Heritage Matters is a series of edited and single-authored volumes which addresses the whole range of issues that confront the cultural heritage sector as we face the global challenges of the twenty-first century. The series follows the ethos of the International Centre for Cultural and Heritage Studies (ICCHS) at Newcastle University, where these issues are seen as part of an integrated whole, including both cultural and natural agendas, and thus encompasses challenges faced by all types of museums, art galleries, heritage sites and the organisations and individuals that work with, and are affected by them.

Previous volumes are listed at the back of this book.
## Contents

List of illustrations vii  
Acknowledgements ix  
List of abbreviations x  
Preface xii
  *Professor Peter Stone*  
Introduction 1
  *Diana Walters, Daniel Laven and Peter Davis*

### New and Emerging Ideas around Heritage and Peace

1  The Heritage of Peace: the Importance of Peace Museums for the Development of a Culture of Peace
  *Peter van den Dungen*  
2  A Conversation with Seth Frankel: Designing Exhibitions for Peace 17
3  Public Spaces for Strangers: the Foundation for Peacebuilding and Implications for Heritage Institutions
  *Elaine Heumann Gurian*  
4  Can Museums Build Peace? The Role of Museums in Peacebuilding and Internationalism
  *Diana Walters*  
5  Information and Communication Technologies for Heritage and Peacebuilding
  *Jasper Visser*  

### Heritage and Peacebuilding in Practice

7  A Conversation with Sultan Somjee: Conflict and Peacebuilding in Kenya 71
8  Museum, Peace and Reconciliation: the Impact of the Balkan Museum Network
  *Tatjana Cvjetičanin and Aida Vezić*  
9  Diversity, Leadership and Peacebuilding in Museums in the Western Balkans
  *Felicity Gibling and Michèle Taylor*  
10 Disturbing the Peace: Museums, Democracy and Conflict Avoidance
  *Bernadette Lynch*
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>Transforming Conflict Through Peace Cultures</td>
<td>127</td>
</tr>
<tr>
<td></td>
<td>Timothy Gachanga</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Rethinking Heritage from Peace: Reflections from the Palestinian–Israeli Context</td>
<td>137</td>
</tr>
<tr>
<td></td>
<td>Feras Hammami and Daniel Laven</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>A Conversation with Will Glendinning: Diversity Challenges in Northern Ireland</td>
<td>149</td>
</tr>
<tr>
<td></td>
<td><strong>Heritage, Peacebuilding and Sites</strong></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>A Conversation with Yongtanit Pimonsathean: Managing Conflict in Thailand</td>
<td>161</td>
</tr>
<tr>
<td>15</td>
<td>Challenging the Roots of Prejudice: the Monte Sole Case Study</td>
<td>165</td>
</tr>
<tr>
<td></td>
<td>Elena Monicelli</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Mau Mau: the Divisive Heritage of Liberation Struggle in Kenya</td>
<td>179</td>
</tr>
<tr>
<td></td>
<td>Lotte Hughes</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>The Heritage of Geopolitical Borders as Peace Tourism Attractions</td>
<td>191</td>
</tr>
<tr>
<td></td>
<td>Alon Gelbman</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Rebuilding the Broken: Regional Restoration Camps as a Meeting Platform in the Western Balkans</td>
<td>205</td>
</tr>
<tr>
<td></td>
<td>Lejla Hadžić and Jonathan Eaton</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Conflict or Reconciliation? Industrial Heritage Practices at a Turning Point</td>
<td>221</td>
</tr>
<tr>
<td></td>
<td>Bosse Lagerqvist</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>A Conversation with Saleem Ali: Environmental Challenges and Conflict Resolution</td>
<td>235</td>
</tr>
</tbody>
</table>

List of Contributors

Index

Previous Titles
Could you explain how you came to be involved in the work of peacebuilding in Northern Ireland?

I have been involved in reconciliation work since my early adult life. When at university in Belfast at the start of the conflict in 1970, I joined the recently founded cross-community Alliance Party, a political party with the aim of healing the bitter divisions in our community. I continued my involvement in the Alliance Party through the 1970s and 1980s and was elected to Belfast City Council for an electoral district that included the Falls Road. I was then elected to the Northern Ireland Assembly1 in 1982 for West Belfast; Gerry Adams of Sinn Fein was elected in the same constituency. I was the only elected member for West Belfast that worked actively in both the Unionist/Protestant and the Catholic/Nationalist areas of the constituency and was the only councillor to attract electoral support from both communities.

I had to leave politics in 1986 to gain employment and worked for a number of non-governmental organisations (NGOs). Following the establishment of the Community Relations Council (CRC) in 1990, I was appointed as a Development Officer. The Community Relations Council was funded by the British government to develop better relations and a deeper understanding between the differing traditions in Northern Ireland. We worked with community and voluntary groups, assisting them in recognising and opposing sectarianism and developing neutral and shared spaces so that people from differing traditions could meet and discuss issues of contention. I was appointed Director of CRC in 1997 and as Director I worked with others to help found Healing Through Remembering (HTR), a cross-community project comprised of a diverse range of individuals with the aim of addressing the issue of how to deal with the past conflict in and about Northern Ireland. HTR regards dealing with the past and remembering as important issues for civic and wider society to engage with, debate and discuss. HTR believes that how society deals with the past informs and shapes the future. It advocates that it is better to give proper and due consideration to ways of dealing with the past and remembering, even if it is decided that no further action is required.

