The Stories Network

Briefing Paper
on the Oral History Elements of the Stormont House Agreement

Oct 2015

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1.0 Introduction

1.1 Headings
This document presents the considerations of the Stories Network on Oral History elements of the Stormont House Agreement (i.e. paragraphs 22-25). See Appendix I for the relevant paragraphs. The considerations are grouped under the following headings:

- Archiving Existing Stories;

- Gathering of New Stories;

- Sharing and Wider Use of New and Existing Stories; and

- Oral History Archive and other aspects of the Stormont House Agreement.

1.2 The Stories Network
This document is offered by the *Stories Network, a network for those gathering and sharing personal narrative related to the conflict in and about Northern Ireland*. The Network is hosted and chaired by Healing Through Remembering. This document, along with the other attached material, is intended to inform the debate and discussion concerning the Oral History elements of the Stormont House Agreement, (i.e. paragraphs 22 - 25).   See Appendix II for short biographies of the members of the Stories Network and the Healing Through Remembering Board who put their name to this document.

1.3 Oral History
The Network welcomes this focus on oral history as a significant element of dealing with the past. In particular we welcome the sharing and working together which are intimated in the Agreement.

1.4 Ethical Principles Report
The essential reference document of the Network is *Ethical Principles – Storytelling and Narrative Work* (HTR 2009). This document outlines ethical challenges which we recognise in the Stormont House Agreement. In support of the Network's comments further relevant sections of the Ethical Principles are referenced throughout this document. These outline the collective views of the diverse Network.

The Ethical Principles Report states:

> We must deal with the past in order to build a future that is peaceful, politically stable, and benefits generations to come. We also need to actively seek to ensure that the processes we set in place work to prevent recurrence of violent conflict and protect future generations. The challenge is not to attempt to forget, but rather to find an appropriate way to remember. Dealing with the past is paradoxically both urgent and

generational – we must therefore identify and uphold realistic and hopeful goals for a process of dealing with the past.

1.5   Current Developments
This document is in response to the content of the Stormont House Agreement itself. Clearly as this Agreement is a current political priority, the context and proposals around some of these elements change week by week. For example developments since the publication of the SHA include the involvement of the Public Record Office (PRONI) in the Oral History Archive, the publication in September 2015 by the NIO of the Summary of Measures document and the ongoing drafting of legislation. This document does not take any specific proposals or suggestions beyond the SHA into consideration; however, the Network is following progress and offers this document as a starting point for further discussions.

2. ARCHIVING EXISTING STORIES
….to provide a central place for people …. work with existing oral history projects

2.1   Preservation
The Network is aware that many stories have been gathered relating to the conflict in and about Northern Ireland from Ireland North and South and throughout the United Kingdom. Yet many of these gathered stories have been lost. The Storytelling Audit (HTR 2006) and the research by Accounts of Conflict have catalogued the growing number of story gathering projects, but have also indicated both the disparity between number of stories gathered and number of stories stored. Furthermore they have highlighted the limited number of stories which are accessible. The need for long-term preservation of existing material has been flagged up and thereby the intention of the Stormont House Agreement to ensure preservation of oral histories of the conflict is welcomed.

2.2   Terminology
In their respective projects both HTR and the Network formed wide definitions for story and personal narrative which extend beyond oral history. It has been important in our work – and relationships - to refer to our own definitions of 'story or personal narrative' and 'conflict related' to rationalise what and who are and aren't included. The Network therefore believes it is important that robust definitions are agreed for the terms in the Stormont House Agreement such as "experiences and narratives related to the Troubles" and "Oral History".

2.3   Format
Within any agreed definition of story and personal history there is a wide variety of formats and methodologies. While the Stormont House Agreement archive is clearly limited to 'Oral History' the Network believes it is important to consider the variety of formats this encompasses. This includes not just the variety of forms usually recognised for oral history (written, audio, video) but also a consideration – perhaps even by the Implementation and Reconciliation Group - to ensuring that other formats (e.g. art, books, drama, memorials) are appropriately gathered to ensure preservation. (For example the Arts Council archive of conflict related art work.)

2.4   Legal Protection
This has been an area of particular concern regarding Storytelling and Personal Narrative in recent times. The need for care is in this area is recognised by the Network and the Stormont House Agreement rightly identifies the need for protection of contributors and the body itself.

