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ENTWINED
HISTORIES

COMMON HISTORY, UNCOMMON REMEMBRANCE



Exploring the Decade of Centenaries
through Co-operation Ireland's
Entwined Histories Programme



An Roinn Gnóthaí Eachtracha
agus Trádála
Department of Foreign Affairs
and Trade

Common History, Uncommon Remembrance

“Our rationale for the series is to give young people an opportunity to learn more about and explore the significance of these events, illustrate how culture and tradition is entwined and show the impact of these events on people’s lives today. The cross-community element enables the young people to get to know and make friends with their peers who perhaps have a different understanding of these periods in history.”

Peter Sheridan, Co-operation Ireland CEO

Within the context of the ‘Decade of Centenaries’, the objective of the Entwined Histories programme is **to promote a common understanding of past events in our shared history, challenging myths and increasing appreciation for different perspectives, and to explore how past events continue to influence attitudes and behaviours today.** The project provides opportunities for young people from a range of cultural, political and economic backgrounds to:

- Develop greater understanding of the complexity of Irish history, with greater recognition of commonality and shared experiences
- Develop greater understanding of how the past continues to influence current attitudes, opinions, and behaviours

This resource was developed with the support of the Department of Foreign Affairs and Trade. It provides an overview of Co-operation’s Entwined Histories project, its rationale and model, and takes it as a case-study, making available the learning that has taken place over the course of the project for other groups, organisations or individuals who are planning programmes to mark the ‘Decade of Centenaries’. It does not aim to provide a step-by-step guide to running such a programme, but aims to supplement and provide a series of signposts to the wealth of resources which are available to those developing or delivering projects during the ‘Decade of Centenaries’.

The Decade of Centenaries

“The events of the decade between 1912 and 1922 were momentous and defining ones for all of the people of this island, and indeed for these islands. This was the decade of the covenant and the gun, of blood sacrifice and bloody politics, a time of division and war, not only on this island but across the world. It was the decade that defined relationships on these islands for most of the last century.”

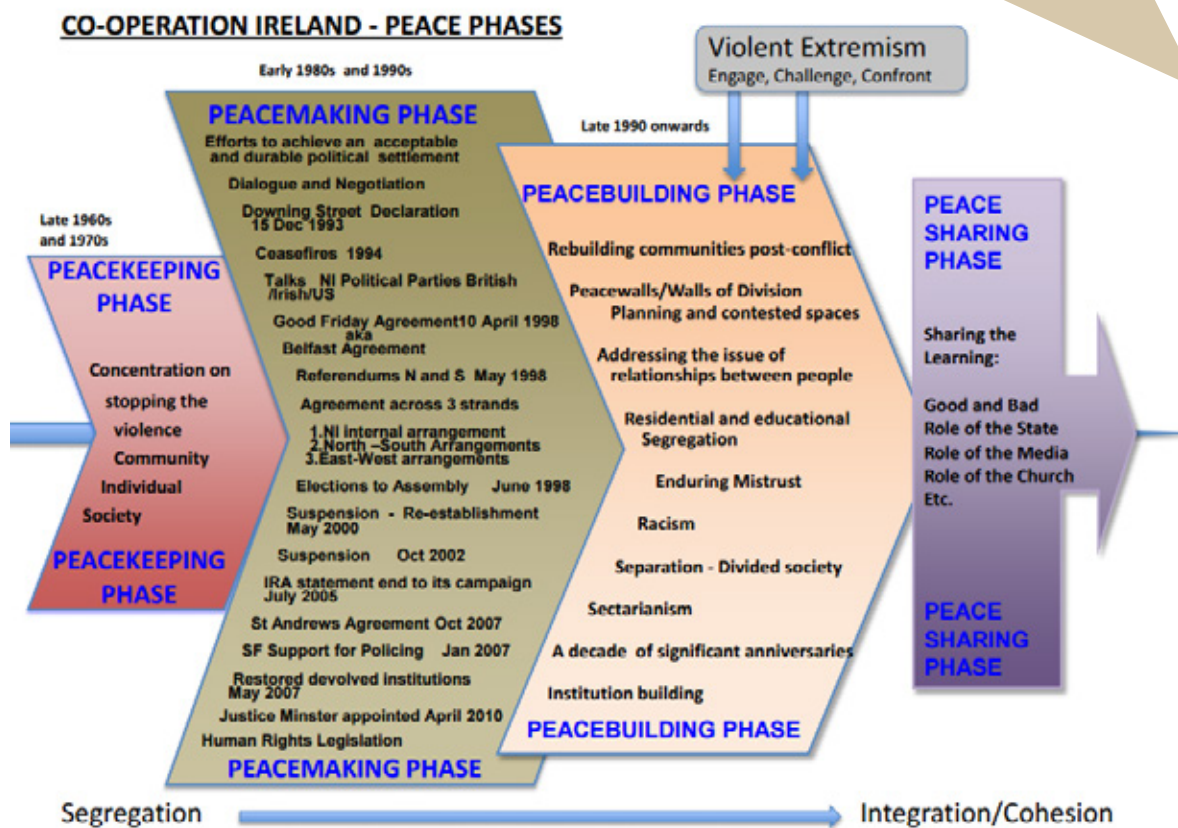
Brian Cowan, then Taoiseach, speaking at the Institute for British-Irish Studies Annual Conference, 2010