In 2001, with support from CRC, I formed the charity Diversity Challenges. Part of the remit of Diversity Challenges is to facilitate dialogue about our past conflict. Since 2002 I have been the

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1 The 1982 Assembly was established by the British Government to be a consultative body creating a political forum in N.I. All parties participated in the elections but only Unionists and Alliance attended. The Assembly had the opportunity to develop into a devolved legislative body but the lack of cross community consensus meant that did not happen. It was dissolved at the end of the term of office in 1986.
Coordinator of Diversity Challenges. We work with many other agencies and bodies, including HTR, and are members of the International Coalition of the Sites of Conscience.\(^2\)

Our main work has been the facilitating of ethical storytelling around the conflict, in particular with those from state forces and police backgrounds, as it has been acknowledged that they are the last people to tell their stories. In order to obtain as broad an understanding of the conflict as possible, it is important that many voices are heard and listened to.

Please describe the results of The Troubles. What do you feel has been the main impact on the people of Northern Ireland, and how has that been reflected in heritage?

The conflict resulted in 3720 fatalities. The 1970s saw the highest levels of casualties, with 496 in 1972. Of those fatalities 2087 were civilians; 1012 were members of the police/army; 395 were Republican Paramilitaries (Irish Republican Army (IRA), Irish National Liberation Army (INLA) and others); 167 were Loyalist Paramilitaries (Ulster Defence Association (UDA), Ulster Volunteer Force (UVF) and others); 59 were others (McKittrick \textit{et al} 2007). In addition to the fatalities there were many more casualties and bomb damage to property. Some 47,000 people sustained injuries in 16,200 bombing and 37,000 shooting incidents. There were 22,500 armed robberies and 2200 arson attacks, and some 19,600 people were imprisoned (Consultative Group on the Past 2009, 60).

While the main impact of the conflict was felt in Northern Ireland, it also affected the Republic of Ireland and UK. Within Northern Ireland the conflict was not evenly spread, with Belfast, Derry and rural South Armagh seeing the highest levels of violence. The Cost of the Troubles Study (Fay \textit{et al} 1997) showed that ‘Over a third of those who died lived in five postal districts, all of which were located in North and West Belfast’ and ‘The wards with highest scores on deaths had equally high deprivation scores.’ The population of Northern Ireland was around 1.5 million, so, while the numbers killed are lower than in other conflicts, the impact was large.

As a result of the conflict, fear and distrust developed between the two main communities. This is evidenced by the population shifts that occurred. The population movement in Belfast in the 1969/70, at the start of the violence, was the largest in Europe since WWII, until superseded by those of the Balkan conflict and the current refugee crisis in Europe.

The segregation is evidenced by ‘peace walls’ which divide the communities in Belfast. They have lasted longer than the Berlin Wall and these divided or interface communities are still subject to sporadic violence. In 2014 commemorations were held to mark 25 years since the fall of the Berlin Wall. In Northern Ireland the number of interfaces and ‘Peace Walls’ have increased in the years since the 1998 Good Friday Agreement. Both the conflict and peace have had different impacts on differing communities. While some areas have seen a transformation and have benefited from a peace dividend and show mixing of communities, others continue to struggle. There are still groups today that are pursuing armed conflict and there is continued social and economic division.

Research by the University of Ulster (Knox 2014) published in August 2014 on the 20th anniversary of the IRA and Loyalist ceasefires of 1994 has shown that people living in areas of Northern Ireland where republican and loyalist violence was at its most intense are the socio-economic losers in the peace process. The survey also reveals that they failed to enjoy any

\(^2\) The International Coalition of the Sites of Conscience is a global network of historic sites, museums and memory initiatives connecting past struggles to today’s movements for human rights and social justice.
major ‘peace dividend’ in terms of rising incomes or better job and general life prospects once the IRA and loyalist ceasefires were declared. For many, life prospects have worsened.

Cultural heritage reflects societal divisions with communities playing differing sports, commemorating differing events and flying differing national flags. Conflict is now played out through support for the culture of one tradition, leading to antagonism or conflict with the other. Examples are the disputes over parades and flags that have erupted into violence on numerous occasions and consume large proportions of the policing budget.

Several attempts have been made at peacebuilding at national and international level relating to heritage – how successful do you feel they have been?

There has been a series of attempts to build peace in Northern Ireland, ranging from government initiatives, talks and security responses to informal work on the ground by community-based groups and cultural bodies. The most significant of these followed the IRA and Loyalist Ceasefires in 1994 and resulted in the Good Friday or Belfast Agreement of April 1998. However, the Agreement gave no clarity about how to deal with the past and did not result in the devolution of justice. In subsequent years devolved institutions have been set up and subsequently collapsed as a result of tensions. The latest settlement (2006) was at St Andrew’s and resulted in the devolution of justice and Sinn Fein support for policing. In each of these stages in peacebuilding there has been involvement by the British and Irish governments, as well as support from the USA. Politicians have undertaken informal visits to South Africa to learn from their model. Groups from other conflict zones now come to visit Belfast to study the processes in place.

