

Artefacts Audit

A report of the material culture of the conflict in and about Northern Ireland



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A report of the material culture of the conflict
in and about Northern Ireland

Living Memorial Museum Sub Group

Healing Through Remembering

2008

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The views expressed herein do not necessarily state or reflect the personal views of all members of
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The Living Memorial Museum Sub Group had the vision to see that this task was necessary and that it would entail a lengthy and delicate process. The group planned and considered how best to commission and carry out the audit including items to be audited, agreements over permissions, and final accessibility via an on-line resource. The Institute of Irish Studies was an expert and willing partner to the formation of a joint Fellowship Post based at the University in order to carry out the Audit. Without the support of the Institute, and in particular its Director Dominic Bryan, a work of this scale would not have been possible.

On his appointment to the Fellowship Post, Kris Brown brought a wealth of experience and an eagerness for the task at hand. Over the two year period of the project he also showed a thoroughness of attitude and a dedication to the work. The 424,395 items audited far exceeded the initial expectations of the Sub Group.

Thanks are due to Jayme Reaves, Keith Henderson, Laurence McKeown and Kate Turner who helped produce this report. Thanks must also go to those who kindly supplied images or gave permission for those images to be used. To Mike McCool and the Cain Archive at the University of Ulster thanks for the creation and hosting of the website database.

However, most important of all are the 79 organisations and individuals who took part in the audit. They must be thanked not only for their time assisting Kris in accessing items, completing forms and documents and explaining the provenance of items, but also for gathering, collating, and caring for the collections they hold either on behalf of an institution or in a personal capacity. This report and the audit are a testament to their dedication to the preservation of the material culture of the conflict.

Brandon Hamber
Chair
Healing Through Remembering



*Healing Through Remembering Living
Memorial Museum Sub Group*

Preface

This report accompanies the on-line database of the Audit of Artefacts relating to the Conflict in and about Northern Ireland. Both are the result of a two-year Fellowship post jointly hosted by Healing Through Remembering and the Institute of Irish Studies, Queens University Belfast.

Initial discussions around issues regarding a Living Memorial Museum of the Conflict in and about Northern Ireland soon highlighted the fact that there was no existing record of what items of historical significance had been retained and catalogued over the last decades. We felt it important that a record of such artifacts be created and made accessible to researchers and enthusiasts as well as to inform the debate.

In order to carry out the audit a two-year Fellowship Post was created jointly with the Institute of Irish Studies at Queens University Belfast. This partnership brought both academic and community resources to the work. Following an open tender process Dr Kris Brown was appointed to the Fellowship in January 2006.

While we realized this would be a substantial undertaking it was only once Kris began the work that the enormity of the task became apparent. There are many more collections underway than was first imagined and they range from official museum collections, where appropriate access protocol is required, to those of enthusiastic volunteers who were only contactable when personal time allowed.

This report was initially intended as an internal HTR document but given the range and value of the details it comprises we felt it should be made accessible, along with the raw data of the database. The report highlights in particular the dedication of both official museum curators and individual members of the public in retaining items of material culture connected with the conflict in and about Northern Ireland and also the immense need for resources, training and networking for those who have gathered or maintained these amazing collections.

We are aware that this audit, while extensive, is not comprehensive. We have always regarded the work as more a process than a one-off project and to this end the on-line database includes a facility to inform us of any additional collections, or items within collections, that should be added to the resource.

We hope that, like our earlier productions, Without Walls and the sets of Display Books, this document will inform the debate about a Living Memorial Museum to the Conflict in and about Northern Ireland.

Dom Bryan, Máirín Colleary, Briony Crozier, Deaglán de Bréadún, Hugh Forrester, David Gallagher, Tony Gallagher, Mervyn Gibson, Will Glendinning, Alan McBride, Alice McCartney, Declan McGonagle, Laurence McKeown, Yvonne Murphy, Louise Purbrick, Dave Wall

**Living Memorial Museum Sub Group
Belfast
April 2008**



Healing Through Remembering Living Memorial Museum Sub Group visiting the Imperial War Museum North

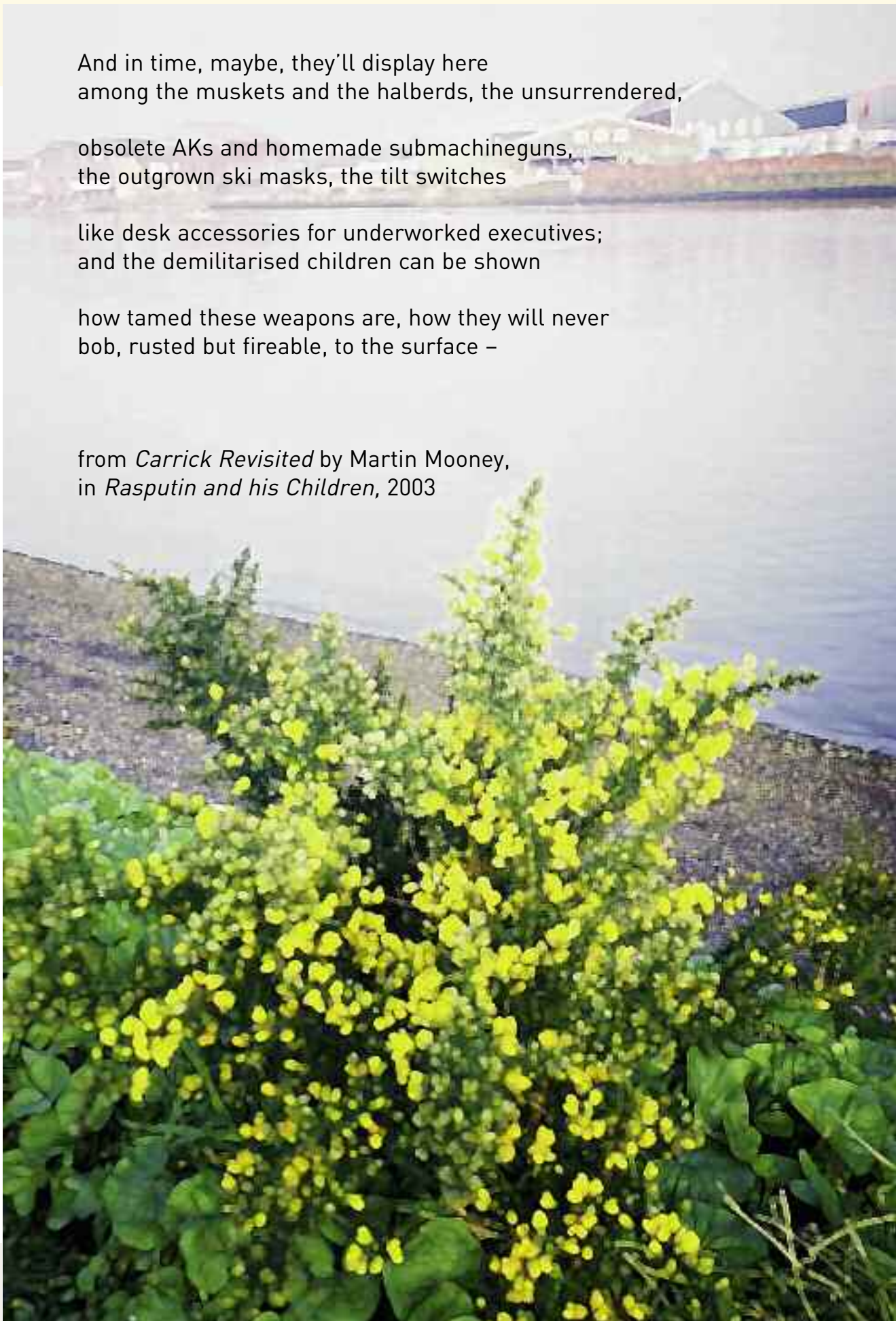
And in time, maybe, they'll display here
among the muskets and the halberds, the unsundered,

obsolete AKs and homemade submachineguns,
the outgrown ski masks, the tilt switches

like desk accessories for underworked executives;
and the demilitarised children can be shown

how tamed these weapons are, how they will never
bob, rusted but fireable, to the surface –

from *Carrick Revisited* by Martin Mooney,
in *Rasputin and his Children*, 2003



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INTRODUCTION

In January 2006, Healing Through Remembering (HTR), its Living Memorial Museum Sub Group, and the Institute of Irish Studies, Queen's University Belfast, began a project to audit the material culture of the conflict in and about Northern Ireland. A Living Memorial Museum is one of five recommendations being examined by HTR, a cross community organisation focused on ways of dealing with the past relating to the conflict in and about Northern Ireland. The concept of a Living Memorial Museum emerged from a public consultation in 2002 asking how the events of the conflict should be remembered so as to help build a better future for all. The findings from the consultation were published in the *Report of the Healing Through Remembering Project 2002*. The recommendation for a Living Memorial Museum suggested that:

The Living Memorial Museum would serve as a dynamic memorial to all those affected by the conflict and keep the memories of the past alive. It would also provide a diverse chronicle of the history of the conflict in and about Northern Ireland, increase public awareness of the impact of the conflict, disseminate information and provide educational opportunities ensuring lessons are learned for the future. (from The Report of the Healing Through Remembering Project, June 2002, p46.)

The specific purpose of the Living Memorial Museum as outlined in the 2002 Report (pg. 47) would be to:

- Promote understanding and appreciation of the different beliefs and perspectives of the conflict in and about Northern Ireland by preserving, interpreting, and sharing, the range and diversity of past experiences;
- Provide commemorative space – along with educational space – in the form of a garden of reflection and various forms of commemorative remembering such as plaques or memorials;
- Build an understanding of the different cultures through educational programming and living exhibits designed by communities themselves;
- Remember the past and our conflicted history in a safe and measured way so as to learn lessons and guard against future violence;
- Actively demonstrate that different perspectives can be housed together in a sensitive and tolerant way and in so doing preserve individual dignity, strengthen our communal forms of remembering, and increase respect and tolerance for all;
- Provide an informal way of learning – not only about the past but about each other – in a reflective and peaceful environment and in the way the individual chooses;
- Record the journey of the Healing Through Remembering Project and provide a home for the historical information about it. This record will be for the benefit of others directly or indirectly engaged in similar initiatives and not only for academic/historical consideration, and
- Be a resource for other places to provide knowledge and experience to mitigate violence and conflict.

In order to further inform understanding of the material culture of the conflict, Healing through Remembering and the Institute of Irish Studies, Queen's University Belfast advertised for a researcher to prepare an audit of the artefacts (objects, artworks, letters, audio and film recordings, ephemera) relating to the conflict in and about Northern Ireland. The research would inform the work of the Living Memorial Museum sub group which is addressing the Healing Through Remembering recommendation. While the audit would focus on the material culture of the conflict over the past four decades, it could also incorporate objects that contextualised what engendered these divisions. The audit was to include artefacts held in museums, galleries, libraries and archives, and those held by private individuals. Some of the principal duties included:

- the locating and recording of artefacts, as described above, in an accessible database format which could be made publicly accessible (www.healingthroughremembering.org/artefacts)
- identifying in a report communities, groups and themes within the conflict that are under-represented in the material culture revealed by the audit
- making initial recommendations on how to inform both existing and projected new institutions concerned with this topic

This report is an outcome of these last two duties.

Specifically, the audit was undertaken to fulfil a number of purposes:

- The audit of conflict-related artefacts would serve to inform Healing through Remembering, researchers, and the general public, about the type of conflict-related material that is held in collections across these islands. It is hoped that it will act as a gateway to the relevant holdings of curatorial institutions and for interested researchers from a wide range of backgrounds.
- By flagging artefact collections the audit will help ensure this material is not lost to posterity in the years to come.
- The process of the audit helped to forge links with museums, curatorial institutions, and other collections, whose collaboration could be sought in the development of a Living Memorial Museum.
- It will help stimulate interest and promote debate about the development of a Living Memorial Museum and how we foster knowledge about a divisive period in our history.
- It will highlight possible under-representation of themes, issues, groups, and communities in holdings both personal and institutional.

However it should be noted that the audit cannot serve as a comprehensive catalogue of artefacts relating to the conflict. The number of artefacts is too great and their dispersal too wide to allow the systematic item-level cataloguing of this material across all institutions and personal collections.



Image of Artefact Audit database website

METHODOLOGY OF THE AUDIT

Introduction

Conducting an audit of relevant curatorial institutions and private collections of material required a combination of two approaches; a thoroughgoing and systematic identification of holdings, and a more elastic ad hoc approach using referral methodology or snowball sampling.

Initial desk top research was considerable and involved identification of possible holdings via trawls through archival, museum and library directories, yearbooks and directories which listed political and pressure groups, plus the scanning of publications within the Northern Ireland Political Collection of the Linen Hall Library, and Belfast, Ulster and Irish Studies, located in Belfast Central Library. I relied on my own contacts within both the political and library settings to provide information, and numerous suggestions came from the membership of the Living Memorial Museum sub group. Letters of initial contact, emails, and scoping surveys were sent to institutions and personal collectors. As the audit progressed, collectors and curators often provided further points of contact and several important holdings were sourced and audited in this way. Appeals through local and national media were also made.

A total of 79 collections appear in the audit. In the vast majority of cases I personally conducted the audits. Where colleagues were involved (in twelve instances) they worked in close consultation with me and I carried out any additional contact and checking. In a very small number of cases I opted to fill out the questionnaire personally, whether in whole or in part (See Appendix for a copy of the questionnaire). In those cases I did not attempt



Kris Brown visiting the Imperial War Museum North

to overwrite or replace the collector/curator's description of material. In a few cases I conducted audits via phone or correspondence, or by visiting public exhibitions, or extracting information from published sources.

In conducting the audit interviews, issues of privacy, confidentiality, and sensitivity were addressed. No items or details about collections were included in the audit if a curator or collector felt in anyway hesitant. Informed consent was continually sought during interviews. The purpose of the audit was explained and information about the work of Healing through Remembering provided.. Auditing involved surveying physical collections and /or documentary records of the same and logging relevant conflict-related artefacts. These were grouped and enumerated firstly by broad category of artefact, secondly by type of artefact (which provided a more specific definition), and thirdly by description of artefact (this latter principally related to its group or community affiliation but also any particular theme or event it might be connected with). Over 420,000 items were identified and enumerated in this way. The survey also included sample listings of items within individual collections; these allowed a much more detailed, fine-focus view of the material culture of conflict which it was hoped would assist interested parties in gauging how the history of the conflict in and about Northern Ireland might be told in museums and exhibitions. These sample listings usually numbered approximately 30 items but in certain cases were much more substantive. In total, 2,420 items were individually listed.

A questionnaire was drawn up which combined a structured series of questions with a degree of flexibility of reply. The intention was to allow standardisation of information across numerous collections whilst allowing free response in terms of institutional or personal collecting ethos, particular strengths, and accurate logging of a vast typology of artefacts. The questionnaire also allowed for the listing of sample items from the collections, for an accurate presentation of the range of materials available, and an opportunity to underline the historic or emotional depth which might accrue to certain artefacts. Some audits were

completed by one visit, with follow up via phone or correspondence. In many other cases holdings were so large that the extraction of relevant information and the completion of a questionnaire took many days.

The audit questionnaire, the draft database, and the publicly accessible database all followed the same general structure:

Schema of Audit

| Field | Input Data |
|--------------------------|---|
| Title: | [name of the collection] |
| Description: | [a description of the collection] |
| Strength: | [an indication of the strengths of the collection] |
| When Collected: | [the range of dates over which the collection was accumulated] |
| Date Range of Artefacts: | [when artefacts in the collection date from] |
| Type of Collection: | [library, archive, museum, personal collection etc.] |
| Materials Held | [physical characteristics of collection; broad type of materials held e.g. objects, artwork, posters audio visual material etc.] |
| Keywords | [a brief, simple series of keywords that sketch the holdings of the collection] |
| Collection Content: | [an audit by category, type and description e.g. 162 badges (Loyalist), 28 posters (Republican) etc.] |
| Star Items: | [a list one or two of a collection's most important holdings] |
| Item Level Description: | [Where the collection of material was small a full item list was given and further broken down by sub collection/type of artefact e.g. poster, badge, artwork, etc. Where the collection was large only a selection of artefacts as a representative sample was feasible] |
| Access: | [a statement of any access restrictions placed on the collection. Including allowed users, charges, etc.] |
| Catalogue/Description: | [whether any electronic, card catalogue, etc is available] |
| Collecting Policy: | [the accrual status – closed, active, selective] [the accrual method – purchase, deposit] [accrual periodicity – closed, irregular, periodic] [* basically if, how, and how regularly material is acquired*] |
| Legal Status: | [a statement of the legal status of the collection *who owns the material*] |
| Custodial History: | [A statement of any changes in ownership and custody of the collection that is significant for its authenticity, integrity and interpretation. This might be, for example, whether any items are on long term loan.] |
| Note: | [any pertinent information about the collection not covered by the above] |

| | |
|-----------------------------------|--|
| Collection Location Details | [address; phone; email; website; access conditions] |
| Administrator Contact details | [contact name and position of the person who administers or organises the material] |
| Associated Publications | [identification of publications based on the use, study, or analysis of the collection] |

In drawing up the schematic for the questionnaires and databases advice was sought from individuals and organisations with experience of collection level description. Collection level description is the meta data, or over-arching descriptive information which outlines the holdings of a particular collection. This format did not fully conform to the needs of the audit as it does not allow for the precise number crunching of artefacts by category, type, and description; nor does it generally attempt to append samples of individual items held. Nevertheless it provided a useful platform for the design of the project.

ARTEFACTS: DEFINING PARAMETERS AND TYPOLOGIES

Defining a conflict-related artefact

At the earliest stages of the project, it proved necessary to formulate a definition of what constitutes a conflict-related artefact. This was necessary to focus the range of the audit and also to inform clearly the various private collectors and curators about the type of material that the project was most interested in.

In terms of physical type the range was massive and could be anything from a prison communication (comm), a leaflet, a Saracen armoured vehicle, or a fortification. The audit often sourced obvious material like posters, badges, prison crafts etc., but also uncovered unusual, esoteric objects which could hardly be guessed at.

In terms of defining what constitutes an artefact it was best to consider what it is that is not commonly regarded as an artefact. Certainly, textbooks and academic pieces do not normally take up exhibition space in a museum display; likewise periodicals, magazines and pamphlets. But of course, there are exceptions. A newspaper or pamphlet might be of use in a museum to add historical colour, or to provide context to a particularly significant event. Even books might be useful in display if they were owned by an individual whose personal story or experiences are of particular interest, especially if they were annotated by the same.

However, the study of material culture does not normally include the study of substantive textual information. Its emphasis is on the first hand evidence that tangible, physical objects can provide in and of themselves rather than information transmitted at length through the medium of print; articles of clothing, household objects, religious or ritual paraphernalia, depictions of symbols, artwork etc which give evidence of the type of culture and customs developed by a society or group. Again, there are obvious exceptions. For this artefact audit I certainly wanted to include certain personal papers such as letters, diaries and other correspondence. The same applied to items of ephemera, such as leaflets and handbills. But these differ from typically printed material in a number of ways. They represent primary sources; that is they provide first hand, un-interpreted evidence of historical events and are often unpublished, or can at least represent a wide variety of formats that are generally not formally published. Their method of production is often more important than the information they contain. Crucially, they may also have a particular visual impact; a very necessary quality for an object in a display case. The same things may not be said for a newspaper, periodical or even a pamphlet. Audio-visual material, from black and white photographs to DVDs, was important as non textual primary source material providing an eyewitness viewpoint and also for its value in both representing and interpreting material culture.

Therefore in setting parameters, the focus was in auditing objects, artworks, posters, printed ephemera, correspondence and personal papers, and audio-visual material.

There remained the occasionally thorny question of when an artefact is relevant to the conflict. In many cases this was fortunately obvious. Very many artefacts were directly relevant to the physical conflict, in and about Northern Ireland. It had also been stipulated by the Living Memorial Museum sub group, that artefacts that 'contextualise what engendered' the divisions in society, could also be included. Noting material relating to the political, cultural, and social disputes that surrounded the physical conflict can often be straightforward but the lines of demarcation can get fuzzy at times. Material may be deemed to be certainly political, or cultural, or which represents a particular social problem but is it conflict-related? The truth may be that there will only ever be shifting shades of grey in this regard. In summary, our definition of a relevant artefact was as follows:



Camera used by William McKinney to film Civil Rights marches from 1968 until and including the Bloody Sunday march, when he was killed. Footage is on display in Museum of Free Derry.

For the purposes of the study, one which focuses on the recent conflict in and about Northern Ireland, a conflict-related artefact might be an object, artwork, poster, correspondence and personal papers, audio and film recording, photograph, or printed ephemera. Such artefacts might be quite directly related to the conflict, or at least clearly reflect the political, cultural and social divisions between communities and organisations that were part of the conflict. The audit does not need to include books, pamphlets, newspapers or magazines unless there is particular historical importance attached to a given item.

On a number of occasions the audit uncovered material dating from a period before the most recent conflict. Whilst this material was not purposefully sought out it was nevertheless audited as it could provide context and historical depth to an understanding of recent conflict and division.

In terms of geographical spread, institutions and collections surveyed covered both the United Kingdom and the Republic of Ireland.

Constructing Typologies

To facilitate systematic identification and organization of information relating to artefacts it was necessary to construct a simple two level 'thesaurus'. This helped to create consistency in naming and identifying objects. Ten separate **categories** were created, which allowed for a basic grouping of artefacts; within that, **types** of artefacts were identified which provided a more specific or detailed breakdown. These categories and types were partially identified by desktop research of more detailed thesauri produced by benchmark institutions such as the British Museum (www.mda.org/bmobj/indexd.htm) and the Art & Architecture Thesaurus Online produced by The Getty (www.getty.edu/research/conducting_research/vocabularies/aat).

However, considerable construction and adaptation of the thesaurus emerged from the actual process of uncovering artefacts.

A description of each of the categories is given below:

Arms and Equipment

Weaponry, ammunition, and assorted materiel used by combatants.

Visual Communication

Artefacts usually of a symbolic or communicative nature usually put on public display.

Printed Ephemera

Items of transitory printed matter not intended to be retained or long preserved; paper or card items often meant to be discarded after use.

Documentation

Paper-based artefacts of manuscript or typescript type.

Material deemed unique, including items of correspondence, official forms, diagrams, maps, archives, notes and scrapbooks. This category excluded printed ephemera which was mass-produced and designed to be transitory rather than serve as a paper record.

Audio Visual

Material recording moving images and/or sound, including audio or video tapes, CDs, film reels, gramophone records etc.

Photographic Images

Material such as photographs, negatives, slides, digital images etc.



Coffee jar device – Police Museum

Artwork and Crafts

Works of art and handicrafts, from fine art through to artistic material culture produced by non professionals, such as prison handicrafts.

Clothing and Accessories

Jackets, shirts, boots, hats etc. Also decorative apparel such as badges, jewellery and sashes.

Vehicles

Armoured cars, heavy plant, etc.

Miscellaneous

A large catch-all group of artefacts covering many hard to place items and esoterica.

A truncated version of the thesaurus can be seen in Appendix Five, while the section of this report, "Crunching the Numbers: Audit by Categories, Types and Descriptions," shows how the thesaurus was applied in breaking down artefacts by category and type.



The Northern Ireland Political Collection at the Linenhall Library, Belfast

AUDIT OF MATERIAL CULTURE BY THEME - A QUALITATIVE ANALYSIS

Numerous themes and subjects are woven through the history of the conflict in and about Northern Ireland. Listed below are a substantial number of subjects, themes and groups which should play an important part in any narratives, together with an examination of which artefacts and collections could be used to reflect those issues.

Anglo Irish Agreement

The **Northern Ireland Political Collection** holds leaflets and posters relating to the Anglo Irish Agreement of 1985, mostly produced by Unionists as part of the Anti-Agreement campaign. **Monaghan Museum** also has a few posters and related ephemera dealing with Unionist opposition to the Accord. **Belfast Exposed** holds many photographic images covering demonstrations against the Agreement by Unionists. Reportage and broadcast media coverage of issues surrounding the Agreement are well documented in **Peter Heathwood's** video collection and the **BBC NI Community Archive**. The former has substantial holdings of television coverage, the latter radio coverage. Many interviews with political representatives of the time are thus represented.

