].

For the purposes of this Audit, Cultural Heritage has been defined as including the following thirteen activities:

1. Oral Tradition
2. Language and Dialect
3. Music
4. Dance
5. Literature
6. Performing Arts
7. Crafts
8. Events
9. Culinary
10. Visual Arts
11. Moving Images (Inclusive of Cinematographic)
12. Sports and Games
13. Moveable Heritage.

[3] This definition is based on the ideology of the United Nations Educational, Scientific and Cultural Organisation (UNESCO)

What Do We Mean By Each and Why Cultural Heritage is Important?

The following section outlines the definitions of the thirteen cultural heritage elements and why the Causeway Coast and Glens Heritage Trust and the Steering Group felt each of these thirteen cultural heritage elements identified was important for the area.

Oral Tradition

Oral Tradition is the spoken word and its preservation of our cultural history and ancestry, from one generation to the next. It is often related by a storyteller in narrative form. It is a set of practices by which societies communicate their vital knowledge and culture without writing i.e. using genealogies, epics, customs, recipes, speech, story, song, dance, art, rituals etc.

Most of the world's cultures have evolved and transmitted their body of knowledge and values to succeeding generations solely by word of mouth, relying on human memory alone. With the advent of handwriting and many other more modern techniques such as audio, video and DVD recording, much of this has been recorded in material form. However, oral traditions are still powerful factors in cultural transmission in all cultures. Genealogies, epics, rituals, customs, recipes and techniques still rely largely on oral transmission. As the older generation dies out much of this tradition may be lost with them.

Language and Dialect

A language is a method of communication and is a method used by human beings to describe their experiences. Human spoken languages can be described as a system of symbols by which the symbols are manipulated. The word language is also used to refer to common properties of languages. Most human languages use patterns of sound or gesture for symbols which enable communication with others. These include: the English language; the Irish language; the Ulster Scots language and other ethnic minority languages.

A dialect is a variety of a language used by people from a particular geographic area. The number of speakers, and the area itself, can be of arbitrary size. It follows that a dialect for a larger area can contain plenty of (sub-) dialects, which in turn can contain dialects of yet smaller areas, etc. A dialect is a complete system of verbal communication (oral or signed but not necessarily written) with its own vocabulary and/or grammar.

Every language and dialect reflects a unique world-view with its own value systems, philosophy and particular cultural features. As conveyors of traditions and ageless know-how, languages lend coherence, well-being and support to cultural identity. They are an essential part of the cultural heritage. Languages may be seen as so many dynamic processes. They respond constantly to a changing environment, ceaselessly taking on new meanings. However, as they are rooted in the life of a community, their survival may well depend on the value that the community attaches to their vitality and transmission. The disappearance of a language is accompanied by the departure of a whole body of knowledge and ideas that in many cases have thrived for centuries, not to say thousands of years.

Music

Music is an art, entertainment, or other human activity which involves organised and audible sound, though definitions may vary. There are observable patterns to what is broadly labelled

music, and while there are understandable cultural variations, the properties of music are the properties of sound as perceived and processed by people. The universality of music can be heard in love songs, lullabies, liturgical chant, epics, laments, protest songs and work songs among others.

As part of overall cultural heritage, music and song with their respective practices and performances are essential to the symbolic construction of history and social experience with reference to past and present. Musical traditions, or "modern" styles, may yet become part of the musical heritage. They are also part of the expression of political and economic relations and mental processes in daily life. It is closely linked to poetry, literature, language, theatre and cinema. Music, singing and dance also serve as vehicles for meditation and trance, accompaniments to healing practices or tools for communicating with ancestors.

Music and song are not isolated practices: they are symbolic expressions of shared cultural values, particularly in terms of aesthetics, beliefs and creativity. They reshape culture and are shaped by it in turn. They contribute to promoting the preservation of the traditional cultural characteristics of a region or population, enabling every individual to perceive and keep their cultural heritage alive.

Dance

Dance generally refers to human movement either used as a form of expression or presented in a social, spiritual or performance setting. Dance is also used to describe methods of non-verbal communication between humans or animals (bee dance, mating dance), motion in inanimate objects (the leaves danced in the wind), and certain musical forms or genres. There are many types of dance: Social dance / Participation dance i.e. Folk, Ballroom, Irish Dancing, Latin, Swing, Street etc; Concert / Performance dance i.e. Ballet, Bellydance etc and Competitive Dance.

Throughout history, dance has been a part of ceremony, rituals, celebrations and entertainment. It is traceable through archaeological evidence from prehistoric times to the first examples of written and pictorial documentation in 200 BC. Dance was often used to convey the central story or mythology of a culture; before the introduction of written languages, this was the way these were passed on from generation to generation. Many contemporary dance forms can be traced back to historical, traditional, ceremonial, and ethnic dances.

Literature

Literature is literally "acquaintance with letters" as in the first sense given in the Oxford English Dictionary (from the Latin littera meaning "an individual written character (letter)"). The term has generally come to identify a collection of texts, which in Western culture are mainly prose, both fiction and non-fiction, drama and poetry. In much, if not all of the world, texts can be oral as well, and include such genres as epic, legend, myth, ballad, other forms of oral poetry, and the folktale.

Literature provides us with an aesthetically configured window and reflection on life, on the world and on things. It may therefore be regarded as the principal gateway to knowledge of values, the aesthetic sense and the imagination in every culture. It enables the reader to find in others the mix of identification and difference that distinguishes as much as it enriches humankind. And since recognition and knowledge of others are the very pillars of dialogue,

literature is a strategic field for the construction of the defences of peace in the minds of people.

The fact is that oral literature continues to hold its own in all traditional societies in every continent; without any technical support. It relies exclusively on the human voice, imagination, books, websites and memory.

Performing Arts

The performing arts include theatre, motion pictures, drama, comedy, music, dance, opera, magic and the marching arts, such as brass bands, etc. Artists / performers who participate in these arts include actors, comedians, singers, dancers and musicians.

The performing arts are a symbolic expression of shared cultural values, particularly in terms of aesthetics, beliefs and creativity. They play a significant role time and time again in social and ritual life. They are at the centre of many popular social events on important dates in the cultural calendar and at key moments in the life of the community such as births, marriages or religious ceremonies.

The performing arts of yesterday and today are a fragile cultural heritage in that they are constantly evolving and are highly receptive to all sorts of cultural influences. In this way, they are also a valuable means of reflecting changing cultural contexts and introducing new forms of creativity. In their many and various ways, they frequently give form to historical knowledge, rich symbolism and social values. As living cultural heritage, however, they are often quite defenceless against the more adverse impacts of globalisation, which is altering lifestyles, and, in so doing, undermining the context in which these traditions are practised and maintained.

Crafts

A craft is a skill especially involving practical arts and can refer to a trade or particular art. Crafts are the family of artistic practices that are defined either by their relationship to functional or utilitarian products, such as sculptural forms in the vessel tradition, or by their use of such natural media as wood, clay, glass, textiles, and metal.

Crafts are often practiced by independent artists working alone or in small groups and includes pottery, metal work, weaving, wood turning and other forms of wood working, glass blowing and glass art.

Passed down from generation to generation, crafts are a living heritage in so far as they are renewed at each generation. They are both traditional and contemporary. A craftsperson embodies a trade and expertise that are a source of income and can contribute to economic development. In a continuous movement, and drawing on the past, he reproduces while at the same time starting from the beginning and creating over again. Thus craftwork lies at the heart of a cultural heritage that already exists yet is still in the making: it testifies to the diversity of cultures in the present while becoming a vector of cultural pluralism for the future.

By creating things that are both beautiful and useful, crafts help human beings to change and enhance their environment. In this way every utilitarian gesture acquires a deep meaning and takes root in the aesthetic and ethical values of peoples and individuals. Even the most common objects convey meaning and reflect, beyond their everyday use, a unique

interpretation of life. This ability to give meaning and beauty to the most mundane activities of everyday life -- one of the distinguishing marks and fundamental values of humankind -- should be carefully protected and safeguarded.

Events

Festive events mark the cultural and agricultural calendar and social life in communities world-wide, and take many different forms. These include festivals, carnivals, ceremonies, rituals and celebrations accompanying the most significant religious and cultural events in the cycle of life, such as birth, marriage and death.

Festivities in all their variety encompass wide-ranging aspects and forms of cultural heritage. They are very often an important forum for the expression of shared values and traditions of a community or society as a whole, and may include performance arts (music, dance and song) and oral traditions. Material objects and accessories that contribute to festivals also accompany the exercise of cultural skills in making garments or masks in the traditional manner, such as ritual dresses for religious ceremonies. Most festive events – being of a religious or secular nature, or both – have a strong historical association with the place in which they occur and are rooted in very ancient cultural traditions.

Festive events encompass rich and diverse elements of cultural heritage. They play a principal role in most societies as expressions of cultural identity through the collective values and beliefs which they represent, and the diversity of their manifestations.

Culinary

Culinary or cooking is the act of preparing food for consumption. It encompasses a vast range of methods, tools and combinations of ingredients to improve the flavour or digestibility of food. It generally requires the selection, measurement and combining of ingredients in an ordered procedure in an effort to achieve the desired result. Constraints on success include the variability of ingredients, ambient conditions, tools and the skill of the individual cooking. Cuisine is a specific set of cooking traditions and practices, often associated with a place of origin, it reflects ingredients used, cooking and preparation techniques.

The diversity of cooking worldwide is a reflection of the myriad nutritional, aesthetic, agricultural, economic, cultural and religious considerations that impact upon it.

The practice of transforming and cooking foodstuffs for consumption is peculiar to human beings. Even though feeding is common to all living creatures, as it happens, the act of cooking, or in other words altering and combining several foods, is a distinctly human habit and a key factor in socialisation. The variety of culinary practices down the ages and in different cultures is quite impressive. Environmental and technical factors partly account for this - but only partly. Even in regions that share a climatic zone and have the same varieties of vegetables and animals, culinary traditions, not to say the choice of what is regarded as "edible", may differ radically. This is because culinary practice is highly symbolic, reflecting the whole scale of values of the society that it "feeds". It is affected just as much by the stops and starts that act on the social and cultural order as by relations between the sexes and generations, social ranking, ritual representation and the conceptions of health and disease.

Visual Arts

Visual arts are a class of art forms, including painting, sculpture, photography and others, that focus on the creation of artworks which are primarily visual in nature. Visual arts can include: Body art; Collage; Comics; Concept art; Decorative arts; Decollage; Design; Drawing; Found art; Installation art; Intervention art; Graffiti; Light art; Mail art; Minimal art; Mixed media; Painting; Photography; Printmaking; Self-taught and Sound art.

Despite the existence of countless forms of artistic expression and the long history of art, it is often possible to identify an artistic piece as originating from a particular time and place. This is possible because of the development of trends and fashions with unique combinations of characteristics over time.

Moving Image (Inclusive of Cinematographic)

Moving Image is normally encapsulated within film. It is a term that encompasses motion pictures as individual projects, as well as the field in general. The origin of the name comes from the fact that photographic film (also called filmstock) has historically been the primary medium for recording and displaying motion pictures. Many other terms exist — motion pictures (or just pictures or "picture"), the silver screen, photoplays, the cinema, picture shows, flicks — and commonly movies. It includes film technology, animation, special effects, recording, dubbing, subtitles and computer generated imagery.

For a full century now the cinema, besides being a technical support in constant evolution, has been a novel form of expression for creative thought and feeling, a conveyor of dreams and emotions and an instrument of the imagination, as well as a witness to instants, places and visions situated in time and space, and hence an incomparable aid to memory. The cinema is a gateway to the culture and civilisation of others. It includes film, sound art and video art.

Film is considered by many to be an important art form; films entertain, educate, enlighten and inspire audiences. The visual elements of cinema need no translation, giving the motion picture a universal power of communication. Any film can become a worldwide attraction, especially with the addition of dubbing or subtitles that translate the dialogue. Films are also artefacts created by specific cultures, which reflect those cultures, and, in turn, affect them.

Sports and Games

A sport consists of a physical and mentally competitive activity carried out with a recreational purpose for competition, for self-enjoyment, to attain excellence, for the development of a skill, or some combination of these. A sport has physical activity, side by side competition, self-motivation and a scoring system. The difference of purpose is what characterises sport, combined with the notion of individual (or team) skill or prowess. Examples include: rugby; soccer; Gaelic football etc.

A game is an (often, but not always, recreational) activity involving one or more players. This can be defined by either a goal that the players try to reach, or some set of rules that determines what the players can or can not do. Games are played primarily for entertainment or enjoyment, but may also serve as exercise or in an educational, simulation or psychological role. Examples can include: board games; card games; game shows; computer games; puzzles, tug of war, word games etc.

Sports and games have always played a key role in human society. Games give the community an opportunity to demonstrate its interpretation of life and the world. A society's games and sports are revealing in that they throw light on the relations between the sexes and generations, on individuals or groups, on physical or mental strength, and on conceptions of nature, the universe, life and death.

There is widespread ignorance about the origins of contemporary sports. Many ball-games (e.g. football and rugby) were played in certain traditional societies: here the ball symbolized the sun that was carried from village to village in the hope of a good harvest. Some endurance tests—forerunners of the marathon - originally were spiritual quests and took the form of gruelling pilgrimages to holy sites. The modern age has seen the metamorphosis of many such rituals into competitive encounters.

Moveable Heritage

Moveable Heritage for the purpose of this study is defined as both material culture (i.e. artefacts / collections) and non-material culture (i.e. local history research, activities and publications, including oral history and genealogy). Moveable heritage includes archaeology, textiles, furniture, instruments and tools, machines, coins, stamps and medals, artworks, photography and films, weapons, ceramics, works on paper, household and domestic ephemera, industrial artefacts and archives, amongst others.

Historical collections reflect a wide range of history and human experience and are normally held in trust by public museums. Museums provide access for visitors to these collections and the local cultures they represent through interpretative methods such as exhibitions, education, outreach publications, living history events, multi media reminiscence recordings and other means. A wide variety of groups and societies exist to explore and promote aspects of local history and heritage.

Consultation

Desk Research and Survey Results

The Desk Research and Survey Results outlined below in this section, give a flavour of the vibrant cultural heritage that exists in the Causeway Coast and Glens area. They do not provide the definitive list of all cultural heritage in the area but do give a snapshot of the area and assist in raising the profile of cultural heritage.

The information under each of the thirteen domains is split into two main sections:

1. Desk Research and
2. Survey Results

The Desk Research was undertaken to compliment the survey results by addressing gaps in the survey data. It was collated through internet searches, reviews of Council guides and events listings to give an overview of what is happening within each domain area. We have tried to give a flavour of what goes on in each council area across each of the 13 domains. However, this is by no means the definitive list of all that happens in each of the eight council areas which encompass the Causeway Coast and Glens Heritage Trust area.

The Survey Results are based entirely on the feedback received from the key informants. The interview schedule for the survey worked on a "pyramid" basis to give as many opportunities to grow the database as possible. A total of 120 people were interviewed. The results outlined reflect the views and opinions *only* of those key informants interviewed.

Due to the numbers interviewed there will be and are gaps in this. The survey results section was based purely on the feedback received from key informants interviewed and due to the lack of interview responses across some of the domains, not all specialist areas within each domain were covered by this interview process. The reasons for this are outlined in the methodology. As stated in the Methodology this Audit is only the start of an information gathering process to map the cultural heritage of the CCGHT area.

In addition there is cross over between domains with some cultural heritage activities falling across more than one domain. However for the purposes of this study, cultural heritage activities have been allocated to one domain only. An example of this is where the NW200 could be in two domains – Events and Sport. In this document we have located it in Sport.

Each of the thirteen domains is summarised individually in the following order.

Cultural Domain	
1. Oral Tradition 2. Language and Dialect 3. Music 4. Dance 5. Literature 6. Performing Arts 7. Crafts	8. Events 9. Culinary 10. Visual Arts 11. Moving Images (Inclusive of Cinematographic) 12. Sports and Games 13. Moveable Heritage.

Oral Traditions

The Definition

Oral Tradition is the spoken word and its preservation of our cultural history and ancestry, from one generation to the next. It is often related by a storyteller in narrative form. It is a set of practices by which societies communicate their vital knowledge and culture without writing i.e. using genealogies, epics, customs, recipes, speech, story, song, dance, art, ritual etc.

Desk Research: Introduction to Oral Traditions in the Causeway Coast and Glens Area

The two main dialects / languages in the Causeway Coast and Glens area are Irish and Ulster Scots. Both these oral traditions are widespread across all eight areas, Ballymena, Ballymoney, Carrickfergus, Coleraine, Larne, Limavady, Moyle and Newtownabbey. However, Carrickfergus is the only area within the Causeway Coast and Glens region not to have an oral history in Irish Gaelic.

Within these areas a number of groups and projects exist across all eight Council areas to keep oral traditions alive. Some examples of specific projects across some of the eight Council areas are outlined below.

In Larne Oral Traditions are kept alive through poetry readings and story telling groups such as Larne and District Folklore Society.

In Limavady, Benedy Community Hall, Greysteel Community Centre, Foreglen Community Hall and Limavady Library all hold storytelling events. There is also a celebration of Burns poetic legacy and the Ulster Scots heritage in Limavady High School which also included entertainment and traditional Scottish cuisine.

The *Spreading Wings* Initiative in Ballycastle organises an Oral History Gathering Project. This is a cross-generational project which involves young and older people exchanging stories in a series of sessions led by a local story teller. The younger members then take the older members stories and produce drama pieces.

Over the past number of years the Glens of Antrim Historical Society which was formed in 1965, and is recognised as one of the foremost Historical Societies on the island of Ireland, undertook a key Oral History Project. The project involved interviewing elderly residents of the Glens about their life and memories of a past age. The interviews bring history to life, and give first hand experience of the different aspects of living in the Glens area. The interviews have not been edited and are reproduced in the style and language as recorded. The following topics were covered; School Days, Childhood Memories, Sport & Entertainment, Wartime Memories, Superstitions & Customs, “The daddy of them all” – The ’47 Snow, There’s none of the ould characters left!, Farming & Fairs, Glens People & the Sea, Evacuees

There are also a few significant story tellers from the area. They include:

George Murphy from Dungiven who is a well known story teller in the Causeway Coast and Glens area whose stories would be told in comical way.

Michael Conway from the Roe Valley is another well known story teller in the area however his stories would be more from a historical point of view.

Liz Weir from the area is a well known story teller to children and would work in many schools. Many of her stories are based around myths and legends.

In the past, a famous story teller Joe Holmes who came from near Migiligan combined story telling with song and was well known throughout the area.

Survey Results: Feedback From Key Informants Interviewed

Oral Tradition in the area is undertaken as part of community / interest based groups. The table below gives a description by local people of the Oral tradition activities in which they participate. Oral Traditions include:

Traditional Storytelling	*Recording Oral Traditions*	*Archives*
Local Historical Societies	*Data Collection*	*Researcher*

Key Informants described their cultural specialisms in the following ways:

Oral Traditions	• It enables the preservation and development of traditional storytelling by fostering an interest among people of age groups • The recording of interviews with older people enables the preservation of their traditions • It involves the gathering of information on the local history of the area to build a store of records and archives for display in museums • It involves organising primary school activities based on the Dalriada/Scottish links concept to promote this element of oral tradition. These activities are supplemented through a yearly historical lecture/tour • Collecting historical data on oral traditions and publishing it on a website • It involves writing academic journals and lectures to promote Ireland's Gaelic history.

A range of Oral tradition activities take place in the Causeway Coast and Glens area with all age groups and genders being involved. A range of venues are used for oral traditions activities and key informants indicated that they take place on an ongoing basis.

All Key Informants interviewed indicated that there is a progression route to advance skills within the oral traditions. The progression route varies from beginner to advanced levels and this is split across age groups and type of oral traditions.

Oral traditions skills, are learnt/ passed on mainly through teachers and academic means. All Key Informants interviewed indicated that Oral traditions are pro actively shared with others.

Oral traditions activities are extensively networked on a local and Causeway Coast and Glens basis. However some activities are linked to wider networks with Ireland wide celebrations, classes and competitions.

The least involvement of Key Informant oral traditions activities can be found in classes / tutorials and competitions. Oral traditions are fairly localised however a number of activities do take place on a Northern Ireland and Ireland wide basis. Although not widely spread across the UK or Europe they are also networked on a world wide basis.

Key Informants were also asked what difference their oral traditions specialism made within their local area. Overall Key Informants felt their activity impacted positively on their local area in the following ways:

- Encouraging tourism
- Bringing the community together
- Increasing access to information with a collection of data and information collated on a central website
- Allowing people of different backgrounds and cultures to meet and share an interest in the cultures of others
- Raising awareness of oral traditions
- Encouraging children to participate in story telling activities
- Giving the opportunity to pass on the culture and heritage to the next generation.

Key informants, when asked if they were part of a membership organisation, indicated that they were. Their membership organisations included: Irish Storytelling Association; National Storytelling Network Association; USA Storytelling Centre; Ulster Historical Foundation; Glens of Antrim Historical Society; Clogher Historical Society; Larne and District Historical Society; Larne and District Folk Society; North Antrim Community Network; Ulster Local Studies; Comhaltas Ceoltoiri Eireann; Local Church Choir and Irish Language Society.

