

H EIREANN
GOVERNMENT
PUBLIC
IRELAND



Update 2017

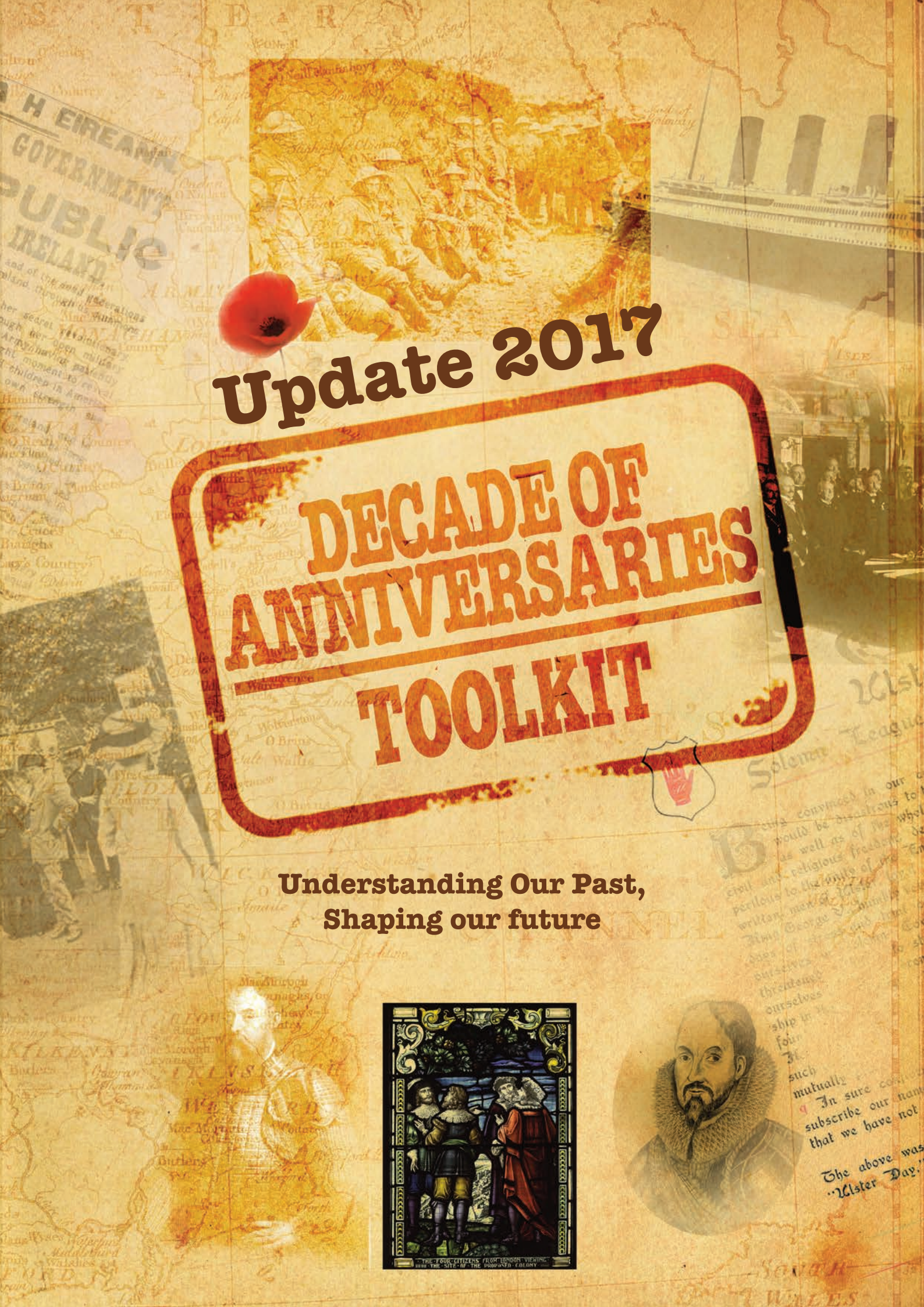
DECADE OF ANNIVERSARIES TOOLKIT

Understanding Our Past,
Shaping our future



In sure confidence
subscribe our name
that we have not

The above was
"Ulster Day"





Foreword

This toolkit is a 2017 update of the Decade of Anniversaries Toolkit first published in 2014. Since then, the practice around acknowledging Decade of Centenaries anniversaries has developed strongly. The updated resource is meant for community and voluntary organisations, arts and heritage groups, and cultural and history bodies considering their own commemorative projects or events, to learn and to be inspired.

Many projects included in the toolkit are based on the CRC/HLF or other ethical frameworks or principles. During 2017, we reviewed the principles and the CRC HLF principles remain unchanged. The Decade Roundtable members reflected on these principles and their usefulness. They suggest that in the final phase of the Decade of Centenaries and beyond, these principles will continue to underpin programmes and projects, which will be no less challenging than what has

already been undertaken thus far. It will be equally important that we are forward looking in how we remember, underlining the importance of continuing to unearth the complexities of our history. This will enable us to take on board new research, and continue to reflect critically on different interpretations of these momentous events in our shared history.

The sections of the toolkit drafted by Healing Through Remembering that provide guidance and support for those working on projects has been

retained in the update. This includes the 'how to plan your own' section goes through questions and issues that need to be considered when putting together a programme of events and the 'key findings' detail lessons learned as seen in the case studies. As this is an update, it contains the new projects listed from no 25 through to 54. An interactive version of the first toolkit and the update is available electronically.

Produced by the Northern Ireland Community Relations Council (CRC) and Heritage Lottery Fund (HLF). CRC which 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 have awarded over £228m to over 1,300 projects. The views expressed do not necessarily reflect those of the Council.

ISBN: 9781898276708

Acknowledgements

We would like to thank all the community groups, statutory bodies, museums and heritage groups, government departments and others who have contributed to the development of this toolkit. Their cop-operation in drafting the cases, providing information and providing feedback on the various resources is invaluable.

Developed by Deirdre MacBride at the Community Relations Council with support from Niall Kerr at Nerve Centre, based on the original developed by Healing Through Remembering, compiled by Jayne Reaves and Helen McLaughlin, with a concept driven by Stella Byrne from Heritage Lottery Fund



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
25. 6th Connaught Rangers	12
26. Belfast City Council	13
27. Belfast Somme 100	15
28. Community Outreach Group (Jethro Centre)	16
29. Community Relations Council	17
30. Creative Centenaries - Exhibitions	18
31. Creative Centenaries Events	20
32. Creative Centenaries Outreach	21
33. Creative Writing Responses to Objects with Divisive Histories	22
34. Donegal County Museum	23
35. Edward Carson Signs Off	24
36. Halfway House (Contemporary Christianity)	25
37. Ireland 2016	26
38. Joint Ireland Commemoration	28
39. Lisburn Museum - Lisburn Catholics and the Great War	29
40. Lisburn Museum - Women of the Rising and Us	31
41. Lisburn Museum - World War One and Us	32
42. Living Legacies 1914-18 - Drama	33
43. Living Legacies 1914-18 - Community Archaeology	34
44. Living Legacies 1914-18 - Public Engagement Roadshows	35
45. Living Legacies 1914-18 - Remembering 1916: Your Stories	36
46. Mid & East Antrim - Carson Project	37
47. Mid & East Antrim - Somme centenary event	38
48. New Perspectives on 1916	39
49. On the Brink - The Politics of Conflict	40
50. Public Record Office of Northern Ireland - Decade of Centenaries Programme	42
51. Rural Community Network	43
52. Tower Museum - The Laurentic	44
53. Victoria Cross Paving Stones	45
54. What Price Peace	46



1. What is 1. 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;
- 5) 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

Religious Communities

Community Outreach Group (Jethro), Ireland 2016, Joint Ireland Commemoration.

Hands-On History

On the Brink, Belfast Somme 100, 6th Connaught Rangers, Community Outreach Group (Jethro), Donegal County Museum, Lisburn Museum: Lisburn Catholics and the Great War, Living Legacies 1914-1918 Community Archaeology, Living Legacies 1914-1918 Public Engagement Roadshows, Living Legacies Remembering 1916: Your Stories, The Tower –The Laurentic.

Performing Arts


Halfway House, Living Legacies 1914-1918 Drama, Edward Carson Signs off, Ireland 2016, Centenary of the battle of the Somme.

Child or Family Friendly

On the Brink, The Tower –The Laurentic, Creative Centenaries – Outreach, Donegal County Museum, Ireland 2016, Centenary of the battle of the Somme, New Perspectives on 1916, The Tower –The Laurentic, Victoria Cross Commemorative Paving Stone Programme.

Dialogue & Discussion

Fellowship of Messines Association, 6th Connaught Rangers, Community Outreach Group (Jethro), Creative Writing Approaches, New Perspectives on 1916.

 **Ethnic Minorities/Global**
New Perspectives on 1916.

Visual Arts & Exhibitions

Creative Centenaries – Exhibitions, On the Brink, Belfast City Council Reflections on 1916, Belfast Somme 100, The Tower –The Laurentic, Donegal County Museum, Ireland 2016, Lisburn Museum: Lisburn Catholics and the Great War, Living Legacies 1914-1918 Public Engagement Roadshows, Living Legacies Remembering 1916: Your Stories, New Perspectives on 1916.

