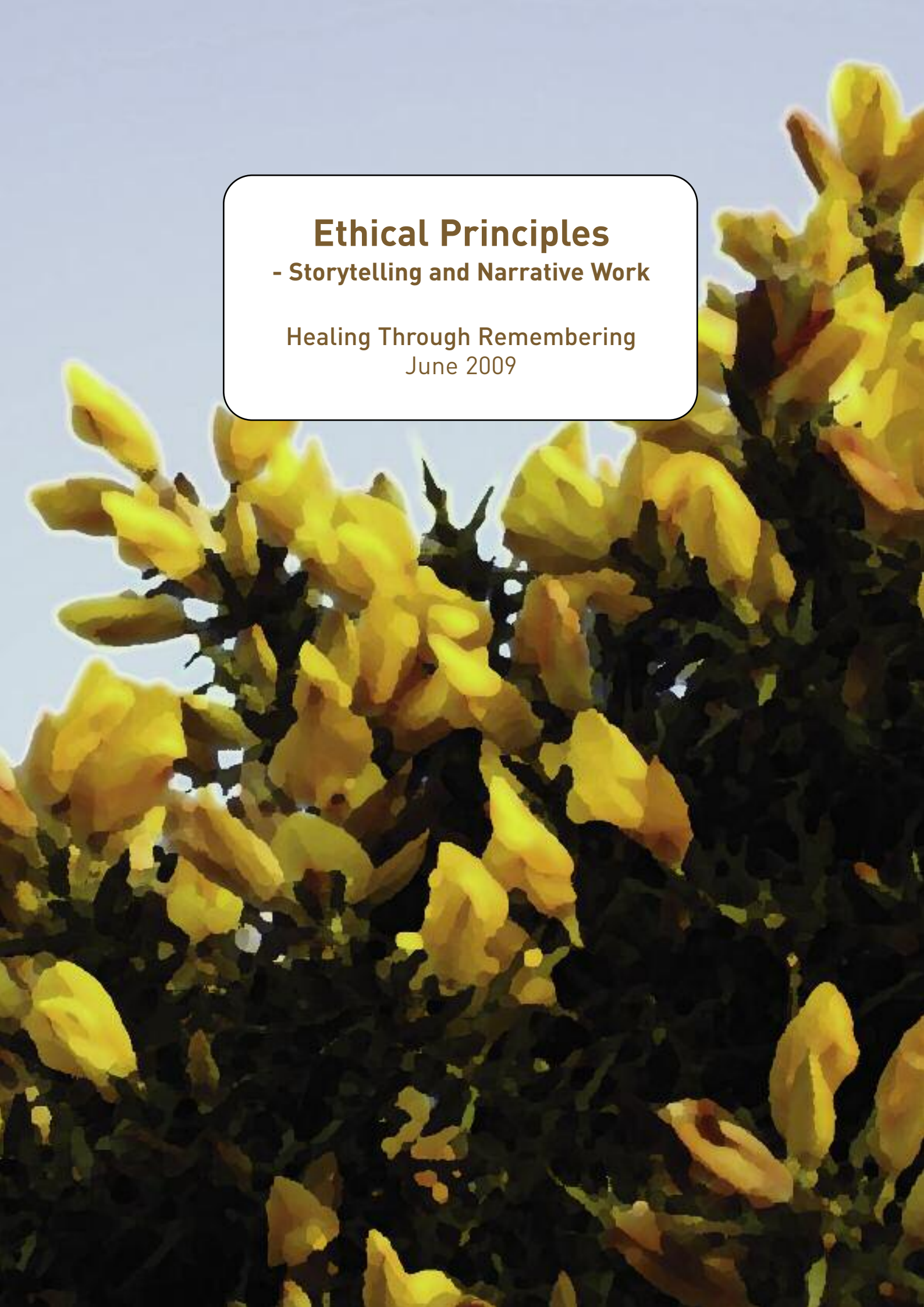

# Ethical Principles

## - Storytelling and Narrative Work

Healing Through Remembering

June 2009

# Ethical Principles
# - Storytelling and Narrative Work
## relating to the Conflict in and about Northern Ireland.

Healing Through Remembering

June 2009

Produced and published by Healing Through Remembering

Written by
The Storytelling Sub Group

June 2009

ISBN 978-1-905882-16-8

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
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Tel: +44 28 9023 8844 Email: info@healingthroughremembering.org
Reports can also be downloaded from www.healingthroughremembering.org

