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GOVERNMENT
PUBLIC
IRELAND



DECADE OF ANNIVERSARIES TOOLKIT



**Understanding Our Past,
SHAPING OUR FUTURE**



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Introduction

This toolkit is developed as a resource for community and cultural groups, museums and heritage, organisations, councils and departments, and other organisations who are considering commemorative projects or events in relation to what is popularly known as the ‘Decade of Centenaries.’

In this toolkit, however, we have chosen to use the term ‘Decade of Anniversaries’. The reason for this is a simple one: while there is currently a strong emphasis on centenary events, not everything being commemorated in our society today happened exactly 100 years ago, and those events did not take place in a time vacuum but were, instead, part of a larger story. In the approach that will be outlined here, there is an understanding within the

Community Relations Council and the Heritage Lottery Fund that commemorations of events from the distant as well as recent past have drawn significant attention in this decade as well; and these are worth considering in the context of discussing how to commemorate in a way that unites rather than divides society.

This toolkit was put together in order for those working on

projects to have guidance and support in acts of commemoration. The ‘how to plan your own’ section goes through questions and issues that need to be considered when putting together a programme or event and the ‘key findings’ detail lessons learned as seen in the case studies. It then provides a list of resources available that may help with developing an event or programme.

Published by the Northern Ireland Community Relations Council (CRC) and Heritage Lottery Fund. CRC aims to promote a pluralist society characterised by equity, respect for diversity, and recognition of interdependence. HLF is the UK’s largest funder of heritage projects. In Northern Ireland HLF has awarded over £173m to over 1000 projects. The views expressed do not necessarily reflect those of the Council or HLF.

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Developed by Healing Through Remembering; Compiled by Jayme Reaves and Helen McLaughlin



Contents

1: What is Commemoration?	3
2: How to Plan your own Decade of Anniversaries Project	5
3: Lessons and Tips for Ethical Commemorations	8
4: Case Studies	12
1. 1912, A Hundred Years On	12
2. 6 th Connaught Rangers Research Group	13
3. An Inclusive Covenant	14
4. Artsekta	15
5. Belfast City Council: Shared History – Different Allegiances, 1912-1914	16
6. Border Arts	17
7. Causeway Museum Services	18
8. Connection & Division: 1910-1930	19
9. Cultural Fusions	20
10. Ethical & Shared Remembering	21
11. The Fellowship of Messines Association	22
12. Home Rule?	23
13. The Junction: Laura Gailey Film	24
14. Maiden’s City: A ‘Herstory’ Tour of the Walled City	25
15. Military History from the Streets: A Guide for Schools	26
16. The Nerve Centre: Teaching Divided Histories	27
17. NICIE: Facing the Past Shaping the Future	28
18. North West PEACE III Partnership Decade of Commemorations Programme	30
19. Paths to Commemoration	32
20. Remembering the Future Series	33
21. This is What We Sang	34
22. Westbourne Presbyterian Community Church Lecture Series	35
23. We Were Brothers	36
24. Workers’ Education Association	37
5: Resources	38
Reference Books	39
Online Resources for Decade of Anniversaries	39
Organisations who can assist with collaboration, funding and developing activities related to the Decade of Anniversaries	40



1. What is Commemoration?

Commemoration marks out the special from the ordinary, or the extraordinary, from the everyday and acts of commemoration are about retaining in the memory, or committing to the memory, events, developments and people from the past. When we mark anniversaries or other important historical or cultural movements (e.g. labour or equality movements), we assign meaning to an event, occurrence, or lives of individuals or groups that we deem to be important to who we are as a society.

Types of Commemoration

There exist many commemorative practices relating to the conflict in and about Northern Ireland and these take many forms, including:

- Fixed or semi fixed physical memorials and/or murals;
- Memorial services and timed remembrances;
- Marches and parades;
- Music and song or memorial books;
- The arts – i.e. artwork, storytelling, drama;
- Endowments / commemorative organisations, foundations, awards and medals;
- Web-based or physical archives; and
- Physical spaces for the collection of commemorative materials.

Impact of Commemoration

But commemoration can be a mixed bag. On one hand, commemoration can be an enjoyable experience that opens up historical events in a way that makes a personal impact. Commemoration can also promote acknowledgement by pointing to a legacy of the past that still has importance for today and can be beneficial to a society because it has potential to help develop or renew relationships between opposing groups by working together to bring conflicting views of history together for a shared purpose. On the other hand, commemoration can also be difficult, divisive or painful. Many times commemoration is used to ritualise and harden the

boundaries between groups who have been in conflict, which causes further division. Sometimes competing groups try to control the meaning of particular commemorations, and some can feel that the story about certain historical events gets taken over by other groups for their own purposes. Also, commemoration can lead to the forgetting of other dimensions of historical fact that contradict or complicate the agreed story.

Forgetting

The role of forgetting in relation to commemoration is often overlooked, but forgetting isn't always a bad thing. Concern about forgetting what happened in the past often fuels conflict about commemorations between communities as each seek to remind themselves and each other of historic grievances. But that same concern about forgetting the past also has the potential to encourage actions and draw communities together to ensure such grievances don't occur again.

At certain times, depending on what issues are being dealt with in society, certain commemorations carry more weight than others, and what may have been forgotten in the past becomes important. On the other hand, commemorations often shape society by continuing to emphasise what is valued through annual observance of particular events. As a result commemoration can often vary in popularity depending on current social and ideological needs.



The Future

Being sensitive to this relationship between culture, society and commemoration creates space for thinking about the ways we can commemorate in a positive way. Marking the importance of certain events, movements, or people allows us to remember those who have gone before as well as giving us the opportunity to imagine ways to consider the past and shape society for a better future.

Principles for Commemoration

Principles for commemoration which underscore this toolkit were developed in partnership by the Community Relations Council (CRC) and the Heritage Lottery Fund (HLF) in order to inform upcoming events related to the Decade of Anniversaries:

- 1) Start from the historical **facts**;
- 2) Recognise the **implications** and **consequences** of what happened;
- 3) Understand that different **perceptions** and **interpretations** exist; and
- 4) Show how events and activities can deepen **understanding** of the period.

All to be seen in the context of an **'inclusive and accepting society'**

These principles were developed over the course of

two years as a method that could assist both CRC and HLF as well as others involved in Decade of Anniversaries events, informing practice and providing guidance for the development of commemorations.

The origin of these best practice principles is found in discussions held both between CRC and HLF as well as roundtable discussions with a wide range of individuals and groups (including historians, commentators, community groups, government, museums and heritage services, etc.) between 2010 and 2011. Seminal to their development was the 'Remembering the Future' conference organised by CRC and HLF on 21 March 2011 as the beginning of a conversation which raised the issue of remembering in a public space in light of the Decade of Anniversaries. The process of developing the principles enabled organisations connected with the CRC and HLF to engage with issues around culture and identity, rights, concepts of democracy, and political change as well as acknowledging the legacy of the conflict in the context of Northern Ireland. The principles were then formally adopted in 2011 and have since been distributed and utilised in on-going Decade of Anniversaries commemorative events.



2. How to plan your own Decade of Anniversaries Project

Overall, there are two main elements of commemoration that are useful to think about for best practice purposes.

The first is that there should be an educational element where participants are invited to learn about what is being commemorated and its impact on who they are as a member of society. This emphasis on education provides an opportunity to confront the past and learn about it in all of its complexity.

The second is that there is a **physical or virtual space created** for celebration, remembering, and honouring shown in the form of symbolic exchange, gift-giving, story-telling or marking a location to honour or show respect. This creation of space has a therapeutic potential, allowing those who have been affected to have space set aside which is dedicated to their experience.

More specifically, when planning your own event or project, it can help to consider the following questions:

1: How will you ensure that your event or project is in keeping with the principles below?

Start from the historical **facts** – you will need good **information sources**; Recognise the **implications** and **consequences** of what happened – this often means going beyond a single event, and considering the decade as a whole; Understand that different **perceptions** and **interpretations** exist – this means ensuring that there is space for discussion and exchange of perceptions and understandings, and Show how events and activities can deepen **understanding** of the period.

2: Can you incorporate the Ethical and Shared Remembering ethos below to help you to run an effective event or project?

Remembering in Context
Remembering the Whole Decade
Remembering the Future
Remembering Ethically
Remembering Together

3: Why are you putting on a commemorative event or project? What would you like to come out of it?

There are a number of reasons: to foster greater awareness, form a shared understanding of perceptions, learning, develop a shared sense of ownership, relationship building, or to create a product such as a booklet, film, play, online resource, creative artwork. If you are clear why you are doing it and what outcomes you want to achieve, you can build the project or event around achieving those goals.

4: Is there another group or groups, perhaps from another community, that you could get together with to do a joint event?

This would be a good way of getting a different perspective into the event. It can be useful to find out what else is being provided in your area, or around the theme you are interested in exploring and to find ways to complement each other's efforts rather than duplicate.

5: What is the focus of the event or project?

Although you may wish to remember the decade as a whole, given how interconnected the various events were, you may wish to pinpoint a particular event or story as a starting point. If so, finding a local connection or individual story can help people to engage.

6: Are you going to put on a one-off event, create a lasting product or resource, or provide opportunities for longer term deeper engagement?

If the event or project aims to produce something tangible (e.g. a work of art, a website) who will own the product once the project has finished?

7: Who would you like to participate?

Is the event just for your group, for the wider community, for people from other communities, for local people, councillors, MLAs, schools, young people, older people, women, ethnic minorities, or for as wide an audience as possible? Once you have answered this question, you can consider how best to target and attract your desired participants. Also, asking representatives of your target group to help with the planning of the event or project is often a good way to get them involved, since doing this maximises your chances of meeting their needs and their participation.

8: Who would you like to contribute or lead?

Do you need a speaker, a facilitator or chair, someone with an interesting family story, an expert, or someone from an organisation with a particular interest in the focus of your event? How far ahead do you need to book them? For some speakers and facilitators there is likely to be a fee, and for others, you may at the very least need to cover travel expenses.

9: How will you make the event or project accessible for the target group(s)?

•**Venue:** is the event or project located in a neutral venue? Some events or projects by their very nature are not in neutral venues – but if this is the case, how will you ensure that people who may not normally attend that venue feel comfortable to attend? Can you hold events in a number of venues so that people from all backgrounds feel able to attend in at least one location?

•**Disability access:** it is essential to ensure that your venue has disability access, and that provision is made (and advertised) to enable a range of requirements to be met. For example, will you provide a loop system?

•**Timing:** think about and ask what times are most likely to work for your target group. For people who are working, daytime events during the week are difficult, whereas evenings can be better. However, evenings can be difficult for

example for parents of young children, and winter evenings can be offputting for some older people having to travel to an unfamiliar venue at night and in poor weather.

•**Ease of understanding:** consider your target group, and what exposure they have had to date with the Decade of Anniversaries. If you are targeting a wide range of participants, or your event is open to the public, ensure that your content and delivery is right for them.

•**Language and languages:** are you promoting your project as a celebration or as a commemoration? Using the term “marking anniversaries” or “commemoration” can sound more inclusive or appropriate than the term “celebration”. If you are hoping to engage people from ethnic minority backgrounds, or people from migrant communities, what are their language requirements and how can you meet them – will you provide an interpreter or materials in their language?

