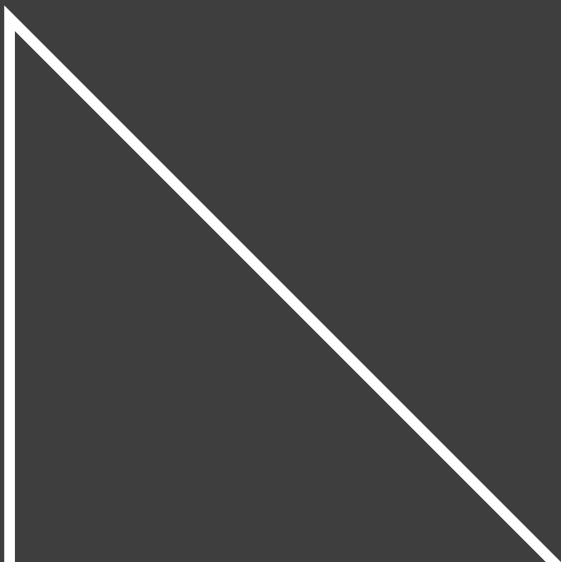


**SUPPORTING DECOLONISATION IN  
NORTHERN IRELAND: LESSONS LEARNT THROUGH**  
*Global Voices, Local Choices*  
**A CREATIVE ENGAGEMENT PROGRAMME IN MUSEUMS**



# BACKGROUND



# FOREWORD

This guidance document has been written by the Global Voices, Local Choices partners – National Museums NI, African Caribbean Support Organisation of NI, NI Museums Council and participating museums. Partners are committed to keeping this document alive by reviewing and updating it on a regular basis. The document has been shaped by evidence from an evaluation report on the project carried out by external evaluators.

We hope this guidance document will prove useful to those who seek to deliver

decolonisation work in their organisation in Northern Ireland or further afield. Whilst this project was primarily museum based and used World Cultures objects to engage participants in conversation there is nothing to say the approach used couldn't work in other settings and with other resources. We've got lots of brilliant museums across the country with collections that could be used as a resource in such projects, please reach out to us if you need any further help.

# CONTEXT

The world has faced a number of global challenges in the past decade. Climate change and the COVID-19 pandemic in 2019, among others, have required new ways of thinking about and doing things. These challenges affect all of us on the planet and have had a permanent impact on organisations and communities. In Northern Ireland, the departure of the United Kingdom from the European Union put past peace initiatives like the Good Friday Agreement at significant risk. Northern Ireland's diverse and contested identities and political allegiances resurfaced issues of nationality in the face of potential borders between north and south and new trade protocols. The 2021 census data showed that the number of people belonging to ethnic minority groups in Northern Ireland had quadrupled to 3.4% of the population since 2001. This significant increase in cultural diversity in Northern Ireland has been due to increased demand for its universities, the influx of skilled workers from around the world to fill shortages, and those fleeing war and famine. Then came George Floyd's murder in America

by police in 2020. The murder highlighted social injustices still experienced by some segments of society, particularly black people all over the world. In Northern Ireland, the African Caribbean Support Organisation (ACSONI) led the global Black Lives Matter movement. It was a petition against institutional racism, general exclusionary practices and a call to generally decolonise our social institutions for a better society for all people living in Northern Ireland.

Museums, like other institutions had to reconsider their own approaches with National Museums NI and NI Museums Council working towards initiatives aimed at a network of culturally diverse, truth-telling, inclusive, and decolonised museums across Northern Ireland. Collections ought to be used for public good and be of benefit to all society and generations to come with no one excluded or left behind. It is within this context that this aspiration for fair, safe and just museum spaces in Northern Ireland was conceived and the *Global Voices, Local Choices* project was born.

# DECOLONISATION IN NORTHERN IRELAND

Decolonisation is particularly complex and sensitive in Northern Ireland. Ireland is sometimes regarded as Britain's first colony, yet many people from Ireland also actively participated in and profited from the colonial activities of the British Empire. Today, in the wake of the peace process, we have legal and ethical responsibilities to equally recognise British and Irish identities here, and the identities of newcomer communities who do not subscribe to either established identity. Great care must be taken to avoid reinforcing divisive simplifications of 'colonisers and colonised', Irish Republicanism versus British Imperialism, particularly when this is played out against the backdrop of Brexit and ongoing conflict and legacy issues.