A project supported by the European Union's PEACE III Programme managed for the Special EU Programmes Body by the Community Relations Council/Border Action Consortium

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## Acknowledgements

Healing Through Remembering would like to thank all those involved in the development and production of this ethical principles document.

In particular thanks are due to the members of the Storytelling Sub Group. In developing these principles they have grappled with both the wider issues and concepts of storytelling and narrative work relating to the conflict, and also with the minutiae of individual words and terms. They have listened to each other as they considered different forms of storytelling and narrative work, and contemplated the implications of the proposed principles. In particular several members of the Sub Group took on the onerous task of reworking the document in light of discussions at Sub Group meetings. Each of them put in personal time and effort while remaining true to the views and wishes of the wider group's opinions. Thanks are also due to the HTR staff and interns who have supported the Sub Group's work.

It is hoped that this document will serve as a useful tool for those considering storytelling and narrative work, and will also aid further discussion and development on the issues of this work in dealing with the past relating to conflict.

Brandon Hamber
Chair

## Preface

The issue of ethics and standards in storytelling and narrative work relating to the conflict in and about Northern Ireland has been an underlying thread in the discussions of the Storytelling Sub Group of Healing Through Remembering (HTR) from its beginning. The need for this kind of guidance was recognised early on, both within the Sub Group and also through feedback we received, in particular the conference in 2005 and the launch of the Audit in 2006. At the same time the Sub Group members were aware of many examples of ethical practice in the field of storytelling and narrative work locally and internationally, and a number of Sub Group members were directly involved in the formation of good practice within their own projects.

The Sub Group has been very encouraged by the development of ethical practice and for a time wondered if it was necessary to add to this work. It was however, the diversity of practice and perspectives within the group that convinced us that it would be worthwhile to bring together our collective experience and knowledge to formulate ethical principles that could guide, inform and challenge our sector. Within the wider societal context the increasing policy focus on storytelling and narrative work also gave us a sense of urgency about the need for this document.

We began the discussion in earnest a year ago and from this process have produced the 20 principles described in this document. We hope they will find a wide audience and be both an aid and a catalyst for storytelling and narrative work. The ethical principles are a foundation from which to build and test good practice and best practice. We believe the principles can enable a new conversation about storytelling and narrative work and this is increasingly important now that more organisations and institutions are promoting this work, and more people are becoming involved as policy makers, participants, practitioners and managers. HTR recommends the principles as a key tool for engagement with and implementation of storytelling and narrative work.

Claire Hackett
Chair of Storytelling Sub Group

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# Ethical Principles - Storytelling and Narrative Work

## Introduction

This document outlines a set of principles for storytelling and narrative work connected to the experience of the conflict in and about Northern Ireland. The principles have been drawn from the work of the Healing Through Remembering Storytelling Sub Group. Healing Through Remembering (HTR) is an extensive cross community project made up of individual members holding different political perspectives. They have come together over the last nine years to focus on the issue of how to deal with the past relating to the conflict in and about Northern Ireland. Over the last number of years five different Sub Groups have been working on different interconnected methods and mechanisms for dealing with the past.[1]

The document has two sections. ***This first section explains the context in which the principles have been developed.*** The issues around the different definitions and types and methods connected to storytelling and narrative work are discussed. This section situates storytelling and narrative work related to the conflict within HTR's overall approach to dealing with the past. ***The second section describes 20 ethical principles that should inform and guide storytelling and narrative work.*** These are grouped into three clusters drawn from the core values for dealing with past that were developed for HTR's submission to the Consultative Group on the Past in January 2008. This framework seeks to link the core values for dealing with the past to the specific ethical principles for storytelling and narrative work.