•**Refreshments:** if you are providing refreshments, consider people's dietary needs and how you can cater for them.

10: How will you make the event or project itself engaging for the target group?

The challenge is to ensure that your event or project is a positive learning experience, exploration or exchange of views, which is challenging but not threatening. You could use one or more of the following formats:



2.

- Illustrated **lectures or panel discussion** with time for questions and reflection afterwards
- Workshop methods** which allow people to participate in group exercises and explore issues together. You can provide materials and props such as WWI propaganda, uniforms, and memorabilia which people can get their hands on and discuss responses.
- Creative activities** such as the creation of a play, film, music, a work of art, a digital production.
- Use of **plays, films**, audio or visual footage, or art as a starting point and springboard for discussion.
- A roundtable approach for large group events such as **Café Culture**.
- Academic exploration and discussion such as the **Hedge Schools** format.
- Use of **digital media** both for creation of resources, as a means of expression, and for research and exploration.
- Use of **local and human stories** to illuminate the bigger picture.
- Incorporating learning and exploration with **entertainment and enjoyment** – when appropriate - such as the use of dramatisations and films to engage participants.
- Site visits** such as trips to museums, cemeteries, local trails, memorials, and historic houses where participants can come into direct contact with significant areas and use this as a basis for exploration and discussion.
- Offering a **course** geared

towards increasing people's knowledge and capacity to engage productively with the issues.

11: What approach are you taking that makes it suitable to your participants?

This toolkit offers a range of methods used by groups and organisations to explore the Decade of Anniversaries. When you are considering which methods to use or adapt, or indeed if you are creating your own methods, it's best to use an approach that is suited to your target group, the number of participants, and the level of knowledge or confidence your participants might have to engage. Smaller group size tends to allow for more in-depth exploration and shared reflection, and it is easier to work with small groups to produce creative works, while larger group size usually means the focus is more on presenting information, with less in-depth engagement.

12: What are the costs involved in your commemoration, and how are these going to be met?

While this is not an exhaustive list, typical costs can include:

- Venue
- Refreshments
- Materials: producing, printing, copying
- Creative arts and crafts materials
- Speakers
- Transport or travel expenses
- Digital equipment and recording equipment (if appropriate)

- Fees for online membership of websites or archives
- Publicity / tickets (even if the event is free, you still need to promote it)
- Tutors / facilitators / lecturers
- Musicians / artists / actors
- Costumes / props
- Public liability insurance

13: How will the costs be met?

You may wish to apply for funding, ask for sponsorship, ask for fee-free or voluntary input, ask for a venue or printing / copying to be provided free of charge. Whether you use one source of funding or many, make sure that all costs are covered and that your group is not left with a burden of unforeseen costs.

14: How will you know how your event or project was received by participants?

Will you ask people to complete evaluation forms, or can you use more creative ways of getting feedback, using comment boards, post-it comments etc.? And how will you ensure that you use the feedback to help plan your next activity?

15: How will you keep track of the budget?

Ensure that your record keeping is entirely in line with what funders / sponsors will ask for, and with legal requirements and best practice. This means at the very least keeping all receipts and invoices, and a record of when, why and how payments were made or received.



3. Lessons & Tips for Ethical Commemoration Based on Case Studies

Commemoration can take many forms, from preserving the sites or buildings associated with past conflict, through the erection of new museums or memorials, to the production and display of various artefacts. In addition, many societies have special days set aside for remembrance which are usually accompanied by parades or other memorial ceremonies. But there are many other ways in which societies have commemorated the past - parading, poetry, dance, fiction film-making, documentary film-making, fine arts and sculpture, memorial lectures, bursaries. All of these have resonances, real and potential, in our society.

The following lessons and tips, with accompanying case studies, will consider a number of these approaches and examine why they were worthwhile and what can be learned from their approach.

Symbols for Themes:

Religious Communities
1912, This is What We Sang, Westbourne Presbyterian Community Church, 'An Inclusive Covenant'.

Hands-On History
Causeway Museum Service, Military History from the Streets, 6th Connaught Rangers, 'An Inclusive Covenant', Workers' Education Association, Artsekta.

Performing Arts
NW PEACE III DOC, Junction: Laura Gailey, We Were Brothers, Maiden's City 'Herstory' Tour, 1912, Home Rule?, This is What We Sang, Cultural Fusions, Belfast City Council.

Child or Family Friendly
Causeway Museum Service, NW PEACE III DOC, The Nerve Centre, NICIE: Facing the Past, Military History from the Streets, We Were Brothers, Cultural Fusions.

Dialogue & Discussion
Fellowship of Messines Association, Remembering the Future Series, Paths to Commemoration, Border Arts, NW PEACE III DOC, Ethical & Shared Remembering, We Were Brothers, 1912, Home Rule?, 6th Connaught Rangers, Westbourne Presbyterian Community Church, 'An Inclusive Covenant', Cultural Fusions, Workers' Education Association, Artsekta, Belfast City Council.

Ethnic Minorities/Global
Maiden's City 'Herstory' Tour, This is What We Sang, Cultural Fusions, Artsekta.

Visual Arts & Exhibitions
NW PEACE III DOC, Connection & Division: 1910-1930, Cultural Fusions, Workers' Education Association, Artsekta, Belfast City Council.

Local History
Border Arts, Military History from the Streets, 6th Connaught Rangers, Connection & Division: 1910-1930, Home Rule?, Westbourne Presbyterian Community Church, Cultural Fusions, Artsekta.


Research & Training
Ethical & Shared Remembering, The Nerve Centre, NICIE: Facing the Past, Military History from the Streets, 6th Connaught Rangers, Artsekta.


Site Visits
Causeway Museum Service, Paths to Commemoration, Maiden's City 'Herstory' Tour, This is What We Sang.

Film
Remembering the Future Series, NW PEACE III DOC, The Nerve Centre, Junction: Laura Gailey, We Were Brothers, 1912, Workers' Education Association, Belfast City Council.




3.

 **Media & Technology**
Remembering the Future Series, The Nerve Centre, Junction: Laura Gailey, NICIE: Facing the Past, Military History from the Streets, We Were Brothers, Workers' Education Association, Belfast City Council.

 **Recent History**
Fellowship of the Messines Association, Paths to Commemoration, NW PEACE III DOC, 'An Inclusive Covenant', Cultural Fusions, Workers' Education Association, Artsekta.

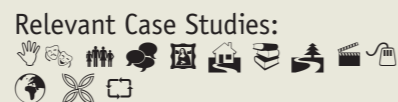
We need to come out of this more than better historians.
Fundors are prepared to support commemoration as long as it's done in an ethical way that helps to shape society in a way that is beneficial for all.

1. Stick to the principles

Successful commemorative events most often stick to ethical principles, such as those developed in partnership by the Community Relations Council (CRC) and the Heritage Lottery Fund (HLF):
Start from the historical **facts**; Recognise the **implications** and **consequences** of what happened; Understand that different **perceptions** and **interpretations** exist; and Show how events and activities can deepen **understanding** of the period.

All of the above are to be seen in the context of an **'inclusive and accepting society'**.

Some organisations featured in the case studies adopted the CRC/HLF principles consciously, while others undertook the work according to their own ethical framework which mirrors the sentiments and intentions of the CRC/HLF principles.

2. Recognise the challenge
The biggest challenge for most projects is getting people involved. Some are afraid of commemorative events and some people will be of the view that it is best to leave the past alone. This can be overcome by approaching prospective participants including politicians, community workers and others face to face, and inviting them to come along to the events planned. Such methods can lead to events being consistently well-attended, with meaningful sharing and discussion.

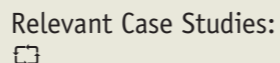
Relevant Case Studies:


3. Adopt the "Whole Decade" approach
Successful centenary activities use a "whole decade" approach to the years 1912 – 1923 rather than trying to single out one anniversary. This is because the events of the decade are so interlinked that it is difficult to discuss one without the other. Considering the whole decade can also ensure that multiple

perspectives and experiences can be explored, covering all sides of the community.

Relevant Case Studies:


4. Memorialising recent events
While some events focus on exploring the period of 1912 – 1923, others cover a number of more recent events and anniversaries. Sometimes this makes sense in terms of the audience – such as for school resources as they to cover a range of historical issues and may find constraint to the notion of the centenary difficult. Often combining a range of recent and more distant events can make it more appealing for participants to engage, but also using recent events can bring them further into the past by encouraging participants to begin to think about historic roots to recent events.

Relevant Case Studies:


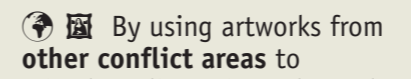
5. Multi-layered memorialisation

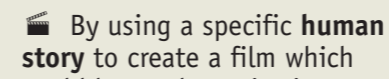
While some projects are very much aimed at exploring public commemoration of major events in history such as the Ulster Covenant, the Easter Rising and WWI, other projects are more focused on the memorialisation of personal events and experiences. There is a lot of scope to do projects that expand the middle ground between the more well-known historical events and the personal experiences. One way to expand this middle ground is to place personal experiences of local people in local places in the larger context of major events.

Relevant Case Studies:

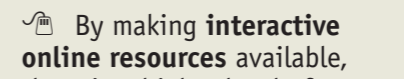

6. Ways to engage participants

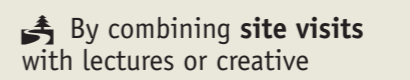
Commemorative projects need a starting point or "way in" to the Decade of Anniversaries. There are a number of ways to engage people as seen in all of the case studies highlighted in this toolkit. Some of the methods fostered interest and participation:

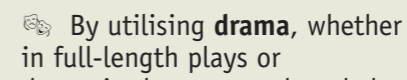
 By using artworks from **other conflict areas** to stimulate discussions about the Northern Ireland conflict, before asking participants to produce their own textile art.

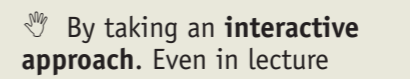
 By using a specific **human story** to create a film which could be used to raise issues and stimulate discussion.

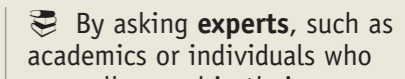
 By giving participants **options to explore creativity** through real or digital artwork, projects create space for socialising as well as exchanging views and reflections. The opportunity to create something gives people a tangible sense of ownership over the process of remembering.

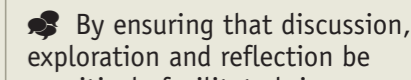
 By making **interactive online resources** available, there is a higher level of engagement. These resources are popular, especially among young people and teachers, but the success of the resources depends on having adequate support in learning how to use them.

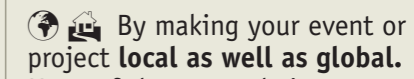
 By combining **site visits** with lectures or creative opportunities. Participants are often engaged by being brought face to face with places and organisations with whom they might not otherwise come into contact.

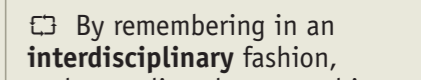
 By utilising **drama**, whether in full-length plays or dramatised moments threaded throughout workshops and events, many participants have been drawn in to explore the Decade.

 By taking an **interactive approach**. Even in lecture series, contributors can create opportunities for participants to have an input, ask questions, discuss and reflect on the issues, and explore their own views.