There has been international support through funding for regeneration and peacebuilding measures, from both the European Union (who have sponsored three Peace Programmes and are about to begin a fourth) and the USA in the form of the International Fund for Ireland, which still operates. Support has come from a number of philanthropic bodies, including Atlantic Philanthropies.3 A considerable part of the peacebuilding work supported by these funds has included: support for integrated and shared education; the development of shared spaces where people can meet and interact; initiatives dealing with the past; facilitation and dialogue on cultural heritage and cultural diversity; and funding for job creation and infrastructure. Most of these funds include provision for the border counties of the Republic, which were impacted by the conflict.

While all of these initiatives have had some impact and for the majority of the population there is no comparison with the days of the conflict, evidence indicates that more work is needed. The main areas identified include an agreement on how to deal with the heritage of the past, as the lack of such an agreement means that the past continues to impact on the present. Equally important is how to engage with those who still see the use of violence as a legitimate means for change and bring them into the process.

An accepted agreement is needed on the display of flags and emblems used to mark out territory and cultural identity. The tradition of parades by those in the Protestant Unionist Loyalist community has been a flashpoint between the communities. While regulations and dialogue have reduced the number of contentious parades and protests, this still remains an area of conflict and

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3 The Atlantic Philanthropies is a private foundation created in 1982 by Irish–American businessman Chuck Feeney. The Atlantic Philanthropies focuses its giving on health, social and politically liberal public policy causes in Australia, Bermuda, Ireland, South Africa, the United States and Vietnam.
requires an agreed process. Work is also required to reduce the segregation of society and address duplication of services in divided communities.

How was Diversity Challenges formed?
Diversity Challenges was developed by the Community Relations Council, who undertook a review in 1999/2000 of the potential to engage important cultural groups in both communities in a change process. On the Unionist side these were, in the main, the Loyal Orders, who were opposed to the Good Friday Agreement. These orders represent key cultural bodies in the protestant community; disenfranchised, they would provide an anti-peace process group.

On the Nationalist side, the Gaelic Athletic Association (GAA) was seen as an important cultural group. While nominally apolitical, the GAA reflects the politics of the Catholic Republican/Nationalist Community. Thus the way the GAA engages with the wider community and particularly the protestant community impacts on community relations. The CRC review identified the potential for change by engaging with community leaders. Funding for the project came from Atlantic Philanthropies. Diversity Challenges was established in 2001 as an NGO at arm’s length from the Community Relations Council, enabling it to undertake this riskier work. Diversity Challenges initially concentrated on facilitating change in the Loyal Orders and the GAA, but became increasingly involved in work on the past conflict. I was an active participant in the project Healing Through Remembering, which carried out research that included a visit to Berlin to examine how that city had dealt with its past. HTR published guidelines and research on different ways of dealing with the past, including Commemoration, A Day of Reflection, Storytelling, Truth Recovery and Acknowledgement, and Living Memorial Museum.4

Diversity Challenges recognised that those who came from a police or army background were the least likely to be involved in these discussions and processes; their voices were, therefore, not being heard. They did not feel comfortable being in the same room as those they considered terrorists and did not regard themselves as equivalent to those in the paramilitary organisations, whether loyalist or republican. Diversity Challenges engaged with people from this background, as it was seen as crucial that people from all backgrounds should be part of any process. The fact that I had served in the Ulster Defence Regiment (UDR)5 in the 1970s meant I had common ground with those from a police or army background and trust could be built.

A central part of your approach is storytelling – can you describe how that works and why it is felt to be so powerful?
Storytelling is a powerful medium, present in many different societies and cultures. In Ireland it has a long tradition and is seen in many forms, both oral and written. Storytelling is important for both the storyteller and the listener/reader. It gives the storyteller a sense of being heard and that their story has value and it informs the reader/listener. Storytelling is increasingly being recognised by historians and researchers as an important tool.

There are several reasons why people engage in storytelling:

4 http://www.communityni.org/organisation/healing-through-remembering#.V5rbGY-cGUk [4 December 2016].
5 For more information on the Ulster Defence Regiment, see https://en.wikipedia.org/wiki/Ulster_Defence_Regiment [8 September 2015].
Some people may want to be listened to by someone who cares and who takes note of their suffering. Others may want to tell their story to their community or to hear the stories of another community. Others may want to tell their story because by telling it they can emphasize their need for justice or further investigation.

(O’Hagan 2008)

These varying motivations highlight the power of storytelling and show that storytelling can be either a reconciling or a dividing process. In a safe setting and using an ethical approach, storytelling can be an important part of inter-community and cross-cultural dialogue. Conversely, storytelling can just as easily be a process which builds resentment, reminding the storyteller and the audience of the wrongs that have been inflicted upon them and their community. The process can provide fuel to maintain divisions and conflict.

If set up in a safe manner with an ethical approach, where participation is undertaken freely with full knowledge of the process and without pressure or coercion, then reconciliation is possible. However, if the process is forced and there is no sense of safety, old prejudices and hurts can be reinforced, compromising opportunities for reconciliation.

Could you say a little more about storytelling and dialogue as reconciliatory processes?

When considering how storytelling and dialogue can aid reconciliation, it is necessary to understand the degree of division that exists and has existed in Ireland, and how trust and understanding can be developed. Healing Through Remembering (HTR), mentioned earlier, provides a useful case study. Now the membership of HTR is publicly known and the backgrounds of those participating are clearly visible. Those of us who have gone through that process need to recognise that although we have taken these steps it does not mean that others must be prepared to do the same. Everyone needs to be given space and time and not be rushed. So, for a reconciliation process to be successful, it is necessary to identify a safe space in which the process can take place, as well as obtain agreement by the participants to a set of values and ethics.