Local History

Belfast City Council Reflections on 1916, 6th Connaught Rangers, Belfast Somme 100, PRONI Decade of Centenaries Programme, Creative Writing Approaches, Donegal County Museum, Ireland 2016, Living Legacies 1914-1918 Public Engagement Roadshows, Living Legacies Remembering 1916: Your Stories, New Perspectives on 1916, The Tower –The Laurentic, Victoria Cross Commemorative Paving Stone Programme, Rural Community Network.

Research & Training

6th Connaught Rangers, Creative Writing Approaches, Lisburn Museum: Lisburn Catholics and the Great War, On the Brink, Living Legacies 1914-1918 Public Engagement Roadshows, Victoria Cross Commemorative Paving Stone Programme.



3.

Site Visits

On the Brink, Creative Writing Approaches, Joint Ireland Commemoration, New Perspectives on 1916, Victoria Cross Commemorative Paving Stone Programme, Rural Community Network.

Film

Belfast City Council Reflections on 1916, Belfast Somme 100.

Media & Technology

Creative Centenaries – Exhibitions, Creative Centenaries – Events, Creative Centenaries – Outreach.

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 25 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 the First World War in August 1914.

From its beginnings it has presented work that combines family and community history intertwined with an understanding of the complex and influencing issues of political environment, the First World War and the poverty and deprivation experienced by many in neighbourhoods and communities across the island of Ireland over a decade of significant social, political, historical and economic events.

The original research project and resulting book, exhibitions and seminars were and remain innovative and a pathfinder in exploring potentially contentious issues in an inclusive and creative way. The resources, work, engagement and dialogue opportunities continue to provide a focus on aspects of shared history, culture and political identity as individuals, families and communities lived with the consequences of war, struggling to cope with the legacy of what they had experienced and what continues to influence community relations and political aspirations in the Ireland of today.

A full report is available on the resources, exhibitions and work with media content which will be available later.

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

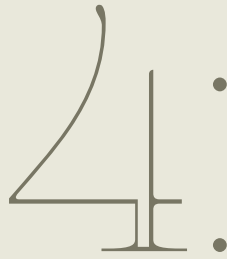
There is no doubt of the success of the programme. In fact it was also one of the challenges as a small voluntary community based group struggled to cope with the interest and demand in their work locally, regionally and globally.

Being an innovator and pathfinder also meant that the funding support related to history, culture and heritage which are recognised as crucial to building peaceful and sustainable communities were not available to the same extent then.

As to difference it made, we feel we made and continue to make a significant contribution to understanding shared history, to building and preserving significant historical and cultural events that affect the lives of people now as then.

Further Information:

Sean O'Hare, sohare@btinternet.com



Case Study 26: Belfast; Reflections on 1916



Belfast City Council's programme around 1916 involved a series of Civic Events and a large exhibition which was situated in the City Hall from March - September 1916. Events were delivered on the Lost Lives of the Battle of the Somme, the Shipwrecks from the Battle of Jutland, the Women from the Easter Rising and one of the rooms in City Hall was turned into a cinema for the night, to screen the film "The Battle of the Somme".

The council hosted the "Fields of Battle; Lands of Peace" outdoor exhibition, which was visited by thousands of visitors. But for the 15,000 or so people who visited it, the highlight was our "Belfast; Reflections on 1916" exhibition. In this exhibition the council had material on the Easter Rising, the Battle of the Somme, key personalities with a Belfast connection, the Battle of Jutland, the attacks at Hulluch, the social life of Belfast in 1916 as well as a number of loaned artefacts from the Somme and the Rising.

The exhibition also featured the original medals that were awarded to George McBride, a former UVF man from the Shankill Road who had signed the Ulster Covenant and was captured on the first day of the Battle of the Somme, along with the medals that were awarded to Winnifred Carney, who lived at Carlisle Circus and who fought in the Easter Rising and the Irish War of Independence. George and Winnie married in 1928, through their involvement in the Labour Movement.

The council also supported programmes, events and activities within local neighbourhoods, such as the Somme 100 and the 2016 Committee programmes and the Good Relations fund supported communities in exploring our shared history at a local level. The reflective way in which Elected Members have approached this period, has enabled everyone in the City to look back on those key events of a hundred years ago in a way that has fostered openness, inclusion and respect.

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

The 'Reflections on 1916' exhibition was visited by over 15,000 people, from all over the world, the island of Ireland and all parts of Belfast, with 439 of those providing formal feedback through our postcard feedback station. The feedback from the exhibition speaks for itself.



In July 2016, the Deputy Lord Mayor, Cllr Mary Ellen Campbell from Sinn Féin, officially launched the “Fields of Battle; Lands of Peace” exhibition. This exhibition was in the grounds of the City Hall from the middle of July until the end of August and told the story of the Battlefields of the First World War from the landscapes of the battlefields as they are today. For the Deputy Lord Mayor, it was important for her to lend her support to the project. She later spoke in public about her own grandfather who had fought in the Battle of the Somme.

Rifleman Edward Campbell was in the 11th Battalion Royal Irish Rifles. On his return to Belfast, he worked in Halls Brush Factory, until his sudden death on the 27th August 1940. As a Sinn Féin Deputy Lord Mayor, Cllr Campbell felt that this personal story was an example of the complexity of our individual and communal histories and added to the wider narrative of the diversity and commonality of our collective history.

In a speech to the Council’s Decade of Centenaries Conference in November 2016, the Lord Mayor, Alderman Brian Kingston provided a wide ranging review of the Council’s programme for 2016. Within this review, he specifically acknowledged the significance of the Easter Rising for Nationalists in Belfast, highlighting the role of women from Belfast in the events in Dublin in 1916. These public words from civic leaders were indicative of the inclusive nature of the Council’s commemorations and demonstrated in practice the positive environment that had been created for events and activities.

Further Information:

David Robinson, robinsondavid@belfastcity.gov.uk,
www.belfastcity.gov.uk



Case Study 27 Belfast Somme 100



iBelfast Somme 100 was a programme of commemorative events for the 100th anniversary of the Somme in Belfast in 2016. It included events under various genres such as Arts, Community, History, Lectures and Film. The programme looked at the personalities and stories associated with the battle and mark its place in the contemporary social and political history of Northern Ireland and pre-partition Ireland.

It aimed to raise awareness of previously overlooked stories and personal connections that both the Somme and the events of 1916 have had with the broader history and development of Northern Ireland. In the context of the wider Decade of Centenaries, the centenary of the Somme was an especially significant anniversary both within Northern Ireland and more widely across Britain and Ireland.

History Hub Ulster with the input of an advisory panel chaired by Karen O'Rawe, was responsible for the creation of the programme content, with Project Manager co-ordinating and delivering the programme outputs. We worked with the Decade of Centenaries Principles, Project Guiding Principles and worked towards outcomes of Equality, Good Relations and Mutual Understanding.

With many events already happening within the community, the programme aimed to enhance these rather than clash with them. We engaged with and included key commemorative events already scheduled by organisations such as Belfast City Council, WWI NI Committee, Somme Centre, Unionist Centenary Committee, Ulster Scots Agency, 1418 NOW and Community Organisations.

We also engaged with commemorative parades and religious services and events connected to the Battle of Jutland. It complemented exhibitions and events organised by NMNI, PRONI and Libraries NI and other programmes which focused on the Easter Rising. The programme prompted and provoked people of many backgrounds to engage in the history of the Somme, linking their personal family history with the wider political history of the city.

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

We surpassed all our targets. Belfast Somme 100 actively engaged with 136,390 people from across Belfast during the 141 days of the programme. The high quality and acclaimed programme was delivered on time and in budget. History Hub Ulster sourced additional partnership funding. We also encouraged £1,319 of donations to the Royal British Legion.

Belfast Somme 100 was inclusive and grass roots with full community events programmes running in the north, south, east and west of the city. We worked with 46 partners across the City. Accessibility was ensured via a high visibility programme, partnership working, and ensuring that nearly all events were free of charge.

Media Monitoring Service report shows that Belfast Somme 100 had 103 media articles with a circulation of 178,219.87 and coverage was 100% favourable. Our coverage had the equivalent advertising spend of £178,219.87. 69% of audiences came from Belfast with large numbers of people attending from Newtownabbey, Newry, Bangor, Lisburn. We were delighted to have been nominated for the Aisling Awards in the Culture and Arts category. One of our partners on Belfast Somme 100 won the award but we were honoured to be included in such a high profile ceremony.

We were also delighted that Karen O'Rawe was voted as one of Northern Ireland's Most Inspiring Women 2016. This was for her work with History Hub Ulster as Chair and as Project lead of Belfast Somme 100, chairing the Advisory Panel, amongst other things. While we encountered a number of difficulties during the project, none were unsurpassable. We would highlight our success at navigating a challenging arena, and are delighted that feedback was so positive.

Further information:

Karen O'Rawe, karen@irishsailor.co.uk,
www.historyhubulster.co.uk



Case Study 28: Community Outreach Group (Jethro Centre)



The Community Outreach Group designs programmes to build trust, understanding and mutual esteem in Lurgan. It is a partnership forged in 2006 between Shankill Church of Ireland and St Peter's and St Paul's Roman Catholic parishes.

The project included a series of talks, discussions, workshops and site visits organised around the theme of Irish and Irish-British history (focused heavily on the Decade of Anniversaries).

It also included more creative approaches to learning about the period through WW1 poetry and biographies of Irish soldiers, chaplains and stretcher bearers of WW1 and an event on "Rebellious Irish Women".