# DECOLONISING TOGETHER

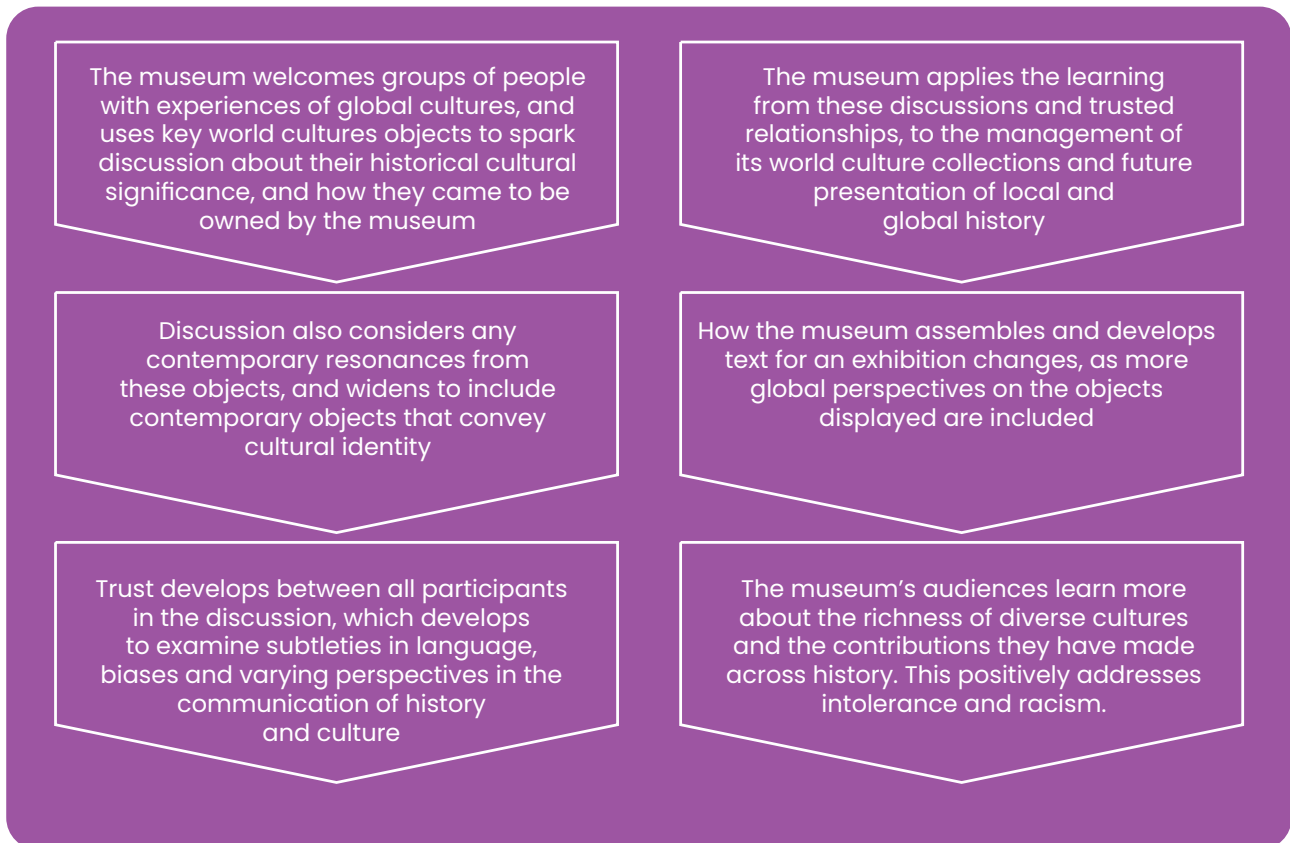
*Global Voices, Local Choices* was an 18 month creative engagement project funded by the Esmée Fairbairn Collections Fund and was a partnership between the African Caribbean Support Organisation NI, National Museums NI and the Northern Ireland Museums Council.

The project aimed to develop an approach to decolonisation through bringing diverse cultures and perspectives into Northern Ireland's local and national museums, and empowering people to make choices relating to world cultures collections and how they are interpreted.

Coming together to deliver decolonisation objectives ACSONI, National Museums NI, and NI Museums Council felt they could collaborate on a funded project in the following ways.

- National Museums NI - contribute the collections and experience of sensitively and ethically curating shared histories.
- ACSONI - contribute the invaluable perspectives of marginalised communities, knowledge and lived experiences relating to the collections.
- NI Museums Council – recruit five accredited local museums across Northern Ireland to broker relationships with local community groups participating in *Global Voices, Local Choices*.

The following flowchart outlines the *Global Voices, Local Choices* decolonisation method.

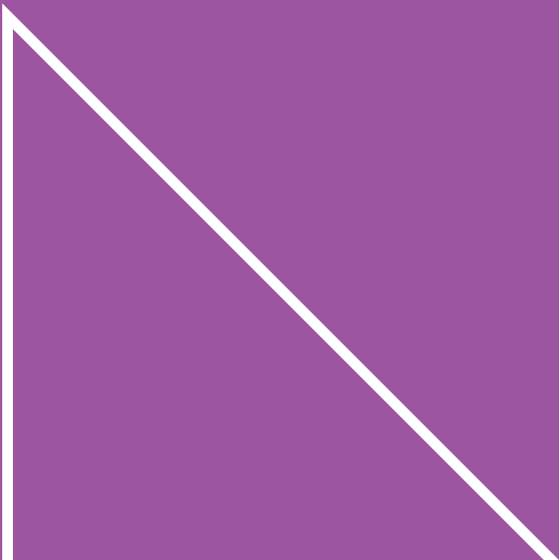


# HOW IT WAS DONE, IMPACT AND LESSONS LEARNT

THE THREE PILLARS OF ORGANISATIONS, COMMUNITIES, AND COLLECTIONS WERE AT THE HEART OF THE *GLOBAL VOICES, LOCAL CHOICES* PROJECT AND THEREFORE FORM THE STRUCTURE OF THIS GUIDANCE DOCUMENT.



# ORGANISATIONS



# ORGANISATIONS – HOW IT WAS DONE

- A collaborative funding application was developed by the partners and successfully funded by the Esmée Fairbairn Collections Fund (£80,187 with a further £10,500 provided in-house by National Museums NI). Aims, objectives and outcomes as well as a logic model were all developed together by the three partners for the application.
- The partners, National Museums NI, ACSONI and NI Museums Council signed up to a Memorandum of Understanding to establish a relationship based on cooperation, understanding and mutual support, and with the agreement of all parties to work together to deliver the *Global Voices, Local Choices* project.
- A Community Engagement Officer and a Project Evaluator were recruited for. A project Volunteer also came on board recruited from the Ulster University's Masters in 'Cultural Heritage and Museum Studies' programme.
- Northern Ireland Museums Council recruited 5 local museums to join the project along with Ulster Museum, they were; Armagh Robinson Library, Causeway Coast and Glens Museum Service, Carrickfergus Museum, Tower Museum, and Fermanagh County Museum.
- The partners met once a month to manage the project, at these meetings project progress was reported, updates on other decolonisation activities were communicated, risk assessments were managed, and plans were made.
- ACSONI provided Anti-Racism training for the project. National Museums NI benefitted from Trauma Informed Practice training delivered by WAVE Trauma Centre.
- Project Evaluators carried out evaluation through analysis of questionnaires (pre, during and post workshop programmes), observation research and interviews with partners, museums and participants, resulting in a final evaluation report. This report has been invaluable to help shape and evidence this guidance document.