How do you define a safe space?

A place is seen as ‘safe’ if a person feels comfortable there, free from pressure or any form of threat. The degree of safety can change and is affected by a number of factors, including the venue – its location and history and the participants’ familiarity with it, and the presence or absence of symbols, which might be reassuring or off-putting. It is equally important to consider who else is present. Are they familiar or not? What are the perceptions of the participants’ backgrounds?

Other relevant factors in facilitating storytelling are assessing if the subject being discussed is contentious or has the potential to be contentious, and considering the general political climate at the time, especially if there is high or low tension. Of central importance is the role of the facilitators and how they approach issues – are they putting people at ease? How do they manage tension?

Can you say something about how you develop an ethical approach?

Diversity Challenges has adopted an ethical approach to storytelling. These ethics are based on those used by O’Hagan (2008). Ethics are the principles or moral values applied to the process. They are resolved in terms of moral standards of right and wrong and cover issues
such as personal behaviour and treatment of others. The principles have been defined as beneficence, dignity and justice (Polit and Beck 2004). At the most basic level this means that one does no harm to a person but rather that one provides help. The process should benefit the participants and contribute to their welfare; be free of harm and exploitation; and not force participants into the process or any part of it. There are risks and benefits in the storytelling process and both possibilities need to be communicated to all so that the decision to participate or not is based on the widest possible understanding of what is involved. Participants are not asked to reveal more than they wish for the benefit of the facilitator. The individual needs of participants are recognised. Every stage of the process is voluntary and people are allowed to participate on their own terms, including being able to withdraw. The participant also has the final say on what, if anything, enters the public domain. Participants are entitled to privacy; it is they who determine what to reveal and what not to reveal. A story can be attributed or anonymous. A story can be public or for the sole use of the storyteller. There is no coercion. Confidentiality is a key component and is based on the Chatham House Rule, namely 'Participants are free to use the information received in the discussion, but neither the identity nor the affiliation of the speaker(s), nor that of any other participant, may be revealed.' It is clearly stated that confidentiality does not extend to the disclosure of an incident where details or threat of a potential crime/abuse are given. In these circumstances the facilitator is duty bound to inform the appropriate authorities. Therefore stories of events where there is an unsolved crime are not collected.

Participants and facilitators agree on an ‘Informed Consent’ as the basis of a contract/agreement. This means that the consent is given from an informed basis and not as a result of any coercion, pressure or reward. It gives the person the option of withdrawal at any stage. It should also give them control of the process. So, if material is to be recorded, they agree to that and transcriptions are returned for approval. The use of recorded audio or video is to be agreed before use. Facilitators work with participants to ensure that any published material does not result in the project or participant(s) being part of any legal challenge.

Could you say something about the power relationships within storytelling?
Knowledge and experience are two of the most powerful tools in any process. The facilitator often possesses these while participants may not. Thus at the start of the process there can be a difference between facilitator and potential participant. Evidence also exists of how some researchers and journalists have used their power to get people to disclose information, record it and leave. The researcher’s use of the material for their own benefit results in the giver of the information feeling abused by the process. Consequently potential participants may be sceptical of the process and concerned about what is being asked of them. It is therefore important to try to develop trust and to reduce any perception of a power differential. The facilitator can aid this by being open and by obtaining endorsements from people the participant trusts. It is vital to take time and not rush the process. In a group the power dynamic can shift, particularly if there is a participant who is voluble and domineering. The facilitator can be overpowered and thus the process can be damaged, as this person takes over. This is where a co-facilitator is important and where the ground rules and contract can play a key role. There can also develop a hierarchy of stories, where one person tells a particularly poignant story and others feel they have to match it, or that theirs is of less importance and not relevant. This can result in self-censorship.
How do you consider the physical, social and psychological well-being of participants?
As part of the ethical process, support is made available to anyone who may have suffered trauma or for whom recalling past events is traumatic. A qualified counsellor with experience in trauma was made available to any participant storyteller or story-gatherer. The project does not know if any participant sought the support of the counsellor. The counsellor would carry out an initial assessment and would refer the participant for further support if necessary, confidentially. Facilitators are trained in this work to recognise the more common signs of trauma.

Could you describe some of the heritage-based projects that you have been involved with, and say if and how they have enhanced peace, social justice or transformation?
A key example of the storytelling process used by Diversity Challenges involved former police officers and their families from the two forces in Ireland, north and south. The project was called ‘Green and Blue – Across the Thin Line’. The aim was to develop a storytelling project reflecting the cooperation and interaction between former members of Royal Ulster Constabulary (Northern Ireland) and former members of An Garda Síochána (Republic of Ireland) along the Irish border, from the establishment of the two police forces up to 2001. The stories were told by former officers who policed the border, or their family members, and concentrated on the recent conflict period. The project was devised and managed by a partnership of the RUC George Cross Foundation, the Ireland section of the International Police Association and Diversity Challenges. A project management group was established and a memorandum of understanding agreed. The time spent developing the partnership was critical in building trust and understanding. The project was jointly planned so that all participants had full ownership. This meant that colleagues were promoting the storytelling project to former police officers and their families. A key decision in the planning of the project was to train former police officers in story collecting, as it was recognised that the client group were more likely to tell their story to a former colleague than to a researcher. This also meant that a skill base within the client group was developed through the project.

