

WITHOUT WALLS

Living Memorial Museum



remembering



OPEN CALL
FOR IDEAS

conflict in
and about
Northern Ireland



call f



For ideas

HEALING THROUGH REMEMBERING

Without Walls:

A Report on Healing Through Remembering's
Open Call for Ideas for a Living Memorial Museum
of the conflict in and about Northern Ireland.

call f

Produced and Published by Healing Through Remembering

Written by
Louise Purbrick

November 2007

ISBN 978-1-905882-10-6

The views expressed herein do not necessarily state or reflect the personal views of all members of Healing Through Remembering.

To be ordered directly from
Healing Through Remembering
Alexander House, 17a Ormeau Avenue, Belfast
Tel: +44 28 9023 8844 Email: info@healingthroughremembering.org
Reports can also be downloaded from www.healingthroughremembering.org



Project part financed
by the European Union
Peace and Reconciliation Programme

This report is funded by the European Union's Peace and Reconciliation Programme 2000-2006 under Measure 2.4 Pathways to Inclusion, Integration and Reconciliation of Victims and managed for the Special European Union Programmes Body by The Community Foundation for Northern Ireland.

For ideas

This report was developed by the following members of the Healing Through Remembering Living Memorial Museum Sub Group

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

Written by
Louise Purbrick

Project Co-ordinator
Kate Turner

Support Staff
Elaine Armstrong
Kris Brown
Lainey Dunne
Claire Smith

Overseen and supported by the Board of Healing Through Remembering

Marie Breen Smyth
Sean Coll
Claire Hackett
Brandon Hamber
Alan McBride
Jackie McMullan
Dawn Purvis
Geraldine Smyth
Oliver Wilkinson

Acknowledgements

Healing Through Remembering (HTR) would like to extend its thanks to a number of people who worked on the development of the Open Call for Ideas for a Living Memorial Museum of the Conflict in and about Northern Ireland. Firstly, Emma McClintock, the Open Call for Ideas organiser who arranged workshops, ensured they ran smoothly and collated the material once they had taken place. HTR is very grateful to all the practising artists that helped facilitate workshops: Anushika Sandarlingham, Saoirse Higgins, Doris Rohr, Lorraine Dingle, Helen Sharkey, Helen McAleer and Raymond Watson. Many people and organisations helped host these events: Helena Stride, Imperial War Museum, London, Iseult Harrington, Dundalk Border Arts Centre, Bert Donlan, the Irish Film Institute, Dublin, Grace Greer at St. Patrick's Triam, Armagh, Maureen Hetherington, the Junction, Derry/Londonderry, The Clinton Centre, Enniskillen and The Waterfront Hall, Belfast. Their interest and support were greatly appreciated.

Special thanks are due to Brian Kennedy for his insights and encouragement at the Open Call for Ideas official launch, and his genuine enthusiasm for this project and the work of HTR.

The individuals in the Living Memorial Museum Sub Group worked well together, using their different views and opinions as a help rather than a hindrance to both devising the Open Call for Ideas and deciding how best to disseminate the views gathered.

Louise Purbrick, a member of the Sub Group, undertook to write this report on behalf of the Group. She studied the submissions in detail and worked with the Sub Group in developing a report that portrayed the individual ideas while identifying key themes. Louise ensured we remained faithful to the submissions while presenting them in a collective way for further consideration.

Finally but most importantly thanks must go to the contributors. The Open Call was never intended as test of artistic ability but it has produced some striking and suggestive drawings, wonderfully clear designs and, importantly, a collection of carefully considered and quite provocative ideas. HTR thanks all those who participated, either by submitting their ideas or attending a workshop and putting forward their thoughts.

Brandon Hamber

Chair
Healing Through Remembering

For Ideas

Preface

Without Walls has been produced by the Healing Through Remembering Living Memorial Museum Sub Group and is the culmination of many months of research, dialogue and outreach.

From June to October 2006 we held an Open Call for Ideas, asking members of the public what form a Living Memorial Museum should take. A number of both public and private workshops were held with interested groups in Northern Ireland, England, and the Republic of Ireland. Submissions were received from people across these islands and beyond.

We were aware of the importance of the submissions in terms of the potential to enrich the debate on dealing with the past. With that in mind, we decided to document them in two ways.

The first, this report *Without Walls* aims to provide an insight into the recurring themes and issues, giving the reader an idea of the diverse opinions we encountered during the process.

A set of Display Books has also been designed which presents the submissions – both text and images – in a collective format for viewing. We hope the Display Books to be just that: books on display at any exhibition or event that is considered relevant.

The Books clearly show that much thought and effort went into these submissions and that many people consider the representation of our conflict to the next generation to be vitally important. They have kindly shared their thoughts on the issue – no matter how incomplete. We recognise that without such participation the project could not have been so successful.

Whilst we recognise that neither of these is a definitive account of the opinions of wider society on this issue, it is hoped that both will provide an aid to further debate and discussion, and encourage fuller consideration of the potential for a Living Memorial Museum.

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
November 2007



For ideas

Contents

Acknowledgments	4
Preface	5
Introduction.....	9
PART I IDEAS	
A New Museum.....	12
Against a Museum	13
An Outreach Museum.....	15
Museum without Objects?	16
Conflict Resolution in the Museum	17
Objects and Stories: old and new, past and present.....	19
Difference in the Museum	21
PART II FORMS	
Unfinished Museum and Incomplete Memorials.....	23
Mobile Museums	24
Memorial Journeys.....	24
Naming the Names.....	25
Room for Reflection	27
Locations.....	29
PART III	
Who Is It For?	30
Conclusion	32
Bibliography	34
Appendix 1 List of Submissions received.....	35
Appendix 2 Photo Credits	36
Appendix 3	
Living Memorial Museum Sub Group Members	37
Healing Through Remembering Board Members	39
Healing Through Remembering Staff	40

call f



For ideas

Introduction

In July 2006 Healing Through Remembering (HTR) with its Living Memorial Museum Sub Group launched an Open Call for Ideas for a Living Memorial Museum of the conflict in and about Northern Ireland (figure 1).

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 will 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.¹

The specific purpose of the Living Memorial Museum as outlined in the 2002 Report 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.²

figure 1 Open Call for Ideas flyer, July 2006

Following through on this detailed statement of

¹ *The Report of the Healing Through Remembering Project* June 2002, p46

² *The Report of the Healing Through Remembering Project* June 2002, p47

call for

purpose, the Open Call for Ideas was conceived as a way of extending and informing a discussion about the purpose of a museum or memorial to the conflict and to search for practical solutions to the question of its design and location. What should it look like? Where should it be? Should it be in one place? Should it be one single structure? Should it be at all? Who really needs it?

HTR's Living Memorial Museum Sub Group had discussed these questions for many months prior to the launch of the Open Call for Ideas, examining other regional, national and international examples of conflict museums and memorials, along with the processes and timescales used to establish them. A professional, and therefore fairly restricted, architectural competition was considered by the Sub Group. But instead of following this more conventional path of museum or memorial building, the Open Call for Ideas was developed in order to involve the widest range of people, especially those most affected by the conflict, in the earliest stages of design and decision-making about the memorial museum project, which, if successful, should belong to them anyway. Rather than impose an expert analysis and answer, the purpose of the Open Call for Ideas was to find a way of resisting any barriers placed upon the creative process of building a Living Memorial Museum, to give everybody a chance to visualise it, to give it a material form, albeit often quite tentatively on paper, or indeed imagine something else that might serve a similar purpose. The title of this report *Without Walls* is intended to evoke the Open Call for

Ideas as a discussion and design process as well as indicate something of the character of the many museums and memorials that the Open Call for Ideas generated.

The Open Call for Ideas ran from July to September 2006. Information packs were produced and additional material was developed specifically aimed at young people and the education sector. In order to help people create their vision of the museum a series of public workshops in Enniskillen, Dundalk, London, Armagh, Dublin, Belfast and Derry/Londonderry were organised (figures 2 and 3). There were also workshops held in conjunction with community groups and museum organisations. HTR representatives introduced the workshops and practising artists worked with the workshop participants in assisting them to develop their ideas for a living memorial museum.

The Open Call for Ideas was what it said on the tin. It was completely open; there were no prerequisites for entry, no questions that had to be answered, no criteria to be addressed, no economic or political targets to be met. There were no forms to fill in. Only ideas were asked for and these ideas could be submitted freestyle – and they were.

The information material for the Open Call for Ideas stated that submissions could “be written, be a photograph, a drawing, a sketch or a painting” and that “multi-media submissions such as DVDs or CD-Roms are also welcome”. Submissions received were in all these forms and more,

figure 2 Open Call for Ideas workshop at the Imperial War Museum, London, August 2006



photo: Louise Purbrick

figure 3 Workshop activity: writing up questions

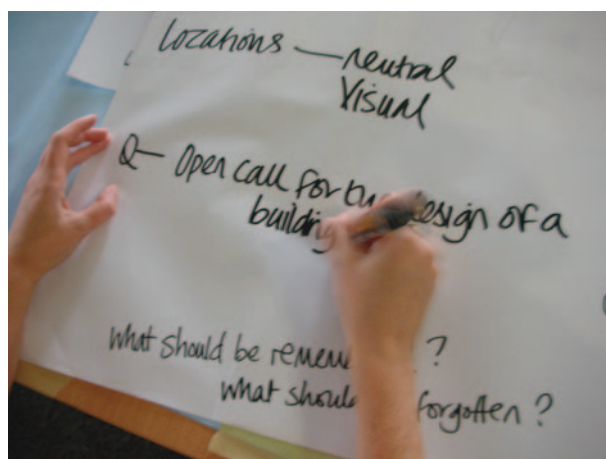


photo: Emma McClintock

For ideas

including poetry, letters, statements, sculptures and diagrams. They were sent from artists, architects, those who work in museums and in the heritage industry as well as students, community activists, victims and survivors, young and old and those who fitted none of these categories. At some workshops, collective pieces were created (figure 5). Many submissions came from local people but some were international. A few submissions did not present a specific plan for a museum or memorial but used the Open Call to express an opinion or feeling about how the conflict should be remembered.