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

What has worked:

- Talks on significant historical personalities, delivered preferably by specialist historians.
- Residential seminar produced honest discourse, when myths regarding the views of 'others' were examined and debunked in some cases.
- Regular audiences of 30-80 respond to relevant, imaginatively chosen topics, which arouse interest and challenge strongly held views.
- Use of alternative locations encourages travel to the 'alien' part of town.
- Drama successfully illustrates sectarianism, alternative life experiences, identity issues to be addressed.

Ongoing challenges and future development:

- Clergy and congregations from other Christian Churches to become involved, in spite of internal opposition, including attendance.
- Overcoming reluctance from within our own group COG to take leadership roles.
- Placing greater emphasis on use of the arts as a change strategy.
- Making further progress towards achieving 'unity in diversity' for the common good.
- How can we measure progress objectively and accurately?

Further Information:

Mary Gethins, reception@jethrocentre.org,
www.jethrocentre.org



Case Study 29:
**Community Relations Council
and Heritage Lottery Fund -
Decade of Centenaries
Anniversaries Roundtable
and Principles for
Remembering in Public Space**



The Community Relations Council and Heritage Lottery Fund organised the first 'Remembering the Future' conference in March 2011 attended by over 250 representatives of governments, departments, agencies, councils and groups.

The decade of centenaries from 2011 - 2023 marks a number of particularly important anniversaries that have shaped the sense of British and Irish identity in Northern Ireland in the 20th century.

The first step was to bring interested groups together including the city council, cultural organisations and academics, as we sought to influence and support context setting.

This developed into a non-decision-making, non-executive group called the Decade of Centenaries Roundtable. We went on to develop a set of principles for remembering in public space based on acceptance and inclusion, on thinking ethically, on the need to encompass all our stories, based on an understanding of history, wider context and evidence.

A discussion paper was drafted and the principles were launched at the March 2011 conference. The Roundtable grew to include departments, agencies, cultural and heritage organisations, libraries, arts organisations, district councils and groups. We meet quarterly to share information and play a part in planning and organising conferences, publications and resources fairs.

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

Source Review of the Decade of Centenaries 2017 Survey undertaken by Stratagem:

- 70%, reported increased learning in relation to commemoration and or contested histories was the overall effect of marking the centenaries on organisations.

What are we achieving through the decade related work, responding to the following statements:

- 84% reported, It's important to understand the context about what really happened.
- 79% reported, We acknowledge and respect that not everyone sees the past in the way we do.

Use of Principles, Networks and Resources: Key Findings

Of the organisations that responded to the survey, 57% did not have an official policy, framework or principles for marking centenaries.

Those that responded found the following resources were beneficial, informative or relevant:

- CRC/HLF Principles of Remembering in Public Space (93%)
- Decade of Anniversaries Toolkit (2013) (74%)
- Remembering the Future Conference Publication (2012) (66%)
- Titanic and Ulster Museum Resource Fairs (2016) (64%)
- Remembering the Future Lecture series (2012) and Discussion Paper (2011) (59% respectively)

Further Information:

Deirdre MacBride, dmacbride@nicrc.org.uk,
www.nicrc.org.uk



Case Study 30: Creative Centenaries - Exhibition Programme



The Nerve Centre's Creative Centenaries project, supported by the Heritage Lottery Fund, Department of Foreign Affairs and Trade and the Community Relations Council, delivered an ambitious programme of exhibitions, events and outreach throughout 2016 in response to key anniversaries.

Initially, a single exhibition was envisaged, created in Derry~Londonderry and travelling to Belfast and Dublin. However, after discussions with partners and the exciting offer of an extremely large gallery space Art 6 & 7 in the Ulster Museum, it became apparent that this approach was not going to work. It was decided to create two bespoke exhibitions in Derry~Londonderry and Belfast. Subsequently, the opportunity arose to include interactive exhibition elements in the National Library of Ireland's on-going World War Ireland exhibition in Dublin.

1916: UNTOLD STORIES

The 1916: Untold Stories exhibition was delivered in partnership with Derry City and Strabane Museums and Visitor Service and looked at the impact of the events of 1916 on people in the north west. Content for the exhibition was selected and co-produced with local historians and through an outreach element with older people / U3A Foyle. The exhibition was presented on large floor-to-ceiling panels and had five zones: The Easter Rising in Derry, The Easter Rising in Dublin, On The Western Front, The Poetry of War and The Cause of Labour.

CREATIVE CENTENARIES #MAKINGHISTORY 1916 EXHIBITION

The Creative Centenaries #MakingHistory 1916 exhibition was the largest and most ambitious exhibition relating to 1916 staged in Northern Ireland, taking place in galleries Art 6&7 in the Ulster Museum. The development of the exhibition was led by the Nerve Centre, working in close partnership with National Museums Northern Ireland (NMNI). Five zones explored how the First World War was a driver for creativity, innovation and social change. Each zone combined a rich mix of archive materials, digital content and art in an exploration of themes including #Making the Home Front, #Making Citizens, #Making Myths, #Making New and #Making War.

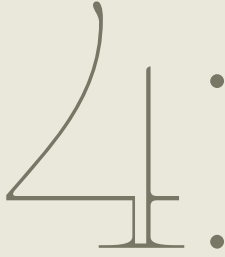
The project also saw partnerships with Belfast City Council and the National Library of Ireland, among others, and the installation of digital and interactive content in their respective exhibitions.

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

The Creative Centenaries Exhibition, Events and Outreach Programme exceeded its target audience and participant numbers. The project was informed by the CRC / HLF Principles for Commemoration and closely aligned with the TBUC strategy, which is a critical starting point for any Decade of Centenaries project.

Further Information:

Niall Kerr, n.kerr@nervecentre.org, 028 7126 0562
www.creativecentenaries.org



Case Study 30

Creative Centenaries - Exhibition Programme



The following methodologies, in particular, worked well and gave project outputs a unique, dynamic edge.

- Using the 'lens' of creativity and innovation to explore heritage and compare / contrast 1916 with modern day
- Bringing together objects, artefacts and media from a wide range of collections, including IWM, NMNI, Mary Evans Picture Library, NLI, Linen Hall Library, PRONI
- Displaying previously unseen materials including Olive Swanzy and Jim Maultsaid art work and diaries
- Using striking artworks by artists Jim Ricks, Eamon O'Doherty, Ciara Conway, and Anne Tallentire, to engage audiences with heritage and themes from 1916, including development of flight, gramophone technology, mechanised warfare, and architecture
- Employing a visual arts creator and designer to select materials and give the exhibitions a colourful, vibrant presentation, avoiding clichéd monochrome / sepia tone
- Interpreting heritage through formats such as 24 hour news stories and Tweets i.e. in ways people use every day and can easily understand
- Using cutting edge digital displays and projections, including a large multiscreen projection, VR projection in partnership with BBC, interactive eBooks, interactive screen developed with Bangor Grammar School pupils, animations and audio content, as well as comic books, to interpret and explain heritage
- Providing a #Making the Future feedback wall asking questions about the next 100 years to link heritage to modern day issues and themes
- Working collaboratively with key exhibition partners Tower Museum and NMNI, pooling resources and expertise

Further Information:

Niall Kerr, n.kerr@nervecentre.org, 028 7126 0562
www.creativecentenaries.org



Case Study 31 Creative Centenaries - Events Programme



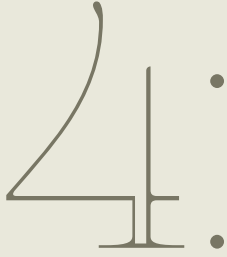
The Centenaries project delivered more than 100 events and performances during 2016, reaching audiences of more than 20,000 and working with multiple partners including Kabosh, Belfast Book Festival, Somme 100, Ulster Museum, Tower Museum, Film Hub NI and Live Music Now. The majority of events were free or low cost to encourage participation.

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

- Working collaboratively with other events programmes to avoid duplication and maximise impact
- Using formats such as music, drama, poetry to open up dialogue and explore different interpretations of heritage
- Tying events and creative opportunities to opportunities to see heritage first-hand e.g. staging The Box in Ulster Museum, linked directly to Olive Swanzy content in the exhibition; starting walking tours at Linen Hall Library to look at objects before setting off; holding creative writing class in PRONI including handling archive materials
- Working with artists, including Anne Tallentire and Ceara Conway, who brought a unique sensibility and challenging creative outlook to heritage themes

Further Information:

Niall Kerr, n.kerr@nervecentre.org, 028 7126 0562
www.creativecentenaries.org



Case Study 32 Creative Centenaries – Outreach Programme



The Creative Centenaries outreach programme saw 5,276 young people and adults engaging with heritage through digital creativity and the latest technologies. A wide-ranging programme inspired learning about heritage using a variety of educational resources – eBooks, animations, graphic novels, VR stories – and workshop formats.

Digital technologies used and skills developed included 3D printing, virtual reality, animation, filmmaking and comic book production. The majority of participants were young people, particularly the 12-18 age group, and from communities in disadvantaged areas.