Artistic Responses to the Conflict

There are numerous examples of fine art relating to the conflict in and about Northern Ireland, or reflecting on the divisions which engendered it. Paintings, prints, drawings, photographs, sculptures, mixed media, installations and video installations figure in collections such as the **Arts Council of Northern Ireland**, the **Fine Art Collections**, **Ulster Museum**, the **Irish Museum of Modern Art**, **Wolverhampton Art Gallery** (which holds a very strong collection of Northern Ireland conflict-related artworks), the **Tate Collection**, **Department of Art at the Imperial War Museum**, **Department of Fine and Decorative Art - The National Army Museum** (a particularly strong collection relating to British Army service in Northern Ireland by artist Ralph Lillford, which has already formed a successful exhibition), and **Dublin City Gallery The Hugh Lane**. Other pieces of fine art are scattered through a number of collections such as a bronze sculpture of battling peace campaigners by F E McWilliam held in the **Down County Museum**. Some artworks are of an undoubtedly high professional standard even if they fall shy of being considered 'fine art'; such items include the collection of original cartoons within the **Northern Ireland Political Collection** (particularly the large holdings of works by An Phoblacht's cartoonist Cormac) and the artwork for comic strips and graphic novels within the **Malachy Coney Collection**.

'Primitive', 'Outsider', or 'Lowbrow' art often figures within contemporary art exhibitions. The conflict has produced many examples of non-professional or amateur works, some of which resembles Trench art in that it was produced by combatants from the bric-a-brac of imprisonment. The debate about its technical or aesthetic merits is superfluous. Whether the works are 'kitschy' and sentimental, or simple and powerful, they all represent facets of the conflict in tones which can be brash or sombre. Loyalist and Republican artworks, including prison works, are held within the **Northern Ireland Political Collection** and the **Theatre and Performing Arts Archive** of the **Linen Hall Library** as well as at the **Roddy's Museum**, the **Republican Museum Dungiven**, the **Irish Republican History Museum**, the **Irish Republican Socialist Movement Archive**, the **Gerry Murray Private Collection** and the **Frankie McMenamin Private Collection**.



Socialist lyric sheet, autographed Brian Friel – Museum of Free Derry

Political artworks pepper the built environment. Photographs of thousands of political wall murals are held within the **Jonathan McCormick** and **Peter Moloney Private Collections**. Similar murals painted on hardboard and formerly displayed in Long Kesh/The Maze, are held within the **Northern Ireland Prison Service Museum's** holdings.

Not all artistic responses were in a visual medium. The **Theatre & Performing Arts Archive** of the **Linen Hall Library** holds numerous posters, programmes, ephemera and archival material and correspondence relating to the dramatic arts and their response to the conflict and communal divisions. The **BBC Northern Ireland Community Archive** also holds recordings of drama broadcasts as well as photographs and promotional material relating to conflict-related broadcast drama.

British Army

There is a vast collection of material relating to British Army arms and equipment, the most significant of which are to be found in the **Department of Weapons, Equipment and Vehicles, National Army Museum, the Royal Engineers Museum, and the Green Howards Museum**. There are numerous examples of documentation such as aide memoires, operational maps and situation reports in collections such as the **Department of Documents, Imperial War Museum, The Royal Hampshire Regiment Museum, and the Department of Archives, Photographs, Film and Sound at the National Army Museum**. There are examples of Army vehicles within the **Imperial War Museum, Duxford, The Royal Engineers Museum and the Department of Weapons, Equipment and Vehicles, National Army Museum**. Documentation relating to Army billeting and operational activity is also contained in the **Public Record Office of Northern Ireland**. Photographs of the British Army in Northern Ireland are held in the **Belfast Exposed Photography** archive, **Vincent Dargan's Private Collection, the Department of Archives, Photographs, Film and Sound at the National Army Museum** and many of the British Army regimental museums. The **Victor Patterson** archive in the **Northern Ireland Political Collection** and the **National Photographic Archive** also hold many photographic images relating to British Army activity. Examples of Clothing and Accessories are dispersed through the various regimental museums audited as well as local collections such as **Heritage Tower, and the Tower Museum in Derry**. There is a particularly strong collection of medals in the **Department of Uniforms, Badges and Medals in the National Army Museum**. Moving image footage of British Army activity is available in the **Department of Archives, Photographs, Film and Sound at the National Army Museum, and the Joe Graham Private Collection** holds rare footage of British Army raids and searches. **The Film and Video Archive, Imperial War Museum** holds excellent examples of actuality footage of soldiers on patrol and training videos ranging from topics such as personal security to proper search procedures. The daily environment of a soldier stationed in Northern Ireland is well captured in collections such as **Jonathan Olley's Private Collection** of photographs of British Army fortifications, and prints and paintings curated by the **Department of Fine Art in the National Army Museum and the Department of Art, Imperial War Museum**. There are oral history audio recordings dispersed through a number of museums in which soldiers talk about their service, but a particularly fine collection exists in the **Sound Archive of the Imperial War Museum**.



Photograph of a British Army 'Humber Pig'



British Army Para helmet found in Rossville St, Bloody Sunday – Museum of Free Derry

Ceasefires

There are many holdings of posters and printed ephemera relating to paramilitary ceasefires in the **Northern Ireland Political Collection**, the **Peter Moloney Private Collection**, and the **Ephemera Department, National Library of Ireland**. The extensive video tape holdings of news and documentary broadcasts in both the **Northern Ireland Political Collection** and the **Peter Heathwood Private Collection** provide an important visual and narrative source in telling these stories. **Jonathan McCormick's** collection of photographs of murals also references many relating to the ceasefires.

Civil Rights

Printed ephemera and documentation relating to the Civil Rights movement and activism is abundant within the **Museum of Free Derry**, the **Northern Ireland Political Collection**, and the **Cardinal Tomás Ó Fiaich Memorial Library and Archive**. The **Public Record Office of Northern Ireland** holds many documents relating to the Civil Rights movement including the response of the Northern Ireland government to civil rights activism. The **Museum of Free Derry**, the **Northern Ireland Political Collection** and the **Ephemera Department of the National Library of Ireland** all hold fine examples of Civil Rights era posters. Photographs relating to the period are also held within the **National Photographic Archive** and the Victor Patterson archive of the **Northern Ireland Political Collection**.

Collusion

There are many pieces of documentation relating to allegations of collusion within the **Cardinal Tomás Ó Fiaich Memorial Library and Archive**, and the archives of the Association for Legal Justice within the **Relatives for Justice** organisation. The **Committee on the Administration of Justice** holds ephemera and publications relating to this issue, as does the **Northern Ireland Political Collection**, which also features many posters on the subject. The **Ephemera Department of the National Library of Ireland** similarly holds posters on the topic. Items within the **Peter Heathwood Private Collection** also reflect concerns about security force collusion. Many murals reference collusion, and **Jonathan McCormick's** collection of mural photographs provides a useful resource in examining representations of this issue. The Remembering Quilt held by **Relatives for Justice**, also features cloth squares commemorating victims of alleged collusion.

Commemoration

The material culture of the conflict is much used to commemorate the dead and serve as keepsakes and tokens of remembrance, or even serve as symbols within commemorative rituals or items advertising the same. Commemorative items include posters, badges, medallions, printed ephemera such as postcards and mass cards, flags, banners, t shirts and other items of clothing, audio recorded songs, and artworks and crafts such as paintings, plaques, drawings, quilts, figurines, and illustrated handkerchiefs. They represent various tones of remembrance from the sombre and understated to the defiant and militaristic. Items such as these are held in the **National Museum of Ireland**, the **Museum of Free Derry**, the **Northern Ireland Political Collection**, the **Cardinal Tomás Ó Fiaich Memorial Library and Archive**, **The Public Record Office of Northern Ireland**, **Ephemera Department of the National Library of Ireland**, the **Peter Heathwood Private Collection**, the **Loughgall Martyrs 20th Anniversary Commemorative Exhibition**, the **Irish Republican History Museum**, the **Irish Republican Socialist Movement Archive**, the **Republican Museum Dungiven**, **Roddy's Museum**, and the travelling **National Hunger Strike Commemoration Committee's Exhibition**, the **Gerry Murray Private Collection**, the **WAVE Trauma Centre**, the **Irish Republican Socialist Movement Archive**, the **Iain Wylie Private Collection**, the **Frank Quigley Private Collection**, **Relatives for Justice**, the **Police Museum** and the **Ulster Museum**. Indeed, almost every collection has some examples of commemorative material culture. Photographic images of commemorations are also held in the **Belfast Exposed Photography** archive, the Victor Patterson archive in the **Northern Ireland Political Collection**, and the **National Photographic Archive**. Moving images of commemorative services, some produced by Republican or Loyalist groupings, are held in the video collection of the **Northern Ireland Political Collection**, whilst several commemorations are recorded in the **Film and Video Archive** of the **Imperial War**

Museum. Joe Graham also holds video recordings of commemorative events. Jonathan McCormick's photographic collection of wall art features hundreds of commemorative paintings and memorials.

Criminal Justice and Courts

Documentation relating to the application of criminal justice and prosecutions is abundant within the **Cardinal Tomás Ó Fiaich Memorial Library and Archive**, and there are files relating to specific cases of bombings and shootings within the **Public Record Office of Northern Ireland**. The **Northern Ireland Political Collection** also holds ephemera and posters on the subject, and the **Ephemera Department of the National Library of Ireland** has a number of posters relating to Republican opposition to aspects of criminal justice provision within the Republic of Ireland. Frank Quigley's private collection also features documentation such as court summons and detention orders.

Disputed Convictions

Material such as posters and ephemera relating to disputed convictions and people protesting unjust incarceration is plentiful within the **Northern Ireland Political Collection**, the **Ephemera Department of the National Library of Ireland** and the **Cardinal Tomás Ó Fiaich Memorial Library and Archive**. The latter also holds documentation and correspondence relating to many such cases. The **Northern Ireland Political Collection** also holds badges and promotional material relating to campaigns to free the Birmingham 6, Guildford 4 and similar cases.

Disputed Killings

There are numerous examples of printed ephemera and posters relating to disputed killings within the **Northern Ireland Political Collection**, the **Peter Moloney Private Collection**, the **Ephemera Department of the National Library of Ireland**, the **Museum of Free Derry** and the **Cardinal Tomás Ó Fiaich Memorial Library and Archive**. The latter two collections also hold documentation and correspondence relating to cases of disputed killings by the state. Personal affects of those killed are held by, or have been exhibited in, the **Loughgall Martyrs 20th Anniversary Commemorative Exhibition** and the **Museum of Free Derry**. There have been many campaigns related to disputed killings, and these have resulted in numerous gable wall murals being painted to raise their profile. Photographs of these are held within the **Jonathan McCormick Collection**.

Education

The **Northern Ireland Political Collection** has many items of printed ephemera relating to education within Northern Ireland and the **Public Record Office of Northern Ireland** holds material relating to the provision of education in a society undergoing conflict, including the billeting of soldiers in schools. The **Department of Fine and Decorative Art, National Army Museum** holds examples of schoolchildren's art depicting Conflict related incidents.

Elections

The conflict and constitutional disputes dominated the party political process for a generation. Electioneering material such as posters and printed ephemera are held in abundance by the **Northern Ireland Political Collection**, the **Ephemera Department of the National Library of Ireland**, the **Museum of Free Derry**, **Monaghan Museum, Belfast, Ulster and Irish Studies** and the **Public Record Office of Northern Ireland**. Several private collections have good examples of election material including **Stephen**



Poster distributed by Northern Ireland Office (1970s) - Northern Ireland Political Collection at the Linenhall Library

Riley's fine collection of ephemera and documentation. The **Northern Ireland Political Collection** holds videotaped news reports, documentaries, and party political broadcasts as does the **Peter Heathwood Collection**. The Victor Patterson archive within the **Northern Ireland Political Collection**, and the **National Photographic Archive** feature images of electioneering. In a related manner, the **Belfast Exposed** archive holds photographs of political figures and party conferences.

Environment (Built Environment)

The conflict significantly shaped the built environment within Northern Ireland whether in terms of fortification and security structures, destruction, or urban decay and rebuilding. **Belfast Exposed Photography**, the **Northern Ireland Housing Executive**, the **Joe Graham Private Collection**, and the **Vincent Dargan Private Collection** all hold collections of photographic imagery relating to the built environment. The **Jonathan Olley Private Collection** comprises images of security force sangars and fortifications in both urban and rural settings, some of which dominated their immediate surroundings. Scenes of urban decay, destruction, and military fortification are numerous within Ralph Lillford's drawings and paintings held in the **National Army Museum's Department of Fine and Decorative Art**. Political wall murals have also peppered urban settings and these are well documented within both **Peter Moloney** and **Jonathan McCormick's** private collections. McCormick's photographs often include images of peace lines, another long lasting effect of the conflict, and these are also documented, along with more general urban surroundings, within the **Imperial War Museum's Film and Video Archive**. There are aerial views of the peace lines and 'drive through' footage used to familiarise service personnel with the local urban environment.

Extradition

The **Cardinal Tomás Ó Fiaich Memorial Library and Archive** contains documentation and printed ephemera relating to the extradition of suspects, and the **Northern Ireland Political Collection** has printed ephemera, posters, and videotaped documentaries and news reports dealing with the same. The **Ephemera Department of the National Library of Ireland** also holds a very fine collection of posters which relate to Republican agitation against the extradition of suspects to the jurisdiction of the United Kingdom.

Feuds

Feuds within, and between, paramilitary organisations have sporadically broken out through the period of the recent conflict, resulting in numerous killings, woundings, and displacement. The **Northern Ireland Political Collection** holds examples of posters and flyers relating to these feuds as well as numerous pamphlets and newsletters. Broadcast material is also held in the **BBC Northern Ireland Community Archive**, the **National Photographic Archive**, **Belfast Exposed Photography**, the video and photographic holdings of the **Northern Ireland Political Collection** and **Peter Heathwood's** video collection. Murals and memorials commemorating those killed in feuds are also photographically recorded in the **Jonathan McCormick** and **Peter Moloney Private Collections**. See also **Republican Paramilitaries** and **Loyalist Paramilitaries**.

Fire Service

There is little extant material culture relating to the history of the Fire Service through the course of the conflict. Photographs and documentation certainly exist within the **Public Record Office of Northern Ireland**, and photographs of fireman in action are also evident within the **National Photographic Archive** and the Victor Patterson archive of the **Northern Ireland Political Collection**. Doubtless many more moving and still images are held within the various broadcast and newspaper archives. But three dimensional artefacts, printed ephemera and the like, are not extant.

The Good Friday Agreement

The Belfast Agreement of 1998 remains a turning point in the story of the Northern Ireland conflict. Many collections hold material relating to the agreement. The **Belfast Exposed Photography** archive holds photographs whilst the **Peter Heathwood Collection** and the **Northern Ireland Political Collection** hold videotaped recordings of reportage surrounding the event. The **Northern Ireland Political Collection** and the **Peter Moloney** private holdings also feature a mass of printed ephemera and posters relating to the Agreement, the Referendum on the same, and surrounding political events. The former collection is also a repository for the 'Yes' Campaign's archive, an organisation which argued in support of the Agreement during the referendum. The **Northern Ireland Political Collection's** holdings are particularly strong in relation to the 1998 accord, and feature all types of ephemeral or promotional material produced by pro- and anti-Agreement groups from across the political spectrum.

Health

The **Regional Disablement Service** deals with amputees and the provision of rehabilitative therapy and artificial limbs. Some 129 people have suffered limb loss as a result of political conflict in Northern Ireland. The service holds examples of prosthetic limbs as used by amputees but is not open to research queries. As such it does not appear in the database. The **Sound Archive** of the **Imperial War Museum** holds oral history audio recordings with medical staff who dealt with conflict-related injuries in Belfast whilst the **Film and Video Archive** at the **Imperial War Museum** also features dramatised scenes of medical training and trauma counselling in the aftermath of attacks. The **Museum of Free Derry** also holds artefacts relating to first aid treatment given during periods of disorder and violence.

Human Rights

The **Cardinal Tomás Ó Fiaich Memorial Library and Archive** contains documentation and printed ephemera relating to human rights abuses including witness statements. Closely related material is held within the **Northern Ireland Political Collection's** archival material relating to the Northern Ireland Civil Rights Association and **Relatives for Justice's** archive of the Association for Legal Justice. Videotaped broadcast programmes on the same subject are held within the **Peter Heathwood Collection** and the **Northern Ireland Political Collection**.

Housing

The **Northern Ireland Housing Executive** has a large photographic archive detailing housing provision and conditions, urban decay and regeneration in the period through the conflict. The **Public Record Office of Northern Ireland** and the **Belfast City Council Archive** (held in PRONI) hold documentation relating to the impact of civil disturbances on housing issues. The **Public Record Office of Northern Ireland** also holds films alleging housing discrimination or promoting new housing developments in 'conflict free' areas. The **Northern Ireland Political Collection** has posters and printed ephemera relating to housing, whilst both the **Joe Graham** and **Vincent Dargan** collections each contain many photographs touching on housing, inner city life, and the built environment.

Hunger Strikes

There is a vast quantity of material relating to the Hunger Strikes of the early 1980s. There are numerous examples of posters relating to the hunger strikes in the **National Museum of Ireland**, the **Northern Ireland Political Collection**, the **Ephemera Department**, **National Library of Ireland**, **Monaghan Museum** and the **Republican Museum, Dungiven** and the **Frank Quigley Private Collection**.



SDLP leaflet on house searches, July 1971 – Museum of Free Derry

Printed ephemera such as leaflets, handbills and stickers are also abundant and are located in the **Cardinal Tomás Ó Fiaich Memorial Library and Archive**, the **Ephemera Department, National Library of Ireland**, the **Northern Ireland Political Collection**, the **Peter Moloney Private Collection**, the **Museum of Free Derry**, and the **Monaghan Museum**. In terms of personal accessories there are many examples of badges relating to the protest in the **Northern Ireland Political Collection** and the **Peter Moloney Private Collection**. There are numerous examples of jail artwork and crafts referencing or commemorating the Hunger Strikes and these are held in the **Irish Republican History Museum**, the **Irish Republican Socialist Movement Archive**, the **Republican Museum Dungiven**, the **Roddy's Museum**, and the travelling **National Hunger Strike Commemoration Committee's Exhibition**. Examples include painted bodhrans, plaques, drawings and paintings. The Hunger Strikes also influenced fine art such as Philip Napier's assemblage, held in the **Arts Council of Northern Ireland** entitled 'Ballad No. 1' which features an accordion mounted on a wall, whose intake and expelling of air resembles an artificial lung, which is in turn attached to a blown up photogravure effect portrait of hunger striker Bobby Sands. The **Tate Collection** also holds works referencing hunger strikers and the H-Blocks by artists such as Richard Hamilton and Rita Donagh. Artworks of course often adorn gable walls and there are fine collections of photographs of wall murals relating to the protests in the collections of **Peter Moloney** and **Jonathan McCormick**. Videotapes of news footage dealing with the protests, the Hunger Strikers' funerals, and the widespread violence in the wake of their deaths exist within the **Northern Ireland Political Collection** and the **Peter Heathwood Collection**. Photographs depicting aspects of the protest are held within the **Belfast Exposed** archive. Prison communications (comms) relating to the hunger strikes are held within the **Northern Ireland Political Collection** and the **National Hunger Strike Commemoration Committee's Exhibition**.

Ill Treatment by Security Forces

Documentation such as letters of complaint, witness statements and reports are contained within the **Relatives for Justice's** archive of the Association of Legal Justice, the **Cardinal Tomás Ó Fiaich Memorial Library and Archive**, the **Museum of Free Derry**, the **Tower Museum** and the **Northern Ireland Political Collection's** Northern Ireland Civil Rights Association Archive. The **National Hunger Strike Commemoration Committee's Exhibition** also features drawings by prisoners of ill treatment by warders. Numerous posters and ephemera referencing alleged abuses are extant within the **Northern Ireland Political Collection**, the **Museum of Free Derry** and the **Ephemera Collection** of the **National Library of Ireland**.

Informers

The **Northern Ireland Political Collection** and the **Stephen Riley Private Collection** have posters and ephemera produced by Republicans and Loyalists warning against passing information to the security forces, and conversely, posters and ephemera produced by the police asking for information from the public. The **Peter Heathwood Private Collection** and the **Northern Ireland Political Collection** also hold video recorded documentaries relating to the issue of informers and supergrass. The latter collection also holds recordings of TV adverts asking the public for information about paramilitary activity. The **BBC Northern Ireland Community Archive** also holds news and documentary broadcasts relating to informers. The nature of informing and the work of agents or 'touts', means that relevant items need not initially reference the subject. The **Ephemera Collection** of the **National Library of Ireland** holds a Sinn Féin election poster for the now deceased British agent Denis Donaldson.

Intelligence Gathering and the Intelligence 'War'

To some extent, this follows on from the **Informers** section. But there are also manuals on British Army intelligence gathering procedure within the various regimental museums, including the **Royal Irish Regiment Museum**. This museum also has a display relating to the undertaking of co-ordinated search operations. There are numerous British Army documents such as situation reports and arms finds reports etc which show how low level information was handled on a routine basis, contained within many of the regimental museums such as the **Royal Hampshire** and **Royal Engineers** museums. The **Police Museum** holds manuals providing information on paramilitary improvised weaponry and usage, giving an insight into how intelligence was built up around illegal armaments. The **Department of Art, Imperial War Museum**

also holds posters advising soldiers on the need to gather low level intelligence and prevent the disclosure of information to Republicans. Broadcast documentaries relating to intelligence gathering are located in the **Peter Heathwood Collection** and **Northern Ireland Political Collection** video holdings. The **Film and Video Archive** of the **Imperial War Museum** holds British Army training films relating to the practice of intelligence debriefing and the work of the 'Vengeful' vehicle monitoring computer, which built up detailed pictures of vehicular sightings and suspects' movements. Some items illustrate the twisting hall of mirrors that intelligence gathering occupies. A poster in the **Ephemera Collection** of the **National Library of Ireland**, warns Republicans to stay clear of a named Garda Special Branch officer. The poster, in an obliquely threatening manner, provides a photograph and former address for the officer. Some years later, the officer was controversially alleged to have supplied information to the IRA which led to the killing of two RUC officers. He denies the accusations.

Interface Areas

These flashpoints of communal tension have long provided powerful images of division in the form of peace lines and scenes of civil disorder. The **Belfast Exposed** and **Joe Graham Collection** contain photographs taken in these areas, as does the **Jonathan McCormack Collection**. The **Joe Graham** and **Northern Ireland Political Collection** also feature video footage of disorder in certain interface areas, and aerial shots of the peace lines also feature in the **Film and Video Archive** of the **Imperial War Museum**. Missiles are frequently thrown over peace line walls and examples such as paint bombs and footballs, the latter densely inscribed in threats and sectarian slogans, are exhibited in the **Heritage Tower** in Londonderry's Fountain estate. Posters and ephemera relating to interface tensions are much in evidence within the **Northern Ireland Political Collection**. The **Public Record Office of Northern Ireland** also holds documentation relating to interface tensions.

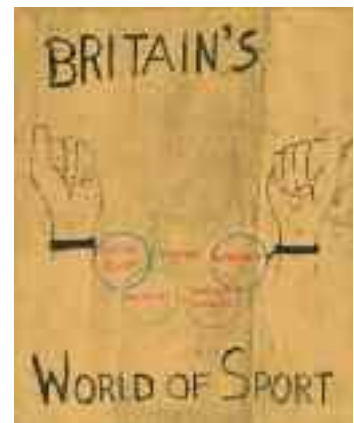
The photographer **Frankie Quinn** holds an impressive collection of photographs of peace lines and interface areas, which have been much exhibited. Due to pressures of time these were not included in the audit.

International Material Relating to the Northern Ireland Conflict

The **Northern Ireland Political Collection** has a strong collection of posters and ephemera produced by international organisations, from countries such as the Netherlands, United States of America, France, Italy, Germany, Belgium and even Iran. Much of these were produced by left-leaning 'solidarity' groups expressing support for Irish Republicanism and a fairly potent streak of Anti-Britishness. The **Ephemera Department** of the **National Library of Ireland** also holds posters produced by international groups. The Belfast City Council archives (held in the **Public Record Office of Northern Ireland**) hold correspondence from abroad expressing concern at the emerging violence in Northern Ireland.

