

The image features two light-colored wooden sticks and a vibrant blue brushstroke graphic that overlaps the text. The brushstroke starts from the bottom left and extends upwards and to the right, crossing through the text.

FROM LOCAL TO GLOBAL

Key Stage 3 Educational Resources

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Scarborough
Museums and Galleries
Shaping the world around you

From Local to Global Key Stage 3 Teaching Resources

Secondary Key Stage 3 (11 – 14 years old) Workshop Plan

Aims and Outcomes:

By the end of the lesson, students will be better able to:

- Understand the two meanings of decolonisation and a variety of terms it encompasses;
- Identify how British colonialism is still prevalent in how we think, speak, make decisions and treat other people;
- Use critical thinking to examine historical records by an awareness of gaps, erasures, diverse viewpoints and bias.


Features of resource




- Flexible resource – it includes pre- and post-workshop additional exercises for extension of the material and homework. Suggests use of Scarborough (and other North Yorkshire Libraries) in the post-workshop task;
- Some flexible tasks are included that can be used or omitted depending on time frame;
- Uses objects and texts from the *From Local to Global* (FLTG) exhibition run by Scarborough Museums and Galleries (SMG);
- Highlights and uses a range of research resources.



Materials provided

- Teacher's workshop plan;
- CPD resource for teachers;
- Workshop answers sheet for teachers ;
- Student exercise sheets;
- Corresponding PowerPoint slides.

From Local to Global Workshop Plan for Teachers


TASK	INSTRUCTIONS	TIME
Pre Workshop Task		
To introduce participants to some of the key language that will be explored.	<p>What do you understand by the following terms:</p> <ul style="list-style-type: none"> • Decolonisation • Anti-racism • Belonging • Single stories • Heritage • Colonialism • Representation • Empire • Covert • Overt • Supremacy • Eurocentric • Curator • Stereotyping • Imperialism • Inequalities <p>What do you think the next lesson is going to be about?</p>	<p>30 mins</p> 




TASK	INSTRUCTIONS	TIME
Start of the Lesson		
Homework feedback	Feedback on the terms you needed to look up and understand for homework.	10 mins 
Opportunity to review and recycle some of the key terms used in the workshop.	Cut up the definitions and put them around on the walls for the students to walk around in pairs and check them against their own answers.	5 mins 
Mandatory safety warning to all students about racism.	<p>Can you guess what the subject is that we are going to be talking about?</p> <p>What do you think the next lesson is going to be about?</p> <p>[Ask the whole class for possible subjects.]</p> <p>Safety warning to all participants. It is important to make this clear. Racist language or racist behaviour will not be tolerated in or outside the workshop.</p>	
Workshop Aims	<p>This is on the PowerPoint slides.</p> <p>By the end of the lesson, students will be better able to:</p> <ul style="list-style-type: none"> • Understand the two meanings of decolonisation and a variety of terms that it encompasses; • Identify how; British colonialism is still prevalent in how we think, speak, make decisions and treat other people; • Use critical thinking to examine historical records by an awareness of gaps, erasures, diverse viewpoints and bias and produce a piece of research about a famous person or time in history. 	2 mins 



TASK	INSTRUCTIONS	TIME
<p>Introducing Harrison</p> <p>Introducing the owner of the collection.</p> <p>Flexi-task.</p>	<p>A handout in pairs. (Jigsaw Reading)</p> <p>Printable texts are available in the Workshop Answers sheet for Teachers.</p> <p>Text A: his diary (excerpt)</p> <p><i>'Up early and after feeding went down to wash and clean up at river before going on to the Dutchman's camp. Just entered water when I spotted on bank two lioness, and 50 yards off me in river bed a lion watching me and meaning mischief. Getting to my rifle I knelt and fired - made a good shot - staggered him and gave me time to reload and fire again as he came on about 15 yards off. Hit him badly again, and luckily he bolted up the bank while I trekked into the water pretty quick. Followed his spoor but went into reeds, so decided to leave him till morning to die. Went to see Millar and settled to hire his span of oxen - Reached camp at dark. Great excitement - lion in trap. Away I went with James and blue light. After numerous adventures I shot him dead - rather risky work as two more were with him.'</i></p> <p><u>Tuesday, 16th July, 1889. Diary 1, South Africa</u></p> <p>Text B: Magazine image</p> 	<p>10 mins</p> 





Source: The Tatler, Nov 16, 1910



TASK	INSTRUCTIONS	TIME
	<p>Text C: Blog excerpt</p> <p><i>'On 1 June 1905 six Africans arrived in London on the Orestes. They had been coaxed from the rain forests of the eastern Congo by big-game hunter Colonel James J. Harrison who arranged for them to go on stage at the Hippodrome in central London...The Hippodrome employment continued into late August 1905. The six, assisted by William and Jani Hoffman, settled to a routine which was broken on Sundays when the theatre was closed. One June Sunday saw them and 16 motor cars travel to Crawley in Sussex (Variety Theatre, 23 June 1905, p 6). On 6 July they were at the birthday celebrations of Princess Victoria in the grounds of Buckingham Palace (The Standard, 7 July 1905, p 6). They were visited in their rooms, a fee-earning arrangement.'</i></p> <p>Source: www.jeffreygreen.co.uk</p> <p>Read about Colonel Harrison and his collection at www.fromlocaltogloball.co.uk</p> <p>[Share in groups of three what you have learnt about Colonel Harrison.]</p> <p>Feedback as a class on some of the main points from each.</p> <p>[If you are struggling for time, you can cut this out.]</p>	


TASK	INSTRUCTIONS	TIME
<p>Reading comprehension</p> <p>Providing context to the workshop. Text taken from FLTG website.</p>	<p>[Students scan the short text and answer questions on the worksheet provided.]</p> <p><i>A wealthy landowner and big game hunter, Colonel James Jonathan Harrison (1857-1923) of Brandesburton Hall in the East Riding of Yorkshire spent his extensive leisure time travelling the British Empire and beyond, hunting and killing animals for pleasure and to fund his lifestyle. He frequently visited East and Central Africa, particularly the Ituri (It-oo-ri) Forest, in what was then Congo Free State and under the direct authority of King Leopold II of Belgium. In 1905, he brought back six indigenous Bambuti (Bam-boo-ti) people from the Ituri who he toured as a human 'zoo'.</i></p> <p><i>After his death, his widow gave his collection of taxidermied animals, diaries, photographs, gramophone recordings and objects obtained on his travels to Scarborough Corporation, where it was displayed in a room named after him (now the Concert Room at Scarborough Library). In the 1950s, the collection moved to the Wood End Natural History Museum and was absorbed within the museum's collection.</i></p> <p>Source: www.fromlocaltogloball.co.uk/about</p> <ol style="list-style-type: none"> 1. Who was Colonel Harrison? 2. What was he doing in Africa? 3. What trophies did he take from The Democratic Republic of the Congo? 4. What did he bring back to England with him? 5. What was wrong with that? 6. Whose voice/s is/are missing from the information we know about Harrison? What is the effect of that? <p>[Feedback on answers as a class.]</p>	<p>15 mins</p> 

TASK	INSTRUCTIONS	TIME
<p>Noticing Task 1 – Visual Comprehension</p> <p>Encourage participants to engage and critically reflect on the purpose of museums and their collections. On PowerPoint:</p>	<p>What is a museum in England for? Who sees their history and culture represented there?</p> <p>Introduce Colonel Harrison briefly and then show them some of the objects that the curator of the <i>From Local to Global</i> exhibition has had to look at and choose from for the exhibition. What is a curator?</p> <ol style="list-style-type: none"> 1. Look at some of these objects from his collection – what might be right or wrong about taking them from the Democratic Republic of the Congo? 2. Look at what we know about the items. What other questions would you like to know about these items? Write three questions for each. 3. Who could answer those questions most effectively? 4. Should the objects be in Scarborough or the Democratic Republic of the Congo? <p>[Give students a template to complete.]</p>	<p>10 mins</p> 
<p>Decolonisation definition – Gap Fill</p> <p>Give participants a clear definition on decolonisation in the context of the workshop.</p>	<p>Today we are going to be learning about decolonisation. Does anyone know what the difference is between colonisation and decolonisation?</p> <p>Feedback and go through the answers (original meaning of decolonisation and the meaning we are using today).</p> <p>Complete the definition of decolonisation that Scarborough Museums & Galleries have been using for the <i>From Local to Global</i> project. See worksheet.</p> <p>[Students discuss their answers in pairs and then feedback on the board.]</p>	<p>5 mins</p>  <p>10 mins</p> 