 By asking **experts**, such as academics or individuals who are well-versed in their own organisational or individual history, to contribute to projects in meaningful ways. Their expertise can be used to advise and shape projects in ways that maintain integrity to historical facts while often opening up a larger context to consider other issues.

 By ensuring that discussion, exploration and reflection be sensitively facilitated, in keeping with the principles outlined above, in order to create an appropriate environment for sharing and dialogue. **Skilled facilitators** can ensure that this happens effectively.

 By making your event or project **local as well as global**. Many of the events being remembered were of global or national significance. This can be done by referring to local people and to local areas in the context of major historical events.

 By remembering in an **interdisciplinary** fashion, understanding that everything is connected to everything else. Such an approach engages a wider range of participants since historical events and life in the present day are formed by politics, theology, culture, literature and history: dealing with history through all of these lenses provides people with more access points to the history.



3.

By helping participants to feel **entertained as well as educated and challenged**. Clearly, the events being commemorated and explored were of grave significance, altering the course of history in many ways. Yet, projects often have the potential to signal a serious event in history in a way that is still energetic and enjoyable.

7. Reach out

Successful projects often seek to engage with those who wouldn't normally come, rather than the "usual suspects." For some projects, this may mean commemorating together on a cross-community basis, pointing to increased understanding that arises from learning and reflecting together. For others it means reaching out to groups such as people from ethnic minority backgrounds to ensure that people from all communities and backgrounds can engage with the Decade of Anniversaries.

Relevant Case Studies:



8. Ensure accessibility

Accessibility is a key part of organising events. Knowing how much your participants know is important, as there are many people with little or no knowledge of the period 1912 – 1923 or other anniversaries. Start with information that is readily digestible and activities that are enjoyable and engaging

to build up knowledge. Additionally, for cross-community projects, venues either need to be neutral, or moved from week to week or month to month from a venue associated with for example the Unionist community, to a venue associated with the Nationalist community.

Relevant Case Studies:



9. Deal with the difficult issues

The subject matter of the Decade of Anniversaries can be potentially seen as difficult territory. Therefore, it is important to name and engage with the difficult issues rather than avoiding them. You may need strong facilitation at hand during your project to ensure an ethical and inclusive experience, but there are methods and processes available that, while they can be challenging and thought-provoking, can be engaging and non-threatening.

Relevant Case Studies:



10. Products and legacy

Many projects result in a product, like a film, a play, a website or archive, an exhibition, a booklet or series of papers, or works of art. While a product is not necessary, creating one often leads participants to feel as if they now have a resource which could be used again and again, in different settings and in different communities, to stimulate discussion and facilitate exploration.

Relevant Case Studies:



4: Case Studies

Case Study 1: 1912, A Hundred Years On



'1912, A Hundred Years On' is a short play that focuses on the 3rd Home Rule Bill and the signing of the Ulster Covenant. The play is a one-hour drama and is portrayed by two actors, who, across 27 short scenes from trade unionists to farmers to politicians to militia, tell the story of the Irish Home Rule crisis. A disc of images related to events covered in the play has also been developed for use with groups for follow-up discussion.

What worked well and what, if anything, didn't?

Discussions after the performance were facilitated through exploring questions around 1912 and its legacy for people today. The wide range of voices within the 27 scenes serves to tell a wider, more complex story than what is often portrayed in commemorative events.

Because of support from Contemporary Christianity for the play, it has engaged a number of faith groups that were interested in exploring their own role in commemoration.

Further information: Contemporary Christianity at info@contemporarychristianity.net or on 028 90325258.



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Case Study 2: 6th Connaught Rangers Research Project



The 6th Connaught Rangers Research Project was formed by a group of people who had an interest in issues related to Irish nationalism and WWI. Some of those group members had family relatives who had enlisted, along with hundreds of others from the Falls Road area, in the Connaught Rangers Regiment at the outbreak of WWI in August 1914.

Through the photographs, letters, documents, medals and related memorabilia supplied by them, and others involved who answered calls for information via the local paper, the human stories of men from that time in our common and shared history could finally be told.

Most of the men (though not all) who joined the 6th Connaught Rangers were from Catholic west Belfast, and chose this regiment over others, as in their eyes, it was perceived to be less 'unionist' than regiments based in Ulster. Given the upheaval in Ireland 1917–1923, these men who joined the Army and served overseas were then ostracised or remained silent about their experiences, or disowned their own sacrifice when they returned home and subsequently supported the nationalist/republican cause.

The group published a short book entitled: *The 6th Connaught Rangers: Belfast Nationalists and the Great War* in November 2008 and a revised, enlarged edition was published in 2011.

What worked well and what, if anything, didn't?

The project represents a cross-fertilisation of ideas which can stem from family and local history work. It also points to a significant number of people are interested in community history and the story of their own neighbourhoods, and not just personal family history. This enables all sorts of creative and innovative projects to be encouraged at a local level.

The project is a model of how local people can explore potentially contentious issues in an inclusive and creative way.

Further information: connaught.rangers@yahoo.co.uk



Case Study 3: 'An Inclusive Covenant'



Developed through an on-going partnership and series of discussions among congregants of Gilnahirk Presbyterian Church and St Colmcille's Catholic Parish in East Belfast, 'An Inclusive Covenant' was written and signed by participants as an alternative version of the Ulster Covenant for the present day. It addresses current issues by presenting division, not Home Rule, as a danger to be overcome.

AN INCLUSIVE COVENANT

BEING CONVINCED in our consciences that God's Rule would be advantageous to the material well-being of Ulster as well as of the whole of Ireland, supportive of our civil and religious freedom, constructive of our citizenship, and beneficial to the unity of God's Kingdom we, whose names are underwritten, women and men of Ulster, humbly relying on the God of Love whom our forbearers in days of stress and trial confidently trusted, do hereby pledge ourselves in solemn Covenant, throughout this our time of threatening Division, to stand by one another in defending, for ourselves and our children, our cherished position of equal citizenship in God's Kingdom, and in using all peaceful means which may be found necessary to show the Love of God as revealed in Jesus. And in the event of such Division being forced upon us, we further solemnly and mutually pledge ourselves to refuse to recognize its authority. In sure confidence that God will defend the right, we hereto subscribe our names.

What worked well and what, if anything, didn't?

The partnership between the two churches had been encouraged in their reflections by the work done by Johnston McMaster and Cathy Higgins around Ethical and Shared Remembering Project for the Decade of Anniversaries.

This project takes seriously the role of historical events in present-day life and imaginatively seeks to address those issues in a way that builds up community cohesion.

Further information: Alistair Kilgore via Gilnahirk Presbyterian Church at 02890403589.



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Case Study 4:

Artsekta



The Belfast Bayeux

The Belfast Bayeux project allows participants to create a linen tapestry panel depicting the rich heritage and working life of the Belfast port and the docks between 1863 and 2013, encompassing 150 eventful and dramatic years in the city's history. The project looks at the role of women who created textiles for export in Belfast and enables participants to revisit and develop sewing, embroidery and textile skills while meeting women from port and dockside communities and from Indian and Polish migrant communities which traded from the port and docks. The project includes study visits to Dublin and Wexford, the port and docks of Belfast, and the Ulster Folk & Transport Museum as well as history, community relations, and textiles workshops and a read-through of a play about the docks in the 1960s. The panel will then travel in the UK and Ireland as an exhibition.

Sanskriti

Sanskriti, meaning 'cultivating' in the Hindi language, is a project that encourages participants to learn about the traditional crafts of the Indian continent, and explore the significant role these crafts play in the practical, spiritual and cultural lives of the Indian people. The project will explore the themes of migration, cultural diversity and artistic expression as a way of life, providing a platform through which to actively share in the diverse traditional arts and culture of India in Northern Ireland. This project particularly utilises volunteers who are first and second generation Indian community and the indigenous community of Northern Ireland.

Belfast Suitcase Stories

Belfast Suitcase Stories is a travelling artistic project and exhibition that brings together a group of the city's younger and older citizens to explore and celebrate the great social diversity of the new, multicultural Belfast by enabling both a physical and social legacy to merge through a series of 'suitcase stories.' Each 'Suitcase Story' represents a reflection of a life shared between different cultures and places, the story of how the participants have come to bridge their own cultural and civic identities, the story of their memories of the past and their hopes for the future. The suitcases themselves represent not just physical journeys, but also the inner journeys that the participants have travelled – their experiences and perspectives of inclusion and integration into the city and its way of life.

What worked well and what, if anything, didn't?

These projects focus on a history that is often hidden or forgotten, looking at alternative histories and the impact of historical events on minority communities.

These projects successfully integrate an interdisciplinary approach by bringing in visual arts, history, storytelling, and cultural work.

Further information: Nisha Tandon or Niamh Flanagan at ArtsEkta on 028 90 231381 or Heather Floyd at Arts for All on 028 90752134.



Case Study 5:

Belfast City Council: Shared History – Different Allegiances, 1912-1914



Over the period of the Decade of Anniversaries, Belfast City Council has developed a programme that each year emphasises aspects that marks events of that particular year that shaped Northern Ireland and Ireland a century ago. 2012 saw an emphasis on the Ulster Covenant and home rule along with the development of a travelling exhibition which marks key events in Belfast from 1912 to 1914. 2013 is emphasising the rise of the labour and suffragette movements and the role of the trade unions.

Belfast City Council's approach consists of a series of lectures, exhibitions, music, and screenings of films including examples such as:

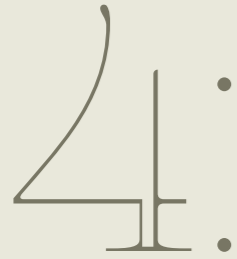
- Commemoration – a lecture with BBC correspondent
- The characters of the Covenant – Carson, Craig et alia – a lecture
- Shrieking Sisters - a dramatic rehearsed reading based on local archive material on the suffragette movement in NI -
- HERitage tours – Celebrating Belfast women – a bus tour of Belfast identifying key locations and events
- The Dublin Lockout 1913: in words and music
- Migration and the making of a city
- Words for the Workers - Special Literary Lunchtime
- Made in Dagenham – Breakfast Club film screening
- Songs from the Mills and Factories – music from the workers

What worked well and what, if anything, didn't?

The wide range of approaches (lectures, exhibitions, music, drama, film, etc.) ensures that a diverse group of participants will find something of interest.

Having a different theme each year dependent upon that year's anniversaries allows for events to be both wide-ranging and joined up at the same time, creating momentum and energy that fuels future years.

Further information: Belfast City Council Good Relations Unit on 028 9027 0663 or at <http://www.belfastcity.gov.uk/goodrelations/decades-centenaries.asp>.



Case Study 6: Border Arts



Case Study 6: Border Arts

The Border Arts group organised 3 lectures based on the 1912 – 1923 period, funded through Strabane District Council's Good Relations budget. The lectures and discussion afterwards covered the signing of the Ulster Covenant, WWI, and the Easter Rising and they were held one evening a week in a local heritage centre with an exhibition of war propaganda available for viewing on the last evening. The project was developed in order to address difficulties that were anticipated by some local communities around the Decade of Anniversaries and associated commemorations. This project was an attempt to bring people together to learn about all of the significant events of the decade in a coherent fashion.