A series of Display Books have been created from the submissions, entitled *Open Call: a Catalogue of Ideas for a Living Memorial Museum of the Conflict in and about Northern Ireland*. These Display Books combine selected text with images to allow people to view proposals and, by writing in a Comment Book, continue the dialogue about what kind of museum or memorial people most need. HTR's Living Memorial Museum Sub Group would like the Display Books to be exhibited in as many public and community venues as possible. This report, *Without Walls*, does more than accompany the catalogue; it provides the most comprehensive record of the Open Call, offers details of individual, organisational and workshop submissions, allowing readers to study the ideas they contain.

figure 4 Louise Purbrick at the London workshop



photo: Kate Turner

figure 5 Wall hanging created by Belfast workshop, September 2006



photo: Kevin Cooper

A New Museum

Traditionally, a museum is a building that houses a collection of objects, but the submissions to Healing Through Remembering's Open Call for Ideas for a Living Memorial Museum of the conflict in and about Northern Ireland are far from traditional. Certainly, several individuals and organisations submitted ideas for an actual building in a specific location but others created museums that are neither permanent institutions nor fixed in particular places.

It is quite difficult therefore to offer a neat or quick summary of the submissions without doing an injustice to their diversity, but it is possible to make two general observations about the Open Call for Ideas as a collective body of work. First, all submissions are shaped by their immediate context, by the possibilities and limitations of remembering and recording histories of the conflict in and about Northern Ireland at a time when it is in "transition". The individuals and organisations who participated in the Open Call are obviously aware of international examples of museums and memorials of conflict although they are not indebted to museum history and rather than following precedents have considered the type of museum appropriate to Northern Ireland now, in this moment in time. Second, across all the different types of museums and memorials that are proposed, described, planned, sketched or designed in detail, people's histories are placed alongside the interpretations of curators and professional historians with many submissions giving the former priority. The Living Memorial Museum is envisaged as a community project from its inception to its establishment.

Participants in the Open Call for Ideas have in no small way re-defined what a museum, and particularly a conflict museum, should be. This is usually implicit within the submission although one proposal for a museum, entitled "The Factory of Transformation", set in landscaped gardens and covered with a glass spinnaker sail-shaped canopy called "The Greenhouse of Reflection" was prefaced with a discussion of definitions:

What is a Living Memorial Museum?

It is the opposite of a Dead Memorial Museum.

It
is:
alive;
growing,
evolving,
educating,
developing,
challenging,
transforming,
changing,
maturing,

It is distinctive.

A beacon.

An inspiration.

Iconic.

Envisioned,
created,

resourced and staffed

by Living Memorials;

people who are committed

to keeping alive the memory

of all those who died and

suffered as a result of the conflict

in and about Northern Ireland.

It is not a place which nurtures blame, guilt, accusations, judgements, comparisons, stereotypes, prejudices, ignorance, denial, sectarianism, racism, bitterness, hatred, resentment, revenge and fear.

It is a space where, as difficult and painful as it may be, staff and volunteers are committed to healing for all (27.1)³

In this submission the physical structures of the museum in its covered landscape encourage reflection upon the conflict and increased understanding of it (figure 6).

In another, it was argued that commemoration and interpretation would best take place in a "museum without walls":

³ Following every reference to a submission is a number and a letter to allow the submission to be traced through HTR's archive of the Open Call for Ideas. The letters refer to individual submissions (I), organisational submissions (O) and workshop submissions (W).

For ideas

Rather than a museum housed in a building with a fountain or a bridge over water or whatever, my idea is to invite participation from artists and creative people to make work which commemorates (or deals with the commemoration of) the conflict through a rolling series of exhibitions and other events throughout the year, for a number of years...

Ideally, these events should take place outside the usual venues, in the hope that more people will be able to access them... Once this scheme is running, there will be a rolling series of events happening each year which deal with the history of the conflict, and encourage reflection and discussion.

This will be a “museum without walls” raising the issue of the conflict and its legacy in people’s consciousness.

A permanent archive would be built up of interpretations and considerations of the legacy of the armed conflict, interpretations which develop and influence one another over time. After ten years, this archive would include up to one hundred separate art events. The archive would also include participatory elements including audience reactions, press cuttings, and unsuccessful proposals. (21.1)

Against a Museum

The “museum without walls” shares much common ground with submissions that presented reasons for not establishing a museum at all. For example, one contributor to the Open Call for Ideas suggested a de-centralised series of sculptures instead of a single site structure:

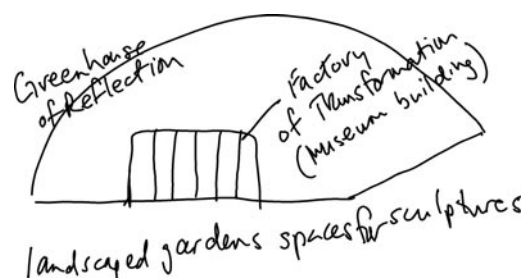
A museum must stay in one place. Each county in the north was affected by the troubles. So – each county has a sculpture... I do believe an attempt to put everything in one building is not the way. The Troubles happened on the streets, the roads, the houses of our 6 counties. Let each county become part of our troubled history. Acknowledge the conflict. (3.1)

The relevance of a museum in any location was also subject to the question. “Is this such a good idea? ‘Museum’ conjures up old building – few visitors – boring”. (3.1) Another submission opened by outlining the assumption that museums were places without people. A Living Memorial Museum “sounds almost like a contradiction”:

A memorial is to remember the dead whilst museum conjures up images of dust laden exhibits of things long extinct and more often than not kept out of sight of the public gaze. (31.0)

It should be noted that in these two submissions a museum is not considered an appropriate venue for

figure 6 Factory of Transformation within a Greenhouse of Reflection (27.1)



remembering because it is not a popular enough place. Thus they imply (although the implication is a little buried in their criticism of museums) that it ought to be possible to acknowledge the conflict and remember the dead collectively and publicly. This marks a shift of opinion and a change of heart about the forms of commemoration possible in Northern Ireland. The view that memorial projects, especially those which go under the title 'museum', should not proceed "too soon" has been quite influential over the last ten years, since the signing of the 1998 Agreement (also known as the Belfast Agreement or the Good Friday Agreement). Discussions in the public and community group workshops organised as part of the Open Call for Ideas reflected upon these (and other debates) that have taken place over the role of the past in the present. One workshop recorded the following questions: "Have we enough remembering? Have we enough monuments? Is it time to forget?" (6.0) In another, which began by challenging the Living Memorial Museum idea, more questions were put and obstacles presented. "Is it always too soon to bring pain to light?" We are "not ready" for a museum that "will re-open old divisions" and "any physical location will inevitably exclude" while "virtual locations are accessible only to tech-able" (figure 7). Furthermore, there is nothing that could be said inside a museum:

The truth of the Troubles? The victors write the truth. There were no victors in all of this. So what narrative of the Troubles should be written? None as no narrative would satisfy all (3.W) (figure 8).⁴

Many of the submissions to the Open Call generated from its workshops were shaped by these and similar concerns. But workshop discussions and individual submissions did not simply raise now familiar questions nor did they assume that the problems of remembering could only be dealt with by the passing of time. Rather, they considered what would be the most productive way to remember and some argued that this was urgent. A museum was "needed now, not in 20 years" and that "it is about time there is a form/space for everyone who wants to tell their story." However, before detailing the substance of these proposals, it is important to devote some space to whether a museum is one of these appropriate forms or spaces especially as one submission did exactly this:

My initial refusal to even consider this idea of a LMM [Living Memorial Museum], was coloured by my subjective experience of traditional and even experimental types of museums at home and abroad. My dread of

figure 7 Questions raised in workshops

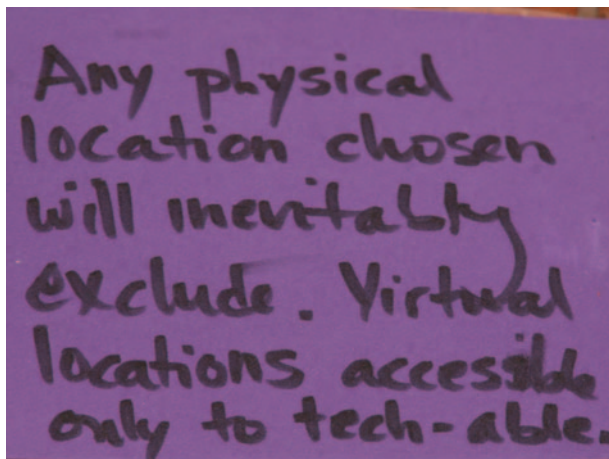


photo: Kevin Cooper

figure 8 Questions raised in workshops

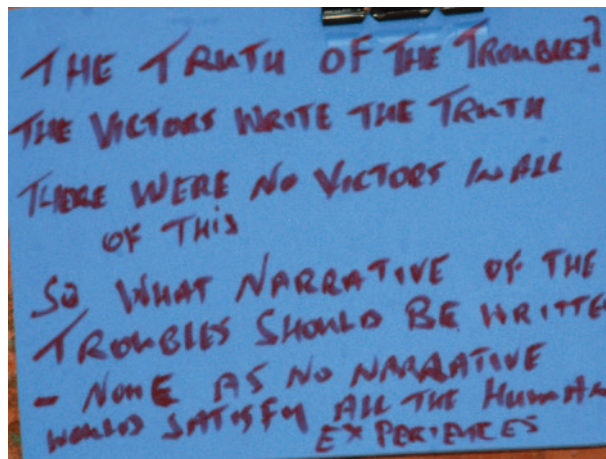


photo: Kevin Cooper

⁴ Please note that the records of the workshops do not always represent the views of their individual participants who often generously identified assumptions and opinions that they did not share in order to allow for the widest possible debate.