TASK	INSTRUCTIONS	TIME
<p>Noticing Task 2 - Visual Comprehension</p> <p>Understand what decolonisation means in a global context, in the Black Panther film.</p>	<p>Who has seen the film Black Panther? [Get a show of hands.]</p> <p>We are going to watch a clip that you might have seen before, of one of the main characters, Killmonger, in a British Museum. Look at the questions on the board and try and answer them. We will watch the clip twice.</p> <p>Black Panther (Rated 12): Killmonger's Brazen Heist www.youtube.com/watch?v=PyY_tjhFNbg Watch the clip from 00:00 to 01:18</p> <p>Trigger warning: the longer clip (after 01:18) does depict people being shot but there is no blood shown.</p> <p>N.B. You will need permission if showing this clip to Year 7.</p> <p>[Watch the clip twice.]</p> <p>[Get the students to discuss the following. Show them the questions before they watch the clip, then give them two minutes afterwards to discuss them in groups]</p> <p>[Clip 2 Video on PowerPoint slides.]</p> <ol style="list-style-type: none"> 1. Who is the expert? 2. What is the difference between the curator and Killmonger's knowledge? 3. Who feels at ease and who feels uncomfortable? Why? 	<p>10 mins</p> 
<p>Decolonising a museum</p> <p>Understand how decolonisation might work as a process and practice.</p>	<p>Museum in Progress: Decolonising Museums by Hannah Mason-Macklin www.youtube.com/watch?v=XRozMOBidc</p> <p>[Get the students to discuss the following. Show them the questions before they watch the clip, then give them two minutes afterwards to discuss them in groups.]</p> <p>[Watch from 00:00 to 04:45 – the clip ends with 'who sees themselves represented in museums?'] [Watch the video twice.]</p> <p>[Clip 2 Video on PowerPoint slides.]</p> <p>Answer the questions. Feedback on Ppt.</p>	<p>15 mins</p> 

TASK	INSTRUCTIONS	TIME
<p>Introduce FLTG</p> <p>Bring the workshop back to the local context.</p>	<p>Introduce <i>From Local to Global</i> exhibition at Scarborough Museums.</p> <p>[See background information in Teaching Resource and Ppt slide.]</p>	<p>5 mins</p> 
<p>Steps to Decolonise the Museum</p> <p>Highlighting steps that can be taken by a museum or a person to decolonise.</p>	<p>What are some of the steps that Scarborough Museum could follow to decolonise their exhibition? Feedback and ideas from the whole class.</p> <p>Scarborough Museums has already started. For the <i>From Local to Global</i> exhibition they've made some changes in the way they've approached this project. [Look at the cut up cards and hand one set out to each table.]</p> <p>Look at the steps on the worksheet with a partner: discuss which ones you had guessed and which three are the most important in your opinion. Explain why.</p> <p>What is missing? Discuss. [I wouldn't expect too many ideas back from the students at this stage but listen to all responses and do not comment on any as being good/bad.]</p> <p>Possible answers:</p> <ul style="list-style-type: none"> • Lack of workforce representation; • Creating a sense of belonging; • More different perspectives and stories; • Social Healing; • Misunderstanding/racism/stereotyping of cultures we don't really understand; • Language – only using colonial language (French/English) instead of including some of the four national languages of the Democratic Republic of the Congo: Kituba (Kikongo), Lingala, Swahili, and Tshiluba. <p>Scarborough Museums have already thought about how they can do this better during this project and wanted to make changes to the way they managed this whole exhibition.</p> <p>Feedback as a group. Is there anything else that you think that Scarborough Museums could or should do next time on their journey to decolonise their practice in the museum?</p>	<p>5 mins</p>  <p>5 mins</p>  <p>5 mins</p> 

TASK	INSTRUCTIONS	TIME
<p>Memorial Research</p> <p>Providing an opportunity for students to use their agency and personalise the workshop content into something local and familiar.</p> <p>Preparing homework for the participants to finish off at home/library.</p>	<p>Using Scarborough Library (www.northyorks.gov.uk/libraries-online-information-resources), research <u>one</u> of the following exhibitions and answer the following questions.</p> <p>Ensure that the students choose different titles so that there is a good selection of research about different pieces of art.</p> <p>Some suggestions:</p> <ul style="list-style-type: none"> • <i>Othering the Explorer</i>, James Cook by Dr Christian Thompson, 2016 • <i>Colston – What Next?</i> Exhibition, by Bristol Museums, 2020 • <i>African and Caribbean War Memorial – London</i>, by Nubian Jak Community Trust, 2017 • <i>The Anchor, The Drum, The Ship</i> horticultural installation by Harun Morrison (2022) • <i>The British Library</i> by Yinke Shonibare, 2014 • <i>The National Sikh War Memorial</i>, London • <i>Souvenir 1 or Souvenir 9 (Queen Victoria)</i> by Hew Locke, 2019 <p>[This should be completed as a post workshop task or piece of homework.]</p> <p>Write 200-300 words and answer the following questions in your research.</p> <ol style="list-style-type: none"> 1. What can we find out about the artist and why this work is important to him? 2. How does this artwork and the artist's life relate to decolonisation in practice? 3. Can you think of a local story in North Yorkshire that is a good example of decolonisation? If not, then can you think of one that should change or be included? 	<p>15 mins</p> 
<p>Consolidation of learning exercise in peer groups</p>	<ul style="list-style-type: none"> • What three new terms did you learn today? • What questions has this workshop raised for you about colonialism? 	<p>5 mins</p> 

TASK	INSTRUCTIONS	TIME
<p>Post Lesson Task</p>		
<p>Virtual tour of exhibition</p>	<p>You can view the <i>From Local to Global</i> exhibition online at: virtualexhibition.v21artspace.com/from-local-to-global</p>	
<p>Revision of historical vocabulary</p>	<p>Crossword with language we used throughout:</p> <ul style="list-style-type: none"> • Decolonisation • Anti-racism • Belonging • Single stories • Heritage • British Colonialism • Representation • Empire • Covert/Overt racism • Supremacy • Inequalities • Imperialism • Microaggressions • Colonialism • Imperialism • Eurocentric • Stereotyping • Whitewashing • Curator 	<p>30 mins</p> 

From Local to Global CPD Resource for Teachers

Background on *From Local to Global* Project and Exhibition

A wealthy landowner and big game hunter, Colonel James Jonathan Harrison (1857-1923) of Brandesburton Hall in the East Riding of Yorkshire spent his extensive leisure time travelling the British Empire and beyond, hunting and killing animals for pleasure and to fund his lifestyle. He frequently visited East and Central Africa, particularly the Ituri Forest, in what was then Congo Free State and under the direct authority of King Leopold II of Belgium. In 1905, he brought back six indigenous Bambuti people from the Ituri who he toured as a human 'zoo'.

After his death, his widow gave his collection of taxidermied animals, diaries, photographs, gramophone recordings and objects obtained on his travels to Scarborough Corporation, where it was displayed in a room named after him (now the Concert Room at Scarborough Library). In the 1950s, the collection moved to the Wood End Natural History Museum and was absorbed within the museum's collection.

The exhibition at Scarborough Art Gallery, October 2022 — February 2023, explored his collection as a new, dynamic archive. It can be viewed in a virtual tour of the exhibition here:

virtualexhibition.v21artspace.com/from-local-to-global

It does not follow the conventions of a traditional museum display that tells the 'story' of Harrison or focuses on themes. Instead, it recognises that this archive is an unfinished project, with multiple strands and layers, that raise many questions. It was made possible through funding from The National Lottery Heritage Fund with the aim of re-appraising the Collection to enable other histories to be shared.

Citizen researchers from Scarborough and beyond, members of the Congolese community in the UK, indigenous Bambuti people from the Ituri Forest in the Congo, academics, students, artists and activists have been introduced to the collection and made contributions to demonstrate how a collection like this can act as a springboard to explore multiple perspectives, some that have always existed, but have been marginalised by British colonial thinking.