[1] The other four Sub Groups address issues relating to a Living Memorial Museum, a Day of Reflection, Commemoration & Remembering and Acknowledgement & Truth Recovery.

# SECTION 1: Background and Context

## 1.0 Why the ethical principles have been produced

The HTR Storytelling Sub Group has been aware that as the field of storytelling and narrative work has developed there has been a growing demand for the development of standards and best practice. This has come from participants and practitioners as well as those wanting to initiate and support storytelling and narrative projects. The Sub Group wanted to respond to the requests for guidance and also felt that it was now in a position to do this as the knowledge and experience of those involved in storytelling and narrative work has increased and been fed into the Sub Group. Moreover the Sub Group felt strongly that there was a real need to develop and publish ethical principles to inform storytelling and narrative work related to the conflict since experience demonstrates that this work has the potential to be beneficial but also to be negative. The Sub Group therefore felt an obligation to develop ethical principles that can enable storytelling and narrative work to be a genuinely constructive vehicle for dealing with the past.

## 1.1 Process of development

There is a wide body of grass roots knowledge in the area of storytelling and narrative work. This document is the product of discussions and debates among members of the HTR Storytelling Sub Group, many of whom are involved in local and regional storytelling projects related to the conflict in and about Northern Ireland. The Sub Group has been addressing issues regarding storytelling and narrative work for a number of years and its work to date has included an audit of projects and initiatives and a conference from which a report was produced. The Sub Group has also discussed processes for a collective or shared storytelling and narrative initiative and good practices for storytelling and narrative work.

It is hoped the content of this document will continue to develop as the context for the work changes. These ethical principles are intended to inform and support storytelling and narrative work in dealing with the past. The hope is that they will also aid discussions about the value of storytelling and narrative work, and the possibilities for a shared or collective process.

## 1.2 Storytelling and narrative as a vehicle for dealing with the past:

HTR has found that storytelling and narrative work is the form of remembering most frequently offered as a vehicle for dealing with the past.[2] It is viewed as valuable and also as a potentially difficult emotional process. Many feel that it is important to record and/or share the stories of the experiences of the conflict as an historical resource and a way of enabling society to examine the wealth of meaning and learning connected to the conflict. It is also frequently suggested that the person telling their story can experience a degree of healing, if they are listened to in an empathic way. Equally, it is recognised that recounting painful experiences of the past can 'reopen old wounds'. In addition, some express concern that, unless a wide range of accounts are recorded and archived, a singular, exclusive narrative of the conflict will become dominant over time. This is particularly important to address for people who feel their experience of the conflict has been ignored.

Storytelling and narrative work is also a common tool in other international post conflict settings. There is little record of impact assessment of the role of storytelling and narrative work or research on the necessary elements of processes which ensure the most benefit to both those involved and the wider society. As a widely used form of dealing with the past, however, it clearly is valued by society. The Sub Group, members of which are involved in this field, has learned that many people think storytelling and narrative work is or can be meaningful in many different ways. The ethical principles in this document are intended to foster the very best in narrative and storytelling work and protect against negative outcomes from their processes. In this way, we hope to contribute to dealing with the past in meaningful and ethical ways.

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[2] Healing Through Remembering Report (2002)

## 1.3 Terminology and definitions

The different aspects of storytelling and narrative work give some sense of the different purposes and outcomes associated with this vehicle for dealing with the past. HTR's audit of personal story, narrative and testimony initiatives related to the conflict in and about Northern Ireland found that motivations included healing, acknowledgment, truth recovery, advocacy, education and peace building.[3] The HTR conference report on storytelling referred to the wide spectrum of understanding about what storytelling is and what value it has.[4] This is expressed in the range of terms used to describe the process e.g. remembering, sharing stories, commemoration, oral history, personal stories, truth telling, political narratives, personal narratives, testimonies.