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

- Using innovative resources and formats e.g. comic books, animations, digital content, VR to engage participants and encourage shared understanding of our heritage.
- Varying formats to suit audiences e.g. bite size 2 hour workshops with primary school pupils,
- Delivering creative opportunities linked to exhibitions e.g. gaming workshops exploring the Battle of the Somme during the #MakingHistory 1916 exhibition run
- Developing partner-specific workshops, e.g. Digital Fabrication on HMS Caroline, responding to unique heritage elements of the ship.
- Developing and delivering Queen's adult education session through the Open Learning Programme
- Teacher training sessions and workshops with trainee PGCE teachers
- Offering sessions in heritage locations and at dedicated workshops but also going out to schools and community venues to deliver training
- Involving participants rather than simply talk at them and encouraging the production of something new

Further Information:

Niall Kerr, n.kerr@nervecentre.org, 028 7126 0562



Case Study 33 Creative Writing Responses to Objects with Divisive Histories



When creative writers come into contact with the intangible aura of historical collections, evidence of seismic events, those meanings are articulated. A strand of activity within the First World War Engagement Centre Living Legacies focused on the multiple meanings inherent in our museum and private collections and addressed how we can think creatively about potentially divisive objects.

Fermanagh Writers visited Northern Ireland War Memorial to explore and handle artefacts relating to the war period. With Omagh Robins, also a creative writing group, the writers spent two days in Enniskillen Castle thinking creatively within the barracks building and stimulated by the objects and stories to be found in the nearby Inniskillings Museum.

Impact

The museum visits with the writers, the workshops with collections, and opportunities for discussions focussing on how we remember, had the following impact:

- Stimulated a new interest in, and new understanding of, a period of history some of the participants had previously avoided believing it did not resonate;
- Enabled creative practice resulting in new writing about the period, some of which was published soon after in Corncrake Magazine;
- Forged new and lasting networks across counties Fermanagh and Tyrone and between the writers and Inniskillings Museum;
- Developed awareness of the multiple, diverse and unexpected collections in our local museums; and,
- Through observation of the creative processes the facilitators could see how people engage with material culture, bringing a deeper understanding of how we find significances with objects

For the Special Edition of Corncrake see: <http://corncrakemagazine.com/article/living-legacies/>

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

Creative writing captured the intangible quality of the artefacts making that real through the imagination of the writer;

The use of facilitators with a proven record in writing, and experienced with handling museum collections, stimulated and brought rigour to the process;

The collaboration between different groups: the writers, the museum and its collections and the multidisciplinary approach within the academy (museum studies, social science, history and drama) made the project unique for all concerned.

The opportunity that came later for the writers to both publish their work and perform it brought this phase to a satisfactory close and has stimulated all involved to continue working in this field.

Further Information:

Elizabeth Crooke, em.crooke@ulster.ac.uk,
www.ulster.ac.uk



Case Study 34 Donegal County Museum: County Donegal in 1916: Our Story



Since 2013 Donegal County Museum has worked in association with individuals, groups and organisations to commemorate the events which impacted the lives of those living in Donegal 100 years ago. In 2012 the Museum worked with the Thiepval Memorial Loyal Orange Lodge to organise an exhibition on the story of the Ulster Covenant in Donegal. In 2014 the Museum developed an exhibition on Donegal and World War I.

The programme of events continues in 2017 with an exhibition on the landed gentry in Donegal in the years before the foundation of the State and an exhibition and associated programme of events exploring the War of Independence, Civil War and Partition will be developed in the coming years. To commemorate the events of 1916, the Museum organised a programme of activity which included exhibitions, talks, school workshops and events both in the Museum and in venues throughout the County.

The exhibition 'County Donegal in 1916: Our Story' opened in Donegal County Museum on the 10th March 2016 and was organised in association with the Archives Service of Donegal County Council. The Museum also organised a series of events to commemorate the Battle of the Somme in which over 80 men from Donegal died on the 1st day. These events included talks; book launches; screenings of the 1916 film 'The Battle of the Somme' in association with the Imperial War Museums and a special cloth model re-enactment of the first day of the Battle.

The Museum also developed a touring exhibition, in both Irish and English, which explored the links between Donegal and the Easter Rising and acted as a resource for community groups and venues throughout 2016.

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

History is seen and experienced from a variety of perspectives and this is particularly true of the events of 1916. In exploring the story of 1916 in Donegal we chose to look at the whole year and the events local, national and international that impacted the lives of those living in the County.

Men from Donegal fought and died during Easter Week of 1916 and their stories, highlighted in the Museum exhibition, offered visitors an opportunity to engage with the story of 1916 from different perspectives.

The War also had an impact on Donegal in 1916 and it was important that we commemorate those events and the men who were involved. To remember the everyday lives of people in 1916 we also organised a series of interactive drama workshops for schools in which we explored the lives of children and their families in 1916.

The Museum will continue to organise exhibitions and events examining the history of the decade of centenaries and work in association with individuals, groups and organisations throughout the County.

Further Information:

Judith McCarthy, museum@donegalcoco.ie



Case Study 35 Edward Carson Signs Off



A one-man show based on the life of Edward Carson focusing on the Home Rule bill and its aftermath, written by Paddy Scully.

The show premiered on the actual centenary of the signing of the Covenant in Belfast City Hall in the Crescent Art Centre, and played for a week. Later it toured to several venues across Northern Ireland, including the Island Centre, Lisburn and the Lyric Theatre, Belfast in 2013.

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

In some outreach events surrounding the play, held in some high schools around Belfast, the young school-going audience were in some cases totally ignorant of the salient facts around the protagonist, who, what, where, and why relating to historical events. In some cases people found it hardly believable that the man was indeed a Dubliner.

Further Information:

Paddy Scully, p.scully207@gmail.com



Case Study 36

Halfway House Play: 1916, 100 Years On



Halfway House is a one act play by Contemporary Christianity, a Belfast-based organisation that, among many other things, seeks to promote shared understanding through the Arts. The author of the play is Philip Orr a historian of the First World War who has delivered community projects on history and identity.

Halfway House, set in 1966, involves two women who meet each other on a snowy winter's night, stuck in the back room of a pub in the Sperrin Mountains. They discover that they have much in common but then they discover more about each other's families and that is disturbing for both women.

The subject of remembrance becomes a troubling part of their conversation as family stories around the Battle of the Somme and the Easter Uprising become the focus of conversation. Halfway House asks the question - is there anything that could and should have been talked about in our society that would have helped to prevent the conflict that engulfed us all? Halfway House toured numerous venues across every County in N Ireland.

The two actors are Antoinette Morelli and Louise Parker. Both of these talented performers have worked in some of Northern Ireland's premier theatres. A DVD of Halfway House, a script of the Play and a brochure about 1916 were produced. The play went on tour for 4 weeks hosted by community groups, Church groups, Council Good Relations Departments and as part of community arts festivals and Centenary programmes.

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

The play is set in 1966 and the stage set up is minimal...4 chairs, 2 tables, 2 stools and the contents of 2 women's handbags! This was deliberate as the play was designed to be produced at key venues and then offered to local community church and other groups for amateur performances to encourage discussions on the key issues raised by the play.

For those not wishing to take this local initiative a professional DVD of Halfway House is available for use locally - all resources available from Contemporary Christianity by email or web. Because Halfway House is set in 1966 and not 2016 these resources are not time bound and have the potential to encourage discussions on on-going community issues affecting both communities across N Ireland. People with a wide spectrum of political and social views have affirmed the powerful message from Halfway House.

Some came anticipating that it might not adequately represent their political perspectives but after engaging with the play no-one has criticized it for lack of fair representation of the issues of the Somme and the Rising. We haven't yet succeeded in making the resources available to schools and colleges for education in history drama and other studies but because they are set in 1966 they are not time bound and open up important issues for future generations to appreciate. no formal evaluation was undertaken but feedback was sought and received both informally and voluntarily after the performance on both tours.

Further Information:

Stephen Adams, info@contemporarychristianity.net,
www.contemporarychristianity.net



Case Study 37 Ireland 2016 Centenary Programme



The Ireland 2016 Centenary Programme was the official Irish State programme to commemorate the centenary of the 1916 Easter Rising and to facilitate reflection, reconciliation, analysis and debate and an active imagining of our future.

It was driven by a genuine collaboration and co-operation across Government Departments, the Office of Public works (OPW), the Defence Forces, An Garda Síochána, the local authority network, other State agencies and public bodies.

The scale and depth of the programme was unprecedented and it engaged our citizens at home and abroad in an exceptional way, with tangible benefits experienced at community, national and international level.

The programme was grounded in the principles set out by the Expert Advisory Group to the Government on Commemorations that the commemorations should be measured and reflective and informed by a full acknowledgement of the complexity of historical events and their legacy and of the multiple identities and traditions which are part of the Irish historical experience.

Programme showed how separate government departments and agencies came together to deliver a shared vision, demonstrating genuine cross-Government co-operation on a national initiative. It engaged our citizens in an unprecedented way - with over 60 State ceremonial events and 2,300+ events taking place at home and abroad as well as a capital programme of major restoration and development projects.

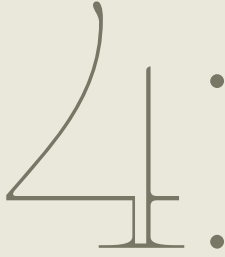
What worked well and what, if anything, didn't?