All Key informants indicated that people find out what they do through a variety of methods. This was mainly through events, websites and PR.

The majority of Key Informants indicated that they received support to promote their Oral traditions activities which included in kind support including use of premises. They also accessed funding from the following sources: Arts Council; Leader programmes; Heritage Lottery; local Councils; Awards for All; Heritage Lottery Fund; Causeway Coast and Glens Heritage Trust and Gaeltacht Department.

In terms of the growth and decline within the Oral traditions field the Key Informants felt that Oral tradition activities was in growth given its recent increased PR. The biggest issues for Oral Traditions include:

- To develop skills amongst a wider variety of people to allow them to use story telling to promote greater awareness and understanding of other peoples cultures
- Maintain and get interest from young people
- Increasing membership of support organisations

- Lack of awareness among general public about what we do
- Lack of resources and volunteers.

Suggestions made by key informants to address these issues included:

- Need by others to recognise the importance of cultural tourism
- More opportunity to access a wider range of funding.
- Develop interest among young people in local history through innovative cross generational programmes
- More publicity about this type of cultural heritage

Language and Dialect

Definition

A language is a method of communication and is a method used by human beings to describe their experiences. Human spoken languages can be described as a system of symbols by which the symbols are manipulated. The word language is also used to refer to common properties of languages. Most human languages use patterns of sound or gesture for symbols which enable communication with others. These include: the English language; the Irish language; the Ulster Scots language and other ethnic minority languages.

A dialect is a variety of a language used by people from a particular geographic area. The number of speakers, and the area itself, can be of arbitrary size. It follows that a dialect for a larger area can contain plenty of (sub) dialects, which in turn can contain dialects of yet smaller areas, etc. A dialect is a complete system of verbal communication (oral or signed but not necessarily written) with its own vocabulary and/or grammar.

Desk Research: Introduction to Language and Dialect in the Causeway Coast and Glens Area

The two main languages and dialects in the Causeway Coast and Glens area are Irish and Ulster Scots. In Coleraine until the seventeenth century, Irish Gaelic was spoken. The local form of the language was very similar to the Gaelic spoken in Scotland, and somewhat distinct from the Irish spoken in southern parts of Ireland. Until the twentieth century, there continued to be a large number of Irish speakers in the Glens, but the Famine and its aftermath, and the opening up of the area by the Antrim Coast Road, led to the decline of Irish. The spoken language remains, however and the “hamely tongue” is widely spoken throughout this area, where many people speak in what sounds to an outsider as a Scottish accent, but also may in fact be speaking in Ullans, or Ulster Scots. While Ulster Scots may have been formally dismissed as a mere dialect it has now been recognised as a language in its own right, with its own distinct grammar and vocabulary.

In terms of language, many opportunities exist in Newtownabbey to study and develop language skills. The East Antrim Institute of Further Education runs various courses in its Newtownabbey campus and also covers French, Spanish, Italian, German and Irish.

In Ballymena, the Institute also runs various languages courses however the main language covered is French. In Carrickfergus, Oakfield Community Centre offers a number of language

classes throughout the year. Foreign language classes are run within the Larne Campus of East Antrim Further Education College.

Flowerfield Arts Centre in Coleraine runs French and Spanish classes for beginners and Improvers. The University of Ulster in Coleraine is the largest provider of Irish at third level in Northern Ireland, with programmes being offered on their campuses at Coleraine, Magee and Belfast. The Causeway Institute of Further Education also offers Irish for beginners classes as well as Spanish for Beginners and Improvers. The Limavady College of Further education runs language courses in French and Spanish.

Survey Results: Feedback From Key Informants Interviewed

Language and dialect based activities in the area are undertaken mainly as part of community / interest groups followed and by individuals. A range of activities are undertaken but overall the use of the Irish Language is most predominant.

Irish Language Teachers / Scholarships	*Irish Language Promotion*
Gaelic Language Events	*Ulster Scots Language*

Key Informants interviewed described their cultural specialisms in the following ways. It should be noted that this only gives a flavour of what is happening in the area:

Irish Language Teachers / Scholarships	Organising educational classes, at different levels to develop Irish language skills. Running competitions to encourage young people to become involved in the Irish language, thus keeping it alive Running Irish language summer schools and intensive Irish language weekends.
Irish Language Promotion	Teaching the Irish language through schools and public bodies.
Gaelic Language Events	Running a gaelic speaking festival in Rathlin which is attended by artists, musicians and sculptors
Ulster Scots Language	Understanding the culture that sets the foundation for the Ulster Scots language and tradition. Dealing with it within an historical context It involves the establishment and development of groups in Cairncastle and Larne who will actively engage in activities to celebrate, promote and practice the culture and music of Ulster Scots tradition, history and culture.

A large number of people are involved in a wide range of language and dialect activities in the Causeway Coast and Glens area from all age groups and genders. The main venues in which activities take place are local community based ones and in schools.

All Key Informants interviewed indicated that there is a progression route to advance skills within the various language and dialect activities. These progression routes vary from structured beginner to advanced levels, to formal certificates / qualifications. In terms of how people can learn these language and dialect skills, the main method is through classes and their use as a conversational tool. It was felt that children progress naturally as speakers.

All Key Informants interviewed indicated that their language and dialect specialisms are pro - actively shared with other traditions as they keep an "open to everyone" policy and run many events in neutral venues.

However it was highlighted that attendance within language and dialect specialisms are often restricted to the area in which activities were based. This was due in many cases to local promotion and a propensity for people to enjoy doing things close to home.

Language and dialect activities are extensively local and Causeway Coast and Glens based with some activities linked to wider networks. However, classes were highlighted as being held on a Northern Ireland and Worldwide basis.

Celebrations, tutorials and festivals are the main outlet for language and dialect activities and these are mainly locally based. However celebrations and competitions are also run on a worldwide basis.

A number of networking opportunities also exist on an Ireland wide basis in terms of celebrations, classes and conferences.

Key Informants were asked what difference their Language and dialect specialism made within their local area. Overall Key Informants felt their activity impacted positively on their local area. Impacts included:

- Gives people appreciation of the native language/s
- Giving opportunities for professionals in their field to get together
- Raising awareness of Irish language
- Raising awareness of the Ulster Scots language and culture
- Giving opportunities for people who have not been exposed to Irish to learn the language and gives people who dropped it at school the opportunity to take up again and further their studies
- Giving increased knowledge of culture and wider appreciation of own culture/s
- Helps keep the language alive and gets youth involved
- Raising more awareness of local history. Language is becoming an important ingredient to local celebrations for instance, this year is the 400th anniversary of Hamilton Montgomery Shaw, who designed local Ballygalley Castle
- Introduces new languages through FE colleges to the area
- Provides employment
- Builds reconciliation

Key Informants were asked if they were part of any membership organisation and the majority indicated that they were. The membership organisations mentioned included:

- Comhaltas Comhchoiste na Gaeilge

- Feis na nGleann
- Ulster Scots Agency
- Ulster Scots Council

All Key informants indicated that people find out what they do through a variety of methods including events, PR and volunteering. Main PR methods used included: newsletters, radio, advertising and through inclusion in Council publications and other papers.

All Key Informants indicated that they received support to promote their language and dialect activities. The was through funding from a range of sources including: Foras na Gaeilge; Community Relations Council; Arts Council; DENI; Health Trust; Local Partnerships; Comhaltas Comhchoiste na Gaeilge and local Councils. Fundraising activities were also undertaken including quizzes and event fees.

In terms of the growth and decline within the language and dialect field, the Key Informants felt that all the different areas were in growth. This could be accounted for by the level of interest in cultural subjects, because language is dealt with in a living and real context and as a result of increased awareness and pride in different cultures.

The biggest issues for language and dialect specialisms as identified by Key Informants included:

- Lack of funding
- Lack of recognition from local authorities
- Not enough language classes
- Not enough social occasions
- Difficulty in obtaining suitable qualifications
- Dealing with the perception that the Irish language is only for one community
- Getting more recognition for Ulster Scots
- Training local people.

The following solutions have been suggested to address these issues:

- Ensuring funders take a more long term strategic view to the development of languages/dialects
- Preservation of languages as an important cultural asset
- Promotion of classes that are available
- Awareness raising of the cultural value of language acquisition, promotion and use
- Post primary reform through lobbying and influence
- Increased levels of funding
- Provision of database of activities, classes etc that are already happening across all languages.

Music

Definition

Music is an art, entertainment, or other human activity which involves organised and audible sound, though definitions may vary. There are observable patterns to what is broadly labelled music, and while there are understandable cultural variations, the properties of music are the properties of sound as perceived and processed by people. The universality of music can be heard in love songs, lullabies, liturgical chant, epics, laments, protest songs and work songs among others.

Desk Research: Introduction to Music in the Causeway Coast and Glens Area

Through the desk research on music in the CCGHT area, the following was found. This is but a snapshot of the range of activities in the area.

In Ballymena "Music Live" is a free annual outdoor Live Music Festival featuring all kinds of music from Pop to Brass and takes place in August. Venues include the Peoples Park and Ballymena town centre. "Gig on the Bann", is an annual Music and Dance festival, with an extensive line up of top performers spanning Traditional, Scottish and Folk Music. There is also a mix of concerts, traditional music sessions in local bars, a 15 -18 Fiddle competition and world class pipes. This takes place in Portglenone.

A range of musical activities take place in Ballymoney including the Ballymoney and District Male Voice Choir, Dunloy Accordion Orchestra, Finvoy Pipe Band, Girona Orchestra and Route Singers. In addition Comhaltas Ceoltoiri Eireann offer weekly traditional music classes covering the fiddle, the whistle, the concert flute and singing in Dunloy and Rasharkin. Riada Concert Group specialises in tuition for accordion, keyboard, piano and percussion and arranges and performs music for concerts, church services, summer fetes or fundraising events.

Ballymoney Music in the Park is a series of open-air concerts held in Riverside Park, Ballymoney each summer.

The classic Irish ballad, *Carrickfergus,* was written by an unknown author and has been recorded by many different artists worldwide.

Sam Henry, a local historian, folklore expert and traditional fiddle player, collected folk songs and published over eight hundred of them between the wars in Coleraine, in the Northern Constitution. He was employed as a pensions officer, and would often collect his tunes by talking to old people he was visiting in his professional capacity. He also advertised for more songs in the newspaper, which gave prizes for published songs. He presented manuscripts to several libraries, but his collection was not published in its entirety until 1990, when its importance was finally recognised.

Jimmy Kennedy, who was brought up in Portstewart, was one of the leading popular songwriters of the twentieth century. Some of his best known songs included "Teddy bears' picnic" and "The hokey cokey", while one of his most popular songs "Red sails in the sunset" was inspired by yachts sailing at Portstewart. Every year, the British Academy of Songwriters, Composers and Authors presents a special award in his memory. He was inducted

posthumously into the American songwriters Hall of Fame. His last work was the musical Spokesong, in 1980, on which he collaborated with Stewart Parker. Coleraine Museum holds a collection of his sheet music and images.

Other musical events include the annual St Patrick's Day Musical Celebrations, the Coleraine International Choral Festival, the Coleraine Music Festival and the Pipe Band Championships. Flowerfield Arts centre also run guitar classes for all ages and abilities.

David Cunningham from the band The Flying Lizards, who produced the zeitgeist-defining hit single 'Money' in the early 1980s, is orginally from Coleraine. Coleraine is also home to one of the most established and popular nightclubs in Northern Ireland, Kellys Nightclub in Portrush, with world class DJs playing there regularly.

A number of Feis are held within the Causeway Coast and Glens area, in particular Feis na nGleann which is especially renowned for its range of dancing. A number of famous traditional musicians come from the area including Denis O'Hampsey Magilligan and John Rea. The area is particularly famous for its traditional music and the practice thereof.

The Larne Music Festival attracts large number of participants from local schools and choirs and is over 75 years old. The Music in the Parks project is a series of Summer Band Concerts put on throughout the district during the summer. "Busk Fest" sees buskers from all over Ireland and beyond, take to the streets in Larne to show-case their talents. Also a 'Battle of the Bands' event has attracted increasing numbers of competitors from the youth market.

Accordian traditions are strong within Larne with the NI Open Accordion Competition being held annually. It is also host to an open air Opera event, 'An Evening at the Opera' which is performed in the Walled garden at Glenarm Castle. "Therapy" the successful rock band also hails from Larne.

The Ulster Scots Folk Festival is a four day festival held in Cairncastle village and is seven years old. It includes pipe bands, Scottish dancers, traditional Ulster Scots performers including Willie Drennan and the Ulster Scots Folk Orchestra. The Local Orange Community Group also organises evenings of Ulster Scots music which focus on Ulster Scots music tradition rather than the events.

The Limavady Jazz and Blues Festival has numerous acts and is held in various venues culminating in a carnival street parade. A series of workshops also runs alongside the events. The Limavady Festival of Bards is organised by the Harp Foundation and is a cultural event that presents a rich programme of traditional and historical harp music.

The Londonderry Air was first heard in the town of Limavady. A local, Jane Ross, heard the melody being played by a blind fiddler on Market Day and recorded the notes. She sent them to George Petrie, an English collector of Irish melody and the elusive melody became Danny Boy.

Eddie Butcher from Magiligan, an important traditional singer, became a key figure in the Irish folk song tradition. He broadcast regularly on BCC Radio Ulster and RTE but the first recording of his music did not happen to 1969. His music lives on through the production of a CD by the Ulster Folk Museum and the Irish Traditional Music Archive in Dublin.

In Moyle the Fairhead Folk Festival is a well established three day musical celebration of traditional Ulster Scots music including workshops, band demonstrations, concerts, singing and sessions that takes place in Ballycastle. A Summer Musical Serenade is also held in the Glenarm Castle and is an evening of light summer music. Regular traditional music sessions are held seven days a week during the summer in a variety of locations i.e. Ballycastle, Cushendall and Ballintoy.

A series of Summer Band Concerts are held throughout the summer in the Newtownabbey Borough in such venues as Jordanstown's Loughshore Park, Glengormely's Northcott and Abbotscross. The concerts are free and include various silver and flute Bands.

Mossgrove Youth Musical Festival is an annual event founded in 1969 and takes place in Newtownabbey. It offers a series of workshops in singing, piano and other musical instruments and showcases a variety of classical musical performances from young performers.

Survey Results: Feedback From Key Informants Interviewed

Music in the area is undertaken mainly through community / interest based groups and to a lesser scale at an individual and academic level. A wide range of Music activities are undertaken and include among others:

Accordion	*Choir-Choral Music*	*Arts Venue*
	Festival Music	
Fiddling	*Harp*	*Folk Music*
Irish Music	*Scottish Pipe Bands*	*Tin Whistle, Bodhran, Hammered Dulcimer*

Those Key Informants interviewed described their cultural specialisms in the following ways:

Accordion	• Promoting accordion music throughout Northern Ireland • Training individuals in accordion skills to perform pieces or play in a band • Providing music that young people enjoy and can engage in • Teaching people to play the 2 row accordion (most popular type in Northern Ireland) and the 5 row accordion (more difficult but produces better music) • Participating in world competitions and exhibitions and producing CDs
Arts Venue	• Providing music workshops, classes and events in Arts venues thus providing a service which draws attention to the arts and which makes music more accessible
Choir-Choral Music	• Participating in a choir, if skilled enough • Participating in musicals, pantomimes and local concerts • Performing the Aifreann Feirste (a mass which is written in Irish

	and composed by Patrick Davey, Belfast)
Festival Music	• Providing activities and interests for young people using a variation of music types • Running musical competitions • Running workshops where people can learn musical skills and eventually perform them • Singing music and verse
Fiddling	• Teaching fiddle classes • Participating in "sessions" with other people to provide enjoyable entertainment and the preservation of these skills • Performing in orchestras, both traditional and classic
Folk Music	• Playing of folk music through various instruments
Harp	• Teaching harp skills to those aged six years of age and over • This is a major tradition in the area
Irish Music	• Teaching, recording and performing of traditional and Irish music • Encouraging children to learn instruments • Comhaltas Ceoltoiri Eireann is a worldwide organisation involved in teaching, promoting and playing traditional music in the Glens of Antrim • Running classes and competitions • It is a major tradition in the area
Scottish Pipe Bands	• Learning and preserving the tradition and music of the Scottish and Irish pipes • Participating in worldwide championships at different Grades (from grade 4 up to grade 1 which is the highest standard of playing) • Participating in competitions
Tin Whistle, Bodhran, Hammered Dulcimer	• Teaching these musical instruments in schools

The most common Music activity that Key Informants were involved in was Irish Music and the Accordion.

Each Music activity outlined involves different expertise and skills. A large number of people are involved in a wide range of musical activities in the Causeway Coast and Glens area from all age groups and genders. The timing of activities varies but there is an emphasis on courses and workshops being held in the evening.

A wide spread of venues is used for music activities ranging from individuals working from their homes to more formal venues like community centres, council facilities and educational establishments.

All Key Informants interviewed indicated that there is a progression route from beginners' classes through to advanced skills within the various Music activities. This ranges from

structured beginner to advanced levels and from advancement through gaining more actively based experience in the activity. Much of this is supported by the possibility of achieving certifications/qualifications in the specific activities.

In terms of how people can learn these Music skills, the main method is through local teachers at workshops and classes. Some formal educational classes are available but it is mainly passed down through the knowledge and skills of local experts.

All Key Informants interviewed indicated that their Music specialism is pro-actively shared with other traditions as they advocated an "open to everyone" policy. Some Key Informants indicated that only one side of the community attends.

Music activities are extensively networked both locally and across Northern Ireland, Ireland, UK, Europe and worldwide. Key Informants were least involved in Seminars while classes and tutorials had high involvement but these are nearly always locally based.

Competitions, conferences, exhibitions and festivals for music activities are run on a UK, European and worldwide basis. In additional celebrations are run on a UK and European wide basis.

Key Informants were asked what difference their Music specialism made within their local area. Overall they felt their activity impacted positively on their local area in the following ways:

- Bringing young people from both communities together to play music in a social gathering
- Giving support to the local community by playing for those most in need
- Keeping young people off the street and as a result they are active in something constructive
- Enhancing the quality of life
- Supporting economic development of local areas
- Supporting the Government's "Unlocking Creativity" agenda
- Enabling people to appreciate music and become a regular attendee at music events
- Meeting social and educational need in the area
- Providing social entertainment for all the community
- Providing a forum for young people to express themselves
- Helping to promote tourism
- Keeping alive many old traditional Irish and Scottish tunes
- All age groups can take part in music activities and can be supported by the whole family
- Giving people the opportunity to appreciate each others culture at an early age
- Bringing the community together
- Gives people the opportunity to learn music.

Key Informants said they were part of membership organisations. These included:

- National Accordion Orchestra of UK
- Irish Accordion Association
- Northern Ireland Bands Association
- British Accordion Association
- Making Music N.I.
- North West Tongues, Tones and Tapping

- Glens Traditions Group
- Comhaltas Ceoltoiri Eireann
- Ulster Scots Agency.

Key Informants interviewed indicated that they were aware of up to over 1,000 other people involved in music within the area.

All Key informants indicated that people find out what they do through a variety of methods which included local and regional PR, events and websites.

The majority of Key Informants indicated that they received support to promote their Music activities. This ranged from in kind support, fundraising activities and funding. Funding came from: Peace and Reconciliation; National Lottery; Local Authorities; Arts Council NI; Awards for All; Community Relations Council and Ulster Scots Agency.

There was a general perception that music specialsims were in growth mode. This was attributed to the fact that more people are becoming involved.

The biggest issues for music specialisms as indicated by Key Informants included:

- Funding generally and the difficulties of travelling to participate in worldwide competitions
- Accessing schools to attract young people
- Lack of recognition for local choirs so therefore they do not get enough formal engagements
- School curriculum so packed with other formal academic activities that it is difficult for children to take part in the music activities
- Improving publicity
- Insurance costs
- Lack of premises to play
- Perception of Irish music as one sided in terms of community background
- Instruments are expensive to buy
- Lack of acknowledgement of value and importance of music is a key part of cultural heritage
- Making further connections with musical groups associated with cultural heritage.

Suggestions made by Key Informants on how these issues could be addressed included:

- More promotion and recognition by statutory agencies of music and its wider benefits for people outside of the notion of “music for its own sake”
- Schools accepting new music activities
- Providing more recognised courses and qualification opportunities for music
- Getting more young people involved
- Educating the public to attend local music events i.e. more musical activities and training in schools
- More government support to the Arts
- Increased knowledge of completing funding applications
- More funding
- Working with other groups and sharing premises

- Some pilot initiatives needed to encourage musicians participation in cross cultural performances.

Dance

Definition

Dance generally refers to human movement either used as a form of expression or presented in a social, spiritual or performance setting. Dance is also used to describe methods of non-verbal communication between humans or animals (bee dance, mating dance), motion in inanimate objects (the leaves danced in the wind), and certain musical forms or genres. Throughout history, dance has been a part of ceremonies, rituals, celebrations and entertainment. There are many types of dance: Social dance / Participation dance i.e. Folk, Ballroom, Irish Dancing, Latin, Swing, Street etc; Concert / Performance dance i.e. Ballet, Bellydance etc and Competitive Dance to name but a few.