Internment

There is a great deal of material relating to internment. The **Northern Ireland Political Collection**, the **Museum of Free Derry** and the **Ephemera Department** of the **National Library of Ireland** all hold posters and ephemera referencing internment. The **Cardinal Tomás Ó Fiaich Memorial Library and Archive** also holds documentation such as letters and witness statements relating to internment and there is similar documentation within the Northern Ireland Civil Rights Association archive of the **Northern Ireland Political Collection**. Documentation such as internment orders often turns up within Republican-oriented collections such as the **Irish Republican History Museum**. Life 'behind the wire' is readily represented. The **Northern Ireland Prison Service Museum** has contraband smuggled in to, and artefacts made by, internees as well as official documentation such as a journal from the prison ship Maidstone. Jail craft and artworks referencing internment, or made by internees, are frequently observed items in Republican-oriented collections such as the **Roddy's Museum**, the



World of Sport poster, 1972, original, hand painted – Museum of Free Derry

Republican Museum, Dungiven and the **Museum of Free Derry**. Loyalist internees' jail craft, such as handkerchiefs, are also extant. The **William 'Plum' Smith Collection** of photographs, largely in digital format, records Loyalist life and routine within the Cages of the Maze Prison/Long Kesh.

Loyal Orders

Material relating to the Loyal Orders such as the Apprentice Boys and the Orange Order is abundant. Belfast Exposed and the Vincent Dargan Collection hold many photographs of parades. The Fine Art Collections of the Ulster Museum holds more artistic representations as does the Arts Council of Northern Ireland and the Department of Art, Imperial War Museum. The Ulster Culture and Historical Society, the Apprentice Boys of Derry Memorial Hall, and Armagh Museum all hold fine examples of banners, flags, sashes and collarettes, documentation and ephemera, as does the Heritage Tower in Derry. This latter also holds bandsmen's uniforms and material used in the construction of the effigy of Robert Lundy, ceremoniously burnt in December every year. The Northern Ireland Political Collection also holds many posters and printed ephemera relating to the Orders, together with video recordings of parades and a sizeable collection of audio recordings of Orange songs.

Loyalist Paramilitaries

There are numerous items relating to Loyalism. The **Northern Ireland Political Collection** holds posters, badges, ephemera such as leaflets and greetings cards, photographs, musical recordings, video recordings and miscellaneous souvenir items such as key fobs, t-shirts and the like. If pamphlets and mosquito press newsletters and periodicals were to be factored in to the audit, Ulster Loyalist paramilitary material would not simply be numerous but superabundant. Smaller collections also hold interesting or significant Loyalist items. The **Stephen Riley Collection** holds Loyalist posters, stickers, leaflets, and newsletters as well as rare items such as a hand drawn map of the Long Kesh camp produced by Gusty Spence and a brown paper bag emblazoned with the slogan 'Careless talk Costs Loyalist Time' possibly produced by a Loyalist shop. The **Mid-Antrim Museum** service has a small but interesting collection of Loyalist related ephemeral items. The **Northern Ireland Prison Service** has numerous examples of Loyalist prisoner-produced artefacts and contraband, whilst the **William 'Plum' Smith Collection** provides a photographic peek at Loyalist life behind the wire. **Belfast Exposed Photography** also holds photographs of Loyalist activity as does the **National Photographic Archive**. Both these archives have photographic holdings of Loyalist wall art and the latter figures heavily within **Jonathan McCormick's** collection of mural images, some of which express a most militaristic style. There are Loyalist artefacts scattered through a number of the collections including a fine example of a UDA banner used in prison parades, held in the **Ulster Museum**.

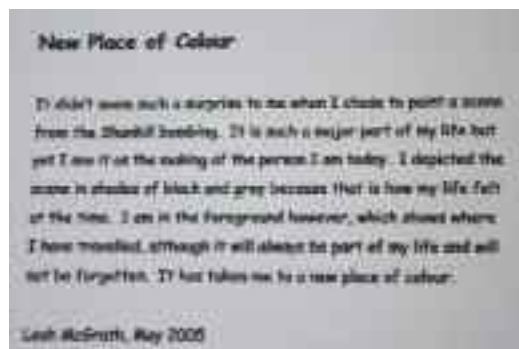


UDA poster made by UDA prisoners in Long Kesh/The Maze, 1974 – National Museums Northern Ireland

Mass Killings

Certain multiple killings have scarred the headlines and etched themselves in the history books of the conflict as symbols of particular horror and injustice. The **Museum of Free Derry** has many artefacts relating to the Bloody Sunday killings including personal items of those killed by the British Army. Some items are particularly affecting such as a child's baby grow used as a makeshift bandage, or an actuality recording from the day itself, in which we hear the anxiety, fear and anger of witnesses to the shootings. The **Omagh Bomb Community Archive** holds sympathy cards and other correspondence from those expressing their condolences in the wake of the 1998 bombing. Other multiple killings are referenced in posters and ephemera held in the **Northern Ireland Political Collection** and the **Ephemera Department** of the **National Library of Ireland**. A particularly powerful image is the poster depicting a charred body found

in the rubble of a hotel after an IRA incendiary attack, found in both the **Northern Ireland Political Collection** and the **Belfast, Ulster and Irish Studies Department**. Reportage of mass killings is extant within the **National Photographic Archive**, and the video holdings of the **Peter Heathwood Collection** and the **Northern Ireland Political Collection**. Artworks that relate to mass killings are held in the **WAVE Trauma Centre**, the **Fine Arts Collections** of the **Ulster Museum** and the **Tate Collection**. Other artworks imply the fear of mass killings more obliquely such as Paul Seawright's 'Cage' photographs in the **Irish Museum of Modern Art**, which show a public house fortified with fencing and grilles to protect it from paramilitary attack. The **Film and Video Archive**, **Imperial War Museum** holds footage of interviews with those recalling incidents of mass killings, and a staged training session depicting counselling measures to be provided for personnel after a traumatic incident. The **BBC Northern Ireland Community Archive** also has radio reportage of incidents of mass killings, including eye witness accounts.



New Place of Colour - a painting by Leah McGrath in relation to the loss of her grandfather and aunt in the Shankill bomb (2005) - WAVE Trauma Centre

Media

Collections which feature examples of broadcast media and print media include the **BBC Northern Ireland Community Archive**, the **National Photographic Archive**, **Belfast Exposed Photography**, the video and photographic holdings of the **Northern Ireland Political Collection**, and **Peter Heathwood's** video collection. The **Ulster Television Film Archives** (un - audited but sourced in the ARK Archive www.ark.ac.uk/qual/conflict/) also provide a wealth of material.

The underground media of the mosquito press and pirate radio are also reflected within the survey. Fine examples of the mosquito press are spread throughout the survey but are particularly concentrated within the **Northern Ireland Political Collection**. Recordings of Loyalist, Republican, or radical, radio broadcasts are held within the **Vincent Dargan Private Collection**. Examples of pirate radio equipment are held within the **Irish Republican History Museum** and the **Museum of Free Derry**. The **Public Record Office of Northern Ireland** holds transcripts of broadcasts by Radio Free Belfast.

'No Go' Areas and Operation Motorman

In the early 1970s the 'No Go' barricaded areas were, for a period, the most visible challenge to the status quo and Operation Motorman, the British Army's removal of the barricades, a most dramatic response by the state in asserting its authority. The **Museum of Free Derry** has a substantial and growing range of material relating to this period documenting the history of a section of that city which effectively developed a short-lived quasi-autonomy from the state. Posters, photographs, documentation and ephemera outline the local resistance to the Stormont Authorities and the formation of local defensive and vigilante groups. The **Victor Patterson Archive** in the **Northern Ireland Political Collection** and the holdings of the **National Photographic Archive** provide excellent images relating to this period. The latter archive has exceptional photographs detailing Operation Motorman and graphically shows the large logistical forces brought into play, including the short-lived use of tanks to clear barricades. Armoured vehicles of the type used in Motorman (including Centurion tanks) are held in **Imperial War Museum, Duxford**.

Parades

The **Irish Museum of Modern Art** also has works which satirise religious divisions in Northern Ireland, including 'Monkey Parade' an Orange style procession in which apes and chimps parade adorned with Banana regalia. The **Ancient Order of Hibernians** has strong holdings of banners, flags, sashes and collarettes relating to this Roman Catholic fraternal and parading body. Material relating to Republican and Loyalist parades is held in the **Roddy's Museum** (Republican band uniform), the **Northern Ireland Political Collection** (photographs, video recordings, badges and ephemera) and the **National Photographic Archive**. (See also **Loyal Orders**)

Peace Movements

The **National Photographic Archive** has images relating to peace demonstrations whilst the **Northern Ireland Political Collection** has a good collection of posters, ephemera, mosquito press, and badges relating to groupings such as the Peace People and the Peace Train Organisation. **INNATE** also holds a large collection of documentation relating to peace movements, indigenous and international.

Peace Process

Very many collections have material relating to a much extended peace process which began to publicly emerge after the Hume-Adams statement of 1993 and arguably only reached fruition in 2007 with the ending of the British Army's campaign in Northern Ireland, Operation Banner. The **Northern Ireland Political Collection** holds posters, ephemera, video recordings, pamphlets and periodicals, archives and documentation, and miscellaneous promotional items, from badges to fridge magnets, representing this process. Similarly, the **Ephemera Department, National Library of Ireland** holds posters and leaflets relating to peace and political negotiations. The **Film and Video Archive of the Imperial War Museum** has material documenting British Army activity during the peace process, from public order training to the decommissioning of military structures, whilst **Joe Graham's** collection features grass roots community responses to the peace process including reactions to civil disorder which punctuated the peace at various junctures. Radio reportage and vox populi relating to developments within the peace process also feature within the **BBC Northern Ireland Community Archive**. The **Arts Council of Northern Ireland** features a number of artistic responses to the burgeoning peace process.



Statues as part of a chess set produced by the artist Anto Brennan – Northern Ireland Political Collection at the Linenhall Library

Plastic and Rubber Bullets

Examples of these highly controversial riot control weapons are numerous and several versions (as well as CS gas cartridges), can be found in a number of collections including the **Museum of Free Derry**, the **Northern Ireland Political Collection** and the **Heritage Tower**. The **Essex Regiment Museum** however holds a rubber bullet from the first batch fired by 1 Royal Anglian, the first unit to use this riot control weapon in Northern Ireland in August 1970.

Printed ephemera, documentation, and posters relating to campaigns against baton rounds are held within the **Museum of Free Derry**, the **Northern Ireland Political Collection**, and the **Cardinal Tomás Ó Fiaich Memorial Library and Archive**, to name only the most prominent. Broadcast reportage about these weapons features in the video holdings of both the **Northern Ireland Political Collection** and the **Peter Heathwood Collection**, and the radio recordings of the **BBC Northern Ireland Community Archive**. Footage of the British Army being trained in public order duties exists in the **Film and Video Archive of the Imperial War Museum**. **Belfast Exposed Photography** has images of baton rounds being used, including the killing of one man who was fired on from point blank range. **Jonathan McCormick** has numerous images of murals arguing against the use of baton rounds, or memorialising those killed by them.

Policing

Policing is obviously a most important theme within any discussion of the conflict in and about Northern Ireland, and there is a wealth of material. The **Police Museum** has a great many items detailing the work of the RUC, PSNI and Ulster Special Constabulary, including uniforms, accessories, equipment, armaments, and documentation. The **Garda Museum / Archives** contains similar material in relation to the police of the Republic, and some material also relevant to the RUC. Smaller collections such as the **Heritage Tower**, the **Iain Wylie Private Collection**, or the **Ulster Culture and Historical Society** also feature uniforms, accessories, equipment and souvenir or commemorative items relating to the police. There is a great deal of footage relating to the RUC within the video holdings of the **Peter Heathwood Collection** and the **Northern Ireland Political Collection**; the **Film and Video Archive**, **Imperial War Museum** also has actuality footage of joint RUC/British Army foot and vehicle patrols. In related fashion, the Sound Archive of the Imperial War Museum also has actuality audio recordings of RUC officers on patrol, and interviews with RUC officers in which they describe their role and the particular stresses of service in Northern Ireland. Similarly, the **BBC Northern Ireland Community Archive** has radio broadcasts of interviews with policemen in which they discuss their role in Northern Ireland and news reports featuring statements by police. Photographs relating to the police abound within collections such as the **National Photographic Archive** and the Victor Patterson Collection of the **Northern Ireland Political Collection**, and particularly evocative examples of police presence at paramilitary funerals or at civil disturbances are held within the **Belfast Exposed** archive. Images of fortified police stations and police sangars form part of Jonathan Olley's collection of photographs, which emphasise the militarised nature of policing in Northern Ireland. Posters and leaflets produced by the police figure within a number of collections such as the **Northern Ireland Political Collection** or the **Stephen Riley Private Collection**. Typically these are wanted posters, warn civilians of the dangers of suspicious devices and vehicles, advise civilians to vary their movements to minimise the dangers of sectarian attack, or ask for information in the fight against paramilitarism. Also within the Northern Ireland Political Collection and others, there are posters and leaflets, from a Republican perspective, opposing the police and warning against co-operation. Similarly, the **Cardinal Tomás Ó Fiaich Memorial Library and Archive** holds witness statements and other documentation alleging abuse and collusion by the police.



Case in 'Conflict' The Irish at War' exhibition in Ulster Museum containing damaged riot helmet of RUC officer attacked in Derry and also examples of plastic and rubber bullets used by the RUC in riot control – National Museums Northern Ireland

Political Parties

Material culture relating to political parties generally comprises posters and printed ephemera such as election leaflets, stickers, and handbills. Other commonly found material can include promotional or souvenir items such as badges, matchbooks, key fobs, and even fridge magnets and chocolate bars. The **Northern Ireland Political Collection** has a particularly strong collection of these party political promotional items.

Most material however, comprises posters and election literature.

Unionist party political material is located in the **Belfast, Ulster and Irish Studies** Department of Belfast Public Libraries, the **Ephemera Department** of the **National Library of Ireland**, the **Peter Moloney Private Collection**, the **Public Record Office of Northern Ireland**, the **Northern Ireland Political Collection** and the **Mid-Antrim Museum Service**.

Loyalists. Undoubtedly, the strongest concentration of the posters and electoral ephemera of the small Loyalist parties such as the Progressive



Political poster from the Ulster Unionist Council (1974) - Northern Ireland Political Collection at the Linenhall Library

Unionist Party is held in the **Northern Ireland Political Collection**, although there are also some holdings within the **Public Record Office of Northern Ireland**.

Nationalists. Material relating to the Social Democratic and Labour Party, the Irish Independence Party and others is found in the **Belfast, Ulster and Irish Studies Department of Belfast Public Libraries**, the **Ephemera Department of the National Library of Ireland**, the **Peter Moloney Private Collection**, the **Museum of Free Derry**, the **Public Record Office of Northern Ireland**, and the **Northern Ireland Political Collection**.

Republicans. Material produced by Sinn Féin, or other Republican groupings such as the Irish Republican Socialist Party, Republican Clubs, Republican Sinn Féin and others, can be found in the **Museum of Free Derry**, the **Roddy's Museum**, the **Irish Republican History Museum**, **Monaghan Museum**, **Art and Industrial Division**, **Museum of Decorative Arts and History**, **National Museum of Ireland**, the **Republican Museum**, **Dungiven**, the **Belfast, Ulster and Irish Studies Department of Belfast Public Libraries**, the **Ephemera Department of the National Library of Ireland**, the **Peter Moloney Private Collection**, the **Public Record Office of Northern Ireland**, and the **Northern Ireland Political Collection**.

Alliance Party material is most commonly found in the **Belfast, Ulster and Irish Studies Department of Belfast Public Libraries**, the **Public Record Office of Northern Ireland**, and the **Northern Ireland Political Collection**. Other parties not organised along communal lines are significantly represented within the same collections.

Photographic images of party conferences, press conferences, and party leaders or activists are contained within the Victor Patterson archive of the **Northern Ireland Political Collection**, the **National Photographic Archive** and the **Belfast Exposed Photography** archive. Broadcast reports relating to party activity are fairly comprehensively archived in the video holdings of the **Northern Ireland Political Collection** and the **Peter Heathwood Collection**. The **Northern Ireland Political Collection** also holds many video recordings of Party Political Broadcasts and nearly every election manifesto produced since the early 1970s. These latter have been helpfully listed in a calendar.



Political poster from the Alliance Party (1972) - Northern Ireland Political Collection at the Linenhall Library

Prisons

Material relating to the Prison experience is abundant. Jail artworks and crafts are held in the collections listed below: **Northern Ireland Prison Service Museum**, **Art and Industrial Division**, **Museum of Decorative Arts and History**, **National Museum of Ireland**, **Cardinal Tomás Ó Fiaich Memorial Library and Archive**, the **Irish Republican History Museum**, the **Republican Museum in Dungiven**, the **Museum of Free Derry**, the **Stephen Riley Private Collection**, the **Gerry Murray Private Collection**, the **Frankie McMenamin Private Collection**, the **National Hunger Strike Commemoration Committee Exhibition**, the **Northern Ireland Political Collection**, the **Theatre and Performing Arts Archive**, the **Ulster Museum**, **Royal Engineers Museum**, and the **Adjutant General's Corps Museum**. These artworks and crafts typically consist of handkerchiefs, plaques, paintings, drawings, pottery, hardboard murals, models, harps and Celtic crosses, etc. Most, but by no means all, of the material is of Republican origin. Loyalist arts and crafts also feature and actually formed the largest part of a 1998 Loyalist Prisoners exhibition on the Shankill Road, however, the collection was dispersed as the material was returned to its individual owners when the exhibition ended. Plenty of photographs of life inside prison exist. The **William 'Plum' Smith Collection** of photographs mostly shows life in the cages of Long Kesh as well as photographs of activity in Crumlin Road Prison and the H-Blocks. The **Northern Ireland Prison Service Museum** also holds many photographs of prisoners as they went around their daily routine or practised paramilitary parades. The **Film and Video Archive of the Imperial War Museum** also holds footage relating to prison life including aerial shots of the H-Blocks and a lecture by a Governor of the Maze on the motivation and discipline of paramilitary prisoners. Documentation relating to prison life is also held in many of the collections listed above. Documentation

takes the form of comms, smuggled pieces of correspondence written in tiny script on cigarette paper or toilet roll, hand drawn maps, miniaturised documents such as the newspaper *An Phoblacht*, and more conventional letters which passed the censor including Christmas cards.

The **Northern Ireland Prison Service Museum** has a most impressive collection of prison contraband including prisoner-made weaponry, dummy weapons, body armour, smuggled alcohol, bolt cutters, signalling flags and tunnelling equipment. It also holds the most significant collection of Prison Officer equipment and accessories such as uniforms, riot shields and public order equipment, metal detectors, and restraints. There is also a significant collection of documentation from the Crumlin Road prison. 'Souvenirs' have been liberated from the decommissioned prisons and a number of museums and collections hold artefacts such as keys, cutlery, switches, display boards, electronic equipment, beds, and even a cell door.

Overall, there seems a broad coverage of items relating to prisons. Artefacts relate to Armagh Prison, the Cages of Long Kesh, Magilligan, Crumlin Road Prison, Belfast, and of course the Maze. Prison-made items and documentation can also be traced to jails in the Republic of Ireland and Great Britain. Some even relate to Irish Republicans held in jails in the United States of America. There is no significant gap in the time periods covered. In fact, museums such as the **Irish Republican History Museum**, the **Republican Museum in Dungiven**, and the **Down County Museum** hold prison or internee artefacts from the 1920s, 1940s and 1950s. Many items of printed ephemera, posters, or souvenirs such as badges, which were produced in support of Republicans or Loyalists, are held in the collections listed above. Particularly strong collections exist within the **Northern Ireland Political Collection**, the **Ephemera Collection of the National Library of Ireland** and the **Museum of Free Derry**. Reportage surrounding prison issues is plentiful within the **Peter Heathwood Collection**, the **BBC Northern Ireland Community Archive** and video holdings of the **Northern Ireland Political Collection**. **Belfast Exposed Photography** and the **National Photographic Archive** also have images of escapees or demonstrations in support of prisoners, some of which ended in violence. (See also **Internment, Hunger Strikes, Extradition, Disputed Convictions, Republican Paramilitaries and Loyalist Paramilitaries**)



IRA Roll of Honour, made in Long Kesh/The Maze in 1974 – National Museums Northern Ireland

Public Transport

Public transport, particularly the bus and taxi services, has been much affected by the conflict and its development in Northern Ireland has, in some ways, reflected the pressures of a society in conflict.

Belfast Exposed has images of buses which have been hijacked and burned out and similar items may be located within the Victor Patterson Archive of the **Northern Ireland Political Collection** and the **National Photographic Archive**. Brendan Ellis's ink on paper drawings entitled 'A Year in Black Taxis' (held in the **Arts Council of Northern Ireland**) provide snapshots of black taxi use in Belfast as it is a service common to many Unionist and Nationalist working class areas of Belfast which was introduced to compensate for a bus service badly affected by public disorder. Some ephemera relating to black taxis is held within the **Northern Ireland Political Collection** and odd artefacts exist through the collections. For example, the **Peter Moloney Archive** has a Belfast city bus ticket which advertises the confidential telephone number and appeals for information on bombings, shootings, etc. The **Northern Ireland Political Collection** also holds video documentaries which relate to black taxis, some of which were broadcast, produced, and distributed by researchers and community activists. The ROUTES Bus Workers Project, (audited within Healing through Remembering's 'Storytelling' Audit produced by Gráinne Kelly in 2005) provides insight into how the conflict impacted the provision of this public service. The project aimed to record the history and experiences of workers employed in Northern Ireland's Bus industry over three decades and included outputs such as a photographic exhibition, a play entitled 'Kings of the Road', a documentary, and a small travelling exhibition. The **Jonathan McCormick Collection** also features photographs of wall murals commemorating taxi drivers killed in the conflict.

Punishment Attacks

The **Northern Ireland Political Collection** holds posters and ephemera opposing paramilitary punishment attacks, and also holds the archive of the campaigning group Families Against Intimidation and Terror (FAIT) founded to oppose paramilitary beatings and intimidation. The **Northern Ireland Political Collection** also holds examples of paramilitary threats and support for vigilantism in the form of notes, statements, or posters. The **Public Record Office of Northern Ireland** also holds at least one poster warning against anti-social activity and the **Joe Graham Collection** holds footage of the IRA warning parents to curb their children's 'anti-social activity'. **Belfast Exposed Photography** also holds images of individuals tarred and feathered by paramilitaries for petty crime. Broadcast reportage relating to punishment attacks is also contained within the **Peter Heathwood Collection**, the **Northern Ireland BBC Community Archive** and the video holdings of the **Northern Ireland Political Collection**. At least one artistic representation of punishment attacks exists in the form of an installation entitled 'Disclaimer' reflecting on punishment beatings. It features rows and columns of paramilitary style hoods placed on the floor, and a wall mounted row of baseball bats. It is held in the collection of the **Arts Council of Northern Ireland**.

Republican Paramilitaries

One view of Republican material culture might be that as a predominantly working class anti-state grouping, Irish Republicanism would have its history and material culture effectively buried by establishment forces, and would need careful sourcing and excavation to bring it back into the light of day. (see Laura Lyons, 'Hand to Hand History. Ephemera and Irish Republicanism', *Interventions*, Volume 5, No. 3. pp.407-425. See esp. 415-416)

In fact, Republican material culture, even that which references its illegal paramilitary form, needs little excavation and is practically erupting from the ground. It is manifestly superabundant in number and assiduously collected and acquired by numerous bodies and individuals. Materials include posters and ephemera, weaponry and improvised explosives, uniforms, prison crafts replete with military imagery and sentiment, propaganda videos, press releases, comms, clothing, badges, uniforms and personal effects.

To break holdings down by institution or collector:

National Museum of Ireland - Posters, ephemera, and prison artworks and crafts.

BBC Northern Ireland Community Archive - Radio broadcasts relating to the IRA and INLA.

Belfast Exposed Photography - Photographs of IRA and INLA funerals.