> **HTR Ethical Principle C6** states:
>
> C6: The principle of **legal obligation** is about ensuring that relevant law-related obligations are known and followed. This is particularly important for storytelling and narrative work that involves participants/institutions who may still be legally responsible/at risk of legal accountability or due compensation for their experiences with conflict.

2.5   Timing and Informed Consent
It also identifies the need to "bring forward proposals on circumstances and timing of

contributions being made public." Within the projects which form the Network there are a variety of different practices and protocols for timing and accessibility of histories. What remains common across these different practices and protocols is the element of informed consent, ensuring that the participants are fully aware of the intentions of the project at the outset and throughout the project. (See section 3.12 and section 4.)

> **HTR Ethical Principles B1 and B2** state:
>
> B1: The principle of **free and informed consent** is drawn from the tradition of medical ethics and includes four components i.e. the disclosure to participants of all information about the risks and benefits of the process, the competency of participants to evaluate this information, the understanding by participants of the information, and the voluntary acceptance by participants of the risks and benefits.
>
> B2: The principle of **protection of individual autonomy/self-determination** entails that every effort is made to ensure individual choice and control is protected. It includes the opportunity to determine when, if, and how one's story will be told, heard, or archived and by whom.

2.6 Diversity

The creation of the Archive and the Timeline offer a judicious opportunity to consider the gaps in stories gathered to date. However, in so doing it is Important to encourage diversity rather than attempt to create some perception of 'balance'. The idea of 'balance' wastes resources and energies in exactly what scale or reference is used to create this balance, in that it reduces the conflict to black and white absolutes rather than the nuances and complexities which are the very issues so often lost within a conflict narrative. Even each individual story will be complicated. The essence of oral history is that it brings to the fore the complexities of a person's life experience and so identifying people by categories or being reductive is counterproductive to the process. Rather what is needed is a way to engage with and encourage the archiving and/or gathering of a diversity of stories, particularly those stories which are voices missing from the wider narrative.

> **HTR Ethical Principles B6** states:
>
> B6 The principle of **equality** means treating all stories and those relating them with dignity, respect, and due privacy; enabling silenced voices to be heard; ensuring that privileges and disadvantages are not replicated in storytelling processes; accepting a story as part of a whole.

2.7   Trust

The archive may not be able to address all the identified gaps within its own archive, therefore it will be important to consider collaborating with other organisations and groups to ensure a diversity of voices. Often oral history emerges from the most suppressed voices and therefore it is important to ensure that the environment for the story gathering is conducive to the story teller. Therefore depending on the individual circumstance, the Archive itself may be a uniquely safe environment for the sharing of these experiences. However, it is also true that the overarching Archive

may <u>not</u> offer a safe enough environment and it may be necessary for specific organisations or individuals to gather these histories.

HTR Ethical Principle A2 states:

A2 The principle of **looking to those affected** ensures that processes are driven by the needs of those who have experienced/will experience the benefits and burdens of both the conflict and of the storytelling and narrative work.

2.8   Self-exclusion

It must always be born in mind that for some people the Archive may never be the appropriate mechanism. It is important therefore to consider what arrangements are in place e.g. for those people who are uncomfortable with the Archive project because it forms part of the Stormont House Agreement.

HTR Ethical Principles C4 states:

C4 The principle of being **context-specific** involves considerations in design and delivery for the realities on the ground. This requires recognising and responding to the fact that conditions may change over time and that they can be different for different communities or participants.

3. GATHERING OF NEW STORIES
….. As well as collecting new material ….

3.1 New stories
In the current drought of funding for gathering and sharing of stories we welcome that the Stormont House Agreement has specified the collecting of new material. This provides a real opportunity to identify and address the gaps and absences in existing material. This has been an area of consideration within the Stories Network for some time.

3.2 Existing projects
A major concern of the Network remains the very limited resources for storytelling/personal narrative projects at this time. Many of the projects within the Network (and beyond) are currently operating on good will and volunteer hours due to the current lack of funding. So the aim of the Oral History Archive "to work with existing oral history projects" will be hampered by the lack of funding in the vast majority of existing projects. This will also impact on the gathering of new material.