The objectives of the Ireland 2016 Centenary Programme were to:

- Collaborate widely with a range of stakeholders to deliver a rich and diverse programme of events and initiatives, complementary & additional to the formal State commemorations;
- To create the appropriate structures to invite all citizens, Diaspora & friends of Ireland to remember and reflect on the events of 1916 and to embrace the complexities and nuances of the past with maturity & with an understanding that there are many different perspectives;
- To ensure that the 1916 centenary commemorations were inclusive, respectful, apolitical and appropriate;
- To handle, with sensitivity and dignity, access to the State events by the public, 1916 relatives & other invitees;
- To engage with the different traditions on our island & seek to imagine the future in ways that strengthen peace & reconciliation and respect all traditions as envisaged in the ideals of the Proclamation;
- To ground the programme in our cultural heritage and use the creativity of our artistic community.

The scale and complexity of the Ireland 2016 Centenary Programme and the short timeframe for the delivery of over 60 complex, sensitive and high profile State ceremonial events presented particular challenges in terms of logistics, planning and resources. Constructive and timely engagement with all stakeholders was critical to ensure clarity around roles and responsibilities and that key project milestones were delivered.

Another significant challenge was to maximise interest in the centenary programme from all strands of society. A further challenge was the risk that the programme could impact adversely on reconciliation.



Case Study 37 Ireland 2016 Centenary Programme



To secure buy-in and engagement from the general public, media, 1916 relatives, local authority network, schools and other stakeholders, an extensive public consultation and communications programme was rolled out with ongoing targeted and structured engagement taking place throughout 2015 and 2016 across the island and around the world.

The programme was developed and led by the 2016 Project Office in the Department of Culture, Heritage and the Gaeltacht, with cross-Government co-ordination led by the Department of the Taoiseach, overseen by a Cabinet Committee. It was also supported by the Expert Advisory Group on Commemorations and an Oireachtas All-Party Group. The scale and depth of the programme was unprecedented.

It was built on 7 strands, grounded in the principle that the commemorations be measured and reflective and informed by a full acknowledgement of the complexity of historical events and their legacy.

The strands reflect 5 intersecting themes; remembering, reconciling, presenting, imagining and celebrating. Delivery was grounded in community engagement and consultation, the promotion of active citizenship, volunteering and pride in community and country. Digital and social media targeted those who may not have otherwise engaged.

The inclusive nature of the programme enabled citizens to really examine our history and has urged them to consider the future of their communities, schools, universities, business and voluntary organisations, arts and culture institutions, historical societies, representative groups – at home and in our Diaspora around the world – to inform, to stimulate debate and discussion about 2016, and to foster programme initiatives.

Over 80 public consultation meetings took place and arising from these, the local authorities developed their own individual programmes based on the National Programme, with the publication of 31 county plans. 2016 provided a focus for a widely shared desire to talk about our identity, hopes for the future and our project of creating a society that exists for all of our citizens in which all people believe themselves to be equally cherished.

One of the most significant lessons from the programme for all of us concerned with the delivery of services at national and local level is the extraordinary capacity of local communities to mobilise and achieve successful outcomes when the right structures and supports are put in place to combine the efforts and expertise of all of us. Separate government departments and agencies came together to act in a coherent, unified manner to deliver a shared vision - their combined efforts achieved results which could never have been delivered without this sincere and honest collaboration.

Further Information:

www.decadeofcentenaries.com



Case Study 38

Joint Ireland-UK ceremony commemorating the centenary of the Battle of Messines



To mark the centenary of the Battle of Messines, the Irish and UK governments delivered a joint commemoration at the Island of Ireland Peace Park in Belgium.

The Battle has considerable historic and symbolic significance for the UK and Ireland, as Messines was the first time that the 36th (Ulster) and 16th (Irish) Divisions fought alongside each other during the First World War.

The uniquely shared nature of the commemoration meant a complex planning process, but resulted in a truly joint and moving ceremony attended by the Taoiseach, the Duke of Cambridge, and Princess Astrid of Belgium.

In an audience of almost 800 people, political representatives from Ireland and the UK, sat alongside British and Belgian royals, Irish church leaders, senior military officers, civil society representatives and relatives of many of those from the island of Ireland who had fought and died in the Battle.

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

Given that the Peace Park is a memorial to those from the three volunteer divisions raised in Ireland and is intended to honour them by promoting peace and reconciliation, it is hugely significant and symbolic that the two governments worked together to deliver a shared commemoration.

Although we have attended events together in the past, this was the first time that the UK and Irish Governments have designed and delivered a truly joint commemorative event, supported by a diverse group of partners and by both the Irish Defence Forces and 2 Battalion, the Royal Irish Regiment.

Throughout this project we referred to the CRC/HLF principles for remembering in public space for marking anniversaries which provided excellent guidance for all commemoration activity.

Further Information:

Submitted by Northern Ireland Office/Department for Foreign Affairs and Trade



Case Study 39 Lisburn Museum: Lisburn Catholics and the Great War



At the beginning of the Decades of Centenaries commemorations in 2012, there was a recognition amongst the research staff in the Irish Linen Centre & Lisburn Museum that while there was a good understanding of the contribution of Lisburn's protestant population to the Great War (1914-18), there was little known about the role the town's Catholics played in the conflict.

To correct this, and to better understand the part played by parishioners of St Patrick's (the town's Catholic Church on Chapel Hill), the museum launched a research project in 2015. The project aimed to explore the lives of Catholic men from St Patrick's who enlisted, examining their backgrounds, the regiments they fought in, and the places they served and died in.

The project outcomes would be used to underpin the museum's exhibition programme, and foster further research into the Great War – across denominations – in Lisburn.

The project was supported by St Patrick's Parish Church, Chapel Hill, and facilitated by Councillor Pat Catney. The museum held an exploratory meeting in February 2015 at St Patrick's Parish Centre, Chapel Hill, for those interested in getting involved.

The museum was keen to work with parishioners or local researchers with interests in Lisburn Catholics or WWI. Key contributors to the project included local WWI historian Pat Geary, Gavin Bamford (History Hub Ulster), Ted Rooney, senior St Patrick's parishioner, and Pearse Lawlor, local author. By March 2015 work had begun on a data collection exercise, collating a range of data on the men: names, address, occupations, service records, death, post-war career and so on.

This exercise was 'crowd researched'; using a range of digital tools – including Trello, Google Docs, as well as online databases – the project's participants worked together, but remotely, to collate as much information together into a shared database. An edited version of the database can be viewed on <http://the-great-war.lisburnmuseum.com/> and was completed by summer 2015.

In tandem with the data collection exercise, one-to-one interviews were carried out with family members of former servicemen from the Catholic community. Many of these family members had attended the exploratory meeting in February 2015, or had approached the museum in response to coverage of the project in the local press.

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

On a number of accounts the project was a success. First, the depth and variety of the museum's collections have been enhanced, with the acquisition of a number of medals, books, photographs and other objects relating the Lisburn Catholics and the Great War. Second, the museum's exhibition programme, and the visitor experience, has benefited from the addition of new stories and perspectives. Evidence of this was immediately visible in visitor feedback. Third, significantly there has been a greater and sustained engagement from members of Lisburn's Catholic community with the museum. Fourth, the relative success of the project has spurred other Great War-related projects, including the museum's Great War database, an interactive database detailing the town's dead from every denomination, see: <http://www.lisburn-and-the-great-war.com>



It was anticipated that the project's outcomes would be used solely to underpin the museum's Great War exhibition programme. Yet, given the favourable response to the project, and the range of material generated, the museum was able to raise its original ambitions. As well as supporting the exhibition programme, material from the project contributed to a dedicated exhibition on the Easter Rising in 1916. Titled 'Rising Voices, Lisburn at Easter 1916', the exhibition told the story of Easter 1916 from a number of perspectives, from the Advanced Nationalists (e.g. local man Ernest Blythe), through to Lisburn unionists, state forces, and local Catholics, including those serving in the war.

It was one of a handful of Easter Rising exhibitions mounted by museums in Northern Ireland, and the only exhibition on the island of Ireland in 2016 to examine the Rising from a northern perspective. The same material, gathered from the 'Lisburn Catholics and the Great War Research Project', supported a talk delivered in Dublin on Easter Monday 2016 as part of RTE's 'Reflecting the Rising' programme. Further, the project has promoted and supported further research into the post-war period, and features in the museum's 2017 exhibition 'Lisburn 1918-23; community conflict and commemoration after the Great War', which includes the story of the 'burning' of the Catholic community in Lisburn, following the assassination of RIC District Inspector Swanzy in August 1920. Material from the project is included in a number of forthcoming publications.

Further Information:

Ciaran Toal, ciaran.toal@lisburncastlereagh.gov.uk, www.lisburnmuseum.com



4:

Case Study 40 Lisburn Museum: World War One and Us - Cross Community project



Tonagh Ladies Group (TLG) created a book based on their interaction with Easter 1916 history.

The project was rights-based, it evolved as it went. TLG sought answers to questions that were important to them, "Why do we know more about the men than the women? *Who were the 1916 women? What was their motivation? What happened to them after the rising? Did they leave a legacy?*"

Lisburn Museum invested time and resources in this project that would inevitably change how it engaged with adult learners. TLG took a decisive role but the approach adhered to professional museum standards using a proven format of site visits, expert talks and creative and narrative methods.

This was a partnership project of equal power-relations. The project outcome is a book with individual chapters, reflecting unique experiences of engaging with the history from the point of view of being women citizens. TLG's *Twenty-first Century Proclamation for the Nation* is an integral part of the book, this document reflects the realities of life for one group of women living in modern Northern Ireland.