Desk Research: Introduction to Dance in the Causeway Coast and Glens Area

A wide range of dance activities take place across the Causeway Coast and Glens area. In Ballymena, Tullygarley Hall hosts salsa classes while the annual Art in the Park children's art festival is packed with free events for all ages, including Street Theatre, Dance events, live Music and Workshops etc. In addition, Dance Ballymena is a Multi-Dance form project which takes place annually for everyone of all ages.

In Ballymoney, there are regular afternoon tea dances with music from various bands. The Causeway Institute of Further Education offers Ball Room Dancing classes and Ballymoney Social Centre runs salsa classes.

In addition Irish dancing/ set dancing is strong in the area with a number of classes / events being run. These include: The Ballymoney Irish Dancing Festival in Ballymoney Town Hall, the Claire McDowell School of Dancing in Ballymoney hosts Irish dancing classes in the Social centre, the JML School of Dancing teaches Irish Dancing in the Castle Community Centre, the Loughgiel Dancing club teaches Irish Dancing all year round in the Millennium Centre, Loughgiel, the Scoil Rince Dalriada teaches Irish Dance and Drama at Dunloy Parish Centre and the Skelton School of Irish Dancing also teaches Irish Dancing. The Joey Dunlop Leisure Centre also offers a variety of dance classes including salsa and hip hop.

In Carrickfergus, there are local events throughout the year that celebrate talents such as Irish and Scottish dancing, and Music. Monthly Tea dances also take place in Carrickfergus Bowling club.

In Coleraine, salsa is a popular dance activity with Flowerfield Arts centre, the Lodge Hotel, West Bann Development Group, the University Sports Centre, the Harpers Hill Community Centre and the Royal Court Hotel in Portrush all hosting classes.

Larne has a wide variety of dance activities including Set dancing, Scottish Country dancing, Ceilli's, Ballets and professional productions. Glenlough Community Group runs an annual Set dancing workshop with instruction from top set dancers and Kilwaughter Hall hosts an old time dance weekly during Septemeber to May.

The Larne Irish Folk Dancing Annual Irish Dancing Competition is a well established event and takes place annually in May. It comprises of a local competition as well as an open competition for entrants from all over Northern Ireland. The United Services Club holds Salsa classes. The Youth Group associated with the local church has organised a number of successful events exploring youth issues through dance, drama and music.

In addition a number of Festivals take place in the area including the Limavady Festival of Irish dancing, the McGuinness School of Dancing Annual Festival and the Roe Valley Folk Festival which celebrates folk music, song, dance and verse at various locations in the Limavady area.

In Moyle, dance is represented through 'The 'Walk the Plank' group. This is a council funded group in Ballycastle which specialises in Visual Arts, Drama, Theatre, and Dance for young people.

In Newtownabbey Irish Dancing and other forms of dance are celebrated through the Ballyclare Dance Festival. A number of classes are also held in the Valley Leisure Centre, Gill Jones School, Ballyearl Arts and Leisure Centre and Ballyclare Golf Club. Classes include, tea dancing, pop, jazz, hip hop and salsa.

Survey Results: Feedback From Key Informants Interviewed

Dance in the area is undertaken as part of community / interest based groups. The Key Informants interviewed indicated that they were involved in Irish Dancing. Although there are many other forms of Dance within the area, only survey results for Irish Dancing were obtained.

Irish Dancing	*Scottish Dancing*	*Dancing Competitions*
	Salsa	
Tea Dances	*Set Dancing*	*Ballet*

Key Informants interviewed described their cultural specialisms in the following ways:

Irish Dancing	Irish Dancing is the traditional dance of Ireland using intricate steps to tell stories and legends of Ireland. Dances include jigs, reels, slip jigs, heavy gigs, hornpipe, team dancing and the set dance. Irish Dancing works on a progression route from foundation stage to advanced. It is split into 3 divisions, commission, festival and feis. A wide range of Irish Dancing competitions are held throughout the area
Scottish Dancing	Scottish Country Dancing became popular in Northern Ireland in the 1940's and Ceilidh Dancing was part of many communities with Scottish ancestry.

	Dancing takes place as part of a set (e.g. 4 facing 4) so groups can learn together. Formations include circle, cross and cast off, advance and retire. Country Dance steps include skip, change, setting, step.

A large number of people are involved in a wide range of Irish Dancing activities in the Causeway Coast and Glens area from all age groups and genders. However it does appear that women are more predominately involved in Dance than men and that is mostly the older age groups which are involved.

Although a range of venues are used, the most common venue used is local parish and sports halls.

All Key Informants interviewed indicated that there is a progression route to advance skills within Irish Dancing. The progression route runs from beginner to advanced levels and this is split across age groups and type of dance.

People learn these Irish Dancing skills through local teachers. All Key Informants interviewed indicated that their dance specialism is pro actively shared with other traditions as they advocate an 'open to everyone' policy'. However it was highlighted that if a given area was of one community background then the classes would rarely be mixed.

Irish Dance activities are extensively local and Causeway Coast and Glens based. However some activities are linked to wider networks with Ireland wide celebrations, classes and competitions. Involvement is lowest at Seminars and conferences / exhibitions. Involvement in classes and festivals is mainly restricted to local areas but is growing in popularity of late.

Key Informants were also asked what difference their Irish Dance specialism made within their local area. Overall Key Informants felt their activity impacted positively on their local area as:

- It brings the community together particularly young people and families
- It gives young people not interested in sport the opportunity to get involved in physical activity whilst also learning about local culture
- It helps to raise awareness about Irish Dancing.

The majority of Key Informants indicated they were part of membership organisations. These included:

- Feis na nGleann
- Gaeil Association

All Key informants indicated that people find out about what they do through a variety of methods, including events, training and PR.

Key Informants indicated that they received support to promote their dance activities through the provision of venues for their activities. They also indicated that a range of fundraising activities were undertaken including dances, concerts, entrance fees for competitions and car boot sales.

Key Informants felt that interest in Irish Dancing was growing among the community and young people. It was noted however that there had been a decline in the number of older people involved in Irish Dancing.

The biggest issues for Irish Dancing as identified by Key Informants included:

- Expensive customs / dresses / shoes
- Dancers having to dress as 'beauty queens'
- Lack of Funding

The following solutions were suggested to address the identified issues:

- Funding towards costumes and the promotion of Irish dance generally
- Change in the rules to allow basic dress and hair styles
- Need for an increased number of dancing competitions
- Need for financial assistance

Literature

Definition

Literature is literally "acquaintance with letters" as in the first sense given in the Oxford English Dictionary (from the Latin littera meaning "an individual written character (letter)"). The term has generally come to identify a collection of texts, which in Western culture are mainly prose, both fiction and non-fiction, drama and poetry. In much, if not all of the world, texts can be oral as well, and include such genres as epic, legend, myth, ballad, other forms of oral poetry and folktales.

Desk Research: Introduction to Literature in the Causeway Coast and Glens Area

The Ballymena Arts Festival is a general arts festival that includes some literature events such as 'Stories for Life'. This is an evening of traditional and contemporary storytelling featuring local writers and actors reading from the nation's favourite poems, telling traditional stories, "yarn" spinning and local writers showcasing their work.

Ballymoney Creative Writers Group runs workshops on various literary skills such as writing short stories and poetry in Ballymoney Town Hall on a weekly basis between September and May yearly.

Patrick Boyle, from Ballymoney first published his work at the age of sixty. He is best known for his short stories. He also produced a remarkable novel "*Like Any Other Man*", which retells the story of Samson and Delilah, with Samson reinvented as a bank manager, Patrick Boyle's own profession.

One of the most celebrated authors from Carrickfergus was Louis MacNeice, who has been called "the major Irish poet after Yeats." One of his most popular poems was Bagpipe Music, in which he writes sardonic social commentary, while mimicking the rhythms of the bagpipes. After some years as a university lecturer, he had a long career at the B.B.C., where he produced numerous features, and wrote some noteworthy radio plays. One of MacNeice's

most well-known poems, *Carrickfergus* (1937), relates his ambiguous feelings about the town where he spent his early boyhood.

In Coleraine the University of Ulster has recently appointed two Writers-in-Residence, Paul Perry and Gearóid MacLochlainn, and a range of events were held to celebrate the written and the spoken word in their 'Many Voices Writers' Weekend to mark the appointments. The English, Irish, Ulster Scots and Gallic traditions featured in work presented by Ciaran Carson, Carlo Gébler, Beathag Mhoireasdan, Willie Drennan, Liz Weir, Nuala Hayes and Ellen Cranitch from Coleraine.

As part of the Many Voices programme the University offers secondary schools access to its two Writers-in-Residence, including visits to local secondary schools, poetry evenings for all, evenings of poetry, prose, story and song in the English, Irish, Ulster Scots and Gallic languages and a family storytelling session for children of all ages and their parents.

Charles Lever, a distinguished Victorian novelist, lived in Portstewart. He worked as a dispensing Chemist in the area and his early novelist work is renowned for describing the Causeway area. Examples of a range of authors are held in museums throughout the Causeway Coast and Glens area.

Amanda McKittrick Ross, lived in Larne for many years. Her novels became comic masterpieces. In her lifetime clubs were formed by her admirers, who would meet and exchange quotations from her works. One of her devoted followers was Herbert Asquith, the Prime Minister.

Billy Teare is an outstanding storyteller from Larne, Northern Ireland, with an international reputation. Stand up comedian, stage hypnotist, and actor, he has been in the entertainment business since his teens. Today he is actively involved in education projects in Northern Ireland, particularly with The Verbal Arts Centre, in Derry. A William Makepeace Thackeray poem, 'Peg of Limavady' portrays the story of his visit to Limavady in the early 19th century, where he reputedly fell in love with the subject of his poem.

The Roe Valley Writers group in Limavady originates from a Creative Writing class in the Centre for Lifelong Learning of Limavady College of Further and Higher Education. The group has published two anthologies – "*Flowing with the Roe*" in 2002, and "*I'll Take You There"* in 2004. Group members have published and broadcast their work widely.

In Moyle a literary residential weekend, "Let me take you to the Island", is organised by Ballycastle Writers group and held on Rathlin Island. It offers a variety of workshops across the full writing range including novels, short stories, poetry, screen writing and song writing. The weekend has built a major reputation in its short history.

The *Spreading Wings* Initiative in Ballycastle organises the *Four Swans* festival every year which celebrates local literary creativity along with professional artists. This festival is based on the *Children of Lír* story which is thought to have its roots in the area and organises writing and storytelling workshops in local schools and community centres.

From Newtownabbey, Sir Samuel Ferguson, is one of the most celebrated Irish authors of the nineteenth century and a crucial figure in the development of the Celtic Twilight. His best known works were Comgall and Deirdre, both inspired by Irish history and legends. He was an

antiquarian and scholar, who became President of the Royal Irish Academy in 1882. His manuscripts are held in the Linen Hall Library.

A poetess whose work illustrated her love of the Glens of Antrim, is Moira O'Neill. She wrote dialect poems about country people. Her real name was Agnes Shakespeare Higginson, and she was the mother of the novelist Molly Keane.

Other groups of writers are the rhyming weavers, country poets of Counties Antrim and Down, who wrote in the Scots vernacular, and usually printed their own books, the costs of printing paid by local subscribers. James Orr of Ballycarry was the leading figure in this group with other noteworthy figures being Samuel Thomson of Lyle's Hill and James Campbell of Ballynure.

John Hewitt was born in Belfast and educated at Methodist College and Queens University. From 1930 he worked in the Belfast Museum and Art Gallery and in 1957 he became the Art Director of the Herbert Art Gallery and Museum in Coventry. He returned to Belfast on his retirement in 1972.

He began writing poetry in the 1920's and his first collection "*No Rebel Word*" was produced in 1948. During the 1940's and 1950's he broadcast talks and composed essays reflecting his interest in the idea of 'regionalism' as it related to the arts in Ulster. He also established himself as a reviewer and art critic. In 1951 he gained the MA degree at Queens with a thesis on Ulster poets 1800-1870. Whilst in Coventry he began working on his unpublished autobiography "*A North Light*".

Between 1972 and 1987 he was remarkably productive, publishing seven poetry collections, a book on the rhyming weaver-poets of Antrim and Down, and monographs on the artists John Luke and Colin Middleton.

John Hewitt's achievements have been recognised in his native place both during his life time and since. In 1978 the Arts Council for Northern Ireland produced a short film of his life and work and in 1981 he was made a Freeman of the city of Belfast. Honorary doctorates were conferred upon him by the University of Ulster and the Queens University of Belfast. His lasting contribution to the arts in Ulster is celebrated at the John Hewitt International Summer School held each year in Garron Tower on the Antrim Coast.

Theses Summer Schools bring together writers and artists, poets and politicians, musicians and academics to share in art, literature, drama, music, creativity, discussion and debate. The Hewitt Society invites all with an interest in literature, the arts, civic society, the past and/or the future to participate.

Survey Results: Feedback From Key Informants Interviewed

On the basis of the interviews with key informants, it was found that Literature based activities in the area are undertaken mainly as part of community / interest groups and individuals. The range of activities Key Informants are involved in includes:

Children's Writer Group	*Literature Collections*	*Story Teller*
Summer School	*Writers*	*Writers Group*

Key Informants described their cultural specialisms in the following ways:

Irish Language Teachers / Scholarships	Organisation of classes at different levels for young people and adults. Speaking / singing in the Irish language. Running competitions and encouraging youth to get involved in the spoken Irish language to keep it alive and help promote it. Running summer schools for Irish Language and intensive Irish Language weekends.
Irish Language Promotion	Teaching of Irish language through schools and public bodies.
Gaelic Language Events	Run a gaelic speaking festival in Rathlin which is attended by artists, musicians and sculptors.
Ulster Scots Language	Activities that promote an understanding of the Ulster Scots culture, its language and traditions from a current and historical perspective. Involves the establishment and development of groups in Cairncastle and Larne which will promote, through activities, the culture and music of the Ulster Scots tradition, history and culture.

A large number of people are involved in a wide range of Literature activities in the Causeway Coast and Glens area from all age groups and genders. However it does appear that women are more predominately involved in Literature than men and that it is mostly older age groups who are involved. The main venues in which activities take place are schools, colleges, museums and local venues.

All Key Informants interviewed indicated that there are few progression routes to advance skills within the various Literature activities. Progression routes appear to be based on the experience individual's gain from school. Literature skills are taught mainly through classes and self teaching.

All Key Informants interviewed indicated that their Literature specialism is pro-actively shared with other traditions as they advocate an "open to everyone" policy. The main ways in which it is shared are outlined below:

- Formal classes are open to mixed cultures which ensure a cross community base
- Literature programmes and festivals and creative writers classes

Key Informants indicated that their literature activities are extensively networked, both on a local basis and a worldwide basis. Literature classes and tutorials are most prominent in local

areas, followed by conferences, festivals and seminars. Key Informants are also widely involved in conferences across Northern Ireland, Ireland, UK, Europe and worldwide.

There is limited involvement in Competitions. However, among those engaged in literature based activities, it is interesting to note that compared to many other cultural activities discussed, literature has a much more international presence than others.

Overall Key Informants felt that literature impacted positively on their local area in the following ways:

- It made people more aware of the rich literature of the area
- Helped to raise awareness of cultural issues
- Planted a seed which enable and encourage people to learn more
- Can attract large audiences to the area (e.g. literature review in Northern Ireland in remembrance of John Hewitt)
- Allows people to explore the history of their own area
- Allows people to explore other peoples traditions and appreciate diversity
- Naming a place in a song / poem / story gives it a place in future history as it is passed on from generation to generation
- Creative writing provides an excellent support and social tool for individuals, groups and communities to explore their personal and collective issues.

Most Key Informants indicated they were part of membership organisations including:

- Society of Authors and Writers
- Arts Council Schools Schemes
- Irish Museums Association
- UK Museums Association
- National Association of Writers in Education
- Arts Scape Lonsas
- Poetry Anchor Press
- Creative Writers Network.

All Key informants indicated that people find out what they do through a variety of methods including PR, events and websites. The main PR methods used included the local press, community newsletters and library systems.

Key Informants indicated that they received support to promote their Literature activities including “in kind” use of premises and funding from the following sources: Art Council; NI Tyrone Guthrie Centre; local Councils; Arts Council; Community Relations Council; WEA and Co-operation Ireland. Other fundraising activities were also undertaken including private sponsorship, book sales and car boot sales.

In terms of the growth or decline within the Literature field the Key Informants felt that literature based activities were in growth mode. It was felt that this growth could be accounted for by increased interest among individuals, the development of the museum structure and increased PR around literature.

The biggest issues for Literature specialisms as identified by Key Informants include:

- Training needs to be more valued
- Lack of resources to run exhibitions
- Competition particularly for storytelling
- Finding ways to encourage young people to get involved
- Projects growing to such an extent that they become difficult to manage
- Accessing Information sources (how to publish a book, where next?)
- Need for financial assistance
- Networking and establishing contact with other groups
- Promoting greater use of creative writing in the treatment of those with mental health problems

Suggestions to address these issues included.

- Increased funding
- Increased training
- Development of this specialist sector
- Increased PR
- More support from Councils
- Best practice visits to see other groups
- Increased networking and more work with community groups.

Performing Arts

Definition

The performing arts include theatre, motion pictures, drama, comedy, music, dance, opera, magic and the marching arts, such as brass bands, etc. Artists / performers who participate in these arts include actors, comedians, singers, dancers and musicians.

Desk Research: Introduction to Performing Arts in the Causeway Coast and Glens Area

The Ballymena Arts Festival is one of the biggest Arts Festivals in Northern Ireland featuring international and local Artists and Performance Companies. It is based in Ballymena Town Hall and Arts Centre and attracts visitors from all over Northern Ireland. Likewise the Ballymena Festival of Music, Speech and Dance is an annual Competitive Festival attracting over 7,000 visitors and competitors from all over Ireland and the UK. It features several excellent prizes in various classes from Young Instrumentalist of the Year to the Northern Ireland Singer Award.

George Shiels, born in Ballymoney in 1886, was the most notable playwright from this area. He emigrated to Canada, where in 1913 he was crippled in a railway accident, spending the rest of his life in a wheelchair. The Ulster Literary Theatre performed his early plays, after which about thirty of his plays were produced at the Abbey Theatre in Dublin. His plays were comedies, but with satirical undertones. His best-known play, *The Passing Day*, shows a dying miser being surrounded by people who want to be left his money.

The Ballymoney Annual Drama Festival is one of the oldest festivals in Ireland, beginning in 1934. It takes place over eight nights and features three act plays from Ulster's leading amateur drama groups.

Ballymoney Literary and Debating Society has been in existence for over 70 years and each year produces two 3 act plays and one 1 act play. It also performs a programme of readings. The Causeway Institute of Further Education offers an OCN Certificate in Drama.

In Carrickfergus, a number of outdoor events such as Shakespeare performance productions are held at Shaftesbury Park, Carrickfergus for example, Twelfth Night and Romeo and Juliet.

There is also a children's Drama Academy, run by Helen O'Grady which is located in the Oakfield Community Centre in Carrickfergus for children of all ages and Whitehead has an Amateur Dramatics society.

Flowerfield Arts Centre in Portstewart runs summer drama and dance programmes for children and Coleraine Town Centre is home to a significant amount of Street Theatre throughout the year.

The Coleraine Provincial Players is a drama group over 30 years old that performs pantomimes in Coleraine while the Ballywillan Drama Group is a church based organisation located in Portrush which performs three productions a year.

The actor James Nesbitt, best known for his role in the ITV drama Cold Feet, was born in Coleraine but grew up in Broughshane where his father was a teacher. He has been very successful as a television actor, most notably in the series Murphy's Law. He has also featured in the cinema, and has recently completed shooting the latest Woody Allen film, Scoop.

The Larne Drama festival is well established and encourages performances by top local amateur dramatic groups. The Larne Drama Circle is one of the oldest arts organisaition in Larne and dates back to the pre First World War years. The organisation has a full programme of play readings, talks and workshops and performs two full length public productions per annum.

In Newtownabbey, The Courtyard Theatre is set in the gardens of Ballyearl Arts & Leisure Centre. The 180 seat auditorium, presents a variety of programmes including small scale touring theatre productions, chamber music, traditional music, craft tuition, exhibitions, comedy groups, jazz, readings and book launches. The Courtyard Theatre is home to Newtownabbey Theatre Group - Theatre 3 and Ballyearl Youth Drama.

Gary Mitchell, from Rathcoole, born in 1965, has specialised in the depiction of working-class Protestant life. His play, "*In a Little World of Our Own*", won the Irish Times Theatre Award for best new play in 1999, and the following year his play *"The Force of Change"*, won the Evening Standard Charles Wintour award for Most Promising Playwright. He has since had three plays produced at the Royal Court Theatre in Dublin.

Big Telly is a professional theatre company and a recognised charity formed in 1987 and based in Portstewart in Northern Ireland. The company designs and delivers theatre productions, interactive workshop programmes and community creativity projects, which it tours throughout Northern Ireland and the Republic.