3.3 Procurement
The procurement process for gathering of new stories should be a creative one to enable new stories to be gathered and to work within the existing community of story gathering projects. Many have yet to tell their stories and a level of trust and relationship has to be built up for the experience to be beneficial. The danger is that with an inadequate or inappropriate process these stories will remain "lost". Most stories are not shared at the first request, rather it is an accumulation of consideration, trust and shared goals which enable the sharing and gathering of stories.

3.4 Duplication
Care must also be taken to avoid duplication of existing oral history projects, and "the same" stories being collected, rather than capturing the "untold" stories. Therefore the gathering of new stories will be dependent on gathering, storing and analysis of existing material.

3.5 Collecting new oral histories
There is clearly therefore a significant role for existing story projects. However, this should not exclude the possibility of new projects. New projects sometimes gather stories following on from existing projects; they can also garner new stories. What is important is not necessarily former experience in this work but rather an understanding of what is required. We suggest that the procurement process should seek projects where the ethos of the lead organisation is in line with the story gathering project. This may mean organisations that specialise in gathering stories or it may mean organisations which have a meaning or element of safety to those sharing their story.

3.6 Co-operative Learning
The experience of the Network is that engagement and sharing of experience is a rich source of learning even for skilled practitioners. It was out of such shared experiences that resources such as the Ethical Principles were produced. We

therefore suggest that all projects, including the proposed Oral History Archive itself and PRONI, should indicate some awareness or willingness to learn from the current and former work of others.

Ethical Principle A5 states:

A5 The **education** principle stresses the creation of a legacy to be learned for individuals, community and society, including future generations. It includes learning and taking guidance from those doing this work already.

3.7   Long-term Preservation
As stated at 2.1 the need for long term preservation of Oral Histories is imperative. This must be the demonstrated to be the case for new stories collected as part of the Oral History Archive.

3.8   Resourcing decisions – different methodologies
To ensure a diverse, multi-perspective archive it is important that a one-size fits all approach cannot be taken to gathering new stories. Rather a flexible approach is needed to the gathering of new stories to encompass a range of methodologies. In the experience of the network, a range of methodologies have been successfully employed by existing projects. What is important is that the methodology responds appropriately to the individual, organisational and wider society context. Access to gathering stories is only created through relationships – treatment of first met individuals and first gathered stories often opens up possibility of new ones. This will be particularly true when addressing the gaps and absences which by definition will take more time and care to address as to why these stories have not yet been gathered in significant quantity.

3.9   Resourcing Implications – practicalities of ethical principles
All gathering of new stories requires an ethical approach to be developed which is appropriate to the individual need. This can have resource implications. This will need carefully thought through in terms of funding and delivery of end product.

3.9   Additional costs
In addition to difficult decisions regarding the resourcing of gathering new stories consideration also needs to be given as to what is additionally required to ensure they can be appropriately deposited in the Oral History Archive (eg what are the cost implications of standardizing indexing or coding across new and existing Histories.)

3.10   Process
The first step therefore needs to be an ethical consideration of how the story-gathering process will be devised. The experience of the Network members is that this has been crucial to initial set-up and also to resolving dilemmas which occur during the life of the project.

3.11   Impact
The methodology and format of projects gathering and sharing stories may vary considerably but what should remain consistent across projects is principled care and concern for the impact on wider society, the individuals concerned and the process

undertaken. For this reason the HTR Ethical Principles are outlined under three areas Societal (A), Individual (B) and Process (C). A number of these principles have already been cited in this document, the following are other principles of particular significance to the Oral History Archive. These principles have been extensively used by a variety of story gathering and sharing projects both locally and internationally.

HTR Ethical Principles A4, B5 and C3 state:

A4 The principle of **compassion/empathy** relates to storytellers, listeners and those who facilitate the process. This principle values emotional awareness and sensitivity in interactions with others.

B5 The principle of **inclusion** addresses the fostering of participation and involvement across all levels of society/societies (individuals, organisations, institutions), especially of those who have been previously denied voice/power/access/impact.

C3 The principle of **interconnectedness** refers to the acknowledgment of circularity and interrelatedness of human interactions, community/ties, and cycles of conflict. Such an understanding informs decisions about programme management and facilitation.