From Local to Global : Position Statement

1. Scarborough Museums and Galleries, like other organisations in the UK, has benefitted from colonialism. The donation of the Harrison collection is one example of this. We acknowledge that these benefits have been to the detriment of those people who experienced colonisation;
2. We think the positive legacy of British colonial rule, which has promoted the idea that colonised countries have benefitted from Britain's governance and ingenuity, has been exaggerated. This view privileges a western worldview above that of indigenous peoples' and minorities';
3. Racist attitudes and beliefs, which were shaped by White colonisers, continue to influence wider society and the museum sector today. Harrison is an exemplar of the White, British, upper-class man who typified British colonial attitudes. It has been useful to study him to understand more about how these attitudes were formed. We believe that Harrison's behaviour was wrong;
3. We are beginning to reappraise our collections to understand the lasting impact of British colonialism and challenge the consequences of that history, to try to reverse the legacy of racism and inequality it produced, and that still exist today;
4. We want to give back some of our power and privilege to those who have been historically excluded, marginalised or misrepresented, not only within Britain but around the world. This includes consciously involving African people and others who lived under British or European colonial rule, or their descendants, in our project;
5. We recognise this is a long-term process and that we make mistakes. We are learning that it takes actions, not just words, to make change.

Did you know?

- The nature of racism in secondary schools is organised around four key issues: the teacher workforce; curricula; police; and school policies. This calls for anti-racism to be placed at the centre of our education systems. This should be reflected in policies, in the curriculum, in the racial demographic of the teaching force, and in the competencies of teachers. (Runnymede Trust, State of the Nation report, 2020)
- In education, decolonisation involves acknowledging and critically examining the influence of colonial legacies on education systems as a whole, and its various sub-components such as knowledge and the curriculum. There is a consensus that decolonisation is by definition an iterative and ongoing process. (Johnson, M and Mouthaan M, 2021)
- UK museums are still shrines to imperialism instead of being a critical witness to history. They are not seen as living spaces that serve local communities and still predominantly serve White middle class audiences that reflect the White middle class audience working in them, not representative of the population.
- Learning, according to the Audience Agency is the biggest reason for visiting museums, across all age groups who visit museums. (Audience Agency, 2018)
- In Ofsted's current quality of education judgement, '*all schools are also required to promote the spiritual, moral, social, cultural, mental and physical development of pupils at the school and of society; and prepare pupils at the school for the opportunities, responsibilities and experiences of later life management.*' (Ofsted Handbook, no.208)

- Over the last century and a half, the global North has been responsible for over 90% of all emissions while pocketing most of the profits from the fossil fuel-powered economy. Today, the average person in the UK emits more carbon in two weeks than a resident of Malawi, Ethiopia, Uganda, Madagascar, Guinea or Burkina Faso does in a whole year. At the same time, nearly all the countries most affected by extreme weather like Pakistan, Bangladesh, Mozambique and Zimbabwe are in the global South. (Runnymede Trust, 2022) (2)
- Decolonising education needs to follow several steps: 1) A broad and balanced education in which teaching fully examines British imperialism and racism, as well as histories and cultures from around the world. 2) Understanding the history of inequalities: colonisation's many legacies shape the world we live in today. 3) A sense of belonging for Black people: Black teachers are not represented proportionately, especially in senior positions. Black students do not see themselves reflected and are not represented sufficiently in the curriculum or in teaching and learning resources. Additionally, Black students face high levels of racist bullying and stereotyping and disproportionality in exclusions and in some areas of attainment. Debates about Black children are often stereotypical and stigmatising, and Black communities are often viewed in deficit terms. 4) Challenging racism: *'colonisation was both predicated on, and reinforced, racism. If all young people learnt about colonisation, we would have a better collective understanding of how race is constructed and used. This would mean we would all be better equipped to challenge racism more effectively.'* (National Education Union, undated)
- Ethnic minority groups tend to be more over-qualified than White ethnic groups but White ethnic groups are more likely to be promoted than all other groups. (*The McGregor Smith Review*, 2017)
- Only 5% of staff working in museums and heritage are ethnically diverse so clearly under-represented. This is significantly below the 2011 Census national population average of 14% and London's average of 40%. (YouGov 2019)
- Over the next decade, museums need their collections to be empowering, relevant and dynamic and bring communities together. (Museum Association, 2018)
- 30% of British people believe that colonies were better off as part of British Empire, 37% report that they are neither proud or ashamed of colonialism. (YouGov, 2019)
- British journalism is 94% White and 55% male. Researchers reported that just 0.4% of British journalists are Muslim (under-represented compared to 5% of population) and only 0.2% are Black (under-represented as 3% of the population are Black). (*The Guardian*, 2016)
- Neutrality is out of fashion in art galleries and museums and social justice and a clear stand on your values is en vogue. Communities expect a much more radical approach in the pursuit of social justice and civic duty from museums and heritage organisations and their learning teams need to reflect that.
- The National Curriculum has been overhauled to herald a return to 'traditional' subjects and teaching methods which have sought to overturn decades of more diverse, socially inclusive and multicultural curricula (Alexander et al, 2015; Alexander and Weekes-Bernard, 2017). (*State of the Nation Report*, Runnymede Trust, 2000, page 98)
- A key element of the experience of ethnic minority pupils in schools, but one which has perhaps been less examined or monitored, is the everyday experience of racism. This may arise in relationships between pupils, but also in the relationships between pupils and teachers, and in wider issues around the curriculum and the 'hidden curriculum' in schools' cultures (e.g. the Prevent agenda). (*State of the Nation Report*, Runnymede Trust, 2000, page 107)

Myths and Misconceptions

You can decolonise a museum

Never entirely, as many British museums are colonial structures built to showcase to the world the spoils of Empire. They house a lot of violence and trauma as many of the items in museums were stolen through violent means so the provenance (origin) of the objects or their original use is often not really known. However, it is possible for a museum to decolonise their processes and practices, as Scarborough Museum and Galleries is starting to do, to create a more inclusive culture, to highlight voices, knowledge and history that has been erased and forgotten and to ensure that the future culture and practices of the museum benefit everyone, not just the White majority staff or visitors as it has done in the past.

The difference between Race and Class oppression – aren't they the same and why are we focused on race instead of class in this discussion?

You are likely to be asked this question by your students and may also query this yourself. Social deprivation is a huge concern in Scarborough and North Yorkshire and more broadly, socio economics is a huge issue that is often not addressed enough in Britain.

There is a huge intersection between race and class, as working class Britain is not only White but is often thought in those terms when race and class are looked at separately. However, the reason that race/racism is focused on separately here is that while White working class British people experience significant disadvantage by a lack of money and opportunity, racial oppression means that people who are considered ethnically diverse/different, face disadvantage, lack of opportunity and oppression in our society in everything that they do.

Race and class are also often pitted against each other as a divide and conquer strategy that undermines notions of a collective national identity and deflects from the real issues of oppression, inequality and disadvantage that could both be alleviated by the ruling classes. It is important to understand that racist discrimination is a concept that is continually undermined and denied in British society, which invalidates the need to eliminate racism.

It was acceptable to treat people of colour differently in the past.

It was never okay to oppress, enslave or treat people of colour differently in the past. Historical records have been written by White people who often did the oppressing. It is important to remember that there was always an abolitionist movement working against enslavement and it has never been considered just and fair behaviour by the people who were persecuted and oppressed, but their voices and actions have rarely been recorded. We do have some historical records in Britain of well-known figures such as Olaudah Equiano, (www.bbc.co.uk/history/historic_figures/equiano_olaudah.shtml) Mary Prince, (www.rmg.co.uk/stories/topics/who-was-mary-prince) Ottobah Cuguano, (www.blackhistorymonth.org.uk/article/section/bhm-firsts/ottobah-cugoano) Mary Seacole (www.natgeokids.com/uk/discover/history/general-history/mary-seacole) and other famous Black people like Ira Aldridge (www.blackhistorymonth.org.uk/article/section/bhm-firsts/ira-aldrige).

Museums are places to learn and gain knowledge

Absolutely, but it is important to view that knowledge through a critical lens, particularly the knowledge about places and people and cultures that are not from Britain. Knowledge, history and traditions from other countries and cultures are just as important. Africa, for example is now considered to have been one of the most innovative and forward-thinking continents in the world, rich in resources, that is now perceived differently through colonial oppression and extraction by many countries, including Britain.