Big Telly concentrates on the visual potential of theatre through fusion with other art forms such as dance, music, circus, magic and film to create a unique sense of spectacle. Big Telly aims to innovate, involve, inspire, excite and ignite the imagination through the company's design, delivery, production, touring and training activities.

Survey Results: Feedback From Key Informants Interviewed

According to results from the Key informants interviews, Performing Arts in the area is undertaken in a range of ways, by community / interest groups, theatre groups and individuals. Key Informants participate in the following activities:

Professional Script Writing	*Drama for Children with Disabilities*	*Folk Dance*
Drama Festivals	*Modern Dance*	*Drama Facilitator*

Key Informants described their cultural specialisms in the following ways:

Performing Arts	• Involves professional, mainly commissioned script writing for plays • Teaching the Landa syllabus (recognised by CCEA) of speech and drama to children • Teaching drama to children with learning disabilities • Voice coaching • Speech therapy • Festivals of Drama which showcase a series of plays and companies across the region • Performing arts uses modern, creative dance to explore space and self, its communication through movement • Entertaining and educating groups of people • The use of different drama facilitators in projects with local schools

A large number of people are involved in a wide range of Performing Arts activities in the Causeway Coast and Glens area from all age groups and genders.

A range of venues are used including community premises, schools and private venues. Activities happen regularly and mostly on a daily basis all year round.

Key Informants had mixed views on progression routes however the majority indicated that there is a clear beginner / amateur to advanced / professional route.

All Key Informants interviewed indicated that Performing Arts are pro-actively shared with other traditions as they advocated an 'open to everyone' policy and by:

- Active outreach work by theatre companies and arts venues

- Targeting activities at all groups on a cross community basis
- School presentations

Performing Arts activities are undertaken extensively both locally and throughout Northern Ireland. There is least involvement in seminars, festivals and conferences / exhibitions. Performing Arts, although undertaken locally, are widely networked within Northern Ireland, Ireland and UK, Europe and worldwide by some organisations.

Key Informants felt their activity impacted positively on their local area in the following ways:

- The level of repeat bookings for plays has demonstrated that they are connecting with local people / audiences
- Introduces people to theatre and performing arts
- Influences lives through teaching young people and ensuring that this cultural heritage specialism grows
- Entertaining for audiences and gives an opportunity for drama groups to perform and improve their performance
- Helps young people to gain self confidence and assists their personal development
- Brings together people and enhances social skills

All Key Informants indicated they were part of membership organisations. These included:

- Authors' Licensing and Collecting Society (ALCS)
- London Academy of Music and Dramatic Art
- Ulster Association of Youth Drama
- Society of Speech and Drama
- British Musical Federation
- Association of Ulster Drama Festivals
- Labin Guild
- Theatrical Management Association (TMA)
- N.I. Theatres Association
- Theatrical Management Association
- Association of Regional Theatres N.I
- Independent Theatre Council
- Arts and Business.

All Key informants indicated that people find out what they do through a variety of methods, including PR, websites and word of mouth.

Key Informants indicated that they received support to promote their Performing Arts activities. This included 'in kind' support, their own fundraising activities and funding from Arts Council Northern Ireland, Heritage Lottery Fund and local Councils.

Key Informants felt that interest in Performing Arts was growing. The biggest issues identified by Key Informants for the sector include:

- Need for more financial support
- Need for more networks to support the activities
- More financial support

- Need for a vision for the sector to encourage a more joined up approach to its promotion and development
- Not enough happening
- Need to be able to co-ordinate and budget properly.

Key Informants made the following suggestions as to how these issues could be addressed:

- Development of support structures locally and regionally
- Pro-active promotion of the sector
- More funding and sponsorship
- More support from Arts Council
- More contact with schools.

Crafts

Definition

A craft is a skill especially involving practical arts and can refer to a trade or particular art. Crafts are the family of artistic practices that are defined either by their relationship to functional or utilitarian products, such as sculptural forms in the vessel tradition, or by their use of such natural media as wood, clay, glass, textiles, and metal.

Crafts are often practiced by independent artists working alone or in small groups and includes pottery, metal work, weaving, wood turning and other forms of wood working, glass blowing and glass art.

Desk Research: Introduction to Crafts in the Causeway Coast and Glens Area

Crafts are well established within the Causeway Coast and Glens area. Within Ballymena a range of courses are run through the North East Institute of Further Education on various crafts such as embroidery, silk painting and card making.

Dunloy in the Ballymoney Borough is home to An Cheardlann / The Workshop, an arts and cultural organisation which specialises in crafts activities and a skills development programme. Ballymoney Borough Arts Committee, often in conjunction with the Causeway Institute of Further and Higher Education Community Outreach Programme, offers a variety of craft courses including patchwork, calligraphy and decoupage. Ballymoney Museum has hosted a number of craft exhibitions as part of its temporary exhibition programme. These include patchwork and woodturning. The Riada Quilters also run various patchwork and quilting workshops.

Coleraine's craft sector is active through a range of workshops organised by organisations such as Garvagh and District Development Association and Flowerfield Arts Centre. Workshops include willow making, glass fusing, jewellery making, tiffany stained glass painting and floristry. A number of crafts and collectable fairs are also held throughout the year in Coleraine Town centre. Louise McClean from Coleraine is a well recognised willow sculptor.

Glenarm has a strong tradition of jewellery making and various works can be viewed at the Steenson's workshop in the village. The Steenson's have also trained other workers who now operate jewellery businesses from the village. Glenarm is host to a number of other small arts and craft businesses such as painters and a teddy bear maker. Larne Borough Council also organises a series of arts and crafts workshops in Carnfunnock Country Park for young people.

Limavady has a well established craft industry. It is home to a a three day summer school held during the Danny Boy Festival. This aims to introduce visitors to hands-on craft practice and the history of these traditional skills with the hope of re-kindling the practice of such traditional skills as basket and willow weaving, bog oak wood carving, and textile felt craft.

Heritage World is Limavady College's new Craft Retail Outlet which gives students and local practitioners an opportunity to exhibit and sell their works. The Outlet holds Master-class events by local artists, textile manufacturers and contemporary craft practitioners. Craft practitioners include Tom Agnew, Natasha Duddy, McCall Gilfillan, Diane McCormick and Sean McCluskey.

The Roe Valley Leisure Centre holds exhibitions of paintings, lace, patchwork, ceramics, woodturning, weaving and needlework. Foreglen Community Centre, Burnfoot Community Hall, Dungiven Community Centre and Benedy Community Hall all hold workshops on craft skills such as willow basket weaving, mosaic work and glass painting.

Craft Connections is a project based in Ballycastle in Moyle involving a group of craft producers from the North Antrim area. It aims to provide marketing support to craft workers, open up new networks for craft produce and bridge the gap between the small scale producer and wider market opportunities. It also has a local shop in the town through which craft work is sold. New artists can exhibit their works there for a three month trial period. In addition arts classes and crafts classes are run with specific workshops being run in the tourist season to attract tourists to the area.

Ballycastle was home to the Irish Home Industries Workshop where young men up until World War II were trained in toy making and wood-work with the aim of creating employment opportunities. Young women were also trained in lace making. Ballycastle Museum also holds a collection of crafts connected with the Irish Home Industries Workshop. Feis na NGleann also hosts a range of crafts and Cushendall is renowned for its toy making industries.

There are also many talented professional local practitioners such as Tom O'Brien, master basket and creel maker; Paddy Burns, a professional woodcarver with 35 years experience from Rathlin Island, Co Antrim, and Jayne Hetherington, an experienced textile artist with a specialism in feltmaking to name but a few. A new craft shop has opened called Island Crafts.

Newtownabbey is host to an annual arts and craft summer scheme which has been established for over 11 years. There is also a Country Craft Fair and Family Day held at Patterson's Spade Mill in July as well as regular craft courses and classes held at the Newtownabbey Campus of the East Antrim Institute for Further Education and Ballyearl Arts and Leisure Centre. Classes range from interior design, creative textiles, embroidery, patchwork, card making and quilting.

Survey Results: Feedback From Key Informants Interviewed

Crafts in the area are undertaken both by individuals and by craft based groups. The Key Informants interviewed are involved in a wide range of Craft activities which include:

Metal and Copper Work	*Bobbin Lace*	*Wood Carving*
Willow Sculpture	*Felting*	*Quilling and T-Bag Folding (Origami/Paper Folding)*
Embroidery	*Quilting*	*Traditional Irish Crochet*
Patchwork	*Sugar Craft*	*Traditional Walking Stick Makers*

Key Informants interviewed described their cultural specialisms in the following ways:

Metal and Copper Work	This involves learned skills and requires attention to detail. A 'needle' instrument is used in copperwork to ensure the correct dimensions or design are achieved
Bobbin Lace	This involves putting thread onto bobbins and then working from a pattern to develop the product. Thread is twisted to achieve a particular design.
Wood Carving	This involves selecting woods, designing objects and carving these out of wood
Willow Sculpture	Willow sculpture is a form of basketry, with sculptures being created from basic to contemporary. Basketry is growing the willow, cutting it and getting it prepared to make the actual piece
Felting	This is a skilled craft which involves taking the natural fleece of sheep and matting it together with soap and rolling in a bamboo matt. This develops cloth which in turn is used to make clothes.
Quilling and T-bag Folding (origami / paper folding)	Quilling is a 15th century art form where a person uses little rolls of paper to make free standing decorations Origami (T-bag Folding) uses small coloured squares of paper which are folded into different shapes to make rosettes.
Traditional Irish Crochet	Irish crochet involves basic skills such as cross stitch to three dimensional work such as raised flowers
Patchwork / Quilting / Embroidery	Patchwork, quilting and embroidery are traditional skills which would have been common up to the 1950's as a method to recycle material. It is an artistic creative process and design led.
Sugar Craft	Involves hands-on visual work to make realistic edible sugar flowers.

Traditional Walking Sticks	This is a process which involves choosing the relevant material, undertaking the actual carving of the stick and putting a finish on it.

The most common craft activity Key Informants interviewed were involved in included quilting, patchwork, embroidery and crochet. Each craft activity outlined involves different expertise and skills.

Those key informants who participate in craft activities range in age and gender. However, it was highlighted that craft activities were mostly undertaken by adults, from 20 years of age up and are generally but not exclusively female.

Craft activities take place on an ongoing basis with individuals devoting regular time to their specialist craft area. Classes are attended by Key Informants and are held in a range of venues including, community venues, Council venues and in people's homes. The timing of activities varies but there is an emphasis on courses and workshops being held in the evenings.

In addition to these different elements of Craft other more structured events / activities take place including: the annual Feis na nGleann (June) and Craft Connection marketing classes and demonstrations which take place on a daily basis.

All Key Informants interviewed indicated that there is a progression route, from beginner to advanced. The main teaching method is via workshops and classes. Some formal educational classes are available but in the main the knowledge to continue these skills lies with and is shared by local experts.

All Key Informants interviewed indicated that their craft specialism is pro-actively shared with other traditions as they keep an 'open to everyone' policy. The main ways by which this is achieved includes:

- Participation on courses / workshops/ fairs
- Visiting schools to give talks on craft specialist areas
- Personal contact and running programmes which encourage everyone to participate

Key Informants indicated that their Craft specialisms are both locally and Causeway Coast and Glens based. However some activities are linked to wider networks. Key Informants are least involved in Seminars. Involvement in Festivals is mainly restricted to local areas with the exception of traditional walking stick crafts which are networked on an Ireland wide basis.

Craft practitioners are less involved in competitions than other cultural specialisms. There are competitions however for Bobbin Lace which competes on a Northern Ireland wide basis. Celebrations follow a similar pattern with craft activity involvement being restricted to local area and Causeway Coast and Glens. Again Bobbin Lace is the exception as celebrations of the craft are attended on a worldwide basis.

There are a high number of craft classes and tutorials and these are mainly run on a Causeway Coast and Glens area basis. However Bobbin Lace and Quilting / T-Bag Folding have classes running on a Northern Ireland wide scale.

Craft activities are most widely networked through conferences and exhibitions and involvement is significant on a local, Causeway Coast and Glens and Northern wide basis. In addition conference and exhibitions on traditional walking sticks and wood carving take place on an Ireland wide basis. Conference and exhibitions on wood carving are also run on an UK, Europe and World wide basis (England, Scotland, Finland and New Zealand).

It was also indicated that local crafts are part of Europe wide Craft Fairs.

Key Informants were asked what difference their Craft specialism makes within their local area. Overall Key Informants felt their activity impacted positively on their local area. However a number felt that it did not make a difference as it was an individual based activity rather than a community based one. Some of the benefits to the local area and community include:

- Attracting tourism and income to the area
- Raising awareness of traditional skills
- Preserving local skills and expertise
- Bringing people from different traditions together
- Boosting the local economy
- Providing more opportunities for crafts people to sell their products, celebrate their achievements, showcase their activities.

Key Informants indicated they were part of membership organisations which included:

- International Felt Makers Association
- North Antrim Community Network
- Women's Institute
- Irish Stick Makers Association
- NW Stick Makers Association
- British Stick Makers Association
- Craft Connections.

The majority of Key informants indicated that people find out what they do through a variety of methods, including word of mouth, events and PR.

Some Key Informants indicated that they received support to promote their craft activities including the use of premises, funding and through running fundraising activities such as raffles and workshop days. Funding came from: own members; local clubs; volunteers; CCGHT; Councils; Interreg; Arts Council and IFI.

The majority of Key Informants indicated that they felt their craft specialism was in growth mode. This growth was attributed to a resurgence in interest in Crafts over the last few years.

The biggest issues for craft specialists were identified as:

- Lack of support for new beginners within Craft specialisms
- Lack of publicity of the full range of craft culture in the area
- Lack of teachers to pass traditions on
- Competition from larger organisations
- Difficulty in accessing materials

- Lack of funding
- Lack of suitable venues
- Lack of exhibitions
- Lack of interest by the general public.

Key Informants also made suggestions as to how these issues could be addressed for the sector. Suggestions included:

- Wider publicity campaigns
- Increased number of exhibitions
- Educating the public about craft specialisms
- Have shops stocking more variety of craft pieces and raw materials for craft making
- More funding for tutors
- More premises with good storage
- Marketing and PR
- Provision of funded courses.

Events

Definition

Festive events mark the cultural and agricultural calendar and social life in communities world-wide, and take many different forms. These include festivals, carnivals, ceremonies, rituals and celebrations accompanying the most significant religious and cultural events in the cycle of life, such as birth, marriage and death.

Desk Research: Introduction to Events in the Causeway Coast and Glens Area

Events are wide spread across the Causeway Coast and Glens area. In Ballymena a wide range of events take place including the Traction Engine Club of Ulster day of tractor-pulls, steam traction engines and other steam-driven objects for collectors and enthusiasts and a Steam Traction Engine Rally. The annual Ballymena Show and Countryside Festival is an agricultural fair with hundreds of trade stands, livestock shows and competitions, pony and horse trotting competitions, as well as food and drink stalls.

Ballymena's Annual Mayor's Parade takes the form of floats and includes a host of vintage, classic cars, tractors and bikes. Recently an Annual St Patrick's Day celebration has been established at Slemish Mountain, Broughshane.

"*Art in the Park*" is a Festival of Arts for Children and takes place in the People's park in July. This annual event is packed with free events for all ages, including Street Theatre, Dance Events, Live Music and Workshops. There is also an annual European Heritage Open Day at Arthur College and Gracehill.

The *Ballymoney Agricultural Show* started in 1907 and includes trade stands, livestock shows, Young Farmers Club activities and home industry competitions. *The Ballymoney Mayor's Show* is also well established and is over 25 years old.

The *Irish National 2006 Sheepdog Trials* were held this year at Lissanoure Castle, Loughgiel in August. The International Sheepdog Society was born in July 1906 with the purpose of bringing organisation to trials that were growing in popularity and "to improve the breed of the collie with a view to the better management of stock".

A new event in Ballymoney is the *'Good Food Week'* which aims to promote Ballymoney as a place to eat and buy quality food.

Carrickfergus is home to many historically based festivals. *The Lughnasa Fair* at Carrickfergus Castle is a re-creation of medieval life including a traditional harvest fair, sword-fighting, archery, magicians, Punch and Judy shows, medieval drumming, troubadours and acting troupes. The *Carrickfergus Historical Pageant Celebrations*, includes musical entertainment by the Ulster Scots Folk Orchestra and drama re-enactments. A number of other events are held throughout the years to celebrate the maritime and historical wealth of the area.

In addition the Carrickfergus Garden Society holds an annual *Autumn Flower Show* and a *May Day Community Fair* is organised by Carrickfergus Borough Council. Carrickfergus also hosts the *'Waterfront Festival'* in June at Carrickfergus Marina.

The *Mayors Parade* is a day of parades, music and street theatre in Coleraine town centre and has been ongoing for over 20 years. *The Red Sails Festival* is held in Portstewart and is a week long community festival with music, competitions, street theatre and fireworks.

There are *Halloween Night Celebrations* in Coleraine which include music, entertainment and fireworks. *Country fairs* are also held throughout the year at The Diamond Shopping Centre in Coleraine and produce on sale includes baked goods, preserves, plants, vegetables and crafts.

The *Morelli Mini Car Rally Weekend* takes place in Portrush with mini's new and old. This event has been running for the last ten years. Garvagh hosts a *Vintage Vehicle and Clydesdale Show* and Kilrea is host to the *Fairy Thorn Festival.*

A number of festivals take place in the Larne Borough Council area. The annual *Larne Alive Festival* is a ten day summer festival with exhibitions, football competitions, music shows and a circus spectacular. *The Halloween Festival* at Carnfunnock Country Park comprises of music, charity stalls and dance. *The Glenarm Festival* takes place in July and is a well established community event with competitions, races and civic events. It has been running for over ten years. Other festivals include the *Carnlough Street Fair*, *Ballycarry Art Festival and Art Fair* and the *Carnlough Charity Festival* which encompasses traditional Irish music, rowing and vintage events.

A number of Ulster Scots events are also held in the area. *The Broadisland Gathering* in Ballycarry is a celebration of the Ulster Scots heritage and culture. It encompasses pipe bands, street entertainment, exhibitions, re-enactments and displays as well as the only Townland banner parade in Ireland. A Four-day *Ulster-Scots Folk Festival* is also held in the heart of Cairncastle village hosted by Cairncastle Community and Cultural Group.

The *Larne Annual Show of Flowers, Vegetables and Home Industry* is held every August and is a well established event. In addition annual area competitions are held in churches in flower arranging, baking, handicrafts, art and photography. A European Heritage Open Day is held at

Drumalis house, Larne and the gardens are opened to the public for this event. A *Larne Horse and Pony show* is also held is held in June at Carnfunnock.

Glenarm Castle Open Day is one of Northern Irelands largest outdoor annual events featuring the P&O Irish Seas *'Clash of the Celtic Giants' World Highland Games*. It includes a range of other attractions such as trade stands, helicopter rides, limousines, cattle shows, sheep shearing competitions, mountain running competitions, a vintage rally, pipes and drums, as well as Irish and Scottish dancing. Over 35,000 people have attended the event on a yearly basis.

Limavady also has a wide range of events. These include the *Roe Valley Tractor and Engine Club Ploughing Match* and the *Roe Valley Folk Festival* which celebrates folk music, song, dance and verse. Other events include *Parakarting Race Weekends*, *the Festival on the Green*, on Irish Green Street which includes traditional music, dancing and sport; the *Londonderry and Limavady Agricultural Show*, *Limavady Jazz and Blues Festival*, an annual *Burns Night* and annual *Chinese New Year celebrations*. There is also a *Rural Heritage Festival* which celebrates the local historical heritage, traditional crafts and the rural way of life and is held in Green Lane Museum each July.

The *Danny Boy festival* is a colourful and vibrant community festival in Limavady, developed by Limavady Borough Council in order to provide an opportunity to celebrate the town's connection with one of Northern Ireland's most famous songs "Danny Boy". It includes a colourful mix of culture, music, sport, entertainment and displays of rural crafts and traditions.

Moyle is particularly awash with a range of cultural and historical events. The '*Ould Lammas Fair*', is one of the oldest fairs in Ireland, and attracts thousands of visitors each year. The Festival itself is a two day event established in 1612 which has taken place annually for the last 300 years. Ballycastle also hosts a *Horse Ploughing Match and Heavy Horse Show* which attracts ploughmen from all over Ireland. This event is over 100 years old.

The *Four Swans Festival* is run by the Ballycastle Arts and Regeneration Group. It includes storytelling singing, music and dance as a celebration of local arts and heritage.

Feis na nGleann is held over two weeks in June in villages around the north Antrim coast. Celebrations include traditional music, singing, dancing, hurling, language and choir competitions. On Rathlin, *Festival Week* includes model yacht races, angling competitions and amateur dramatics. The *Finn MacCool* Festival is a week of family fun including music song and dance held in Bushmills. The *Marconi Festival day* is an annual event celebrating the work of Marconi, Kemp and Glanville, the inventor of the radio and his assistants, between Rathlin Island and Ballycastle in 1898. It is held in Ballycastle and features a range of events such as line dancing, fancy dress, motorcycles, vintage cars, side shows and stalls.