Broadly speaking, the term ‘Decade of Centenaries’ refers to the period between 2012 and 2022/23, during which the 100th anniversaries of a number of seminal episodes in Irish (and, indeed, British and wider European and global) history will be commemorated. These events one hundred years ago contributed significantly to shaping politics and society in Ireland – North and South – as we know them today. They include:

- The signing of the Ulster Covenant by Ulster Unionists in 1912
- The formation of the Ulster Volunteer Force and Irish Volunteers in 1913
- The Dublin Lockout in 1913
- The start of the First World War in 1914
- The Easter Rising in 1916
- The Battle of the Somme in 1916
- The Armistice and the end of the First World War in 1918
- The Representation of the People Act and General Election of 1918
- The Irish War of Independence between 1919 and 1921
- The partition of Ireland and Anglo-Irish Treaty in 1921
- The Irish Civil War between 1922 and 1923

How these events are remembered or commemorated today is a marker of political difference in Northern Ireland’s ‘deeply divided’ society, and potentially a driver or source of conflict. Certain of them – in particular the Easter Rising for Republicans and the Battle of the Somme for Unionists, both in 1916 – are foundational events in oppositional political ideologies and narratives, such that it has often been argued that to remember some requires forgetting others. Narratives – how we tell stories about the past, and what these stories say about the kind of world we want to create – is an important aspect of politics. And commemoration provides a means by which narratives are both expressed and re-affirmed. Commemorating significant events such as these can therefore have political implications, particularly where narratives about those events are contested, such as in Northern Ireland.

Alongside other organisations working to build and promote peace in Northern Ireland, Co-operation Ireland has therefore identified the Decade as an important factor in peacebuilding in Northern Ireland, the third phase of the Co-operation Ireland ‘peace phases’ model (fig. 1). How the events of the Decade are marked, by whom and for what reasons will potentially have significant implications for the on-going peace and political processes and the central task of reconciliation. It has been suggested that the principle risk is in forms of commemoration which are historically ‘inaccurate’, fail to acknowledge the existence and significance of other narratives or which (deliberately) provoke the ‘other side’.



But as well as these risks, the Decade also provides opportunities. It provides a space in which to promote discussion and respect for political and cultural difference which could contribute to reconciliation. With a view to promoting these opportunities, the Community Relations Council and the Heritage Lottery Fund have devised a series of 'Principles for Commemoration' for groups organising commemorative activities or projects during the Decade of Centenaries.

Principles for Commemoration

1. Start from the historical facts;
2. Recognise the implications and consequences of what happened;
3. Understand that different perceptions and interpretations exist; and
4. Show how events and activities can deepen understanding of the period.

All to be seen in the context of an 'inclusive and accepting society'.

Following the Queen's visit to Ireland in 2011, during which both she and President Mary McAleese laid wreaths at the National Garden of Remembrance and at the Irish War Memorial Gardens in two highly symbolic commemorative ceremonies, in March 2012, Prime Minister David Cameron and An Taoiseach Enda Kenny issued a Joint Statement which outlined approach of the two governments to the Decade of Centenaries:

"2012...marks the beginning of a decade of centenary commemorations of events that helped shape our political destinies. This series of commemorations offers us an opportunity to explore and reflect on key episodes of our past. We will do so in a spirit of historical accuracy, mutual respect, inclusiveness and reconciliation... we want to ensure that this is a decade not only of remembering but also of looking forward; a decade of renewed and strengthened co-operation between our two countries."

Also in March 2012, the Northern Ireland Executive issued its Statement on the Decade of Centenaries:

“The political, social and cultural consequences of what happened during the decade of 1912 -1922 reverberate throughout Northern Ireland and the Republic of Ireland to this day.

It has been unanimously agreed that the Minister for Enterprise, Trade and Investment and the Minister for Culture, Arts and Leisure will jointly bring forward a programme for a decade which will offer a real opportunity for our society to benefit economically and continue its transformation into a vibrant, diverse and enriched place to visit.

Many of the commemorative anniversaries throughout the decade have international as well as local significance and will inevitably attract higher numbers of visitors to the region.

These significant events will be organised under the principles of; educational focus, reflection, inclusivity, tolerance, respect, responsibility and interdependence.”

Its approach to the Decade of Centenaries was further affirmed by the Executive in Section 5 of Together: Building a United Community, its good relations strategy published in 2013.

Taken together, the Community Relations Council and Heritage Lottery Fund’s principles for commemoration, the Prime Minister and Taoiseach’s Joint Statement and the Executive Statement on the Decade of Centenaries provide the policy context in which Entwined Histories was devised as an opportunity for young people to explore their shared but divided histories, and the guiding principles which underpin the project’s aims and objectives.

Crucially, Entwined Histories is not about suggesting that there is only one valid way to interpret the past – only one valid narrative – but about encouraging understanding of multiple narratives in a spirit of co-operation, tolerance and, above all, respect. Working together creatively to interpret and represent the conflicted past can be a powerful tool for bringing people together in the present.



Entwined Histories

“My pupils have all gained a great deal in confidence, understanding of History and friendship by their involvement in the project.”