Impact

The series of 3 lectures and discussion afterwards:

- Challenged misconceptions such as those about the formation of the UVF and IRA and helped people to see the complexities of our history;
- Reminded people that a century ago was a different era, and that Ireland had not yet been partitioned at that stage;
- Brought home the realities of WWI for local families. The talk was made local to West Tyrone, with local family names mentioned, including Catholics who had served in the War, and details of how they were treated when they returned home, which helped to foster a more shared sense of identification with Remembrance Sunday;
- Helped people to see the connection between events, and that there was a rationale for commemorating the events together, as one had an impact on the other.

What worked well & what, if anything, didn't?

- Those who were thought to be difficult to engage were personally invited to be participants, including activists and politicians from all parties, with transparency about who else would be attending. Some of those approached felt that the lectures couldn't work, and that they could result in greater division, yet all three lectures were attended by 50 people on each night.
- A wide range of slides and overheads were used which illustrated the lectures and brought them to life, and the exhibition also provided visual stimulus for discussion.

Further Information: Gordon Speer, Border Arts Project Co-ordinator, borderarts@tinyonline.co.uk.



Case Study 7: Causeway Museum Service



Much of the work of the Causeway Museum Service (CMS) is outreach-based, working with local communities, as well as working with local museum collections. This approach to historical work engages participants by encouraging them to share their expertise, tell their own story and providing the means to assist communities do heritage work in a contested society. As part of their mission and objectives, two aspects are worth noting.

They seek to:

- Enable active citizenship by the widest range of people, especially our young
- Give context to the present acknowledging the contributions of the past.

As part of the PEACE III Cultural Connections Programme 2009 - 2011, CMS engaged local community groups in exploring the legacy of 17th century Plantation across the Causeway area, which included participating in University of Ulster Centre for Maritime Studies archaeological excavations at Dunluce Castle. Activities supporting that work included exploring other archaeological sites at Dungiven Priory, Movinagher, Goodland and Coleraine and working with museums to co-curate an exhibition.

The emphasis on archaeology in the landscape as part of learning about the legacy of Plantation enabled a 'hands-on' approach for heritage education.

What worked well & what, if anything, didn't?

Projects like this can play an important role in challenging current perspectives, raising awareness and creating better understanding about the wider context of the past.

Excavation of Dunluce Castle has shown that there are Irish, Scottish and English histories present in the building. For some participants, this helped them be able to understand that the history of the site doesn't belong to just one community; it belongs to us all. Archaeological exploration helps participants understand that there is still so much about the past that we don't know and how much of our historical understanding is based on assumptions or interpretations. The discovery by community participants of items untouched for 400 years provided a visceral experience with a lasting legacy.

Further information: Helen Perry, Causeway Museum Service Officer, cms@colerainebc.gov.uk or 028 7034 7234.



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Case Study 8: Connection & Division: 1910-1930



Connection & Division brings together collections acquired by Derry City Council Heritage & Museum Service, the Inniskillings Museum and Fermanagh County Museum Service, supported by the Heritage Lottery Fund and takes place at two sites: Enniskillen Castle Museums, Fermanagh and the Tower Museum, Derry/Londonderry. From 2012, Ireland is marking centenaries that witnessed the move for and against Home Rule, WWI, the Easter Rising, the War of Independence/Anglo-Irish War, Partition, civil war and the establishment of the border. Connection & Division as an exhibition explores the impact of the wider events on the local landscape of the north western region of Ireland, highlighting hidden histories of people who lived through the upheavals and seeking to challenge some of the preconceptions held of the period today.

What worked well and what, if anything, didn't?

By working together, the partnership between Derry City Council Heritage & Museum Service, the Inniskillings Museum and Fermanagh County Museum Service have been able to create a bigger project that tells a wider story of the experiences of life in the North West between 1910-1930.

The emphases in the exhibition on themes of conflict, personal stories, society and transforming lives allows for a complex, interconnected, and diverse history to be shared and built upon rather than focusing only on traditional communal narratives.

Further information: Sarah McHugh at Fermanagh County Museum on 02866 325000 at <http://www.enniskillencastle.co.uk/> or at the exhibition's website <http://connectionanddivision.dotco.co.uk/>.



Case Study 9: Cultural Fusions



Cultural Fusions is an arts and cultural programme designed through Mid-Antrim Museums Service and Causeway Museum Service across the North East council areas for PEACE III objectives of sharing, expression and experience of different cultures. The programme has had several relevant projects worth noting.

Images of Ireland: Politics of Identity, 1887-1916

This travelling exhibition brings together collections from the six North East councils in order to highlight how certain cultural and political events influenced and shaped identity in the late 19th and early 20th century and is a useful resource for exploration of contemporary local identity. Artefacts in the exhibition include themes around government, music, literature, language, history, sport and explorations of identity through emerging political and socio-cultural movements. This project then informed the development of a follow-on project called Emblems of Ireland which included arts workshops with whose print and ceramic artworks on local identity then formed the basis for a small touring exhibition.

Stitching and Unstitching the Troubles

This exhibition emerged from a two-phase programme of exhibitions and workshops exploring memories of conflict through textile art. Originating in Chile in the 1970s, arpillera (ar-pee-air-ah) textile artworks were created as a means of sharing stories relating to experiences of conflict. This textile tradition has since spread across the world and was used as part of this exhibition. The phase I exhibition in Coleraine Town Hall incorporated nearly 40 quilts and arpilleras from 7 countries which explored different aspects of conflict. Exhibition tours and workshops were held with local women's groups exploring experiences of local and international conflict as depicted in the displayed arpilleras and quilts. Women had the opportunity to discuss the pieces they had seen, relate the issues raised to the conflict in and about Northern Ireland, and to develop a textile artwork of their own, or to produce a cloth doll representing an aspect of themselves and their experiences. The phase II exhibition at Mid-Antrim Museum at The Braid, Ballymena incorporated the local women's perspectives through the display of the new textile art works they had created.

What worked well & what, if anything, didn't?

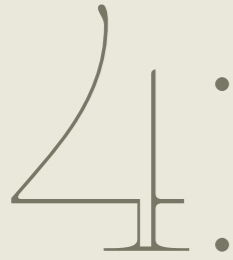
There have now been 21 arpilleras created relating specifically to local perspectives on and experiences of the Troubles across the North East. Looking at textile art from other conflict areas enabled people to ease into discussing the conflict in and about Northern Ireland.



Participants took ownership of both exhibitions because they had created new pieces for it.

The thematic grouping of the pieces meant that the exhibition was very much a cross-community production.

The pieces, and the exhibition, are a lasting resource, which can be used to inspire many more discussions about memorialisation and other aspects of the conflict.

Further Information: Maria Cagney at Mid-Antrim Museum Service, (028) 2563 5926 or maria.cagney@ballymena.gov.uk.



Case Study 10:
Ethical & Shared Remembering  
Commemoration in a New Context: Remembering a Decade of Change and Violence, 1912-1923

As a result of work started in 2008, the Junction and Holywell Trust in partnership with the Irish School of Ecumenics have developed the Ethical and Shared Remembering Project, modelling effective collaboration between academic and community-based groups. The project produces resources and provides talks, seminars and workshops built around the Decade of Anniversaries. All materials and events are built around an agreed ethical framework which is:

- Remembering in Context
- Remembering the Whole Decade
- Remembering the Future
- Remembering Ethically
- Remembering Together

Accredited Course on the Decade of Anniversaries

An OCN accredited training course has been developed and aims to stimulating dialogue, learning and sharing on ethical and shared remembering in the context of the 21st century. The 8-day course is cross-disciplinary as it spans politics, history and theology and covers matters concerned with the Decade of Anniversaries, including the feminist struggle, patriarchy and violence against women, and the impact and influence of literature on that decade (Yeats, O’Casey, etc.). In addition, the Ethical and Shared Remembering Project has produced six booklets which are being widely disseminated, including Living with the Legacy: Key Themes of the Decade, Past and Present and Ethical and Shared Remembering: Visioning the Future 2012-2022.

What worked well and what, if anything, didn’t?

- To date the programme has engaged over 5000 people from diverse backgrounds including statutory bodies, institutions, educational organisations, faith organisations, community and voluntary sector, victims and survivors, and ex-prisoners. Additionally, the two pilot training programmes have attracted over 50 participants which has included CRC staff, North West and Belfast-based organisations, clergy, ex-prisoners, and ex-policemen.
- An important element of the project is the engagement with key stakeholders who are directly involved in planning and implementation of key centennial events in the upcoming decade, which means that the project has been able to influence practice around the Decade of Anniversaries and commemoration;
- On-going monitoring and evaluation has enabled participants to influence the evolution of the programme;
- The programme’s approach is considered to give people a lens with which to examine the current context.

Further information: Maureen Hetherington, The Junction, 028 7136 1942, info@thejunction-ni.org or at www.thejunction-ni.org.



Case Study 11:
The Fellowship of Messines Association  

The Fellowship of Messines Association created a project for the Decade that sought to explore themes related to common history, conflict resolution and personal development. Specifically, the emphasis on a common and shared history was designed to recruit a diverse range of individuals from an extremely wide political and cultural spectrum to engage in dialogue together.

The programme “Centenary Events Remembered, Can We Let the Past Imprison Our Future?” comprised of two weekend seminars with historians and commentators as speakers with ample opportunity for dialogue and discussion built in. The programme was comprised of the following topics:

First weekend seminar:

WWI breaks out August 1914. U.V.F. and Irish National Volunteers enlist en masse. Mons, 1st Ypres, Gallipoli and the long and bloody road to the Somme, July 1916
 Ireland and Easter Week, 1916
 The War of Independence, Partition & Civil War 1919-1923, One Island two States
 The political social and economic situation in Ireland, North and South, in the decades after Partition 1920s – 1940s

Second weekend seminar:

Operation Harvest, I.R.A. Border Campaign 1956-1962
 Unionism in the 1950’s – 1960’s Change or no Change?
 Civil Rights or Civil War? 1969 – 1994 and the long search for Peace
 The “Agreement” 1998, Peace in our Time?

It is the understanding that these encounters are opportunities, however limited, where some of the “tribal scriptures” handed down over generations can be challenged by historical facts through discussion and dialogue in as open, honest and objective a way as possible. At the same time, such an approach allows for a simple question to be asked: “Is it the dead who hold us by the ankles and won’t let us go, or is it we who have chained ourselves to the dead and we won’t let them go?”

What worked well and what, if anything, didn’t?

The seminars and other Fellowship of Messines Association projects were widely attended, to such an extent that project staff kept waiting lists for those who were interested in participating. The seminars and other projects had significant impact on the attitudes of individuals in how they related to one another. The culture of uncertainty was replaced as opportunities were facilitated for safe and open discussions for participants to explore the beliefs and cultural influences that had led to the formation of their own attitudes.

Further information: Harry Donaghy, Resource Centre, 02890 961111 or messines04@hotmail.com.



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Case Study 12: Home Rule?



One hundred years to the day from 8 February 1912, an audience at St Mary's University, Belfast watched a dramatic reconstruction of Winston Churchill's famous vision of self-government for Ireland. In the play Home Rule?, the political complexities of 1912 are explored as Churchill, the then First Lord of the Admiralty in the government of Herbert Asquith, spoke in support of Home Rule. On that visit to Belfast, Churchill who was a Liberal MP, was forced to make his speech at Celtic Park football ground rather than the Ulster Hall where his father Randolph had previously spoken. In his speech, Churchill attempted to give new meaning to the phrase "Ulster will fight and Ulster will be right". The event was organised by the Belfast Celtic Society.