The *Heart of the Glens Festival* is an annual festival held in Cushendall, in Ballymena. It usually includes a range of events such as craft fairs, a Lurig mountain run, a food festival and a busking competition. The *'Ballycastle Fest'* is a weeklong festival with a programme of activities such as Storytelling, Fancy Dress Parades and a Heavy Horse Show. The *Cushendun Fun day* is held in June and includes boat trips, children's entertainment and a local market. *Festival Finn Mc Cool* is run every year for a week in Bushmills. It includes an open night with a band, traditional dance, duck races and a horse show.

The *Glens of Antrim Spring Walking Festival*, offers some of the best walking in Northern Ireland together with an annual Causeway Coast walk.

In Newtownabbey, the *Annual Ballyclare May Fair* can be traced back 250 years. It started as a horse trading fair where buyers and sellers would meet to barter and finally agree on the most realistic prices. The fair now hosts a range of events and activities to cater for all the family including horse fairs, amusements, market stalls, live concerts, shows, demonstrations and a fireworks display. The *Ballyclare Festival of Music, Speech and Drama* has been running for 50 years on a yearly basis.

Other festivals include the *Arts and Heritage Festival* at Sentry Hill which provides a range of outdoor musical entertainment, the *Newtownabbey Annual Arts Festival* in Ballyearl Arts Centre and the *Shoreline Festival* in Jordanstown Loughshore Park with a mixture of live music concerts and bands, amusements and play days for children.

Patterson's Spade Mill is the last surviving water-driven spade mill in Ireland. Completely restored by the National Trust, it is now back in production employing two spade makers. It is home to two events, *Farming in the Forties* and *Steam Working Days*.

Survey Results: Feedback From Key Informants Interviewed

On the basis of Key Informant interviews, the following information about Events in the Causeway Coast and Glens area was gleaned. Only some of the major events in the area have been covered through these interviews but give a flavour of the main issues associated with the Events domain.

Events in the area are organised as part of community / interest based groups and councils and range in type as outlined below.

Ould Lammas Fair		*Broadisland Gathering Festival*
Feis na nGleann Festival	*Ballyclare Festival*	*Festival Finn Mc Cool,*
Heart of the Glens Festival (Cushendall)		*Irish Traditional Drama – Festival Rathlin*

Key Informants described their event based specialisms in the following ways:

Ould Lammas Fair	*'Ould Lammas Fair'*, is the largest of its kind in Ireland and is the oldest fair in Ireland. It originally was a day for trade fair people from Scotland who came over by boat and exchanged fish for livestock. Today, thousands of visitors savour the atmosphere of the horse sales and the many hundreds of stalls selling toys, bric-a-brac, souvenirs and various other items not to mention the Fair's traditional "Dulse and Yellowman"

-Ballyclare Festival	This is a festival of music, speech, drama and dance which has been running for over 50 years. It brings all smaller festivals together in the area
Broadisland Gathering Festival	Broadisland Gathering is an Ulster Scots Festival featuring cultural heritage, tradition and language. It aims to preserve Ulster Scots culture, language and heritage
Feis na nGleann Festival	This is a weekend of cultural events which is held yearly and includes arts and crafts, music, song and dance, hurling and camogie and gaelic football. It also provides a display of local arts and crafts and also is host to a number of competitions
Festival Finn MCCool	The Finn McCool festival is run for one week every year. The Festival includes an opening night with bands playing almost each evening. It also includes traditional dance, duck races and a horse show
Heart of the Glens Festival	This is a community based Festival, with the aim of getting local people involved in events. A range of activities run during the festival week. It is also a tourist attraction
Irish Traditional Drama - Festival Rathlin	This is an Irish traditional community play with 30 - 40 people participating and takes place on Rathlin Island. It aims to involve people on the Island in a Community Festival during the twelfth of July week.

A large number of people from all age groups and genders are involved in a wide range of events such as Festivals and Fairs in the Causeway Coast and Glens area. Events happen most often in open spaces in towns and villages or in local community venues. Some are organised and run by local groups while others are Council run and funded.

Most skills in event management are learnt through organising the event. There is no established progression route. All Key Informants interviewed indicated that their Events are open to all sections of the community.

Events are both local and regionally based throughout the Causeway Coast and Glens. However some events have links with wider networks throughout Ireland.

Key Informants indicated that they have little involvement in Seminars, Conferences and Exhibitions and Classes or Tutorials around the organisation of events. Most Events are locally based but do have wider appeal particularly in the summer when tourists can also take part.

Key Informants were asked what difference their events made within their local area. Overall they believed they had a positive impact. These impacts included:

- Local ownership and pride
- Brings the community together
- Raised awareness of local culture and specific skills
- It builds confidence, reinforces heritage and community spirit
- It raises funds and increases the profile of the event organisers.

Most Key Informants said they belonged to a membership organisation. These included:

- Famous Fairs of Ireland
- Feis na NGleann
- Association of Ireland Festival Events.

Key Informants indicated that people found out about their activities through PR, local press; television; direct mailings; posters and festival brochures which are usually distributed widely.

Some Key Informants indicated that they received support to promote their Events. This included in kind support in the form of PR, volunteers, refreshments and use of premises. Some Local Councils had also provided financial support for Events in their area. Financial support was also accessed through grants from the Arts Council and Awards for All. Sponsorship from local businesses and admission fees were identified as sources of additional funding.

Key Informants felt there was growing interest in events within their areas. However issues for the sector were identified and include:

- Health and Safety
- Getting young people involved in running events
- Lack of funding
- Lack of forward planning
- Sustainability
- Insurance costs
- Variety of events
- Abuse of alcohol during events posing a safety problem
- Small number of volunteers.

Solutions suggested to address these issues include:

- More meetings with Emergency Services
- Tapping into existing interest created locally as a result of previous involvement
- Accessing funding
- Try to increase the number of people attending events
- Increase the number of volunteers involved
- Extending events to a series of year long activities as opposed to everything happening in one specific time period

Culinary

Definition

Culinary or cooking is the act of preparing food for consumption. It encompasses a vast range of methods, tools and combinations of ingredients to improve the flavour or digestibility of food. It generally requires the selection, measurement and combining of ingredients in an ordered procedure in an effort to achieve the desired result. Constraints on success include the variability of ingredients, ambient conditions, tools and the skill of the individual cooking. Cuisine is a specific set of cooking traditions and practices, often associated with a place of origin, it reflects ingredients used, cooking and preparation techniques.

The diversity of cooking worldwide is a reflection of the myriad nutritional, aesthetic, agricultural, economic, cultural and religious considerations that impact upon it.

Desk Research: Introduction to Culinary in the Causeway Coast and Glens Area

Culinary activities within the Causeway Coast and Glens area takes many forms including traditional baking, local home grown produce and jams and chutneys. 'Country Markets' is a cooperative non profit organisation selling fresh home baked food, crafts, plants and other varied home produce and takes place in all eight Council areas.

Ballymena is home to one well known cookery expert, Jenny Bristow. Jenny's shows are widely shown on UTV and she has a teaching facility in Cullybackey.

Oakfield Community Centre in Carrickfergus offers cookery classes to younger people throughout the summer.

Coleraine boasts many home bakeries and shops with local produce as well as some of the finest modern and traditional restaurants in Northern Ireland. It also hosts traditional food fairs throughout the year.

The University of Ulster in Coleraine is widely recognised as the lead academic institute in Northern Ireland in relation to food. The University offers both undergraduate and postgraduate degrees within this area and can be carried out on a full or part time basis. These include: Food and Nutrition, Dietetics, Human Nutrition and Food Biotechnology. The programmes are mainly taught by academic staff from the Northern Ireland Centre for Food and Health (NICHE), a world-renowned research centre in the School of Biomedical Sciences.

Coleraine was previously one of Ireland's most respected distilleries, but it fell victim to the decline and rationalisation of the Irish whiskey industry this century. Distillation had been going on in the Coleraine area since the early seventeenth century, although the distillery itself did not become operational until over two hundred years later. Its reputation was high in the late nineteenth century, to the extent that Coleraine supplied whiskey to the House of Commons, subsequently selling its product under the name of 'Old Irish HC'. But like many Irish distilleries, Coleraine suffered badly in the twentieth century, eventually being bought by the owners of Bushmills. Production continued very intermittently, latterly in grain whiskey, until closure came in 1978.

In Larne, Markets are held every second Saturday and a Larne Annual Show of Flowers, Vegetables and Home Industry is also held in August in First Larne Presbyterian Church Hall and is a well established event.

Famous local produce from the Causeway Coast and Glens area includes Glens of Antrim potatoes, Glenarm salmon, Bushmills whiskey, jam making, Causeway cheese, Dulse and Yellow man, LARNE Lough Shellfish, lobster, Glens honey and herb from Drumkeel Herb Garden.

Local Museums such as Larne Museum, Garvagh Museum and Ballycastle Museum hold collections on traditional cooking methods and enable visitors to explore these methods in depth.

Moyle also has a well established culinary heritage. The Old Bushmills Distillery is the oldest licensed whiskey distillery in the world and was established in 1608 when the first licence to distil whiskey was granted by King James I for the region. In 1784, the Bushmills distillery became an officially registered company and from the 1740s to 1910 Irish emigrants to the USA spread their taste for Bushmills overseas. It is still operational today.

There are many markets held in the Moyle area throughout the year e.g. The Moyle Country market sells items such as bakery produce, preserves, craft work, knitting, embroidery, pottery, plants, lace work, patch work, fresh herbs and hand made cards. It is normally held in Ballycastle Presbyterian Church Hall, Ballycastle.

The Newtownabbey Town Centre Management Company has organised an annual free Newtownabbey Food and Drink Network which plays host to a traditional French Country Market with over 25 stalls catering for all tastes from, cheeses, meats and olives to handbags, soaps and even jewellery from Paris. The Newtownabbey Food and Drink Network is operated by a joint venture between Newtownabbey Borough Council and the Ballyclare Chamber of Trade and the Glengormley Chamber of Commerce.

The Women's Institute Northern Ireland, have recently launched a new Cookbook. The Federation produces its own in-house magazine the 'Ulster Countrywoman' each month between September and June. It is one of the main lines of communication between members, with a distribution of around 5,000 copies per month. The Ulster Countrywoman is a unique mix of features, creative craft and cookery, competitions, informative articles, fiction, quirky stories and, of course, news covering the wide range of WI activities across the province and indeed in the Causeway Coast and Glens area.

Survey Results: Feedback From Key Informants Interviewed

On the basis of the few Key Informants who were interviewed under this domain, it was shown that Culinary activities in the area are undertaken both by individuals and as part of community / interest groups. Key informants interviewed were involved in:

Traditional Baking	Traditional baking involves cooking traditional breads such as soda, wheaten breads, pan-cakes and many others. These breads are traditionally homemade
Local Produce and Products	Selling local produce and products through Country Markets assists in keeping farming life alive. It includes selling traditional baking, tray bakes, homemade fresh local produce, vegetables and meat and in others including shellfish, lobster, herbs, potatoes , Dulse, Yellow man, etc
Jam and Chutney	Jams are made by gathering fresh fruit and boiling it to make jam. Chutneys involve mixing spices and vinegar to make it

Large numbers of people are involved in culinary activities and cut across all age groups and genders. However it does appear that women are more predominately involved in Culinary activities than men and that these are mostly women from older age groups.

These activities take place in a range of venues including private homes and community centres.

All Key Informants indicated that progression routes were available to help people advance their skills. The progression routes vary from beginner to advanced levels with formal certificates / qualifications being awarded.

Often culinary skills were passed from one generation to another. Key Informants felt that culinary activities were open for everyone to enjoy. The main way this happened was by:

- Encouraging access to culinary activities/classes
- Selling products through Country Markets

Culinary activities are both local and regionally based within the Causeway Coast and Glens. Some activities are linked to wider networks. Culinary activity is often part of the many festivals and events within the area.

Most Key Informants felt their activity had a positive impact on the area. Some of the main benefits highlighted included:

- Reawakening an interest in baking traditional breads especially amongst men and younger people
- Allowing people of different backgrounds and cultures to meet and share an interest in local produce, baking and crafts
- Boosting the local economy
- Rising interest in healthy eating
- Providing local produce.

All Key Informants indicated that they were part of membership organisations. These included:

- Country Markets Northern Ireland Ltd
- Feis na nGleann.

All Key informants indicated that people find out what they do through a variety of methods including PR and events. One Key Informant indicated that they received financial support to help promote their culinary activities.

Some Key Informants felt that the baking of traditional breads was in decline whilst jam and chutney production were becoming more popular. Key informants felt this was because there was more awareness of healthy eating and a desire to source local produce. It was felt that young people needed to become more involved.

The biggest issue for Culinary activities as identified by Key Informants included:

- Competition from local shops
- Lack of funding for equipment
- Market demand.

Key Informants also made suggestions as to how these issues could be addressed. Solutions included:

- Promotional / marketing campaign for the sector
- Increased funding for the sector
- Increased number of markets
- Greater links with the University in terms of best practice in culinary experise.

Visual Arts

Definition

Visual arts is a class of art forms, including painting, sculpture, photography and others, that focus on the creation of artworks which are primarily visual in nature. Visual arts can include: Body art; Collage; Comics; Concept art; Decorative arts; Decollage; Design; Drawing; Found art; Installation art; Intervention art; Graffiti; Light art; Mail art; Minimal Art; Mixed media; Painting; Photography; Printmaking; Self-taught and Sound art.

Desk Research: Introduction to Visual Arts in the Causeway Coast and Glens Area

The Annual Ballymena Arts Festival is one of the biggest Arts Festivals in Northern Ireland featuring international and local artists and performance companies. It takes place in October. Arts classes are offered through The North East Institute of Further Education in areas such as life drawing and watercolours. A new Arts Centre is currently being built in Ballymena.

Ballymoney has a number of visual arts organisations including Amateur Photographic Club, Club Ealaine Dhun Lathai, Dunloy Art Club and Loughgiel Art Club.

Carrickfergus Borough Council developed the Carrickfergus in Bloom initiative to brighten up the Borough, to become a "Borough of Flowers". The council organises an annual competition with categories such as: Best Kept Garden; Best Kept Container Garden; Best Kept Community Planting Scheme; Best Kept Commercial Premises; and Best Kept Floral Display by Traders in a Street or Centre.

Flowerfield Arts Centre in Coleraine holds a series of workshops on painting and sculptural ceramics such as pottery, primarily for adults throughout the year.

Hugh Thomson, born in Coleraine in 1860, was one of the leading book illustrators of his time. He worked originally for Marcus Ward in Belfast, but left for London in1883. He illustrated the works of all the major Victorian Novelists including Dickens, Goldsmith, Austen, Elliot, Thackeray, Buchanan as well as many others including works by William Shakespeare. He also provided illustration for the leading illustrated magasines of the time, such as *"the Graphic*" and "*The English Illustrated Magasine*". Coleraine Museum now holds the largest known collection of his works. In addition Coleraine Museum holds works of art by John Campbell,, Andrew Nicholl, Robert Thomson and J.W Carey etc.

Ballycastle Museum holds a fine collection of watercolours and other artworks by prestigious artists such as Rosamund Praegar, John Vinycomb, J.W. Carey, Andrew Nicholl and John Nixon.

In Larne, Carnegie Museum and Arts Centre hosts a variety of exhibitions from art to fashion for the community in Larne and beyond. "Make your own Art in the Park" is an initiative run by Larne Borough Council to encourage young people with the aid of a local artist to paint a work of art that will be on permanent display in the Activity Centre. "Holiday Art" is a series of workshops that take place in Carnfunnock Country Park to stimulate art in the community, another Council initiaitve.

Larne Art Festival showcases paintings by amateurs and professionals. There are Community led schools schemes to encourage murals, community art and sculpture so that they may be visable throughout the community. A number of local art societies exist such as Carnlough Art Society and Ballycarry Art Society which promote amateur artists and annual exhibitions of paintings by Ballycarry Art Club and Larne Art Club.

At Carnfunnock Country Park in Larne local artist Janet Crymble invited members of the public to join her in painting a piece of art that would be on permanent display in the Activity Centre.

Limavady College of Further Education hosts The Creative Show, an annual art and design exhibition. The Council has recently established a new Arts department which is actively promoting arts in the area.

Moyle Arts Development project has developed a 'Moyle Art in Public Places' initiative which involves local artists and local people working together to produce a series of art pieces to brighten up public conveniences. They have many art projects in the pipeline which involve local artists and local people.

The Inter-Youth Agency of Ballycastle organises a series of photographic workshops run by the poet Adrian Mitchell. These workshops combine photographs of local scenery with local old and new poetry and is displayed at regular exhibitions in the area.

In Newtownabbey regular exhibitions take place at Mossely Mill. There are regular arts and leisure courses and classes held at the Newtownabbey Campus of the East Antrim Institute for Further Education and include classes on general art, watercolours, oil painting and floral art. Art workshops are held in the Council's Ballyearl Arts Centre and Sixmile for adults and children.

The Coast and Glens have proved attractive and inspirational for landscape artists, such as Frank McKelvey and J. Humbert Craig, who had a studio in Cushendun. Paul Henry's painting of Fair Head was used as an inducement by the Tourist Board to attract visitors to Northern Ireland.

There are many public sculptures in the area. These include:

"The Phoenix Peace Fountain" which is found in the Park in Coleraine and was a gift from "the communities of the United States to the communities of Northern Ireland". It is designed to celebrate "Northern Ireland rising from the ashes of past violence".

"*Shades of my Father*" is located on Kerr Street, Portrush, sculpted in 1990 by Brian Connelly. It is a sundial representing the importance of time and space.

"The Salmon"is located in front of Coleraine Borough Council building depicts a salmon jumping over a stone weir. It was sculpted by a Glaswegian sculptor, George Wylie in 2000 and is symbolic given that it was a source of sustenance in the area for many years and links strongly to the River Bann.

"The Water Table", created by local artist Brian Connolly, is composed of an 8ft disc of Kilkinney limestone with bowls containing artefacts from periods early in history. The growing Rowan tree at the centre symbolises life and the table represents the meeting table at which Council conducts its business.

The Jane Ross Commemoration Sculpture is located on Camden Street Limavady and was sculpted by Philip Flanagan in 2002. It celebrates the work of Jane Ross in penning the "Londonderry Air".

The Fishing Boat located on the Promenade in Portstewart was sculpted by Niall O'Neill in 1990 and commemorates the life and work of Jimmy Kennedy, the famous song writer who spent much of his life in Portstewart.

The Migration Sculpture in Curran Park, Larne sculpted by John O'Connor, completed in 2005, depicts migrants leaving from Quay Street in Larne to America in the 1800's during the famine.

The Blue Black Trail is a series of plaques found in Curran Park which tells the story of the Migration from Larne Ireland to South Carolina, USA.

The Finbola Trilogy sculptures depict the story of Finbola. These can be found outside the Dungiven castle.

The Danny Boy sculpture, known as the Jane Ross commemoration sculpture is located on Catherine Street in Limavady and was sculpted by Philip Flanaghan

The Dog Leap Sculpture is located outside Limavady High School.

A sculpture of the former New Zealand president William Ferguson Massey is placed outside the Limavady Council building on Connell Street.

Joey Dunlop statue in Ballymoney Town centre by was sculpted by Amanda Barton from the Isle of Man.

Survey Results: Feedback From Key Informants Interviewed

Key Informants interviewed as part of this domain described their cultural specialisms under visual arts in the following ways:

Photography	*Artist*	*Visual Artist*

Visual Arts	• Includes photography; artists painting local landscapes, contemporary visual artists using a range of resources to develop individual paintings and holding book collections written by local authors and out of print/rare books.

Participants in the Visual Arts include individuals, arts groups, community / interest groups, academics and government organisations.

A large number of people from eighteen and upwards and from both genders are involved in Visual Arts within the Causeway Coast and Glens area. There are a range of venues used and activities are ongoing.

Progression routes are available including University Courses but some felt they were self taught.

Key Informants felt that Visual Arts were open to everyone and are both local and regionally based. However some activities are linked to wider networks within Ireland.

There was little involvement by informants in seminars, celebrations and festivals. Visual Arts are fairly localised however conferences and exhibitions do take place on a UK, European and world wide basis.

Overall Key Informants felt their activity impacted positively on the local area in the following ways:

- People get the chance to meet new people and learn from each other
- Visual arts are thought provoking - they make people think about themselves, their history, their locality
- Can provide art work for community newsletters and local publications
- Helps to raise awareness of cultural issues.

Identified Membership organisations included:

- Moyle Arts Development Forum
- Projects Arts Dublin
- Visual Arts Ireland
- Moyle Arts Forum
- Moyle Arts Publication and Places
- Irish Museum Association
- UK Museum Association.

All Key informants indicated that people find out what they do through a variety of methods, including PR, events and websites.

Some Key Informants indicated that they received ether in kind or financial support to promote their Visual Arts activity.

Visual Arts was perceived by the Key Informants as a growing sector. However one Key Informant felt that it was in decline as not enough people were aware of it.