Cardinal Tomás Ó Fiaich Memorial Library and Archive - Correspondence from Republican prisoners and prison artworks.

Department of Art, Imperial War Museum - Posters.

Film and Video Archive, Imperial War Museum - footage of Republicans paramilitaries, training videos simulating Republican paramilitary attack.

Ephemera Department, National Library of Ireland - Posters and ephemera.

Frankie McMenamin Private Collection - Prison crafts and printed ephemera.

Gerry Murray Private Collection - Prison artworks and crafts.

Roddy's Museum, Roddy McCorley Society - Prison Artworks and crafts, badges, armaments, posters, clothing and uniforms, and miscellaneous artefacts.

Police Museum - Republican armaments such as pistols, rifles, sub machine guns, improvised explosive

devices such as incendiaries, home made hand grenades, drogue bombs, and mortar shells. Signage such as the 'Sniper at Work' sign, manuals drawn up by the outlining workings, and tactical use of IRA armaments.

Peter Moloney Private Collection – Badges, printed ephemera, posters, and photographs of wall murals.

National Hunger Strike Commemoration Committee Exhibition – Comms, artwork, prison contraband, badges, and promotional items.

Irish Republican History Museum – Prison artworks and crafts, badges, personal effects of deceased Republican paramilitaries, types of guns used by Republicans, and miscellaneous items.

Irish Republican Socialist Movement Archive – Prison artwork and crafts, and artworks commemorating Republicans.

Frank Quigley Private Collection – Prison artwork and crafts, comms, posters, printed ephemera, and a flag.

Jonathan McCormick Private Collection – Photographs of wall murals and graffiti relating to Republican paramilitaries.

Loughgall Martyrs 20th Anniversary Commemorative Exhibition – Clothing, uniforms, personal effects, prison artwork and crafts, photographs, comms, gramophone records, and weaponry.

Museum of Free Derry – Posters, printed ephemera, photographs, badges, flags, and documentation.

Stephen Riley Personal Collection – posters, printed ephemera, and documentation.

Northern Ireland Prison Service Museum – Prison artworks and crafts, contraband, improvised weapons, ammunition, tunnelling equipment, dummy mortars and weaponry for training purposes, electronic switches and clock mechanisms, and photographs of Republican paramilitary prisoners.

Peter Heathwood Collection – video footage of daily television news items, documentary programmes, history programmes, and current affairs programmes

Public Record Office of Northern Ireland – Posters, printed ephemera, photographs, gramophone records, government documents relating to IRA activity, and documents relating to the trial of Republican paramilitaries.

Northern Ireland Political Collection – Posters, photographs, signage such as the 'Sniper at Work' sign, printed ephemera such as leaflets, stickers, post cards, greetings cards, mass cards for deceased paramilitaries, badges, t-shirts and other clothing celebrating Republican paramilitaries, flags, prison artwork and crafts, prison-made maps and comms, gramophone records, CDs and audio cassettes with songs celebrating Republican paramilitaries, propaganda videos, news reports and documentaries relating to Republican paramilitaries, documentation such as press releases, notes, a few discussion documents relating to Official IRA, etc. Although not strictly part of the audit, the Northern Ireland Political Collection also has many pamphlets relating to Republican paramilitaries and in addition to long-running periodicals of relevance such as *An Phoblacht/Republican News*, *Saoirse*, *United Irishman*, *Iris*, *the Captive Voice*, and *the Starry Plough*, it also has thousands of very local mosquito press newsletters such as *The Tattler*, *Ardoyne Freedom Fighter*, *War News* and *Venceremos*.

The above list is not exhaustive. Many examples of seized Republican weapons and ephemeral material are to be found in the **National Army Museum** or regimental museums in Great Britain.



*Socialist Resistance Group leaflet, August 1971
– Museum of Free Derry*

Riots and Public Disorder

Examples of riot and public order equipment used by the police are, of course held, in many of the collections detailed in the section on Policing (see above) including many still images of the police in riot situations. The **National Photographic Archive** and the **Monaghan Museum** also hold photographic images of riots and public disturbances centring around the anti-H-Blocks campaigns. The **Film and Video Archive**, **Imperial War Museum** contains footage of British Army units engaged in realistic public order training in full riot gear whilst the **Peter Heathwood and Joe Graham Private Collections** also feature broadcast and amateur footage of riots and civil disorder, as does the **Museum of Free Derry**. In terms of documentation, the **Public Record Office of Northern Ireland** and the **Belfast City Council Archive** (also held in PRONI) hold many items which detail the social cost of civil disorder and population movements which occurred as a result.



Gasmask and CS canister, Battle of the Bogside – Museum of Free Derry

In terms of three dimensional items, CS gas cartridges together with plastic and rubber bullets are peppered through many of the audited collections. Many of the British Army regimental museums hold examples of riot gear, as does the **Royal Marines Museum**. The **Police Museum** also holds examples of equipment used by rioters such as cudgels and improvised hand thrown missiles, including a golf ball with spikes driven through it. The **Museum of Free Derry** also holds gas masks, batons and security force riot equipment as well as material used by rioters or celebrating the same. Given the Museum's focus on the history of Free Derry, and within that the Battle of the Bogside which saw pitched battles between civilians and police, it is rich in material that reflects public alienation and disorder. The Museum holds gas masks used by civilians in the Battle of the Bogside and facsimile petrol bombs, authentically constructed from the milk bottles of a now defunct local dairy. It also holds documentation such as receipts issued for large quantities of petrol bought for the making of petrol bombs along with leaflets and posters dealing with riot situations, criticising the actions of the police in civil disturbances, or advising residents how to minimise the effects of CS gas. Posters and printed ephemera relating to public disorder and rioting also feature within the **Northern Ireland Political Collection**, and reflect a variety of interpretations from Republican, Loyalist, radical socialist, and security force perspectives.

Royal Irish Regiment / Ulster Defence Regiment

The Royal Irish Regiment and its predecessor the Ulster Defence Regiment are well represented in the audit. The **Royal Irish Regiment Museum**, is currently closed pending its relocation, but holds many examples of uniforms, accessories, arms and equipment and documentation relating to the Royal Irish and UDR. The **Heritage Tower** and **Ulster Museum** also hold examples of uniforms and accessories such as badges and insignia. Examples of recruitment adverts for the Ulster Defence Regiment, which often comprise dramatised 'incidents' are held in the **Film and Video Archive** of the **Imperial War Museum**. Training films are also held which feature the regiment. Radio recruitment adverts for the UDR are also held within the **Sound Archive** of the **Imperial War Museum**, as are a number of interviews with UDR personnel. The **Northern Ireland Political Collection** and **Peter Heathwood Collection** hold many broadcast documentaries or news reports relating to the Regiment.



Boot of a UDR soldier wounded while on duty in south-west Belfast in Feb 1976 at trouble brought about by the news of the death in England of the IRA hunger-striker Frank Stagg – National Museums Northern Ireland

Social and Community Life

The conflict did not eclipse all other aspects of life, but instead threaded its way through them. Activities such as socialising, shopping, and recreational activity continued but often in subtly different or greatly changed ways. Many of the items which detail this side of the conflict are photographic or moving images. The collections of **Vincent Dargan**, **Joe Graham**, **Belfast Exposed**, and the Brian Hughes Collection in the **National Photographic Archive** contain images relating to social activity - whether small scale and personal, or large and communal neighbourhood festivals, bonfires and the like. Material in the **National Photographic Archive** and the Victor Patterson collection within the **Northern Ireland Political Collection** also examines many similar themes including entertainment, concerts, celebrity visits and retail and small business activity.



An exhibit from 'Every Picture Tells a Story' project. Painting created by Sandy who was 13 years old (2003) - WAVE Trauma Centre

Three dimensional objects representing this theme are not strongly apparent within the audit - for example there were no security doors, grilles, metal detectors, or cameras illustrating how shops and pubs protected themselves against attack. Nor was there material which could be directly tied to the illegal drinking dens, shebeens, which sprang up as the conflict got underway.

Paper based objects such as posters or leaflets are more prevalent. Posters warning shoppers and retailers to look out for incendiaries and suspicious cars are numerous particularly within the **Northern Ireland Political Collection**. Posters, tickets and ballots for festivals and fundraising socials are prevalent within the latter collection, and well dispersed through many other collections such as the **Museum of Free Derry**, or the **Republican Museum, Dungiven**. Periodicals, whether mainstream or the more political mosquito press, often advertised social events or bomb damage sales. Gathering items relating to this theme may require a broad or imaginative approach. For example, showbands were popular touring musical acts in the 1960s and 1970s. The Miami Showband were a well known group who lost several members in a Loyalist attack. The **Ulster Museum's** Conflict in Ireland exhibition alluded to this mass killing with a display of their colourful album sleeves. It showed how violence could touch almost any aspect of ordinary life in Northern Ireland.

Horror and violence sporadically burst in on social activities such as shopping or visiting pubs. Shoppers and drinkers, and the staff who served them, were often killed in gun and bomb attacks. Security forces would raid pubs and clubs, and many claimed of heavy handed treatment or brutalisation. See also **Mass Killings** and **Ill Treatment by Security Forces**.

Ulster Special Constabulary (B Specials)

The **Police Museum**, **Heritage Tower**, and the **Ulster Culture and Historical Society** all hold clothing, apparel, and accessories (such as badges and insignia) which relate to the Ulster Special Constabulary. They also hold some commemorative items. The **Museum of Free Derry** also holds relevant material.

Ulster Workers Council Strike

This Loyalist general strike of May 1974 brought down the Sunningdale Agreement and the power sharing executive, and remains a very powerful demonstration of Loyalist and Unionist political muscle, being one of the few examples of a successful syndicalist strike in modern European history. Excellent photographs of the strikers, pickets, barricades and cheering crowds are held within the Victor Patterson archive of the **Northern Ireland Political Collection** and the **National Photographic Archive**. Some examples of posters and ephemera relating to this period are held in the **Tower Museum** in Derry but a much greater collection of posters, leaflets, pamphlets, bulletins, newsletters, and passes issued by the strikers is held in the

Northern Ireland Political Collection. This latter collection also holds audio tapes of interviews with many of those directly involved in the organisation of the strike. The **Mid Antrim Museum** also holds ephemera and photographs relating to the strike, as well as a sponge lapel badge (a similar badge exists in the **Ulster Museum**) which was worn by supporters of the strikers, as a rebuke to British Prime Minister Harold Wilson who referred to them as 'spongers' on democracy.

Victims

Material relating to victims and survivors of the conflict are numerous and widely spread through the audited collections. The list below is not exhaustive but gives some indication of the strength of material:

Arts Council of Northern Ireland – This collection contains artworks reflecting on victims of the conflict such as 'Women of Belfast' and 'Disclaimer'.

BBC Northern Ireland Community Archive – This collection features numerous audio recordings relating to victims of the conflict. The Archive holds all the episodes of 'Legacy', a Radio Ulster series broadcast daily through 1999 and consisting of two minute segments in which victims of the conflict recounted their stories. The archive also holds eyewitness accounts from victims, which were broadcast on news reports.

The Ephemera Department of the National Library of Ireland – This holds a number of posters and ephemera relating to those killed in the conflict.

The Museum of Free Derry – Holds many items relating to those killed and injured in the conflict. Much of the material relates to the Bloody Sunday killings, and features posters, leaflets, photographs, moving image and audio material, as well as personal items of victims some of which are blood stained or bullet holed.

The **National Photographic Archive** also holds photographs of victims and survivors of many types of attacks, including those who have survived shop bombings or who have had paramilitary acronyms carved onto their bodies. Many of the photographs within its *Irish Independent* holdings are captioned with curt but powerful titles such as 'Bomb panic in Belfast, High Street', 'Victims of explosion at Nite-Bite restaurant' or 'Mrs. Peg Healy with UDA carved on her arm'. This archive also contains many examples of conflict-related funerals as does the Belfast Exposed archive.

Sound Archive, Imperial War Museum – Holds extended interviews with victims of the conflict recorded on audio tape. The interviews are with those injured or bereaved from a wide range of viewpoints including civilian, medical practitioner, paramilitary, British Army, and Police.

Stephen Riley Personal Collection – This collection holds a broad range of material relating to victims of conflict and illustrates well the type of material that could be used to tell the stories of victims and survivors. Material includes police posters asking for information regarding killings and which feature photos or details of victims, posters commemorating the dead, a statement from a paramilitary organisation justifying the killing of a former member, examples of vitriolic hate mail sent to bereaved families, and posters alleging abuse and ill treatment by the security forces.



'Don't You Forget About Me' stained glass project. Each panel represents someone who suffered loss during the conflict (2003) – WAVE Trauma Centre



Babygro used for Michael Kelly's wounds and a bloodstained, bullet-holed shirt worn by John Young on Bloody Sunday – Museum of Free Derry

Omagh Bomb Community Archive – This collection features books of condolence, posters, sympathy cards, newspaper articles, e-mails, letters, material from memorial services and exhibitions, videos, artwork, and textile craft relating to the Omagh bombing.

WAVE Trauma Centre – This victims group holds artwork, paintings, sculpture and photography and video documentary produced by victims and survivors, and reflecting on their memories and experiences. Many artworks were produced by young people and children who have suffered bereavement.

Relatives for Justice – This victims group has produced the Remembering Quilt. The quilt panels are made up of 9 inch squares which have been dedicated to individuals who have died as a result of the conflict in and about Northern Ireland. Currently there are 10 quilt panels of 49 squares each. Embroidered illustrations and text within each square are used to denote the interests, outlook, passions, hobbies, and beliefs of each remembered person. The squares are often further personalised by stitching in photographs or attaching cloth remnants from apparel once worn by the deceased. Relatives for Justice also hold the archive of the Association for Legal Justice which keeps documents relating to state killings and abuses.

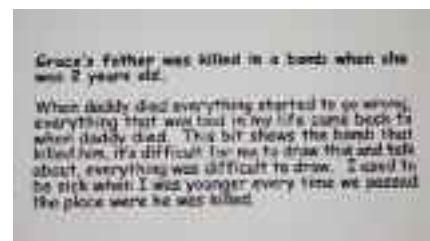
Northern Ireland Political Collection – This collection holds posters, leaflets, pamphlets and video recordings relating to victims of the conflict. The collection also keeps the archive of the advocacy group Families Against Intimidation and Terror. There was a scarcity of objects relating to the 'Disappeared' within the audit but ephemeral material relating to the campaign to recover the bodies of these victims is held within the Northern Ireland Political Collection.

Women

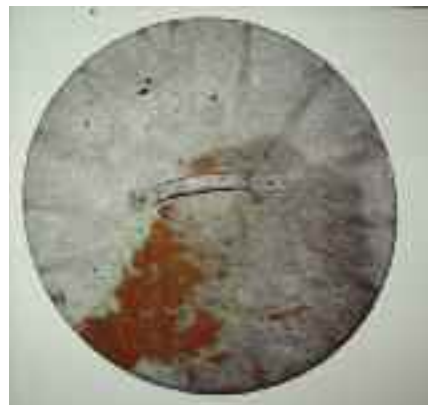
In terms of their stories as political activists and campaigners, paramilitary combatants, prisoners, or security force personnel there is a significant amount of material relating to the role of women in the conflict in and about Northern Ireland.

The **Northern Ireland Political Collection** holds many examples of posters and ephemera portraying women as political actors, campaigners, or paramilitary combatants and there is some similar material within the **Ephemera Collection** of the **National Library of Ireland**. The **Northern Ireland Political Collection** also holds archival material relating to the women's rights movement and the Northern Ireland Women's Coalition. The **Police Museum** and the **Royal Irish Regiment Museum** both hold items which can be used to tell the stories of local women within the security forces, whilst at the other end of the spectrum Republican-oriented displays in the **Irish Republican History Museum**, **Roddy's Museum**, the **Republican Museum in Dungiven** and the **National Hunger Strike Exhibition** also feature sizeable or significant amounts of material relating to women as Republican activists, combatants, or prisoners. Material includes clothing, badges, artwork and crafts, and photographs. Female British army personnel are featured in both the **Sound Archive** and the **Film and Video Archive** of the **Imperial War Museum**, whilst there are several artworks depicting WRAC personnel on duty in Northern Ireland within the **Department of Fine and Decorative Art** in the **Imperial War Museum**.

But most women were not campaigners, activists, prisoners or combatants. Through the conflict,



An exhibit from 'Jigsaw' project - a double-sided jigsaw piece created by a member who lost her father by a bomb when she was 2 years old (2003) - WAVE Trauma Centre



Bin lid, used primarily by women as a street communication tool and as a means of protest - Museum of Free Derry

particularly some of the worst periods of the 1970s and 1980s, (also a period of more rigid gender roles) women often balanced the roles of homemaker, wife, mother, and worker against the unique tensions of the conflict. Security alerts, bombings, political strikes and public disorder could turn normally mundane shopping trips and the school run into the most stressful of undertakings. The role of homemaker could be upturned by house raids or her role as worker jeopardised by the long running economic demolition of the retail sector by paramilitaries. Partners could be lost to the conflict, whether through imprisonment, death, or going on the run which caused increased pressures in raising a family. Telling these stories through the artefacts unearthed in the audit may be difficult. Photographic and interview material within the **Vincent Dargan** and **Joe Graham** collections may go some way toward it but it may likely fall to a variety of oral history and storytelling projects to pick up the slack in giving a voice to 50 per cent of the population.

Youth

There is a significant amount of material relating to the subject of children and youth. Conflict-related artwork produced by children can be extremely evocative, and there are good examples within the **Department of Fine and Decorative Art – National Army Museum**, the **WAVE Trauma Centre**, as well as one or two items within the **Public Record Office of Northern Ireland**. There are also leaflets and ephemera arguing particular concerns of youth, such as a flyer protesting harassment of young people at security checks in Belfast city centre held in the **Belfast, Ulster and Irish Studies** of Belfast Central Library. The **Northern Ireland Political Collection** holds many items of posters, ephemera, badges and other apparel relating to the youth wings of various political parties and pressure groups. Many of the photographic holdings of collections feature images of children in a conflict context. There are good examples in **Belfast Exposed** and the **National Photographic Archive** of these. See also **Education**.



An exhibit from the 'Childsplay' project (2003) – WAVE Trauma Centre

Summary of Audit of Material Culture by Theme

It can be seen that there exists a great range of material enabling a large number of themes and subjects relating to the conflict to be addressed. Nevertheless, gaps remain in terms of, for example, the Fire Service or stories concerning the experience of women. The work of the health services in dealing with the medical legacy of the conflict can also be a difficult story to tell. The privacy of patients and medical records precludes robust acquisition policies or at least disclosure by collecting institutions if they have, in fact, acquired material relating to medical care.

CRUNCHING THE NUMBERS: AUDIT BY CATEGORIES, TYPES AND DESCRIPTIONS

Grand Total of Artefacts = 424,395

Held in 79 collections.

Audit of Arms and Equipment artefacts by Type

Total Number of Arms and Equipment related artefacts = 740

| | | |
|-----------------------------|------------------------------|--|
| Allen Hook and Line = 1 | Drogue Bombs = 1 | Radio Equipment = 6 |
| Ammunition = 17 | Dummy Rifles = 3 | Rations = 1 |
| Ammunition Belt = 1 | Elbow Pads = 1 | Replica Grenades = 1 |
| Ammunition Pouch = 5 | Explosives (deactivated) = 1 | Replica Mortar = 1 |
| Arm and Shin Guards = 3 | Field Dressing = 1 | Replica Pistol = 1 |
| Artillery Cartridge = 1 | Firearms (antique) = 68 | Replica Rifles = 1 |
| Axes = 1 | Firearms (prohibited) = 22 | Replica Sub Machine Gun = 1 |
| Baton Cases = 1 | Firearms = 193 | Restraint Harness = 2 |
| Baton Guns = 1 | Gas Masks = 4 | Rifles = 52 |
| Baton Rounds = 41 | Grenade = 1 | Riot Equipment = 67 |
| Batons = 2 | Grenade Launcher = 1 | Riot Shield = 13 |
| Bayonet = 6 | Hand Grenades = 3 | Rocket Launcher = 1 |
| Bayonet Holder = 1 | Haversack = 1 | Rocket Propelled Grenade = 2 |
| Binoculars = 1 | Helmet = 3 | Search Mirror = 1 |
| Body Armour = 9 | Holsters = 21 | Shin Guards = 2 |
| Bola = 1 | Incendiary Devices = 4 | Shoulder Holster = 1 |
| Bomb Detectors = 2 | Knives = 3 | Shrapnel = 4 |
| Bomb Disposal Equipment = 1 | Light Machine Gun = 1 | Sub Machine Guns = 11 |
| Bomb Switches = 3 | Miscellaneous Weapons = 30 | Swords = 6 |
| Bombs (Deactivated) = 8 | Missiles (hand thrown) = 1 | Thigh Guards = 2 |
| Bullets = 3 | Mortar = 1 | Timer = 1 |
| Cannon Ball = 5 | Mortar Bombs = 6 | Torches = 1 |
| Cartridges = 9 | Mortar Tube = 1 | Truncheons = 10 |
| Catapult = 1 | Munitions Box = 1 | Water Bottle = 1 |
| Clubs = 6 | Munitions Case = 1 | Wheelbarrow (remote controlled bomb disposal) = 2 |
| Cross Bow = 1 | Non Firearms = 6 | Whistles = 3 |
| CS Gas Canister = 3 | Paint Bombs = 2 | |
| Cudgels = 1 | Pikes = 1 | |
| Detonator = 1 | Pistols = 19 | |

Audit of Visual Communication artefacts by Type

Total Number of Visual Communication related artefacts = 6582

| | | |
|-----------------|----------------|--------------|
| Arch = 1 | Flags = 116 | Signage = 36 |
| Bannerette = 35 | Pennant = 6 | |
| Banners = 97 | Posters = 6293 | |

Audit of Printed Ephemera artefacts by Type

Total Number of Printed Ephemera related artefacts = 76, 506

| | | |
|--------------------------------|------------------------|------------------------|
| Banknotes = 8 | Envelopes = 26 | Periodicals Files = 17 |
| Booklets = 9 | Greetings Cards = 1117 | Postcards = 5,434 |
| Bookmarks = 5 | Handkerchiefs = 1 | Postmarks = 14 |
| Bus Tickets = 3 | Leaflets = 63, 002 | Prayer Books = 1 |
| Calendars = 188 | Leaflets Files = 1 | Programmes = 93 |
| Cards (floral tributes) = 3000 | Lytic Sheets = 1 | Stamps = 87 |
| Cards = 193 | Memory Cards = 100 | Stickers = 636 |
| Catalogues = 5 | Pamphlets = 191* | Tickets = 174 |
| Diaries = 7 | Periodicals = 2,194** | |

*In most cases pamphlets and periodicals were not included in the audit – if they were to be included then the holdings of the **Northern Ireland Political Collection** are voluminous. The **Northern Ireland Political Collection** holds over 15,000 books and pamphlets relating to groups across the political spectrum. Similarly, the collection has extensive runs of periodicals totalling more than 2,500 titles. Many of these are rare, short lived mosquito press publication, colourful and evocative in tone and content. The total number of individual periodicals will run into the tens of thousands. The **Museum of Free Derry** and the **Belfast, Ulster and Irish Studies** department of Belfast Public Libraries also have significant collections of pamphlets and periodicals. Many other periodicals and pamphlets are scattered through the institutional and private holdings.