# ORGANISATIONS – THE IMPACT

- The partners have been developing a united and informed approach to decolonisation, through the project itself and through dialogue and learning from one another.
- Being part of a network has helped partners and museums build confidence in this area of work.
- The strength of interpersonal relationships between participants, museums, partners, and facilitators has been a real highlight of the project.
- As the project developed there was a ripple effect of new alliances and contacts made which add benefits to guidance and support.
- A bank of creative facilitators has been created who were vital to the successful engagement with communities and the development of creative displays in the museums. A list of these facilitators and their contact details are provided at the end of this document, see Appendix 2 (p. 47).



*Global Voices, Local Choices* partners, museums, participants and friends at Showcase and Reflection event in Stormont ©National Museums NI

- Community representatives, museums, partners and others shared positive stories with their networks which helped the project share its success. Two events which particularly nailed this was the end of project ‘Showcase and Reflection’ event at Stormont and the Museums Association Conference and Awards ceremony in Newcastle, England where *Global Voices, Local Choices* project was shortlisted for a Decolonisation Award.
- Meaningful relationships have developed between the local museum staff and the group participants, which provided the basis for discussion about approaches to inclusion and diversity as well as managing and displaying world cultures objects.



***“I would not have seen the museums as a place that you would gain a personal attachment to... I think that’s sort of a hidden gem within the project that I hadn’t anticipated, that... it would create such strong bonds between the partners participating and the participants and facilitators.”***

*GVLC Partner*

***“Our meetings have become much more about hearing about some of the other work we’re all doing and how we can support each other in that.”***

*Project partner*

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*Global Voices, Local Choices partners, Community Engagement Officer, and participants with South Belfast MLA Kate Nicholl from the Alliance Party (second from left) at Stormont for the ‘Showcase and Reflection’ event ©National Museums NI*

***“I found [the project] an excellent tool for community engagement. It’s different in that it has the historical and educational element, but it can also be very personal...not only for participants, but for facilitators and for the partners themselves.”***

*Project partner*



# ORGANISATIONS – LESSONS LEARNT

- It's important to continuously review the equity of the partnership and ensure all are included in decision making.
- Consider time management and flexibility to make changes to the programme as the project progresses. Different partners work at different paces, give yourself the time and space needed. We are thankful to our funders for their patience and flexibility in how we managed the project.
- The role and expertise of the Community Engagement Officer was affirmed as essential to the successful running of the project and making the connections between all partners, museums and community groups involved.
- The project had no previous model to work from and logistically the museums were very geographically spread so it took time for the partners to develop a way of working and communicating.



*Global Voices, Local Choices* display in the Ulster Museum ©National Museums NI

- Being flexible to work outside of the usual working hours has been essential to this project.
- It's important to think about evaluation and how the impact of the project will be measured right from the start.

# COMMUNITIES



# COMMUNITIES – HOW IT WAS DONE

- ACSONI and the Community Engagement Officer supported the 6 participating museums to recruit ethnic minority groups in their local areas.
- Suitable spaces within the museum were identified for workshops and displays. Transport, refreshments, and facilitators were provided for groups. A full breakdown of objectives and structures of the engagement programme can be found at Appendix 3 (p. 48).
- The 6 groups embarked on a 6 week workshop programme comprised of
  - Introductory (meet and greet) sessions at their museum
  - African Caribbean Culture Workshop facilitated by ACSONI
  - Visit to the Ulster Museum for a tour of *Inclusive Global Histories* exhibition and a Collections exploration workshop where one item from the World Cultures collection was chosen by the group to be further explored through a creative activity of their choice
- 3 weeks of creatively exploring through music/ art/ creative writing the object of their choice and discussions around the development of a creative display were had.
- Each group launched their display at their museum with invited guests. The displays were hosted at the museums between 2 months and 6 months.
- At the end of the project all 3 partners, 6 museums, 6 community groups as well as other stakeholders and supporters attended a Showcase and Reflection event at Stormont to celebrate the participant's achievements and input into final evaluation of the programme.



*Global Voices, Local Choices* participants at creative workshop in Carrickfergus Museum  
©Carrickfergus Museum





# COMMUNITIES – THE IMPACT

- Diverse cultures and perspectives were brought into Northern Ireland’s local and national museums.
- Participants enjoyed the workshop programme.
- Participants felt empowered to narrate the creative displays and were proud of what they achieved.
- The project has created interest from local audiences and created a talking point about world cultures objects, our diverse society in Northern Ireland and our connections to other parts of the world.
- In some instances, the stories the participants shared of their culture and identity were also unexpectedly shared with their communities back home forming international relationships and connections.



***“I like how this project has brought in voices that would otherwise be marginalised. This has changed my perception of museums. I am now able to imagine my voice being part of the interpretation in a museum. It means a lot to me to have my voice in the museum.”***

*GVLC participant*

***“We all have tags (labels), then we live our lives by them. During this project it was about coming together as a community, we came together and we put our tags aside. This project was something we could do together. It was important to come into a museum to do that. In the museum we don’t feel different, we feel part of the community.”***

*GVLC participant*

***“Sharing my story at Stormont was good. Having the exhibition was good. We shared our stories with the Lord Mayor. The community needs to know who we are and then they will get a better understanding of us.”***

*GVLC participant*





***“We wouldn’t previously have had a lot of engagement with people from minority communities... With this project, we’ve had ongoing and meaningful engagement... Where we understand more about where they’re coming from, and they understand what we do.”***

*GVLC museum*

***“The personal stories and new perspectives (were impactful), it took such bravery to tell their stories and it was lovely to hear and challenging to hear others.”***

*Visitor to a GVLC display*

***“I think there’s a real positivity from the non-marginalised audiences... People are interested in finding out more about these cultures, I think that’s positive.”***

*GVLC Partner*



*Global Voices, Local Choices* participant reading her creative response at the launch of the display in Armagh Robinson Library with Museum staff  
©National Museums NI

# COMMUNITIES – LESSONS LEARNT

- Securing commitment and building trust from communities who have traditionally been underrepresented in museums takes time and care.
- Recruitment of the participants in the rural areas was one of the biggest challenges of the project. You need to consider the time taken to find the right community group leaders and take time to get to know your community before heading straight into the project.
- Including stories from local communities can bring a sense of shared experiences however it was important to ensure this didn't dilute or take the focus off communities who experience racism and social exclusion.
- Defining 'marginalised' can also be complex as diverse individuals identified themselves in different ways.
- Language was a challenge with a number of the groups, so flexibility and patience was required.
- Refreshments were an important part of the programme. Food suitable to the dietary and cultural requirements of the group were appreciated and made people feel welcome and comfortable in the space.
- Connection to others was developed through the provision of safe, inclusive spaces and time for people to get to know each other. Flexibility in the workshop programme provided opportunity for discussion of culture and personal identity as well as the work of the museum. Development of creative responses which went on display in the museum provided participants with a sense of empowerment.
- At times there was a need to include children of the participants in the group activities as childcare was an issue for participants. Activities to include children required extra effort but it was very worthwhile for improving inclusion of families.
- Whilst it was recognised that museums were listening, and some visitors to displays, local councils or politicians were listening, *Global Voices, Local Choices* was a small project and it's harder to evidence its wider impact.