These terms also reflect the different expectations and needs involved for participants: some want a private process, some want to be listened to by someone who can acknowledge their suffering, some want to give expression to their experience, some want to share their story to emphasise the need for justice, some want a dialogue and exchange with those who have a different perspective, some want to tell their experience for future generations. Some want to narrate in order to build an agreed upon view of the past or the future, and others want to share not expecting that is possible or that it should be the focus of storytelling. Many people believe that storytelling and narrative work can lead to an appreciation and acceptance of the humanity in those who have been seen as 'the other.'

These motives and many others convey the complexity of storytelling and narrative work. Because of this complexity the Storytelling Sub Group had great difficulty in arriving at a single term to describe the breadth of work in a way that would do justice to the many forms that exist. It finally agreed on the use of the term "storytelling and narrative work" for this document but recognises that even this term is not completely satisfactory or comprehensive.

The Storytelling Sub Group has attempted to define storytelling and narrative work in order to provide some clarity and boundaries for this area of work.[5] A number of elements[6] that characterize storytelling and narrative work were identified for the audit[7] and have since been built on.

## 1.4 HTR Core values and principles for dealing with the past

In this document the Sub Group has identified 20 ethical principles to guide and inform storytelling and narrative work, and these are outlined in the next section. These storytelling and narrative ethical principles are rooted in HTR's core values for dealing with the past. The issues addressed by these core values are listed below and described in the next section to provide the context for the 20 ethical principles. The appendix contains the full text of the HTR core values for dealing with the past.

**Issues addressed by the HTR Core Values for Dealing With the Past**

Commitment to the future
Not forgetting
Healing and hurt
Inclusive, diverse and participative
Language and terminology
Right to truth
Structured and holistic approach
Flexibility Trust, transparency and engagement
Independence and political commitment
Recognition and appreciation of existing work
Realistic and hopeful goals

---

3 Storytelling Audit 2005
4 Storytelling Conference Report 2005
5 The working definition of storytelling and narrative work that was used in the HTR audit was 'a project or process which allows reflection, expression, listening and possible collection of personal, communal and institutional stories related to the conflict in and about Northern Ireland.'
6 These elements are: the work encompasses the telling, reflection, expression, listening to and collecting of stories; story, narrative and testimony is the primary and core motivation; individuals tell their stories in the first person; individuals have control over their stories.
7 Storytelling Audit: An audit of personal story, narrative and testimony initiatives related to the conflict in and about Northern Ireland. Healing Through Remembering 2005

# SECTION 2:
# Ethical Principles to inform and guide Storytelling and Narrative Work

## A SOCIETAL: Commitment to the future; Not forgetting; Healing and hurt; Realistic and hopeful goals

We must deal with the past in order to build a future that is peaceful, politically stable, and benefits generations to come. We need to acknowledge what happened and to learn from it, recognising that different people might take different lessons and that the lessons may change over time. An honest analysis of the past is necessary. We need to understand what brought us to the point of conflict, what exacerbated and perpetuated the conflict and what facilitated the building of peace. In doing this we must consider potential harm that can be involved when stories are shared while also realising that individual and societal healing can only take place once the pain of the past is acknowledged. An honest indication of the potential for individual harm in storytelling and narrative processes must be made clear; and properly resourced and financed support for those participating in and facilitating this work must be established. We also need to actively seek to ensure that the processes we set in place work to prevent recurrence of violent conflict and protect future generations. This involves the past being shared, explained, and available to future generations. The challenge is not to attempt to forget, but rather to find an appropriate way to remember. Dealing with the past is paradoxically both urgent and generational – we must therefore identify and uphold realistic and hopeful goals for a process of dealing with the past.

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

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

A3 The principle of **protection from harm** asserts that efforts are taken to minimise harm and risk of harm for those who participate in and facilitate the processes, while recognising that this may not always be possible.