Alison Mungavin, Ashfield Girls' High School

“I didn't really engage in class before on this topic but now I feel more aware of my culture and how this affects me and others”

Participant, Lagan College

Funded by the Department of Foreign Affairs and Trade, Entwined Histories began in 2012 with a project to commemorate the signing of the Ulster Covenant. Following the success of this pilot, DFA continued to fund a further 5 phases of the programme. With the same central objective throughout, each phase has been delivered to a new cohort of participants, and has drawn on a different episode during the Decade as we progress through it. For instance, we delivered a project on the Dublin Lockout during its centenary in 2013 and on the beginning of the Great War at its hundredth anniversary in 2014. In addition, seeking to add breadth and depth to the project content, some of the phases have focused not on a specific event per se, but have looked at the broader social, economic and political history of the period 1912-1922, including in Belfast's iconic shipyards. In the latest phase of the programme, we examined the 'Home Front' of 1914-1918 and its impact on women and children in particular.

Throughout it has been our aim not simply to re-create school history lessons and syllabi. Instead, we have used a variety of multi-media and creative

approaches both to bring the period to life for participants and to showcase participants' learning. Film-making, photography, musical theatre and drama have all enhanced interactivity and made the project more enjoyable (for both participants and facilitators!). We have found that creative multi-media provide the best means by which to explore and represent contentious issues and conflicted histories. Collaboration with partner organisations has been central in allowing us to provide this creative learning environment. Our creative partners have included Cinemagic, actor Dan Gordon, Music Theatre for Youth, Belfast Exposed, Nerve Centre, and the Living Legacies 1914-1918 Research Centre, based at Queen's University Belfast.

Project Phases
Entwined Histories 1:
The Ulster Covenant 2012

Creative Partner



Entwined Histories 2:
The Shipyard 2013

Creative Partner
Dan Gordon



Following a series of educational workshops delivered by historians at Queen's University Belfast exploring the social and political history of the Ulster Covenant and its continuing legacy, groups worked with Cinemagic to write, direct and produce short films depicting their understanding of the Covenant and its impact. The films were showcased at an event in Belfast City Hall.

An interactive tour of the 'Titanic Quarter', including the drawing rooms, pump house and dry docks, accompanied with drama workshops based on local actor Dan Gordon's *The Boat Factory* provided the inspiration to groups' multimedia presentations – incorporating film, poetry and even a rap – on the social and economic history of the Titanic, ship-building and life in the shadow of the gantries.



Entwined Histories 3: The Dublin Lockout 2013



Creative Partner

A series of creative workshops explored the causes and consequences of the 1913 Dublin lockout, as well as examining its long term impact on labour relations in the UK and Ireland. A field trip to Dublin included an interactive tour of Glasnevin cemetery and the 1913 Lockout exhibition at the National Library of Ireland. Participants worked with Music Theatre for Youth to transform what they had learnt into a musical.