# Inclusive Global Histories

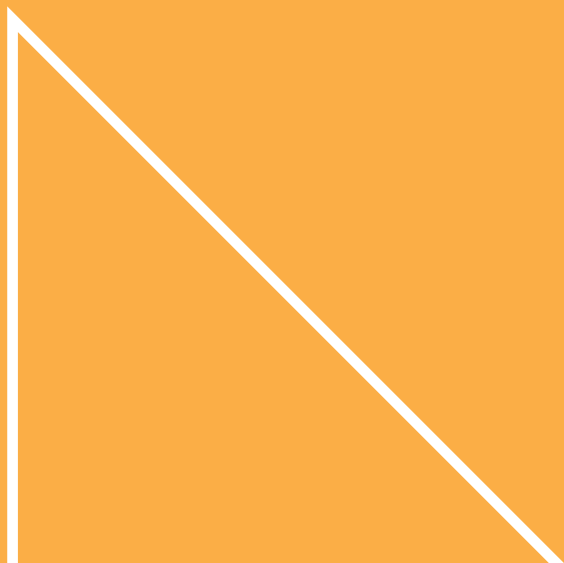
National Museums NI Commissioned  
to Produce Global Histories

MODERN ERA



*Global Voices, Local Choices* facilitator and participants at launch of their display at the Ulster Museum ©National Museums NI

# COLLECTIONS



# COLLECTIONS – HOW IT WAS DONE

- ACSONI selected a group of 20 objects from the World Cultures collection at Ulster Museum for inclusion in the project. The objects chosen were from across the world, including Asia, Africa, Oceania, and the Americas. The objects celebrated different identities, ways of life and achievements as well as highlighting challenging stories around colonialism, slavery, and exploitation.
- The introductory tour of the *Inclusive Global Histories* exhibition was used as an ice breaker to the themes of the project and intro to the work of decolonisation.
- Prior to any collections exploration workshop a list of selected objects for the workshop was shared with the group leaders to ensure they were appropriate for the needs of the participants.
- Nine objects were handled and discussed during the collections workshops which lasted about 1 and ½ hours with one object then being selected by the group for further exploration.
- A conservator supported all object handling workshops at the Ulster Museum.





*Global Voices, Local Choices* partner from ACSONI selecting objects for inclusion in the project with Community Engagement Officer and museum staff

# COLLECTIONS – THE IMPACTS

- Objects from the world cultures collection have been shared, better understood and celebrated for the richness and diversity of stories they hold through exhibition tours, workshop sessions and through displays at the six participating rural and urban museums across Northern Ireland.
- The project participants enjoyed engaging with the world cultures objects and the use of the artefacts allowed participants to recognise their origins and cultural significance as well as discuss similarities and differences across cultures in a respectful way.
- As well as sharing experiences and stories through objects participants were able to share expertise on the objects and their cultural background/ significance with museum staff which is helping museums to better manage, care for and interpret the collections for the future.



Youth group visiting the *Global Voices, Local Choices* display at Coleraine Museum with Museum staff  
©Swiftheaters

- Participants also learnt more about the work museum staff face with working with collections, including research, collections management and interpretation.



***“It made me realise that there’s so many things that connect us as humans... but we don’t realise how common it is in different cultures. Maybe there are things that are different in our own countries, but there are things that connect us on a human level.”***

*GVLC participant*







Mbira from Zimbabwe ©National Museums NI



**“Headrests (such as this) reflects the Sudanese culture and the civilization of Sudan. It reminds me of the cultural heritage that was passed on to generations.”**

*GVLC participant*

**“This project helped us think more about how we label things. We understood better the power of the museum and the museum text panel. It was valuable to explore the power of the writing and interpretation in official spaces, in places of authority.”**

*GVLC participant*

**“There is some missing information. We don’t know who made the mask....that information was not recorded. Information was lost in the process, and the voice of the maker, and the community is missing”**

*GVLC participant*

**“It was really good in this project being the museum expert, but not necessarily being the cultural expert and having [participants]... sharing their knowledge, them being the expert. That was a highlight and a pleasure.”**

*Museum partner*



Pair of Handcuffs ©National Museums NI



# COLLECTIONS – LESSONS LEARNT

- Being open and honest about unethical acquisitions, misinterpretations about Indigenous cultures, lack of expertise about the collections as well as engaging in discussions around topics such as repatriation of collections really helped to develop trust and meaningful engagement.
- Don't make assumptions on what objects participants will want to engage with and respond to. ACSONI selected a wide range of objects from various continents and whilst more challenging stories were debated meaningfully within the closed workshop sessions these weren't necessarily the stories the participants wanted to focus their creative responses on for the displays. It's important to hold space for these conversations to be developed at a later stage though.
- Whilst therapeutic budgets were planned for they weren't used to the extent anticipated. Creative activity



*Global Voices, Local Choices* Community Engagement Officer and participants from Armagh Robinson Library during object workshop ©NI Museums Council

within safe spaces did act as a tool for therapy. However the emotional impact of difficult histories shouldn't be underestimated and it was important to provide support to communities who revealed traumatic stories and to staff who were listening to these stories.