Audit of Documentation artefacts by Type

Total Number of Documentation related artefacts = 76, 367

| | | |
|---------------------------|--|--------------------------------|
| Accounts = 1 | Ledgers = 500 | Order of Service = 1 |
| Aide Memoires = 5 | License = 2 | Pass = 1 |
| Application Forms = 2 | Lists = 5 | Passport = 1 |
| Architectural Plans = 6 | Log Books = 3 | Petitions = 1 |
| Archival Files = 3591 | Lyric Sheets = 1 | Poem Manuscript = 1 |
| Archival Volumes = 3 | Manuals = 11 | Press Releases = 122 |
| Bibles = 6 | Manuscripts = 1 | Press Releases (Folios of) = 1 |
| Book = 1 | Maps = 23 | Proceedings = 22 |
| Books of Condolence = 819 | Medical Records = 1 | Programmes = 1 |
| Cards = 8 | Memoirs = 4 | Receipts = 3 |
| Certificates = 48 | Memoranda = 5 | Registrar = 1 |
| Citations = 1 | Miniaturised Documents = 108 | Reports = 47 |
| Comms = 147 | Minute Books = 43 | Rolls = 4 |
| Complaints Book = 6 | Minutes = 523 | Rolls of Honour = 5 |
| Correspondence = 609 | Minute Files = 2 | Scrapbooks = 27 |
| Diagrams = 3 | Miscellaneous Documentation = 41,679* | Situation Reports = 134 |
| Diaries = 26 | Miscellaneous Documentation (Folios of) = 170* | Statements = 854 |
| Documents = 1 | Miscellaneous Documentation Files = 16* | Scripts = 23 |
| Emails = 15,000 | News Clippings = 10525 | Telegrams = 14 |
| Envelopes = 24 | News Cuttings Files = 44 | Transcripts = 41 |
| Exclusion Order = 1 | Notes = 15 | Voucher = 1 |
| Forms = 3 | Notebooks = 15 | Warrant = 1 |
| Inspection Books = 10 | Notes Files = 1 | Warrant Cards = 1 |
| Instruction Cards = 10 | Official Forms = 4 | Witness Depositions = 2 |
| Internment Order = 3 | | |
| Invoices = 1 | | |
| Journal = 3 | | |

*The documents labelled 'Miscellaneous' typically comprise letters and correspondence, reports, official forms, aide memoires, notes and similar forms of paper documentation which are held within archival sub collections spread through the audited collections. In most cases, the size of these sub collections, or restricted access to them, did not allow for a detailed numerical breakdown by type.

Audit of Audio Visual artefacts by Type

Total Number of Audio Visual related artefacts = 11,966

| | | |
|------------------------|--------------------------------|--------------------|
| Audio Recordings = 107 | Film Reels = 42 | Video Tapes = 5162 |
| Audio Tapes = 6064 | Gramophone Records 33rpm = 95 | |
| Compact Discs = 86 | Gramophone Records 45rpm = 109 | |
| DVDs = 301 | | |

Audit of Photographic Images artefacts by Type

Total Number of Photographic Images related artefacts = 246,435

Digital Images = 1098
Negatives = 198,792

Photographs = 32,020
Photograph Files = 3

Slides = 14,522

Audit of Artwork and Crafts artefacts by Type

Total Number of Artwork and Crafts related artefacts = 2968

Assemblages = 1
Badges = 2
Bags = 3
Belts = 3
Blankets = 1
Block of Mahogany = 1
Bodhrans = 22
Candles = 5
Chairs = 4
Chess Boards = 1
Chess Pieces = 36
Cigarette Tins = 1
Collages = 10
Cottages = 2
Crosses = 23
Doll's House = 1
Drawings = 1382
Dressers = 2
Dummy Rifles = 7
Embroidery = 1
Etchings = 8
Figurines = 30
Frescoes = 20
Handbags = 9

Handcuff = 1
Handkerchiefs = 143
Harps = 31
Hurley Sticks = 2
Installations = 2
Jewellery Boxes = 6
Leatherwork = 3
Medallions = 18
Mirrors = 16
Miscellaneous = 2
Mixed Media = 11
Murals = 52
Music Box = 1
Ornaments = 107
Paintings = 382
Paper Garlands = 1
Photographs = 5
Pillow Cases = 2
Pinboards = 9
Plaques = 151
Plates = 2
Pottery = 1
Printed Media = 6
Prints = 213

Purses = 10
Quilt Panels = 10
Quilts = 1
Sailboat Ornament = 1
Scale Models = 50
Sculptures = 24
Spinning Wheels = 1
Stained Glass = 1
Statuette = 2
T Shirts = 1
Table Cloths = 3
Table Lamps = 1
Tables = 4
Tapestries = 8
Tea Sets = 1
Textiles = 20
Tobacco Tins = 1
Trays = 4
Trophies = 26
Vases = 2
Video Installations = 2
Wallets = 49
Wreaths = 3

Audit of Clothing and Accessories artefacts by Type

Total Number of Clothing and Accessories related artefacts = 2301

| | | |
|------------------------------|-----------------|----------------------|
| Armbands = 26 | Gas Masks = 3 | Rosettes = 13 |
| Baby's Bibs = 4 | Gloves = 2 | Scarves = 10 |
| Badges = 1528 | Hackles = 1 | Shirts = 3 |
| Belt Buckles = 1 | Handbags = 11 | Shoe from Effigy = 1 |
| Belts = 26 | Hats = 11 | Skirts = 1 |
| Berets = 3 | Haversack = 1 | T Shirts = 144 |
| Body Armours = 1 | Helmets = 24 | Ties = 9 |
| Boots = 4 | Holster = 1 | Trousers = 16 |
| Buckles = 1 | Jackets = 3 | Tunics = 22 |
| Cape = 1 | Jewellery = 1 | Tunic Buttons = 20 |
| Caps = 27 | Knee Guards = 1 | Uniforms = 70 |
| Chain of Office = 1 | Leggings = 1 | Wristbands = 8 |
| Coats = 28 | Medals = 145 | Watches = 2 |
| Collarettes and Sashes = 118 | Pullovers = 2 | |
| Cufflinks = 1 | Puttees = 3 | |

Audit of Vehicles artefacts by Type

Total Number of Vehicles related artefacts = 16

| | | |
|---------------------------------|-----------------|--------------|
| Armoured Cars = 5 | Bulldozers = 1 | Saracens = 3 |
| Armoured Personnel Carriers = 3 | Humber Pigs = 3 | Tanks = 1 |

Audit of Miscellaneous artefacts by Type

Total Number of Miscellaneous artefacts = 515

| | | |
|--------------------------|--------------------------|---------------------------|
| Alcohol Stills = 2 | Fans = 2 | Playing Cards = 1 |
| Balloons = 4 | Flutes = 1 | Printing Plates = 1 |
| Banknotes & Coins = 61 | Foodstuffs = 7 | Punch Jugs = 1 |
| Banner Pole Tops = 3 | Footballs = 2 | Radios = 3 |
| Beds = 1 | Fridge Magnets = 24 | Ration Packs = 2 |
| Bicycles = 1 | Furniture = 3 | Record Players = 1 |
| Bin Lids = 3 | Gates = 1 | Ropes = 2 |
| Birdcage = 1 | Gavels = 4 | Roundels = 2 |
| Blankets = 1 | Grappling Hooks = 3 | Rubble = 3 |
| Bolts = 1 | Hacksaws = 2 | Sanger = 1 |
| Book = 1 | Hangman's Box = 1 | Shredder = 1 |
| Bottles = 2 | Hurleys = 1 | Soft Drinks Cans = 2 |
| Brass Knocker = 1 | Ink Stamps = 4 | Soft Toys = 3 |
| Bricks = 1 | Ink Wells = 1 | Software = 1 |
| Cameras = 1 | Iron Gatework = 4 | Spades = 4 |
| Candles = 3 | Key Fobs = 88 | Spotlights = 3 |
| CD ROMs = 2 | Keys = 24 | Spyholes = 1 |
| Cell Cards = 1 | Ladders = 2 | Steering Wheel = 1 |
| Cell Doors = 1 | Lamps = 1 | Stencils & Ink Stamps = 2 |
| Chalices = 1 | Lathes = 2 | Stone = 2 |
| Cigarette Lighters = 3 | Leatherwork Tools = 1 | Stove = 1 |
| Cigarette Packs = 2 | Lighting = 1 | Tea Towels = 11 |
| Clocks = 2 | Locks = 4 | Teapots = 1 |
| Collecting Tins = 1 | Lock of Hair | Tennis Balls = 1 |
| Confectionary = 1 | Marching Cane = 2 | Torch Sticks = 1 |
| Convection Heaters = 1 | Masks = 2 | Trolley = 1 |
| Couches = 1 | Matchboxes = 9 | Trowel = 2 |
| Crowbars = 1 | Metal Detectors = 1 | Walking Sticks = 1 |
| Cup and Saucers = 1 | Mouse Mats = 5 | Wallets = 1 |
| Cushion = 2 | Mugs = 48 | Whistles = 1 |
| Door Locks = 2 | Musical Instruments = 10 | Windows = 6 |
| Drinks Mats = 4 | Contraband = 1 | Wire Cutters = 3 |
| Drum Skins = 1 | Padlocks = 1 | Wreathes = 1 |
| Drums = 14 | Pens & Pencils = 24 | Writing Boxes = 1 |
| Duplicating Machines = 2 | Pinwheel = 2 | |

Examples of Artefacts audited by Description

(Artefacts affiliation by group, community or theme)

| | | |
|-------------------------------------|-------------------------------------|--|
| Alliance = 370 items | Fine Art = 495 | Peace Process = 242 |
| Anarchist = 88 | Funerals = 1,875 | Police = 1,011 |
| Ancient Order of Hibernians = 119 | Gaelic Athletic Association = 47 | Police Service of Northern Ireland = 409 |
| Baton Round related artefacts = 194 | Garda Siochana = 186 | Political Activists = 129 |
| Bombings = 39 | Green = 7 | Political Demonstrations = 158 |
| Bonfires = 100 | Holding Centres = 20 | Politics (General) = 7,675 |
| British Army = 2,073 | Housing = 60,174 | Prison Service = 2,611 |
| British Government = 138 | Human Rights = 20,531 | Prisons = 523 |
| Built Environment = 4,500 | Informers = 12 | Protestants = 5 |
| Censorship = 116 | Internment = 22 | Republican = 17,082 |
| Civil Disturbances = 58 | Irish Government = 152 | Royal Marines = 578 |
| Civil Rights = 7,209 | Lethal Force = 130 | Royal Ulster Constabulary = 1,839 |
| Community Development = 3,200 | Local Government = 78 | Security Force = 323 |
| Community Group = 1,967 | Local History = 21,300 | Social and Economic Issues = 16,000 |
| Disputed Convictions = 165 | Loyal Order = 1,286 | Troops Out = 41 |
| Disputed Killings = 2,455 | Loyalist = 6,121 | Ulster Defence Regiment / Royal Irish Regiment = 1,036 |
| Drama = 2,758 | Miscellaneous = 161,079 | Ulster Special Constabulary = 65 |
| Elections = 126 | Murals = 795 | Unionist = 7,043 |
| Emergency Law = 255 | Nationalist = 2,534 | Victims = 31,780 |
| Extradition = 76 | Northern Ireland Government = 1,502 | Women = 4,318 |
| Fascist = 28 | Parades = 392 | |
| Festivals and Exhibitions = 14,400 | Peace Lines = 87 | |
| Fianna Fáil = 1 | Peace Movement = 191 | |

Audit of Arms and Equipment by Description

Total of Arms and Equipment categorised artefacts = 740

| | | |
|---------------------|--|---|
| Black and Tans = 3 | Paramilitary = 22 | Royal Ulster Constabulary = 67 |
| British Army = 23 | Police = 1 | Security Forces = 23 |
| Community Group = 2 | Police Service of Northern Ireland = 4 | Ulster Defence Regiment/ Royal Irish Regiment = 8 |
| Garda Siochana = 2 | Post Office = 1 | Ulster Special Constabulary = 4 |
| Irish Army = 2 | Prison Service = 20 | Unclassified = 37 |
| Loyal Order = 9 | Prisoner = 25 | Unionist = 17 |
| Loyalist = 6 | Republican = 101 | |
| Miscellaneous = 300 | Royal Marines = 60 | |
| Nationalist = 3 | | |

Audit of Visual Communication artefacts by Description

Total Number of Visual Communication related artefacts = 6,584

| | | |
|----------------------------------|------------------------------------|---------------------------------|
| Alliance = 51 items | Disputed Killings = 239 | Prison Service = 10 |
| Anarchist = 9 | Fascist = 1 | Religious = 2 |
| Ancient Order of Hibernians = 15 | Fine Art = 1 | Republican = 3695 |
| Baton Round related = 13 | Green = 1 | Royal Irish Constabulary |
| Baton Rounds Related = 40 | Language = 1 | Royal Ulster Constabulary = 106 |
| British Army = 15 | Loyal Order = 121 | Socialist = 404 |
| British Government = 8 | Loyalist = 234 | Theatre and Drama = 48 |
| Canadian = 1 | Media = 2 | Troops Out = 2 |
| Censorship = 7 | Miscellaneous = 93 | Ulster Defence Regiment / Royal |
| Civil Rights = 122 | Museum = 1 | Irish Regiment = 2 |
| Civilian = 1 | Nationalist = 222 | Ulster Special Constabulary = 1 |
| Community Group = 141 | Northern Ireland Government = | Unclassified = 1 |
| Conservative = 2 | 13 | Unionist = 580 |
| Cross Community = 1 | Peace Movement = 21 | Victims = 41 |
| Demilitarisation = 5 | Police Service of Northern Ireland | Women = 150 |
| Disputed Convictions = 71 | = 81 | |

Audit of Printed Ephemera artefacts by Description

Total Number of Printed Ephemera related artefacts = 76, 506

| | | |
|---------------------------|---------------------------------|-----------------------------------|
| Alliance = 134 items | Irish Government = 53 | Roman Catholic = 2 |
| Anarchist = 78 | Liberal = 1 | Royal Ulster Constabulary = 4,383 |
| Baton Rounds related = 40 | Loyal Order = 253 | Socialist = 529 |
| Bombing = 1 | Loyalist = 502 | Theatre and Drama = 111 |
| British Army = 148 | Media = 2 | Troops Out Movement = 39 |
| British Government = 13 | Miscellaneous = 62,288* | Ulster Defence Regiment / Royal |
| Censorship = 8 | Nationalist = 309 | Irish Regiment = 15 |
| Civil Rights = 320 | Northern Ireland Government = 3 | Ulster Special Constabulary = 1 |
| Conservative = 1 | Peace Movement = 51 | Unclassified |
| Disputed Convictions = 83 | Police = 2 | Unionist = 3,920 |
| Disputed Killings = 79 | Prison Service = 5 | Victims related = 3,012 |
| Fascist = 20 | Prisoners = 1 | Women = 42 |
| Fianna Fail = 1 | Religious = 1 | |
| Green = 1 | Republican = 4,383 | |

* The bulk of this miscellaneous figure is comprised of the Northern Ireland Political Collection's holdings of leaflets amounting to 60,200 spread over 600 archival boxes. This collection covers approximately 400 themes, groups or issues.

Audit of Documentation artefacts by Description

Total Number of Documentation related artefacts = 76, 367

| | | |
|------------------------------|-----------------------------|---------------------------------|
| Alliance = 8 items | Garda Siochana = 1 | Police = 961 |
| Anarchist = 1 | Holding Centre = 20 | Political Vetting = 48 |
| Arts = 1 | Housing = 40 | Prison Source = 508 |
| Baton Rounds related = 90 | Human Rights = 20, 504 | Prisoner = 3 |
| Bill of Rights = 49 | Irish Government = 4 | Prisons = 364 |
| Bombings = 16 | Lethal Force = 130 | Religion = 1 |
| British Army =234 | Local Government = 76 | Republican = 672 |
| British Government = 7 | Logos = 1 | Restorative Justice = 12 |
| Business = 1 | Loyal Order = 38 | Royal Marines = 13 |
| Censorship = 101 | Loyalist = 407 | Royal Ulster Constabulary = 128 |
| Civil Rights = 6,685 | Marches = 1 | Socialist = 3759 |
| Civilian = 2 | Miscellaneous = 19 | Theatre and Drama = 46 |
| Collusion = 15 | Nationalist = 1,302 | Ulster Defence Regiment / Royal |
| Community Action = 1 | New Ulster Movement = 24 | Irish Regiment = 214 |
| Community Group = 1805 | Non Violence = 3 | Ulster Special Constabulary = 2 |
| Community Reconciliation = 2 | Northern Ireland Government | Unclassified = 1058 |
| Court Service = 5 | = 1,463 | Unionist = 1100 |
| Customs = 1 | Nuclear = 2 | Victims = 28,090 |
| Disputed Killings = 1,581 | Party Political = 1 | Violence = 1 |
| Emergency Law = 255 | Peace Movement = 27 | Women = 4,100 |
| Extradition = 35 | Peace Process = 242 | |

Audit of Audio Visual artefacts by Description

Total Number of Audio Visual related artefacts = 11,966 items

| | | |
|----------------------------------|------------------------------------|---------------------------------|
| Alliance items = 173 | Informers = 12 | Punk = 1 |
| Ancient Order of Hibernians = 1 | Internment = 22 | Radio Broadcasts = 6 |
| Baton Round related = 9 | Irish Army = 8 | Republican = 1120 |
| British Army = 858 | Irish Government = 77 | Riots = 26 |
| British Government = 96 | Local History = 1,300 | Roman Catholic = 2 |
| Civil Disturbance = 7 | Loyal Order = 117 | Royal Ulster Constabulary = 498 |
| Civil Rights = 68 | Loyalist = 490 | Socialist = 48 |
| Civilians = 3 | Media = 10 | Theatre and Drama = 3 |
| Comedy = 1 | Miscellaneous = 3,857 | Ulster Defence Regiment / Royal |
| Commemoration = 1 | Nationalist = 553 | Irish Regiment = 18 |
| Community Group = 5 | Northern Ireland Government = 8 | Unclassified = 78 |
| Disputed Killings = 98 | Paramilitary = 40 | Unionist = 948 |
| Elections = 126 | Peace Lines = 15 | Victims = 598 |
| Extradition = 41 | Peace Movement = 2 | Youth = 1 |
| Gaelic Athletic Association = 46 | Police Service of Northern Ireland | |
| Garda Siochana = 29 | = 267 | |
| Housing = 132 | Protestant = 3 | |

Audit of Photographic Images artefacts by Description

Total Number of Photographic Images related artefacts = 246, 435

| | | |
|------------------------------------|------------------------------------|---------------------------------|
| Ancient Order of Hibernians = 69 | Irish Government = 1 | Politics (General) = 7,675 |
| Bomb Attack related = 19 | Local Government = 2 | Prison Service = 2,001 |
| Bonfires = 100 | Local History = 20,000 | Prisons = 1 |
| British Army = 576 | Loyal Orders = 407 | Protestant = 1 |
| British Government = 2 | Loyalist = 4,294 | Republican = 4,918 |
| Built Environment = 4,500 | Marching Band = 300 | Riot = 10 |
| Car Crime = 7 | Miscellaneous = 93, 848 | Royal Marines = 505 |
| Civil Disturbances = 49 | Murals = 795 | Royal Ulster Constabulary = 562 |
| Civil Rights = 9 | Nationalist = 71 | Security Forces = 300 |
| Community Development = 3,200 | Nationalist = 795 | Social and Economic issues = |
| Cultural = 4,800 | Northern Ireland Government | 16,000 |
| Demonstrations = 158 | = 10 | Socialist = 29 |
| Disputed Convictions = 2 | Parades = 392 | Theatre and Drama = 50 |
| Disputed Killings = 448 | Paramilitary = 1 | Ulster Defence Regiment / Royal |
| Drama = 2,500 | Part Conferences = 26 | Irish Regiment = 711 |
| Fascist = 1 | Peace Lines = 72 | Unionist = 54 |
| Festivals and Exhibitions = 14,700 | Peace Movements = 19 | Victims related = 16 |
| Fine Art = 55 | Police = 46 | Woman = 18 |
| Funerals = 1,875 | Police Service of Northern Ireland | |
| Garda Siochana = 33 | = 44 | |
| Housing = 60,002 | Political Activists = 129 | |

Audit of Artwork and Crafts artefacts by Description

Total Number of Artwork and Crafts related artefacts =2,968

| | | |
|---------------------------------|------------------------------------|----------------------------------|
| Ancient Order of Hibernians = 2 | Miscellaneous = 315 | Ulster Defence Regiment / Royal |
| Bombings = 3 | Mixed Art = 323 | Irish Regiment = 1 |
| British Army = 2 | Nationalist = 6 | Ulster Special Constabulary = 20 |
| Civil Rights = 1 | Peace Movement = 12 | Unclassified = 40 |
| Fine Arts = 439 | Police Service of Northern Ireland | Unionist = 27 |
| Historical =1 | = 1 | Victims Related = 209 |
| Human Rights =27 | Prisoner = 1 | Women = 1 |
| Loyal Order = 61 | Republican = 1,467 | Youth = 10 |
| Loyalist = 80 | Royal Ulster Constabulary = 108 | |

Audit of Clothing and Accessories artefacts by Description

Total Number of Clothing and Accessories related artefacts = 2,301

| | | |
|----------------------------------|--|---|
| Alliance = 4 items | Garda Siochana = 17 | Prisoners = 2 |
| Ancient Order of Hibernians = 27 | Irish Army = 23 | Protestants = 1 |
| Baton Rounds related = 2 | Irish Government = 12 | Republican = 596 |
| Black and Tans = 2 | Loyal Order = 241 | Roman Catholic = 3 |
| British Army = 115 | Loyalist = 160 | Royal Ulster Constabulary = 340 |
| British Government = 8 | Marching Band = 4 | Socialist = 115 |
| British Telecom = 1 | Miscellaneous = 3 | Ulster Defence Regiment / Royal Irish Regiment = 43 |
| Civil Rights = 1 | Nationalist = 57 | Ulster Special Constabulary = 35 |
| Civilian = 1 | Northern Ireland Government = 2 | Unclassified = 7 |
| Community Group = 10 | Peace Movement = 55 | Unionist = 347 |
| Disputed Convictions = 9 | Police = 1 | Victims related = 6 |
| Disputed Killings = 10 | Police Service of Northern Ireland = 9 | Women = 7 |
| Fascist = 6 | Prison Service = 18 | |
| Gaelic Athletic Association = 1 | | |

Audit of Vehicle artefacts by Description

Total Number of Vehicle related artefacts = 16

| | | |
|-------------------|-------------------------------|--|
| British Army = 12 | Royal Ulster Constabulary = 1 | Ulster Defence Regiment / Royal Irish Regiment = 3 |
|-------------------|-------------------------------|--|

Audit of Miscellaneous artefacts by Description

Total Number of Miscellaneous related artefacts = 513

The range of Miscellaneous artefacts is too diverse to allow a meaningful audit by description.

Summary of Audit by Categories, Types and Descriptions

The material culture of the conflict represents the three dimensional embodiments of people's feelings and beliefs in a deeply divided society. These divisions are most marked between Orange and Green, but also cut along fracture lines *within* each broad community. The material uncovered also represents the activities and viewpoints of actors who did not belong to either camp, and those associated with Great Britain or the Republic of Ireland.

What has emerged is a rich seam of material culture in which almost every group, community or theme is represented to some degree. Of course there are differences, sometimes very marked, in volume of material available. But crucially no group seems entirely eclipsed or pushed into the outer darkness. Although there is a superabundance of Republican material, it should be remembered that there is something of a law of diminishing returns, when comparing the superabundant with the merely substantial. There is a limit as to how many artefacts may be stored within a museum, let alone exhibited. Unless one is operating a policy of exhibition as open storage, less is usually more. Careful selection, and importance, poignancy, and impact of an artefact are the order of the day. The fact that there are 17,000 Republican items uncovered, should not necessarily imply a vast advantage in telling the story of Irish Republicanism over Irish Nationalism (2,500 items) or Unionism (7,000 items). In the former case artefacts appear superabundant, and are practically erupting from the historical earth. In the latter cases, the topsoil needs merely to be brushed away to reveal substantial holdings. Exhibition cases feature artefacts in single figures, not in dozens, and numbers do not necessarily convey an inbuilt historical bias. The crucial point is that the artefacts, in total, provide enough building blocks to support a wide variety of interpretations and narratives.

The categories and types of artefacts are similarly numerous. From fridge magnets and film reels, through to Ferret armoured cars and firearms, numerous types of material exist. The material culture captures all types of moods, emotions, and atmospheres, from the mundane to the surreal, from the heart rending to the malevolent. This is best captured in the sample items listed in the database.

AUDIT OF ARTEFACTS BY TIME PERIOD

Over 400,000 artefacts were already audited by category, type and description (this latter was the group or community affiliation of the artefact or its theme) and it proved impractical to audit hundreds of thousands of artefacts by a fourth variable. However, 2,420 artefacts were given more detailed description as part of a representative sample of artefacts extracted from across the collections. These individual listings typically included dates or date ranges for the artefacts; that is to say of the 2,420 artefacts, 2,253 were given actual or approximate dates.