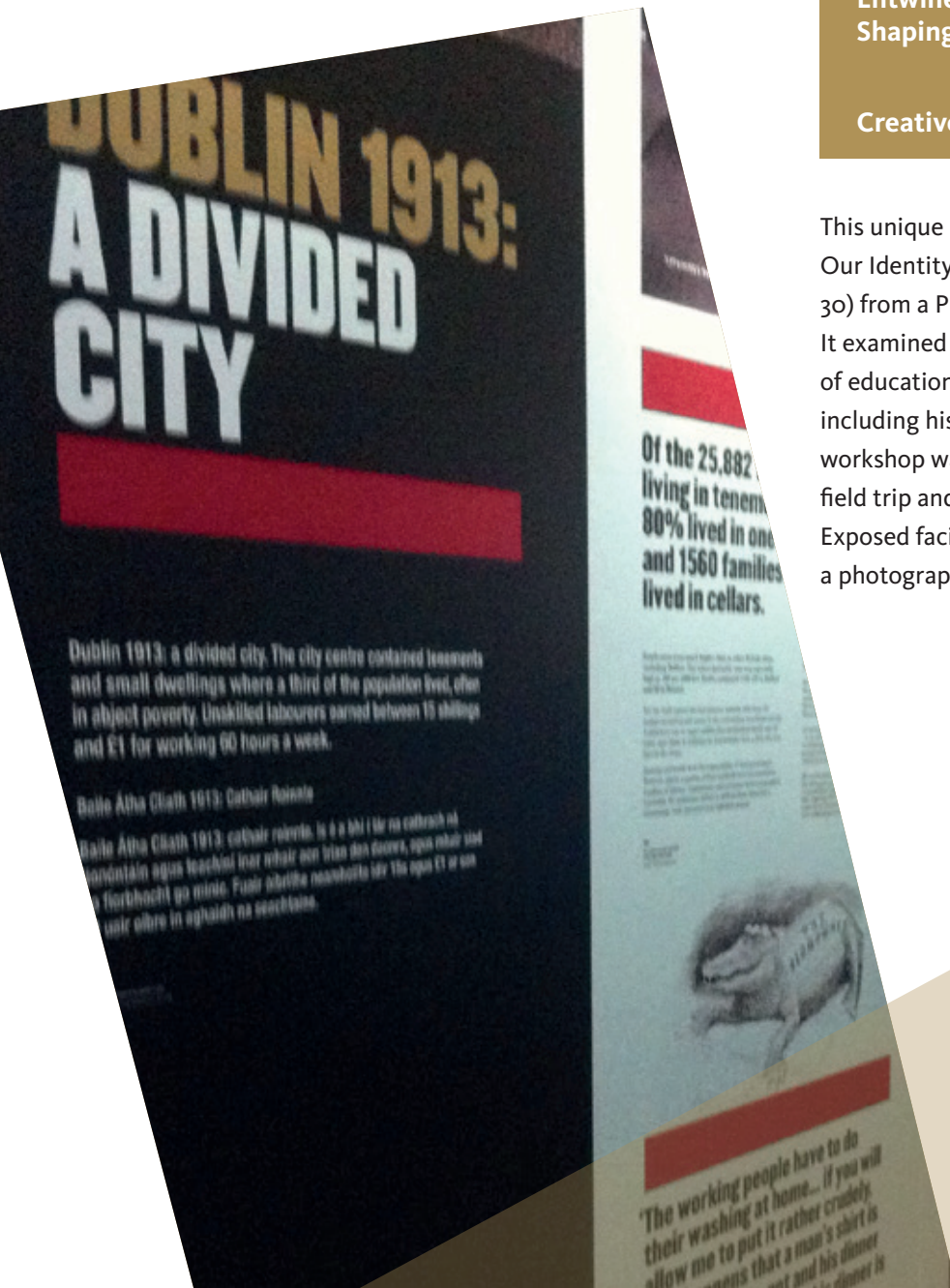


Entwined Histories 4: Shaping Our Identity 2013



Creative Partner

This unique phase of Entwined Histories, Shaping Our Identity was a project for young adults (aged 18-30) from a Protestant/Unionist/Loyalist background. It examined the Decade as a whole through a series of educational workshops led by guest speakers including historian and playwright, Philip Orr. Each workshop was accompanied with a corresponding field trip and photography session, led by Belfast Exposed facilitators. The project culminated with a photographic exhibition at Belfast Exposed.



Entwined Histories 5: The Great War 2014

Creative Partners



Interactive and drama workshops examined the political environment in Ireland during the Home Rule Crisis of 1912-1914, the causes of the First World War and its impact in Ireland, particularly in terms of the recruitment of Irish men for the British Army. Drawing on Brenda Winter-Palmer's play *Medal in the Drawer*, working with drama facilitators from Queen's University Belfast made available through the AHRC Research Centre: Living Legacies 1914-18, and with our creative partners at the Nerve Centre, participants produced multi-media presentations on the politics of divided loyalty and its role in war recruitment in Ireland in 1914.



produced a series of short plays, each focusing on a different aspect of life in Ireland during the First World War, namely: the shipyard, the school, the hospital and the munitions factory.

Through a process of applied learning (action research) across the project phases, the project model has been developed and refined.

With the exception of Entwined Histories 4: *Shaping Our Identity*, Entwined Histories is a programme for young people aged 13-16. Between 80 and 90 young people are recruited for each phase from between four and six partner schools or youth groups. Each cohort represents a diverse mix in terms of social, political, religious and economic background. Each project phase takes place over a period of between 5 and 6 weeks. Working in mixed groups, participants work in teams of approximately 20 to produce the final showcase pieces.

As far as possible, venues and fieldtrip locations are chosen based on their relevance to the subject matter (as well as considerations including value for money, equipment, location, capacity, appropriateness for the audience, etc.). This aids in allowing the participants to situate themselves in the period.

Groups are mixed on the second day of the project, but with some games and activities to encourage mixing from day one. Allowing participants to stay with their own school friends for the bulk of the first workshop(s) eases them in to the project, allowing them to get accustomed to the set-up and material before they are asked to work together in mixed groups. The mixed groups come into their own during the residential, which is when new relationships are cemented and the groups begin to work together most effectively.

Four complementary methods of evaluation are employed throughout each phase of the project: pre- and post-project surveys; end-of-workshop reflection exercises (Today I have learnt.../Today I was unsure about...); Interviews with teachers and participants; and reflective analysis by facilitators (in the form of a project journal). Evaluations are conducted against a set of outcome indicators, defined at the outset of the project in the framework document. Examples of this and other documents are provided in the following section of this resource.

Entwined Histories 6: The Home Front 2015

Creative Partners



After discussing the causes of the Great War and its impact in Ireland between 1914 and 1918, Entwined Histories 6 examined its consequences for those on the 'Home Front', particularly women and children. Working with facilitators from Queen's University Belfast's 'Applied Theatre' module and with the Nerve Centre, participants

Entwined Histories Project Model

Pre-project briefing/training for facilitators

Each phase of the project is preceded by a briefing for facilitators, introducing the subject matter, project framework and aims.

WEEK 1

Day 1: Workshops 1 and 2

Introductory workshops introducing the subject matter project framework and aims to the participants through a series of creative activities. Participants stay within their own school groups, but games encourage preliminary mixing at points throughout the day.

WEEK 2

Day 2: Fieldtrip

A field trip/site visit to a place of relevance to the subject matter, contextualising and re-enforcing material covered in week 1. Groups are mixed on arrival, and a series of games encourages groups to begin working together. Exercises and activities encourage participants to reflect on the material covered during the trip and begin thinking about how it can be represented creatively.

WEEK 3

Day 3: Workshops 3 and 4

In workshop 3, in mixed groups, participants under-take a series of activities which both draw on material covered in weeks 1 and 2 and introduces the specific theme and creative medium they will be using in the showcase (e.g. film, drama). In workshop 4, participants plan their work schedules for the following week's residential.

WEEK 4

Days 4 and 5: Residential

Working with the creative partner(s), groups spend two days developing their multimedia showcase pieces.

WEEK 5

Working with the creative partner, final edits and arrangements are prepared for the showcase event.

WEEK 6

Day 6: Showcase

Groups spend the afternoon rehearsing their showcase pieces before performing for teachers, family, each other and other invited guests at the showcase event.