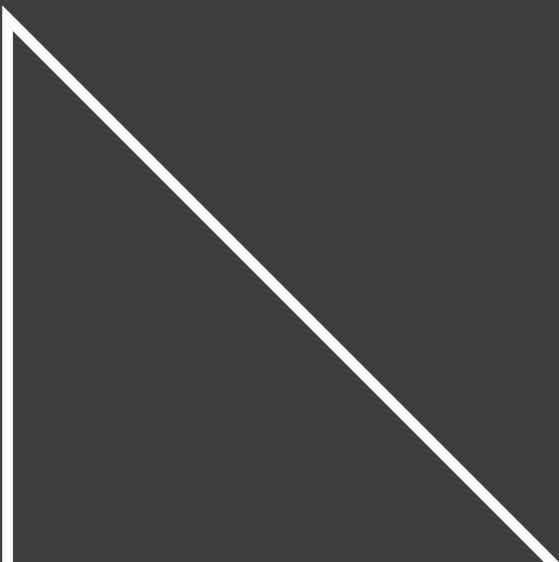


- It's important to get buy-in from wider members of museum staff. In the spirit of true collaboration Senior Management need to be on board. The conservation team at the Ulster Museum helped facilitate object handling sessions which were crucial to meaningful engagement activities. Welcoming staff in visitor areas also contributed to creating spaces participants felt comfortable in and ownership of.

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*Global Voices, Local Choices* participants from the Derry and Strabane Council at African Caribbean workshop delivered by ACONI facilitator ©National Museums NI

# NEXT STEPS



# NEXT STEPS

- There has been much learning about, and discussion of anti-racism and decolonisation within the project, but there is also recognition that the project is a starting point. There is much more work which could and should be done.
- Project partners, museums and participants are in different ways still meeting however on a more informal basis and relationships are developing in different ways. Whilst the formal project Memorandum of Understanding for the partnerships has ceased the relationships will continue. Navigating what these relationships look like after the end of a structured project is something we are all working on.
- Some museums are thinking about how to roll out a similar programme with different groups. Longer programmes are certainly something we are considering along with how to incorporate activities for younger audiences and discussions with local audiences as well.
- Integrating what we've learnt into wider aspects of museum work is a crucial piece of work going forward, including considering other collections which would be useful to include, other engagement or education programmes which could be informed by the approach, as well as organisational structures, policies and recruitment. Anti-racism training to wider sections of the staff and further work to develop skills and tools when undertaking trauma informed practice is all being planned for.
- Most museum representatives felt the project took more time and commitment than they had expected so there is a better understanding now of what is required and needed for any future work as well as how exchanging experiences, ideas and resources could be shared through improved communications or coordination.



- We will continue to make museum collections more accessible, as well as embrace a broader narrative which is respectful and can contribute to hope and healing. This will involve further partnership working, strategic work in organisational change, collections, and engagement.
- We hope this guidance document will prove useful to those who seek to deliver decolonisation work in their organisation and we are committed to disseminate learning and share experiences to all interested. As a network of museums and organisations

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*Global Voices, Local Choices* participants from Mid and East Antrim Council receiving project certificates from South Belfast MLA Kate Nicholls and Mayor of Carrickfergus with GVL Community Engagement Officer and museum staff ©National Museums NI

we hope to use our learning to advocate to those in power the benefits of decolonisation, inclusion and diversity work and be part of transformative change in Northern Ireland.

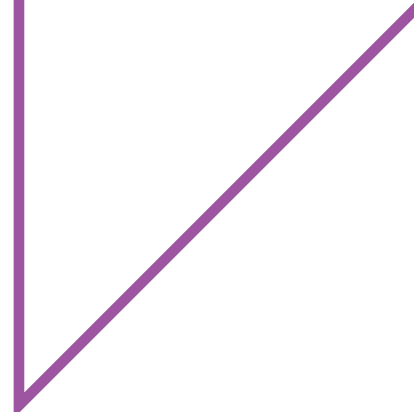
- This guidance document is a living document and the partnership is committed to reviewing it on a regular basis.

# WHAT OTHERS SHOULD CONSIDER WHEN UNDERTAKING A SIMILAR PROJECT

- In any decolonisation project you should be prepared to face up to uncomfortable truths and challenging histories, including acknowledging the role of imperialism in our organisations, collections and programmes.
- You should be prepared to consider how you discuss the future of collections, including repatriation. Through our experience we recommend that this should be guided by provenance research and honest conversations with source communities. Do reach out to other museums who have been through the repatriation process if you think it would be helpful.
- Be positive and do not be afraid to work in this field. Decolonisation can be approached in a positive way through creativity and inclusiveness.
- If embarking on a collaborative project you must be committed to following through on the needs and ideas of your communities and partners.

The approach must always be respectful, honest and transparent.

- There is much to learn from the expertise of others outside of the museum, be flexible and open to new ways of working, and nurture these partnerships and relationships.
- Identify the right partners and clarify the expectations of your partners and their responsibilities.
- Define your objectives and how you intend to measure success.
- Be empathetic, authentic and have support in place for communities and staff working on the project, anti-racism as well as trauma informed practice training are recommended for any new work in this area. A list of supportive services can be found at the end of this guidance document, see Appendix 1 (p.44).
- Engaging with new communities takes time, patience and flexibility to build trust and confidence.



- On a practical level you will need to think about the possibility of having the museum open out of hours, hiring interpreters, or considering culturally appropriate requirements such as diet, traditions and customs.
- Much as colonisation was a process so too is decolonisation.
- Bear in mind your partner organisations may not have the same level of capacity and resources and be supportive of each other towards your common objectives.
- Be respectful and not make assumptions– you are learning new things by being exposed to new cultural ideas.
- Listen to the community. They have a lot to offer in terms of creativity and knowledge through their lived experience. Collective decision making means you are not doing for them but doing with them – empowering them with a stronger deeper participatory experience and stronger sense of ownership and belonging.
- Create a safe environment for people to talk and to learn.
- Allow participants to make choices e.g. about what objects and/or text is displayed and the voices of participants to be heard by each other, the museums and audiences through creative responses and development of displays.
- Whilst this project was primarily museum based and used World Cultures objects to engage participants in conversation there is nothing to say the approach used couldn't work in other settings and with other resources. However, we've got lots of brilliant museums across the country with collections that could be used as a resource in your project.
- Have fun being part of creative work which encourages respect and understanding as well as boosting confidence, hope and healing is very rewarding work.