Key Terms to Understand about Racism

Familiarise yourself with all of the terminology explored in the student resource. Definitions are in the Workshop Answers sheet for Teachers. Two terms that are not included but worth familiarising yourself with are the following:

Racism

Race is a social construct that artificially divides people into groups based on certain characteristics, like skin colour, ancestral heritage, cultural history etc. **Racism** is a system of oppression – it is the harmful or unfair things that people say, do, or think based on the belief that their own race or ethnicity makes them more intelligent, able, good, moral, and civilised than people of other races or ethnicities (supremacy or inferiority). This also includes behaviours, rules, etc. that result in a continued unfair (www.dictionary.cambridge.org/dictionary/english/unfair) advantage to some people and unfair or harmful treatment of others based on race/ethnicity.

Different types of racism

Overt – is racial discrimination that is intentional and/or obvious harmful attitudes or behaviours towards another person or group. It is easiest to see and name as racism.

Covert – is racial discrimination that is concealed or subtle rather than obvious or public, it is sometimes harder for those who do not experience it to understand this as racism.

Micro-aggressive – indirect, subtle, or unintentional discrimination against a person or members of a marginalised group of people.



Source: www.equalityinstitute.org/blog/blacklivesmatter-being-actively-anti-racist

The above diagram is known as the Pyramid of White Supremacy. It is really interesting to view and could be used to create conversation, especially with pupils who might not be aware of what is considered racist behaviour (look at Veiled racism). This will also make up part of the lesson.

White supremacy is the belief that White people are a superior race and should therefore dominate society, typically to the exclusion or detriment of other groups/races of people.

White fragility is the discomfort and defensiveness from a White person when confronted by information about racial inequality and injustice.

White privilege – by Kehinde Andrews
www.bbc.co.uk/newsround/53068444

Student Safety Notice for Teachers

It is important to consider the safety and wellbeing of students in your class who have most likely experienced racism in the past, possibly from other students. This is a key responsibility of the teacher. You don't want them to feel oppressed or open up opportunities for them to be bullied. It is also important that they do not feel singled out. This should be seen as an opportunity to empower them, not make them feel even more marginalised or oppressed. If you only have one or two students in your class who are from marginalised communities, it might be useful to create affinity groups for a task or game first. This means they belong to a group before tackling the subject, so there's some camaraderie built with other students before bringing them back together as a whole. Have a look at the resources below on talking to students about racism in the classroom, or at home. The purpose of this lesson is to look at practical solutions to empower and give voice to communities who have long been oppressed and misunderstood and persecuted for their difference. As such, it is vital to have a zero tolerance policy towards racism in this workshop. This can be challenging subject matter as we are not taught the full extent of the British Empire's colonial mission, not only about the power and wealth it brought to Britain, but also that the cost of that wealth, extraction of resources and the violent oppression of indigenous people (by the British) is still being felt around the world today in Africa and India, as well as for those ex-colonial subjects who now reside in Britain. There is also a resource for young teens in regards to their opinions about racism and mental health in the Further Reading Resource at the bottom of this section.

Support Services

Some support services that you might want to also share with children in your classrooms.

Young Minds
www.youngminds.org.uk/young-person/coping-with-life/racism-and-mental-health

Mental Health Resources for People of Colour
bit.ly/3ySjkGn

Therapy for Black Girls
www.therapyforBlackgirls.com

A Variety of Useful contacts for 11-18 year olds
www.mind.org.uk/information-support/for-children-and-young-people/useful-contacts

Young & Black campaign
www.ukyouth.org/what-we-do/youngandBlack

100 Black Men of London
www.100bmol.org.uk

Conversation starters for teenagers about racism

Creating dialogue and discussion around racism is really important in the classroom. However, you need to ensure that there are some boundaries around safety for anyone who might experience racism in your classroom. Here are some essential links to resources that might help you.

Being Black & Being Me (a film made by Black children in Leeds)
www.mindmate.org.uk/being-Black-and-being-me

Racism and Mental Health: A Guide for Young People
www.youngminds.org.uk/young-person/coping-with-life/racism-and-mental-health

What Inequalities do Black People Face in the UK?
www.bbc.co.uk/newsround/53070882

Everyone Needs an Equal Chance in this Country
<https://www.bbc.co.uk/newsround/53068444>

Black Celebrities on Life Growing up in Britain
www.bbc.co.uk/newsround/53068444

Unfortunately, a lot of resources about race are written in the USA, but they are mostly still useful and insightful.

Talking about Race with Kids: Conversation Starters
www.pbs.org/parents/thrive/talking-about-race-with-kids-conversation-starters

5 Ways to Start a Conversation About Race with Your Teen
www.yourteenmag.com/family-life/communication/conversation-starters-about-race

Talking to Kids about Race and Racism (parental resource)
www.kidshhealth.org/en/parents/talk-about-race.html

Talking to your Kids about Racism
www.unicef.org/parenting/talking-to-your-kids-about-racism

How/where could I fit this into the National Curriculum?

- At Key Stage 3, History should 'help pupils gain a coherent knowledge and understanding of Britain's past and that of the wider world. It should inspire pupils' curiosity to know more about the past. Teaching should equip pupils to ask perceptive questions, think critically, weigh evidence, sift arguments, and develop perspective and judgement.' (DfE, 2014, page 94)
- At Key Stage 3, aims include 1) How people's lives have shaped this nation and how Britain has influenced and been influenced by the wider world. 2) Know and understand significant aspects of the history of the wider world: including the expansion and dissolution of empires and characteristic features of past non-European societies and the achievements and follies of mankind. 3) Understand and employ terms like 'empire' and 'civilisation'. 4) Understand and use historical concepts such as continuity and change, cause and consequence, similarity, difference and significance. Use them to make connections, draw contrasts, analyse trends, frame historically-valid questions and create their own structured accounts, including written narratives and analyses. 5) Understand the methods of historical enquiry, including how evidence is used to make historical claims, and discern how and why contrasting arguments and interpretations of the past have been

constructed. 6) Gain historical perspective by placing their growing knowledge into different contexts, understanding the connections between local, regional, national and international history.' (DfE, 2014, page 94)

- Non statutory subject areas suggested at Key Stage 3 'ideas, political power, industry and empire: Britain, 1745-1901' (the Transatlantic Slave trade, Development of the British Empire and Darwin's On the Origin of Species), 'challenges for Britain, Europe and the wider world 1901 to the present day (Indian independence and end of Empire, social, cultural and technological change in post-war British society and Britain's place in the world since 1945) and a local history study (a study over time, testing how far sites in their locality reflect aspects of national history). (DfE, 2014, page 97).
- Key Stage 3 Art and Design guidance in the National Curriculum states that 'about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.' (DfE, 2014)
- Key Stage 3 Citizenship education should 'foster pupils' keen awareness and understanding of democracy, government and how laws are made and upheld. Teaching should equip pupils with the skills and knowledge to explore political and social issues critically, to weigh evidence, debate and make reasoned arguments.' This is expressed in two of the main aims: 'develop a sound knowledge and understanding of the role of law and the justice system in our society and how laws are shaped and enforced' and 'are equipped with the skills to think critically and debate political questions, to enable them to manage their money on a day-to-day basis, and plan for future financial needs.' (DfE, 2014, page 82)

Scarborough and North Yorkshire Libraries Resource

We would like to encourage the participating students to utilise Scarborough and North Yorkshire libraries to do further research.

These are the online resources that are available in the library.

- British Library Newspaper
- Ancestry
- Find my Past
- Access to Research (up to level 8 (GCSE – A-Level)
- Encyclopaedia Britannica – online
- 19th Century newspapers – online
- News Bank – (1995 – present day)
- Who's Who

All of these resources are available in the library but students will need a library card. You can join the library online, it is also advisable to do this online prior to your visit if you are in a large group or by submitting a list of names, addresses, date of birth, postcode and email addresses and this can be done in advance if they are given a week's notice. Scarborough library can also do online visits to the library if they are booked in advance, ideally with two weeks' notice.

Scarborough library can help guide students in online research methods and they have an exhibition and study space at the bottom end of the library if any students need somewhere quiet to do their work.

If you feel that any students would benefit from some support around some of these issues then the Reading Well series (tra-resources.s3.amazonaws.com/uploads/entries/document/6296/Reading_Well_for_teens_-_book_guide.pdf) available in the libraries might be useful.