It is therefore possible to provide an audit by time period (within decade long units such as 1970-1979) for this dated sample of 2,253.

Although the bulk of the audit related to the period of the modern conflict (variously dating from 1966, 1968 or 1969) a significant number of items were included which put this conflict, or the societal divisions which engendered it, into historical perspective or broader context. These artefacts were uncovered as part of the audit of modern conflict-related artefacts, and were included as opportunity arose, rather than being consciously sought out.

If we gauge the recent conflict as beginning in the 1960s we can break down the percentage of artefacts from each decade as follows:

| | |
|-----------------|---------------------|
| 1960-1969 | 7.2% of artefacts |
| 1970-1979 | 39.0% of artefacts |
| 1980-1989 | 22.25% of artefacts |
| 1990-1999 | 15.2% of artefacts |
| 2000-2007 | 7.2% of artefacts |

9.1% of artefacts dated from a period prior to 1960. Broken down into sub units this translates as

| | |
|-----------------|--------------------|
| Pre 1900 | 1.4% of artefacts |
| 1900-1919 | 3.9% of artefacts |
| 1920-1929 | 1.7% of artefacts |
| 1930-1939 | 0.4% of artefacts |
| 1940-1949 | 0.66% of artefacts |
| 1950-1959 | 1.0% of artefacts |

Summary of Audit of Artefacts by Time Period

It should be noted that given the sustained nature of armed conflict, civil disturbances, political fragmentation and numerous point of particular crises, it is of little surprise that the decade of the seventies dominates, with the eighties occupying second place, with a much lower, but still substantial 22.25%. The bulk of material relating to the 1960s actually dated from the mid to late 1960s, which puts the figure of just over 7% into a more accurate frame of reference.

The figure for the nineties seems a little low; In part this may be because there was less violence, fewer deaths, and declining paramilitary and security force activity. But it should also be considered that there was increasing fragmentation and shifts along the political spectrum, as the peace process began to unfreeze certain positions. Tensions resulting from the out workings of the peace process, and side issues such as parading, also led to an increase in street politics and civil disturbances. All these developments further renewed media interest in the conflict.

These tensions and fragmentations meant a substantial outpouring of material in the form of pamphlets, periodicals and ephemera, as a multiplicity of groupings argued their case. In large measure the audit was blind to pamphlets and periodicals, as these did not figure in the initial parameters of the survey. But it is clear from any cursory examination of the **Northern Ireland Political Collection** (and to a lesser extent the **National Library of Ireland**) that an abundant, and organised, collection of paper material for this period of the 1990s and beyond exists.

There is no shortage of material relating to the media response to, or recording of, the events of the nineties. Video holdings of the **Peter Heathwood Collection** and the **Northern Ireland Political Collection** well cover broadcast television for this period.

In summary, the period of the 1990s will be better represented than even the figures from the representative sample imply.

COLLECTION AND EXHIBITION MANAGEMENT

Several questions relating to the organisation, conservation and possible display of conflict-related artefacts were put to collection curators and private collectors.

Question One: Are there any catalogues (electronic or card) on which your Northern Ireland conflict-related items are recorded?

Response from 79 collections

| | |
|---------------|----------------|
| Yes* | 49 collections |
| No | 24 collections |
| Fragmentary** | 6 collections |

* In a number of instances catalogues were partial.

**This indicated the existence only of finding aids or highly fragmentary listings.

Question Two: Within your own terms of collection reference, do you feel that there is significant under representation, or gaps, within your collection?

Response from 43 collections

| | |
|------|----------------|
| Yes | 21 collections |
| No | 12 collections |
| Some | 10 collections |

Question Three: Are you satisfied with the level of organisation relating to your collection of conflict-related artefacts?

Response from 44 collections

| | |
|-----|----------------|
| Yes | 26 collections |
| No | 18 collections |

Question Four: Are you satisfied with the level of conservation and storage within your collection?

Response from 42 collections

| | |
|--------|----------------|
| Yes | 24 collections |
| No | 17 collections |
| Unsure | 1 collection |

Question Five: Would you consider exhibiting or displaying Northern Ireland conflict-related artefacts?

Response from 46 collections

| | |
|-------------------------------|----------------|
| Already do, or would consider | 42 collections |
| No | 3 collections |
| Unsure | 1 collection |

11 respondents also indicated that they planned to update, or rotate, their displays of Northern Ireland conflict-related material with the passage of time.

Question Six: Would you consider co-operating with other organisations or collections in exhibiting material?

Response from 45 institutions

| | |
|----------|----------------|
| Yes | 37 collections |
| Possibly | 5 collections |
| No | 3 collections |

Within this, if we examine the results from private collectors we find:

| | |
|----------|---------------|
| Yes | 8 collections |
| Possibly | 1 collection |
| No | 2 collections |

Question Seven: Are Northern Ireland conflict-related items still being added to the collection?

Response from 77 collections

| | |
|-----|----------------|
| Yes | 74 collections |
| No | 3 collections |

Summary of Collection and Exhibition Management

Although the sample is by nature small, an overall picture emerges of an activist, and forward looking approach to collecting and exhibiting material relating to the Northern Ireland conflict. Concerns exist in relation to certain aspects of collection management, such as organisation, conservation and storage of material. This was almost always attributed to lack of resources including funding and available time. Several private collection respondents did however underline that they did not have experience or training in proper collection management, particularly conservation.

CONCLUSIONS

There is a growing interest in addressing the legacies of division engendered by the Northern Ireland conflict and using the material culture of the conflict to tell stories, hold memories, commemorate, or learn lessons from the past. Museums and private collectors have actively acquired material through the conflict and, particularly as the peace process took hold, have begun to exhibit it with greater openness and frequency. The various sections of the audit listed above have uncovered a thick seam of conflict-related material culture, the symbols, and objects of a divided society. These artefacts, archives and audio-visual material can be used in displays and exhibitions to highlight many themes, represent a multiplicity of groups and communities, and chronicle discreet time periods within the decades of conflict. Auditing of these collections along with the formal and informal interviewing of curators and collectors starkly reveals that the means of telling the stories of the last four decades are abundant. The objects and documents of division and conflict exist in quantity, albeit in a largely dispersed form. However, the potential of this material culture is not being realised. Networks and lines of communication are not well established. Many of the collections exist outside Northern Ireland and can, therefore, lack the contacts or knowledge-base to make best use of holdings. Within Northern Ireland a similar problem exists. Many private collectors or collecting institutions have little or no affiliation or communication with umbrella organisations or networks connected to more established museums. Even leaving aside the collections of enthusiastic individuals, many exhibitions and holdings are acquired and organised with shoestring resources. Yet many of these hold the most significant collections of rare or unique artefacts which document decades of conflict and generations of communal division. Greater communication and skills sharing could enable collection management skills to be promulgated, allow greater cross-fertilisation of ideas and projects, encourage inter-collection loans, spur the informal or formal creation of an advisory pool which may examine the telling of contentious histories, and foster the greater awareness of funding streams and available grants.

With this in mind:

1. Contacts and information sharing between collections should be supported and encouraged. Not only might organisations and individuals co-operate in the loan and acquisition of material, but they might share ideas on the best means to address certain themes and narratives in prospective exhibitions and displays.
2. Organisations and individuals should be encouraged and supported in the sharing of information in relation to best practice in terms of collection management, organisation, storage, and conservation of material. Many collections are curated by small institutions or individuals who have limited or no funding. Access to expert advice on collection management could be formalised and encouraged.
3. This audit has uncovered an enormous amount of material culture reflecting a multiplicity of groups, communities and themes. There is enough material to tell almost every story. But the audit also indicates that some communities and sectors have been engaged more than others in collecting and exhibiting artefacts and the promulgation of their own historical narratives and identity. Republicanism is particularly well represented as are the security forces, particularly the various regiments of the British Army.
4. There exists a need for academic researchers, established museum curators, community-based curators, and private collectors to come together and explore ways in which the material culture of the conflict in and about Northern Ireland may be used to illuminate the history of a divided society.
5. Many collections are held by individuals or organisations which are unregistered or unconnected to the Northern Ireland Museums Council. Therefore, a way should be found to establish meaningful lines of communication between significant collections of relevant material.

APPENDIX ONE

List of Collections Audited

Please note that access restrictions vary markedly between collections. Researchers are advised to contact collections in advance.

Adjutant General's Corps Museum

Peninsula Barracks
Romsey Road
Winchester
Hampshire
SO23 8TS
Tel: 01962 877826
Email: agc.museum@milnet.uk.net
Web: www.WinchesterMilitaryMuseums.co.uk

The Ancient Order of Hibernians (Board of Erin) Friendly Society of Northern Ireland and Great Britain

23 Foyle Street
Derry
BT48 6AL
Contact: Sean Feenan

Apprentice Boys of Derry Museum Memorial Hall

13 Society Street
Londonderry
BT48 6PJ
Contact: The Curator
Tel: 028 71263571
Web: www.apprenticeboys.co.uk

Armagh County Museum

The Mall East
Armagh
BT61 9BE
Contact: Dr. Greer Ramsey, Deputy Curator
Tel: 028 9037523070
Email: Greer.Ramsey@magni.org.uk

Arts Council of Northern Ireland

MacNeice House
77 Malone Road
Belfast
BT9 6AQ
Contact: Dr. Suzanne Lyle, Collections Curator
Tel: +44 (0) 28 90385249
Switchboard: +44 (0) 28 90385200
Email: slyle@artscouncil-ni.org
Web: www.artscouncil-ni.org

BBC Northern Ireland Community Archive Ulster Folk and Transport Museum

Cultra
Co. Down
BT18 0EU
Contact: The Broadcast Archivist
Tel: + 44 (0) 28 9039 5127
Email: archives.ni@bbc.co.uk

Belfast City Council Archive

Belfast City Council
City Hall
Belfast
BT1 5GS
Contact: Records Manager
Tel: 028 90270392
Email: corbettr@belfastcity.gov.uk

For material pre 1973 contact:
Public Record Office of Northern Ireland
Tel: 028 90255905
Email: proni@dcalni.gov.uk

Belfast Exposed Photography

The Exchange Place
23 Donegall Street
Belfast
BT1 2FF
Contact: Karen Quinn, Archivist
Tel: +44 028 9023 0965
Fax: +44 028 90314343
Email: info@belfastexposed.org

Belfast, Ulster & Irish Studies

Belfast Central Library
Royal Avenue
Belfast
BT1 1EA
Contact: The Librarian
Tel: +44 (0)28 9050 9150
E-mail: buis.belb@ni-libraries.net

Committee on the Administration of Justice

45/47 Donegall Street
Belfast
BT1 2BR
Tel: +44 (0) 28 90961122
Fax: +44 (0) 28 90246706
Email: info@caj.org.uk

Cardinal Tomás Ó Fiaich Memorial Library and Archive

15 Moy Road
Armagh
BT61 7LY
Contact: Kieran McConville
Tel: +44 (0)28 2752 2981
Fax: +44 (0)28 3751 1944
Email: eolas@ofiaich.ie
Website: www.ofiaich.ie

Causeway Museum Service

Cloonavin
66 Portstewart Road
Coleraine
BT52 1EY
Contact: Collections Access Officer
Tel: +44 (0) 28 7034 7234
Email: Ashleigh.Kirkpatrick@colerainebc.gov.uk

Colin Beckett Private Collection

C/o Ballymacarrett Arts and Cultural Society
143 Albertbridge Road
Belfast
BT5 4PS

Down County Museum

The Mall
Downpatrick
Co. Down
BT30 6AH
Contact: Lesley Simpson, Keeper of Collections
Tel: +44 (0) 28 44615218
Fax: +44 (0) 28 44615590
Email: mail@downcountymuseum.com
Web: www.downcountymuseum.com

Dublin City Gallery The Hugh Lane

Parnell Square North
Dublin 1
Republic of Ireland
Contact: Jessica O'Donnell, Acting Head of Collections
Tel: +353 1 874 1903
Fax: +353 1 872 2182
Email: info@hughlane.ie
Web: www.hughlane.ie

Essex Regiment Museum

Oaklands Park
Moulsham Street
Chelmsford
CM2 9AQ
Contact: The Curator
Tel: +44 (01) 245605701
Email: pompadour@chelmsfordbc.gov.uk

Frank Quigley Private Collection

Frank Quigley lives in Derry. Contact via
info@healingthroughremembering.org

Frankie McMenamin Private Collection

Write to Frankie McMenamin c/o
Museum of Free Derry
6 Glenfada Park
Derry
BT48 9DR
Tel: 028 71360880
Email: info@musuemoffreederry.org

Garda Museum/Archives

Record Tower
Dublin Castle
Dublin 2
Republic of Ireland
Contact: Inspector/Archivist
Tel: 00353 1 6669998
Fax: 00353 1 6669992
E-mail: gatower@iol.ie

Gerry Murray Private Collection

C/o Costello House
The Irish Republican Socialist Party
392 Falls Road
Belfast
BT12 6DH
Tel/Fax No: +44 (0) 28 90321024
Web: www.irsm.org

Green Howards Regimental Museum

Trinity Church Square
Richmond
North Yorkshire
DL10 4QN
Tel: 01748 826561
Contact: David Tetlow MA, AMA
Email: museum@greenhowards.org.uk
Website: www.greenhowards.org.uk

Heritage Tower

129 The Fountain
Londonderry
BT48 6QL
Contact: Mr. William Jackson
Tel: +44 (0) 28 71363149
Email: jackson129@hotmail.com

Iain Wylie Personal Collection

Iain Wylie
Email: gogwylie@btinternet.com

**Department of Art
Imperial War Museum**

Main Building
Lambeth Road
Contact: Mr. Roger Tolson, Head of Department of Art
Tel: 020 74165211 or 020 70913028 or 020 74165215
Fax: 020 74165409
Email: art@iwm.org.uk

**Department of Documents
Imperial War Museum**

Main Building
Lambeth Road
London
SE1 6HZ
Tel: 020 7416 5221/5222/5226
Fax: 020 7416 5374
Email: docs@iwm.org.uk

**Department of Exhibits and Firearms
Imperial War Museum**

Main Building
Lambeth Road
London
SE1 6HZ
Contact: Head of Exhibits and Firearms
Tel: 020 7416 5308
Fax: 020 7416 5374
Email: exfire@iwm.org.uk

**Department of Printed Books
Imperial War Museum**

Main Building
Lambeth Road
London
SE1 6HZ
Tel: 020 7416 5342
Fax: 020 7416 5374
Email: books@iwm.org.uk

Imperial War Museum, Duxford

Collections Department
Cambridgeshire
CB2 4QR
Tel: 01223497983
Fax: 01223837267
Email: duxford@iwm.org.uk
Web: <http://duxford.iwm.org.uk>

Imperial War Museum

Film and Video Archive
Lambeth Road
London
SE1 6HZ
Contact: The Keeper, non-commercial enquiries
Tel: + 44 (0)20 7416 5294/3
Fax: + 44 (0)20 7416 5299
Email: film@iwm.org.uk

**Sound Archive
Imperial War Museum**

All Saints Annexe
Austral Street
London
Contact: Keeper, Sound Archive
Tel: 020 74165363
Fax: 020 74165379
Email: sound@iwm.org.uk

INNATE

16 Ravensdene Park
Belfast
BT6 0DA
Contact: Rob Fairmichael
Tel: +44 (0) 28 90647106
Fax: +44 (0) 28 90647106
Email: innate@ntlworld.com
Email: info@innatenonviolence.org
Web: www.innatenonviolence.org

Irish Museum of Modern Art
Áras Nua-Ealaíne na hÉireann
Royal Hospital
Military Road
Kilmainham
Dublin 8
Republic of Ireland
Contact: Christina Kennedy, Senior Curator and
Head of Collection
Telephone: +353-1-6129900
Fax: +353-1-612 9999
Email: info@imma.ie

Irish Republican History Museum
Conway mill Complex
5-7 Conway Street
Belfast
BT13 2DE
Contact: Pól Wilson / Johnny Haddock
Tel: +44 (0)28 90240504

Irish Republican Socialist Movement Archive
Irish Republican Socialist Party
Costello House
392 Falls Road
BT48 6DH
Contact: Gerry Murray
Tel: +44 (0) 90321024
Email: belfast@irsm.org
Web: <http://irsm.org>

Joe Graham Personal Collection
Rushlight Magazine
Tel: +44 (0) 28 90626631
Email: rushlight123@hotmail.com
Web: www.rushlightmagazine.com

Dr. Jonathan McCormick Private Collection
Contact via CAIN email:
<http://cain.ulst.ac.uk/email/genemail.htm>

Jonathan Olley Private Collection
Tel: +44 007973893691
Web: www.jonathanolley.com
Email: jonathan@jonathanolley.com

**Loughgall Martyrs 20th Anniversary
Commemorative Exhibition**
Email: exhibition@loughgall20.com

Malachy Coney Private Collection
Malachy Coney may be contacted via
talismancomics@yahoo.com

Mid-Antrim Museum
The Braid
1-29 Bridge Street
Ballymena
Co. Antrim
BT43 5EJ
Contact: William Blair, Museums Service Officer or
Jayne Clarke, Museum Curator
Email: mid-antrim.museum@ballymena.gov.uk
Web: www.mid-antrimmuseums.org

Monaghan County Museum
1-2 Hill Street
Monaghan
Republic of Ireland
Contact: The Curator
Email: comuseum@monaghancoco.ie
Tel: +353 (0)47 82928 Fax: +353 (0) 47 71189

Museum of Army Chaplaincy
Amport House
Amport
Andover
Hants
SP11 8BG
Contact: Mr. D. Blake BA (Hons) MA AMA
Tel: 01264 773144 ext. 4248
Email: rachdcurator@tiscali.co.uk

**Museum of Decorative Arts & History
National Museum of Ireland**
Collins Barracks
Benburb Street
Dublin 7
Contact: Keeper of the Art and Industrial Division
Tel: +353 1 6777444
Email: mkenney@museum.ie
Web: www.museum.ie

Museum of Free Derry/National Civil Rights Archive
Bloody Sunday Centre
55 Glenfada Park
Derry
BT48 9DR
Contact: The Curator
Tel: (028) 71360880
Fax: (028) 71360881
E-mail: info@museumoffreederry.org
Web: www.museumoffreederry.org

Museum of London

Social and Working History Collections
150 London Wall
London
EC2Y 5HN
Contact: The Curator
Tel: +44 (0) 20 7814 5766
Tel: 0870 444 3852
Fax: 0870 444 3853
Email: bcook@museumoflondon.org.uk
Web: www.museumoflondon.org.uk

Department of Archives, Photographs, Film & Sound

The National Army Museum

Royal Hospital Road
London
SW3 4HT
Contact: Dr. Alistair Massie, Head of Department
Tel: +44 (0) 20 7730 0717
Email: info@national-army-museum.ac.uk
Email: apfs@national-army-museum.ac.uk
Web: www.national-army-museum.ac.uk

Department of Fine and Decorative Art

The National Army Museum

Royal Hospital Road
London
SW3 4HT
Contact: Head of Department
Tel: +44 (0) 20 7730 0717
Email: info@national-army-museum.ac.uk
Email: fda@national-army-museum.ac.uk
Web: www.national-army-museum.ac.uk

Department of Uniforms, Badges and Medals

The National Army Museum

Royal Hospital Road
London
SW3 4HT
Contact: The Curator
Tel: +44 (0) 20 7730 0717
Email: ubm@national-army-museum.ac.uk
Email: info@national-army-museum.ac.uk
Web: www.national-army-museum.ac.uk

Weapons, Equipment & Vehicles

National Army Museum

Royal Hospital Road
London
SW3 4HT
Contact: Head of Department
Tel: 020 77300717
Fax: 020 78236573
Email: wev@national-army-museum.ac.uk
Web: www.national-army-museum.ac.uk

National Hunger Strike

Commemoration Committee

During the 25th anniversary of the 1981 hunger strikes, this travelling exhibition was exhibited widely. It is not currently being exhibited. The now defunct website of the National Hunger Strike Commemoration Committee, www.hungerstrike81.com, had advised, during the exhibition period, that those with queries regarding the exhibition should contact Sean Moore on the mobile phone number 07903068907.

National Library of Ireland

Ephemera Department
Kildare Street
Dublin 2
Republic of Ireland
Contact: Justin Furlong, Assistant Keeper
Tel: 00353 1603 0385
Email: jfurlong@nli.ie

National Photographic Archive

Meeting House Square
Temple Bar
Dublin 2
Contact: Sara Smyth, Assistant Keeper
Tel: +353-1 6030 200
Fax: +353-1 6777 451
Email: photoarchive@nli.ie
Web: www.nli.ie

Northern Ireland Housing Executive

The Housing Centre
2 Adelaide Street
Belfast
BT2 8PB
Contact: The Librarian, Library Information Services
Tel: +44 (0) 28 9031 8022
Fax: +44 (0) 28 9031 8024
Email: library@nifhe.gov.uk

**Northern Ireland Housing Executive
Photographic Archive**
Information Department
The Housing Centre
2 Adelaide Street
Belfast
BT2 8PB
Tel: +44 (0) 28 90 318 700
Access to Photographic Archive strictly by
appointment.

**Northern Ireland Political Collection
Linen Hall Library**
17 Donegall Square North
Belfast
BT1 5GB
Contact: Yvonne Murphy, Librarian
Telephone: + 44 (0) 28 90872201
E-Mail: y.murphy@linenhall.com
Web: www.linenhall.com

Northern Ireland Prison Service Museum
Woburn House
Millisle
BT22 2HS
Contact: The Curator

Omagh Bomb Community Archive
Western Education and Library Board
Library Headquarters
1 Spillar's Place
Omagh
Co. Tyrone
BT78 1HL
Contact: Evelyn Johns
Tel: +44 (0) 28 8224 4821
Fax: +44 (0) 28 8224 6772
Email: info@omagharchive.co.uk
Email: Evelyn.Johns@ni-libraries.net
Web: www.omagharchive.co.uk

Peter Heathwood Private Collection
Anyone requiring further information on the
collection held by Peter Heathwood should contact
him directly by email at
peterheathwood@yahoo.co.uk

Peter Moloney Private Collection
A catalogue of the collection and images of many of
the artefacts are viewable at:
www.cain.ulst.ac.uk/moloney
Peter Moloney may be contacted at
ephemeracollector@btinternet.com

(William) 'Plum' Smith Private Collection
C/o Ex Prisoners Interpretive Centre
33a Woodvale Road
Belfast
BT13 3BN
Tel: +44 (0)28 90748922
Fax: +44 (0)28 90201509
Email: williamsmith@btconnect.com

Police Museum
Brooklyn
65 Knock Road
BT5 6LE
Contact: Hugh Forrester, Museum Manager
Tel: 028 90650222 ext. 22499
Email: museum@psni.police.uk

Public Record Office of Northern Ireland
66 Balmoral Avenue
Belfast
BT9 6NY
Phone: +44 (028) 9025 5905 (Public Search Room)
Fax: +44 (028) 9025 5999
Email: proni@dcalni.gov.uk

Relatives for Justice
235a Falls Road
Belfast
BT12 4PE
Contact: Mark Thompson
Tel: + 44 (0)28 90220100
Fax: +44 (0) 28 90220101
Email: enquiries@relativesforjustice.com
Web: www.relativesforjustice

The REME Museum of Technology
Isaac Newton Road
Armorial
Berkshire
RG2 9ND
Contact: Collections Manager
Tel: +44 (01)18 976 3375
Email: enquiries@rememuseum.org.uk
Web: www.rememuseum.org.uk

Republican Museum, Dungiven
Sinn Féin Office
81 Main Street
Dungiven
Co. Derry
BT47 4LE
Contact: Francie Brolly
Tel: + 44 (0) 28 7774 2488

Roddy's Museum

Roddy McCorley Social Club
Moyard Lodge
Glen Road
Andersonstown Road
BT11 8BU
Contact: Pat McArdle

Royal Engineers Museum

Brompton Barracks
Chatham
Kent
ME4 4WS
Contact: Senior Curator
Email: curator@re-museum.co.uk
Tel: 01634822261

The Royal Hampshire Regiment Museum and Memorial Garden

Serle's House
Southgate Street
Winchester
SO23 9EG
Contact: Rachel Holmes, Assistant Curator
Tel: +44 01962 863658
Email: rachelhomes@royalhampshireregiment.co.uk

Royal Irish Regiment Museum

The Museum is currently closed pending relocation.
Email: hqirish@royalirishregiment.co.uk

Royal Marines Museum

Southsea
Hampshire
PO4 9PX
Contact: Curator
Tel: 0203 92819385
Email: info@royalmarinesmuseum.co.uk
Web: www.royalmarinesmuseum.co.uk

Stephen Riley Private Collection

Stephen Riley can be contacted at
s.riley@freezone.co.uk.