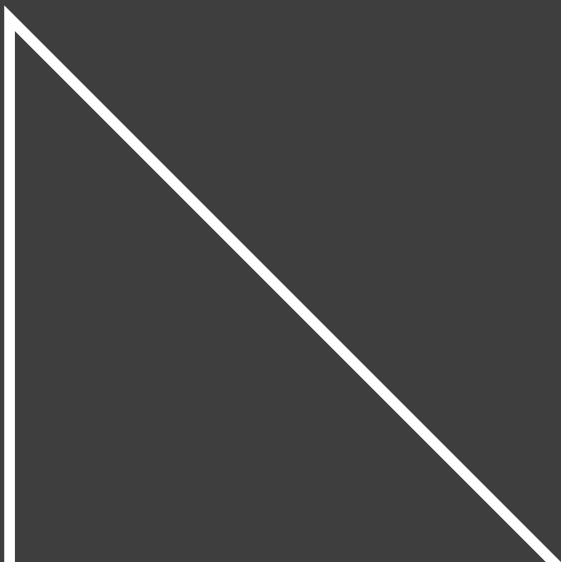




*Global Voices, Local Choices* partners, museum staff and participants at Fermanagh County Museum ©ACSONI



# PARTNERS



# PARTNERS

## **African Caribbean Support Organisation for NI**

ACSONI – Supporting the African and Caribbean community in Northern Ireland

[www.aconsi.org](http://www.aconsi.org)



## **National Museums NI**

Welcome | National Museums NI

[www.nationalmuseumsni.org](http://www.nationalmuseumsni.org)



## **NI Museums Council**

NI Museums Council | We Support & Empower Museums (nimc.co.uk)

[www.nimc.co.uk](http://www.nimc.co.uk)



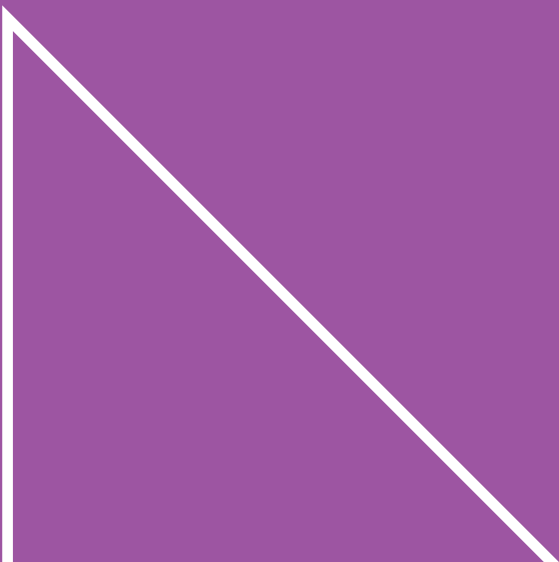
# FUNDED BY

## **Esmée Fairbairn Collections Fund – Museums Association**

[www.esmeefairbairn.org.uk/our-aims/funding-partnerships/museums-association-collections-fund/](http://www.esmeefairbairn.org.uk/our-aims/funding-partnerships/museums-association-collections-fund/)



# MUSEUMS



# MUSEUMS

## **Armagh Robinson Library and No 5 Vicars' Hill**

[www.armaghrobinsonlibrary.co.uk](http://www.armaghrobinsonlibrary.co.uk)

## **Carrickfergus Museum**

Carrickfergus Museum | Mid and East Antrim Borough Council

## **Causeway Coast and Glens Museums Service**

Museum Services - Causeway Coast & Glens Borough Council ([causewaycoastandglens.gov.uk](http://causewaycoastandglens.gov.uk))

## **Fermanagh County Museum**

Enniskillen Castle Museums | Enniskillen Castle Museums

## **Tower Museum Derry / Londonderry**

Tower Museum – Tower Museum Collection ([towermuseumcollections.com](http://towermuseumcollections.com))

## **Ulster Museum**

Discover Together | Ulster Museum

# COMMUNITY GROUPS



# COMMUNITY GROUPS

**Active Citizens Engaged**

**Causeway Multicultural Forum**

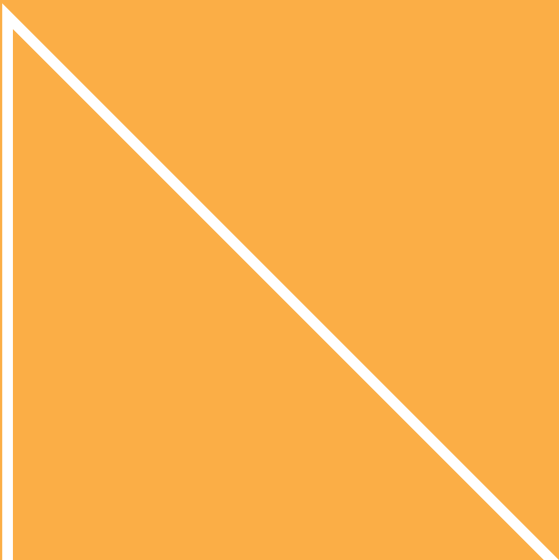
**Multicultural community members from  
Carrickfergus**

**Multicultural community members from  
Fermanagh and Omagh Council**

**Starling Collective**

**Ukrainian families from County Armagh,**

# ACKNOWLEDGEMENTS





# ACKNOWLEDGEMENTS

We are deeply grateful for the invaluable contributions by partners, museums, participants, colleagues, facilitators, volunteers and supporters. They each showed boundless commitment and generosity. The creativity of our facilitators added depth, richness and quality to the participants' work. This project's achievements are evidence to our collective effort and collaboration.