They cover a range of subjects, including anxiety, depression and self-harm. The library also can provide self-care tool kit rucksacks which students can take home for three weeks and are based on mindfulness resources; they are free of charge and accessible at all North Yorkshire libraries.

If you are not based in Scarborough then you can find a list of other participating libraries in North Yorkshire at www.northyorks.gov.uk/libraries

Further Reading Resources

The Anti Racist Educator – Pranav Patel
www.waterstones.com/book/the-antiracist-educator/pranav-patel/9781529767353

From Local to Global
www.fromlocaltogloball.co.uk/

The Danger of the Single Story – TED Talk
www.youtube.com/watch?v=D9lhs241zeg

Being Black & Being Me
www.mindmate.org.uk/being-Black-and-being-me

Racism and Mental Health: A Guide for Young People
www.youngminds.org.uk/young-person/coping-with-life/racism-and-mental-health

State of the Nation report – Runnymede Trust
bit.ly/40l2qf7

The National Education Union's Anti-racism Charter
www.neu.org.uk/anti-racism-charter

Further Talks about Decolonisation (North Yorkshire)
www.teacherconsciousness.wordpress.com

Research into African History in Yorkshire – Gifty Burrows
www.africansinyorkshireproject.com

African Diaspora History in North Yorkshire – Dr Nicholas Evans
www.hull.ac.uk/staff-directory/nicholas-evans

We Promise to Decolonise the Museum – Brenda Caro-Cacotle
bit.ly/3Z62uyy

Brutish Museums – Professor Dan Hicks
www.danhicks.uk/brutishmuseums

From Local to Global Key Stage 3 Workshop Answers for Teachers

Pre Workshop Task

Here are the definitions of key terms used in the workshop and the Pre Workshop task.

Anti-racism – against racism (two words).

Belonging – an affinity for a place, group of people or situation.

Colonialism – control and oppression over a nation, area or people; where a country conquers, exploits and extracts people, objects and resources for their own gain.

Covert – racial discrimination that is concealed or subtle rather than obvious or public, it is sometimes harder for those who do not experience it to understand this as racism.

Curator – someone employed by a museum or gallery to manage a collection of artworks or artefacts.

Decolonisation – questioning and removing the systems, methods and processes we use that were created to serve the interests of White supremacy and the oppression of other cultures.

Empire – a term used to describe a group of territories ruled by one single ruler or state. They are built by countries that wish to control lands outside of their borders mainly to get power or wealth.

Erasure – the removal of writing, recorded historical material, or data.

Eurocentric – focus on European culture or history to the exclusion of a wider view of the world; implying that European/Western culture as superior.

Extraction – the process of removing something, especially by force, such as natural resources from another country.

Heritage – the values, traditions, culture, and artefacts handed down by previous generations.

Hierarchy – is a system of organising people into different ranks or levels of importance, for example in society or in a company.

Imperialism – a system in which a country rules other countries through political and economic control, sometimes having used force to get power over them.

Inequalities – the unfair situation in society when some people have more opportunities, money, etc. than other people.

Invasion – an unwelcome intrusion into another's country or home.

Oppression – prolonged cruel or unjust treatment or exercise of authority.

Overt – racial discrimination that is intentional and/or obvious harmful attitudes or behaviours towards another person or group. It is easiest to see and name as racism.

Power – capability of doing or accomplishing something.

Racism – harmful or unfair things that people say, do, or think based on the belief that their own race or ethnicity makes them more intelligent, able, good, moral, and civilised than people of other races or ethnicities. This also includes behaviours, rules, etc. that result in a continued unfair advantage to some people and unfair or harmful treatment of others based on race/ethnicity.

Representation – allows a smaller group of people who are not always considered to feel validated. It is where ideas are diverse, perspectives are varied and everyone feels valued.

Single stories – a narrative from one perspective that can lead to assumptions, conclusions and decisions that lead to misunderstandings (two words).

Stereotyping – to believe unfairly that all people or things with a particular characteristic are the same.

Supremacy – the belief that White people are a superior race and should therefore dominate society, typically to the exclusion or detriment of other groups/races of people. (two words)

Whitewashing – to alter, in a way that favours, features, or caters to White people: such as casting a White performer in a role based on a non-White person or fictional character.

Introducing Harrison

[Print and pass out a copy of text A-C to groups of three. They should have one text each and not be able to see anyone else's in their group]

Text A: Harrison's diary (excerpt)

'Up early and after feeding went down to wash and clean up at river before going on to the Dutchman's camp. Just entered water when I spotted on bank two lioness, and 50 yards off me in river bed a lion watching me and meaning mischief. Getting to my rifle I knelt and fired - made a good shot - staggered him and gave me time to reload and fire again as he came on about 15 yards off. Hit him badly again, and luckily he bolted up the bank while I trekked into the water pretty quick. Followed his spoor but went into reeds, so decided to leave him till morning to die. Went to see Millar and settled to hire his span of oxen - Reached camp at dark. Great excitement – lion in trap. Away I went with James and blue light. After numerous adventures I shot him dead - rather risky work as two more were with him.'

Tuesday, 16th July, 1889. Diary 1, South Africa



Text C: Blog excerpt

'On 1 June 1905 six Africans arrived in London on the Orestes. They had been coaxed from the rain forests of the eastern Congo by big-game hunter Colonel James J. Harrison who arranged for them to go on stage at the Hippodrome in central London...The Hippodrome employment continued into late August 1905. The six, assisted by William and Jani Hoffman, settled to a routine which was broken on Sundays when the theatre was closed. One June Sunday saw them and 16 motor cars travel to Crawley in Sussex (Variety Theatre, 23 June 1905, p 6). On 6 July they were at the birthday celebrations of Princess Victoria in the grounds of Buckingham Palace (The Standard, 7 July 1905, p 6). They were visited in their rooms, a fee-earning arrangement.'

Source: www.jeffreygreen.co.uk

THE TATLER

[No. 490, NOVEMBER 16, 1910

THE MARRIAGE OF A FAMOUS SPORTSMAN.



THE SALOON OF BRANDESBURTON HALL—THE HOME OF MANY TROPHIES

This fine apartment is a veritable museum—a magnificent pair of tusks, 110 lb. each, adorn one mantel, while a fine pair of cow elephant's tusks, 36 lb., grace the other. Some fifty cases of rare animals and birds are grouped round the room, with fine heads above; rare Indian rugs presented by Indian friends are covered with equally rare skins—to mention a few only are the okapi, white rhino, bongo, Congo bush buffalo, giant pig, Harrison's antelope, lions, leopards, tigers; and there are lovely china and embroideries



THE FRONT HALL OF BRANDESBURTON

Here are to be seen innumerable trophies of Mr. Harrison's prowess as a hunter of big game



MR. J. J. HARRISON

Of Brandesburton Hall, the famous sportsman and hunter, who is marrying Mrs. Sumner Clarke on Saturday next

Mr. Harrison of Brandesburton Hall, two views of which are given above, after leaving Harrow and Oxford settled down to cricket, hunting, and shooting in England until he took a trip in 1886 to the Brazils and South America. Since then he has become known as one of the most enthusiastic big-game hunters; his collection of heads, skins, birds, small mammals, and curios is said to be unique. India, Ceylon, North and South America, Canada, China, Japan, South Africa, Beira, and Portuguese East Africa, Uganda, and Abyssinia have all been visited in turn, besides trips in the Congo. Mr. Harrison was for many years an officer in the Yorkshire Hussars



MRS. SUMNER CLARKE

Of Illinois, whose marriage to Mr. J. J. Harrison is announced to take place on Saturday next, the 16th inst.

Printed by EYRE & SPOTTISWOODE, LTD., His Majesty's Printers, at East Harding Street, London, E.C., and Published Weekly by THE SPHERE & TATLER, LTD., Great New Street, London, E.C.—November 16, 1910. Entered as Second-class Matter at the New York (N.Y.) Post Office, 1903

Image © Illustrated London News Group

Source: Tatler, 16 November 1910

Reading Comprehension

See text in Workshop Plan and questions.

Noticing Task 1

What is a museum in England for?

Traditionally seen to provide knowledge about knowledge, society and the world to its audiences. They were also created to showcase the spoils of victorious war and oppression over other nations and people.

Who sees their history and culture represented there?