Case Study

Entwined Histories 6: The Home Front

Project Monitoring Framework

About the project: The entwined history theme is an excellent tool to not only understand present day tensions but to explore the elements of and ideas about history that have dominated notions of “identity”. In the sixth phase of Entwined Histories, we will examine the impact of the First World War on Ireland’s ‘Home Front’. Exploring the impact of the War on the lives of women, children and those in the ‘reserved occupations’, as well as on those left physically and psychologically injured by War, will provided the back drop to thinking about the long term impact of the First World War on Irish society and politics.

Project Aims:

- Participants develop a greater understanding of the complexity of Irish history, with greater recognition of commonality and shared experiences
- Participants develop greater understanding of how the past continues to influence current attitudes, opinions, and behaviours
- Participants develop greater capacity for working with others from diverse backgrounds

Planned Outputs (A)

- Recruit 60 - 90 young people to participate, representing a mix of community and social backgrounds.
- Day 1 – Workshops 1 & 2: Introduction: ‘Europe at War, Ireland at War’
- Day 2 – Field Trip: Ulster Folk and Transport Museum
- Day 3 – Workshops 3 & 4: Site-specific drama activities and planning for residential
- Days 4 & 5 - Residential – Workshops 5 & 6 - production of final drama pieces and multi-media presentation with Nerve Centre
- Presentation/showcase: Brian Friel Theatre

Goals	Anticipated Outcomes	Outcome Indicators	Means of Verification		
			How	Who	When
Young people have greater understanding of the complexity of Irish history, with greater recognition of commonality and shared experiences	Participants have greater understanding of the impact of the First World War on the Home Front in Ireland, including on the lives of women and children	Participants report and/or display greater understanding of the social and political impact of the First World War in Ireland	YP pre/post survey YP interviews Workshop feedback Participant observation Teacher interviews	CI Researcher CI Researcher Facilitator QUB volunteers CI Researcher	1st session / showcase Showcase On-going On-going Post-delivery
	Participants develop capacity to critically discuss and engage with key events in Irish history	Participants report/ display enhanced skills to critically engage with the past, including managing information, perspective taking, objectivity and empathy	As above	As above	As above
	Participants develop greater sensitivity to the historical complexities of the First World War and its impact on Ireland, with increased awareness of multiple and shared narratives	Participants express and/or demonstrate an increased awareness of multiple and shared narratives of the First World War and its impact on Ireland	As above	As above	As above
Young people have greater understanding of how the past continues to influence current attitudes, opinions, and behaviours	Participants have greater understanding of how conflicting narratives of the WW1 period continue to influence attitudes, opinions, and behaviours today	Participants report/ demonstrate greater understanding of how differing interpretations of Ireland's involvement in WW1 continue to influence current attitudes, opinions, and behaviours	YP post-survey Workshop feedback Participant observation Teacher interviews YP interviews	CI Researcher Facilitator QUB volunteers CI Researcher CI Researcher	Showcase On-going On-going Post-delivery Showcase
Young people have greater capacity for working with others from diverse backgrounds	Participants interact positively with peers from different backgrounds, including on a cross-community basis	Participants display/ report positive interaction with new people from diverse backgrounds	As above	As above	As above
	Participants develop capacity for engaging and working with others from diverse backgrounds	Participants report/ display enhanced skills to work with others from diverse backgrounds, including teamwork, communication, and engaging with difference	As above	As above	As above

Date	Time	Event	Venue	Transport	Meal arrangements	Content
Tuesday 29th September 2015	9.30am – 2.30pm	Day 1 - Workshops	Skainos, 239 Newtownards Rd, Belfast	School to provide to and from venue.	Lunch provided. Please advise any dietary needs.	Introduction & background – Europe at War, Ireland at War
Wednesday 7th October 2015	9am – 5pm approx.	Day 2 – Field Visit	Ulster Folk and Transport Museum, Cultra	School to provide to and from venue	Please bring packed lunch	The Home Front Tour and Drama Workshop – complete context work; split students into 4 mixed groups; begin to think about how the story of the Home Front might be told dramatically
Thursday 15th October 2015	9.30am – 2.30pm	Day 3 - Workshops	Conway Mill, 5-7 Conway St, Belfast BT13 2DE	School to provide transport to and from venue	Please bring packed lunch	Site-specific drama and workshop – further exploration of themes via character based performances/ Q & As; choose group theme; early script development; decide on roles
Thursday 22nd – Friday 23rd October 2015	Depart 9am 22nd, return approx. 7pm on 23rd	Residential	Greenhill YMCA, Newcastle	School to provide transport to and from a pick up point (pick up points to be negotiated with schools). CI will provide return transport to residential centre from pick up point.	Lunch and dinner on day 1 and breakfast and lunch on day 2 provided. Please advise any dietary needs.	Perfect each group's drama piece; partner Nerve Centre will work with each group to produce complementary multi-media AV material for final performances.
Thursday 5th November 2015	2pm – 8pm (approx.)	Showcase	Brian Friel Theatre, University St	School to provide transport to and from venue.	Evening meal/ buffet provided post showcase. Young people may wish to bring a late afternoon snack	Afternoon rehearsals; performance and reception in the evening.