The museum took a risk by facilitating rather than leading the project. The participants took risks in terms of learning new creative skills, relating personally to 1916 history and creating individual chapters in a book which share their individual (often emotional) learning journeys.

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

This project had sustainable outcomes for Lisburn Museum and TLG. The project was intended as a cross-community engagement but evolved into single identity one. It is a model that will be used for other groups and other subject areas in 2018.

The museum continues to provide professional advice and support and a safe and encouraging environment to work, projects with TLG continue to evolve.

The project increased the museum's relevance to this group through strengthened partnerships with what was once a non-user group. This project was critical thinking in action, knowledge of the period was increased for staff and TLG.

Further Information:

Collette Brownlee, collette.brownlee@lisburncastlereagh.gov.uk, www.lisburnmuseum.com



Case Study 41 World War One and Us: Cross-Community Project



This cross-community project aimed to attract non-visiting communities from unionist and nationalist areas in order to explore WW1.

Lisburn Museum worked for one year with four groups, two from each community area, three youth and one adult women's group. Investing in expert speakers, the groups met one night a week at Lisburn Museum, making site visits to Arbour Hill, Kilmainham and the Somme Heritage Centre.

The project was rights based, the participants decided how they worked, what they wanted to know more about and what the final outcome was to be – a community exhibition World War One and Us. This was professionally curated by Lisburn Museum and displayed there for three weeks.

The exhibition was launched in June 2015, participants gave short presentations on what the experience meant for them. Certificates of achievement were given out, the night was a celebration of achievement and skills development. Copies of exhibition panels were given to communities to display in their own centres.

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

Certain groups were hard to attract as they viewed the First World War as nothing to do with them, getting through to gatekeepers of these groups was a challenge.

The legacies of the project overall include: Participants increased their understanding of the period 1912-1918, and of "the other" through experience of diverse groups working separately but in one safe space to create one single project. Museum staff had opportunities to work with non-museum visitors and to learn from the experiences of others in terms of how historical contexts are created.

The staff time commitment was a challenge but a worthy one. The project "humanized" history in a safe place. The process helped the museum rethink how it engaged with sensitive issues. Staff relinquished control of the process in terms of placing trust in the participants and not shying away from contentious issues.

Staff feel this has worked for them as sustainable learning partnerships were created where they had not existed before. If it was not for the impetus from the Decade of Centenaries initiative, this mutually enriching programme may never have happened.

Further Information:

Collette Brownlee, collette.brownlee@lisburncastlereagh.gov.uk,
www.lisburnmuseum.com



Case Study 42 Living Legacies 1914-18 and Drama



MARRI is a WW1 community drama project which encouraged groups to research, script and perform family and community stories that reveal an infinitely more nuanced and inclusive account of the human experience of a region simultaneously 'at war' with itself and with an outside force.

MARRI is a project collaboration forged between the 'Living Legacies 1914-18' WW1 public engagement centre, the Drama department at Queen's University Belfast and the Creative Learning Department at the Lyric Theatre, Belfast.

The MARRI team worked with six community-based organisations: the Resurgam Trust, Rathcoole Youth Group, Omagh Live and Learn Group, Tonagh Women's Group, Bobosh and Hydebank Wood College.

The project developed from a pioneering play called 'The Medal in the Drawer', written by Dr Brenda Winter-Palmer, which explored the complex interplay of Unionist and Nationalist loyalties embedded in the trenches of the First World War and the streets of Belfast.

With this play as inspiration and a starting point, the MARRI community groups, with the help of a drama facilitator, began to explore their own ideas and knowledge of the war as remembered in Northern Ireland.

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

Drama-based research methods developed by MARRI proved to be a 'safe space' for community groups to explore complex issues of identity and memory. This was true for young and old alike, for men and women.

For example, as a result of MARRI, a video produced above by a local women's centre reflected confidence gained through the research and writing process, the group producing their own creative response, captured above. There were logistical challenges too, such as working with young offenders who produced excellent pieces of writing via their participation in the project.

Drama-based workshops and activities inspired by The Medal in the Drawer play have the scope to engage a wide range of communities and interest groups. Careful and positive support offered by drama professionals, in this case through the Living Legacies and MARRI's teams, provides a basis for exploring sensitive and complex questions relating to conflict and identity.

The broad range of groups which MARRI's worked with required a dynamic and flexible approach; ultimately what emerged were six distinct, novel responses to the play and its main themes.

Further Information:

Keith Lilley, k.lilley@qub.ac.uk,
www.livinglegacies1914-18.ac.uk



Case Study 43 Living Legacies 1914-18 and Community Archaeology



Through archaeological techniques and working with professional archaeologists, the Ballykinler Community Excavation Project drew together community groups to study the remains of a WW1 training camp in County Down.

Through archaeological techniques and working with professional archaeologists, the Ballykinler Community Excavation Project drew together community groups to study the remains of a WW1 training camp in County Down.

The key objectives of the project were to increase the existing knowledge of the historical background and archaeological features within the modern military landscape. In addition to providing a more accurate interpretation of the physical realities of 'training for war' on the camp the project sought to use a place of past conflict as a site for constructing a shared future.

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

This community project was the first of its kind in Ireland and, as such presented many challenges, not least establishing the right of entry onto an operational military estate in Northern Ireland.

The research team negotiated effective resolutions to the problems faced, consequently establishing a functioning template for similar projects in the future.

Academics and professional archaeologists and volunteers served to forge new relationships, while revealing a more comprehensive understanding of the role of the British Army in Ireland during WW1.

The results of the project now form part of a wider cultural heritage management program envisioned for the Ballykinler Military Training Estate; it is expected that connections forged in 2016 can continue to be developed alongside an accurate historic account of the estate.

Further Information:

a.anderson@qub.ac.uk,
www.livinglegacies1914-18.ac.uk



4:

Case Study 44 Living Legacies 1914-18 and Public Engagement Roadshows



The Living Legacies 1914-18 WW1 public engagement centre was set up in 2014 and as part of the co-production and public engagement brief from our funders (the Arts and Humanities Research Council), the centre undertook a series of public roadshow events in conjunction with Libraries NI.

From May 2014 through to September 2015 the Living Legacies team designed a programme of outreach events which aimed to develop our links with the communities across NI, and begin a public discussion about commemoration and remembering.

We travelled across the region, and extended our reach to the North East of England in September 2015, digitally sampling and recording the private memorabilia and stories which people collect and preserve. The roadshows were kindly supported and hosted by Libraries NI.

The Living Legacies team led the programme, along with the Centre for Data Digitisation and Analysis at QUB, whose expertise in scanning and capturing objects was invaluable. National Museums Northern Ireland staff lent their curatorial experience and offered expert object analysis and conservation advice

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

We conducted over ten public roadshow events, travelling to Omagh, Armagh, Londonderry, and further afield to Manchester, Leeds and Newcastle.

The material we collected is available here and directly inspired and populated the special exhibition in the Ulster Museum detailed here. We captured some unique and compelling stories throughout the roadshows, including the Chinese plait. The roadshows required a lot of planning, commitment and allocation of resources.

We also learnt important lessons about marketing, targeting key audiences and choosing times and venues which encourage relevant publics to attend. Given that one of the primary aims of the WW1 Engagement Centres was to support and work alongside communities as they began to explore and examine the complex histories of WW1 on the island of Ireland and beyond, these roadshows provided direct access to undertake that work.

Connecting research and museum expertise with the publics who already engaged in processes of commemoration allowed us to broaden those conversations and further equip groups as they engaged in their own projects. The roadshows also raised the profile of the Centre, supporting the next phase of our work in co-producing research projects and creative and digital outputs.

Further Information:

Sophie Long, slong07@qub.ac.uk,
www.livinglegacies1914-18.ac.uk



Case Study 45
**Living Legacies and
Remembering 1916:
Your Stories**



**REMEMBERING
1916
YOUR STORIES**

In collaboration with National Museums Northern Ireland (NMNI), the 'Remembering 1916: Your Stories' exhibition is one of the most significant outputs produced by the 'Living Legacies 1914-18' WW1 public engagement centre. Exploring the significance of the centenary of 1916, the exhibition divided into four main sections – 'The Easter Rising', 'The Battle of the Somme', 'War and Society' and 'Legacy'.

'Remembering 1916: Your Stories' exhibited selected WW1 objects drawn from public engagement roadshows across Northern Ireland held in 2014-2015. Collaborating with the object owners, the Living Legacies and NMNI researchers produced in-depth narrative accounts of the meaning and history behind each personal object.

The exhibition was hosted by the Ulster Museum, Belfast. One of the most compelling stories to emerge from this project was the "bloodied notebook", owned by a soldier who was killed at the Battle of the Somme, one of the most brutal battles of WW1.

The exhibition was a collaboration forged between Living Legacies 1914-1918 researchers and the curatorial staff and directors at National Museums Northern Ireland. The public engagement roadshows were led by Living Legacies attended by museum curatorial experts who were vital to identifying the objects which came to form the exhibition, as well as recording the stories about the objects drawn from oral history interviews.

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

Producing an exhibition is always an intensive and demanding process. The available expertise of our NMNI partners was crucial at all stages of the process. The opportunity to showcase privately-owned objects which had previously been stored in drawers, attics and suitcases allowed us to fulfil our brief of drawing out grassroots narratives of the war, and foregrounding these objects in a public, highly respected institution. The only limitations we encountered were the selection processes which necessarily mean including some, and excluding others. More information can be found here.

