Blether Together session Decolonising the Curriculum

**Jim Fanning - Education Scotland** 00:04

My name is Jim Fanning, I'm here representing Lynn Robertson who's the Senior Education Officer in Education Scotland for social studies. I've worked closely with Lynn over any number of years. My background is in history teaching although my official title in Education Scotland is Senior Education Officer, emerging technologies. And I do often wonder at times, I can, you know, ended up from basically teaching medieval history 110 years ago, to actually leading in terms of emerging technologies. I won't go into that. But I've taught history at a secondary level, before then moving into the whole area of, of digital, and information communication technologies was back then, before starting with Education Scotland, back in 2013. And that's been quite an interesting roller coaster ride over the past 10 years. I think one of the interesting things of being involved in digital is that it does give you a kind of free free roam across the, across the landscape. You know, so whether it's geography, whether it's history, whether it's, you know, English literacy, maths, numeracy, etc, etc. And there's not one area, you know, all of that that isn't impacted and affected by, by digital so, so that basically books what I am. I'm here today to, I think, keep a grip of things in terms of the timings. And the first presentation, I'm going to hand you across to Rosie and Helen from the Museum of the highlands. And I think basically, we've got about 20 minute presentation from Rosie and Helen. And then there'll be roughly 10 minutes 5 to 10 minutes for q&a. So if I can, can pass across Rosie, Helen to you now

**Helen Avenall** 01:53

Thanks so much, Jim. So, my name is Helen Avenall. I'm the projects and partnerships manager for Museums and Heritage Highland. And that's the Network Organisation for museums and heritage organisations across the highlands. And actually, I Spy at least one if not two, of our museums in the audience today. So yeah, I'm here to introduce my colleague, Rosie Barrett, who worked with us to create museum of the highlands, which was a project supported by the art fund, and Museums Galleries Scotland, Museum of the highlands brings together collections from 15 museums right across the highlands in a dynamic learning hub, which offers really exciting and novel ways to delve into the rich history of the Scottish Highlands. So Moth was born out of lockdown. When museums everywhere were looking for ways to engage with people, and especially young people. Our network of museums collectively developed the idea of an online digital learning hub, which would be able to share their collections from across the highlands with the world. So the website centres around an interactive timeline, which features more than 350 Amazing objects from collections from 3 million BC right up to the present day, alongside over 200 free learning resources, from games to in depth learning ages, which are also available in Gaelic as well. So we wanted to create a really engaging, a fun, user friendly website that supported individuals, families, but also schools to engage really meaningfully with museum collections, either at home or in the classroom. The resources were developed really closely in partnership with teachers and young people, to engage students and to help them learn in innovative and creative ways and not just in history lessons, although history lessons are great. And so the whole museum of the highlands, was developed by a very small but mighty team. Zolo was the heritage consultant for Samuel, photographer Jim Dunn, and Colin Atia amazing creative guy who developed the website, but also to fantastic Rosie Barrett, who's here today. And she's with us. She was absolutely central to the success of the project. And I'm going to introduce her I myself am leaving, I'm afraid at four o'clock. So hopefully I'll get in for a couple of the Q and A's. I'm also happy to follow up through Loretta afterwards, but for now I'm going to hand over to Rosie and she's going to take you on a journey through museum of the highlands and show you some of the fantastic possibilities that it has to support your work. So over to you, Rosie.