What worked well and what, if anything, didn't?

A panel discussion was held to garner a wide range of public opinion on the topic with the aim was to determine, a hundred years on, how much our society has developed.

Further Information: Padraig Coyle at padraigcoyle@btinternet.com or see <http://www.belfastceltic.org/churchill.html>.



Case Study 13: The Junction: Laura Gailey Film



This short original film is about Laura Gailey, the only woman named on the War Memorial in the Diamond in Derry/Londonderry. Laura Gailey was a resident of the city who became a volunteer nurse tending the war-wounded in Liverpool during WWI. She died in her twenties after contracting measles and pneumonia. The film traces the movements of Laura's ghost around the places in Derry/Londonderry she knew and frequented as a young woman as she wonders how or whether she is remembered at all in 2013. Her journey ends at the War Memorial in the Diamond, where she is gratified to discover her name. The film has been used as a starting point for discussion in further sessions around the Decade of Anniversaries including consideration of the Ulster Covenant, UVF and WWI.

Why?

There was little awareness that there was a woman on the War Memorial, in keeping with the fact that women feature little in public histories. Laura's story was thought to capture a number of the significant events of the era: her family was a prominent Unionist family and Laura herself signed the Ulster Covenant Declaration opposing Home Rule.

What worked well and what, if anything, didn't?

The DVD is an enduring resource which can be used in many ways. The human story has been a powerful way of engaging people in discussions about the Decade of Anniversaries. There has been increased awareness from this and from the Diamond War Memorial Project as a whole that at least half of those named on the memorial are from the Catholic community, yet for decades there was a perception that it was relevant only to the Unionist Community. Laura's story has also opened up discussion about the exodus of the Protestant people from the City side and about the changing nature of the city. Further funding has been secured to develop music and song which further evoke the story of Laura Gailey and for another short film about a Catholic chaplain from Dunree who served in WWI.

Further information: Eamonn Baker, The Junction, 028 7136 1942 or eamonnbaker@thejunction-ni.org.



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Case Study 14: The Maiden's City: A 'Herstory' Tour of the Walled City



The Maidens' City: A 'Herstory' of the Walled City (the Herstory Tour) tells the largely hidden history of women of Derry/Londonderry, beginning with a meeting of the local Suffragettes in the Guildhall 100 years ago. The dramatised tour takes place on the 17th century city walls, beginning with suffragette Margaret Cousins who went on to become the first female Magistrate in India. As participants walk around the walls, they are moved through the enacted stories of key women such as Amelia Earhart, the shirt factory workers, and Cecily Jackson, and the teenage mother burned at the stake for infanticide in 1725. The idea arose when it was realised that the experiences of women were absent from mainstream city tours.

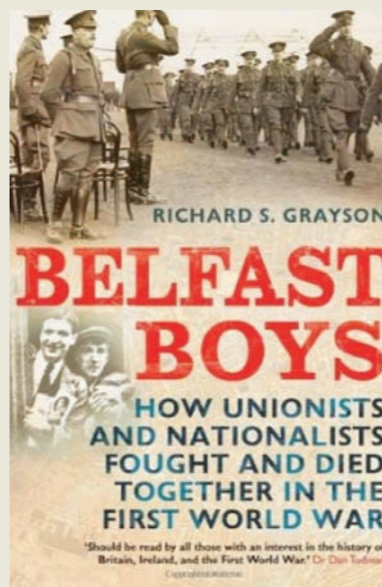
What worked well and what, if anything, didn't?

The tour has attracted men and women, and local people as well as visitors to the city. Performance makes the information more accessible and appealing to people than more formal modes of presentation. It is described as energetic, engaging and entertaining. The tour will have a lasting legacy: it is due to be filmed and integrated into future documentary practice lectures.

Further Information: Anne Crilly, University of Ulster, 028 7012 4705, am.crilly@ulster.ac.uk or Sole Purpose Productions at solepurpose@mac.com.



Case Study 15: Military History from the Streets: A Guide for Schools



Further information:
Guide is available at http://www.communityrelations.org.uk/fs/doc/Military_History_from_the_Street_-_Five_Steps_for_Schools.pdf or you can contact Richard Grayson at r.grayson@gold.ac.uk.

This is a guide which sets out five steps for history teachers to use or adapt to help students understand how the military history of WWI relates to their area. The briefing is based on the book *Belfast Boys: How Unionists and Nationalists Fought and Died Together in the First World War* (Continuum, 2009) which includes the stories of the 16th (Irish) Division which recruited in the Falls, and the 36th (Ulster) Division which recruited in the Shankill. This guide for schools details a way to use the "street" based approach to engage students in local and world history and to help them understand its complexities. The Five Steps are:

Step 1: A local memorial: Students visit a local war memorial, and note down names.

Step 2: The Commonwealth War Graves Commission website: Students visit the website of the Commonwealth War Graves Commission (www.cwgc.org) which contains the names and in some cases fuller details about all those who were killed in WWI while serving in British and Commonwealth forces. Students can find out more about the names on their local memorial, or search for information about their local area.

Step 3: 'The Long, Long Trail' website (www.1914-1918.net): Students are encouraged to use this website, produced by military historian Chris Baker, to supplement what they have already discovered such as history of different army units and their movements, order of battles, campaign histories etc.

Step 4: Local Newspapers: Students research local newspapers through local libraries. These often contain photographs and biographical information about for example of a local soldier who has been killed. Alternative local newspapers from the period can be used to examine general coverage of the war at a particular point in time.

Step 5: War Diaries: Students access the "War Diaries" (detailed daily records of infantry battalions, Field Ambulances and Medical Corps) which are now being made available online (www.nationalarchives.gov.uk/documentsonline).

What worked well and what, if anything, didn't?

Teachers and students can use as many or as few of the Five Steps as they wish.

The project allows an emphasis on the local community and local stories within the wider picture of WWI. Students, in researching for example a local soldier for the first time, are undertaking original research, which they find exciting. If the results of their research are documented on paper or online, this can validate their work and give them an appetite for more.



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Case Study 16: The Nerve Centre: Teaching Divided Histories



This project is developing an online digital resource for teachers to access and a programme of support and training for teachers to enable them to utilise it effectively with students at Key Stage 3 in Northern Ireland and students in transfer year in the Border Counties.

There are a number of modules available with 8-10 lessons each, including: the Civil Rights Movement, the Decade of Anniversaries, Milestones to Peace, and International Learning. The resources include lesson plans, factsheets, digital tasks, and audio and video footage for use in lessons.

Teachers have received training and support from the project in learning how to use software applications such as Comic Life, Audacity, Video-Editing, and GIMP image editing. This enables teachers to support students to undertake exercises which enable them to explore historical events, such as creating a comic or graphic novel based on seeing an event through the eyes of the “other side”. Each trained teacher can then use the materials with a class of around 15-20 students, which implies that the project has a potential reach to well over 1000 students. In addition, participating teachers are asked to undertake peer training for 4 further teachers on Comic Life and other software packages.

An important ingredient of the project is the support provided by the Nerve Centre to teachers undertaking the training. Nerve Centre staff attend and assist teachers at initial sessions to provide ICT support if needed. While the digital resource is critical to the programme, the project is seen as a package that provides both an online resource and hands-on support .

What worked well and what, if anything, didn't?

- Teachers have been able to contribute their ideas regarding which topics should be included.
- Teachers have been able to test modules, e.g. teachers have recently tested the first module on Civil Rights and have given feedback to the project.
- Because the modules are computer based, the project is engaging students who tend to be less engaged in textbook teaching.
- The project fits with teachers' targets around use of ICT.

Further information: Emma McDermott or John Peto, 028 7126 0562, teachingdividedhistories@nervecentre.org or at www.nervecentre.org/teachingdividedhistories



Case Study 17: NICIE: Facing the Past Shaping the Future



Northern Ireland Council for Integrated Education (NICIE) developed this project as a resource and support to teachers and students hoping to mark the Decade of Anniversaries. They found that some teachers were reluctant to teach certain topics, in particular those relating to the recent conflict, and so a web resource and support programme was developed in order to provide primary and post-primary teachers and schools with resources, guidance, and strategies to encourage active pupil investigation of significant events within the Decade of Anniversaries.

The website - www.facingthepastshapingthefuture.com - includes the following sections:

- Approaches and skills: useful approaches and prompt questions to open up discussion about specific historical issues.
- Events and Key Stage Ideas: Home Rule, Ulster Covenant, Ulster Provisional Government and gun-running, Government of Ireland Act and Partition. Pages are also being developed on women and WWI.
- Lesson plans: considering key issues for both primary and post-primary classes.
- Teaching and Learning Strategies: ideas for incorporating the Decade into various teaching areas such as history or citizenship.
- Resources and Videos: support on using drama and storytelling; links to online archives, exhibitions, online lectures and articles, visual and written sources.

How it has been used?

The main focus has been to raise history teachers' awareness of the website itself and its potential in supporting them in the teaching of controversial and sensitive commemorations. Meanwhile, the following sessions took place:

- Using enquiry resources from the website to train teachers in the facilitation of enquiry methods as a suitable approach for teaching contentious anniversaries.
- Presenting the website as a platform for discussions on commemoration of the Troubles.
- Using strategies from the website to develop lessons on the role of women in the 1916 rising and how this has been remembered.
- Raising awareness of how the website can be used to address current issues.



Case Study 17: NICIE: Facing the Past Shaping the Future



What worked well and what, if anything, didn't?

Teachers are encouraged to think about what they bring to the teaching in terms of their own ways of thinking, and also have an opportunity to explore what they feel comfortable with, and less comfortable with, and why. The aim is to support teachers to teach difficult issues with confidence and in an appropriate fashion. Providing history teachers with the opportunities to engage in enquiry approaches as a good way of teaching sensitive issues has identified a need for more development in this area. Raising awareness inevitably leads to linking and networking with other projects and expands access to support and resources, especially facilitation methodology for history teachers.

Further information: See the project's website www.facingthepastshapingthefuture.com.



Case Study 18: North West PEACE III Partnership Decade of Commemorations Programme



The North West Peace III Partnership comprising Derry City Council, Strabane District Council and Omagh District Council have developed a Decade of Commemorations programme with three key strands: A travelling exhibition, a musical drama, and a series of workshops were developed as the partnership was keen to deliver something that everyone could take part in.

Travelling Exhibition and Musical Drama

The Travelling Exhibition strand is comprised of 10 panels on the Decade of Commemorations and a musical drama that is touring through various community centres within the three council areas for easy access. Both the exhibition and drama are aimed at people with little or no knowledge of the decade in a way that is easy to read and digest.

Workshops

There are also different kinds of workshops and events aimed at different audiences available:

Café Culture


A round table format is used, with each invited speaker allocated a table surrounded by a number of chairs (approximately 6-10). Speakers have include talks about the Easter Rising and WWI and about the Ulster Scots Agency and the Loyal Orders. The speaker runs a session at his/her table lasting approximately 30 minutes, in which they outline the background of their organisation and offer their view on the topic. The set-up is informal with tea and coffee available. Participants can move from table to table at the end of each half hour and are encouraged to go to tables where they might not feel immediately comfortable.