The public engagement roadshows began as a means by which to raise the profile of Living Legacies as a place for academic and community researchers to come together to explore the impacts and legacies of the war.

These events produced a digital community archive as local people talked about their WW1 objects and we felt that the objects and stories collected from across Northern Ireland deserved a stronger platform, and that they might provoke some interesting reflections. As a means of co-producing outputs which showcase public engagement work, museum exhibitions require commitment from all stakeholders, but ultimately bring significant rewards.

Further Information:

Elaine Reid, elaine.reid@qub.ac.uk,
www.livinglegacies1914-18.ac.uk



Case Study 46 Carson Project

Mid & East Antrim Borough Council's Good Relations Programme supported local community Group, The Carson Project Ballymena, to host a Shared History event (facilitated by Philip Orr) which looked at the Easter Rising and the Battle of the Somme.

This event took place on 2 June 2016 at the Braid in Ballymena, and GR support included monetary support towards venue hire and catering as well as support in kind, providing community contacts info, forwarding invitations (on behalf of the group) to a variety of stakeholders including local education providers, elected members, MPs, MLAs, Council SMT & colleagues.

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

Good partnership working between Council's GR Team and local community group/event organisers The Carson Project, Ballymena. Group has shown leadership in hosting such an event / opening invitation to this wide remit of people in leadership roles.

The local group has worked in partnership (across divisions) to host an event that marks the Decade of Anniversaries, demonstrating leadership and creating awareness.

The group/community has felt comfortable in promoting a Good Relations event such as this, within the local Mid & East Antrim area of Ballymena.

Further Information:

Jane Dunlop, Jane.Dunlop@midandeantrim.gov.uk



Case Study 47 Centenary of the Battle of the Somme Event

Mid & East Antrim Borough Council organised an event to commemorate 100 years since the Battle of the Somme. The event included music and poetry readings. A play was commissioned which depicted the events of 1916 and how it impacted on people from all community backgrounds.

This was performed on Sunday 26 June 2016. GR also supported the event by using their networks and community and schools contacts, elected representatives, MLAs, MPs etc. to ensure that it was inclusive and there was a wide range of representatives participating.

GR was also highly involved in the organisation of the event, sending invitations, preparation meetings, co-ordination on the day.

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

Council led initiative which demonstrated good partnership working with local community. The event was successful. Attendees included a wide representation of the community including MPs, MLAs, elected representatives, community representatives, schools, armed forces, youth organisations etc.

Good partnership working between GR with local community and event participants. GR provided opportunity for community and youth to learn the facts about their culture and heritage. The project has helped the participants to celebrate their culture in a respectful manner.

The range of participants helped to achieve an increased sense of belonging and partnership working. The project involved young people and assisted their learning around culture and heritage.

Further Information:

Jane Dunlop, Jane.Dunlop@midandeantrim.gov.uk



48

Case Study 48 New Perspectives on 1916



The project was organised by Sheehy Skeffington School in collaboration with Soma festival group, Gallery of Photography Ireland, Castlewellan Inter Church Forum and the Centre for Contemporary Christianity

The project was based around a curated exhibition in collaboration with the Gallery of Photography Ireland with three main aspects:

- the life and legacy of Roger Casement, with a focus on his humanitarian work in the Congo and Putamayo,
- a showcase of WW1 artefacts with a local connection, contributed by the family of the late Tom Edgar, local historian
- broader representations of the aftermath of the Easter Rising and life in County Down in this pivotal era in our history.
- Guided Tour: John Gray of Linen Hall library walking tour in Belfast on key events and people of 1916, including stories of nationalism, WW1 and the Easter Rising.
- Phillip Orr talks on local events and people associated with 1916, with emphasis on woman and children, Casement and the Sheehy Skeffingtons.
- Micheline Sheehy Skeffington on her grandparents and presents the Sheehy Skeffington Plaque to Castlewellan Community Partnership
- Reflections of a humanitarian aid worker and the relevance of Casement and Congo Reform Association. Talk By Angus Lambkin, UN followed by discussion.
- Talk by Dr. Aidan McQuade CEO of Anti Slavery international followed by discussion.
- Performance and post performance discussion of Halfway House play by Philip Orr.

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

It was a project that emerged rather than planned and designed and this worked in that people became interested in the themes and the process and the different dynamic generated more trust. The exhibition was central to the programme. One of the challenges was to create an inclusive exhibition where both sections of the dominant population feel representative. The inclusion of the WW1 artefacts of Tom Edgar was central to the exhibition.

The focus on the global humanitarian work of Roger Casement and the introduction of the lives of Francis and Hannah Sheehy Skeffington cast new light on our heritage. Its biggest success is that it has engendered local community interest in our heritage. Curiosity in the humanitarianism of Casement, the social justice and feminism of the both Sheehy Skeffingtons and in the nonviolence of Frank has been awakened.

There is collaboration from the organisations listed above at the local level. The Sheehy Skeffington award for an individual that promotes kindness, courage and community is an annual award 2016-2026 to name and acknowledge local leadership. Sheehy Skeffington School will promote further stories of peace and social justice from our past through the arts.

As a result of the project, there now exists a context for dialogue on contentious issues for people from different cultural and religious backgrounds, It is our experience that most people, when curiosity arises, want to reflect and learn from our past. Creating the right conditions for this learning to happen is important; relationships, use of a variety of creative modalities and process oriented programmes are part of these conditions,

Further Information:

Mary McAnulty, mary.dara@gmail.com



Case Study 49 On the Brink: The Politics of Conflict 1914-1916 project



On the Brink: The Politics of Conflict 1914-1916 was a three year Museum services-led community outreach project (April 2014 to March 2017).

The geography of the project covered three partner Borough Council areas of Mid and East Antrim (MEA), Antrim & Newtownabbey; Causeway Coast and Glens. MEA and Causeway Coast & Glens Councils were partners in the project's delivery, with MEA the lead partner.

On the Brink sought to explain what, why and how we commemorate, in the aftermath of major outbreaks of war and revolution, and to question what we have forgotten and why? The project aimed to challenge one-sided interpretations of 1916 events, for the Easter Rising and the Battle of the Somme, that still cause division and conflict in communities today.

The project was underpinned by the Decade of Centenaries Principles of Engagement developed by the Community Relations Council and the Heritage Lottery Fund in 2011.

The project harnessed museum collections and local sites linked to war and revolution in the 1914-16 period, in all partner Council areas. A major purpose was to highlight key events, histories and multiple perspectives from the 1914-16 era, set within a local, national and international context.

Two major touring exhibitions were delivered, accompanied by facilitated curriculum-linked schools workshops. A cross-border aspect to the project was present in a partnership with Kilmainham Gaol, Dublin. Volunteers from both MEA and Causeway Coast and Glens Council areas were very important in sourcing material objects and stories of people, and in delivering 22 Mini-Tours to their local communities, of outdoor, landscape based on 1914-16 sites of remembrance.

A legacy of the project was that 9 volunteers achieved professional Tour Guide awards. A learning resource for adults and school children was produced. Please see : <http://www.thebraid.com/on-the-brink/> .

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

Targets for public engagement with both touring exhibitions were well exceeded, confirming that a strong public demand existed, for access to accurate, well-presented locally relevant historical information linked to local people caught up in 1914 -16 events.

Combined target for both exhibitions = 8000

Total achieved = 18,413

Targets for facilitated schools workshops were also exceeded, with twenty-six workshops delivered over the entire project. At the start of the project eight workshops per Museum area in MEA and Causeway, or 16 in total was agreed.

Presenting the histories of 1916 such as the Easter Rising and the Battle of the Somme, side by side in workshops and exhibitions, enabled visitors to see them as interconnected responses to a complex national and international situation. These events of war and revolution still form the basis of separate and conflicting community identity today.



Case Study 49

On the Brink: The Politics of Conflict 1914-1916 project



Combining workshop sessions with an On the Brink exhibition visit produced better learning experiences for school children, than a workshop on it's own, as judged by self-completed evaluation reports. Possibly, the visual experience of seeing pictures and Museum objects of local people involved in 1914-16 events, was something they related to well and so developed participant's understanding following a workshop session.

Nine Volunteers gained OCN Level 2 Tour Guiding awards. The Volunteer strand exceeded all it's targets, as detailed in the "On the Brink Volunteer Strand Evaluation" document, produced by external evaluator, Blue Print Development in 2017. An important factor was the high level of support given to Volunteers, by Museum staff.

Outdoor, landscape based Volunteer-led Mini-Tours were much more successful in meeting the project's aims to engage with local communities, compared to lecture-style workshops. The active outdoor Mini-Tours led by Volunteers from participant's own communities, and focusing on local heritage of 1914-16 people, can most probably explain this.

Further Information:

Donald Bell, donald.bell@midandeantrim.gov.uk;

Helen Perry, helen.perry@causewaycoastandglens.gov.uk



Case Study 50 Public Record Office of Northern Ireland - Decade of Centenaries Programme



The Public Record Office of Northern Ireland is a division within the Department for Communities. It houses a wealth of archive material relating to the Decade of Centenaries. Our ambition was to make available, engage and publicise these rich resources to mark the various centenaries. Starting in 2011, when we loaned a copy of a page of Ulster Covenant signatories to a CRC launch event at Ulster Museum, PRONI has continued to deliver a programme of activities and events relating to the Decade.