**Amnesty International UK**

**Beulah Oluwadamilola Abu**

**Community Relations Council**

**Corrymeela**

**Dr Olusegun Morakinyo**

**Dr Stephanie Harper**

**Edison Kachuta**

**Esther Ogunleye**

**Good Relations Officers at local Councils**

**Maria MacManus**

**The Lord Mayor of Armagh**

**The Lord Mayor of Carrickfergus**

**MLA Kate Nicholl from Alliance Party**

**Nandi Jola**

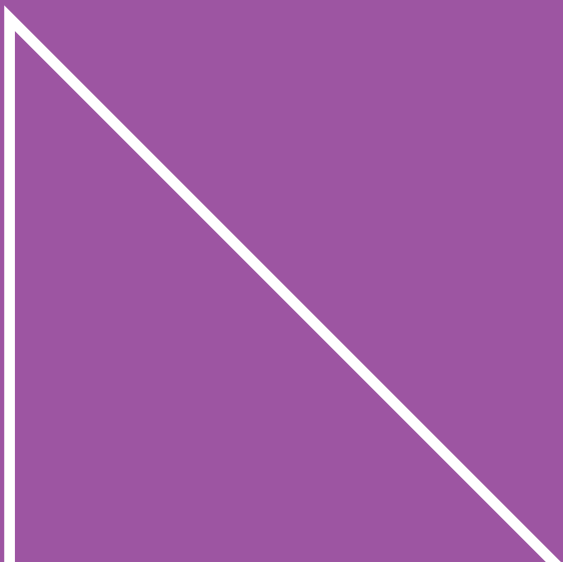
**Police Service of Northern Ireland**

**Professor Elizabeth Crooke**

**Robert Peters**

**Stormont Parliament Buildings**

# FURTHER INFORMATION



# FURTHER INFORMATION

If you are interested in finding out more about *Global Voices, Local Choices* please visit the project's webpage

**[Global Voices Local Choices Project | National Museums NI](#)**

or email the partnership through

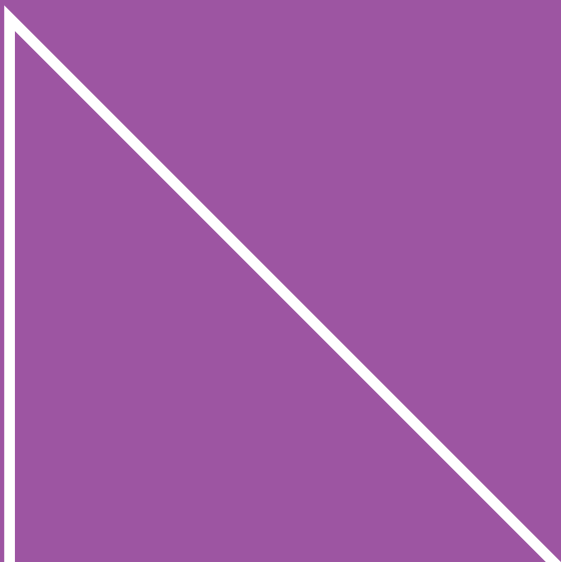
**[info@nationalmuseumsni.org](mailto:info@nationalmuseumsni.org)**

**[info@nimc.co.uk](mailto:info@nimc.co.uk)**

or

**[admin@acsoni.org](mailto:admin@acsoni.org)**

# APPENDICES



# APPENDIX 1.

## List of support services

We maintained a list of a variety of community and professional support services as well as therapy and counselling service providers for the project. This list acknowledges cultural and religious diversity in order to give support to participants in a way that was respectful and suited their needs and circumstances. This is not an exhaustive list nor are they recommendations however we hope you find the list useful to find the right service for you.

### **African Caribbean Support Organisation of NI (ACSONI)**

First Floor,  
9 Lower Crescent, Belfast, BT7 1NR  
Email: [admin@acsoni.org](mailto:admin@acsoni.org)  
Tel: 028 9043 4090 / 028 9043 4106

### **Belfast Massage Project**

Tel: 07455 978938  
Email: [info@wellbeingclinicbelfast.com](mailto:info@wellbeingclinicbelfast.com)

### **Belfast Multi- Cultural Association**

[bmcabelfastmulticultural@gmail.com](mailto:bmcabelfastmulticultural@gmail.com)

### **Belfast Psychology Services**

1a and 3 Wellington Park,  
Malone Road, Belfast, BT9 6DJ  
Email:  
[admin@belfastpsychologyservices.com](mailto:admin@belfastpsychologyservices.com)  
Office: 028 9038 8345 Mobile:  
07784 623005

### **Blue Bird Counselling NI**

The Courtyard,  
38 Scotch Quarter, Carrickfergus, BT38 7DP  
Tel: 07984 484528  
Email: [bluebirdcounsellingni@outlook.com](mailto:bluebirdcounsellingni@outlook.com)

### **Counselling All Nations**

c/o Chinese Welfare Association  
1 Stranmillis Embankment  
Belfast, BT7 1GB  
Tel: 07989 363113

### **East Antrim Counselling**

Unit 8B,  
Kilroot Business Park, Carrickfergus,  
BT38 7PR  
Tel: 07926 361201  
Email: noel@eastantrimcounselling.com

### **H&N Counselling & Psychotherapy**


Upper Floor  
336 Lisburn Road  
Belfast  
BT9 6GH  
Mobile: 0754 3071 396  
Mobile: 0754 3071 394  
Email: nicky@counsellingservicesni.co.uk  
Email: Helen@counsellingservicesni.co.uk

### **Mary-Jane Burns**

Wellbeing therapist and facilitator  
Email: maryjane.wellbeing@gmail.com  
Mobile 07749 931255

### **WAVE Trauma Centre**

Tel: 028 9077 9922  
Email:  
adminhq@wavetrauma.org



# APPENDIX 2.

## List of creative facilitators and service providers

### **Diana Cheung**

Filmmaker  
Email: dianacheungfilms@gmail.com

### **Dr Stephanie Harper**

Visual Arts Facilitator  
Email: stephanieharperart@gmail.com  
Tel: +447808514591

### **Dr Olusegun Morakinyo**

African researcher  
Email: olusegunmorakinyo99@gmail.com

### **Esther Ogunleye**

Creative and African cultural facilitator  
Email: faloyeyemmy@yahoo.com  
Tel: +447438067567

### **Maria MacManus**

Creative Writing Facilitator  
Email: mariamcmanus55@gmail.com

### **Nandi Jola**

Creative Writing Facilitator  
Email: nandijproject@aol.co.uk  
Tel: +447979292847

### **Robert Peters**

Visual Art Facilitator  
Email: info@artscreative.me  
Tel: 07830 026456

### **Janet Crymble**

Art & Crafts Facilitator  
Email: hettiebleu@yahoo.co.uk  
Tel: 07790 504487

### **Bern McAllister**

Photographer  
Tel: 07923 160115

# APPENDIX 3.

## Objectives and structures for engagement programmes

### Pre workshop – Phone/online meeting

#### Objectives

- Determine eligibility of group for the programme.
- Understand the needs of the group e.g. access requirements/ translators/ cultural requirements/ dietary requirements/ transport requirements.