Hedge Schools

These are aimed at participants with a more academic interest in the topic and bring together a panel of academics and/or amateur historians. Each panel has three members with one leading the topic and offering questions and ideas and the others adding their views. The audience is also invited to participate by sharing knowledge, views and comments.



Case Study 18:
North West PEACE III
Partnership Decade of
Commemorations Programme



“Sure, it’s all in the past”

A series of three workshops is run in each of the three Council areas. The workshops cover Home Rule, Ulster Covenant, formation of the Irish Volunteers, Trade Union Movement, Dublin Lockout, Suffragettes; Somme, Easter Rising, War of Independence, Irish Civil War, and Partition. A mix of approaches is used including powerpoint, discussion, film, music, drama and activities to enable participants to learn about the history of 100 years ago and to reflect on how it impacts us today.

What worked well & what, if anything, didn’t?

- The workshops were shaped by use of the ethical principles about commemoration.
- A range of approaches are used to suit different audiences. The events are well-attended and there has been an emphasis on inter-generational activities.
- Use of props such as statement cards to generate discussion (each card has a statement on it, and participants are asked to say whether they feel the statement is about today’s society or about 100 years ago).
- Use of props such as propaganda posters for WWI, the Suffragettes etc. and engaging people in discussion about what constitutes propaganda.
- Use of drama: the workshops include two actors who role-play historical characters, and this is used as the basis of discussion.
- Use of extracts from films and documentaries (the workshops use an episode from Fergal Keane’s History of Ireland). They also look at the power of film, by examining how for example the films Michael Collins, and The Wind That Shakes the Barley can pull audiences in different directions.

Further information: Fiona Lafferty, Peace III Project Officer, Derry City Council, fiona.lafferty@derrycity.gov.uk



Case Study 19:
Paths to Commemoration



Paths to Commemoration is a project aimed at devising ways of publicly marking significant historic events that can include everybody. It is funded by the PEACE III Programme run by Sligo County Council on behalf of Sligo Peace & Reconciliation Partnership Committee.

The project is aimed at enabling civic leaders in Co. Sligo to develop a greater understanding of commemoration of events, whether centuries ago or in the recent past, and their leadership role in relation to commemoration. The project involves 20 civic and community leaders for a series of monthly lectures relevant to the theme of commemoration. Participants are also offered two study trips to Flanders and to the Fermanagh Twelfth of July celebrations. The monthly lectures, which are also open to the public, have included to date:

- “That would be an ecumenical matter: the Protestant Tradition of Parading on St Patrick’s Day in Ireland”
- “Was it for this? How and why do we commemorate the Easter Rising?”
- “So who are the Apprentice Boys of Derry?”

The lecture series considers a range of events, some relating to the Decade of Anniversaries and some to the more recent past. For example, one lecture was entitled “Commemoration and the 1981 Hunger Strike” with someone giving their personal experience of being part of the hunger strike. After a 45 minute input from speakers, there is time for questions from those attending. After the public have left, the 20 civic and community leaders have a facilitated discussion aimed at allowing deeper exploration of the topic together.

What worked well & what, if anything, didn’t?

- The lectures have been well attended, with the Apprentice Boys event for example having 50 people in attendance, including many Leaving Cert History students.
- The approach of opening lectures to the public has enabled more free-flowing discussion to be opened up on each topic.
- The approach of covering recent issues as well as events of 100 years ago has made people more comfortable to participate.
- Participants are embarking on site visits and encountering cultural experiences which they previously may have been unlikely to undertake or encounter.

Further information: c/o Bryony Flanagan, Green Hat at info@greenhat.org.uk or 028 6772 3766.



4:

Case Study 20: Remembering the Future Series



The period 2012 -2023 marks a number of significant political events which have shaped the sense of British and Irish identity in the 20th century and so the Community Relations Council (CRC) and the Heritage Lottery Fund (HLF) joined up to do a series of lectures and events with an accompanying website to stimulate a conversation about what it means to remember in public space and realising that that there needs to be a contextualisation and discussion about how we remember periods and events and what the historic record tells us. CRC & HLF were aware that as society engages with the legacies of this revolutionary period there is potential to reinforce the development of political and civic culture – engaging with culture and identity, rights, what we mean by democracy and the nature of political change.

There is a 12 disc DVD box set which documents the CRC and HLF series of lectures at the Ulster Museum and Stranmillis University College to mark the Decade of Anniversaries 1912-1923 period, featuring over 25 historians and commentators looking at the events of 1912-1923 and the consequences and implications of the events through discussion with the audience. Lectures are also available on YouTube via links on the CRC 'Marking Anniversaries' website.

The Remembering the Future website assists projects who need assistance in:
using the principles outlined;
researching the decade;
researching the part play by local people or finding out more about particular places;
working in partnership across councils, arts, museums and heritage;
and
working with venues such as libraries, museum services and arts centres.

What worked well and what, if anything, didn't?

Average attendance 100-120, and not same people each time
The website resource and DVD box set makes the information available to a wide range of people marking a variety of commemorative anniversaries.

Further information: Deirdre Mac Bride, Programme Director – Cultural Diversity at Community Relations Council, www.community-relations.org.uk, 028 90 227500 or dmacbride@nicrc.org.uk or Stella Byrne, Casework Manager, Heritage Lottery Fund Northern Ireland, 028 9031 0120 or StellaB@hlf.org.uk. See also <http://www.community-relations.org.uk/marking-anniversaries>.



Case Study 21: This is What We Sang



'This is What We Sang' was accompanied by an exhibition and a companion publication, and was performed by The Kabosh Theatre Company in the Belfast Synagogue as part of the Belfast Festival. Set on Yom Kippur, the Jewish Day of Atonement, four family members from across the world and centuries seek absolution for their past. As they tell the tales of their lives, they tell the story of Belfast.

What worked well and what, if anything, didn't?

The project succeeded in shining a light on one of Belfast's less familiar histories through the collection of oral history that culminated in the development and performance of the drama.

Further Information: Kabosh Theatre Company, www.kabosh.net, 028 9024 3343 or info@kabosh.net.



4:

Case Study 22: Westbourne Presbyterian Community Church Lecture Series



Case Study 22: Westbourne Presbyterian Community Church Lecture Series



Also known as known as 'The Shipyard Church,' Westbourne Presbyterian Church on the Newtownards Road in East Belfast was the biggest signing centre for the Ulster Covenant in 1912 after Belfast City Hall.

As a result, the church held a series of four monthly evening lectures on different aspects of the Ulster Covenant, including explorations on Presbyterianism, nationalism, and the role of women.

The church, where many of those who built the Titanic would have worshipped, also marked the centenary of the historic ship with two concerts as part of their Decade of Anniversaries activities.

What worked well and what, if anything, didn't?

Drawing on its role in history, Westbourne Presbyterian is actively engaging with its past and inviting others to imagine and re-create it with them through a site-specific emphasis.

Further information: Westbourne Presbyterian Community Church, 028 9045 0507 or <http://www.titanic-people.co.uk/>.



Case Study 23: We Were Brothers



'We Were Brothers' is a project comprised of a play with accompanying book, DVD, website and school/community outreach programmes which focuses on the shared history of nationalists and unionists who fought together in the British uniform during WWI. The play tells the story of soldiers from the North West fighting as a combined force during the battle of Messines in 1917. More particularly, the play highlights the forgotten history of the 1,000 nationalists from Derry/Londonderry who enlisted with the Irish Volunteers. Despite their reluctance to wear a British uniform, they joined the army in the hope that a united Ireland would be their reward.

What worked well and what, if anything, didn't?

It stimulates people to consider commemoration of their heritage and raised awareness of shared history through discussion and sharing of personal stories.

The play was adapted to be performed in schools with debates with community groups and participants after the performances which went beyond the original theme of shared heritage to include issues of reconciliation, identity, flags, emblems and contemporary warfare. Through their children's experiences in school, the play provides space and opportunity for adults to explore their own history.

Further information: Felicity McCall via <http://www.felicitymccall.com/projects/we-were-brothers/>.



4.

Case Study 24: Workers' Education Association



Murals on Museum Activity, Belfast

This large-scale exhibition is a joint project between the Workers' Educational Association, the Ulster Museum and three community centres across Belfast. The exhibition shows 21st century 'digital murals' and creative collages illustrating future visions of the city from the perspectives of citizens from interface communities in Belfast. The group completed workshops about cultural diversity, identity, digital photography, collage and art and concluded the work by creating and presenting a set of images which demonstrate "the past that lies before them". The exhibition displayed the group's work, and also included the projection of digital images onto the façade of the Ulster Museum, and a short film of the making of the work. The work then toured centres across Belfast.

Whispering Belfast Puppet Exhibition

Whispering Belfast is a project that uses a drama facilitator to work with groups to explore taboo conversations and silences, and to identify themes – such as the Peace Walls and other social issues experienced by local communities. Participants then make puppets and construct a narrative around them. The puppets serve as an anonymous mechanism for bringing forth past or present stories, views and conversations that are normally kept hidden.

What worked well and what, if anything, didn't?

Contemporary approaches allow for imaginative explorations of the past while creating space to discuss and address current issues. The Whispering Belfast project successfully listens to the 'gaps' in the story of our past, what's not being said and why those silences matter and continue to influence our present.

Further information: Carole Kane on carole.kane@wea-ni.com or 02890 329718.



5. Resources available,

Decade of Anniversaries Materials

"A Decade of Centenaries: Commemorating Shared History," John Hume Institute for Global Irish Studies, UCD - Thursday, 20 May 2010, available online at <http://www.ucd.ie/fibis/newsevents/latestnewsevents/fibisannualconference2010/>.

"Alliance Party - Naomi Long's speech on centenaries affecting the UK and Ireland," 7 December 2011, <http://allianceparty.org/article/2011/006192/naomi-long-s-speech-on-centenaries-affecting-the-uk-and-ireland>.

"A year for us to rise to challenges," Belfast Telegraph, 2 January 2012

<http://www.belfasttelegraph.co.uk/opinion/viewpoint/a-year-for-us-to-rise-to-challenges-16098048.html>.

Community Relations Council and Heritage Lottery Fund, Decade of Anniversaries Lecture Series videos, 2012, available online at <http://www.community-relations.org.uk/marketing-anniversaries/decade-of-centenaries-lecture-videos> or on DVD/CDs.

Community Relations Council and Heritage Lottery Fund, "Remembering the Future Conference Report from 21st March 2011," available online at http://www.community-relations.org.uk/fs/doc/marketing-anniversaries/CRC-Remembering_the_future.pdf and as a printed pamphlet.

Community Relations Council and Heritage Lottery Fund, Guidance Note for Funding Bodies – Funding Scheme, Marking A Decade of Ideas 2012-22 - Remembering The Future, October 2011, available online at <http://www.community-relations.org.uk/fs/doc/Remembering%20the%20Future%20Funding.pdf>.

"Executive statement on Decade of Centenaries," 15th March 2012, available online at <http://www.northernireland.gov.uk/index/media-centre/executive-statements/executive-statement-on-decade-of-centenaries.htm>.