These have included, amongst others: various lecture series on the Ulster Covenant (2012); Volunteers (2013); A joint series on the start of the war with NMNI (2014); a conference on Gallipoli (2015); events to mark the Battle of Jutland, Somme and Easter Rising (2016); and the Battle of Messines (2017). PRONI also produced resource packs on Suffrage; a First World War Guide; teacher lesson plans on recruitment and women in First World War.

We have transcribed letters and journals from 1914-16 which are available on the PRONI website. PRONI has collaborated with broadcasters and other media outlets including the BBC, RTE, Doubleband Productions and others. However, our greatest successes have involved partnering other organisations, who include amongst others: Community Relations Council, Nerve Centre, Living Legacies, Belfast City Council, University of Kent, History Hub, HMS Caroline, NI First World War Committee etc.

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

One of the more successful centenaries that PRONI marked was the Battle of Messines (May-June 2017) when we linked with a number of partners and made full use of the Department for Communities communications and press teams.

By working with the Government of Flanders, we were able to bring over a leading international expert, Piet Chielens, the curator of In Flanders Field Museum in Ypres, Belgium. Piet also organised for a Memorial Book and accompanying exhibition of Passchendaele Chairs to be exhibited at PRONI over the course of the Messines centenary. The exhibition was viewed by over 500 visitors.

A parallel programme of activities was also provided for schools. In conjunction with the Nerve Centre, we delivered workshops to six different secondary level schools. The schoolchildren learned how to make their own graphic novels that told the story of the Battle of Messines and received tours of PRONI and saw original First World War archives. The BBC filmed one of the classes which was broadcast on NI news.

The final strand was a programme of four lunchtime lectures by experts including Tom Thorpe of the Western Front Association, Historian Stephen Stanford, Dr Tim Bowman and Nick Perry. In terms of what would have worked better - there still is a challenge for different institutions to better coordinate their activities to ensure they do not clash with one another's events. For example, a number of the PRONI lunchtime talks coincided with talks being given elsewhere in Belfast.

The legacy of this and other projects is stronger links with our partners, particularly the Government of Flanders and the Nerve Centre. PRONI routinely films all its talks and makes them available on our YouTube channel meaning they have longer impact. And finally, the Memorial Book was signed by a number of PRONI visitors and will return to the In Flanders Field museum where it will go on permanent display.

Further Information:

Stephen Scarth, stephen.scarth@communities-ni.gov.uk,
www.nidirect.gov.uk/proni



4.

Case Study 51 Rural Community Network: One History Many Stories



One History Many Stories was a very new concept of looking at the period 1912 - 1922 through a shared and inclusive lens. The events themselves were risk taking in the fact that they tried to bring multiple perspectives to a particular period of history that for a very long time was contested.

The event itself included DVD footage from the Creative Centenaries Project Derry/Londonderry; guest speakers from a Unionist and Nationalist perspective, some academia; some local historians; music and song as well as a panel discussion on ethical and shared remembering.

The event also showcased an excellent exhibition called Postcards of the Great War and ended with a rendition of the Last Post played on the fiddle. The project was a joint partnership with Rural Community Network, Fermanagh and Omagh District Council, REACT Armagh and Libraries NI.

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

The project was an overwhelming success with excellent positive feedback from the large audience. Evaluation sheets were completed before and after the event to gauge if learning had taken place and if attitudes had shifted. It was so successful the project was then delivered in Enniskillen, Armagh and Newry.

In terms of improvements for the way forward RCN were asked if the event itself could be filmed or recorded for wider public use and also the panel discussion was shortened to allow speakers time to deliver their talks as the period of history covered four years and this proved difficult in terms of slotting into a short 15 minute presentation.

Further Information:

Charmain Jones, charmain@ruralcommunitynetwork.org,
www.ruralcommunitynetwork.org



Case Study 52

Tower Museum - The Laurentic



The Tower Museum created an exhibition commemorating the centenary of the sinking of the Laurentic. The famous gold ship, which now lies at the bottom of Lough Swilly, was sunk by German mines from a u-boat on the 25th January 1917. The story of its sinking, its survivors, and the hunt for the 43 tonnes of gold on board to pay for munitions during the First World War has captured the imagination of generations of researchers, historians and divers since.

Our project began when the owner of the wreck, Ray Cossum, approached us with his archive and collection of artefacts from the wreck. From there the project gathered pace, with the local community coming forward and regaling us with their personal connections to the wreck, family members who survived, who saw the ship while berthed in Lough Swilly before its fateful voyage, who remember the dead washed up on shore.

The diving community also got in touch, offering to loan and donate incredible objects from the ship and wreck itself, including the knocker from the captain's cabin door, tiles from the pool area, the bell from the bridge (with indentations where it was battered with a wrench as the ship went down). Towel rails, portholes, white star line insignia, all culminated in a fantastic visual exhibition which paid a moving tribute to what was at the time a momentous tragedy.

The exhibition, and the series of the events that followed, proved hugely popular. The hunt for the gold ignited the imagination of the younger generations, while the tragedy of the sinking and the great loss of life proved particularly poignant for those trying to reconnect with the family history during the First World War.

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

When the survivors from the Laurentic were brought ashore in 1917, the Mayor of Derry~Londonderry hosted a large dinner event for them in the Guildhall. The Mayor during the centenary event in 2017 hosted a recreation of that historic event, attended by relatives of those who sailed on the ship on its final voyage. It was a fantastically well received event along with the exhibition.

The difficulty in finding a suitable amount of artefacts for display was difficult at first, but once the exhibition gathered steam and media interest increased we were able to host a fantastic array of objects and documents, more of which arrived after the exhibition opened.

Further Information:

Ronan McConnell, ronan.mccconnell@derrystabane.com, 02871253253



Case Study 53

Victoria Cross Commemorative Paving Stone Programme



As part of a UK Government First World War Centenary campaign, commemorative paving stones are being laid at the birth places of every Victoria Cross (VC) recipient of the First World War. These commemorative paving stones are being laid over a period of four years from 2014 until 2018, and provide a lasting legacy in remembrance of those who gave their lives in the First World War.

The UK Government provides the paving stone, and looks to local councils or community groups create an event around it. This has worked really well, with Councils and local groups working together to create thoughtful, inclusive commemorative events around the unveiling of the paving stones.

There are eight stones for recipients born in what is now Northern Ireland - six have been laid to date with two to follow in 2018. 32 stones have also been provided for all the VC recipients from across the island of Ireland, which are being unveiled in stages at Glasnevin cemetery. This project has further contributed to reconciliation and a sense of our shared history, with many VC paving stone ceremonies including those from all communities and backgrounds, with attendance by representatives from both UK and Irish Governments



Case Study 54 What Price Peace Project

History and Citizens for Peace

- How do we create opportunities to reference the past and yet not reside in it to predict our future?



The Fellowship of Messines Association was formed in May 2002, by a diverse range of individuals from Loyalist, Republican and Trade Union backgrounds united in their realisation of the necessity to confront sectarianism in our society as a necessary means to realistic peace building.

The Association has networks of co-operation and support across the region and is dedicated to creating opportunities for participants from across all divides to engage in joint study and training programmes and dialogues around the questions of “History, Identity and Politics. The Decade of Centenaries has been a primary focus of the work as the Messines Fellowship.

A key driver for their work on the Decade of Centenaries has been to address the lack of access to a shared and common history, particularly one that enables participants to comprehend the issues of conflict and poverty, of culture, identity and heritage. Crucially, it seeks to use these engagements and discussion on Centenaries events to find common ground and tangible opportunities for individuals of all ages and from diverse cultures and heritages to engage and work together as active citizens.

The Centenaries events have utilised a shared learning collaboration between community activists and academics, who are opinion formers and influencers, to produce a learning programme and research papers to enable individuals to be self-critical and analytical about their own, and others history, culture and identity.

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

The difference it has made is to bring diverse communities of interest together, particularly often those living in communities most affected by violence and conflict, to engage in discussion that ensures that the decade of centenaries is used not just as a reference of the past but also to consider how it might or might not predict the future.

There is still a need for this work as the Decade of Centenaries continues and to include other significant “historical” events, that have strongly influenced political identity and action for example the events of 1921 and 1922 in Ireland and their impact. There is a need for historical contemporary events such as the events in 1969, the Loyalist Strike and the Sunningdale Agreement to be addressed.

More recently a clear need has been identified among those community leaders and peace influencers to widen the accessibility of the programmes to specifically target young people and those from minority communities of interest who, for diverse reasons, are disengaged or excluded from a sense of their identity as valued citizens.

Finding resources and building sustainability to ensure that this work continues is an ongoing challenge.

Further Information:

Harry Donaghy, messines04@hotmail.com

Principles for Remembering in Public Space

- 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.
- 5) All to be seen in the context of an 'inclusive and accepting society'

Community Relations Council, Second Floor Equality House,
7-9 Shaftesbury Square, Belfast BT2 7DP
Tel: 02890 227500
info@nicrc.org.uk
www.nicrc.org.uk

Heritage Lottery Fund Northern Ireland, 51-53 Adelaide Street, Belfast, BT2 8FE 028 9031 0120
www.hlf.org.uk/inyourarea/NorthernIreland/

For more publications, resources and information on the Decade including further reading,
see the Marking Anniversaries web page at
<https://www.community-relations.org.uk/decade-centenaries>

Community Relations Council