Tate Collection

There are numerous points of contact, in a collection dispersed over several galleries. See www.tate.org.

Theatre & Performing Arts Archive

Linen Hall Library
17 Donegall Square North
Belfast
BT1 5GB
Contact: J Killen, Theatre and Performing Arts Curator
Tel: + 44 (0)28 90872218
Email: j.killen@linenhall.com

Tower Museum

Heritage and Museum Service Harbour Museum
Harbour Square
Derry
BT48 6AF
Contact: The Curator
Tel: +44 (0) 28 7137 7331

Ulster Culture & Historical Society

Contact: Noel McIlfratrick
Contact via info@healingthroughremembering.org

Ulster Museum / National Museums Northern Ireland

(Temporary Address 2007-2009)
National Museums Northern Ireland
Ulster Folk & Transport Museum
Cultra
Holywood
BT18 0EU
Contact: Trevor Parkhill, Keeper of History
Tel: (0044) 28 90 395160
E-Mail: trevor.parkhill@magni.org.uk
Web: www.magni.org.uk
The Ulster Museum is currently closed for refurbishment. If wishing to undertake more detailed research involving the collections it is advisable to contact the keeper of history at the above address.

Ulster Museum

Fine Art Collections
C/o Ulster Folk and Transport Museum
Cultra
Holywood
Co. Down
BT18 0EU
Contact: Keeper of Fine Art
Tel: +44 (0) 28 90395232
Fax: +44 (0)28 90395003
Email: martyn.anglesea@magni.org.uk

Vincent Dargan Private Collection

Vincent Dargan

E-mail: vincent-dargan@ntlworld.com

Web: www.photomemoriesbelfast.com/

WAVE Trauma Centre

5 Chichester Park South

Belfast

BT15 5DW

Contact: Alan McBride

Tel: +44 (0)28 90779922

Fax: + 44 (0) 28 90781165

Web: www.wavetraumacentre.org.uk

Wolverhampton Art Gallery

Lichfield Street

Wolverhampton

WV1 1DU

Contact: Kate Pryor, Exhibitions Curator

Tel: 01902 552055

Email: kate.pryor@wolverhamptonart.org.uk

APPENDIX TWO

Glossary of Artefact Types

Listed below are definitions of some of the more esoteric items uncovered by the audit.

Aide Memoires

A document serving as a reminder or memorandum

Allen Hook and Line

A set of hooks, lines, swivels, slings and pull handles, all housed in a steel case with long main line reel attached to the lid. Primarily used for remotely moving suspect objects.

Arch

In Northern Ireland terms, a decorative prefabricated structure usually temporary in nature, and spanning the breadth of a street or road. They are typically erected in commemoration of the Battle of the Boyne, and are covered in colourful Orange Order symbols.

Arm and Shin Guards

Padded body armour worn by police, army or prison officers in public order situations.

Assemblages

A collection of objects which have been gathered together in the making of an artwork.

Baby's Bibs

A child's bib; the examples found in the audit have political or communal slogans and imagery, and serve as a novelty.

Banner Pole Tops

Decorative metalwork which sits atop the poles from which Loyal Order banners are suspended.

Bin Lids

Dustbin or trash can lids; in Nationalist and Republican areas in the earlier period of the conflict, women were known to rhythmically bang the lids on the ground, the clamour warning of approaching troop patrols. This process was also followed in protests. As such, the bin lid assumed the status of an icon of political protest.

Bola

A throwing weapon made of similar spherical weights on the ends of interconnected cords.

Cell Cards

Cards used to identify the inmate behind a cell door.

Collarettes and Sashes

Cloth sashes worn by various fraternal societies or politico-cultural organisations. They are chiefly associated with the Loyal Orders. They were originally of the ceremonial shoulder-to-hip variety as favoured by the British military. In recent decades, they have been mostly replaced by V-shaped collarettes worn around the neck, which are still generally referred to as sashes.

Comms

Short for communications. These were missives smuggled in and out of prison, as a means of avoiding prison censorship and the eyes of the authorities. They were typically written on cigarette paper, or toilet paper, in tiny script.

Contraband

Miscellaneous prison contraband

Cottages

Decorative handicraft model cottages, made by prisoners, and given as ornamental gifts.

CS Gas Canister

A canister designed to project a riot control agent. CS Gas causes a burning irritation of the eyes and mucous membranes, coughing and restricted breathing. It was deployed by the security forces in the early period of the conflict. CS was discovered by two Americans, Corson and Staughton, in the 1920s and the chemical gets its name from the first letters of the scientists' surnames.

Drogue Bombs

A type of improvised explosive device, designed to be hand thrown, and to explode on impact. It was typically used by the IRA in attacking armoured land rovers. The drogue bomb was constructed with dart like flights or fins to steady its flight and ensure that it struck the target correctly.

Hackles

A feather plume on a soldier's beret.

Hangman's Box

Possibly a unique item. A wooden box containing rope, fastenings etc once used in executions by hanging.

Humber Pigs

A type of armoured personnel carrier much used by the British Army, and once a familiar sight on the streets of Northern Ireland. It derived its name of 'pig' for two reasons. Its squat shape and extended snout-like bonnet made it resemble the outline of the animal. Serving soldiers also found it 'a pig' to drive.

Incendiary Devices

Small improvised explosive devices, typically the size of a cigarette pack (and indeed often secreted in same) and constructed of an inflammable material with a timer. They would be used by paramilitaries in burning down shops, retailers, hotels, public buildings etc.

Inspection Books

Books recording official inspection within police stations.

Instruction Cards

Cards informing the security forces of the proper procedure in conducting searches, arrests and when they are legally allowed to open fire.

Internment Order

Government order issuing the imprisonment without trial of a named individual.

Knee Guards

Padded body armour for use in public order situations.

Leggings

A type of garment worn from knee to ankle; typically worn to repel mud and water.

Marching Cane

Cane or baton, used by member of a parading order as a walking stick or decorative item.

Miniaturised Documents

Miniaturised print publications; they were miniaturised to facilitate smuggling into prison. Republicans would typically miniaturise political newsletters, programmes and pamphlets for this purpose.

Mixed Media

An approach in visual art; refers to an artwork in the making of which more than one medium has been employed e.g. the use of collage combined with a painting or drawing.

Pinwheel

A children's toy windmill which spins when blown.

Puttees

The name, adapted from the Hindi patti, for a covering for the lower part of the leg from the ankle to the knee, consisting of a length of cloth wound tightly and spirally round the leg, serving both as a support and protection. Typically worn by soldiers. Also worn by paramilitaries in ceremonial 'uniform'.

Ration Packs

Packs of food rations issued to soldiers undergoing lengthy patrols.

Restraint Harness

A leather and cloth harness binding the arms tightly to the torso. Used by the Prison Service in restraining prisoners who they deemed had been acting violently.

Roundels

A circular symbol or document.

Saracens

The FV 603 Saracen was a six wheeled armoured personnel carrier built by Alvis and used by the British army in Northern Ireland until the 1990s. It was a familiar sight on Northern Ireland streets.

Shredder

Used to shred sensitive documents.

Signage

Any kind of graphic display created to display information to a particular audience. It could be paneling with a political message, or spoof road signs warning of snipers, or signs used by the security forces to denote checkpoints.

Situation Reports

British Army situation reports, or SITREPS, are documents reporting incidents of note. They are typically drafted by soldiers who had been on the scene, and circulated up the chain of command.

Spyholes

Viewing slits in cell doors

Thigh Guards

Padded body armour worn on the thighs by members of the security forces in public order situations.

Torch Sticks

Long ceremonial sticks used to light bonfires, effigies.

Wheelbarrow (Remote controlled bomb disposal)

The Wheelbarrow is a remotely controlled robot designed by Lieutenant-Colonel Miller in the early 1970s for use by British Army bomb disposal teams operating in Northern Ireland. It has undergone numerous upgrades and additions but typically comprises caterpillar tracks, a robotic probe or arm, and video equipment. Initially it was a 'Heath Robinson' or 'Rube Goldberg' improvised device partly constructed from the chassis of a three wheeled battery driven wheelbarrow, giving the device its name. This early version was used to attach a tow line to suspect devices.

Writing Boxes

Box containing writing materials. Typically personalised.

APPENDIX THREE

Glossary of Common Terms Used

An Phoblacht

The name of the Republican movement's newspaper. 'An Phoblacht' is an Irish term meaning 'the Republic'. It is also known as 'Republican News'

Ancient Order of Hibernians (AOH)

A Catholic and Nationalist fraternal and parading organisation based in Ireland.

Anglo-Irish Agreement

An agreement, signed on 15 November 1985, between the British and Irish governments. The agreement reasserted the principle of consent for any change in the constitutional position of Northern Ireland. It also gave the Irish government a consultative role in the administration of Northern Ireland, establishing an Irish dimension to Direct Rule.

Apprentice Boys of Derry

One of the 'Loyal Orders' organisations; the others being the 'Orange Order' and the 'Royal Black Institution'. It organises parades to commemorate the siege and relief of Derry in 1688-1689.

Armalite

An automatic or semi-automatic rifle much used by Republicans, which has become a symbol of militant 'Armed Struggle'. The weapon was produced in the United States.

'Armed Struggle'

Armed Struggle was the name given by the Irish Republican Army to its campaign of violence aimed at forcing British withdrawal.

B Specials

The name given to a part-time force of Ulster Special Constabulary (USC) that was disbanded in 1970. Originally there were three units of this constabulary militia, 'A', 'B', and 'C'.

Battle of the Bogside

On 12 August 1969 disturbances broke out following a Loyal Order parade by the Apprentice Boys' of Derry which passed near to the Bogside area of Derry. The three days of extensive rioting became known as the 'Battle of the Bogside'.

Battle of the Boyne

The Battle of the Boyne took place in 1690 between the rival armies of the Protestant King William II and the Catholic King James II. It is commemorated by the Orange Order every 12th July.

'Bloody Friday'

On 21 July 1972 the Provisional Irish Republican Army exploded more than 20 bombs across Belfast which killed 11 people and injured more than 130.

'Bloody Sunday'

On Sunday 30 January 1972 13 people were shot dead by soldiers of the Parachute Regiment of the British Army during an anti-Internment march in Derry. A further 14 people were shot and injured and of these one died later that the same year. The events of the day have been the subject of much controversy and speculation and radicalised much of Nationalist opinion in Northern Ireland. The ensuing inquiry by Lord Widgery was derided as a whitewash by Nationalists and Republicans. In 1998, following a long campaign, a new inquiry was initiated under Lord Saville.

Constitutional Nationalist

The term refers Nationalists who reject the use of physical force as a means of achieving Irish unification.

Crown Forces

The term used by Republicans when referring to members of the British Army and local security forces.

Crumlin Road Jail

A North Belfast prison in which many paramilitary prisoners were held during the conflict. It was closed in 1996.

Dáil Éireann

Dáil Éireann, or The Dáil, is 'lower house' of the parliament of the Republic of Ireland.

Decommissioning

Decommissioning refers to the verified disposal, or 'putting beyond use,' of weapons by paramilitary groups. It was a long running and contentious issue in the post 1994 political process.

Democratic Unionist Party (DUP)

One of the two main Unionist parties in Northern Ireland. The party was widely seen as being more hardline and populist than the Ulster Unionist Party. Ian Paisley has led the DUP since its formation in 1971. It has now overtaken the UUP electorally.

Direct Rule

The system of governing Northern Ireland in which the Westminster Parliament has responsibility, through the Northern Ireland Office, for control of the region.

Drumcree

Since 1995 the district of Drumcree, outside the town of Portadown, County Armagh, has often been the setting of a parading dispute between local Nationalist residents and the Orange Order.

Éire

The name, in Irish, given to the Irish State in 1937 Irish constitution. In English, the official name of the state is Éire.

Fianna Fáil

One of the two main political parties in the Republic of Ireland. The party was originally formed from those who opposed the Anglo Irish Treaty of 1921, and for much of its history has been seen as the more nationalistic of the main political parties. The name variously translates as 'Soldiers of Destiny' or 'Soldiers of Ireland'.

Fine Gael

One of the two main political parties in the Republic of Ireland. It was originally formed from the section of Sinn Féin which supported the Anglo Irish Treaty of 1921, and is therefore depicted as more moderate in its Nationalism. The name translates as 'Tribe of the Gael' or 'Family of the Gael.'

Garda Síochána

The police force of the Republic of Ireland.

Good Friday Agreement (or Belfast Agreement)

On Good Friday, 10 April 1998 after protracted negotiations, the Northern Ireland multi-party talks resulted in a political agreement between the parties present at the negotiations. The Agreement is commonly referred to as the 'Good Friday Agreement'. The Agreement has also been referred to as 'the Belfast Agreement'.

H-Blocks

Cell blocks in the Maze prison which resemble the letter 'H' in structure. Built in 1976, they were the physical representation of a new prison regime which Republicans felt 'criminalised' their prisoners.

Hun

Derogatory term for an Ulster Protestant. A form of sectarian abuse, primarily used by militant Irish nationalists. Graffiti reading 'KAH' means 'Kill all Huns'.

Hunger Strike

Hunger striking is a form of protest with deep roots in Irish Republican political history. The term usually refers to the hunger strike by Republican prisoners in the Maze Prison during 1981. Ten prisoners died during the strike which was undertaken to achieve 'political status' for Republican prisoners.

Interface Areas

The boundary between Catholic (Nationalist and Republican) and Protestant (Unionist and Loyalist) areas. Many of these interfaces are flashpoints of communal tension and violence, and feature separation barriers known as 'Peace Lines'.

Internment

On 9 August 1971 the Northern Ireland government with the backing of the British government, decided to intern without trial those suspected of paramilitary-related activities.

Irish National Liberation Army (INLA)

A leftist Irish Republican paramilitary group, which espouses Marxist ideology. It was formed in 1975 mainly from members of the Official Irish Republican Army unhappy at their organisation's ceasefire.

Irish Republican Army (IRA)

The largest Irish Republican paramilitary group. In 1970 a split occurred within its ranks; those who remained within the original structures became the leftist Official Irish Republican Army (OIRA) while the newer group was called the Provisional Irish Republican Army (PIRA), and was seen as being more traditionalist and militant in its Republicanism. Many Republican groups have claimed the title Irish Republican Army, but since the Official IRA's ceasefire in 1972, the Provisionals have done so with the most success.

Irish Republican Socialist Party (IRSP)

Considered to be the political wing of the Irish National Liberation Arm. It espouses a strongly socialist variant of Republicanism. The IRSP is critical of Republicans who have signed up to the Good Friday Agreement.

'Joyriding'

The practice of stealing cars and driving them around at dangerously high speeds is referred to as 'joyriding'. 'Joyriding' has involved numerous deaths and injuries, and 'Joyriders' have come into conflict with both the security forces and local paramilitaries.

Long Kesh

The compounds or 'cages' which were used to house paramilitary internees in the 1970s. See also 'Maze'.

Loyal Orders

These are the three main 'loyal institutions' or 'loyal orders' which function as religious, politico cultural fraternal societies and engage in numerous parades. They comprise the Apprentice Boys of Derry, the Loyal Orange Institution (also known as the Orange Order) and the Royal Black Institution.

Loyalist

In essence the term Loyalist refers to one who is loyal to the British Crown. In a more specific sense it is used by many to denote someone who gives support to the use of force by paramilitary groups to defend the link with Britain and oppose Irish Republicanism.

'Lundy'

A reference to Robert Lundy, who was the military governor during part of the siege of Derry in 1689. He was castigated as a traitor for seeking to surrender to the catholic King James II; as such his name has become a term of abuse for those perceived as traitors to the Unionist or Loyalist cause.

'The Maze'

'The Maze' or Her Majesty's Prison Maze. The prison is situated a few miles south of Belfast and consisted of 'H-Blocks', so called because their architecture resembles the letter H. The prison was opened in 1976, on the site of Long Kesh.

Nationalist

In Northern Ireland the term is used to describe those who desire the abolition of partition and the reunification of Ireland. Most Nationalists are from the Catholic community.

'No-go' Areas

During the civil unrest and intimidation of 1969, some Nationalist districts in Belfast and Derry became 'no-go areas' for members of the military and police. The areas were frequently enclosed by barricades. These 'no-go areas' remained in situ until the launch of Operation Motorman in July 1972.

Official Irish Republican Army (OIRA)

The Official Irish Republican Army (OIRA) was the designation given to the remnants of the IRA following the split in 1970 when many members left to form the Provisional Irish Republican Army. It was widely seen as being more left wing in its orientation than the Provisionals. The OIRA called a ceasefire in 1972 and has been largely inactive, although it engaged in a number of feuds with other Republican organisations in the mid to late 1970s.

Omagh Bomb

On 15th August 1998 a bomb explosion in the town of Omagh, County Tyrone killed 29 people and injured hundred of others. A dissident Republican organisation, the 'Real' Irish Republican Army claimed responsibility for the attack.

'Operation Motorman'

On 31 July 1972 the British Army launched a large military exercise with the codename 'Operation Motorman' which was aimed at dismantling the 'no-go' areas in Northern Ireland.

Orange Order

The largest of the three main Loyal Orders, it currently has between 80,000 to 100,000 members.

Peace Line

Peace lines, or peace walls, are separation barriers between the Protestant / Unionist community and the Catholic / Nationalist community in certain areas in Northern Ireland. The walls are often imposing structures constructed of concrete, brick, or steel railings and mesh.

Progressive Unionist Party

Loyalist political party which has links to the Ulster Volunteer Force (UVF).

'Punishment' Attacks

'Punishment' attacks relate to the physical beatings and shootings carried out by paramilitary groups against individuals they deem to have committed anti-social activities. Punishment attacks have also been used as a form of internal discipline within paramilitary groups, or simply to settle personal vendettas.

Red Hand Commando

Small Loyalist paramilitary group which is closely linked to the larger Ulster Volunteer Force.

Republican

In the Irish context, the term Republican usually implies that a person is a particularly strong nationalist, one who gives (or gave) tacit or actual support to the use of physical force by paramilitary groups. Irish Republicans aspire to an independent, unified Ireland, free from any British presence.

Republican Sinn Féin

A splinter group which emerged from Sinn Féin. It was formed in 1986 in opposition to Provisional Sinn Féin's new policy of ending abstention from the Dáil.

Royal Ulster Constabulary

The Royal Ulster Constabulary (RUC) was the name of the Northern Ireland police force until 2001. It was often in the forefront of the fight against paramilitary groups but many Nationalists had questioned the impartiality of the RUC and in the 1990s, more than 90 % of its membership came from the Unionist or Protestant community. The name of the RUC was changed to the Police Service of Northern Ireland (PSNI) in 2001.

Special Air Service

The Special Air Service (SAS) is an elite regiment of the British Army specially trained for counter terrorist measures. It has been used against paramilitaries on a number of

Sectarian Interfaces

Sectarian interfaces are the boundaries where the two main communities live close to one another.

Sinn Féin

A Republican political party, which has been linked to the IRA for much of the conflict and peace process. In recent years it has become the leading party amongst Irish Nationalists in Northern Ireland, but is a relatively small party in the Republic of Ireland. Its name means 'We Ourselves'. Gerry Adams has been President of Sinn Féin since 1983.

Social Democratic and Labour Party (SDLP)

A moderate Nationalist political party which supports the aim of a United Ireland but only through peaceful methods. For decades the leading Nationalist party in Northern Ireland, it has been overtaken by Sinn Féin in recent years.

'Stickies'

'Stickies' was the nickname applied to members and supporters of the Official Irish Republican Army. It referred to the particular Easter Lily badge, which its supporters wore at Easter commemorations. The Official wing wore badges affixed with a 'sticky' adhesive, the rival Provisionals wore badges pinned to the collar. Officials became known as 'Stickies', whilst the Provisionals were known as 'pinheads' for a time. The term 'Sticky' could often be used to derisively denote those of a reforming tone within Republicanism.

Stormont

The parliament of Northern Ireland which sat in the grand Stormont Buildings in East Belfast. It is now the seat of the Northern Ireland Assembly.

Taig

Taig is a derogatory term for Irish Catholics mainly used by Loyalists. Graffiti reading 'KAT' means 'Kill all Taigs'.

'the Troubles'

The term 'the Troubles' is a euphemistic term used by people in describing the most recent conflict in and about Northern Ireland. The term has been used before to describe other periods of Irish history, such as the conflict and disturbances of the 1920s.

Ulster Defence Association

The UDA is the largest of the Loyalist paramilitary groups. It was formed in the early 1970s from a combination of local vigilante groups, and was not declared illegal until 1992. The UDA often used the name Ulster Freedom Fighters (UFF) as a flag of convenience in claiming many killings.

Ulster Defence Regiment

The UDR was a regiment of the British Army which began recruiting in 1970. Formed after the disbandment of the B Specials, it was set up to perform security duties internal to Northern Ireland. The regiment was almost entirely Protestant. In 1992 it merged with the Royal Irish Rangers to form the Royal Irish Regiment.

Ulster Freedom Fighters

A Loyalist paramilitary group. A cover name used by the Ulster Defence Association.

Ulster Unionist Party

The UUP (also known as the Official Unionist Party) was once largest of the Unionist parties, and from the 1920s to the 1970s was seen as the natural Unionist party of government. In recent years it has been overtaken by the Democratic Unionist Party.

Ulster Volunteer Force

The UVF is the second largest of the Loyalist paramilitary groups. The modern UVF was formed in the mid 1960s. It takes its name from the earlier Ulster Volunteer Force formed to counter home rule in 1913. The modern variant is also associated with the Red Hand Commando.

Unionist

In Northern Ireland the term is used to describe those who wish to see the union with Britain maintained and consolidated, and who oppose unification with the independent Irish state. The majority of those people who are from the Protestant community are Unionist.

APPENDIX FOUR

Northern Ireland Conflict-Related Artefacts Audit Questionnaire

For guidance see sample questionnaire or contact Kris Brown at:

Institute of Irish Studies
Queen's University Belfast
Belfast BT7 1NF
T: 028 90973386
Email: k.j.brown@Queens-Belfast.ac.uk
Email: Kris@healingthroughremembering.org

Completed questionnaires should be sent to the above address.

Please provide your contact details in the space below. (NB: This information is requested for correspondence/administrative purposes only and will not be included on the Healing Through Remembering Database)

1. [Title]

Write the full name of your institution below

2. [Description]

Please provide a brief overview of your collection, and a more particular description of your holdings as they relate to NI conflict-related artefacts, in no more than 250 words.

3. [Strengths]

Indicate below particular strengths of your holdings of NI conflict Related artefacts, for example, in terms of date, subject, type of artefact

4. [When Collected]

Please describe the range of dates over which the NI conflict related artefacts in your collection were accumulated. For example, 1974-Present, 1982-1994 etc.

5. [Date Range of Artefacts]

Please describe the date range of your holdings In terms of NI conflict-related artefacts. For example, When does your earliest artefact date from; When is the most recent; is material still being collected?

6. [Type of Organisation] Select one of these terms that best describes your organisation.