This was the first time that these stories had been collected. In order to develop the project it was crucial that a good working relationship formed between the former police officers and Diversity Challenges. Storytelling is not in the culture of police forces or of police officers and their families; there is an understanding that ‘you do not talk about the job’. During the conflict, for reasons of personal security, police officers and their families would not reveal their profession and instead would say that they were civil servants, for example. One police officer told his daughter he was a ‘bin man’ and that he cleared the streets of rubbish. He had to work at night because many items of rubbish were left on the streets at night. This is now a joke within the family.

Training for the story collectors was developed and accreditation was established using the NI Open College Network. The OCN NI is a national awarding organisation based in Northern Ireland. Diversity Challenges is an OCN NI-recognised training body and, as such, was able to design the training course for storytelling and register it with OCN NI for accreditation. This meant that there was quality control of the training with the course material, marking and assessment. It meant that the participants received a formal accreditation that is recognised by awarding bodies.

6 See http://www.rucgcfoundation.org/ [9 September 2015].
7 See https://ipaireland.ie/ [9 September 2015].
Collecting the stories involved several meetings between story-collector and teller. There was an initial meeting to discuss the project and answer any questions; a copy of the briefing notes, consent form, ethics paper and information about counselling was left with the teller, who was then given time to consider whether or not to go ahead. A further meeting would be set up at an agreed location where the teller felt at ease, so that any further questions could be answered and the consent forms signed. This was the contract between the teller and the project. Story-tellers could be anonymous or use their full name or a pseudonym. They could place restrictions on access to the stories. It was their story and it would only be published with their agreement. However, in the end nearly all of the stories that were collected were published.

The stories covered a range of issues, including formal and informal interactions between RUC and Garda; the boredom of long hours and isolation; isolation from family and the story from the family/wife/child perspective; danger, tragedies, death and dealing with the consequences, as well as interaction with local communities. While a number of stories covered tragic issues, including murders, there was also humour. In addition to their publication on the website, a book of extracts was published, along with illustrations. Every person who told a story was presented with a copy of the book, the transcript of their story and a CD of their interview.

The project was independently evaluated and received positive feedback. In particular, participants commented that the project was well planned and suited their needs, and had allowed conversations on issues about overall aspects of the conflict as well as a specific focus on the roles, functions and activities of those tasked with policing the two jurisdictions along the border. The project’s activities indicated the respect and trust felt by organisations representing both the RUC and Garda towards the lead partner, Diversity Challenges. The project has ensured that marginalised voices are heard in debate and discussion. This was not easily achieved as there was considerable initial suspicion about the aim of the project and ongoing wider issues around the sharing and storage of sensitive information. The project is unique in that it provides two parallel areas of work focusing largely on security where the pictures of official and unofficial cooperation were very different. It identified that informal relationships at the local level continued to create cooperation where formal relationships between the two forces were less robust or, on occasion, strained and difficult.

The success of the project is due to several factors but underpinning them all is the value of training former members of the two forces to undertake the story collecting. This created a sense of trust among potential storytellers, who felt confident that their stories would be heard and collected in a sensitive and ethical manner. The project identified that border policing affected the lives of serving officers, their families and the communities in which they served. It allowed stories to be shared and gathered which, until now, had been largely restricted or untold. This is a valuable contribution to the overall development of addressing conflict and promoting positive change on the Irish isle.

Did Green and Blue act as a springboard for other projects?
Green and Blue has explored the possibility of developing drama from the stories collected. Lessons have been learnt from other PEACE III projects about how drama can help the hearing, listening and learning process, which is critical to peace and reconciliation. In particular, the

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9 The PEACE III Programme was a programme part-funded by the European Union through its Structural Funds programme. The full title of the PEACE III Programme is the EU Programme for Peace and Reconciliation in Northern Ireland and the Border Region of Ireland. The programme covered the period 2007–13.
A Conversation with Will Glendinning

Both of these dramas were commissioned pieces that dealt with differing aspects of the conflict. Productions were followed by facilitated discussions which enabled the audience to explore the drama and its implications for wider society and dealing with the past. In addition, Diversity Challenges is working with the Kalmar Lans Museum in Sweden on the development of Applied Heritage storytelling, based on the work of Bridging Ages.12

Green and Blue has helped to facilitate a shift from a culture of silence to one of storytelling by those former police officers and their families that participated. This cultural change is enabling others from similar backgrounds to tell their story as well. Perhaps even more importantly, it has meant that the story of the police and police families are now available for others to hear. Stories have to be there and available but they also have to be heard, listened to and respected. It is the process of listening and respecting that leads to understanding and reconciliation. The use of drama followed by facilitated discussion and applied heritage as used by Bridging Ages all provide useful models. The key component is a willingness to tell your story, to let others hear it and to hear the stories of others. As John Paul Lederach (1997) asked, ‘Do we remember and repeat or remember and change?’