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

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

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

## B INDIVIDUAL: Inclusive; Diverse; Participatory; Empowering

It is vital that an inclusive approach to dealing with the past is adopted. This is an issue for all of society and across these islands. The approach must be participatory to enable everyone to have ownership so that the lessons learned can be understood and shared amongst the widest possible cross-section of society/these societies. This conflict affected and involved all sections of society, as well as the two governments, and all attempts to tackle this issue must include the full extent of the parties affected. A full range of voices and opinions must be heard if understanding is to be generated and mature relationships are to be built. The approach should empower people and create a shared sense of purpose while being realistic about the difficulties that inclusive processes involve.

B1 The principle of **free and informed consent** is drawn from the tradition of medical ethics and includes four components i.e. the disclosure to participants of all information about the risks and benefits of the process, the competency of participants to evaluate this information, the understanding by participants of the information, and the voluntary acceptance by participants of the risks and benefits.

B2 The principle of **protection of individual autonomy/self-determination** entails that every effort is made to ensure individual choice and control is protected. It includes the opportunity to determine when, if, and how one's story will be told, heard, or archived and by whom.

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

B4 The principle of **empowerment** enables growth and development throughout the process. It fosters authorship of living accounts of our history. It makes possible the exercise of decisions and choices in the process.

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

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

B7 The principle of **distributive justice** means that benefits and risks are distributed equally. This means that all participants have the ability to share their story in conditions that foster the principles outlined in this document; that no participants receive access to elements of the process or programme that others do not; that no participants are placed at higher risk by programmes than others, and therefore that programmes respond to the context that may put some at more risk to share or hear stories than others.

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

## C PROCESS: Structured and holistic; Flexible; Trust, transparency and engagement; Recognition of existing work

There should be a structured and holistic approach to dealing with the past in order to address the variety of needs and issues that exist and that will emerge. Storytelling is one of a number of interrelated approaches which includes, amongst others, the HTR-identified issues of truth recovery, commemoration, a living memorial museum, and a day of reflection. There needs to be co-ordination within and between all these areas. A range of integrated options is necessary to meet the needs of society and these must unfold over time as the context and needs change. Process is important; in a divided society the process where each aim or aspect is attended to is as important as the final product. There is need for transparency in the formation and workings of all processes in order to build enough trust for them to operate successfully and to ensure the most benefit for society. Trust must be built at all levels and honesty in engagement is vital to maintain trust. Structures must ensure that there can be delivery and hopefully a conclusion to processes, while being sufficiently flexible to meet changing needs and circumstances. Therefore, approaches must be able to adapt to growing awareness, newly unearthed questions, issues and circumstances. There needs to be recognition of existing initiatives and assurances that they are seen as complementary to, and not in competition with, any other projects or approaches that may be proposed.

C1 The principle of **accountability** promotes individual, group, and institutional responsibility when participating in storytelling, gathering, archiving and listening/viewing. This means that institutions, organisations, and individuals managing narrative and storytelling and archiving processes maintain personnel, processes, policies, etc. that are accountable to those who experience the risks and benefits of storytelling and narrative work, including future generations.

C2 The principle of **transparency** asserts that motivations, funding, processes, etc. are all made visible to those who are to experience risks and benefits, including future generations. This should include openness and sensitivity for those both inside and outside a process.

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

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

C5 The principle of **collective benefits** is about the fostering of community and collective advantages through community development and access and appropriate wider engagement.

C6 The principle of **legal obligation** is about ensuring that relevant law-related obligations are known and followed. This is particularly important for storytelling and narrative work that involves participants/institutions who may; still be legally responsible; at risk of legal accountability; or due compensation, as a result of their experiences of the conflict.

## Conclusion

HTR recommends the ethical principles outlined in this document as guidelines for storytelling and narrative work in dealing with the past.

They are intended as both a key tool for those involved in storytelling and narrative initiatives and as an aid to discussions regarding the development of a shared or collective model.