For ideas

the immanent institutionalisation of the local prolonged and compacted social history of trauma that was experienced by much of the NI demographics. Would the LMM attempt to institutionalise, control and contain grief on a masse scale. Then transform it into a colourful and friendly homogenised experience. A kind of gore free, day out type of simplistic school lesson extravaganza. (9.1)

Like those contributors to the Open Call for Ideas (cited above) who feared that an account of the Northern Ireland conflict would end up in a dusty exhibition empty of visitors, there is a concern here with how museums can marginalise experience. The problem, so forcibly put, is not that realities and complexities of conflict will be forgotten because they are left on a shelf but that they will be sidelined through commercial and political marketing of a safe official version of the conflict. All museums, "traditional" and "experimental", according to the author of this submission, wrest control from people whose histories they claim to represent. The Living Memorial Museum could turn out to be:

a Trojan horse of SOCIAL ENGINEERING, and behind the veneer of legitimacy, it is actually an example of ticking the 'post conflict' box, while providing yet another local case study of NI. This would be a high profile political exercise for the approval of the western centralised parties and the political 'feel good' market...

It would of course, be created by polished professionals personally untouched by dilemmas of post-traumatic stress disorder (PTSD) or societal disenfranchisement. They have no personal experience of prolonged poverty levels caused by decades of urban and rural multi-generational unemployment, caused by 3.5+ decades of civil conflict on an island on the periphery of Western Europe. (9.1)

Instead of a Living Memorial Museum, this Open Call contributor proposed a project called a Living Memorial Centre. Such a centre would take over the role of the conflict museum, fulfilling the "need to



**“about the people
by the people”**

archive social history, warts and all, as a way of preventing future repeats of conflict". The centre that would house this grassroots history project "about the people by the people" ensuring that "no one is excluded" was not to be a grand affair or the main attraction. Indeed, only 10% should be spent on a building with the rest of the budget devoted to "very long term, ongoing outreach", the "training and employing of local ordinary people in the collection of all local histories and related memories directly or indirectly linked to the Northern Ireland conflict." In summary this means:

saying 'no' to iconic architecture. Keep the emphasis on affected local people and resist the urge to promote an agency or individual's image via dominant or imposing architecture. The idea is to encourage people to use the centre, not to avoid it like they do with museums. Today, most low-income families do not go to museums. (9.1)

An Outreach Museum

Compelling arguments that pit museums as statist, elitist institutions against the control of communities over their histories are also used to shape a proposal that retains museum as a name. There is, for example, a further submission that seems very similar to the Living Memorial Centre (cited above) in that the physical space of the museum is much less important than the activities that take place within and without it. But it is presented as an example of a "radical and cutting-edge approach to museum and exhibition pedagogy and practice":

I think it is important to consider a museum space as a minor aspect of a larger project

that privileges people and their relationships as a dynamic and continuing concern. By this I mean, for example, programmes at all levels on conflict transformation, respect, prejudice, diversity, not only on-site in a museum but as workshops, travelling exhibits, lecture series, and possibly even local satellite offices/venues. (33.I)

“People and their relationships” take precedence over physical structures as in the Living Memorial Centre, but the establishment of this expanded museum involved many of the experts that it wanted to avoid: “local practitioners, professionals, and critical theoreticians in the fields of museology, cultural heritage, and conflict studies”. (33.I)

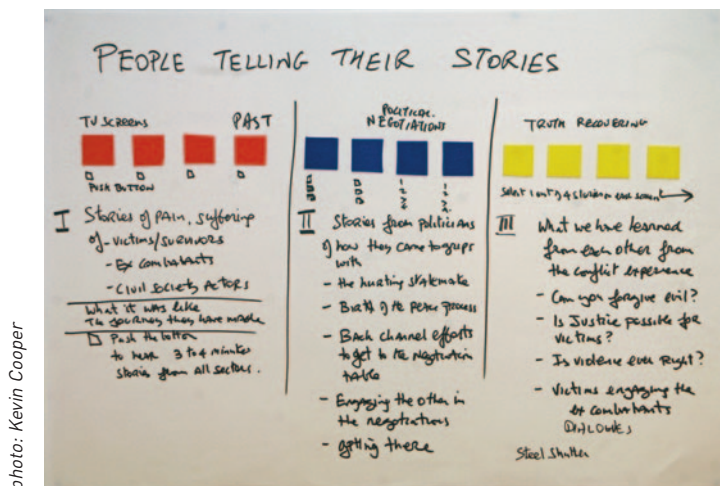
The involvement of museums in outreach work has been the source success of recent exhibitions dealing with conflict (30.0) and many proposals insisted that outreach was an essential part of the museum’s mission. Creating “museum space” only as part of a “larger project” as detailed above recurred throughout the Open Call for Ideas. There were also some specific suggestions about how to manage the relationship between museum site and its audiences outside. “The entrance fee could pay for outreach and healing” argued one workshop participant. “Loans boxes” should be created for “schools, community centres, hospitals, shopping centres, libraries” advised another. (6.W) Several individual submissions described schemes for “mobile travelling units” (19.0), “satellite projects”.

(3.W) and one claimed that a “key element of the museum would be education and outreach based on the Anne Frank Haus model ... a touring exhibition to help increase understanding”. (29.I)

Museum without Objects?

Just as some submissions envisage the functions of a museum occurring beyond any building, others imagine a museum where objects, like its walls, faded into the background. These contributions to the Open Call for Ideas do not set out to create a museum without objects, without the material forms that a museum, traditionally, is established to preserve and display, but they are frequently not even mentioned. Museums are spaces for storytelling rather than silent exhibits. Museums of all kinds, international, national, regional and local, already house oral history archives, use the spoken word as explanatory text for their collections, host storytelling events and other performances. They are, more than ever before, devoted to their visitors. Prioritising visitor access to museums and providing information for visitors is hotly debated as a detraction from their original mission of providing expert care for their collections. The Open Call for Ideas reflected the recent trends in museum practice and in some cases exceeded them. Museums have always told stories in the sense that they offered historical narratives but to develop a museum as a platform for visitors (rather than curators) to participate in storytelling redefines its purpose, not only as a building for objects but also

figure 9 People Telling Their Stories (3.0)



For ideas

as a place that attempts an objective and unified history as opposed to multifarious personal interpretations.

One contributor envisages a “building housing a space for reflection, a space for listening and encountering testimonies”. (20.I) Many expressed the importance of oral history (14.I) or “individual stories”. (3.W) One workshop designed a screen-based installation of “people telling their stories” of both conflict and conflict resolution (3.0) (figure 9) while another asserted the place of “people’s stories” in any museum project. (5.W) A museum entirely created by voices, a soundscape entitled a “Museum of Personal Messages” was also proposed. Any visitor to the museum space could make an audio recording that would become part of a soundtrack replayed, without being edited or curated, in the same space. (28.I)

Conflict Resolution in the Museum

Creating a museum site for the telling and listening to people’s stories is developed in a number of submissions into a directed process of conflict resolution. The work that a Living Memorial Museum or museum of another name could play in conflict resolution was evident to greater or lesser extents in all submissions to the Open Call for Ideas. Community relations work, out of which conflict resolution has, in part, developed has been a feature of exhibitions within museums in Northern Ireland for some time as a submission from a major museum pointed out:

The increased visitor engagement we have undertaken, much of it with communities seriously affected by violence, has indicated the extent to which it is now desirable, perhaps even necessary, for a museum to see itself as having a more self-conscious role in helping, in the Northern Ireland post-conflict context, to foster a greater degree of cross-community tolerance while at the same time maintaining its curatorial integrity. (30.0)

The following three submissions make this very clear and expand upon the museum as a space for storytelling. The first outlines the principle that this

kind of museum should be a place for “constructive debate” about the causes of conflict and how to deal with them:

It is in this spirit that the LIVING MEMORIAL MUSEUM should be organized to discuss and analyze all bottlenecks, evaluate the activities of the civil society today and formulate what further measures can be taken to enhance the participation of the civil society.

Furthermore, the Museum should be interested in fostering civic activities by organizing workshops with a view to enhancing the intervention of the civil society in the search for peace, solidarity and international cooperation. Indeed the reflections and debates that may ensue at these workshops will be extremely useful to galvanize civic intervention and initiatives for peace and give enough impulses for those who are determined to make up for the past deficit. (12.I)

The other two submissions went on to describe in detail the kinds of practices, processes and programmes that could take place in a museum context and contribute to conflict resolution. One, an organisational submission, included an “experiential pack, a role play exercise entitled “Exploring the Troubles””. The pack, or rather role play it prescribed, would allow those who took part (museum visitors in this case) to understand the reasons for the conflict and the motivations of those caught up in it. This is distinguished from information gathering about the main events of the conflict, from learning its history, in other words:

Why did people fight and kill each other for three decades? And how can we learn the lessons of the conflict? There were reasons for all this conflict – what were they?

There are many analyses of the Troubles and different aspects of it – some academic, some broad sweep, some focussing on particular individuals or bodies. But there is no publication which immerses people in the Troubles with the choices that people had at particular points in it. (25.0)

It is the commitment to “enable anyone” to “experience the issues and dilemmas which were faced by people in Northern Ireland during the Troubles” that shapes this submission and would form the basis of a very particular museum experience. Role play would take place around a series of key historical moments that follow a fairly widely accepted periodisation of the conflict:

- 1) The civil rights movement and the origins of the Troubles, 1968-70.
- 2) The time of internment, 1971.
- 3) The power-sharing government of 1974 and the loyalist strike that toppled it.
- 4) The period of the hunger strikes, 1981-2.
- 5) The Anglo-Irish Agreement, 1985.
- 6) The ceasefires of 1994 and Good Friday Agreement of 1998.
- 7) The period since 1998 - an end to war but not quite peace. (25.0)

The “issues and dilemmas” of each historical moment could then be:

discussed or role played by people taking different parts, as appropriate, such as an ‘ordinary’ Catholic or Protestant, a parent of teenage children, someone on the fringes of a paramilitary group, an army commander, a politician of any hue, a government minister, a peace or community activist or a local church priest/minister. The roles could vary and also which roles would be taken up could vary according to the number of people available to be involved. (25.0)

Furthermore, it was suggested that:

Where possible, people from Northern Ireland or in any way involved in the issues should take a different role to one which would have been in accord with their position. Thus a Catholic would take some sort of Protestant role, and vice versa. This would all be explained in guidelines in the pack. In this way, participants are challenged to understand the other by ‘walking in their shoes’ through the role play. (25.0)