Traditionally, White, upper class, cis gendered, able-bodied, heterosexual people who are portrayed as normal. Anything or anyone who deviates from that is not considered normal, but exotic, different, other, a curiosity, and historically has been objectified and treated as a freak show.

Here are some of the objects that the curator of the *From Local to Global* exhibition has had to look at and choose from for the exhibition (see Ppt slides).

What is a curator?

See definition in notes above.

1. What might be right or wrong about taking them from the Democratic Republic of the Congo?

Some possible answers:

They were not Harrison's to take.

They were stolen with violence.

By removing them by force, they become spiritually misaligned.

Harrison did not understand what they were used for, which perpetuates a lack of knowledge excused as barbarism or leads to the item being given an incorrect definition and usage.

Items are made to be used not displayed.

2. What other questions would you like to know about these items?

[Listen to all possible answers.]

3. Who could answer those questions?

The experts, the people who they were taken from.

4. Should the objects be in Scarborough or the Democratic Republic of the Congo?

[Listen to all possible answers.]

Decolonisation Gap fill

Decolonising is about addressing the lasting impact of British (1)colonialism. It's an attempt to stop the lack of fair rights, laws and opportunities for some people and tackle the unequal (2)power that it created and kept for others. Basically, decolonisation is about taking (3)action, to make positive changes and do things (4)differently.

Decolonising is different from diversity and inclusion because it focuses on past (5)inequalities, then looks to (6)disrupt their impact and develop ways of thinking that include more (7)diverse voices with knowledge and relevant experience and give them the opportunity to speak and be heard.

Above all, decolonising is (8)not about hiding our colonial history. It is about recognising, acknowledging and challenging the results of that history through re-(9)education. The effects of colonialism continue today on the global (10)economy so raising awareness of the need to de-colonise our practices and processes (11)locally, will help make sure everyone is treated fairly and has the same opportunities and support. A large part of that is taking action to make (12)change; promoting and supporting (13)activism to create that (14)positive change in the community.

Noticing task 2: Black Panther Clip

Who is the expert?

The Curator of African artefacts in the museum – who would have studied the history of these items.

What is the difference between the curator and the main character's - Killmonger - knowledge?

[Listen to answers but do not confirm, this is explored more fully in the next visual comprehension.]

Answer: The curator, who is supposed to be an expert on all of these items actually isn't, she is incorrect. Killmonger is correct about the item from Wakanda. His ancestors were from Wakanda, where the artefacts were stolen from, so he knows more about the items than she does.

[N.B. A very important issue to understand decolonisation is that most historical records we have that we use to learn about art and history are written from a Eurocentric point of view (the curator would have studied these at university) written by the victors of war – in this case, the British. They were written as fact when they were/are not the experts on items that were stolen from Africa and other countries and continents; the people they were stolen from are/were.]

Noticing Task 3: Decolonising a Museum

Answers:

1. What two examples does Hannah Mason-Macklin give of power plays in the Black Panther clip?

Knowledge and space

2. What is the difference in Killmonger and the curator's knowledge?

Killmonger's knowledge = Family history (cultural knowledge)

Curator's knowledge = from studying a PhD in African studies (academic knowledge)

3. What type of knowledge do museums value more?

Academic knowledge.

4. Who feels uncomfortable in the museum? Why?

Killmonger. Visitors of colour are often made to feel unwelcome in museums and galleries and often feel like they are being watched as if they might steal something, which is ironic, because the items displayed in museums were often stolen from their ancestors and placed in museums.

[N.B. However, the Curator becomes uncomfortable and defensive because she is used to being knowledgeable about the collection of African artefacts but Killmonger corrects her when she is wrong.]

5. How does the speaker describe Western colonialism?

The White supremacist policy of oppression, whereby various European nations exploited large areas of the world.

[N.B. It is important that students understand that Britain was one of the bigger of the Western colonial powers and most of the wealth that they see in Britain in the grand buildings, railways and manufacturing was built with the profits of colonialism etc.]

[British colonialism focused predominantly on North America, Australia, New Zealand, Asia and Africa, the Caribbean and small parts of Central and South America.]

6. What are the three things that museums are built to show off?

Wealth, power and status.

7. Who do you think museums are for? Who mostly gets to see themselves and their culture represented there?

Not people of colour. Museums mostly reflect White colonial history and heritage, although some have changed and are more inclusive. There is generally a lot of misinformation about cultures that are deemed different from the Eurocentric normality (Whiteness).



Steps to Decolonising the Museum

STEP	OUTCOME
<p>1. Ensuring that knowledge comes from outside of the museum – the museum staff do not know everything, especially about African history, so inviting in expertise from the Democratic Republic of the Congo as well as from people who have experienced colonial oppression historically.</p>	<p>Providing more balanced and less Eurocentric opinions and viewpoints on Africa. Inviting knowledge into the museum from the African diaspora who know more about these objects and their histories than we do.</p>
<p>2. Using a shared definition of decolonisation for all staff to understand and guidelines for what good practice is and isn't.</p>	<p>This ensures that everyone in the museum team is working and learning together.</p>
<p>3. Bringing in curatorial advisors that are from a variety of different ethnic backgrounds to get different perspectives.</p>	<p>We are less knowledgeable about different cultures. Understanding the importance of lived experience (cultural/family history) as well as learnt experience (academic knowledge) provides a much richer and more knowledgeable content and perspectives.</p>

STEP	OUTCOME
<p>4. Working with an African project manager who had researched the African history of North Yorkshire.</p>	<p>Traditionally, academic research in Britain into an area or a period of history has been done by White academics who've told stories that are Eurocentric and have hidden or erased stories of other cultures in Britain. Bringing in academic research from other sources of knowledge is imperative in decolonising history and heritage.</p>
<p>5. Reaching out and making links in the Democratic Republic of the Congo and in the UK with the Congolese community and consulting them on the exhibition and its content.</p>	<p>Understanding that a museum is not the knowledge expert on a different culture from Africa is very important. Understanding and respecting that people from Africa and the Democratic Republic of the Congo have a lot more knowledge about their country, continent, history, traditions and culture than we do, therefore involving them and centring their knowledge, rather than the museums, was vital.</p>
<p>6. Understanding and respecting that people from Africa and the Democratic Republic of the Congo have a lot more knowledge about their country, continent, history, traditions and culture than we do.</p>	<p>British colonialism was violent and many cultures, traditions and history were erased from those countries as a form of control or stolen or destroyed with violence.</p>
<p>7. Not using racist or inaccurate terminology and language to refer to people, places and objects that we do not understand.</p>	<p>Language changes and is fluid. It is important to understand that some language is not appropriate to use to describe other people. Language that is racist is purposely used to oppress people that we do not understand or believe are less important (White supremacy).</p>

STEP

OUTCOME

8.
Paying people who are oppressed for their knowledge as it is has been taken without payment or acknowledgement in the past.

Extraction was a very common practice during and since British Colonial period. It is important to pay people fairly for their lived experience in the same way we pay people for their learnt experience, such as academics.

9.
Introducing different perspectives on the single story of Colonel Harrison told by people from different communities and backgrounds.

Single narratives from one point of view are dangerous because they are largely inaccurate so it's important to tell the story from different perspectives to understand moments in history more fully.

10.
Thinking about safety and comfortability of the audiences that are often not represented – audiences of colour.

It is important to make sure everyone feels welcome in a museum space. As taxpayers everyone in the UK has to pay for public museums so we have an equal right to be in them and to benefit from the knowledge they provide.

11.
Acknowledging Britain's colonial history in the present will help people that were affected badly feel safer and give them a greater sense of belonging in museums.

Acknowledging this painful part of British history might be difficult and bring up feelings of guilt and shame at the violent means of control that were used to oppress people in order to steal their wealth, knowledge and culture. But if museums are supposed to represent everyone, then they need to be open and honest about how and for what purpose they were originally created.

STEP

OUTCOME

12.
Scarborough Museums and Galleries have made it clear where they stand as regards racism (in their Position Statement online) and British Colonialism and acknowledge how they have benefitted from colonial expansion as a museum.

Having a clear position and a zero tolerance policy in racism means that the museum has made it clear that people from different backgrounds will be made to feel welcome in the museum. This is called inclusion.

13.
They have acknowledged that the decolonial process is a long journey and is not resolved in one project, but needs to be continued in a change of approach to subsequent projects and handling of collections.