The biggest issues identified included:

- Digital camera technology is taking over traditional approaches to photography
- Not enough resources/funding
- Lack of public awareness and local venues available for exhibition purposes
- Some traditions being lost as people get older.

Suggestions made by Key Informants to address these issues included:

- Promotion of conventional photography
- Moyle needs a contemporary art gallery to help involve young people
- Make people aware. Have a venue which would attract professional artists to show their work
- Financial support for artists and those exhibiting their work

Moving Image

Definition

Moving Image is normally encapsulated within film. It is a term that encompasses motion pictures as individual projects, as well as the field in general. The origin of the name comes from the fact that photographic film (also called filmstock) has historically been the primary medium for recording and displaying motion pictures. Many other terms exist - motion pictures (or just pictures or "picture"), the silver screen, photoplays, the cinema, picture shows, flicks - and commonly movies. It includes film technology, animation, special effects, recording, dubbing, subtitles and computer generated imagery.

Desk Research: Introduction to Moving Image in the Causeway Coast and Glens Area

The world famous Oscar nominated actor Liam Neeson OBE comes from Ballymena. He has become one of Hollywood's leading stars. He began his acting career at Belfast's Lyric Theatre, and then moved to the Abbey Theatre in Dublin, where he was spotted by the director John Boorman, who cast him as Gawain in his Arthurian epic *Excalibur*. His performance in *Schindler's List*, as Oscar Schindler, who saved thousands of Jews from the Nazis, won him an Oscar nomination. His more recent leading roles include Rob Roy, Michael Collins, and the American sexologist Alfred Kinsey. He was awarded the O.B.E. in 1999. He is connected by marriage with England's leading acting family, since his wife, Natasha Richardson, is the daughter of Vanessa Redgrave, who was herself the daughter of Sir Michael Redgrave, one of the greatest stars of the English theatre.

Stephen Boyd, who was born William Millar in Glengormley in 1931 appeared in more than fifty films before his early death in California in 1977. He was particularly associated with films set in Ancient Rome. He played the leading role in the 1964 epic, Fall of the Roman Empire, cast as Livius, a good general trying to save the Empire from destruction. He is best remembered, however, for his portrayal of the villainous Messala in Ben Hur, 1959. The chariot race between Messala and Ben Hur, played by Charlton Heston, has become one of the most famous of movie spectacles.

Flowerfield Arts Centre in Coleraine hosts screenings of a variety of films each year and Ballymoney and Coleraine Museum collections hold material relating to the development of cinema within both towns.

Valerie Hobson, actress and later wife of John Profomo, was born in Larne but moved to England as a young child.

Ballycastle Community Safety Partnership in Moyle in association with the Nerve Centre in Londonderry have developed a Community Cinema which allows young people to discover the world of cinema, make, produce and edit their own films. One of these films was entered into the Belfast Film Festival last year. The young people are taught basic film making skills and helped to produce and remaster new and old footage which it is intended will be used to make an archive of Ballycastle for the Council's website. This will help to make the cultural heritage of Ballycastle more visible.

In Newtownabbey, the Museums and Heritage Loan Service provides loan boxes and displays for use by local schools and community groups one of which is a Flick book which was an early form of moving image, eventually leading to cinematography. The Causeway Museum Service also has a loan service which it operates through Age Concern.

Two films were also been set in the Causeway Coast and Glens area and were filmed on the north coast. These were 'Tell it to the Fishes' and 'Wilderness'.

Survey Results: Feedback From Key Informants Interviewed

Few names of Key Informants in the Moving Image sector were given to the study team and those that were, were either un-contactable or were not willing to participate in the survey. Therefore no local interview information on moving image has been collected.

Sports and Games

Definition

A sport consists of a physical and mentally competitive activity carried out with a recreational purpose for competition, for self-enjoyment, to attain excellence, for the development of a skill, or some combination of these. A sport has physical activity, side by side competition, self-motivation and a scoring system. The difference of purpose is what characterises sport, combined with the notion of individual (or team) skill or prowess. Examples include: rugby; soccer; Gaelic football etc.

A game is an (often, but not always recreational) activity involving one or more players. This can be defined by either a goal that the players try to reach, or some set of rules that determines what the players can or can not do. Games are played primarily for entertainment or enjoyment, but may also serve as exercise or in an educational, simulation or psychological role. Examples can include: board games; card games; game shows; computer games; puzzles, tug of war, word games etc.

Desk Research: Introduction to the Sports and Games in the Causeway Coast and Glens Area

Coleraine is host to the North West 200 and is Ireland's biggest sporting event and attracts over 150,000 visitors annually from all over the world. The North West was first established in 1929 and top racers from all around the world come to tackle the famous "Triangle Course".

The Northern Ireland Milk Cup, established in 1983, is an annual tournament for young footballers from five continents and is held in the Ballymoney, Ballymena, Coleraine and Limavady Borough Council areas. It attracts international and club youth football teams from across the world. The Northern Ireland Milk Cup is one of Europe's biggest and best youth football tournaments. Within the Tournament, there are three age categories: Junior (under 14s), Youth (under 16s) and Elite (under 19s). It attracts some of the best international and club sides such as Brazil, Mexico, USA, Manchester United, Newcastle United and Glasgow Rangers. Players such as David Beckham, Wayne Rooney and Paul Scholes are all veterans of the Milk Cup. The tournament regularly attracts crowds of more than 6,000 spectators each year.

The Portrush Raft Race is an annual raft race and has been established for 25 years. Weird and wacky self-propelled rafts are guided through West Bay and Portrush Harbour by what can only described as 'motley crews' in all forms of fancy dress. There is a variety of on shore entertainment includes live music and children's activity. Proceeds are donated to the Royal National Lifeboat Institution.

The International Under 16s Soccer Tournament is held in April with teams from all over the world, in partnership with Larne Borough Council. This has been going on for seven years. The Mid Antrim 150 Road Race takes place in Clough. There is an active clay pigeon club and a motor sports club which meet in the area.

There is a range of sport activities within in Ballymena including cycling, equestrian, angling, golfing, walking / rambling, orienteering, mountain climbing, swimming, water sports, squash, tennis, bowls (grass) and ten pin bowling.

One of Ballymoney's most famous residents was Joey Dunlop, known as the "King of the Road". Dunlop, MBE, OBE was five times World Motorcycle Champion with 24 Ulster Grand Prix wins, 13 North West 200 wins and 26 Isle of Man TT wins. The Ballymoney Bike Fest is held in May normally the week preceding the North West 200 and has been running for three years. It is a week-long celebration of Ballymoney town's links with motor-racing. Ballymoney also has an annual Countryside Walks Programme and hosts the Gillan Open Week at Gracehill Golf Course.

Carrickfergus holds an Annual Guinness Carrick Rugby Sevens Tournament. This event attracts teams from all over UK and from Europe. It also hosts an annual motorcycle ride-out in aid of Northern Ireland Hospice Care which is organised by Quay Vipers Motorcycle Club and sponsored by Carrickfergus Borough Council. The Carrickfergus International Ladies Football

festival is also an annual event with teams from the UK, USA and Canada taking part. Other local events throughout the year celebrate talents such as jet skiing, kart racing, sailing, fishing, running, cycling and golf, scenic walks and sailing.

The "Bushmills Malt" Golf Tournament is an annual event held in June at Ballycastle, Portrush and Portstewart golf clubs which has been running for over 30 years. This amateur golf tournament attracts golfers from across the world. Played at Portstewart, Castlerock, Ballycastle and Royal Portrush Golf Clubs, the 5 Day Individual Golf Tournament and Team Events takes place at same time. The North of Ireland Amateur Golf Tournament is held in July in Portrush.

The annual Glenullin Hill Walking Festival, held at Garvagh in June has been an annual one day event for the last ten years and attracts many visitors.

The Festival of the Sea 2006 is held in Portrush in May and June. Events include the Drontheim race, Open Gaff Race, Cruiser Race, Rowing Race, Sea Kayak and RIB Cruise.

The NI International Air Show is held in Portrush and attracts over 200,000 people. It has been an annual event for the last five years. The Causeway Kayak Association runs regular training sessions such as Kayak rolling and rescue techniques. The NI Judo Championships were also held in Coleraine this year.

Larne has an International Mountain race where teams form all over UK and beyond take part in this well established fixture in the Mountain running Calendar. An Under 16s International Soccer Tournament, is held in Larne with teams from all over the world. This is run in partnership with Ballymena Borough Council.

Four oar Gig racing is popular along the coast with clubs at Cairndhu, Glenarm and Carnlough. A Round the Rock Rowing challenge at Carnlough Harbour is a popular event while regular regattas take place along the coast as part of the Irish Coastal Rowing Federation.

Larne has a motor club which runs a full programme of events for members and non-members alike. Several events have Northern Ireland Championship status. Events include Karting Competitions, the Tandem Auto and Test Demonstrations. Other activities include lough sailing, swimming competitions, half marathons, fishing, gymnastics, archery, golf, walking, watersports, equestrian, orienteering and cycling. Glenarm Village Committee organises a popular series of walks based on local townlands, festivals and stories.

In Limavady various sporting activities take place. These include bird watching, canoeing, cycling, equestrian, fishing, golfing, motor sports, orienteering, walking, water sports and gliding.

The Moyle Sports Advisory Committee was established in May 1994 with the objectives of assessing the sporting and recreational needs of Moyle; advising on and helping with the catering of these needs and examining the need to improve existing facilities and the provision of new facilities. Sheskburn Recreation Centre, Ballycastle offers a range of sporting activities including Gymnastics, football, trampoline, basketball etc. Other sporting activities include: Angling; Bowling; Bridge; Golf; Keep Fit; Ornithology; Pony Trekking; Sailing; Swimming; Tennis and Walking.

The area has a stroung tradition of hurling, gaelic and camogie tradition with Ballycastle holding an All Ireland Girls Medal in Camogie. Others areas in the Causeway Coast and Glens area also have an excellent ytrack recrod in these sports. Including Loughgiel, Dunloy and Ballymoney.

A Rathlin Boat race also take place yearly with experienced crews and non experienced groups taking part. It uses a variety of boats. The "*Walk the Glens*" Festival takes place in June and is a weekend with walks to suit everyone including local heritage walks and challenging mountain treks.

The Valley Leisure Centre in Newtownabbey hosted the Northern Ireland Gymnastics Championships 2006. There is also an annual Newtownabbey Triathlon at the Valley Leisure Centre. Ballyearl Arts and Leisure Centre, Valley Leisure Centre and Sixmile Centre all hold a variety of keep fit classes such as Yoga and Pilates and sporting activities such as netball and badminton.

Gaelic football, Hurling, Camogie, Ladies' Gaelic football, Handball and Rounders, make up the national sports of Ireland, collectively known as Gaelic Games. They are popular sports in Ireland and indeed in the Causeway Coast and Glens Area. All Gaelic games are governed by the Gaelic Athletic Association (GAA), with the exception of Ladies' Gaelic Football, which is governed by a separate organisation. The GAA is organised on an all-Ireland basis with all 32 counties competing; traditionally, counties first compete within their province, in the provincial championships, and the winners then compete in the All-Ireland senior hurling or football championships.

In the Causeway Coast and Glens Area there are many Gaelic Sports clubs, as listed below, however the majority are hurling clubs and Gaelic football is not as popular in North Antrim compared to other areas of the province. Clubs in the area include:

- St. Brigid's, Cloughmills
- Carey Faughs, Ballyvoy
- Cuchullian's, Dunloy
- Glen Rovers, Armoy
- Glenshesk, Ballycastle
- Latharna Og, Larne
- McQuillan's, Ballycastle
- Oisin Glenariffe
- Robert Emmet's, Cushendun
- Ruairi Og, Cushendall
- Shamrocks, Loughgiel
- Shane O'Neill's Glenarm
- All Saints, Ballymena
- Ballymoney
- Clooney Gaels, Ahoghill
- Con Magee's, Glenravel
- Creggan Kickhams, Randelstown
- Erin's Own, Cargin, Toomebridge
- Roger Casement's, Portglenone
- Sean Stinson's, Portglenone

- St. Ergnat's, Moneyglass, Toome
- St. Mary's GAC, Ahoghill
- St. Mary's, Rasharkin, Ballymena
- Tír na nÓg, Randelstown

Cuchullian's, Dunloy, have won the Ulster and the All Ireland Hurling championships on a number of occasions while Ruairi Og, Cushendall, have won the Antrim Senior Hurling Championships.

There are also many famous sports people from the area from a variety of different sports.

Keith Robert Gillespie (born February 18, 1975 in Larne, County Antrim) is a Northern Irish professional footballer, who plays midfield. He currently plays for Sheffield United of the English Premiership.

His first years were spent in Whitehead, County Antrim where he attended Whitehead Primary School. He later moved to Bangor, County Down where he attended Rathmore Primary School and Bangor Grammar School.

Gillespie began his career at Manchester United where he was a member of the famous Manchester United Youth Cup winning side of 1992, a team that included Ryan Giggs, Paul Scholes, David Beckham, Gary Neville and Robbie Savage.

He has also played for Wigan Athletic, Newcastle for five seasons, Blackburn Rovers for another five seasons, Leicester City and now currently plays for Sheffield United.

Gillespie is a member of the current Northern Ireland team and is currently 6th in the list of most caps for Northern Ireland on 69 caps.

Dave McAuley, born June 15, 1961 in Larne, Northern Ireland was a professional boxer. During his professional career he held the IBF world title in the Flyweight category.

Alongside Wayne McCullough, McAuley is Northern Ireland's most celebrated boxer of the modern era.

Among his most famous bouts were two brutal encounters with Colombian Fidel Bassa at Belfast's King's Hall. In 1989 McAuley won the IBF title from Duke McKenzie. He successfully defended his title five times, eventually losing it to Rodolfo Blanco in 1992, whom he had beaten two years previously.

Dame Mary Peters (born July 6, 1939) is a former British pentathlete. She won a gold medal at the 1972 Summer Olympics. Peters was born in Liverpool, but moved to Ballymena at age 11. She now lives near Belfast.

She was made an MBE in 1973, a CBE in 1990, and was knighted (DBE) in 2000, the year in which Denise Lewis won gold in the women's multi-discipline event, now the heptathlon.

Willie John McBride, MBE is an Irish rugby union player. Named at birth as William James McBride, he is known throughout the rugby world as "Willie John".

He was born in Toomebridge, County Antrim, on Thursday June 6, 1940 and was educated at Ballymena Academy. His international rugby union debut was on Saturday February 10, 1962 against England at Twickenham aged 21.

His international career lasted from 1962 until 1975, He played in a record 17 tests for the Lions. He was capped 63 times, (12 as Captain) by Ireland. He won the last 52 of his 63 caps in succession. In 1975 as his international career was ending he played his last game for Ireland at Lansdowne Road. The game was against France and near the end of the match, he scored his first ever try in an international match. It was the crowning moment of a great playing career. His last international game was against Wales on Saturday March 15, 1975.

After retiring from playing the game, Willie John coached the Irish team and was manager of the 1983 Lions tour to New Zealand. He lives in Ballyclare. In 2004 he was named in Rugby World magazine as 'Heineken Rugby Personality of the Century.'

Fred Daly, born in 1911 in Portrush, County Antrim, was a Northern Irish golfer who was best known for winning The Open Championship of 1947 at the Royal Liverpool Golf Club, Hoylake. As of 2006, he remains the only Irishman from either side of the border to have won The Open. He played in the Ryder Cup in 1947, 1949, 1951 and 1953. Fred Daly died in 1990.

Survey Results: Feedback From Key Informants Interviewed

Sports and Games are widespread in the area and involve a large number of people form all age groups and genders. Although many other sports take place in the area, the survey of key informants only covered the following sports:

Sports Development	*Sailing*	*Hurling*

Key Informants described their cultural specialisms in the following ways:

Sports Development	• Sports development allows for increased participation in sporting activities
Sailing	• Sailing can be undertake as an individual or with a crew and is very popular throughout the area
Hurling	• Hurling is played with hard ribbed ball and hurling stick with a 15 a-side team (like hockey)

A range of sports and community venues are used for Sports and Games. Activities happen regularly and mostly between one and four times a week.

These Key Informants interviewed indicated that there are progression routes within their sport or games activity with a clear beginner / amateur to advanced / professional route evident.

Key Informants interviewed indicated that Sports and Games are pro-actively shared with other traditions and are generally “open to everyone” although some Key Informants did not feel this was the case.

Sports and Games activities are locally based and linked to networks across Ireland, the UK and Europe. Some are worldwide.

Key Informants indicated a limited involvement in seminars, celebrations, conferences and competitions on a world wide network but did indicate that there was strong networking within Northern Ireland and the island of Ireland in such sports and games.

Overall Key Informants felt their activity impacted positively on their local area in the following ways:

- Sports Development has a key role to play in enhancing present sporting provision through coach education, capacity building, facilitating club/community development, through a range of participation programmes
- Sports Development can encourage people to participate in a range of sporting activities
- Health benefits for young people
- Brings the community together
- Focus for local people
- Keeps traditions alive.

All Key Informants when asked if they were part of membership organisations indicated the following:

- Sports Council Northern Ireland
- North East Sports Development Partnership
- Northern Partnership for Physical Activity
- Royal Yachting Association (RYA)
- Gaelic Athletic Association (GAA)
- Cushendall Hurling Club
- Ruairi School of Dancing
- North Antrim Gaelic Athletic Association.

All Key informants indicated that people find out what they do through a variety of methods including PR events, training, partnerships and websites.

Key Informants indicated that they received both in kind support to promote their activities and in some cases funding from the following sources including: Local Councils; Sports Council and GAA.

Key Informants felt there was growing interest in the sector arising in part from better media coverage.

The biggest issues for Key Informants for the sector include:

- Lack of proper mooring facilities for large boats in some marinas
- More coaches needed for training
- Need to get more young people involved
- Competition with other sports.

Key Informants made the following suggestions to address some of the identified issues:

- Make more funding available for coaches
- Adjusting fixtures to suit other sports agendas
- Regeneration of rural communities.

Moveable Heritage

Definition

Moveable Heritage for the purpose of this study is defined as both material culture (i.e. artefacts / collections) and non-material culture (i.e. local history research, activities and publications, including oral history and genealogy). Historical collections reflect a wide range of history and human experience and are normally held in trust by public museums. They are interpreted by exhibitions of various kinds and are utilised to support education and outreach programmes. A wide variety of groups and societies exist to explore and promote aspects of local history and heritage.

Introduction to Moveable Heritage in the Causeway Coast and Glens Area

Moveable heritage within the Causeway Coast and Glens area is extensive, some of which is important regionally and internationally as well as locally.

Two local authority partnership museum services operate in the Causeway Coast and Glens area, Mid Antrim Museums Service which incorporates the Councils of Ballymena, Carrickfergus and Newtownabbey and the Causeway Museum Service which incorporates the Councils of Ballycastle, Ballymoney, Coleraine and Limavady. These Councils have made a significant amount of reinvestment in new museums in the region, with significant external grants support from the Heritage Lottery. Both museum services provide a varied programme of temporary and touring exhibitions along with expanding and community outreach programmes.

Arthur Cottage, Ballymena is the ancestral home of Chester Alan Arthur, the 21st President of the USA. This 18th Century restored farmhouse with its open flax-straw thatched roof still maintains many of its original features including an open hearth fire, clay floor and open dresser. Baking and craft demonstrations run during the summer months.

The Ecos Millennium Environmental Centre in Ballymena is a free entry centre set in a developing Country Park and Nature Reserve where visitors can explore the natural world and discover how it is used. Ecos is an environmental interpretative centre designed to increase awareness of issues affecting the world.

Ballymena Museum located in the heart of Ballymena holds a mixed social history collection primarily based on the late 19th and 20th centuries. The collection reflects the rich local history of the borough and includes industrial, commercial and rural life collections. The Museums annual events include temporary exhibitions and workshops. A new education programme

linked to the curriculum is now also available. A new purpose built Museum is planned. Ballymena Museum forms part of the Mid-Antrim Museums Service

Ballymoney Museum and Heritage Centre operates from a purpose built facility at the rear of Ballymoney Town Hall. The building holds an exhibition telling the history of the local area, in addition to a temporary gallery for the many touring exhibitions that are displayed throughout the year.

Carrickfergus is the most excavated town in Northern Ireland and the finds displayed in Carrickfergus Museum and Civic Centre provide a remarkable glimpse into life in Medieval Carrickfergus and later times. The Carrickfergus Museum reflects both the stories and experiences of ordinary people together with the dramatic and tumultuous events in the town's history…..the Anglo-Norman conquest and settlement in the 12th century ….Arthur Chichester's developments….Cromwell's campaign in Ireland in 1640's ….the Williamite campaign in Ireland in 1689-92….the 18th century wars with France and the American Colonies…. right up to the present day … all these historical events impacted on Carrickfergus directly and are reflected in the displays.

Also featured in the museum, is the Community Archive Gallery that provides opportunities for the local community to actively contribute their memories, photographs and objects to the ever-evolving story of Carrickfergus. Members of the public are invited to drop in to explore the archives and see the new displays.