3.12 Ordinariness
As noted below (4.2) in the experience of the Network the recognition of ordinary lives' stories and wider society experiences is important in enabling engagement at all levels – those sharing their stories and those listening to the stories.

3.13 Integrity
Once a story is heard it has the potential to be misunderstood or even misused. It is important therefore to maintain the integrity of a story that has been gathered both in the short term and in the long term.

HTR Ethical Principle B8 states:

B8 The principle of **honesty** involves the commitment to designing processes with the intention that our stories are shared and recorded in context, to ensure that those stories are not misinterpreted at a later date or out of context.

3.14 Duty of Care
Consideration must always be given to the appropriateness of gathering stories. Are we making it worse or making it better? How will the Implementation and Reconciliation Group (IRG) monitor the duty of care in relation to the activities of the Oral History Archive?

HTR Core Value states:

Healing and Hurt
The value of actions must be considered in terms of the potential harm, while also realising that individual and societal healing can only take place once the pain of the past is acknowledged.

3.15 Barriers to engagement
Engagement with work on dealing with the past raises concern for many individuals and may include concerns/issues relating to, for example, issues of trust, timelines, recognition that an individual's story is of importance. Furthermore, issues with the Agreement itself may also underpin concerns; therefore, for this process to be

inclusive it is imperative that all possible attempts be made to support wide-ranging participation.

3.16   Timeframe
Careful thought will need to be given to budgets and timeframes - some elements of the Archive will be short term and others long term, some are urgent and some are generational.

HTR Core Value states:

Realistic and Hopeful Goals
Dealing with the past is generational work, with the potential of real benefit for current and future generations. At the heart of this must be the identification and upholding of hopeful goals.

4. SHARING AND WIDER USE OF NEW and EXISTING STORIES
.....to share experiences and narratives .... to produce a factual historical timeline and statistical analysis of the Troubles,

4.1   Care

A careful process will be necessary in the appointment of the academics to ensure community and political acceptance of the analysis. Guidelines and remits for the research will need to be carefully identified and agreed. Care is needed of the use of the word 'fact'.

4.2   Everyday Narratives

The importance of 'ordinary lives' stories and wider society experiences – during the conflict and since - being gathered has been noted by the Network (and mentioned in 2.10 above). This can often be neglected due to a focus on gathering memories of specific events. In the wide-ranging experience of the Network personal everyday narratives provide an accessible route to understanding history and the different positioning of individuals and communities.

4.3   Use of the archive – creating resources

Obviously the Oral History Archive, as a part of dealing with the past, aims to create an extensive and diverse resource which can be used for wider education and engagement. Consideration needs to be given to how this resource can be used by the Archive itself and by other institutions, organisations, education establishments, individuals and wider society. his might include the creation of teachers' guides, aids, travelling exhibition and short films.

4.4   Use of the Archive – Facilitated Engagement

As with the other collective oral histories/ stories project the Archive must ensure proactive engagement and outreach with groups or individuals who can make use of this resource for information, education, peacebuilding and reconciliation. This might include dedicated web pages, exhibitions and news stories. It should include facilitating appointments for wider engagement. It will be important that this facilitated engagement exists beyond the lifetime of the Stormont House Agreement.

> **HTR Ethical Principles A1** states:
>
> A1 The principle of **meaning making** describes the fostering of opportunities for individual, joint, and communal meaning making of stories. It includes recognition and acknowledgment of differing motivations, the impact of various actions taken or withheld and the consequent legacy, to help people to come to terms with and make sense of the conflict.

4.54   Encouraging participation

As with all collections and archives consideration must be given to those who would not necessarily approach or avail of an archive due to a an absence of existing relationships with the overall organisation or institution. To avoid this there must be a focus on building relationships outwards to encourage participation. Projects within the Network have experience of working together to build on openness to visitors.

4.6   Education
The use of the stories in an educational, legacy building and impactful way is important.

> **HTR Ethical Principle and B3** states:
>
> B3 The principle of **participatory justice** means that participation is structured to have an impact. Programmes could be designed so that those sharing their stories have opportunities to hear/see how their stories impact others; programme participants' feedback can help shape future work; those who are hesitant to participate are listened to and their concerns can make an impact.