Community Relations Council and Heritage Lottery Fund, "Remembering the Future - A Decade of Anniversaries – Discussion Paper," September 2011, available online at <http://www.community-relations.org.uk/fs/doc/Remembering%20the%20future%20discussion%20paper.pdf>.

Community Relations Council, "Remembering the Future' 1912-1922 Decade of Anniversaries and its contemporary relevance," 26 June 2012, available online at <http://www.community-relations.org.uk/fs/doc/PANEL%20DISCUSSION.pdf>.

Community Relations Council, Guidelines For A Cultural Diversity Policy: An Advocacy Document, Maurna Crozier, 2001, available online at http://www.community-relations.org.uk/fs/doc/CRC_Cultural_Guidelines.pdf.

Cowan, B. (An Taoiseach), "Speech on Centenaries," University College of Dublin, 20 May 2009, available at <http://www.community-relations.org.uk/fs/doc/The%20Taoiseach%20Brian%20Cowan%20speech%20on%20centenaries%202009.doc>.

Ganiel, G., "David Trimble and Michael McDowell on the Ulster Covenant," Sluggie O'Toole, 24 September 2012, <http://sluggerotoole.com/2012/09/24/david-trimble-and-michael-mcdowell-on-the-ulster-covenant/>.

Healing Through Remembering, At the End of the Day... Commemoration: Forward Thinking Into the Past. June 2008. Available online at http://www.healingthroughremembering.org/images/uploads/AT_THE_END_OF_THE_DAY_Commemoration_-_Forward_Thinking_into_the_Past_1.pdf.

Holder, D. Briefing on Human Rights. Issues and the 'Decade of Anniversaries'. NIHRC, 2011

"Keep anniversaries inclusive: Alliance Party Statement," BBC News, 27th February 2012. Available online at <http://www.bbc.co.uk/news/uk-northern-ireland-politics-17165528>.

"McDonnell: Commemorations offer an opportunity to educate ourselves about the past, SDLP Statement," 27th February 2012. Available online at http://www.sdlp.ie/index.php/newsroom_media/newsarticle/mcdonnell.

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"Remembering the past with dignity and respect," News Letter, 12 April 2012. Available online at <http://www.newsletter.co.uk/news/nick-garbutt-remembering-the-past-with-dignity-and-respect-1-3723857>.

"Remembering the past 100 years on," UTV, 27th March 2012. Available online at <http://www.u.tv/News/Remembering-the-past-100-years-on/49e73ec3-5c6c-4b91-9990-0ac1d3dad5cb>.

"The Decade of Big Dates (and little ones too)," Sluggie O'Toole, 14 December 2011,

<http://sluggerotoole.com/2011/12/14/the-decade-of-big-dates/>.

"We cannot allow our past to hijack the future," Belfast Telegraph, 22 December 2011,

<http://www.belfasttelegraph.co.uk/opinion/news-analysis/why-we-cannot-allow-our-past-to-hijack-the-future-16093751.html>.

"Which anniversaries will be commemorated in Northern Ireland?," BBC News, 13 December 2011,

<http://www.bbc.co.uk/news/uk-northern-ireland-16162963>.



Reference Books under each of the following headings are detailed in the <http://www.community-relations.org.uk/marking-anniversaries/resources> and they are available to borrow from any local library on request.

General Historical Perspectives - Providing Context

Home Rule & Ulster Covenant

Women's History & the Suffragette Movement

Novels

Online Resources holding material relevant to the Decade of Anniversaries¹

Anglo-Irish Treaty: Irish National Archives' new website on the Anglo-Irish Treaty. For more information go to <http://treaty.nationalarchives.ie>

The Century Ireland project: The Century Ireland project is an online historical newspaper published on a fortnightly basis that tells the story of the events of Irish life a century ago with a wealth of visual, archival and contextual material to facilitate an understanding of the complexities of Irish life in the year between 1912 and 1923. For more information go to <http://www.rte.ie/centuryireland>

Community Relations Council and Heritage Lottery Fund: Their 2012 Remembering the Future lecture series, a collection of lectures from a variety of historians and commentators looking at the decade between 1912 and 1923, is available online for viewing <http://www.community-relations.org.uk/marking-anniversaries/decade-of-centenaries-lecture-videos>. DVDs or CDs of the lectures can also be obtained from CRC and HLF.

Connection & Division: Connection & Division: 1910-1930 is an exhibition that brings together collections acquired by Derry City Council Heritage & Museum Service, the Inniskillings Museum and Fermanagh County Museum Service, supported by the Heritage Lottery Fund and takes place at two sites: Enniskillen Castle Museums, Fermanagh and the Tower Museum, Derry/Londonderry. For more information go to <http://connectionanddivision.dotco.co.uk>

Ireland WWI: <http://www.irelandWW1.org>

A new website to link researchers and community projects during the Decade of Commemoration

Reading

A bibliography of Ireland's history during the era of the First World War, highlighting the most recent publications.

Events

Listings of lectures, seminars and conferences, and links to institutions holding regular relevant events.

News

Information on news stories about the 'Decade of Commemoration'.

Projects, Groups, Artists, Museums and Associations

A wide range of connections with local history, family history and commemoration through pages covering Projects, Museums and Regiments.

Resources

Links to free-to-use research material and a guide for schools to download.

Researchers

Links to those carrying out the latest research.

IrelandWW1 has been created by Richard Grayson and Catriona Pennell who now co-edit the site. We have both been involved in a number of events which have flagged the amount of work going on around centenary commemorations. During these discussions, we have become aware that there are many connections which could be made between academics and community groups, but which have not yet been made.

We are doing something about this through this website which acts as an information hub. We hope it will be useful for academics and community groups. We are collating information about whatever is happening in relation to the subject of Ireland in the era of the First World War. That could be current or future: research projects, doctorates, post-docs, exhibitions, public talks, workshops, publications, guided tours, political debates/discussions, documentaries, art, theatre...the list is endless.

As well as being an information hub, we hope that the website will also act as a networking forum, allowing academics and representatives of non-university-led organizations and projects to introduce themselves to each other, and perhaps act as a springboard for conversation and collaboration.

The Irish Labour History Society: The Irish Labour History Society aims to preserve the records and reminiscences, written and oral, of the Irish working class and its organisations. For more information go to <http://www.ilhsonline.org>

Kilmainham Gaol: Inmates included rebels from the Easter Rising in 1916; most notably Éamon de Valera, the last prisoner to be freed under the Free State, who went on to become President of Ireland. Now the prison has been converted into a museum with guided tours which provide the only access to the prison. For more information go to <http://www.heritageireland.ie/en/Dublin/KilmainhamGaol>

The Linen Hall Library: Founded in 1788, it is the oldest library in Belfast and the last subscribing library in Ireland. It is renowned for its unparalleled Irish and Local Studies Collection, ranging from comprehensive holdings of Early Belfast and Ulster printed books to the 250,000 items in the Northern Ireland Political Collection, the definitive archive of the recent troubles. For more information go to <https://www.linenhall.com>



National Library of Ireland: The National Library of Ireland's online exhibition The 1916 Rising: Personalities and Perspectives. For more information go to <http://www.nli.ie/1916>

National Museums Northern Ireland: National Museums Northern Ireland operates several sites across the country, and several of these exhibits are relevant to the forthcoming decade of anniversaries. In particular, the exhibition at the Ulster Museum called "The Ulster Crisis: Irish Home Rule & The Ulster Covenant" might be of interest and will be available for viewing until 30 March 2014. Also, the Ulster Folk & Transport Museum in Cultra offers a Decade of Centenaries exhibition exploring this defining period through printed material, photographs and silverware, letters and uniform illustrating the campaigns for and against Home Rule, the signing of the Ulster Covenant, the growth of the volunteer armies, gun running, the Labour movement, Gaelic cultural revival and recruitment for the call to war. Some of these objects are directly connected to key events and personalities including, Sir Edward Carson, John Redmond, Fred Crawford and James Connolly. For more information go to <http://www.nmni.com/Home>

Northern Ireland Screen Digital Archive: Launched in November 2000 as part of the British Film Institute's (BFI) Millennium Project, Northern Ireland Screen's Digital Film Archive (DFA) is a free public access resource containing over 70 hours of film footage spanning 100 years of Northern Irish history from 1897 to 2000. For more information go to <http://www.northernirelandscreen.co.uk/sections/47/digital-film-archive.aspx>

The Pearse Museum: A museum dedicated to the memory of the Irish educationalist and nationalist Patrick Pearse, located in the building in St. Enda's park which formerly housed Pearse's Irish language school. For more information go to <http://www.heritageireland.ie/en/Dublin/PearseMuseum-StEndasPark>

PRONI – The Ulster Covenant: PRONI has now improved access to the signatories of the Ulster Covenant by digitising all the signatures, in recognition that the on-line database should make a significant contribution to both genealogical research and cultural tourism. For more information go to http://www.proni.gov.uk/index/search_the_archives/ulster_covenant.htm

Public Record Office Northern Ireland (PRONI): The Public Record Office of Northern Ireland (PRONI) is the official archive for Northern Ireland. It aims to identify and preserve records of historical, social and cultural importance and make them available for the information, education and enjoyment of the public. It also advises on and promotes best practice in archive and records management to ensure that today's records will be available for future generations. For more information go to <http://www.proni.gov.uk>

The Somme Heritage Centre: Audio-visual displays encompass the story of Ireland's contribution to WWI, as well as the unfolding of this horrendous battle in painstaking detail. For more information go to <http://www.irishsoldier.org>

The Ulster Historical Foundation: The Ulster Historical Foundation offers extensive knowledge on the sources available for tracing Irish and Scots-Irish ancestors. Services include online databases of over two million records, genealogy and history books, and personal ancestral research. Resources available on the UHF website include the e-books '6th Connaught Rangers: Belfast Nationalists and the Great War', 'My Roots: Tracing Your Belfast Ancestors', 'In Search Of Sperrin Ancestors' and 'Belfast & Nashville'. Also included is an extensive list of ongoing or completed historical research projects. For more information go to <http://www.ancestryireland.com>

Organisations who can assist with collaboration, funding and developing activities related to the Decade of Anniversaries

The 1641 Depositions: A transcription of testimonies provided by thousands of eyewitnesses to the 1641 Rebellion made available online by the NICIE and Trinity College, Dublin. As a consequence of the highly controversial nature of this event, these digital reproductions of the original depositions are posted without additional academic commentary; interpretation is an exercise for the individual reader. For more information go to <http://www.1641.tcd.ie/index.php>

Arts Council of Northern Ireland: The Arts Council of Northern Ireland is the main support for artists and arts organisations, offering a broad range of funding opportunities through Exchequer and National Lottery funds. For more information go to <http://www.artscouncil-ni.org/default.asp>

The Belfast Civic Trust: The Belfast Civic Trust promotes education and research to improve awareness of Belfast's history as a town, and liaises with local and central government, architects, planners, voluntary and community groups and other bodies on environmental issues. For more information go to <http://www.belfastcivictrust.org.uk>

Belfast City Council: For the Decade of Anniversaries, Belfast City Council has put together a programme called 'Shared History, Divided Allegiances: 1912-1914' with lecture series, exhibitions, dramas and more. For more information go to <http://www.belfastcity.gov.uk/goodrelations/decades-centenaries.asp>