Sample Workshop Plan

Workshops 1 and 2
'Ireland at War, Europe at War'

Learning outcomes:

- An understanding of the 'MAIN' causes of the First World War.
- An understanding of the political, economic and social impact of the War in Ireland.
- An understanding of some of the war's long term consequences for Ireland, and its contemporary resonances
- Groups begin to mix and interact, as well as working creatively and in teams.

Time	Activity	Description	Who
09:30	Questionnaire (on Arrival)	CI Baseline Monitoring	Jonathan, Corinna
09:40	Whole group introductory games	Fox and Rabbit	Jonathan, Facilitators
09:50	Introduction to the Project	Introducing Facilitators and outlining the project – including expectations	Jonathan
10:00	Sub-group games	Tank Commander	Jonathan, Facilitators
10:15	Timeline Exercise	VIDEO (Creative Centenaries Overview) In sub-groups, participants to match title, image and description of significant events and then arrange in order. Key events and personalities will then be reviewed.	Jonathan, Facilitators
10:45	Group Energiser Activity	Splat!	Jonathan, Facilitators
11:00	'The Path to War' Exercise	VIDEO (Blackadder) Each sub-group takes on the persona of a diplomatic team from one of the six European Powers in 1914. Each sub-group to give a short presentation on their state's Aims and Concerns. The Exercise is then turn based. Each turn, representatives from particular countries will be asked to give their responses to particular events. Facilitators to assist teams in drafting responses. Each country then to report on who was to blame. VIDEO (MAIN Causes of First World War)	Jonathan, Facilitators
11:45	Whole group game	Fox and Rabbit	Jonathan, Facilitators
12:00	LUNCH		
1:00	Character Exercise	In sub-groups, participants to draw, flesh out and then creatively present their character to the rest of the group. Facilitators to assist groups to put together a creative presentation (e.g. dialogue, monologue, image work etc.) Participants to think about the impact of the War on their character's life.	Jonathan, Facilitators
2:00	Reflection and Evaluation	Today I have learnt... Today I was unsure about... exercise	Jonathan, Facilitators
2.15	END		

- Baseline Questionnaires
- Timeline tiles
- Flip-chart paper
- Character Outlines
- Pens and Pencils
- Country flags
- Country factsheets
- Map of alliances
- Flashcards: Army, Navy, Bosnia, 'This means War!'
- Speeches
- Post-its

Sample Materials

'TIMELINE' Tiles and Video

The Easter Rising takes place in Dublin



- A group of Irish Republicans led by, among others, Patrick Pearse and James Connolly staged an armed rebellion in Dublin. The Rising began when the rebels seized Dublin's General Post Office and raised the flag of the Irish Republic.
- A week of heavy fighting between the rebels and the British Army left Dublin in ruins. The rebels were defeated and forced to surrender. They were arrested, tried and many of them were executed.
- The executions of the leaders of the Rising caused outrage and increased support for Republicanism.

The 36th (Ulster) Division suffers heavy casualties at the Battle of the Somme



- Following several days of heavy artillery bombardment, the British Army launched a massive attack on the German trenches at the River Somme, in France.
- The bombardment had not killed as many of the Germans as had been planned, and many British soldiers were killed by German machine guns as they advanced across no-man's land.
- The Battle would last for several months, costing many thousands of British and German lives.

VIDEO LINK:

https://www.youtube.com/watch?list=PLTvQgtgMm8NlzuziVmWn3hsTusvzX4zKK&time_continue=5&v=AjWaqHmXmng

'The Path To War'

Country Profile

BRITAIN

Hello!

In 1914, the British Empire included more than 1/5 of the world's total population and covered almost ¼ of its total land-mass; making it the largest Empire the world had ever seen. This Empire was protected by the world's biggest navy. For almost one hundred years, Britain was almost unchallenged as the richest and most powerful country in the world. However, by 1914 Germany had caught up with, and in some areas, even overtaken Britain. This made Germany Britain's biggest rival in 1914.

Aims:

- To maintain and protect the Empire, as well as the British Isles themselves.
- To prevent the growth of Germany's power.

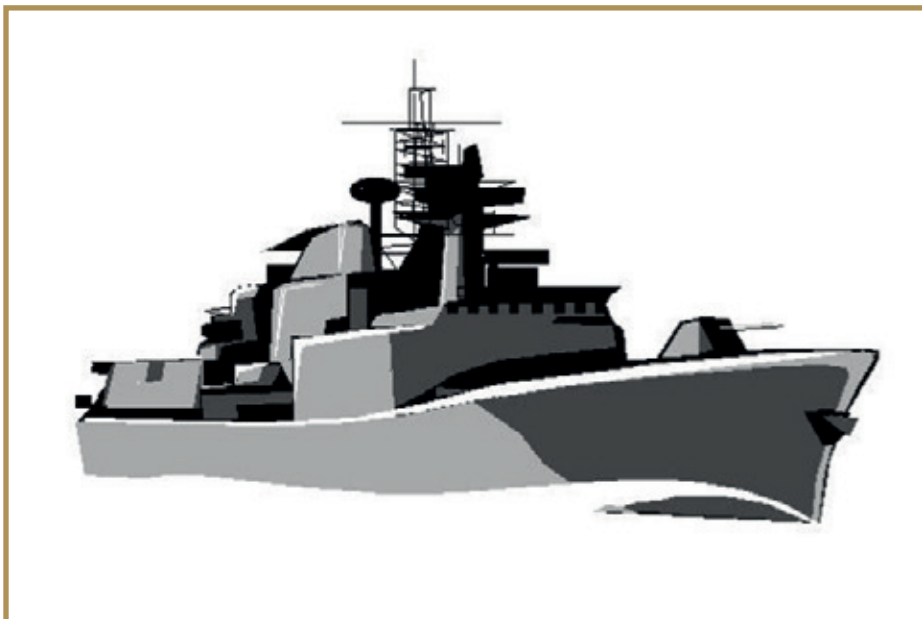
Concerns:

- That the German navy might become bigger and more powerful than Britain's.
- That Germany might build an Empire to rival Britain's.