#### Resources and workforce

GVLC Community Engagement Officer,  
Local museum rep, community group rep

## Workshop 1 – Introductions at the local museum

### Objectives

- Introduce the group to the project, their local museum, and staff involved in the project.
- Determine which art medium the group would like to explore in the creative workshops.

### Programme of workshop 1 (60 mins)

0 – 10 mins: Arrival with tea/ coffee

10 – 20 mins: Presentation on 'Global Voices, Local Choices' project by GVLC Community Engagement Officer

20-30 mins: Everyone introduce themselves through their mother tongue, and indicate what their creative interests are. Discussions facilitated by GVLC Community Engagement Officer around which times and dates suit the group.

30-60 mins: Tour of local museum/ object handling session by local museum staff



### Resources and workforce

GVLC Community Engagement Officer,  
Local museum rep, community group rep  
and community group.

## Workshop 2 – African and Caribbean Culture at the local museum

### Objectives

- Learn about African and Caribbean Culture.
- Participants share stories about their own identity and culture through their own objects.

### Programme of workshop 3 (120 mins)

0–10 mins: Arrival with tea/ coffee

10–15 mins: Welcome and introduction by African/Caribbean partner

15–45 mins: Talk about African and Caribbean culture by African/ Caribbean facilitator

45–60 mins: Participants share stories about objects representing their identity and culture

60–100 mins: Questions and Answers, and discussion

### Resources and workforce

GVLC Community Engagement Officer,  
African/ Caribbean partner and facilitator,  
Local museum rep, community group rep  
and community group.

Participants to bring in their own objects to speak about.

## Workshop 3 – Exploring Collections at the Ulster Museum

### Objectives

- Introduce the group to their national museum.
- Celebrate and raise awareness of challenges of World Cultures collections

- Support participants to share their thoughts and reflections on decolonisation, inclusion and diversity.
- Select an object for further investigation during the creative workshops.

### **Programme of workshop 2 (120 mins)**

0 – 20mins: Arrival with tea/ coffee and refreshments

20- 30 mins: Introduction to the structure of the day by G VLC Community Engagement Officer

30-60 mins: Tour of the 'Inclusive Global Histories' exhibition by National Museums Curator

60 – 90 mins: Exploring the Collections (Object handling of the World Cultures collection) facilitated by G VLC Community Engagement Officer

Prompt questions: 'What materials are used? Colours/ decoration/ symbols? How was it made? Who made it? For who?

What was it used for? What is it? Where in the world do you think it comes from?'

Questions from participants to Curator and Conservator about museum information on the objects.

90-120 mins: Object selection facilitated by G VLC Community Engagement Officer, note taking by volunteer

Prompt questions: 'On viewing these objects does it make you want to learn more about these cultures? What did you learn? How do the objects make you feel? Which object in particular are you interested in exploring further through the creative workshops?

### **Resources and workforce**

G VLC Community Engagement Officer, National Museums Curator, National Museums Conservator, Project volunteer, Local museum rep, community group rep and community group.

## Workshop 4 – Creative workshop at local museum

### Objectives

- Introduce participants to their creative facilitator and what they will be creating (individually or collaboratively).
- Develop creative skills of participants.

### Programme of workshop 4 (120 mins)

- To be considered with creative facilitator

### Resources and workforce

GVLC Community Engagement Officer, Creative facilitator, Local museum rep, community group rep and community group.

## Workshop 5 – Creative workshop at local museum

### Objectives

- Continue to develop creative skills of participants.
- Support participants to build confidence around expressing their views and experiences of decolonisation, inclusion and diversity through creative means.

### Programme of workshop 5 (120 mins)

- To be considered with creative facilitator

### Resources and workforce

GVLC Community Engagement Officer, Creative facilitator, Local museum rep, community group rep and community group.

## **Workshop 6 – Creative workshop at local museum**

### **Objectives**

- Complete creative response.
- Discuss display of selected World Cultures item and related creative responses.
- Capture feedback on workshop series.

### **Programme of workshop 6 (120 mins)**

- To be considered with creative facilitator

### **Resources and workforce**

GVLC Community Engagement Officer, Creative facilitator, Local museum rep, community group rep and community group.

## **Launch of display at museum**

### **Objectives**

- Celebrate participants' creativity and interpretation of World Cultures collections with family, friends and wider community.

## **Showcase and Reflection event**

### **Objectives**

- Provide a space for all partners, museums, community members to connect.
- Celebrate the programme outcomes and creative outputs of participants.
- Reflect on the impact of the project with opportunity for all involved to feed into the final evaluation report.
- Advocate to policy and decision makers on the value of decolonisation, inclusion and diversity work.
- Provide a space of therapeutic support and wellbeing.

**Programme:**

0-10 mins: Registration & handing out children's gift packs:

10-20 mins: Welcome by Political sponsor of event and G VLC Partner

20 – 60 mins: Introduce Groups, Presentation of certificates and reflections from participants

60 – 90 mins: Lunch

90 – 105 mins: Presentation from Project Evaluators

105 – 125 mins: Discussion/ activity to feedback on Evaluators presentations

125 – 145 mins: Therapeutic activity.

145 – 155 mins: Closing remarks from G VLC partner

155 – 160 mins: Final group photo





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