Carrickfergus is also home to the US Rangers Centre and a Gasworks Museum and many photography exhibitions are held throughout the year in each. Carrickfergus Castle has a fascinating history which has been extensively chronicled. It appears first in the official English records in 1210 when the notorious King John laid siege to it and took control of what was then Ulster's premier strategic garrison.

Coleraine Museum Collection includes a Hugh Thomson collection, civic memorabilia, artworks, rare books, textiles, maps, memorabilia on local trades, sports, cinema, printing archaeology, extensive photographs, toys, Coleraine Battery, WWII collection and more which it makes available to the public through a programme of temporary exhibitions in Coleraine Town Hall whilst the Regional Museum is developed at the Market Yard Coleraine.

Garvagh Museum and Heritage Centre portrays aspects of 19th and 20th century rural life and houses Stone Age artefacts from the Bann Valley. Outside the main building there is a Blacksmith's shop and a large display of horse-drawn agricultural implements and machinery.

The Claragh Heritage Centre, Kilrea, a private museum which is set in 3.5 acres of garden, is one of the area's best kept secrets. Almost all aspects of rural life over two centuries are covered from the farm kitchen to implements that were used before and during mechanisation on the farm.

Mountsandel Fort, Coleraine is the oldest known settlement in Ireland. Here wooden houses dating from about 7000 BC were uncovered. There have been many discoveries from the Bronze Age, which dates from about 2500 BC to about 3000 BC. The largest Bronze Age settlement in Ireland was recently discovered at Corrsdown, near Portrush, during preparation work for a new housing development. Several remarkable finds from this period have been made in the Ballymoney area. These include musical horns found at Drumbest and

Drunkenoult, and the Dunaverney Flesh-hook, discovered by a turfcutter in 1829 and now held at the British Museum. It is unique in Europe in its representation of birds, two ravens and five swans. Twenty four bronze rings were discovered at Seacon More. The Kurin Beads, discovered at Kurin Moss near Garvagh, are of amber, which means they are not native to Ireland and were probably imported from Scandinavia.

The history of Larne Port is commemorated by physical memorials such as the Chaine Memorial Tower, the Princess Victoria Memorial and the Clyde Valley Memorial. There is also Peridot plaque in Carnlough. Larne also has a blue plaque trail and sculptures commemorating emigration links to USA and Larne's history as a port of emigration. There is also an Ulster American Heritage Trail. Larne, was named by the vikings as ulfrecks fjord.

There are also a wide range of temporary exhibitions of local interest. Larne Museum and Arts Centre has a collection of local artefacts and recordings of oral history. It also has an extensive programme of touring and community exhibitions throughout the year.

Islandmagee is an area of great maritime tradition and heritage and is currently home to the dive school, North Irish Lodge, which has mapped most of the wrecks on the Antrim coast.

Green Lane Museum, Limavady provides an opportunity for visitors to explore the rich agricultural and industrial heritage of the Roe Valley through objects, images and interpretative panels within its historic landscape of the Roe Valley Country Park. The collection also includes rare 17th century estate maps and material relating to WWII especially the airfield at Ballykelly, schools, the post office and local trades.

Limavady was home to highway men, the most notorious of whom was Shane Crossagh O'Mullan, who ambushed General Napier and his troops while Cushy Glen used the quiet Murderhole Road to prey upon travellers. The Broighter Gold was found near Limavady by two local farmers. It was sold to the British Academy but in 1903 a court ruling meant the find was handed over to the National Museum in Dublin, where it is on display today. The story of Finvola, the Gem of the Roe is captured on the Roe Trilogy sculptures situated outside Dungiven Castle in Limavady.

Limavady also is home to The Rough Fort, a prehistoric earthwork which is said to be one of the first of its kind in the Province. Dungiven Priory and O'Cahan's Tomb was founded by the O'Cahan Clan in 1100 AD and occupies a site overlooking a 200 foot precipice above the River Roe. Banagher Church is thought to date from the 11th or early 12th century. At Magilligan Point, a well preserved Martello Tower built during the Napoleonic Wars with walls over nine feet thick, marks the entrance to Lough Foyle.

Ballycastle Museum holds the Irish Home Industries workshop collection associated with the toy making industry and its links with the Arts And Crafts Revival that spread throughout Europe in late 19th early 20th centuries. It also features material associated with the history of the Feis na nGleann, archaeology, local trades and industry, textiles and photographs.

Dunseverick Maritime Museum includes exhibits on the Spanish Armada and World War One. The Giant's Causeway at Bushmills is Ireland's first World Heritage Site and one of the country's top tourist attractions, which displays a formation of unusual six sided basalt columns and a wealth of local and natural history. Also of interest is the wreck site of the Armada treasure ship "Girona", which sank off Port na Spaniagh at the Causeway.

During the 18th century many Ulster-Scots emigrated to America from the port of Larne. A monument in Curran Park commemorates the *Friends Goodwill*, the first emigrant ship to sail from Larne in May 1717, heading for Boston.

Sentry Hill plays an important role in the cultural heritage of Newtownabbey. Sentry Hill is a Victorian farmhouse and garden which tells the story of the McKinney family and of many rural families in Ulster during the 19th and 20th Centuries. The family collection includes furniture, paintings, personal diaries, letters and photographs recording life at Sentry Hill and its surrounding areas.

In Newtownabbey, the Museums and Heritage Loan Service loan service provides loan boxes and displays for use by local schools and community groups. At present, two loan boxes are available, 'Victorian Toys and Games' and 'The Victorian School'. These boxes contain a selection of objects, information and activity suggestions for use by schools, community groups, residential homes etc, including a Flick book which was an early form of moving image, eventually leading to cinematography.

In terms of Maritime Heritage, the sea has shaped many of the lives of the communities in east Antrim. People living near the sea have been influenced by the ever present role of the sea. East Antrim has a fine maritime heritage of which they can be proud. In the 19th and early 20th centuries generations of east Antrim seafarers had careers on sailing ships, coastal schooners, steamships, fishing boats and ferries. Others worked in industries bringing in coal and exporting limestone, salt, cement, and iron ore. Shipyards in Carrickfergus and Larne built and repaired vessels of a variety of types and sizes. Today many of these industries and occupations no longer exist. Shipbuilding has ceased and Larne's seafront in particular has evolved to cater for modern ferry traffic.

Survey Results: Feedback From Key Informants Interviewed

From the Key Informants interviewed, Moveable heritage in the area is of interest mainly to individuals, the community, local council or local interest groups. The range of activities undertaken include:

Industrial Heritage	*Genealogy*
Local History	*Maritime Heritage*

Key Informants described their cultural specialisms in the following ways:

Conservation Activities	Conservation of music, crafts and visual arts
Genealogy	Involves interviewing older people and recording their 'stories'. It also involved reviewing gravestone inscriptions. The material is then archived and communicated to others

Local History	Local history elements vary from preserving and restoring a 16th Century Whitehouse barn to giving talks to interested groups on historical information in connection with an area i.e. People/Places of the past including traditions and local identities
Maritime Heritage	Maritime heritage also has a number of different elements including: identification of shipwrecks, sea safaris, diving etc

A large number of people are involved in a wide range of Moveable Heritage activities in the Causeway Coast and Glens area from all age groups and genders. However it does appear that women and older age groups are more involved. Maritime heritage is not restricted to venues, whilst local history is recorded in museums and local venues.

All Key Informants indicated that they were not aware of formal progression routes within the sector as most are self taught.

All Key Informants interviewed indicated that their Moveable heritage speciality is pro-actively shared with other traditions as they advocated an "open to everyone" policy. The main ways this is shared have been outlined below:

- Through talks and discussions
- Through displays.

Moveable heritage activities have a local, national and world wide appeal and link with many Key Informants getting involved in celebrations and seminars on the subject. Competitions are not a significant element within Moveable Heritage.

Overall Key Informants felt their activity impacted positively on their local area. Some of the benefits to the local area and community include:

- Promotion of historical monuments and artefacts can lead to their preservation
- Increased awareness of heritage which has a positive impact for peace and reconciliation
- Raised awareness of recent history and past events
- Preserves moveable heritage for future generations to enjoy
- Maintaining traditional employment
- Brings community together
- Good for the economy
- Potential tourism benefits

Key Informants when asked if they were part of membership organisations indicated that they were. These included:

- Larne Historical Society
- Glens of Antrim Historical Society
- NI Museums Council
- Irish Museums Association
- Federation of Local Structures
- Northern Ireland Fishers Producers Organisation
- Derry and Antrim Sea Fishers Association
- Northern Coast Lobster Fishermen's Association

- Causeway Coast Maritime Heritage Group
- Causeway Coast Kayak Association
- Traditional Yawl and Drontheim Society
- Professional Association of Diving Instructors (PADI)
- Wildlife Safari Organisation.

All Key informants indicated that people find out about what they do through a variety of methods including events, PR and websites.

Key Informants indicated that they received both in kind support to promote their Moveable Heritage activities and funding from a range of different sources including: Heritage Lottery Fund; Councils; Central Government; National Art Collections Fund; Creative Youth Partnerships; Interreg (EU); Community Relations Council; Ireland Funds; Local Businesses; Causeway Coast and Glens Heritage Trust and Private donations.

Key Informants felt that overall the sector was growing. However a small number of Key Informants felt that maritime heritage was in decline.

Key Informants outlined a number of issues for the sector which included:

- The need to preserve moveable heritage
- The need to raise awareness of cross community activity
- The need to get more people involved
- Increased resources to develop the sector
- The need to organise large scale events with worldwide participants
- High insurance costs
- Preservation of maritime sites.

Key Informants also identified a number of solutions to these issues which included:

- Awareness raising campaign
- More networking
- More resources and funding
- The requirement for government to see maritime heritage as worth preserving
- Development of a pictorial historical record
- Need for NITB acknowledgment of the moveable heritage sector
- More interest and promotion of industrial heritage.

Round Table Workshop

The Cultural Heritage Round Table Workshop was held on Wednesday 17th May 2006 in Leighinmohr House Hotel and was undertaken to gather the views of a variety key informants involved in cultural heritage in the Causeway Coast and Glens area of as part of a wider Cultural Heritage Audit. In total over 30 participants attended the Round Table Workshop. They represented people form all of the eight Council areas and also all 13 cultural heritage domains. The Round Table Workshop aimed to address the following four main questions namely:

- Discussing and signing off an agreed definition for Cultural Heritage
- Undertaking a SWOT analysis of the cultural heritage sector in the area form their perspective as cultural heritage practitioners
- Identifying the developmental needs within the cultural heritage sector and what blocks exist in addressing these blocks
- Identifying priorities for action by CCGHT in order to move some of these issues forward.

Worksheet 1 – Agreeing the Definition of Cultural Heritage for the CCGHT area

Following an outline of the agenda and a summary of the survey thus far, the following definition of the term "Cultural Heritage" which the CCGHT study is using in relation to Cultural Heritage was discussed.

"Cultural Heritage" means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated with them – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. Cultural Heritage is transmitted from generation to generation, it is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity[4].

Initially many believed that the definition was too wordy and needed to be simplified. However, on further discussion it was agreed that all elements were necessary to truly define Cultural Heritage. Most thought it was very comprehensive and covered all aspects of the sector.

For most history and tradition were central themes that needed to be conveyed as well as the sense that cultural heritage is evolving, developing and ever-changing so as to not be tied to tradition or be seen as static in time. This was felt important to attract new people and to keep cultural heritage alive. Many felt strongly that the word "tradition" or "traditional" should be mentioned as cultural heritage is essentially about tradition and tradition is the element which evolves and changes.

When referring to the "*response to their environment*" line 5, it was suggested "*and other disparate influences*" be added.

[4] This definition is based on UNESCO's

It was also suggested that the word "*generally*" be added to line 4 to read "*Cultural Heritage is generally transmitted from generation to generation"*

On the basis of these discussions, the following amended version was agreed by the meeting and was then adopted as the official definition of the study.

"*Cultural Heritage" means the traditional practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated with them – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. Cultural Heritage is generally transmitted from generation to generation, it is constantly recreated by communities and groups in response to their environment and other disparate influences, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity[5]."*

For the purposes of the Audit, Cultural Heritage was defined as including the following activities:

- Oral Tradition
- Language and Dialect
- Music
- Dance
- Literature
- Performing Arts
- Crafts
- Events
- Culinary
- Visual Arts
- Moving Images (Inclusive of Cinematographic)
- Sports and Games
- Moveable Heritage.

All participants believed that these thirteen domains covered all aspects of cultural heritage.

Worksheet 2 – SWOT Analysis of the Cultural Heritage Sector

A SWOT analysis of the Cultural Heritage Sector in the Causeway Coats and Glens Area was then undertaken.

Each domain was discussed separately and had their own particular Strengths, Weaknesses, Opportunities and Threats.

The main themes that prevailed from each are summarised in the SWOT below:

[5] This definition is based on UNESCO's

Strengths	Weaknesses
• Lots of talented passionate people in the various domains • Good venues in the area such as old houses, pubs • Willingness of volunteers • Culturally rich area • Strong sense of identity and pride within the area • Cross community boundaries challenged • People	• Lack of Interest from 16+ in various domains • Lack of Males interested in various domains • Lack of venues and facilities e.g. workshops, rehearsal spaces • Resources can be expensive e.g. instruments, costumes etc • PR weak • Keeping cultural traditions alive was a challenge especially with limited resources

Opportunities	Threats
• Market as a Tourism Product • Increase Marketing and PR • Can be linked to Education • Large number of people relatively untouched by cultural heritage • Link with Local TV and Radio stations • Cross community projects • Exploit the global interest in Ireland • Review of Public Administration • Marketing the benefits of certain cultural heritage domains such as music on the basis of its end result e.g. improving the well being of children or their educational achievement	• Lack of Funding • Bureaucracy and complication of funding applications • Lack of Marketing and PR • High Insurance costs • Health and Safety Policies • Child Protection Policies • Lack of formal networking and coordination • Lack of training and administration support in certain sectors • Review of Public Administration • Council reorganisation post 2009 • Homogenisation of culture • Modern cultures taking over traditional cultural aspects i.e. big brand names • Perceptions of certain cultural heritage domains are for one community background or the other • Increasing generation gap

Worksheet 3 – Opportunities for Growth and Barriers to Such Growth

Participants were asked to consider the potential for development of the Cultural Heritage Sector in the CCGHT Area and the types of assistance required to develop them. The findings were as follows;

All participants felt that each domain had potential for growth given the level of talent and experience within the area and the ability to increase tourism interest in the area. Examples included, the Portrush summer theatre for the performing arts, Irish dance showcases, poetry readings and traditional music sessions.

It was suggested that examples of areas which had been successful in a certain domains should be taken as a best practice model from which to learn and transfer the methods used to exploit these sympathetically to the Causeway Coast and Glens area. The example of Sporting venues in Coleraine was highlighted.

Participants felt strongly that if funding issues were resolved the potential for growth could be rather significant. It was expressed that as well as increased funding being made available it should also be long-term in nature. Delivery of funding should be simplified and made less bureaucratic for applicants.

Many felt that the potential of the sector to grow was hampered by the lack of investment in Marketing and PR. It was highlighted that interest among the general public for the majority of domains was high. It was agreed that with increased efforts in the marketing of the sector, prospective for growth is high.

Many also felt that the benefits provided by participating in cultural activities was undersold to funders and investors and not understood by those promoting these types of cultural heritage activities. An end results study on some of these should be explored as a way of illustrating such benefits and as a means of increasing funding opportunities. Such end result areas could include the improved educational attainment associated with those who take part in music activities, or the improved health and well being associated with those who take part in dance or sport or the improved psychological well being of those who engage in any cultural activity.

To ensure recognition and to safe guard cultural traditions it was felt that the school curriculum should include cultural activities and support thereof for schools. This is something CCGHT could pursue if funding was available.

Participants also believed that if there was an established network within the cultural heritage sector this would lead to increased information, communication and networking not only within each domain in the Causeway Coast and Glens area but right across the cultural heritage sector in Northern Ireland and beyond. It was suggested that a directory be compiled of all contact details of organisations, groups and individuals within the cultural heritage sector to increase communication, networking and collaboration.

More specific ideas for the development and assistance requirements for each domain are listed below:

Oral tradition

- Increase in guaranteed long term funding for key cultural activities which are proven to add value and benefits to communities and the economy in general
- Help to raise awareness and widen audiences
    - Assistance in promoting to a younger age through schools
    - Assistance in promoting through Internet
    - Assistance in promoting as a tourism product
- Set up an infrastructure or network of singers, speakers, dancers etc

- Intergenerational projects based on areas of interest

Music

- Provision of appropriate venues for use by all performers
- Development of events to showcase traditional music
- Assistance for networking between all traditional groups in the area
- The sharing of resources between groups
- A core of traditional musicians to teach music in its entirety and to develop programmes in schools to involve young children
- Appointment of practitioners working in the sector to undertake advocacy with a range of organisations
- Retired people given the opportunity to contribute through more specific volunteering opportunities – work with Volunteer Bureaus in relation to this

Dance

- Increased guaranteed long term funding
- Set up an infrastructure or network of singers, speakers, dancers
- Provision of appropriate venues for rehearsals
- Development of Cultural heritage centres

Performing Arts / Amateur Drama

- Increased guaranteed long term funding
- Improved marketing of performing arts
- Create networking opportunities
- New and more frequent audiences
- More opportunities for new actors to "taste" the sector and engage more easily with it

Crafts

- Assistance in raising profile of crafts and markets i.e. currently no awareness of when and where there are markets
- Produce Booklet of local craft practitioners by Council area
- Information service, one stop shop
- Education classes for crafts
- More venues and workshops for new craft practitioners – even a more specialised centre of excellence for the Causeway Coast and Glens area like that in Letterfrack
- Appointment of cultural heritage development worker

Events

- Improved scheduling across all eight Council areas of events to increase cooperation and reduce competition
- Increased use of Council facilities
- Increased and improved PR
- More use of educational facilities for events

Culinary

- Promote Culinary Schools – build on the centre of excellence in the University with what could happen on the ground

- Increased Marketing and PR and become known as a place of excellence in food and cuisine in Ulster
- Promote organic produce in cooking
- Links with Bed and Breakfasts and encourage the promotion of traditional cuisine
- Healthy eating and the greater use of traditional and local produce especially fish and potatoes

Visual Arts

- Endorsement of the "percentage for arts" similar to what is available
- Provide more employment to visual artists, promote visual art in community, provide viability for art products in community
- Assistance in improving profile of visual arts
- Education for those interested in engaging in visual arts
- Provision of administration support for practitioners
- Support for development of visual arts
- Provision of visual arts facilities e.g. workshops and galleries
- Promote Art in Public space
- More local stakeholders such as the National Trust, the Forestry Commission should embrace possibilities for art in public places

Moving Images (Inclusive of Cinematographic)

- Assistance in exploring
    - Digital opportunities
    - Local TV and cable
    - Internet and other new technology
- Developing Moving Image as a tourism product
- Greater links with museum sector required
- Destination "Causeway Coast" for film production using Liam Neeson as a location advocate
- More use of NI Film Commission to use the area as a destination for big films
- Link with "Cinemagic" to engage more young people in film in the area

Sports and Games

- Increased Marketing and PR
- Increased use of local networks
- Build upon existing successful events
- Use of Educational facilities

Movable Heritage

- Increase number of venues availability at reasonable prices
- Need for adequate funding to support and develop a long term programme for movable heritage activities
- Develop better partnerships between the Museum sector and local collectors of artefacts and the education of the population about these collections
- Better communication between councils agencies and government bodies
- Marketing and PR needed
- Recognition for local groups and volunteers
- Local council support and interest

Following this analysis, the barriers to such growth, infrastructural or otherwise were explored. Similar issues were identified and included the lack of funding and Marketing and PR across all domains. The lack of facilities and venues for various activities such as events, areas for workshops and performance and rehearsal spaces, were also identified.