The experiential pack is not only intended for museums (“any reasonably experienced facilitator” could use it “anywhere”) but its proposed use has implications for the notion of what a museum is and is for. It does share a purpose with a traditional museum. The point is to offer an encounter. Confronted with objects from other places, those taken from the distant or recent past, a museum visitor is forced to witness things that lie outside his or her everyday experience. The participant in a role play is also required to recognise another world (or world-view) by being confronted with a character from a different culture, community, class or occupation and drawn into a dialogue that reveals material and historical conditions of separation. However, the differences between types of encounter may be more significant than any similarities. The encounter with museum exhibits could be considered objective: a physical, solid real thing is just there to be seen whereas role play is thoroughly and intentionally subjective. The seeing and knowing an exhibit is replaced by the feeling and understanding that can result from a scripted or improvised dialogue. Performing roles in a museum unsettles, even alters, its status as an institution of authoritative or official history. The experiential pack detailed in this submission just uses the museum as a setting (the pack could, as noted above, be used “anywhere”). In contrast, another submission that also proceeds from an encounter created in order to generate a dialogue is dependent upon a museum, art gallery, or dedicated exhibition space. Making art instigates a series of encounters and dialogue that ultimately take place around its exhibition. “Visual art”, this Open Call for Ideas contributor asserts, has “great potential” in conflict resolution as:

a tool for influencing a change in attitude or perception of ‘the other’ from animosity to acceptance and appreciation by engendering empathy and compassion for the other’s experience. (34.1)

For ideas

Using art in conflict resolution in Northern Ireland would be informed by collaboration between art students and Holocaust survivors from which the former produced work for exhibition. The “intergeneration component”, the original student/survivor dynamic, could be reproduced in “the NI situation” by “pairing an art student, Protestant or Catholic, with an older person of the other faith”. The production of an art work concludes this encounter but begins other cross-community ones. “All the art students will be trained to be museum guides/facilitators”. Then:

in pairs (one Catholic and one Protestant youth) they will co-lead groups through the exhibits of their own work, in the process creating new group affiliations based on their intercommunal work. (34.1)

Making and viewing work is a means of gathering different people together to talk. Discussion accompanies each stage of the project and culminates in the museum:

In these reflective conversation spaces, participants are encouraged to express their points of view and to substantiate their ideas with evidence with the understanding that there are no right or wrong answers. In this manner, the goal of the method is to create a safe space in which all art viewers/museum visitors are able to see that each of them has constructed the meaning of the situation through a narrative based on their own prior experience. At the same time, they have created new meaning as a group. (34.1)

The material outcome of this programme of conflict resolution would be a series of objects, which may superficially resemble the contents of a traditional museum. But these objects are newly made and are not historical artefacts collected up and displayed. Furthermore, their appearance is probably much less important than the process of creating them.

Objects and Stories: old and new, past and present

The techniques of representing political, social and cultural histories through the objects that were implicated in these histories as they unfolded, which is the mainstay of the traditional museum, was not abandoned in all submissions. Many mixed material forms with words. Objects that we might expect to find in any museum of the Northern Ireland conflict, “artefacts, large and small, tanks and pipe bombs, prisoner leather goods and ‘cultural artefacts’” as well as displays associated with art galleries, “small rooms which are a bit like installation art that can emphasis a certain viewpoint” could be combined, suggests an Open Call for Ideas contributor, with “real voices”, such as a “vox box” and “long term collection of people telling their memories of the troubles from all perspectives”. (29.1)

Objects, installations and voices are juxtaposed. Another submission considers how objects are caught up in processes of remembering so that it is not a question of including a spoken text (a story or a memory) alongside a material form for they are inseparable parts of one account. This contributor explained:

Personal objects and places are triggers of memory. We associate objects and places with particular memories and are treasured for their meaning in our lives. Every object tells a story, a story that can be told within the context of a broader and more diffuse collective memory.

This project will bring together objects and stories. The personal meaning of a multitude places and objects can be woven together to tell a story, as confused and muddled as life itself, with no beginning and no end, but embracing the world as the storytellers see it. (2.1)

There are three stages to this project, which is called “Troubled Memories”: communicating, recording and exhibiting. First:

call f

Through community centres, arts centres and the media the project would be explained: people would be asked to talk about objects and places which resonated with their lives and lived as repositories of memory. It could be a photograph, a bend in the road, a policeman's hat, a piece of music, a plastic bullet, an article of clothing. It could be anything. (2.1)

Second:

A small group could be trained in the use of video and sound recording to tell their own story unprompted, uncensored. (2.1)

Third, it would be exhibited but without "a curator in the traditional sense":

There would be no attempt at classification, minimal intervention and editing and no attempt to impose a meaning. The objects would be displayed with a video/audio link of the owner speaking about their own particular associations. (2.1)

Like many of the submissions that transformed museums as spaces for storytelling, "Troubled Memories", rejects the standard museum process of preparing exhibitions: it disposes of curating. This is a common theme in the Open Call for Ideas: participants in history should represent it for themselves. One organisational submission argued

otherwise, asserting the importance of "maintaining" the museum's "curatorial integrity". An analysis of visitors' comments about a recent major museum exhibition points to "the disgust expressed by local people at the narrowness of some of the comments written from either a nationalist or unionist perspective and echoing the need for a dispassionate treatment of a history story where myth and selective remembrance are integral parts of our cultural identity". (30.0)

Faith in the expert production of a balanced account of the conflict is also evident in an artist's drawing of a Living Museum, a mural that winds around like a maze depicting a history "researched by North and South professors". (24.1)

Both an historian's history and people's storytelling are given space in detailed plans and drawings for the museum entitled "The Factory of Transformation" (figure 6). The ground and first floors of this four-storey structure host the galleries "Our History" and "Our Story" that provide quite divergent ways of accounting for the conflict. "Our History" on the ground floor would:

be dedicated to a process of historical clarification. It would tell the 'history' of the conflict as formulated/agreed by a broad range of academics & historians. (27.1)

figure 10 Peace Museum with Loyalist and Republican Memorial Gardens (1.W)



photo: Kevin Cooper

For ideas

On the floor above, "Our Story" would:

be dedicated to individual people's human stories from the conflict, answering the question: 'What was it like for you?' It should offer an insight into the multiplicity of experiences of the conflict. No type of voice would be excluded. There would be rotation & themes. Storytelling initiatives would be exhibited. [27.1]

Difference in the Museum

Evident throughout the Open Call for Ideas is a lack of fear in dealing with a conflicted history, not just a history of conflict but opposing the interpretations that conflict created. The allocation of space to different histories is a feature of Open Call for Ideas museums designs, descriptions, proposals and plans. A series of submissions offered separate routes or spaces for the "two traditions". The museum made up of mural covered walls that wind around like a maze has two entrances, one unionist, the other nationalist. [24.1] Two museums for one area was mooted in one workshop [2.W] and two memorial gardens, loyalist and republican, in another [1.W] [figure 10].

Difference is not always or even often reduced to a unionist/nationalist or loyalist/republican opposition. A design following the floor plan of one of the H Blocks of Long Kesh/Maze allocates different wings (the legs of the H) to loyalists and republicans and the "circle" (its cross bar) to prison officers [1.0] [figure 11]. Five "approaches" are

figure 11 H block: separate wings and 'circle' for different communities [1.0]



photo: Emma McClintock

outlined in one detailed submission, a plan for an "I never realised" museum intended for a disused urban building:

1. North - The Northern Entrance should show the historical perspective of the UK on the Irish "problem"
2. South - The Southern entrance should show the historical perspective of the South of Ireland on the "Northern Problem"
3. East - The Eastern entrance should show the perspective of the Northern Protestant population
4. West - The western entrance should show the perspective of the Northern Catholic Population
5. Web based - the virtual part of the museum should show the perspective of the global eye on the 'Troubles' [29.1] [figure 12].

The purpose of these approaches was "to encourage people to see the 'Issue' in N.I/Ireland from different perspectives". The visitor to the museum could take an approach that did not correspond to their own life story and take up the place of a witness to a history that did not happen to them, confronting the difference between themselves and others. Even if a museum route is followed that is supposed to match lived experience, the presence of other entrances or exhibits and pathways does not allow the visitor to assume that their journey (through the museum or the history it represents) is or was the only one that mattered.

The Open Call for Ideas produced museums that expose layers of differences between, for example,

figure 12 Five approaches to the "I never realised museum" [29.1]

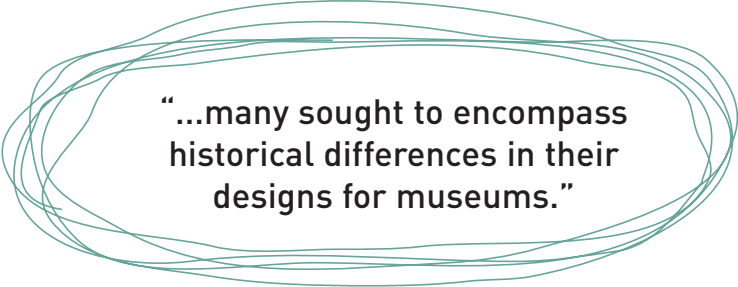


gender and ethnicity and participant and the apparently uninvolved, (32.I, 25.O) which do not figure in the dominant images of the conflict but structured the experience of it nevertheless. It is, moreover, how difference is embedded in the ways in which the conflict is remembered and recorded that is also included in these proposed museums. Both the "I never realised museum" (29.I) and "The Factory of Transformation", (27.I) as well as other submissions, begin to trace the history of the histories of the conflict.

"can't have a museum/building with two monuments etc from both sides" as it would become a focus for "animosity, destruction, arguments". (8.O) More frequently, strategies for constantly revealing another way of understanding the conflict were presented. A drawing of a "wand (a la Ulster Museum)" was submitted. Shaped like a telephone handset, it had buttons that replayed recordings or "different views" of an exhibited artefact "from different people's viewpoints". (5.W)

For some, the representation of difference is an acknowledgement of equality between communities and of traditions. The "Troubled Memories" submission opened with the statement:

We cannot expect agreement about the past nor can we accept any attempt to impose a particular interpretation of the past. People must not be hindered in having and presenting their own personal version of the past. Such versions should be accepted in a non judgemental manner and granted equal respect with all other versions of the past. (2.I)



"...many sought to encompass historical differences in their designs for museums."