- | | |
|------------------------|------------------------------|
| Library [] | Archive [] |
| Museum [] | Religious Body [] |
| Political Party [] | Campaigning Organisation [] |
| Community Group [] | Local History Society [] |
| Private Collection [] | Other (Please Specify) _____ |

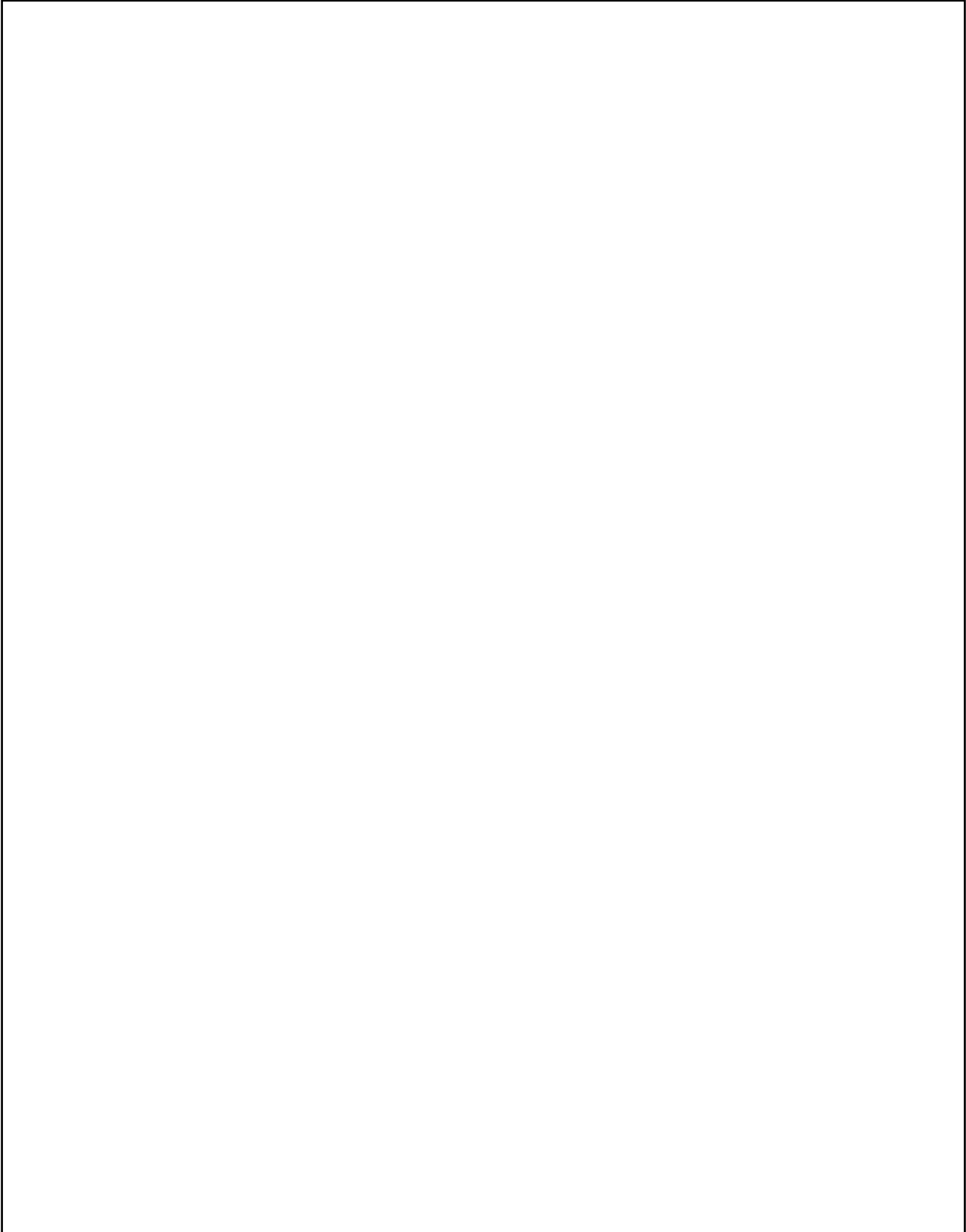
7. [Materials Held] Describe briefly the type of materials held in your collection as they relate to NI conflict-related artefacts. For example, posters; artwork; audiovisual material; objects etc.

8. [Keywords] Please give an overview of the main subjects or keywords that might best describe your NI conflict-related artefacts.

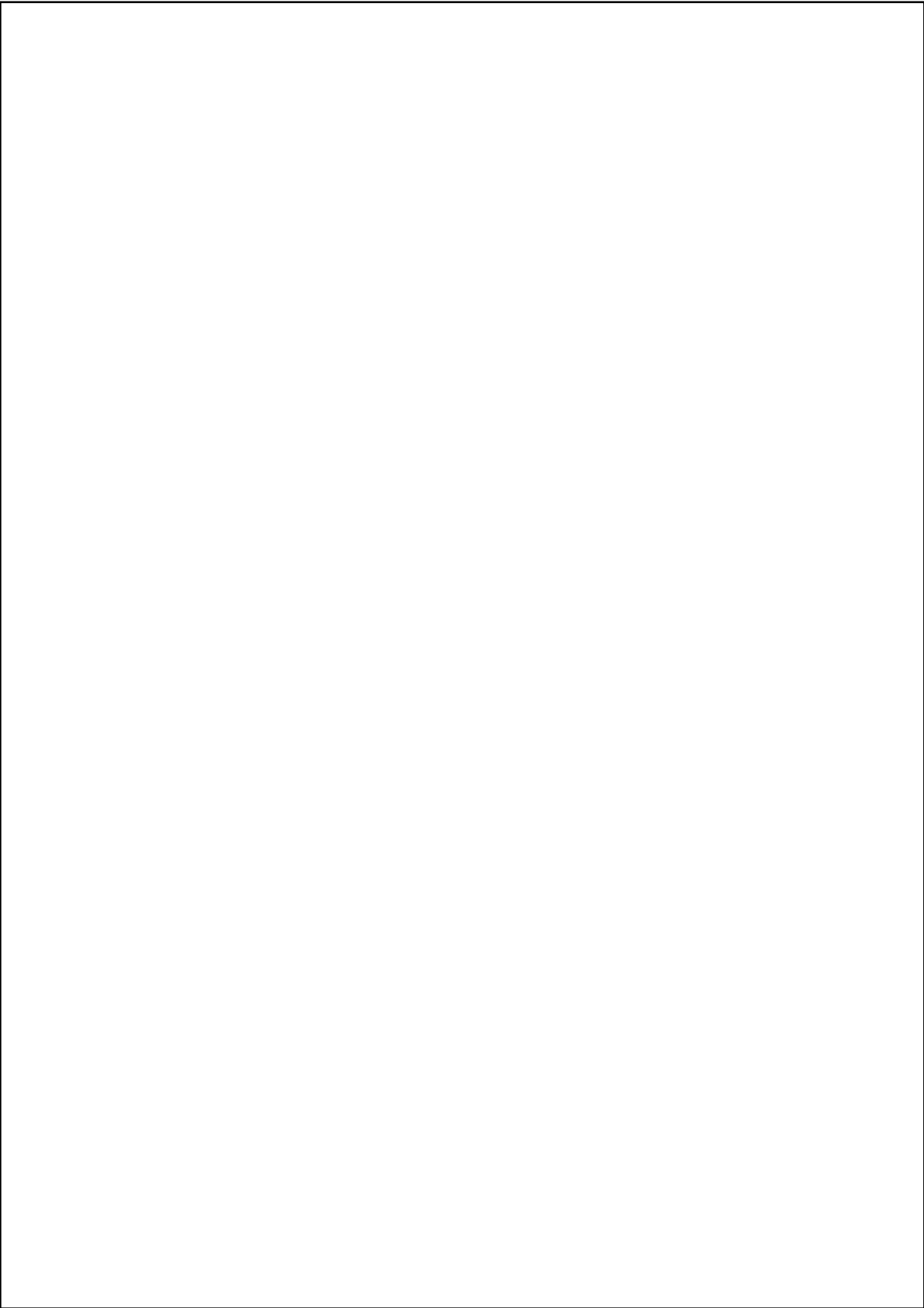
- | | | |
|------------------------------|-------------------|---------------------------------|
| Unionist [] | Republican [] | Nationalist [] |
| Loyalist [] | Socialist [] | Alliance [] |
| British Army [] | Paramilitary [] | PSNI or RUC [] |
| Loyal Order [] | British Govt. [] | Irish Govt. [] |
| Garda Siochana [] | Irish Army [] | Community Group [] |
| Religious Body [] | Protestant [] | Roman Catholic [] |
| Civil Rights [] | GAA [] | Ancient Order of Hibernians [] |
| Other (Please Specify) _____ | | |

9. [Collection Content]

Please provide an audit of your NI conflict-related holdings, by number and type. See sample for guidance. If your collection is very large, and a detailed audit impracticable, give an estimate of your particular holdings by type. For example 250 audiotaped interviews, 150 Loyalist posters, 250 Republican posters, 1000 political leaflets etc, etc. Continue on extra sheet overleaf (or separate sheet) if you wish.

A large, empty rectangular box with a thin black border, intended for the user to provide an audit of their NI conflict-related holdings. The box is currently blank.

9. [Collection Content] (extra sheet)



10. [Star Items]

List below one or two of your most important individual NI conflict related artefacts.

11. [Item Level Description]

If the holdings for NI conflict-related articles are small (30 or less) Please list individual items where possible. If the holdings are much larger you might wish to include a select list of 30 items that represent the breadth of your holdings. These items can be listed on Form B attached (see end of document).

12. [Access]

Please state below if there are any access restrictions placed on your collection of NI conflict-related artefacts. This might include information on allowed users, charges, whether appointments or letters of reference are necessary.

13. [Catalogue]

Please state if there are any catalogues (electronic or card) on which NI conflict-related artefacts are recorded. If there is an online catalogue. Please give the web address. Are there any other relevant finding aids?

14. [Collecting Policy]

(a) Status

Are artefacts still being added to your holdings? Has material ceased to be added?

(b) Method

Are artefacts for the collection purchased? Are they donated?
Are they deposited by special agreement or statute?

14. [Collecting Policy – continued]

(c) Frequency If artefacts are still being collected, are they acquired irregularly or periodically?

15. [Legal Status] Please state below the legal status of the collection. Who, or which institution, owns the material?

16. [Custodial History] Please state below if there are any changes in ownership and custody of the collection of artefacts that are significant for its authenticity, integrity and interpretation

17. [Note]

Please write below any other information you would like to add about the NI conflict-related artefacts in your collection that has not been covered in any of the questions above. Is there anything important that may need mentioned?

18. [Collection Location Details]

If applicable, please write below the address; telephone; Email; Website; hours and days of opening. NB If your collection is privately held you may not want detailed information included on the database – Put as much or as little as you like.

19. [Administrator Contact Details]

Please write below contact details for the person who administers or organises the collection of artefacts. NB If your collection is **privately held** you may not want detailed information included on the database – Put as much or as little as you like.

20. [Associated Publications]

Are there any publications that are based on the use, study or analysis of the collection? Please write details of publication below.

End of questionnaire. Thank you for your participation.

Form B.

Please list individual conflict-related artefacts below. You may duplicate these sheets and add more if you wish. See sample list for guidance.

| Object Type | Description (inc. catalogue no. , if any) | Produced By | Year |
|-------------|---|-------------|------|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

Collection Name:

Date:

NB Please Write Your Entries As Clearly As Possible.

APPENDIX FIVE

Thesaurus of Categories and Types

Visual Communication

Arch
Banners
Flags
Posters
Signage
Standards

Printed Ephemera

Calendars
Cards
Greetings Cards
Leaflets
Periodicals
Postcards
Programme
Stamps
Stickers

Documentation

Aide Memoires
Certificates
Correspondence
Diaries
Instruction Cards
Lists
Manuals
Maps
Memoranda
Minutes
Notes
Passport
Press Release
Proceedings
Reports
Summons
Voucher

Audio Visual

Audio Tape
CDs
DVDs
Film Reel
Gramophone 33rpm
Gramophone 45rpm
Video Tape

Photographs

Digital Images
Negatives
Photographs
Slides

Artwork and Crafts

Cartoon
Drawings
Handkerchiefs
Installations
Mixed Media
Ornaments
Paintings
Plaques
Prints
Sculpture
Wallet

Clothing and Accessories

Armbands
Badges
Balaclava
Belt
Beret
Cap
Flak Jacket
Hat
Helmet
Insignia
Jewellery
Medals
Pullover
Puttees
Sash/Collarette
Shoes/Boots
Trousers
Tunic
Uniform

Arms and Equipment

Ammunition
Ammunition Pouch
Baton Gun
Baton Round
Bayonet
Bomb Parts
Bombs-deactivated
Explosive
Grenade
Holster
Incendiary Device
Magazine
Munitions Box
Pistol
Rifle
Riot Shield
Rubber Bullet
Shrapnel
Sub Machine Gun

Vehicles

Aeroplane
Armoured Car
Car
Humber Pig
Landrover
Patrol Boat
Saracen
Tank
Truck

Miscellaneous

[a most numerous, catch all typology of material. See the second section of this report, "Crunching the Numbers: Audit by Categories, Types and Descriptions," for details]

APPENDIX SIX

Image and Poetry Credits

Image Credits

1. Courtesy of Pacemaker Press
2. Courtesy of Healing Through Remembering
3. Courtesy of Kate Turner
4. Courtesy of Healing Through Remembering
5. Courtesy of Kate Turner
6. Courtesy of Museum of Free Derry
7. Courtesy of Kate Turner
8. Courtesy of Northern Ireland Political Collection at Linenhall Library and Jayme Reaves
9. Courtesy of Museum of Free Derry
10. Courtesy of Kevin Cooper
11. Courtesy of Museum of Free Derry
12. Courtesy of the Northern Ireland Office and the Northern Ireland Political Collection at Linenhall Library
13. Courtesy of Museum of Free Derry
14. Courtesy of Museum of Free Derry
15. Courtesy of the Trustees of the National Museums Northern Ireland
16. Courtesy of WAVE Trauma Centre and Jayme Reaves
17. Courtesy of WAVE Trauma Centre and Jayme Reaves
18. Courtesy of Northern Ireland Political Collection at Linenhall Library and Jayme Reaves
19. Courtesy of the Trustees of the National Museums Northern Ireland
20. Courtesy of the Ulster Unionist Party and Northern Ireland Political Collection at Linenhall Library
21. Courtesy of the Alliance Party and the Northern Ireland Political Collection at Linenhall Library
22. Courtesy of the Trustees of the National Museums Northern Ireland
23. Courtesy of Museum of Free Derry
24. Courtesy of Museum of Free Derry
25. Courtesy of the Trustees of the National Museums Northern Ireland
26. Courtesy of WAVE Trauma Centre and Jayme Reaves
27. Courtesy of WAVE Trauma Centre
28. Courtesy of Museum of Free Derry
29. Courtesy of WAVE Trauma Centre and Jayme Reaves
30. Courtesy of WAVE Trauma Centre and Jayme Reaves
31. Courtesy of Museum of Free Derry
32. Courtesy of WAVE Trauma Centre and Jayme Reaves

Poetry Credits

Quote from *Carrick Revisited* by Martin Mooney, courtesy of Martin Mooney in *Rasputin and his Children*, 2003, courtesy of Lagan Press

APPENDIX SEVEN

Biographies

Living Memorial Museum Sub Group Members

Dominic Bryan is Director of the Institute of Irish Studies at Queen's University, Belfast and has worked with the Northern Ireland Human Rights Commission and the Community Relations Council. Dominic is an anthropologist researching political rituals, public space and identity in Northern Ireland. His book *Orange Parades: The Politics of Ritual Tradition and Control* (Pluto Press 2000) used theories of rituals to examine parades organised by the Orange Order in Ireland. Dominic also works on issues around public order policing, human rights, ethnic politics and sectarianism and has done comparative work in South Africa and the US.

Máirín Colleary is a native of Dublin city. As a founder member of the *Dalkey School Project* and *Educate Together* she has been involved in reconciliation work since the 1970's. Committed to integration and dialogue and bringing people together, Máirín became involved with the Glenree Centre for Peace and Reconciliation in the early 1990's and was appointed CEO in 2004. In 2007 Máirín retired from full time work and has taken a part time position with Global Volunteers. Máirín has a background in Student Travel, Project Management and the hospitality industry.

Briony Crozier is Assistant Director at the Northern Ireland Museums Council, a non-departmental public body which supports local museums in Northern Ireland in maintaining and improving their standards of collections care and services to the public, and promotes a coherent framework of museum provision. Previous posts include Heritage Officer at Belfast City Council and Curator: Africa, Pacific and Americas at the National Museums of Scotland.

Deaglán de Bréadún is an Irish Times journalist and author of *The Far Side of Revenge: Making Peace in Northern Ireland*.

Hugh Forrester has been the Curator of the Police (formerly RUC) Museum since 1997. He has also been in charge of the Royal Inniskilling Fusiliers Museum and Somme Heritage Centre. After studying history at Edinburgh University, he worked as an archivist in England before moving to Northern Ireland.

David Gallagher is the Vice Principal of Methodist College, Belfast and former Lay Secretary of the Methodist Church Council on Social Responsibility. He has a particular interest in how Churches, in association with civic partners, can play a part in healing the hurts.

Tony Gallagher is a Professor in Queen's University Belfast and the Head of the School of Education. His main research interest lies in the role of education in divided societies. Much of this work on this theme has been carried out in Northern Ireland, but he has also worked with educators in Israel/Palestine, Macedonia, Kosovo and parts of Asia. Within Northern Ireland he has also carried out research into the effects of the selective system of secondary education, the impact of integrated education and policy for promoting equity in urban education. He is currently managing a series of research projects on the theme of school collaboration.

Mervyn Gibson a former RUC officer is presently a Presbyterian minister serving in East Belfast. He is an active member of the Loyal Orders and for 6 years Chair of the Loyalist Commission. He has been involved in mediating resolutions to several feuds within Loyalism. In May 2007 he was appointed to the Secretary of State's – Strategic Review of Parading.

Will Glendinning has been involved in the development of HTR since its inception, initially as CEO of the Community Relations Council but latterly as an individual. He has worked in community relations and reconciliation since the 1970s.

Alan McBride is the Co-ordinator of the WAVE Trauma Centre, (Belfast branch), a victims and survivors organisation providing care for those affected by the 'Troubles' in Northern Ireland.

Alice McCartney is Arts Regeneration Officer at Derry City Council. She has worked in the victim/survivor sector for over six years. Alice trained as a sculptor, and she has had work commissioned for both the private and public sector. Alice has exhibited both nationally and internationally.

Declan McGonagle worked as an artist in the 1970s before becoming a curator. He has led galleries/museums in Derry, London and Dublin and has developed independent projects in the U.K. centred on issues of art and context. He writes regularly on the relationship between art, artist and society and is currently Director of Interface, a new Research Centre at the University of Ulster, Belfast dealing with art/design and context.

Laurence McKeown is a former republican prisoner (1976-1992). In 1981 he participated in the hunger strike in Long Kesh/Maze Prison during which 10 prisoners died. Laurence has written extensively about that period and in 1998 completed his doctorate on the republican prisoner experience of Long Kesh/Maze Prison with Queen's University Belfast. Laurence is also an established writer and playwright. He has two daughters Caoilfhionn and Órlaith and lives outside Newry with his fiancée Mick.

Yvonne Murphy is Librarian of the Northern Ireland Political Collection and Director of Development at the Linen Hall Library in Belfast and creator of the Troubled Images project.

Louise Purbrick is a Senior Lecturer in the History of Art and Design at the University of Brighton. She writes on the heritage of conflict and is editor, with John Schofield and Axel Klausmeier, of *Re-Mapping the Field: New Approaches to Conflict Archaeology*, Berlin-Bonn: Westkreuz- Verlag, 2006 and, with Jim Aulich and Graham Dawson, *Contested Spaces: Sites, Histories and Representations*, Palgrave, 2007. Healing Through Remembering's report on the Open Call for Ideas for a Living Memorial Museum to the Conflict in and about Northern Ireland, *Without Walls*, was written by Louise.

Dave Wall is currently Director of the Policy and Coordination Unit within in the Department for Social Development (DSD). From 1987 until 2000 he was Chief Executive of the Northern Ireland Association for the Care and Resettlement of Offenders and was involved in the setting up of Healing Through Remembering. He has also worked in advice and legal services in the voluntary sector in Northern Ireland and England. He has written widely on a diversity of matters including the voluntary sector, prisoner issues, mentally disordered offenders, restorative justice and truth and reconciliation.

Healing Through Remembering Board Members

Marie Breen Smyth is currently Reader in International Politics in Aberystwyth University and the founder of the Cost of the Troubles Study which, in partnership with victims, examined the impact of the Troubles on the population of Northern Ireland. She is Director, Centre for the Study of Radicalisation and Contemporary Political Violence and author of *Recovery Justice After Conflict: Managing Violent Pasts* (Abingdon:Routledge 2007).

Sean Coll is Community Victim Support Officer with the Western Health & Social Care Trust, based in Enniskillen. He is Chair of the Healing Through Remembering Day of Reflection Sub Group. Living in County Cavan, he has worked in Fermanagh and Tyrone for over 15 years.

Claire Hackett has been working in the fields of conflict resolution and dealing with the past at Falls Community Council for the last seven years. She helped to set up the Dúchas oral history archive and is currently the research co-ordinator of the Belfast Conflict Resolution Consortium which has recently been developed from grassroots republican and loyalist interface work. She is chair of the Storytelling Sub Group of Healing Through Remembering.

Brandon Hamber is the Chairperson of the Healing Through Remembering Initiative. He is Research Co-ordinator of INCORE, a United Nations Research Centre for the Study of Conflict at the University of Ulster and a Senior Lecturer. Prior to moving to Northern Ireland, he co-ordinated the Transition and Reconciliation Unit at the Centre for the Study of Violence and Reconciliation in Johannesburg, South Africa. He is a Board member of the South African-based Khulumani Victim Support Group. He has written extensively on the South African Truth and Reconciliation Commission, the psychological implications of political violence, transitional justice and reconciliation in various contexts. In addition to his work in South Africa and Northern Ireland he has participated in peace, transitional justice and reconciliation initiatives and projects in Liberia, Mozambique, the Basque Country and Sierra Leone, among others.

Alan McBride is the Co-ordinator of the WAVE Trauma Centre, (Belfast branch), a victims and survivors organisation providing care for those affected by the 'Troubles' in Northern Ireland.

Jackie McMullan is a former republican prisoner. He has been involved in Healing Through Remembering since 2001 and is chairperson of the Truth Recovery and Acknowledgement Sub Group. He and his partner Laoise have a son. He has worked in a voluntary capacity with a number of community projects and is now working as an advisor to the Minister of Education.

Dawn Purvis is leader of the Progressive Unionist Party and Assembly Member for East Belfast.

Geraldine Smyth O.P. is from Belfast. She works in both Dublin and Belfast as Senior Lecturer at the Irish School of Ecumenics, Trinity College where she teaches ecumenical theology and social ethics and is Co-ordinator of the ISE Research Degrees Programme. A graduate from the University of Ulster, she holds a Ph.D. in theology from Trinity College Dublin (1993) and an honorary doctorate from Queen's University Belfast (2003) for service to reconciliation and public life. Geraldine writes and lectures widely on issues relating to religion, politics and peace and is an active participant in inter-cultural and ecumenical dialogue, debate and educational initiatives at home and abroad. She is currently chair of the International Advisory Group of INCORE, University of Ulster and is a registered psychotherapist.

Oliver Wilkinson is the Chief Executive Officer of the Share Centre in Lisnaskea, Co. Fermanagh. He was previously CEO of Victim Support Northern Ireland and has worked within the criminal justice system, with people affected by ordinary criminal activity and also with people affected by the conflict in and about Northern Ireland.

Healing Through Remembering Staff

Elaine Armstrong was the Administrative Assistant with Healing Through Remembering from August 2004 to March 2008.

Kris Brown was a research fellow working on a two year project held jointly with the Institute of Irish Studies, Queen's University Belfast and Healing Through Remembering, to prepare an audit of artefacts relating to the conflict in and about Northern Ireland. He is currently a researcher in the Department of Information Services at Queen's University Belfast.

Jayne Reaves is a consultant with Healing Through Remembering commissioned to assist with the dissemination of this report. Jayme has worked with Healing Through Remembering in a variety of capacities since October 2006.

Claire Smith has been the Administrative Assistant with Healing Through Remembering since March 2008. Previous to that, Claire was an Intern with organisation.

Kate Turner has been the Project Co-ordinator with Healing Through Remembering since December 2000. She has twenty years experience in the voluntary sector.



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