The specific barriers to the growth of each domain are listed as follows;

Oral traditions

- Lack of funding to promote culture
- Language – many are not true speakers - mispronunciation
- Too much individualism
- Poor communication
- Negativity within Protestant culture

Music

- Lack of funding for training
- Lack of interest
- Traditional music associated with the pub culture
- Lack of venues

Dance

- Lack of Funding e.g. to pay teachers
- Lack of media coverage
- High cost of venues for performance
- Number of teachers declining
- High cost of costumes

Performing Arts / Amateur Drama

- Lack of funding for projects
- Lack of forward planning
- Lack of rehearsal spaces
- Lack of resources in general e.g. props, costumes
- Dependency on volunteers

Crafts

- Lack of knowledge of what is going on
- Lack of information
- Insurance cover for craft markets
- Lack of coordination across the sector

Events

- Lack of Publicity
- Health and Safety regulations
- Insurance costs
- Lack of suitable and available premises/centres
- Lack of coordination across the area

Culinary

- Health and Safety regulations
- Environmental Health policies
- Few people getting involved

Visual Arts

- Funding programmes too bureaucratic
- Lack of community support
- Lack of administration support for practitioners
- Lack of facilities and resources for arts infrastructure e.g. public galleries
- Lack of linkage between legislation, local government councillors, officers and artists
- No financial incentives for artists to get engaged – e.g. Percentage for Art

Moving Images (Inclusive of Cinematographic)

- Lack of quality
- Perception of too much rubbish on screens
- Lack of awareness of how to get engaged

Sports and Games

- Lack of signage / PR to let tourist and others know what is going on in the area
- More help from local councils to promote sporting events and games

Moveable Heritage

- Development of rural countryside (New planning laws)
- Council reorganisation within three years may lead to loss of identity
- Lack of funding
- Depopulation of the rural areas

Promotion and marketing needs of the sector

Lastly, participants were asked to consider the promotion and marketing needs of the cultural heritage sectors within the CCGHT area. All agreed that the following elements were needed. These are in no particular order but do illustrate the range of activities that could be undertaken to promote cultural heritage activities in the area:

- A strategic approach to the development of cultural activities was required across all the areas
- Development of professional long term marketing plans for the cultural heritage sector with an allocated budget set aside to implement it
- Increased PR
- Increased use of the Media, especially local TV
- Use NITB literature as a marketing tool
- Involvement of education sector in promoting many aspects of cultural heritage e.g. teaching traditional music in schools
- Promotion of cultural heritage through churches and youth groups, through community groups and local councils
- More integrated planning across Councils
- Development of events to show case local musicians and dancers

- Development of a Cultural heritage centre especially in Glens area to promote all aspects of cultural heritage
- More flexibility in temporary signage to promote events, not only on day of event
- Increased marketing outside the area of involvement
- Directory of traditional craft locations
- Area bulletin or news letter
- More joined up and long term funding for the sector

Worksheet 4: Priorities for Action for the Future Development of Cultural Heritage

Finally, top priorities for Cultural Heritage within each domain in the CCGHT area were identified and again, common themes were acknowledged. These are as follows:

- Secure long-term funding for the sector
- Develop a joined up strategic approach to the development of the cultural heritage sector in the CCGHT area. This should have buy in form all Councils
- Create the role of "Development officer" for the cultural heritage sector across the CCGHT area in order to implement this strategy
- Increase marketing, PR and media coverage to raise the profile of Cultural Heritage in the CCGHT area
- Develop Cultural Heritage as a tourism product through a partnership of CCGHT with NITB
- Provide venues and premises for workshops, exhibitions, performances and rehearsals
- Compile accurate directories of organisations, groups and individuals involved in the Cultural Heritage sector to encourage increased networking, communication and collaboration
- Compile a bulletin or news-sheet of Cultural Heritage activities in area
- Develop centralised support system for volunteers interested in volunteering within the cultural heritage sector
- Increase training for volunteers
- Involve the education system in Cultural Heritage sectors
- Increase the number of tutors through encouragement and incentives
- Build and exploit the benefits of Cultural Heritage and prove the case to funders etc
- Encourage forward planning
- Increase more participation from young people and males
- Introduce Tax free status for musicians, writers, artists etc to encourage more engagement by them into this workplace
- Lobby for the introduction of a "Percentage for Arts" scheme for the visual arts sector and others engaged in the cultural heritage sector
- Modernise and increase the number of film screens in the area to promote cinematographic sector and engage with others to promote this sector
- Develop ways of increasing interest in the culinary sector in the area and the benefits that could arise from these for the whole area. Build on the notion of healthy eating, good wholesome local produce, a centre of educational excellence linked with a celebrity chef.

Conclusions and Next Steps

The Causeway Coast and Glens Cultural Audit has involved an in-depth analysis of the cultural heritage of the area. The results give a flavour of the cultural heritage activities which are active in the area but in essence the study has just touched the surface of what is a huge untapped asset for the area. This study cannot and should not be seen as the definitive list of all that is cultural heritage in the Causeway Coast and Glens area.

Cultural heritage by its definition intangible which means that is hard to pin down. So much of it lies within us and how we practice it on the ground. It is shaped by a human element in that it lives and survives only by people practicing and teaching it from generation to generation and in so doing adding their own unique elements to it. It is constantly changing and growing as communities and history evolve. As such this document will evolve over time as others share their knowledge and specialisms across each of the thirteen cultural heritage domains.

The Causeway Coast and Glens Cultural Audit has been an experimental research project, in that this is the first study of cultural heritage in Northern Ireland. The Audit process has been rigorously tested. Some elements have worked more effectively than others but it has achieved what it set out to do i.e. to give a snapshot of the area from a cultural heritage perspective and be used as a reference document for future work in the promotion of cultural heritage activities in the future.

It also provides a baseline and guidance to inform other studies of this nature either within the area or by others who would wish to undertake a similar study in their area. It is the first step towards documenting the rich and diverse cultural heritage of the area and ultimately the first step to ensuring its further development and preservation for future generations.

Cultural heritage has been shown through this study as a mechanism for showcasing the positive expression of cultural diversity. Traditions can be explored safely and rather than be seen as a source of conflict can be something about which communities can be proud. In the future the promotion of cultural activities can assist in the building of more stable societies and directly contribute to peace and reconciliation through joint approaches across the eight Council areas.

The Audit has indeed given a flavour of the diversity of cultural heritage across the eight Council areas of Ballymena, Ballymoney, Carrickfergus, Coleraine, Larne, Limavady, Moyle and Newtownabbey. It has highlighted that the area has much to be proud of and most importantly worth preserving. It also illustrates that each area has something unique to offer in terms of cultural heritage, contributing to what is the rich tapestry of the Causeway Coast and Glens Heritage Trust area.

The Audit has given the cultural heritage sector a united voice for the first time in the area, as it has highlighted not just the diversity but the common issues for all across the sector and suggests how these could be potentially addressed.

The Audit process has led to a number of recommendations and conclusions in terms of taking the work of the Audit forward. It will be used to inform the future development, preservation and promotion of the cultural heritage of the Causeway Coast and Glens in the future.

The main conclusions from the Audit are:

- Cultural Heritage is an ever evolving phenomenon across all of the domains which unless practiced is lost forever

- Capturing the essence of all of the nuances of these cultural heritage domains in the Causeway Coast and Glens area has been impossible through this study but an excellent start has been made. However, recognition of the importance of mapping and capturing the detail of these is a clear message emanating from this study as is the need to start this cataloguing now

- The area has a rich tapestry of cultural heritage and is certainly not a homogenous area

- Some areas of cultural heritage are more developed and alive than others. Dying cultural heritage activities must be reawakened and practiced if they are to be kept alive for future generations

- The added benefit of engagement in cultural activities is one which needs to be further addressed and researched. Using either of the two campuses of the University of Ulster to build on this is crucial. This will enhance the credibility of cultural heritage and the possibility of levering more resources into the area for the further promotion of cultural heritage as a legitimate life enhancing activity across a range of life situations

- A vision for the cultural heritage sector in the CCGHT area needs to be developed and led towards achievement. CCGHT is a logical leader to take this forward

- A strategic joined up approach to the development of the cultural heritage sector across the CCGHT area is required. Councils need to be fully engaged in this process. This needs to link with RPA and the new community planning process

- Marketing, PR and promotion are key tools which need to be developed in order to increase engagement of more people in the practice and enjoyment of cultural heritage activities. An education strategy needs to be developed alongside this which links to that outreach activities included in the existing Council Cultura strategies and dovetails with them.

- A network of cultural heritage practitioners needs to be developed in order to move the sector forward and allow mutual support of each other. More innovative ways of working should also be explored including the use of workers cooperatives, social enterprises, collective buying and selling of raw materials and collective marketing approaches. Business development support is required to move some of these domains forward

- Lobbying is required to increase the tax breaks available for artists and practitioners in the cultural heritage sector

- More flexible and long term funding and investment is required for the sector

- Causeway Coast and Glens Heritage Trust should take the lead in the future development of cultural heritage within the CCGHT area.

Recommendations

- That an integrated Causeway Coast and Glens approach is taken to the development, promotion and enjoyment of cultural heritage and that a new Cultural Heritage Strategy with a clear vision is developed. This strategy should identify the benefits offered by cultural heritage preservation, promotion and development including the tourism potential offered, the peace and reconciliation benefits, the health and well being benefits, the cultural and community benefits and well as the "arts for arts sake" benefits it can bring. CCGHT should take the lead role in this process on behalf of all stakeholders. Councils need to be fully engaged in this process. This needs to link with RPA and the new community planning process

- The present Steering Group should stay together and meet at least quarterly in order::

  - to assist in taking this cultural audit to its next logical steps and manage the implementation of all recommendations within it over the next couple of years

  - to build and promote a more integrated working and planning approach across all eight Council areas to ensure effective planning of cultural heritage activities and projects and programmes to preserve it

  - to manage the development and implementation of the strategy in association with CCGHT

  - to assist with the submission of any integrated funding proposals which would benefit cultural heritage

- The current audit should be used as the building blocks for future information collection on Cultural Heritage across all thirteen domains and a timetable and action plan over the next year for its collection should be developed and agreed immediately

- An impact study of the benefits of cultural heritage should be commissioned and linked to the strategy and any future funding applications or sponsorship requests

- CCGHT should submit a funding application to the Big Lottery, or other funders as deemed appropriate, to enable further development of the Audit process inclusive of:

  - Employing a Cultural Heritage Officer and develop a cultural heritage strategy and an impact assessment document of it for the CCGHT area but one which links into existing cultural strategies of Councils ensuring non duplication of effort

  - Continuing to build a list of Key Informants within each of the domains identified across each Council area

  - Development of a directory and website based on the Audit to document the rich and diverse cultural heritage that exists in the area

  - Any other collective projects or programmes deemed necessary to move the process forward

- An independent network is established in order to promote greater cooperation among practitioners within and across all the domains

These recommendations can only happen if appropriate funding and support is secured and if the local community and cultural activity practitioners are fully engaged in the implementation process.

Appendices

Appendix I: Steering Group

Peter Harper	CCGHT
Karina Mc Collum	CCGHT
Ainsley Mc Williams	Larne Borough Council
Geraldine Smyth	Limavady Borough Council
Helen Perry	Causeway Museum Service for Coleraine , Ballymoney and Limavady Borough Council with Moyle District Council
Helen Rankin	Carrickfergus Borough Council
Malcolm Murchison	Flowerfield Arts Centre, Coleraine
Margaret Edgar	Ballymoney Borough Council
Pauline Russell	Moyle District Council
Esther Mulholland	Moyle District Council
Cathy Cole	Newtownabbey Borough Council
Dr Réamaí Mathers	Comhairle na Gaelscolaíochta
Richard Gillen	Limavady Borough Council
William Blair	Ballymena Borough Council
William Young	Mid Antrim Museums Service
Breige Conway	North Antrim Community Network
Sandy Wilson	Oakleaf Rural Community Network
Michelle Baird	South Antrim Rural Community Network
Therese Hogg	Blu Zebra Ltd
Wendy Robinson	Blu Zebra Ltd (Associate)

Appendix II: Cultural Heritage Survey

CAUSEWAY COAST & GLENS HERITAGE TRUST

Cultural Heritage Audit

Survey

Hello, my name is _____ and I am undertaking a survey of cultural heritage activity within the area on behalf Causeway Coast & Glens Heritage Trust (CCGHT). You have been recommended to take part in the survey by _____ from _____ as you are seen as an important source of information on cultural heritage. It will take approximately 15 to 20 minutes to complete and some questions may be of more relevance than others. Can I speak to you now or can I call you back at a more appropriate time.

NOTE TO INTERVIEWER: Please complete the following sections in advance of meeting the Interviewee, however please check the information is correct with the Interviewee.

Q1	Contact Name:			Provider Reference:	

Q2	Which Council Area is the person based in? Please circle.	*Ballymena*	*Ballymoney*	*Carrickfergus*	*Coleraine*
		Larne	*Limavady*	*Moyle*	*Newtownabbey*

Q3a	What category does the person fall within? Please circle.	*Individual*	*Academic*	*Community / Interest Group*	*Government Organisation*
Q3b	If the person is not one of the above then please specify?				

Q4a	What main cultural activity does the person specialise in? Please circle.	1	*Oral Tradition*	2	*Language & Dialect*	3	*Music*	4	*Dance*
		5	*Literature*	6	*Performing Arts*	7	*Crafts*	8	*Events*
		9	*Culinary*	10	*Visual Arts*	11	*Moving Image*	12	*Sports & Games*
		13	*Moveable Heritage*	14	*Other (Go to Q4b)*				
Q4b	If 'Other' Please specify?								

NOTE TO INTERVIEWER: The following section contains direct questions to ask the Interviewee.

Q5	What are your specialisms within this cultural activity?	

Q6	What are the key characteristics of your specialist cultural activity?

Q6a How would you describe your cultural activity to someone learning about it for the first time? What does it involve? What are the key characteristics?

Q6b Who is involved in it i.e. what age group, what gender, how many etc?

Age Group: *Gender:* *Numbers:*

Q6c Where does it take place i.e. venue, area etc?

Venue: *Area:*

Q6	What are the key characteristics of your specialist cultural activity?

Q6d *How often does it take place and at what times i.e. daily, once a week, mornings, afternoons, evenings etc*

How Often: *Times:*

Q6e *Is there a progression route i.e. beginner, intermediary and advanced?*

Q6f *How do people learn this specialist cultural activity, how is this structured in your area i.e. are there local teachers or are people brought in from outside the area to teach it?*

Q6g *Does it require any special equipment, logistics etc to make it happen?*

Q7	Is participation in your Cultural Heritage activity pro-actively shared across all traditions? Please circle.	*Yes*	*No*	*If YES, How?* *If NO, Why Not?*	

Q8a	Is your cultural activity locally based or part of a wider network of activities / events, what happens and where? Please tick.

Activity / Location	Local	North Antrim Wide	NI Wide	Ireland Wide	UK Wide	Europe Wide	World Wide	Comments / Notes
Celebrations								
Classes / Tutorials								
Competitions								
Conferences / Exhibitions								
Festivals								
Seminars								

Q8b	Are you involved in any other activities which are not mentioned above? Please specify what and tick relevant locations.

Activity / Location	Local	North Antrim Wide	NI Wide	Ireland Wide	UK Wide	Europe Wide	World Wide	Comments / Notes
Other: Please Specify								
Other: Please Specify								
Other: Please Specify								
Other: Please Specify								

Q9	What difference does your Cultural Heritage Specialism(s) make in your local area?

Q10	Are you a member of a Membership Organisation that relates to your cultural activity or specialist area? Please circle.	*Yes* *No*	*If Yes, How Many & Which One(s)?*	
Q11	Are you aware of other people who are involved within your cultural activity or specialist area locally? Please circle.	*Yes* *No*	*If Yes, Approximately How Many Are You Aware Of?*	
Q12	If YES, would they be able to tell me anything different than you have about this Cultural Heritage Specialism(s). If YES, please give me a list of other people I should talk to. NOTE TO INTERVIEWER: Get interviewee to contact person and ask if you can talk to them. However please let Blu Zebra know before you make contact.			
Q13	What books, information, websites etc are you aware of that provide information on your specialist area or the cultural activity generally	*Q13a. Specialist Area Sources:* *Q13b. Cultural Activity Sources:*		

Q14	How do others find out what you do? Please tick.

How	Yes	No	Comments
They Don't			
Events			
Training			
PR			
Partnerships			
Volunteering			
Website			
Other: Please Specify			
Other: Please Specify			

Q15	Do you receive any support / funding / undertake fundraising activities to promote the activities of your cultural activity / specialist area i.e. in kind support, use of premises, volunteers, grants etc? Please circle.	*Yes*	*No*

Q16	If Yes, what support do your receive, what funding or what fundraising activities do you undertake?	*A. Support From:* *B. Funding From:* *C. Fundraising Activities:*

Q17	Do you perceive your Cultural Heritage Specialism(s) as being in growth or decline? Please circle.	*Growth*	*Decline*	*Why?*	

Q18	What do you think are the big issues for your Cultural Heritage Specialism(s)?

Q19	How do you think the issues you have identified for your Cultural Heritage Specialism(s) could be addressed?

Q20	Can the information you have provided me with by used in the Audit Report? No names will be directly attributed to any information used. Please circle.	*Yes*	*No*	*If No, Is There A Particular Reason Why Not?*
Q21a	A Round Table Workshop is being held on 25th April 2006 at which results of the survey will be shared and discussed in more detail. Would you like to attend? Please circle.	*Yes (If YES, Go to 21b and get full contact details)*	*No (If No, Can we confirm your contact details if we need clarification on any of the points we have discussed, If YES, Go to 21b, If NO, thank you)*	
Q21b	To enable us to invite you to the Round Table Workshop and / or clarify any points that you have made, could you please confirm your Contact Details:	ADDRESS: POSTCODE: CONTACT NO (DAY): CONTACT NO (EVENING): EMAIL:WEBSITE:		

Q22	Do you have any final comments you wish to make?

Thank you for taking the time to complete this survey.

Appendix III: The Round Table Workshop Attendees and Worksheets

Mr	Wilbert	Garvin	Ailsa
Mr	Brian	Maclochlainn	Ailsa
Mrs	Eileen	McAuley	The Glens of Antrim Historical Society
Mr	Liam	Kelly	Larne and District Historical Society
Mrs	Beverley	Coomber	Larne Borough Council
Mr	Sandy	Wilson	Oakleaf Rural Community Network
Ms	Mairead	McMullan	Feis Na Ngeanin
Mr	Paddy	Burns	Comhaltas Ceoltoiri Eireann
Mrs	Marie	McAlister	Feis Na Ngeanin
Ms	Sandra	Connor	Limavady Women Together
Mr	Martin	Shane	3 Farmlodge Court
Mrs	Carleen	McCaughan	Tulla Crafts
Ms	Kathy	Wolff	
Mr	Brian	Connelly	
Ms	Louise	McLean	Atlantic Crafts
Ms	Veron	Duffy	Independent Sculptor
Ms	Nuala	Pickering	Oakleaf Rural Community Network
Ms	Mairead	Gribbin	Oakleaf Rural Community Network
Mrs	Eileen	McCarry	Glor Na Haoile
Ms	Ellish	Gorman	
Ms	Anna	Gilmore	
Ms	Paddy	O'Boyle	
Ms	Michele	Baird	
Mr	Joe	McFadden	Drumkeeriin
Ms	Susan	Mc Laughlin	
Mr	Barney	Hughes	
Ms	Margaret	Edgar	Ballymoney Borogh Council
Ms	Geraldine	Smyth	Limavady Borough Council

CAUSEWAY COAST & GLENS HERITAGE TRUST

Cultural Heritage Audit

Round Table Workshop

17th May 2006

WORKSHEETS

This project has been assisted by Causeway Coast & Glens Heritage Trust as part of the Natural Resource Rural Tourism Initiative under the EU Programme for Peace and Reconciliation.

rural Development Programme

Northern Ireland Tourist Board

CAUSEWAY COAST & GLENS HERITAGE TRUST

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Environment & Heritage Service www.ehsni.gov.uk

An Agency within the Department of the Environment www.doeni.gov.uk

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CAUSEWAY COAST & GLENS HERITAGE TRUST
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WORKSHEET ONE

Defining Cultural Heritage

This is the definition which the CCGHT study is using in relation to cultural Heritage...what do you think of this definition? Is there anything missing?

"Cultural Heritage" means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated with them – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. Cultural Heritage is transmitted from generation to generation, it is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity[6].

For the purposes of this Audit, Cultural Heritage has been defined as including the following activities:

- Oral Tradition
- Language and Dialect
- Music
- Dance
- Literature
- Performing Arts
- Crafts
- Events
- Culinary
- Visual Arts
- Moving Images (Inclusive of Cinematographic)
- Sports and Games
- Moveable Heritage.

What is your opinion of this definition?

Is there anything missing?

[6] This definition is based on UNESCO's

WORKSHEET TWO

SWOT analysis of the Cultural Heritage Sector in the Causeway Coast and Glens Area

What do you believe are the strengths, weaknesses, opportunities and threats of your allocated Cultural Heritage sectors in the CCGHT area? Please reference each sector.

Strengths	Weaknesses
Opportunities	**Threats**

WORKSHEET THREE

Developing the Cultural Heritage Sector in the CCGHT Area

The Future of the Cultural Heritage Sector

Thinking specifically about your allocated cultural heritage sectors, what do you believe is the potential for development of these sectors in the CCGHT area?

How might these sectors develop and grow within the next ten years. What type of assistance is required to grow or develop or deepen the spread of these cultural heritage activities?

What are the biggest blocks (infrastructural or otherwise) to the growth of these sectors and how can these be overcome?

What do you believe are the promotion and marketing needs of your allocated cultural heritage sectors within the CCGHT area?

WORKSHEET FOUR

Priorities and Actions

Priorities for Cultural Heritage in the CCGHT Area

What would be your top priorities for cultural heritage with your allocated sectors in the CCGHT area?

-
-
-
-
-
-
-
-
-
-

Based on the priorities outlined above, what do you feel are the top FIVE priorities CCGHT should consider?

1.
2.
3.
4.
5.

Action Plan

Taking the five priorities identified, please prepare an Action Plan of how these could be addressed?

Priority	Actions Required	Who	Timescales	Resources Required

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