The inclusion of multiple accounts of the conflict is viewed in a small number of submissions as a kind of failure, a way of proceeding with a museum without agreement upon the version of events to be exhibited. "Separate rooms for different interpretations" is thus regarded as a "compromise". (19.O) It is also argued that we

Thus the Open Call submissions indicate that people are not afraid to tackle the issue of conflicting histories, indeed, many sought to encompass historical differences in their designs for museums. No submission avoids difference in order to create historical agreement from silence or seeks to enforce a form of historical "closure".

For ideas

PART II

Unfinished Museums and Incomplete Memorials

Usually, when a museum is opened or a memorial unveiled it is a completed structure. Not all Open Call for Ideas submissions followed this rule of museum or memorial building. Two designs, one for a museum (3.W) and another for a memorial (5.W) suggest jigsaw structures, spaces that are separate but which also demonstrate how they interlock (figure 13). Some quite abstract memorial designs embody a similar principle: the creation of a "form which is separate but could be slotted together to make one shape", (5W) and a broken but connected circle (3.W). Museums and memorials do change over time, new wings are added to the former to accommodate more objects, new elements to the latter to recognise the losses of another conflict. But to suggest that a museum or memorial should be intentionally incomplete, deliberately unfinished, suggests recording and remembering can or should occur even when conflict is not fully resolved. It is also an engaging idea, encouraging visitors or viewers to imagine a whole from its parts. Another incomplete memorial allowed people to actually create it. Consisting of a "pile of rocks" that become "building blocks" that "people add onto to build". (5.W) A "dry stone wall" was also proposed at a workshop, which "bounds but people can see through it". (4.W) In a similar way to the unfinished museum and memorial projects, a fragmentary wall is less imposing than traditional monuments, less solid.

figure 13 A museum as jigsaw (3.W)

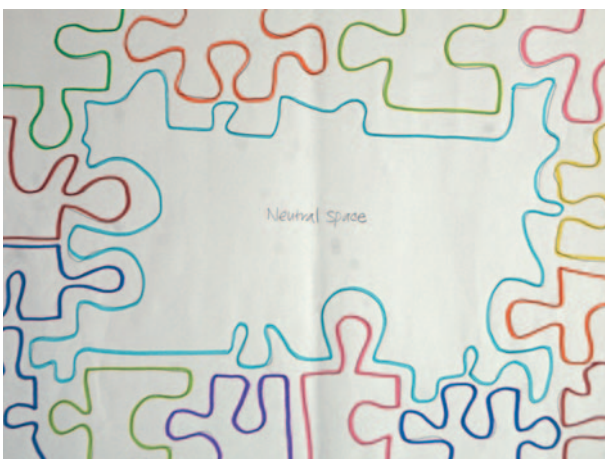
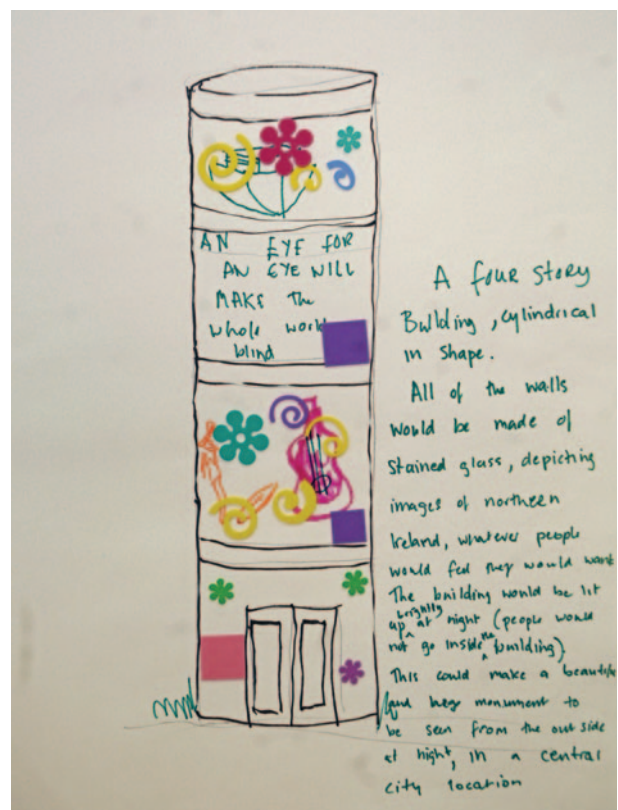


photo: Kevin Cooper

photo: Kevin Cooper

Less solid too are the light and transparent materials that feature in many of the museum and memorial designs. Glass is used to envelop the museum entitled "The Factory of Transformation" (27.I) (figure 6). It is the constituent material of a "Peace Museum" enclosing a tree and orange and white lilies (1.W) (figure 10) and of a pathway marking out a route through a public park. (5.W) An "energy efficient/cost saving tinted glass solar roof (retractable)" covers an underwater museum project called "Memural". (35.I) An exterior museum, a circular tower decorated with images, is entirely dependent upon glass and would be lit up at night (3.O) (figure 14). Light filtering through the stained glass window drawn in one further submission would reveal symbols of hope and peace. (8.O)

figure 14 Glass tower lit up at night (3.O)



Mobile Museums

Glass buildings are usually fixed to one spot. A mobile museum, a “big living memorial tent”, has something of a glass museum’s lightness (figure 15). Made of fabric, it is thin-sided as opposed to solid as well as being soft, flexible and transportable. The tent museum “could travel around Ireland showing and teaching” about the effect of the conflict in and about Northern Ireland upon “people’s lives.” It “could be set up every Summer/Spring and different groups and communities could participate in preparing the exhibitions and activities”. One of the ways in which they could do so would be by writing on the tent’s walls. (5.W)

Several submissions argue that a conflict museum should move around and, like the tent, share the same principles of light or unfinished museum or memorial structures. It is built to be developed over time and with the participation of its audiences; it is not a sealed, polished form simply presented to people but a process of their engagement. Museums that would be “not static – moving – travelling” (6.0) were discussed at many workshops, which then recorded a series of similar proposals: a “museum on wheels” and “shuttle bus – connecting” (5.W) a “bus tour” that picked up “new” experiences “along the way” (2.0) and “bus, train, phone booth, boat” are all offered as a possible “common vehicle” “that can tour around with a mini experience of what the museum is about”.(5.W)

figure 15 Tent museum (5.W)

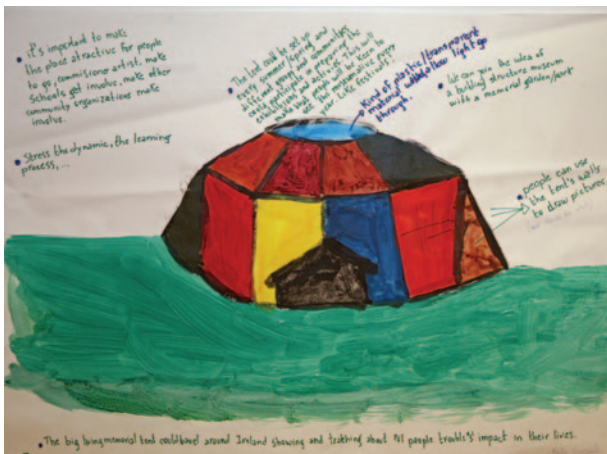


photo: Kevin Cooper

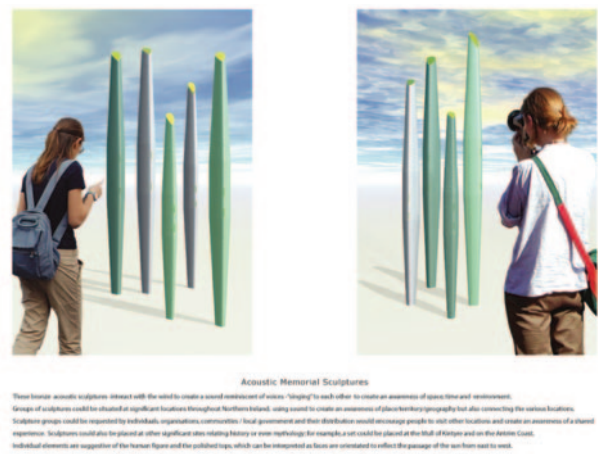
The rolling annual programme of art “events” to take place “outside the usual venues” entitled “Towards a Living Museum” could also be described as a mobile museum. (21.1) Other submissions emphasizing the importance of extensive outreach envisage a museum, or at least museum work, that is not restricted to one location (9.1, 23.1, 29.1, 33.1). Similarly, suggestions for memorials at more than one site, which are nevertheless part of the same project, are contained within the Open Call for Ideas submissions. “All areas/exhibits tied/linked together” it was noted in one workshop, with “a memorial in several/many locations”. (6.0) A sculpture in each county is offered as an alternative to a single site museum (3.1) and “a network of acoustic sculptures at locations (to be determined)” was also proposed (7.1) (figure 16).

Memorial journeys

Movement is a theme continued in other submissions. The museum does not move and nor is the memorial at multiple sites but people undertake a physical and symbolic journey within a memorial. In some submissions memorials are part of museums and in others they stand alone.

A walk through a memorial space is a well-established way of focussing the thoughts of the living upon the dead. Creating a space for dwelling upon past lives enables its visitors to devote time to the past in the present. Moving through such a

figure 16 Acoustic sculptures (7.1)



for ideas

space can produce a sense of purpose in the process of remembering, rather than a feeling of absolute loss. For example, a contributor to the Open Call for Ideas, described a new exhibition building at a former concentration camp, *Kamp Vught* in the Netherlands, which provides historical interpretation “but the most powerful element of the design is that of the landscape and the series of paths and routes that take visitors beyond the building to places of reflection in a solemn yet calm contemporary memorial” (23.1).