The translation of these ethical principles into practice is a key challenge for everyone involved in storytelling and narrative work.

# APPENDIX I

## HTR Core values and principles for dealing with the past

In January 2008 HTR drew up the following framework of core values and principles to inform an approach to dealing with the past as part of its submission to the Consultative Group on the Past.

*Commitment to the future*
To build a future that is peaceful, politically stable, and benefits generations to come, we must deal with the past.

*Not forgetting*
The challenge is not to attempt to forget, but rather to find an appropriate way to remember.

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

*Inclusive, diverse and participative*
A full range of voices and opinions must be heard if understanding is to be generated and mature relationships are to be built. The approach should empower people and create a shared sense of purpose while being realistic about the difficulties that inclusive processes involve.

*Language and terminology*
The use of language must enable engagement, not hamper or divert debate and dialogue. Terminology may change and develop over time due to a changing context and the working out of suitable processes.

*Right to truth*
Society has a right to the truth about the past. Foundational principles to truth recovery are honesty, transparency and a willingness to engage. Truth recovery needs a structured and comprehensive approach.

*Structured and holistic approach*
There must be co-ordination between all the mechanisms for dealing with the past. A range of integrated options is necessary to meet the needs of society and these must unfold over time.

*Flexibility*
An approach must adapt to changing needs and context, growing awareness, newly unearthed questions, issues and circumstances. Participation should be allowed as appropriate and may change and evolve over time.

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

*Independence and political commitment*
Processes must be officially sanctioned at a political level while maintaining independence in terms of planning and operation. All political parties must commit themselves to dealing with the past in order to build a better future for all.

*Recognition and appreciation of existing work*
There is already a wide range of remembering projects underway that look at dealing with the past in a way that will build a better society. It is important to enable these initiatives to continue in their work, and ensure they are seen as complementary to, and not in competition with, any other projects or approaches that may be proposed.

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

# Appendix II Biographies of Sub Group, Board Members and Staff

## Storytelling Sub Group Members

**Jo Berry** is from England and has been on a journey of healing since her father was killed by the IRA in 1984. She started Building Bridges for Peace and is committed to working in post conflict healing and alternatives to violence.

**Mick Beyers**, Ph.D., M.S.W., has written extensively on victims' issues and former political prisoners. She currently serves as the Policing Programme Officer for the Committee on the Administration of Justice (in Belfast).

**Anne Carr** is now a part-time Independent Facilitator, working with a variety of groups across the community engaging in relationship building processes. Anne was Co-ordinator of the Women Together for Peace organisation from 1990 - 2001, Dialogue Development Worker with Community Dialogue from 2001 - 2007 and a founder parent and ongoing supporter of integrated education in Northern Ireland.

**Sara Cook** has worked with community development and community relations organisations locally and internationally. As a storytelling practitioner, she specialises in storytelling and dialogue encounters that involve diverse groups of people who have been affected by the conflict in and about Northern Ireland.

**David Cooper** is a Methodist Minister who has worked in Northern Ireland, the Republic of Ireland and England. He served as Secretary of the Council on Social Responsibility of the Methodist Church in Ireland and has been involved in peace-making and reconciliation. He is committed to the healing of memories for individuals and communities through open and honest dialogue to enable the development of a peaceful and inclusive society.

**Jo Dover** works for the Tim Parry Johnathan Ball Foundation for Peace, based in Warrington. The Foundation was set up after the 1993 IRA bombing of Warrington and aims to help inspire people to lead more peaceful lives through its educational programmes. The Foundation's Survivors for Peace programme works with people in Britain affected by conflict and political violence, (including the 'Troubles') and through this programme offers residential storytelling and dialogue weekends, helping people to connect with each other.

**Claire Hackett** has been working in the fields of conflict resolution and dealing with the past at Falls Community Council for the last nine 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.

**Clifford Harkness** works for National Museums Northern Ireland and over the past 30 years has undertaken and supported others engaged in oral history collection.