You cannot decolonise in one exhibition; this is about slowly and thoughtfully changing the way that you do certain things in the museum to ensure that they benefit and empower everyone.

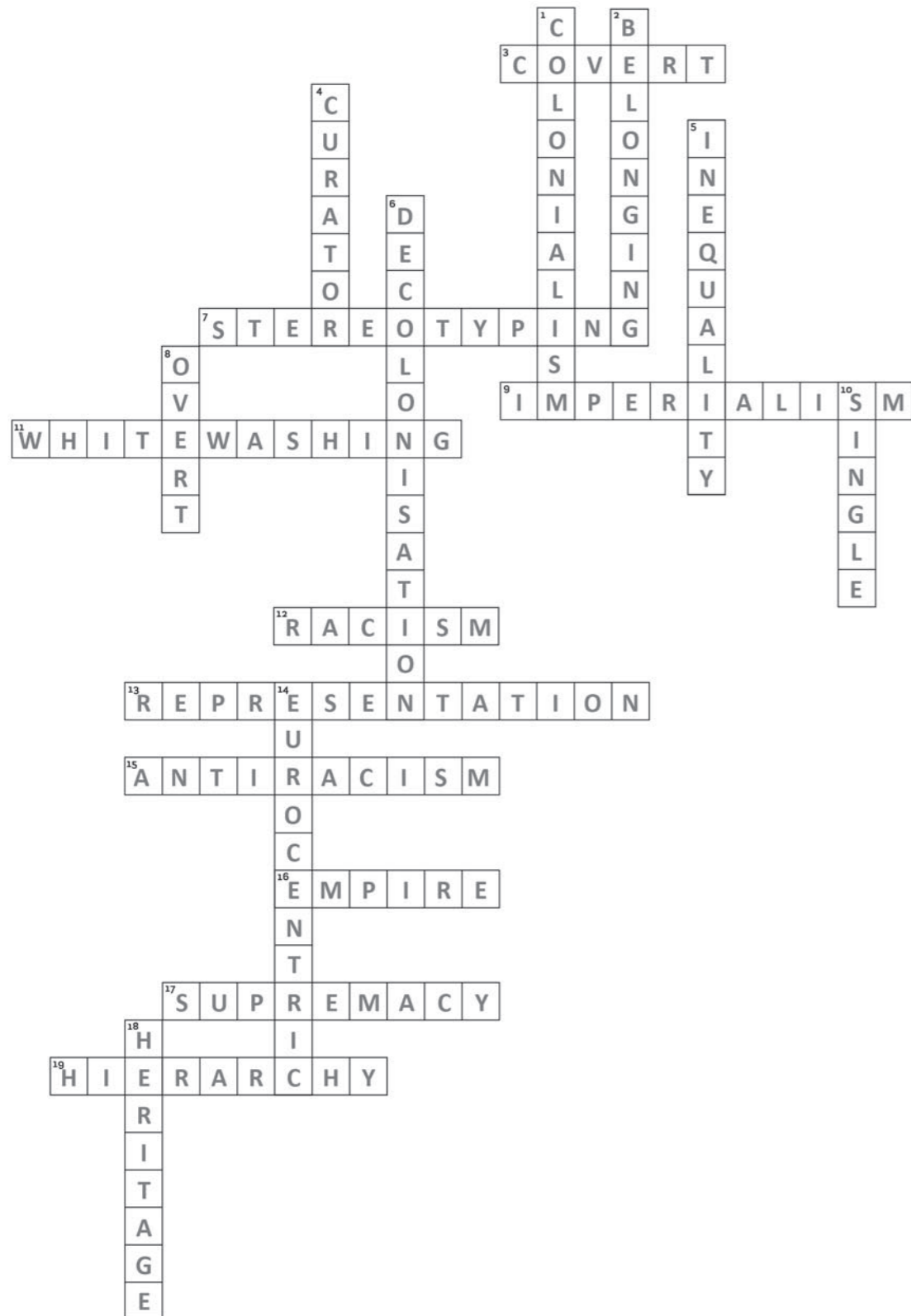
What is missing?

[I would not expect too much back from the participants at this stage but listen to all responses but do not comment on anything being good or bad, unless it is racist or offensive.]

Some possible answers:

- Lack of workforce representation (especially in management/decision making roles);
- Creating a sense of belonging;
- Including more perspectives and stories;
- Including texts that are not the colonial languages of English and French. The national languages of the Democratic Republic of the Congo are: Kituba (Kikongo), Lingala, Swahili, and Tshiluba.

Post Workshop Task: Crossword Puzzle Answers



FROM LOCAL TO GLOBAL

Key Stage 3 Student Worksheets

Pre-Workshop Task

What do you understand by the following terms? Complete the second column 'Your Definition' below.

Term	Your Definition	Any extra information from class
Decolonisation		
Antiracism		
Belonging		
Single stories		
Heritage		
Colonialism		

Representation		
Empire		
Covert		
Overt		
Supremacy		
Eurocentric		
Curator		
Stereotyping		

What do you think the next lesson is going to be about?

From Local to Global Workshop

Introducing Harrison

Read your text and write down any notes from your text that tells you more about Colonel James Harrison.

Notes on your text/pictures

Notes from the other two texts/pictures

Any similarity in your observations of Harrison?

Reading Comprehension: Who was Colonel James Harrison?

Read the text below and answer the questions.

A wealthy landowner and big game hunter, Colonel James Jonathan Harrison (1857-1923) of Brandesburton Hall in the East Riding of Yorkshire spent his extensive leisure time travelling the British Empire and beyond, hunting and killing animals for pleasure and to fund his lifestyle. He frequently visited East and Central Africa, particularly the Ituri Forest, in what was then Congo Free State and under the direct authority of King Leopold II of Belgium. In 1905, he brought back six indigenous Bambuti people from the Ituri who he toured as a human 'zoo'.

After his death, his widow gave his collection of taxidermied animals, diaries, photographs, gramophone recordings and objects obtained on his travels to Scarborough Corporation, where it was displayed in a room named after him (now the Concert Room at Scarborough Library). In the 1950s, the collection moved to the Wood End Natural History Museum and was absorbed within the museum's collection.

1. Who was Colonel Harrison?

2. What was he doing in Africa?

3. What trophies did he take from The Democratic Republic of the Congo?

4. What did he bring back to England with him?

5. What was wrong with that?

6. Whose voice/s is/are missing from the information we know about Harrison? What is the effect of that?

Visual Comprehension

1. What is the purpose of museums in Britain?

2. Who gets to see their history and heritage represented there?



Look at some of these objects from Harrison's collection above and answer the questions below.

1. What might be right or wrong about taking them from the Democratic Republic of the Congo?

2. Look at what we know about the items? What else would you like to know about them? Write three questions for each.

3. Who could answer those questions? Should the objects be in Scarborough or the Democratic Republic of the Congo?

Decolonisation Gap fill

Here is a definition of 'Decolonisation' that Scarborough Museums & Galleries are using for the project. Read it through and see if you can fill the gaps with the terms below. You can only use each word once.

Colonialism	Differently	Positive
Inequalities	Power	Actions
Activism	Change	Disrupt
Diverse	Not	Economy
Education	Locally	

Decolonising is about addressing the lasting impact of British (1)_____. It's an attempt to stop the lack of fair rights, laws and opportunities for some people and tackle the unequal (2)_____ that it created and kept for others. Basically, decolonisation is about taking (3)_____, to make positive changes and do things (4)_____.

Decolonising is different from diversity and inclusion because it focuses on past (5)_____, then looks to (6)_____ their impact and develop ways of thinking that include more (7)_____ voices with knowledge and relevant experience and give them the opportunity to speak and be heard.

Above all, decolonising is (8)_____ about hiding our colonial history. It is about recognising, acknowledging and challenging the results of that history through re- (9)_____. The effects of colonialism continue today on the global (10)_____ so raising awareness of the need to de-colonise our practices and processes (11)_____, will help make sure everyone is treated fairly and has the same opportunities and support. A large part of that is taking action to make (12)_____; promoting and supporting (13)_____ to create that (14)_____ change in the community.

Noticing Task 2 – Black Panther

Briefly summarise your text to your group without showing them it. As a group then discuss the answers to the questions below.

1. Who is the expert?

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.....
.....