Allies:

France, Russia

Flags and Flashcards



‘Character Exercise’ Elizabeth Stewart

- An artist from Omagh, married to a wealthy businessman
- Worried about what might happen to her husband’s business under Home Rule
- Involved in the Ulster Women’s Unionist Council, the women’s branch of the Ulster Unionist Party, and signed the Declaration in 1912
- Member of the Nursing Corps of the Ulster Volunteer Force

“Last month, we were invited to an inspection of the local volunteers. And my, how splendid they looked, row on row, and how smart in their uniforms. There was also a very fine contingent from the UVF nursing corps. I joined up there and then! I have been learning first aid and the other ladies are all so friendly. It can be terribly boring being at home all day on my own, so it’s nice to have something that gets me out of the house. I’ve heard terrible things coming from Belgium about those beastly Germans. My husband has just signed up for the Army. I know it’s the right thing to do, and I’m very proud of him, but I shall worry every day that he’s away. But they say it will all be over by Christmas. I do hope so.”

“I am always amazed that the men at the hospital are in such good spirits. Some of them tell such awful stories about the things they have seen and experienced over in France. And some of them have such dreadful injuries. But they seem to smile through the pain. It sounds strange to say it, but I love the work. I love to feel useful. Nursing keeps me busy and stops me from fretting about my husband. He’s still away in France, but he writes every week. I like to take my paintings in to share with the men, and some of them are great painters themselves. I think the painting helps with their recovery. Other than that, I help them to wash and with feeding, change their dressings and bandages and make sure they take their medicine.



Sample Games and Energisers

'FOX AND RABBIT'

The players are divided into groups of threes and are scattered into groups around the space. Two of the three form a 'home' by facing each other and joining hands. The third one will be the rabbit and will simply stand in this house. In addition to these groups of three, there should be two extra players, a homeless rabbit and a fox. The fox starts the game by chasing the homeless rabbit around and around in and out of the groups. When the rabbit has grown tired, he may go into one of the homes and at once the rabbit who was already there must leave, and this rabbit is chased by the fox. When the fox catches the rabbit the two change places.

'TANK COMMANDER'

Participants pair up; one is the 'tank' and the other is the 'commander'. All the 'tanks' are blindfolded and lead to the centre of the room/space. In this space there are rolled-up socks/paper balls. The object of this game is for the 'commanders' to verbally guide their partner to the socks and have them throw them at the other 'tanks', but they cannot touch their partners. After one or two practice throws, the game then becomes competitive. Any pair hit by another's sock/paper ball is out. The last pair left standing are the winners. After the first round 'tanks' and 'commanders' swap roles and the game is repeated.

'SPLAT!'

All stand in a circle, one person is nominated as 'splatter' and stands in the middle. The person in the middle then randomly points at someone and shouts 'Splat!' The person they pointed at must duck, then the two people either side of the one who ducked must "splat" each other, by pointing the other and yelling, 'Splat!'. The last one to do so is out, and this continues until there are only 2 active players left in the circle. The two remaining players stand back to back, and the 'splatter' counts from 1 - 20. With each number the competitors must take one step away from one another, and at any random point between 1 and 20 the 'splatter' may shout splat instead of the next number, at which point it's a quick draw on each other and the last one to point at their opponent and say splat is out leaving a winner, who then becomes the 'splatter'.

Over to you...

The Entwined Histories approach is flexible and adaptable to a variety of audiences, timeframes and budgets. Many of the activities and resources we have developed over the different phases of the project are low-cost and resource un-intensive. The workshop in the case study can be run as a stand-alone event, or as part of a longer project.

Time-line and character development exercises can be run with as little as a few print-outs, some pens and a flip-chart pad. Other potential activities include looking at and designing First World War recruitment posters (available through a simple Google image search), writing letters to and from the front and/or Dublin's barricades during the Easter Rising, or writing and performing a news bulletin based on key events during the Decade. All these activities should encourage participants to think about what life would have been like during the Decade: the passions, emotion and politics of the period. This is the key to understanding its lasting resonances. Role-play in particular is an excellent way to achieve this, and again, this can be done using a minimum of resources.

Much of the research (e.g. background information for the characters in the character exercise) for the project draws on material at the Public Records Office of Northern Ireland (PRONI). Access to PRONI is free and they have produced a guide to material in their collection relevant to the Decade of Centenaries in general, and the First World War in particular. This is available at: https://docs.google.com/viewer?url=http%3A%2F%2Fwww.proni.gov.uk%2Ffirst_world_war_sources__a_guide_to_documents_held_in_proni..pdf

Century Ireland makes archival material available in a format which is both accessible and engaging, and again, is free to access.

There is a wealth of high quality and creative material available to groups planning activity during the Decade of Centenaries and much of it available free of charge. The best place to start for any group looking for this material is the Creative Centenaries website, which has links to a variety of digital resources for all age ranges and ability groups – including iBooks, interactive educational resources and graphic novels.