**Gráinne Kelly** is Policy/Practice Coordinator for INCORE (International Conflict Research Institute), University of Ulster, and has a specific interest in peacebuilding and reconciliation following violent conflict. She worked previously with the Cost of the Troubles Study and An Crann/The Tree on personal narrative work and compiled the Healing through Remembering Audit of storytelling projects in 2005.

**Mary McAnulty** works in Dara Training and Consultancy, primarily in mediation processes and peace building initiatives including the Borderlines project, a collaboration between Dara and the Gallery of Photography which is a storytelling and oral archive project that collected over 100 personal testimonies of life in and along the border between Northern Ireland and the Republic of Ireland.

**Karen McCartney** has been a full time lecturer in Adult and Community Education at the Ulster Peoples College since 1999. Currently she is responsible for co-ordinating and delivering courses on the Peoples History Initiative. This project is about enabling people and communities to have a better understanding of their history by running courses, workshops, lectures and a conference, which will enhance confidence, knowledge and a range of practical and conceptual skills in understanding history. Many participants develop exhibitions and books about their communities. She is currently a member of South Belfast Roundtable on Racism.

**Jenny Meegan** worked as an Open University tutor with Republican and Loyalist prisoners 1982-2000. She was subsequently involved in dialogue between Protestant church members and Republican ex-prisoners as part of the Programme for Nation Building of Coiste na nIarchimí. She is a member of the Corrymeela community and a Methodist local preacher.

**Yvonne Naylor** is a self-employed freelance Community/Good relations consultant; trainer; facilitator; writer and illustrator; a former teacher, a member of the Corrymeela Community as well as a number of other networks and organisations.

**Leah Wing** teaches Dispute Resolution and Justice Studies at the University of Massachusetts/Amherst, USA where she also runs an on-going symposium series on the Art of Conflict Transformation. She is director of the Social Justice Mediation Institute and co-director of the National Center for Technology and Dispute Resolution (US). She has been coming to the North of Ireland/Northern Ireland for five years and has been working with a range of groups.

## Board Members

**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 nine 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 Director 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. His 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, and on the psychological implications of political violence, transitional justice and reconciliation in various contexts. In addition to his work in South Africa and Northern Ireland he has participated in peace, transitional justice and reconciliation initiatives and projects in Liberia, Mozambique, the Basque Country and Sierra Leone, among others.

**Alan McBride** is the Co-ordinator of the WAVE Trauma Centre, (Belfast branch), a Victims and Survivors Organisation providing care for those affected by the conflict in Northern Ireland.

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

**Geraldine Smyth** O.P. 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.

**Irwin Turbitt** retired as an Assistant Chief Constable from the PSNI having served almost 30 years in the RUC and the PSNI. He has been involved in voluntary peace-building work for a number of years and plans now to be more so, along with academic and consulting work in the areas of leadership, innovation, and governance at Warwick Business School.

**Alan Wardle** is Project Development Manager for Shankill Stress and Trauma Group in Belfast. He has participated in international training delivery programmes, in both Kosovo and Croatia, delivering conflict management theories as well as mediation models.

**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.

## Staff

**James Grant - Finance and Personnel Officer**
James is an accountant and former CEO of Northlands and also has considerable experience in the community and voluntary sector. James manages all financial aspects of the 'Whatever you say, say something' project.

**Angus Lambkin - Project Coordinator**
Angus is an experienced project manager having worked in both community projects and European Union Programmes. He is responsible for the implementation of the 'Whatever you say, say something' project including event management and the outreach programme.

**Claire Smith - Administrator**
With over five years experience as an administrator, Claire joined Healing Through Remembering in 2006 as an intern. As Administrative Assistant Claire organises all the administration for Healing Through Remembering.

**Kate Turner - Director**
Kate has been involved with Healing Through Remembering since its inception. Kate manages all aspects of the organisation's development in conjunction with the Board of Directors.

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