4.7   Hearing other opinions
It is important that the archive enables people to safely listen to perspectives other than their own. As stated in the HTR Core Values and Principles for Dealing With the Past-(HTR Core Values):

> **Trust Transparency and Engagement**
> Trust must be built at all levels and honesty in engagement is vital to maintain trust. Listening to each other's viewpoint while not necessarily agreeing with it is important – accepting that we have different opinions but can share them.

5.   ORAL HISTORY ARCHIVE and Other Aspects of the STORMONT HOUSE AGREEMENT

5.1   Reconciliation
The Agreement includes a commitment to "promote the interests of the whole community towards the goals of reconciliation …. " (69) and promoting reconciliation is also seen as underlying all the work of the IRG (52). It is surely therefore important that consideration is given to how to best achieve this in the Oral History Archive.

> **HTR Ethical Principles A6** states:
>
> A6 The principle of **reconciliation** means fostering understanding through recognition and acknowledgment, to move our society towards a positive peace with the knowledge that as a society, "Yes, we have suffered, but we have also caused hurt."

5.2   Thematic Report
As the work of the Implementation and Reconciliation Group includes overseeing 'themes, archive and information recovery' (51) the Oral History Archive will need to consider how it both feeds into the thematic report but also how it responds to the thematic report (e.g. ensuring stories gathered reflect the range of themes identified).

5.3   Archiving of materials
There is also clarification needed on the term 'archive' (51). Presumably this refers not only to the Oral History Archive but also to any other materials created or gathered in the course of the Agreement, including the work of the Independent Commission on Information Retrieval (ICIR). This material may include reports, impact statements, family narratives and official reports. It will be important to consider where this archive overlaps with the Oral History Archive. In the experience of the projects in the Network all attempts at information recovery lead to a significant increase in stories that are shared, offered or asked for by those involved and wider society. Therefore the other elements of the Agreement will have an impact on the quantity of material available for the Oral History Archive.

5.4   Timetable
Unlike other elements of the Agreement, no end date is cited for the Oral History Archive so it will be important to consider how this works and how it relates to other elements of the Agreement.

5.5   Independence
The Network welcomes the intention that the Archive will be independent and free from political interference. This will be a real challenge. The appointments to the overseeing Implementation and Reconciliation Group are political appointments it will be important that care is given to appointing individuals who have relevant skills and experience in this area while being recognised as politically responsible by the nominating party.

> **HTR Core Values state**
>
> **Independence and political commitment states**:
> Processes must be official sanctioned at a political level while maintaining

independence in terms of planning and operation. All political parties must commit themselves to dealing with the past in order to build a better future for all.

5.6   Maintaining Trust
It will be important to consider how this works in practice – especially given that so many of the appointments to bodies within the Agreement are assigned to political parties. It will also be important to consider how this political independence is maintained while still retaining the trust and commitment of the political parties.

The Stories Network
29.10.15

Appendix I Oral History Elements of the Stormont House Agreement

22. The Executive will, by 2016, establish an Oral History Archive to provide a central place for people from all backgrounds (and from throughout the UK and Ireland) to share experiences and narratives related to the Troubles. As well as collecting new material, this archive will attempt to draw together and work with existing oral history projects.

23. The sharing of experiences will be entirely voluntary and consideration will be given to protecting contributors, and the body itself, from defamation claims. The Archive will bring forward proposals on the circumstances and timing of contributions being made public.

24. The Archive will be independent and free from political interference.

25. A research project will be established as part of the Archive, led by academics to produce a factual historical timeline and statistical analysis of the Troubles, to report within 12 months.

Appendix II

Biographies of the Members of the Stories Network and the Healing Through Remembering Board who put their name to this Briefing Paper

The Stories Network

Anna Bryson

Anna Bryson is an oral historian now working at the School of Law, QUB. She co-directed the EU-funded Peace Process: Layers of Meaning project (www.peaceprocesshistory.org) and has since acted as a consultant for numerous academic and community-led post-conflict projects. Her most recent publication is The Routledge Guide to Interviewing: Oral History, Social Inquiry & Investigation.

Murray Cameron

Murray Cameron is a Trustee of the Royal Ulster Constabulary GC Foundation and Project Manager of the Foundation's Oral History Project.

Sara Duddy

Sara Duddy LLM is a caseworker with the Pat Finucane Centre, a human rights NGO that provides support and advocacy to families bereaved during the conflict. Sara is a qualified solicitor with experience in human rights and social justice.