The Community Relations Council and Heritage Lottery Fund have produced a Decade of Centenaries Toolkit (available online at <http://www.creativecentenaries.org/resource/decade-anniversaries-toolkit>) which includes more information on a range of centenary project case-studies, as well as suggested organisations which can assist with collaboration, funding and developing activities related to the Decade of Centenaries.

Links and Resources

CREATIVE CENTENARIES

www.creativecentenaries.org

Providing a wealth of interactive educational resources, including video, eBooks and graphic novels, as well as links to and information about all things centennial, Creative Centenaries should be the first port of call for any group planning commemorative activity during the Decade of Centenaries. The Creative Centenaries Project is led by the Nerve Centre, with support from the Department for Culture, Arts and Leisure (DCAL).

COMMUNITY RELATIONS COUNCIL (CRC) 'MARKING ANNIVERSARIES'

<http://www.community-relations.org.uk/programmes/marking-anniversaries/>

The 'Marking Anniversaries' section of the CRC website provides a number of useful links and resources, including videos and text from the 'Remembering the Future' Lecture series, as well as further guidance on the 'principles for commemoration'.

THE JUNCTION: 'ETHICAL AND SHARED REMEMBERING'

<http://www.thejunction-ni.org/index.php/ethical-and-shared-remembering>

The Junction have developed a series of resources for groups looking to critically examine the period 1912-1922/23, including a training manual with a series of accompanying booklets and a DVD.

HERITAGE LOTTERY FUND (HLF) 'FIRST WORLD WAR: THEN AND NOW'

<http://www.hlf.org.uk/looking-funding/our-grant-programmes/first-world-war-then-and-now>

Information on the HLF's small grants (£3,000 - £10,000) for groups and organisations looking to mark the centenary of the First World War. The HLF also provide links to and information about their other funded centenary projects.

CENTURY IRELAND

www.rte.ie/centuryireland/

A collaboration between RTÉ and Boston College supported by the Department of the Arts, Heritage and the Gaeltacht, Century Ireland is an online, fortnightly historical newspaper that tells the story of life in Ireland one hundred years ago. Its news reporting is supported by visual, audio and video material from the RTÉ archives.

BBC WORLD WAR ONE

<http://www.bbc.co.uk/programmes/p01nb93y>

The portal for all BBC video and radio programming to mark the centenary of the First World War, BBC World War One also provides links to information and educational resources for all age groups.

DECADE OF CENTENARIES: ULSTER 1885 – 1925

<http://centenariestimeline.com/>

This web resource represents the Decade of Centenaries events in an interactive timeline that explores (Northern) Irish history from the Third Reform Act of 1884 to the suspension of the Boundary Commission in 1925. It breaks the key events down into smaller, interrelated incidents and uses artefacts, documents, newspapers and photographs to tell the story of this important period in Irish history.

PUBLIC RECORD OFFICE OF NORTHERN IRELAND (PRONI)

http://www.proni.gov.uk/index/exhibitions_talks_and_events/first_world_war.htm

PRONI's First World War portal provides news and information about centenary events at PRONI, as well as a comprehensive list of material held at PRONI pertinent to the centenary of the First World War. Also at PRONI is a database of signatories to the Ulster Covenant.

IRELAND 2016

www.ireland.ie

'Ireland 2016' is the main web portal dedicated to the Irish programme of commemorations, particularly of the 1916 Easter Rising. It provides details of the official, governmental commemorative programme, as well as links to activities being organised by other groups and organisations throughout Ireland. (See also www.decadeofcentenaries.com)

LIVING LEGACIES 1914-18

<http://www.livinglegacies1914-18.ac.uk/>

The Living Legacies 1914-18 Engagement Centre is a focal point for connecting academic and community researchers interested in how the First World War lives on in the twenty-first century world. The Centre is based at Queen's University Belfast, and its purpose is to work with community-led projects across the United Kingdom to help achieve greater levels of outreach and engagement beyond their immediate localities. The Centre is funded by the Arts and Humanities Research Council (AHRC) for three years, from January 2014 to December 2016.

NATIONAL MUSEUMS NORTHERN IRELAND 'DECADE OF CENTENARIES'

<https://nmni.com/Home/Online-Collections/History/Decade-of-Centenaries>

The National Museums Northern Ireland website provides information about its programme of events during and the items in its collection relating to the Decade of Centenaries.

AG FÍORÚ NA POBLACHTA – REALISING THE REPUBLIC

<http://visitwestbelfast.com/wp-content/uploads/1916-leaflet.pdf>

Led by Sinn Féin, Ag Fíorú na Poblachta is co-ordinating commemoration of the centenary of the Easter Rising in Belfast in 2016. Its programme of events includes a number of educational initiatives and community engagement events.

UNIONIST CENTENARY COMMITTEE

http://www.unionistcentenaries.com/dynamic_content.php?id=92

The Unionist Centenary Committee is an umbrella organisation for a range of pro-Union groups and organisations, established in 2010 to co-ordinate commemorative activities during the Decade of Centenaries.

IRELAND WW1

www.irelandww1.org

Ireland WW1 is an informational hub and networking forum for groups, community organisations and academics working on the Decade of Centenaries. It provides news updates on centenary events, as well as links to resources and organisations and contact information for researchers working on a range of subjects related to the centenaries.

For further information on the work of Co-operation Ireland, please visit cooperationireland.org or email info@cooperationireland.org



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