Memorial journeys proposed in the Open Call for Ideas often took the form of finding a way through a maze. An “open space/garden with a small Peace maze – quiet – a place for reflection” (3.0) was mooted at one workshop and a maze with two entrances that ultimately led to a conflict museum (1.W) was produced at another. A full account of the meaning and purpose of a maze is provided by a further submission:

A Maze as memorial

Why:

- We do not need any more videos or nasty images, we have enough in our memories;
- It represents the journey that all victims are on, including the injured, bereaved and traumatised – hard to find the way and lots of dead ends and sometimes the need to retrace your steps
- A journey that never ends (even when the clearing is reached you need to find your way out again)
- Have plants as the walls of the maze – connecting with nature
- Names can be hidden along the way in hedges
- Plants should be evergreen as many who died stay forever young

How:

- When you reach the heart of the maze, the clearing, ring a bell as a memorial. (17.0)

Naming the names

The journey symbolically recreated by this evergreen maze included, importantly, an opportunity to read the names of victims. That they were “hidden along the way in hedges” might allow people making a memorial journey to search for names they do not know and perhaps reflect upon how many different lives were lost, or, once they know the location in the maze of their loved one, to visit, without distraction, that name only. This type of memorial, as well as memorials more generally, was opposed in one submission. “There are enough memorials and commemoration stones to [our] loved ones throughout the province” and we “feel” we would “not like one sharing the names of victims and their murderers”. (36.0) However, many Open Call for Ideas submissions advocated the building of a single collective memorial that listed all those killed as a result of the conflict.⁵

“It represents the journey that all victims are on, including the injured, bereaved and traumatised – hard to find the way and lots of dead ends and sometimes the need to retrace your steps”

Such a memorial could not enforce or even uphold distinctions of victim. The series of categories (victim, perpetrator, innocent, guilty, civilian, military, volunteer, soldier, member of security forces, member of a loyalist or republican group), which are applied to the dead as much as they are to the living, remain central to individual and community identities and to personal and political interpretations of the conflict. Their importance and persistence has been considered a stumbling block to the creation of a single collective memorial. Open Call for Ideas submissions address the problem of such categorisations of the conflict in a number of different ways. Some do so by representing individuals rather than actually naming them. The glass canopy that covered a museum and landscaped gardens, entitled, “The Greenhouse of

⁵ While the Sub Group recognises that this was a recurring theme in the Open Call for Ideas, it is aware that many people are not in favour of a memorial with the names of all victims. This issue is highlighted in Radford & Templer’s discussion of the complexity of commemoration in a ‘shared future’.

Radford, K. and Templer, S. 2007. *Hearing the Voices: Sharing Perspectives in the Victim/Survivor Sector*. Belfast: Community Relations Council.

Reflection”, would be made of thousands of coloured pieces, “one for each of the people who were killed as a result of the conflict in and about Northern Ireland”:

The space created under the glass would promote and encourage reflection & remembrance. Sunlight would be reflected through the lives of people who have died, symbolised by each individual coloured pane. Symbolically, it would be as if all those who gave their lives willingly or unwillingly during the conflict, having absorbed the violence of the past, have paved the way for reflection on a new future without violence (27.1) (figure 6).

Each separate pane of glass contributes to the whole structure; the canopy simultaneously holds in place both individual and collective loss and combines the representation of sadness and transformation. Candles floating in a lake situated between two memorial gardens, one designed “by loyalists”, the other “by republicans”, suggested in another submission, (1.W) could have a similar effect (figure 10).

In the series of submissions that do seek to name each individual within a memorial scheme, thought was given to how the names should be arranged. In one proposal, they would have an on-line presence. A virtual Book of Remembrance, inspired by the 9/11 tribute site, “Remember September 11 2001” and entitled the “Global Eternal Living Memorial” would be for “every person who lost their lives during the conflict”. “Family, friends, colleagues and comrades” could post “stories, memories, tributes” on guest books linked to entries that gave an “accepted account of the death of each person”. Postings would be vetted and the whole site curated. Original media coverage of the circumstances of a death, which was considered “appropriate”, may be included. This would enable, if the visitor to the site chose, cross-referencing:

Other victims of the same incident could have hyperlinks to their own individual records from a newspaper article, thus creating a virtual web of all those involved in the incident while at the same time maintaining a separation between perpetrator and victim. (22.0)

Searchable databases, such as the proposed “Global Eternal Living Memorial”, do not predetermine how information is accessed but offer pathways through it: clicking options guide the site visitor. For example, victims could be searched for by “name”, “place of death”, “date”, “group or affiliation (if applicable)” or “status” as a “civilian” or “combatant”. A search might begin with a date or place but names would not necessarily appear in date or place order. Both the process of searching the database and that of adding to it, posting tributes, is frequently described as “interactive”. A user of the technology, in this case, a reader of the virtual Book of Remembrance and visitor to the “Global Eternal Living Memorial” can determine, to some extent at least, its operation. Levels or layers of information about each victim could be uncovered and, most importantly, the context in which a victim’s details and circumstances of their death appeared could be managed by the user-visitor. Whilst they may not control the content of the site, which has been curated, they may view more or less of it as they choose. The intention of this memorial is inclusive and collective; the experience of using it, however, is individualised.

Symbolically, it would be as if all those who gave their lives willingly or unwillingly during the conflict, having absorbed the violence of the past, have paved the way for reflection on a new future without violence (27.1)

Another memorial design includes an interactive element, a screen installed inside a pod, the partially submerged sphere of a “permanent underwater bilateral national memorial museum” called “Memural”. The screen displays a wall made of red house bricks bearing dates. Visitors interact with the screen in the following way:

The user chooses a date and clicks on the corresponding brick on the screen. The bricks tumble off the ‘wall’ and dissolve to reveal the image of the first and each of the other victims killed on the chosen day (arrangement is in chronological order). As

For ideas

the user waits for the image of their friend or loved one to appear, they are provided with details about any other victims who were killed on the same day and/or year.

The *Memural* thereby performs the dual purpose of serving as a useful educational resource and facilitating 'room for reflection' (35.1) (figure 17).

A preview of the screen experience is provided through the corridor that leads to it:

As the visitor moves along the passageway, he/she has the opportunity to interact with the bricks located in the side walls. Like the 'Big Screen' version in the main hall (or pod), each brick contains a date, and each brick, when touched will 'speak' recounting the names of all the victims of that particular day in respectful, alternating male/female voices (35.1) (figure 17).

Naming and depicting victims according to chronology can create arbitrary groupings of people that reveal something of the scale of the conflict. However, a chronological order by respecting the historical circumstances of a death could, unintentionally but inevitably, also replay a sectarian cycle of violence.

A more traditional memorial of "highly" polished stone combined a broad chronology and alphabetical arrangement that abstracted the names of victims from the precise moment of their

death. The stone was shaped into hexagonal columns resembling the Giant's Causeway. Each year of the conflict is represented by one block upon which the names are inscribed alphabetically and "indented for rubbings". (3.0) How the names of victims should be memorialised was considered in a series of workshop submissions, including a design for a circular monument, a ring of tablets, that displayed names "with uniformity", without a hierarchy of one over another. It would bear only names, "no paramilitary links to be shown", and "no colours" (8.0) (figure 18). Another circular arrangement argued that only "victim's name and year" should appear. (8.0).

Room for Reflection

Designs for memorials naming victims create spaces for reflection upon the human cost of conflict. The tablets that made up the circular monument cited above would be unadorned except for the names, "nothing too ornate" (8.0) and nothing to distract from contemplation. Below the interactive screen of the "Memural" that revealed names of victims by date was a "submerged room for reflection with sensory garden". (35.1) Several contributors suggested that these kinds of spaces should be contained within museums (20.1) but for the most part reflection was considered to be an outside activity and the Open Call for Ideas contained many proposals from individuals, organisations and workshops for parks and gardens. (1.W, 5.W, 19.0, 27.1) Gardens of reflection, gardens of remembrance, gardens of

figure 17 Memural: Permanent Underwater Bilateral National Memorial Museum with interactive screen revealing names (35.1)



photo: Kevin Cooper

figure 18 Circular monument with names (8.0)

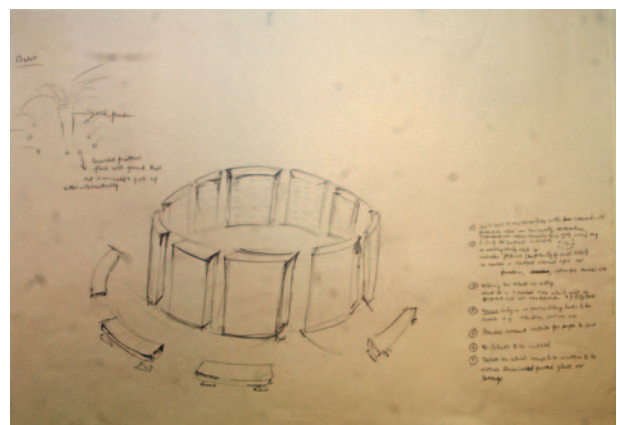


photo: Kevin Cooper

call for

memories (all titles used in the Open Call for Ideas) expressed the idea of a Living Memorial through the incorporation of nature and its capacity for growth and renewal. Quite a number of submissions joined this environmental element that is believed to be so conducive to reflection to the less evocative educational functions of a traditional museum. As one contributor put it:

This living memorial should be made of two different parts, the first one being a 'historical part' (let's just say a typical museum) and the second one being an 'outdoor' part where people could have the opportunity to spend some moments in silence and think about all those who died and suffered during The Troubles (13.1) (figure 19).

Submissions that included spaces for reflection, whether inside or outside museums, modern or traditional in design, did not necessarily contain precise definitions of the process of reflection but sought, rather, to just make room, to mark out a space that does not currently, exist. Quite diverse proposals can be fairly safely summarised as a search for ways to allow private reflection in public spaces. Contributors to the Open Call for Ideas expect that people will both remember particular victims and, more generally, think back to a time of conflict in a place of peace. Spaces are imagined where it is possible to replay individual memories as part of a collective process of remembering.

figure 19 Garden of Remembrance: the 'outdoor part' of a Living Memorial (13.1)



photo: Kevin Cooper

To "go back in thought" is one definition of reflection as is to "throw back light". The use of light is another recurring idea within the Open Call. Glass is a preferred material and is combined with both natural and projected light. The meanings of light are explained in a design for a marble monument with an unlit candle at the centre of a broken heart:

The unlit candle is a symbol of darkness, during the dark days of the conflict, when there seemed no light at the end of the tunnel (16.1) (figure 20).