What are the main challenges facing heritage-based peacebuilding, in your view?
The main challenges are finding time and space for the development of the trust necessary to start on the journey of reconciliation and acknowledging that the journey is voluntary. Some may never take the first step. That is an individual’s decision and there can be no coercion to change it. As Lederach has pointed out, reconciliation is about the building of relationships, with a focus on the emotional and psychological aspects of conflict, and is central to conflict transformation. He highlights how reconciliation is often hampered by the tensions of promoting truth around past actions while also encouraging healing through merciful amnesties and forgiveness, as well as encouraging peace and opportunities for all – including perpetrators – while implementing mechanisms for justice and impunity.

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Contributors

Tatjana Cvjetičanin is a curator and archaeologist involved in the development of the Balkan Museum Network from 2006. She is now president of the Steering Board of the Network. She is a former director of the National Museum in Belgrade (2003–12), where she still works as museum councillor. She has rich experience in museum management, strategic planning and development, and collection presentation and interpretation. She holds a PhD in archaeology from the Belgrade University, Serbia, and is an alumna of the fellowship programme of the Alexander von Humboldt Foundation. She is the curator of many exhibitions and the author of more than 60 papers in the field of Roman archaeology, archaeology in museums, and the history of those disciplines. She sees museums and museum professionals as a considerable force for a change in the Balkans.

Peter Davis is Emeritus Professor of Museology in the International Centre for Cultural and Heritage Studies at Newcastle University. His research interests include the history of museums; the history of natural history and environmentalism; the interaction between heritage and concepts of place; and ecomuseums. He is the author of several books, including Museums and the Natural Environment (1996), Ecomuseums: a sense of place (1999; 2nd edition 2011) and (with Christine Jackson) Sir William Jardine: a life in natural history (2001). He is a member of the editorial board of the series ‘Heritage Matters’, published by Boydell and Brewer, and has recently co-edited four volumes in the series, namely Making Sense of Place (2012); Safeguarding Intangible Cultural Heritage (2012), Displaced Heritage (2014) and Changing Perceptions of Nature (2016). He is also Honorary Editor of Archives of Natural History, the journal of the Society for the History of Natural History. He is a member of the editorial boards of Organon, Museum History Journal, Museum Management and Curatorship and Museum Worlds.

Jonathan Eaton is programme officer for Cultural Heritage without Borders (CHwB) Albania. His engagement with the western Balkans began with a Fulbright grant to research museums and national identity in Albania in 2009–10. Following an MA programme in Anthropology at the University of Toronto, he returned to Albania and has been working for CHwB since 2012. Recently, he has been involved with heritage interpretation at the Regional Restoration Camps, a dialogues project for a former Communist political prison in Albania, and the steering board of the Balkan Museum Network. His research interests include national/local identity, post-socialist/post-conflict heritage, resignification of sites of memory and memorialisation.

David Fleming became director of National Museums Liverpool in 2001. He has led a major modernisation of the museum service and has extensive international experience in city history, audience growth, inclusion and diversity, human rights, social justice, change management and governance and cultural heritage planning. He is current president of the UK Museums Association; convener of the Social Justice Alliance of Museums (SJAM); chairman of ICOM’s Finance
and Resources Committee and president of the Federation of International Human Rights Museums (FIHRM). He has published extensively and has lectured worldwide – most recently in Ukraine, Argentina, Australia, New Zealand, China and Georgia.

**Seth Frankel** is principal of Studio Tectonic (Boulder CO) and has over 20 years of exhibition planning and design experience. He provides a range of services, from master planning to full implementation, to institutions including museums, historical sites, zoos, arboreta and parks. He is particularly focused on developing exhibitions for sites of conscience and peace museums. These projects, which document complex social history, aspire to engage and educate the public and to promote social change. His work can be found throughout the United States and in Africa and Asia. Before establishing Studio Tectonic he worked as an in-house designer at the Smithsonian Institution, among other posts. He holds a BA in design and humanities from The Evergreen State College.

**Timothy Gachanga** teaches peace and conflict studies at Tangaza University College, a constituent college of Catholic University of Eastern Africa (CUEA). He is also the co-ordinator of the Community Peace Museums Heritage Foundation (CPMF) and an advisory board member of the International Network of Museums for Peace (INMP). He holds an MA from Saint Mary’s University of Minnesota and has published widely on peace, peace education, peace cultures and peace museums.

**Alon Gelbman** is a senior lecturer and head of the Department of Tourism and Hotel Management at Kinneret College on the Sea of Galilee, Israel. He is a cultural geographer and his research interests include international tourism and geopolitical borders, tourism and peace, urban/rural tourism and hosts–guests relationships. His research papers have been published in leading scientific journals such as *Annals of Tourism Research*, *Tourism Geographies* and *Current Issues in Tourism*. Dr Gelbman is also an associate editor of the *Journal of Tourism and Peace Research* and a reviewer for various scientific journals in the field of tourism. He has conducted empirical field studies, developed theories, published more than 20 articles in scientific journals and book chapters, presented at more than 40 international conferences, taught and received invitations regularly to speak at conferences and seminars abroad. A major context of his research in the tourism area is the development of a theoretical foundation for tourism–geopolitical border relations between countries around the world and the development of global models and theories about it, with significant connections to the topic of tourism and peace. More information can be found at http://kinneret.academia.edu/AlonGelbman.