Centre For Maritime Archaeology: The Centre For Maritime Archaeology has been active in developing discrete areas of coastal, freshwater and historical archaeology and marine geo-archaeology. For more information go to <http://www.science.ulster.ac.uk/esri/Centre-for-Maritime-Archaeology.65.html#page=Introduction>

The Community Foundation For Northern Ireland (CFNI): CFNI uses grant-making and fund development to drive social change. Sharing, learning and promoting community development have also been key activities, helping embed peace and reduce poverty among the most disadvantaged of Northern Ireland. For more information go to <http://www.communityfoundationni.org>

Community Relations Council: The Community Relations Council promotes better community relations between Protestants and Catholics in Northern Ireland and, equally promotes recognition of cultural diversity. Its strategy is to promote a peaceful and fair society based on reconciliation and mutual trust. In conjunction with the Heritage Lottery Fund, CRC seeks to promote engagement with the Decade. For more information go to <http://www.community-relations.org.uk>

The Discovery Programme: The Discovery Programme's sole activity is to engage in full-time archaeological and related research, in order to enhance our knowledge of Ireland's past. Our only other concerns are to communicate the results of that research, as appropriate, to scholars and the general public, and to promote the introduction of new technologies and new techniques into Irish archaeology. For more information go to <http://www.discoveryprogramme.ie/about.html>

Facing the Past, Shaping the Future: This web resource provides Primary and Post Primary teachers and schools with resources, guidance, and strategies to encourage active pupil investigation of significant events 100 years ago. For more information go to



<http://facingthepastshapingthefuture.com>

Federation for Ulster Local Studies Ltd.: The Federation was set up to promote and assist with the study and recording of the history, antiquities and folk-life of Ulster, to develop communication and co-operation between local historical groups and between these groups and relevant statutory and voluntary organisations. For more information go to <http://www.fuls.org.uk>

Foras na Gaeilge: Foras na Gaeilge, the body responsible for the promotion of the Irish language throughout the whole island of Ireland, including facilitating and encouraging the speaking and writing of Irish in the public and private arena in the Republic of Ireland, and in Northern Ireland where there is appropriate demand, in the context of part three of the European Charter for Regional and Minority Languages. For more information go to <http://www.forasnagaeilge.ie/Home.asp>

Healing Through Remembering: Healing Through Remembering is an extensive cross-community project made up of a range of individual members holding different political perspectives working on a common goal of how to deal with the legacy of the past as it relates to the conflict in and about Northern Ireland. Seminars, conversational workshops and best practice models on commemoration and collective memory are available on request. For more information go to <http://www.healingthroughremembering.org>

'Hemel at War' project: This project was initiated by Professor Richard Grayson and focuses on capturing the memories of those who lived through the Second World War. It has also been used to build up a picture of local service in WWI. Its website contains a downloadable research guide. For more information go to <http://www.hemelatwar.org>

Heritage Council: The Heritage Council takes an integrated approach to heritage, with responsibilities that include both its cultural and natural aspects. The Heritage Act provides a definition of 'heritage' - and its breadth is truly comprehensive. It includes monuments, archaeological objects, heritage objects such as art and industrial works, documents and genealogical records, architectural heritage, flora, fauna, wildlife habitats, landscapes, seascapes, wrecks, geology, heritage gardens, parks and inland waterways. For more information go to <http://www.heritagecouncil.ie>

Heritage Lottery Fund (Northern Ireland): The Heritage Lottery Fund (HLF) sustains and transforms a wide range of heritage through innovative investment in projects with a lasting impact on people and places. As the largest dedicated funder of the UK's heritage, with around £375 million a year to invest in new projects and a considerable body of knowledge and evaluation over 15 years, the HLF is also a leading advocate for the value of heritage to modern life. From museums, parks and historic places to archaeology, natural environment and cultural traditions, they invest in every part of our heritage. In conjunction with the CRC, HLF seeks to promote engagement with the Decade. For more information go to <http://www.hlf.org.uk/inyourarea/NorthernIreland>.

Holywell Trust: Holywell's main areas of concern have been in encouraging healthy working relationships, both personal and cross-community, in facilitating community development & peace building work, in developing public campaigns, in commenting on and researching environmental issues in promoting community arts projects, supporting cross-border, adult education, Heritage research & awareness, organising and facilitating experiential group work and delivering community development support to projects in the North West. For more information go to <http://www.holywelltrust.com>

International School for Peace Studies (ISPS): ISPS is dedicated to the resolving of differences and conflict transformation through exclusively peaceful means, and rejects all forms of violence or intimidation as a means of creating change. ISPS has developed a unique and completely original experiential learning programme called "The Messines Experience" that, through site visits to WWI battlefields, represents an opportunity to inform and inspire a new generation of citizens in Europe and beyond by explaining the continuing relevance of this period of history, and exploring how the events of 1914-18 shaped so much of the society in which we currently live. For more information go to www.schoolforpeace.com

Irish Heritage Trust: The Irish Heritage Trust, a charity, has been created to care for historic properties, houses and gardens throughout Ireland. For more information go to <http://www.irishheritagetrust.ie>

Irish History Live: Irish History Live is an exciting new online venture aimed at students in Great Britain, the Republic of Ireland, and Northern Ireland studying for Highers, A-Levels, and Leaving Certificates. For more information go to <http://www.qub.ac.uk/sites/irishhistorylive>

The Junction: The Junction is a community relations resource and peace building centre based in Derry/Londonderry established through a partnership between community relations organisations throughout north-western Northern Ireland. In partnership with the Holywell Trust, the Junction has recently developed a three-year 'Shared and Ethical Remembering' project (see Resources list for further details). For more information go to <http://www.thejunction-ni.org>

Kabosh: A Belfast-based theatre company, Kabosh is committed to challenging the notion of what theatre is and where it takes place. The company aims to reinvent the ways in which stories are told, commissioning new writing and devising work for site-specific environments and installation. For more information go to <http://www.kabosh.net>

Libraries NI: The first point of call for information relating to local public libraries, Libraries NI is the new public library service for Northern Ireland. Some (but not all) local libraries have heritage collections that may be useful, including access to local newspaper archives, history of local individuals, etc. For more information go to <http://www.ni-libraries.net>

Irish Military Archives: Based in Dublin, the Military Archives are in the process of publishing online key sources relating to the Easter Rising and the fight for independence. For more information go to <http://www.militaryarchives.ie>. In addition, the Archives also ran a joint initiative with the



National Archives to build the Bureau of Military History 1913-1921 (BMH), which allows you to search the archives free of charge. See more at: <http://www.bureauofmilitaryhistory.ie>

National Archives of Ireland: The National Archives of Ireland serves to secure the preservation of records relating to Ireland which warrant preservation as archives and to ensure that appropriate arrangements are made for public access to archives. The archives are useful for all aspects of historical research, including genealogy, townlands, trade unions, etc. For more information go to www.nationalarchives.ie. Historical census records for Ireland are available at www.census.nationalarchives.ie

National Archives of United Kingdom: a government department and an executive agency of the Ministry of Justice. We incorporate the Office of Public Sector Information and Her Majesty's Stationery Office. We also perform the Historical Manuscripts Commission's functions in relation to private records. As the government's national archive for England, Wales and the United Kingdom, we hold over 1,000 years of the nation's records for everyone to discover and use. For more information, go to <http://www.nationalarchives.gov.uk>. For military historical records, see the following links:

www.nationalarchives.gov.uk/militaryhistory/airforce/ (RFC/RAF)

www.nationalarchives.gov.uk/militaryhistory/navy/ (Royal Navy)

www.nationalarchives.gov.uk/militaryhistory/merchant/ (Merchant Navy)

www.nationalarchives.gov.uk/militaryhistory/marines/ (Royal Marines)

National Museum of Ireland: The National Museum of Ireland serves to collect, preserve, promote and exhibit all examples of Ireland's portable material heritage and natural history; to interpret and promote the collections and make them accessible to audiences at home and abroad; to be the authoritative voice on the relevant aspects of Irish heritage, culture and natural history; and to maintain the lead role in education, research and scholarship pertaining to the collections and their contexts. For more information go to www.museum.ie

National Museums Northern Ireland: National Museums Northern Ireland operates several sites across the country, and several of these exhibits are relevant to the forthcoming decade of anniversaries. The Ulster-American Folk Park and focuses on delving into the stories of Irish emigration, while the Ulster Folk and Transport Museum explores what day-to-day life was like one hundred years ago. Also notable is the Armagh County Museum; the oldest county museum in Ireland is set in Armagh's beautiful Georgian tree lined Mall. For more information go to <http://www.nmni.com/Home>

The Nerve Centre: The Nerve Centre serves as a focal point for youth culture in Derry by bringing popular music, film, video, animation and interactive multimedia together under one roof and promoting creative collaboration between artists. For more information go to <http://www.nervecentre.org>

Northern Ireland Community Archive: The Northern Ireland Community Archive is a collection of tourist trails, museum collections, photographs, exhibitions, oral testimonies and other information from local museums and community groups. For more information go to <http://niarchive.org/trails>

Northern Ireland Council For Integrated Education (NICIE): NICIE is a voluntary organisation that was set up to develop, support and promote Integrated Education in Northern Ireland in the belief that by bringing Catholics, Protestants and children of other faiths, and none, together in a shared learning environment, they can learn to understand, respect and accept each other. For more information go to <http://www.nicie.org>

Northern Ireland Museums Council (NIMC): The NIMC includes members from the regional museums in Northern Ireland, the National Museums and Galleries of Northern Ireland, District Councils and nominees of the Minister of Culture, Arts & Leisure and the local universities, and representatives of independent museums. For more information go to <http://www.nimc.co.uk>

Northern Visions: Northern Visions is a media centre in Belfast offering training, access and media production in radio and video. For more information go to <http://www.northernvisions.org/index/home.html>

The Ulster Archaeological Society: The Ulster Archaeological Society is open to all and aims "to advance the education of the public in archaeology and history, particularly in regard to Ulster". The Society organises a programme of free public lectures, as well as summer field trips to interesting sites, led by professional archaeologists. For more information go to <http://uas.society.qub.ac.uk>

The Ulster History Circle: The Ulster History Circle is a small, voluntary, not for profit organisation that places commemorative blue plaques in public places, in towns and villages all over Ulster, in honour of men and women who have contributed to the Province's history. For more information go to <http://www.ulsterhistory.co.uk>

Ulster Local History Trust: The Trust believes that local historical studies are intimately connected with identity, with community, and with understanding, and can be a powerful force for good. It seeks to raise the standard of local historical work, particularly among voluntary groups, and to assert its relevance in Ulster society. The Trust has provided financial support to community groups seeking to establish historical exhibitions of their own. It is also connected to several other historical groups and museums. For more information go to <http://www.fuls.org.uk>

Ulster Scots Agency: The aim of the Ulster-Scots Agency is to promote the study, conservation, development and use of Ulster-Scots as a living language, to encourage and develop the full range of its attendant culture; and to promote an understanding of the history of the Ulster-Scots. For more information go to <http://www.ulsterscotsagency.com/>

The ULTACH Trust: ULTACH's principal aim is to promote the Irish language throughout the entire community of Northern Ireland. A core objective is to encourage cross-community involvement in the language, and the membership of the Board of Trustees reflects both major religious traditions. For more information go to <http://www.ultach.org>

¹ Descriptions given are from each organisation's own materials.