A beacon of light emanating from the "Memural" pod, the floating sphere at the top of the underwater memorial museum, also draws upon the symbolism of the candle. It is that of:

a (shared) light penetrating the darkness and giving a sense of direction to draw people together. There is something spiritual about a solitary candle and the energy exchange that it puts forth; the flame is pure and conveys warmth, hope and rebirth. Candles have a commonality, and even in a society still struggling with division people can always join together in a candlelit vigil to pray, grieve or to remember (35.1) (figure 17).

figure 20 An unlit candle (16.1)

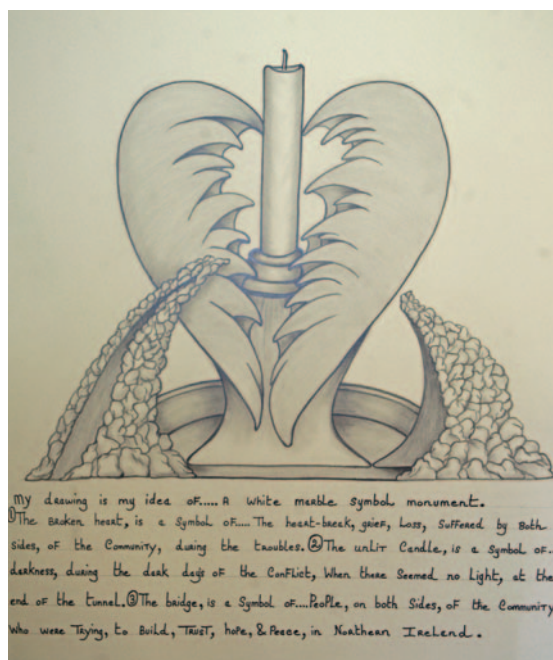


photo: Kevin Cooper

For ideas

The flame of a candle was one of the inspirations for the “Greenhouse of Reflection”, the glass canopy covering a museum and landscaped garden:

A simple flame is both vulnerable and inspirational. The smallest flame conquers darkness every time. It gives warmth. It hints at passion. It is a symbol of hope and eternity (27.1) (figure 6).

Locations

Many of those who submitted their ideas, suggestions, descriptions, drawings and designs for museums and memorials did so without specifying a particular location. These contributors to the Open Call may not have decided upon a site or thought it appropriate to name one. Others did not identify a place because they did not believe either a museum or memorial should occupy a single fixed point. Instead, memorials could be erected in several locations. A museum could be a continually travelling project. However, there was a significant number of submissions, which stated with some certainty that a permanent site should be sought and indicated the one they judged best suited to the purpose of a Living Memorial Museum. All such proposals for a specific site are listed below:

“The Living Memorial Museum should be in Northern Ireland/north of Ireland, on a site which is easily accessible and visible from the M1/M2 network, ferry routes and aircraft flight paths. The construction should benefit the renewal and regeneration of an area for the benefit of all its locally inhabitant communities”. (27.1)

- “Locate it in Belfast or Derry”. (19.0)
- “The ideal venue would be the Switchroom Gallery”. (2.1)
- “Permanent underwater bilateral national memorial museum. Dedicated to all the victims of the Northern Ireland Conflict. Location: River Lagan/Waterfront Hall”. (35.1)
- “The Memorial Museum, ie stained glass window, [should be] at City Hall where it will be maintained [as a] museum of remembrance and [with] a plaque to all who have died in N.I. and the victim’s name and year”. (8.0)
- “There is only one place for this memorial Museum, North Belfast. Research shows than it has been the most torn apart by the conflict, it is not outwardly gaining as much of a ‘peace dividend’ as other areas in Belfast as it has not one identity but a multi-fractured one. It has the highest amount of murders in the Troubles in a three mile radius plus still has 42 peace walls still standing. Location One: Army base off Antrim Road; Location Two: disused mill at back of Tigers Bay”. (29.1)
- “My proposal is in part a plea to avail of the opportunity to use the preserved buildings and structures of the former Long Kesh/Maze prison, and to seize the potential for an International Centre for Conflict Transformation to be located at the site, as the Living Memorial. In part a plea that the best designers, architects, landscape architects and intellectuals are invited to develop ideas for the site that would embrace the ambitions of groups such as Healing Through Remembering, and finally a suggestion that a sensitive landscape design be developed before demolition works at the former prison removes traces of history that cannot be retrieved”. (23.1)
- “The quarry at the foot of the Mourne mountains is a scar in an area of outstanding beauty as the Troubles have been in this part of the world. Creating a peace park within it could return the area to its original state and give the people a living example of how what was once a blight on our land can become a haven for all. Placing the peace park in the Mournes also will allow for a tangible peace when people visit with the added bonus of a breathtaking view. The site already has some infrastructure and has an international name. The Mournes are not perceived to belong to either side and the gateway to this site, Newcastle, has a long history of tolerance towards both sides. Newcastle is also a holiday destination for locals and overseas visitors allowing access to a large amount of people to the site”. (8.1)

PART III

Who Is It For?

Workshop discussions tended to conclude that a museum should be for everybody and some drew up lists identifying the different constituencies that came under the heading “everybody”. “Republicans, security forces, nationalists, moderates, loyalists, unionists, just don’t want to know” (1.W) was one such list and another included “victims, perpetrators, future generations to remember & learn”. (6.0) A museum that included or addressed all the communities widely recognised to be the most affected by the conflict was a priority throughout the Open Call for Ideas submissions, often with a concern to involve all generations within those communities. Another workshop list specified that there should be “something for all ages”. (1.W)

Fewer submissions considered gender or ethnicity as a component in the content of a museum of conflict or a factor in its potential audience but it is important to note those that did. A workshop participant emphasised “the role of women” (3.W) and another Open Call contributor insisted that “an overarching theme would be gender - making sure the gender perspective is included”. (29.1) Yet another stated:

Any *remembering* should include the preservation of the work of local women’s groups and organisations which forged cross-communal links through the height of the Troubles, for example, Falls Women’s Centre and the Shankill. Much of their work was difficult and dangerous, and offered a model for the future. This history is often negated. (32.1)

This contributor also asked “What were the responses from Ethnic communities not involved, for example, East Indian, Jewish, Traveller and Chinese?” (32.1)

Alongside the “most affected” communities, three distinct groups, which do not always feature in conflict histories emerged as relatively important constituencies of a conflict museum: community groups that had no direct military links or political affiliations and were involved in conflict resolution,

the apparently “uninvolved” and “ordinary people”. Thus a submission argues:

We would be concerned to ensure that the full range of life and responses is remembered. ‘The Troubles’ was not just about ‘the combatants’ and the political parties involved; while these should be fully remembered, other groups have been relatively ignored. Those who should be included in exploring their role in the Troubles should be:

- 1) Peace and reconciliation groups
- 2) The churches
- 3) The trade unions
- 4) Human rights groups
- 5) Community groups
- 6) ‘Ordinary’ people (25.0)

And another states:

What you focus upon tends to grow stronger. While I think it is important in any remembrance process to place some emphasis on violence that has happened in Northern Ireland, I think it is far more important to commemorate and celebrate the resiliences of everyday life and the efforts of conflict transformation over the last 40 years and more. (33.1)

Everyday life is identified as a subject for the conflict museum and how it was lived by both the apparently “uninvolved” and “ordinary people”. To quote from two separate submissions:

‘ordinary’ people went about their lives, ordinary or extraordinary, sometimes ignoring the mayhem around them, sometimes responding in their own ways or doing whatever felt safe (e.g. socialising in their own area rather than in the centre of their town or city) while putting up with endless bomb scares, traffic jams, security searches etc. One possible explanation given for why the Troubles went on so long is that much of the middle classes – who could most easily have moved and shored for change – were inured from the Troubles by living in quiet areas and by receiving compensation if their businesses were blown up. Was this true? And to what extent

For ideas

was ordinary life affected for all? This too is part of the Troubles and should be remembered and explored (25.0).

Canvas a representation of ordinary people who lived on a daily basis through the Troubles, consider what areas, as certain geographical areas suffered very little in comparison to areas like West Belfast (32.I).

Amongst the many diverse ideas, submissions, proposals and plans for a museum, there is some consensus: it is for all communities who lived in their different ways through the conflict. The museum developed through the Open Call for Ideas may well be innovative and highly significant within

national and international museum programmes but it is envisaged as a place for local communities. Many of the exhibitions and events that have been proposed for inside and outside a museum (storytelling, oral history work, role play and workshops, the creation of artworks) are dependent upon the involvement of local people. Museums are important destinations for visitors to a locality and many, if not all, become tourist attractions. This trajectory is recognised but rejected as a founding principle of the museum. "First, people of N.I. then tourists", (6.0) it was stated in one workshop and in another "it is for future generations of people in Ireland first then tourists/others after" (2.W).

Conclusion

Each proposal sent in response to the Open Call for Ideas has made a contribution to the realisation of a Living Memorial Museum to the conflict in and about Northern Ireland, including those proposals that redefine the museum and reinterpret the Living Memorial project. All ideas, plans, designs and proposed locations deserve further debate, particularly if it can be directed not only by any preferences (which museum or memorial we might like) but the principles of the idea or design (which submission might best do justice to the experiences of the conflict) and its practicalities (which project would actually work). The Healing Through Remembering Living Memorial Museum Sub Group hopes that this report, *Without Walls*, will be used to promote such debate on the possibilities of creating a Living Memorial Museum.

This is not quite the right moment, then, for final remarks or conclusions and instead it may be more useful to simply identify the recurring ideas throughout the Open Call for Ideas. Within the submissions as a collective body of work there are several common themes around which there is a good degree of consensus, if not agreement:

- A museum presenting different views and multiple histories;
- A museum as a people's project, involving and representing people's histories, prioritising people's own words, experiences and interpretations;
- A museum that is accessible especially to those affected by the conflict and to those who may not normally visit museums;
- Any single site permanent museum to be accompanied by continuous programmes of outreach, satellite projects and travelling exhibitions;
- A memorial with all names of the dead, allowing for recognition of all the suffering resulting from the conflict;⁶
- An intentionally unfinished memorial;
- A memorial allowing its visitors to undertake a journey;
- Both memorial and museum providing public space for reflection.