**Felicity Gibling** is an experienced chartered business psychologist specialising in coaching and leadership development, assessment and organisational change. She has over 25 years’ experience in consultancy across a variety of sectors and organisations. She is a passionate advocate of personal growth through coaching, helping people to enhance personal, professional and organisational effectiveness. Through honest dialogue and the use of diagnostic psychological tests, she encourages leaders to increase self-awareness and responsibility, helping them to realise their full potential as leaders and the capability of their teams. She is a member of the British Psychological Society and International Society for Coaching Psychology.
**Will Glendinning** As Diversity Challenges coordinator Will has wide experience of leading initiatives to develop ways to remember and learn from the past conflict in and about Northern Ireland. He is one of the founders of the Healing Through Remembering, a project which explores ways to deal with the past and promote healing. Will has facilitated groups from differing traditions to manage change to meet the needs of a new multicultural Ireland. He has presented at international conferences on storytelling. He has visited South Africa and the Middle East, Berlin, the Balkans, Catalonia and the Basque Country to examine the impact of conflict.

**Elaine Heumann Gurian** is a consultant/adviser/speaker/teacher to museums, universities, associations and governments worldwide. She was deputy director of the US Holocaust Memorial Museum and National Museum of the American Indian following service as deputy assistant secretary at the Smithsonian. She has received fellowships at the Georgia O’Keeffe Museum, the Exploratorium, Salzburg Seminar and the Fulbright programme. Routledge published her book, *Civilizing the Museum*, in 2006. Most of her writings are now available at www.egurian.com. Elected to many offices in AAM and ICOM/CECA, she was named to AAM’s Centennial Honor Roll in 2006 and presented its Distinguished Service award in 2004. She is a founder of the Museum Group.

**Lejla Hadžić** is an architect who specialises in architectural conservation and built heritage management. From 2002 she has been engaged in post-war reconstruction of damaged cultural heritage in Bosnia and Herzegovina. She has been working since 2003 for the Swedish foundation Cultural Heritage without Borders, engaging in the supervision and design of conservation projects in BiH, Albania and Serbia. She is one of the initiators of the SEE Heritage network of NGOs in south-east Europe, and the initiator of the Regional Restoration Camps, an educational platform developed by CHwB. Currently, she is head of the CHwB Albania office.

**Feras Hammami** is assistant professor of critical heritage studies and urban planning at the Department of Conservation, University of Gothenburg. His research focuses on the politicisation of cultural heritage within the context of urban planning and policymaking, and more specifically in relation to issues of identity, memory and security. His current research project explores the entanglements of heritage and resistance in everyday negotiation of identity and sense of place in Palestine, Turkey and Sweden.

Bosse Lagerqvist is head of the Department of Conservation, University of Gothenburg. He received his doctorate in conservation in 1997 and his research interests focus on the industrial and maritime heritage, and the potential of heritage processes to overbridge societal conflicts. His teaching covers subjects within the field of integrated conservation of built environments. From 2004 to 2008 he combined his university employment with work in the regional organisation for heritage management in west Sweden, specifically addressing industrial and maritime heritage and how to use such remains as assets for societal development. From 2008 to 2012 he was the coordinator for the University of Gothenburg’s strategic initiative to develop critical heritage studies as an interdisciplinary field of research.

Daniel Laven is head of the Department of Tourism Studies and Geography at mid-Sweden University, where he is also an associate professor of human geography. Daniel’s research is conducted under the auspices of the university’s European Tourism Research Institute (ETOUR) and his scientific work focuses on the interaction between heritage and sustainable environments.

Bernadette Lynch is an academic and museum professional with 25 years’ experience in senior management in UK and Canadian museums. Formerly deputy director at the Manchester Museum, University of Manchester, she has an international reputation for ethical, innovative participatory practice. In her influential research and consultancy work she specialises in public engagement and participation with diverse communities and in leading museum transformation and change, publishing widely on participatory democracy in museums. She is an honorary research associate at University College London working on power, democracy, debate, conflict, contested collections and difficult subject matter in museums. Her work is available online: http://ucl.academia.edu/BernadetteLynch.

Elena Monicelli graduated from Bologna University in communication sciences in 2002, her thesis, in International Relationships, titled ‘From the raison d’etat to individual responsibility. The International Criminal Court of Rome 1998’. She graduated from Roma Tre University in 2003 with an MA in peace education, human rights and European Union Policies, winning a scholarship. Since 2004 she has worked at the Peace School Foundation of Monte Sole, beginning as an educator, then being responsible for project management and working as a researcher in history, memories and education. She is now the coordinator of the Peace School Foundation.

Yongtanit Pimonsathean is an associate professor at the faculty of Architecture and Planning, Thammasat University. He gained his bachelor’s degree with honours in architecture from Chulalongkorn University, his MSc in urban planning from the Asian Institute of Technology and his PhD in urban engineering from the University of Tokyo. He also received a post-graduate diploma with distinction from the Institute for Housing and Urban Development Studies (IHS), The Netherlands. Yongtanit has been involved in several research projects concerning citizen-based conservation in urban areas in Thailand. He is a member of the International Council on Monuments and Sites, Thailand chapter, and a conservation advisor to the Crown Property Bureau and Phuket Municipality.
Saleem H Ali is an environmental planner whose research and practice focuses on ways of resolving ecological conflicts through technical and social mechanisms, as well as exploring novel ways of peacebuilding between corporations, governments and communities. He holds the Blue and Gold Distinguished Professorship in Energy and the Environment at the University of Delaware (commencing September 2016). He was professor of environmental studies at the University of Vermont’s Rubenstein School of Natural Resources, where he was founding director of the Institute for Environmental Diplomacy and Security. His books include *Treasures of the Earth: Need, Greed and a Sustainable Future* (Yale University Press); *Environmental Diplomacy* (with Lawrence Susskind, Oxford University Press), *Mining, the Environment and Indigenous Development Conflicts* (University of Arizona Press) and *Islam and Education: Conflict and Conformity in Pakistan’s Madrassas* (Oxford University Press). He has edited acclaimed anthologies, including *Peace Parks: Conservation and Conflict Resolution* (MIT Press) and *Diplomacy on Ice: Energy and the Environment in the Arctic and Antarctic* (with R. Pincus, Yale University Press).