Will Glendinning

Will Glendinning is the Coordinator of the Peace Building Charity Diversity Challenges. In that role he has worked on a number of story-telling projects, using ethical principles, dealing with the conflict in and about Northern Ireland: Green and Blue Across the thin line, AFTERMATH, The Way We Were, SPIRAL.

Rodney Green

Rodney Green is an independent facilitator, evaluator and researcher with community relations, peace building, youth work and community development the core focus of his work.

Claire Hackett*

Claire Hackett is the manager of Falls Community Council's digital oral history archive Dúchas which records personal experiences of the conflict. She is a member of the board of Healing Through Remembering and of the board of Relatives For Justice.

Gráinne Kelly

Gráinne Kelly is a Lecturer in Peace and Conflict Studies, based at INCORE (International Conflict Research Institute), Ulster University. She recently lead the research elements of the Accounts of the Conflict project, which aimed to establish a digital repository of stories and testimonies related to the conflict in and about Northern Ireland.

Declan Keeney

Declan Keeney is a lecturer in Film Studies at Queen's University Belfast. He is a member of the Projecting Conflict Sub-Group within the Institute for the Study of Conflict Transformation and Social Justice at QUB. As an active filmmaker Declan's research is particularly interested in best practice around storytelling on film. His PhD entitled 'The

Issue of Emotion in Stories of Conflict' explores the implications of emotive film work for the record of the conflict in Northern Ireland.

Mary McAnulty

Mary McAnulty is a mediator and community activist. She works with Dara Training & Consultancy on a variety of oral history / storytelling projects including Borderlines, the Spiral project and A Sense of Place. She is currently collaborating with Gallery of Photography on Photo Albums of Ulster.

Roger McCallum

Roger McCallum is a Trustee of the Royal Ulster Constabulary George Cross Association and has been involved in a number of Oral History Projects including RUC narratives, 'Green and Blue', 'Border Roads to Memories' and 'Aftermath'.

Cahal McLaughlin

Cahal McLaughlin is Professor of Film Studies at Queen's University Belfast and director of the Prisons Memory Archive (www.prisonsmemoryarchive.com). His most recent films include We Never Give Up II, on reparations in South Africa, and We Were There, on the role of women in the Maze and Long Kesh Prison. His publications include Recording Memories from Political Conflict: a filmmaker's journey (2010) Intellect.

Paul McLaughlin

Paul McLaughlin is a retired journalist and PR specialist. He is development officer with the Northern Ireland Mixed Marriage Association and has edited two books of personal histories relating to mixed marriage.

Damien Maddalena

Damien Maddalena is the owner of Elucidate, a Belfast-based creative agency that specialises in creative interpretation, interactive experiences and digital repositories. He has been active in many historical, educational and research-oriented projects, notably publishing "Legacy: A collection of personal testimonies from people affected by the Troubles in Northern Ireland" in print on behalf of BBC Northern Ireland.

Jenny Meegan

Jenny Meegan is Senior Faculty Manager in Social Sciences for The Open University and is based in Belfast. She has been involved in a range of storytelling projects about experiences of the conflict and is currently co leading an oral history project on the experiences of a group of Open University students who studied during the conflict in Northern Ireland and those who worked with them.

Michelle Moloney

Michelle Moloney is an independent researcher, oral historian and facilitator. She has worked on numerous oral history projects in Northern Ireland and cross border areas.

Pádraig Ó Tuama

Pádraig Ó Tuama is the leader of the Corrymeela community. Bringing interests in language, theology and group dynamics to his work as a practitioner and writer, Pádraig has been involved in projects on the interface of faith and conflict in Ireland, the UK, Uganda, Australia and the United States.

Sean Pettis

Sean is a programme worker with the Corrymeela Community. Sean has 15 years' experience in the design, delivery and evaluation of community relations and active citizenship programmes as both a trainer of educators and a youth work practitioner. Sean has been involved in a number of Oral History projects, including Up Standing: Stories of Courage from Northern Ireland, a book and film that tells the stories of those who stood up to violence, prejudice and sectarianism in Northern Ireland.

Johnston Price

Johnston Price is Project Manager of Forthspring Inter Community Group's 5 Decades project. The project collects and disseminates stories from groups and individuals on the Troubles, focusing on promoting cross community engagement and reconciliation.