2. What is the difference between the curator and the main character's - Killmonger - knowledge?

.....
.....
.....

Noticing Task 3 – Museum in Progress: Decolonising Museums

Briefly summarise your text to your group without showing them it. As a group then discuss the answers to the questions below.

1. What two examples does Hannah Mason-Macklin give of power plays in the Black Panther clip?

.....
.....
.....

2. What is the difference in Killmonger and the curator's knowledge?

.....
.....
.....

3. What type of knowledge do museums value more?

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.....

4. Who feels uncomfortable in the museum? Why?

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.....
.....

5. How does the speaker describe Western colonialism?

.....
.....
.....

6. What are the three things that museums are built to show off?

.....
.....
.....

7. Who do you think museums are for? Who mostly gets to see themselves and their culture represented there?

.....
.....
.....

Steps to Decolonise the Museum

What are the steps that Scarborough Museums and Galleries could follow to decolonise their exhibition?

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.....
.....

Did you manage to guess any of these steps?

Read them through and try and choose the top three that you think are most important and explain why to your partner.

1.
2.
3.

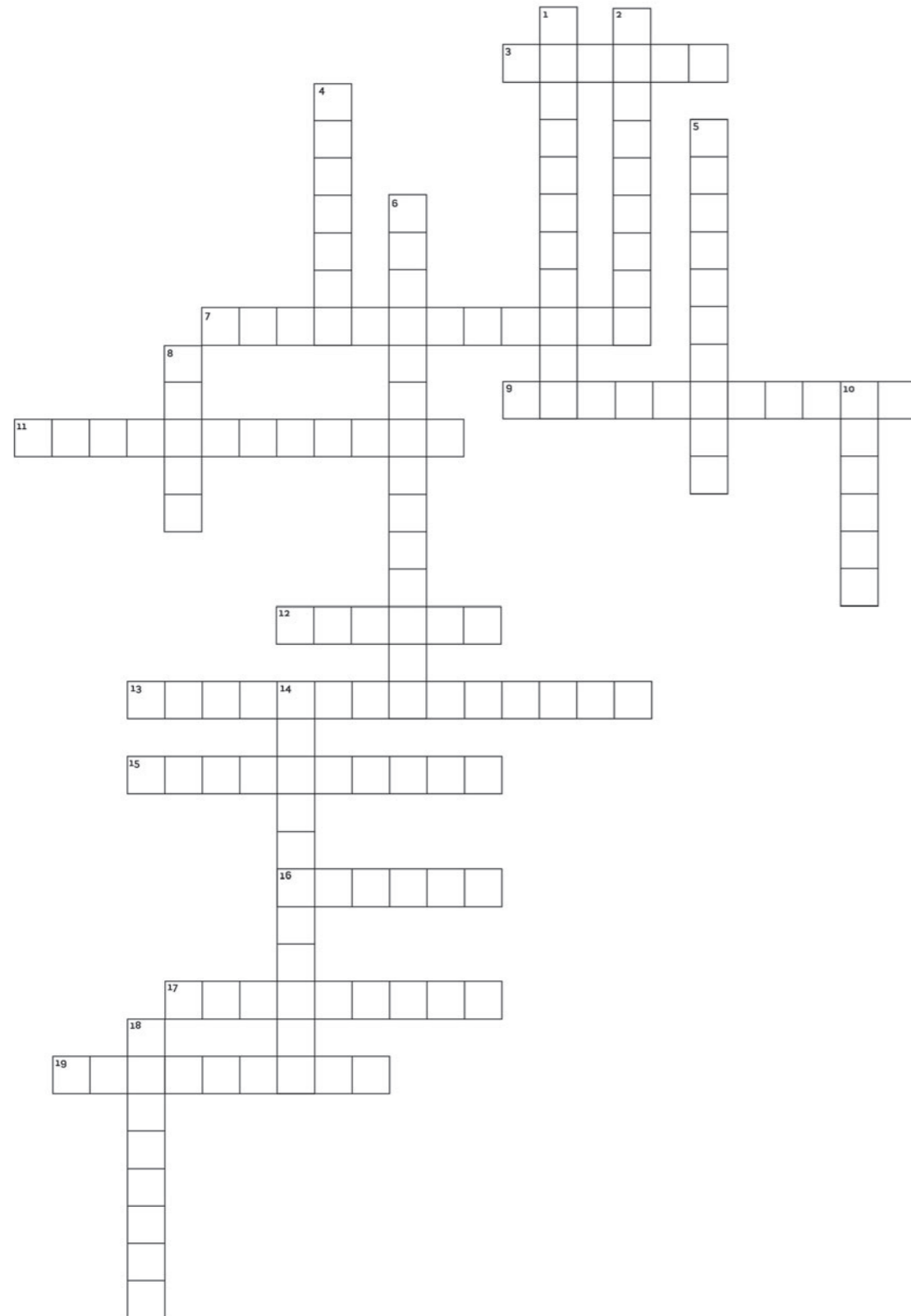
1. Ensuring that knowledge comes from outside of the museum. The museum staff do not know everything, especially about African history, so inviting in expertise from the Democratic Republic of the Congo as well as from people who have experienced colonial oppression historically is vital.
2. Using a shared definition of decolonisation for all staff to understand and guidelines for what good practice is and isn't.
3. Bringing in curatorial advisors from a variety of different ethnic backgrounds to get different perspectives.
4. Working with an African project manager who had researched the African history of North Yorkshire.
5. Reaching out and making links in the Democratic Republic of the Congo and in the UK with the Congolese community and consulting them on the exhibition and its content.
6. Understanding and respecting that people from Africa and the Democratic Republic of the Congo have a lot more knowledge about their country, continent, history, traditions and culture than we do.
7. Acknowledging that British Colonialism was violent and many cultures, traditions and history were erased from those countries as a form of control or stolen or destroyed with violence. As a museum, acknowledging that they benefitted from British Colonialism.
8. Not using racist or inaccurate terminology and language to refer to people, places and objects that we do not understand.
9. Paying people who are oppressed for their knowledge, as it is has been taken without payment or acknowledgement in the past.
10. Introducing different perspectives on the single story of Colonel Harrison told by people from different communities and backgrounds.
11. Thinking about safety and comfortability of the audiences that are often not represented – audiences of colour.
12. Acknowledging Britain's colonial history in the present will help people that were affected badly to feel safer and give them a greater sense of belonging in museums.

What is missing from this list of steps? Is there anything you think they should add?

.....
.....
.....

Post Workshop Crossword

See if you can remember the key terms you learned in today's workshop by finding them in the crossword below.



Across

3. Racial discrimination that is concealed or subtle, rather than obvious or public. It is sometimes difficult for those who do not experience it to understand that it is racism.
7. To believe unfairly that all people and things with a particular characteristic are the same.
9. A system in which a country rules other countries through political and economic control.
11. To alter...in a way that favours, features or caters to White people, e.g. casting a White performer in a Non-White person's role.
12. Harmful or unfair things that people say, do or think based on the belief that their own race is more intelligent, able, good, moral and civilised than others.
13. Allows a small group of people who are not always considered, to feel validated. It is where ideas are diverse, perspectives are varied and everyone feels valued.
15. Against racism.
16. A term used to describe a group of territories ruled by one single ruler or state. They are built by countries that wish to control lands outside of their borders for power or wealth.
17. The belief that (White) people are a superior race and should therefore dominate society, typically to the exclusion or detriment of other groups of people (2 words).
19. A system of organising people into different ranks or levels of importance, e.g. in a society or company.

Down

1. Control and oppression over a nation, area or people; where a country conquers, exploits and extracts people, objects and resources for their own gain.
2. An affinity for a place, group of people or situation.
4. Someone employed by a museum or gallery to manage a collection of artworks or artefacts.
5. The unfair situation in society when some people have more opportunities, etc. than other people.
6. Questioning and removing the systems, methods and processes that were created to serve the interests of White supremacy and the oppression of other cultures.
8. Is racial discrimination that is intentional and/or obvious harmful attitudes or behaviours towards another person or group. It is easiest to see and name as racism.
10. Stories – a narrative from one perspective that can lead to assumptions, conclusions and misunderstandings (2 words).
14. Focus on European culture or history to the exclusion of a wider view of the world; implying that European/Western culture is superior.
18. The values, traditions, culture and artefacts handed down by previous generations.