Sultan Somjee is an ethnographer and founder of the peace museums in Kenya; 16 rural museums now work together under the Community Peace Museums Heritage Foundation. Previously (from 1972 to 1994), he worked primarily on the material culture of Kenya and introduced it into the school curriculum. He was the head of ethnography at the National Museums of Kenya from 1994 to 2000. He has published widely and curated several exhibitions. From 1994 Somjee focused his research on African indigenous peacebuilding traditions, the training of community-based curators of the peace museums and staging participatory exhibitions creating dialogues among ethnicities in conflict. The United Nations named him as one of the 12 global ‘Unsung Heroes of Dialogue Among Civilizations’ in recognition of his efforts. In 2002 he was appointed to the Global Advisory Board of Human Dignity and Humiliation Studies.

Peter Stone is UNESCO Chair in Cultural Property Protection and Peace at Newcastle University. He has worked in heritage education, interpretation and management for the last 30 years. He helped create the World Archaeological Congress, was part of the team that developed UNESCO’s World Heritage Education Project, and was chair of the Hadrian’s Wall World Heritage Site Management Plan Committee. He has a strong commitment to the use of, especially world, heritage sites as vehicles for the discussion of a culture of peace. In 2003 he was advisor to the Ministry of Defence regarding the identification and protection of the archaeological cultural heritage in Iraq. He has remained active in working with the military to refine attitudes and develop processes for the better protection of cultural property in times of conflict. He is the chair of the UK National Committee of the Blue Shield and secretary of Blue Shield International.

Michèle Taylor is an experienced trainer and consultant based in the UK. She has worked with individuals and organisations for nearly 30 years, exploring diversity and inclusion as strategies for growth and resilience. She has worked with heritage organisations including the British Museum, the Natural History Museum in London, the Museum of World Cultures in Gothenberg and the UK’s Heritage Lottery Fund. In her international work she explores ways in which diversity can support peace and reconciliation at many levels. She is an accredited member of the Institute of Equality and Diversity Practitioners and an associate member of the Association for Coaching, and is registered with the British Association for Counselling and Psychotherapy.
Peter van den Dungen was lecturer and subsequently visiting lecturer in Peace Studies at the University of Bradford (1976–2015). He is founder and general coordinator of the International Network of Museums for Peace (INMP, 1992–) and co-edits its quarterly newsletter. A peace historian, he has published on leading figures from the history of world peace, such as Erasmus, William Penn, Bertha von Suttner, Jan Bloch and Bart de Ligt. He was a contributor as well as senior consulting editor to the *Oxford International Encyclopedia of Peace* (ed Nigel Young, 2010). Together with Kazuyo Yamane, he recently edited the special issue on peace museums of the *Journal of Peace Education* (2015).

Aida Vežić is deputy head of the Office of Cultural Heritage without Borders Bosnia and Herzegovina and secretary general of the Balkan Museum Network. She studied in the faculty of Economics at the University of Sarajevo and in 2009 completed the Masters programme ‘Cultural Projects for Development’ at the Polytechnic University of Turin. She has worked on developing different civil society organisations and networks in Bosnia and Herzegovina and the western Balkans since 2000. She volunteers in several art and culture organisations in Bosnia and Herzegovina, organises cultural events (such as Soul Motion workshops and the festival of sustainable living), and works as an independent researcher and project evaluator.

Jasper Visser is an international change agent, social and cultural innovator and facilitator. He has a background in educational design and community-driven development and started his career as a consultant and designer for organisations such as the World Bank and the European Union, as well as NGOs and social initiatives. Currently, he is a strategic designer and senior partner at the consultancy boutique VISSCH+STAM, where he has worked for a wide range of clients including the European Parliament, the State Library of New South Wales, the National Arts Centre of Canada and Philips. Jasper is a developer of Cards for Culture, the Digital Engagement Framework, blogger at The Museum of the Future and associated lecturer at the Reinwardt Academy, Amsterdam.

Diana Walters works as a museum and heritage consultant specialising in peacebuilding, access, participation, intercultural dialogue, education, management and professional development. She has worked in over 20 countries as a project manager, facilitator, researcher and lecturer. Now based in the UK, she is an honorary senior research fellow at Exeter University. Internationally she works as a consultant for the NGO Cultural Heritage without Borders, overseeing museum-based interpretation and peacebuilding development in the western Balkans, Kenya and other countries in transition. She is a visiting lecturer at Gothenburg University, Sweden, and has a PhD from Newcastle University.
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