Rachel Radcliffe

Rachel Radcliffe is Project Manager for Sanskriti at Artsekta. The Sanskriti project has a key focus on oral history, collecting stories from the indigenous and local communities.

The Healing Through Remembering Board

Claire Hackett*

Claire Hackett is the manager of Falls Community Council's digital oral history archive Dúchas which records personal experiences of the conflict. She has developed conflict resolution work through oral history, working with nationalist and unionist working class communities across Belfast which resulted in the publication in 2014 of a book called Living Through The Conflict – Belfast Oral Histories. Claire has been involved in work to ensure that women's experiences of the conflict are recognised through the publication of a policy document on Gender Principles for Dealing With The Past.

Brandon Hamber

Professor Brandon Hamber is Director of the International Conflict Research Institute (INCORE) and Professor of Peace and Conflict Studies at Ulster University. He is also a member of the Transitional Justice Institute at the university. He was a Mellon Distinguished Visiting Scholar at the African Centre for Migration and Society at the University of the Witwatersrand in Johannesburg (2010-2013), and remains an associate. He is a Board member of Netherlands-based, Impunity Watch. He has undertaken consulting and research work, and participated in various peace and reconciliation initiatives in Liberia, Mozambique, the Basque Country and Sierra Leone, among others. He has written extensively on the South African Truth and Reconciliation Commission, the psychological implications of political violence, and the process of transition and reconciliation in South Africa, Northern Ireland and abroad. He has published some 50 book chapters and scientific journal articles and 4 books.

Brian Lambkin

Brian Lambkin is Director of the Mellon Centre for Migration Studies at the Ulster-American Folk Park, Omagh and formerly was Principal of Lagan College, Belfast. He is the author of Opposite Religions Still? Interpreting Northern Ireland After the Conflict (Avebury, 1996) and joint author with Patrick Fitzgerald of Migration in Irish History, 1607-2007 (Palgrave Macmillan, 2008).

Alan McBride
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 conflict in Northern Ireland. Alan also sits on the board of the Northern Ireland Human Rights Commission.

Dawn Purvis
Dawn Purvis is Chair of Healing Through Remembering. She was previously Leader of the Progressive Unionist Party and MLA for East Belfast. Dawn left politics in 2011 and worked with Marie Stopes International to open the first sexual and reproductive health centre offering abortion services in Belfast. Dawn works as an independent consultant.

Pat Sheehan
Pat Sheehan is former republican prisoner. He participated in 1981 hunger strike. He was released as part of Good Friday Agreement. He formerly worked for Coiste na nIarchimí as Legacy Co-ordinator, dealing with issues which are a legacy of the conflict in general or imprisonment particular and now serves as the Sinn Fein MLA for West Belfast.

Geraldine Smyth
Geraldine Smyth O.P. is former Head of the Irish School of Ecumenics, Trinity College Dublin, where she is now Adjunct Associate Professor. She holds a Ph.D. in theology from Trinity College Dublin (1993) and an honorary doctorate from Queens University Belfast (2003) for service to reconciliation and public life. She is interested in the intersections of theology and psychology, faith and politics, and particularly as relating to churches, post-conflict justice, and the role of memory in peace building. She has written and lectured widely on these topics in academic, civic and faith community contexts.

Irwin Turbitt
Irwin Turbitt retired as an Assistant Chief Constable from the PSNI having over 30 years in the RUC and PSNI. He has been involved in voluntary peace-building work for a number of years and has now developed a second successful career combining academic and consulting work in the areas of leadership, innovation, and governance at Warwick Business School. Leeds University Business School, The Said Business School at Oxford and the Harvard Kennedy School. He teaches and coaches, mainly public sector managers, across the UK and beyond and seeks to use these experiences in his ongoing peace work at home.

Oliver Wilkinson
Oliver Wilkinson is semi-retired having previously worked as CEO of two local charities. Currently, he is Chair of the Victims and Survivors Service and sits as a Board member of the Police Rehabilitation and Retraining Trust. He also acts as a Registered Intermediary working with vulnerable individuals who come into contact with the criminal justice system.

*Claire Hackett is a member of the HTR Board and the Stories Network.