⁶ While the Sub Group recognises that this was a recurring theme in the Open Call for Ideas, it is aware that many people are not in favour of a memorial with the names of all victims. This issue is highlighted in Radford & Templer's discussion of the complexity of commemoration in a 'shared future'.

Radford, K. and Templer, S. 2007. *Hearing the Voices: Sharing Perspectives in the Victim/Survivor Sector*. Belfast: Community Relations Council.

For ideas



**Bibliography
and
Appendices**

Bibliography

Healing Through Remembering (2002). *Report of the Healing Through Remembering Project*. Belfast: Healing Through Remembering.

Radford, K., & Templer, S. (2007). *Hearing The Voices: Sharing Perspectives in the Victim/Survivor Sector*. Belfast: Community Relations Council.

For ideas

Appendix I

Individuals and Organisations who submitted proposals to the Open Call for Ideas for a Living Memorial Museum of the Conflict in and about Northern Ireland

Individuals

Sarah Ballard (3.W)
Clare Bellis (1.W)
Susanne Bosch (28.I)
Sarah Cadlock (3.W)
Susan Child (14.I)
Ann K. Colton (11.I)
Janine Davidson (5.W)
G. Gracey (1.I)
Paula Guzzanti (5.W)
Chelsea Hamby (1.W)
Una Heaton (24.I)
Patricia Hesketh (10.I)
Marie-Agnès Lachèze (13.I)
Ann Lawlor (3.W)
Bronagh Lawson (29.I)
Mark Logan (18.I)
Chris Okereafor (12.I)
Deirdre McCabe (8.I)
Anthony McCann (33.I)
John McEvoy (35.I)
Tadhg McGrath (21.I)
Aisling McGovern (5.W)
Marie McGuigan (36.1)
Ciaran Mackel (23.I)
Maura McKee (20.I)
Peter McShane (16.I)
Anne Morgan (3.I)
Margarita O'Donnell (3.W)
Andrew Rawding (27.I)
Desmond Reid (5.I)
Andrea Redmond (32.I)
Aly Renwick (3.W)
Helen Sharkey (9.I)
Jim Smyth (2.I)
Jill Strauss (34.I)
Kevin Todd (7.I)
Rosemary Twohig (6.I)
Aine Weir (15.I)

Organisational Submissions or Workshops

The Bogside Artists (4.0)
Boru Cultural Enterprises (26.0)
Greenfield Community Church (19.0)
Glencree Summer School (3.0)
Family Notices Ltd (22.0)
INNATE (25.0)
Institute of Irish Studies (2.0)
Monaghan Community Network (6.0)
Northern Ireland Museums Council (5.0)
Shankill Stress and Trauma Centre (17.0)
Stewartstown and District Support Group (36.0)
Tar Isteach Youth Group (1.0)
Tim Parry Jonathan Ball Peace Centre (31.0)
Ulster Museum (30.0)
WAVE (8.0)

Public Art Workshops

Armagh (4.W)
Belfast (6.W)
Derry/Londonderry (7.W)
Dublin (5.W)
Dundalk (2.W)
Enniskillen (1.W)
London (3.W)

The above named individuals and groups were written to and it was requested that, should they prefer their name not to be included in the report, they contact us.

Those not listed above but who took part in the open call either requested their name be omitted, supplied no contact details, or participated in a collective workshop submission.

Appendix II

Photo Credits

Front cover Photographs:
Brian Kennedy and Alan McBride
Emma McClintock and Thomas Wilkinson
By Pacemaker Press International

Page 5 Photograph:
Healing Through Remembering Living Memorial Museum Sub Group members, Board members and Staff who attended the Open Call for Ideas Launch, together with Brian Kennedy, August 2006.
By Pacemaker Press International

Photograph of the Institute of Irish Studies Wall Hanging (Page 6) and figures 5, 7, 8, 9, 10, 13, 14, 15, 17, 18, 19, 20 are reproduced with the kind permission of Kevin Cooper, Photoline.

For ideas

Appendix III

Living Memorial Museum Sub Group Members

Dominic Bryan is Director of the Institute of Irish Studies at Queens University, Belfast, Chair of Democratic Dialogue, Irelands first Think-Tank, 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.

Mairin Colleary is a native of Dublin city and has been involved in reconciliation work since the 1970's. Committed to integration and dialogue and bringing people together, Máirín became involved with the Glencree Centre for Peace and Reconciliation in the early 1990's and from 2004 was the CEO. 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. Máirín is a keen sailor, tennis player and hill walker. Married to Gordon, she has three children and lives in Dun Laoghaire in Dublin.

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 is 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 coordinator 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. He is currently Research Coordinator with Coiste na nIarchimí, the umbrella organisation for republican ex-prisoner groups throughout Ireland. Laurence is also an established writer and playwright. He has two daughters Caoilfhionn and Órlaith and lives outside Newry with his fiancé 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.

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 HTR. 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.

For ideas

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.

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 coordinator 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. [Board member 2006 – present].

Geraldine Smyth is an ecumenical theologian from Belfast, working in both Dublin and Belfast as Senior Lecturer at the Irish School of Ecumenics, Trinity College Dublin. 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 has written widely in this field as well as lecturing at home and abroad, and chairs the International Advisory Group of INCORE, University of Ulster. She is also a registered psychotherapist. [Board member 2006 - present].

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 has been the Administrative Assistant with Healing Through Remembering since August 2004.

Kris Brown is 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. This research will inform the work of the Living Memorial Museum Sub Group which is addressing the HTR recommendations on a Living Memorial Museum.

Lainey Dunne was the Communications Officer with Healing Through Remembering from August 2005 until September 2007.

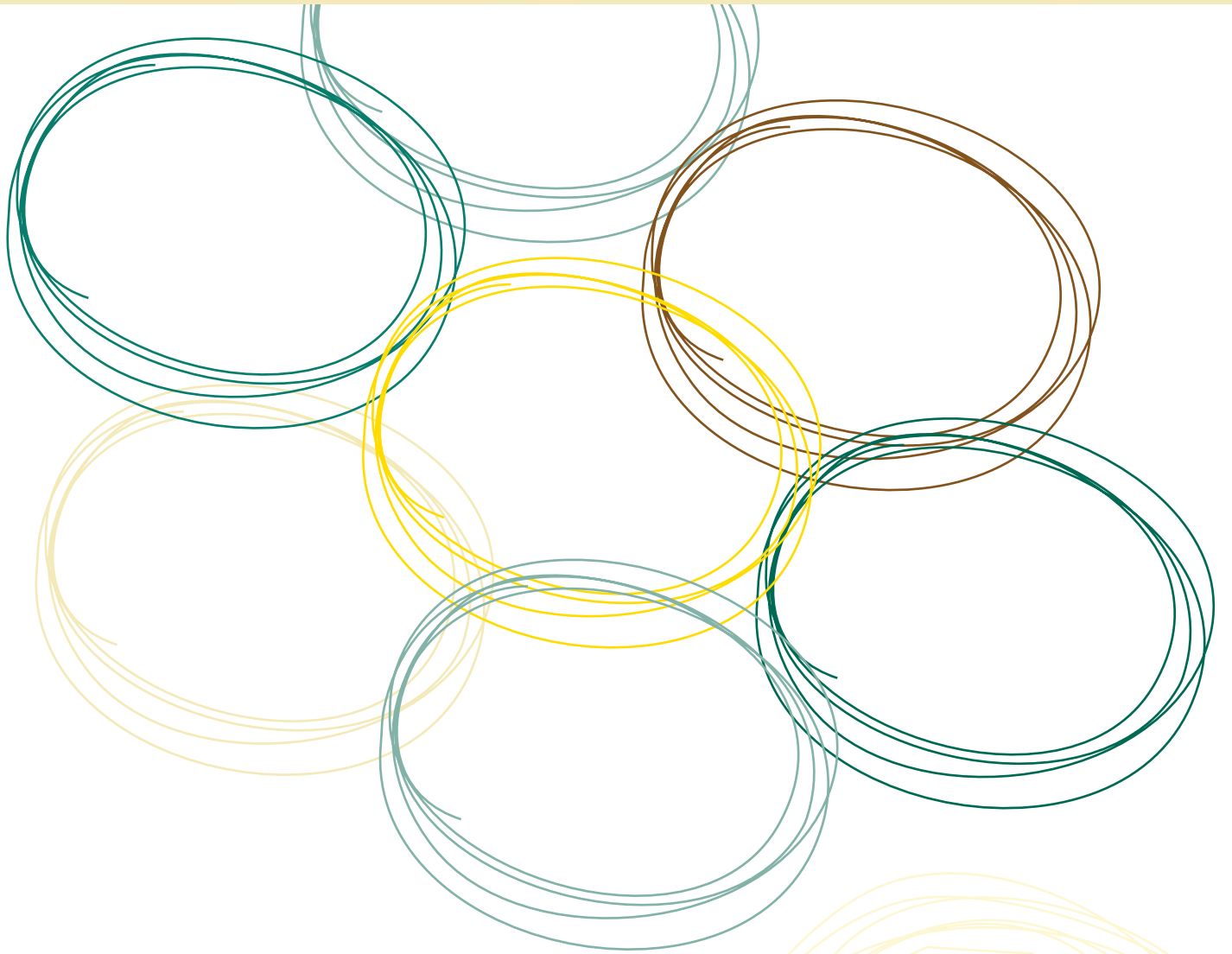
Claire Smith has been an Intern with Healing Through Remembering since September 2007.

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

For ideas



doghouse 028 9187 3655



Healing Through Remembering

Alexander House, 17a Ormeau Avenue, Belfast BT2 8HD
Tel: +44 28 9023 8844 Fax: +44 28 9023 9944
info@healingthroughremembering.org
www.healingthroughremembering.org