**Rosie Barrett** 04:37

Thank you, Helen. That was quite an introduction, but thank you. And yes, so as Helen said, I was the education consultant really who led on those 200 learning activities that we developed. We were quite ambitious. I think we knew that we wanted to create lots of content, because we wanted teachers to be able to begin to explore and to find lots and lots of things to support in your classrooms. But One of the things that Helen mentioned was the fact that it wasn't just about history lessons, it was about allowing teachers to be able to showcase and include Museum and Cultural objects, in their lessons for young people, for young learners to inspire, but also to provide really good concrete examples that could support with learning. Because as we know, objects are so tangible, and they're so great because they're real. So my job then is to kind of show you the objects to show you the website, but particularly, look at all the work that we did to support schools with decolonising. And the reason that that came about as a really key element was because we were listening to what teachers were asking for. And when we initially started meeting with the 15, museums and the project, or right at the beginning of the project, one of the things that really emerged very strongly was that teachers have been asking for objects that help them with these colonial themes. So I'm going to try and share my screen now. And hopefully, it is going to work. And I'm going to show you initially what the website looks like. Can you see that? Can you see the brilliant oh panic over. So that is our timeline that we created. And it allows you to explore all those objects that Helen just mentioned to you through a timeline. And what I did earlier was I set it up, so that we could see all the objects that we have tagged with colonialism. So I'm hoping I'm scrolling down now can you see all the kind of 31 objects, brilliant, fantastic. And as Helen said, these are not just about exploring objects in a history lesson. And they're not just not just high school. But also you can see that there's a cricket bat that was made in Pakistan from the age of empire, that there's absolutely no reason that you couldn't look at that, for example, in a PE lesson, and sports lesson, and, and scrolling down through them, you can see there's portraits, there's art. And there are all sorts of things. There's lots of instruments that you could look at in a music lesson, for example, and I'm just going to just very quickly show you how we've gone about one of them one of my really fascinating, insightful object, which was from the Museum of childhood. Now, we have some absolutely amazing colonial objects across Highland museums, all all 15, museums were able to find things without very much searching, which was really, really revealing to us. Because what it told us was that it sort of reinforced what we already knew that these colonial themes underpinned so many aspects of learning, they didn't just fit in a kind of neat box under high school history, they actually could be studied in different places. And this object is a fascinating one from the 1930s, when it was actually used. We think by people who were who had, who were living in British India, as missionaries, in colonial positions, perhaps the children of soldiers, and it was used to kind of educate British children about what we were kind of doing in India, we've made an activity about it, called object in focus. And you can see all these objects often have an associated learning results with them. And this allows you to be able to explore the object in a little bit more detail, to kind of share with your class, and to talk about what you're seeing before you find out exactly what it was. And it was really exciting for us to be able to do this, to be able to create activities like this, this one's called object in focus. And we we made about 30 of these all exploring objects in more detail. And we think that they'd be great starter activities. And the whole point of them was it was to get you talking about the objects in a little bit more detail, and there's ways into them. And What's lovely about object based learning is that it's very tactile, you can touch it, you can interact with objects, digital offers different challenges, because you don't have the physical object in front of you. And so doing doing activities like object in focus on another activity, where we actually recorded the sounds that any noisy objects made, so that people could play the sounds in their classrooms. Those were our ways of trying to find really interesting object based learning without actually having that tactile quality of the object. So we were thinking about how you could look closely at it, how you could explore the angles. There are lots and lots of examples of these objects and these activities, some of them I'll find you really significant object for us was this bugle actually, that was an example of an object that we we've done another one of those objects in focus activities with. But it was an object that was really complicated. So it was used to sound the advance at the battle of Tell El Kebir in 1882. And we've used that object that has obviously been had a really kind of incredibly powerful heritage, it's an incredibly powerful way to have something that was actually used. And you can see on the screen from the image, how damaged it is the fact that it has seen battle, but it's been used. But it's also an object that we're ours had an incredibly complex story. And we wanted to show both sides of that story. And so we've been really clear in all our object descriptions right from the start, that we were trying to show that these objects have different meaning to different people. So you can see at the bottom, it says that the regiment, this instrument may have been a symbol of military success, but actually to the people of Egypt at the time, it was possibly more likely to be a symbol of that loss of independence, and started a period of colonisation. So throughout the project, I think it would be fair to say we talked about this theme, more than any other theme, we, we discussed getting it right, the fact that we wanted to share our nervousness and and our the controversies really with teachers, we wanted to be honest and upfront about that some of these objects are incredibly difficult and emotive. As I said, we want to be able to explore them. So in this one, again, you can look through the angles, you can you can explore it, you could introduce this as a teacher before the students know what it is. And you could talk about the texture of it. And then you can have that revelation of what it is, and how it's got that that story behind it. So we wanted to give lots of different ways into these colonial objects, and really share them because that's what teachers were telling us that they wanted to see. So as I said this, nearly 10% of the objects on the site, are there to help explore this theme, including some quite complex ones. Now, some of these objects are actually examples of looted objects as well. And, again, we spent quite a long time talking about whether we felt that was appropriate. And we decided in the end, that we would share the objects and allow teachers to have those conversations with young people. And so we've tried to include in the Activities section, we've tried to include activities that allow teachers to have open and honest conversations with with their students raise questions. So I'm just going to show you an example of an activity that really does that. We created this whole set of activities, and called the big question, which were designed to help teachers to have these conversations. So this one big question literally gives the evidence if the tangible, concrete concrete objects, to allow teachers to be able to discuss, should we be apologising for the British Empire. And really crucially, it doesn't give any answers. It looks at what the British it gives context. So it looks I'll just flick through it quickly at what the British Empire is. But then it gets to the point where it actually showcases lots and lots of objects from the site that we used to, to kind of raise these questions. And it sort of talks through the different decisions that were made, so that young people can decide for themselves, whether they should apologise. I'll take you to the section of the website, actually. Hopefully, you can still see all of this. See, I'm looking through a section called quizzes and games. So this is the section of the website where all our learning resources are stored. So there's a section it has explore where you can find the objects. And then you can find the section called play or learn, which has all our activities on so as I mentioned the whatsit noise, the objects in focus. And then down at the bottom are the activities that are really designed for teachers and to kind of get your teeth into these difficult topics. So the one I wanted to show you first, where's the big question? And as I said, some quite meaty topics. And a lot of these were actually put forward by children in one of the schools we did a consultation with so we asked them about the sorts of topics they'd like to see. And should we apologise for the British Empire. I mentioned. Other questions like, how do we remember the work of Christian missionaries, which is a really nice way to talk about colonial topics in religious education lessons, and where it obviously is quite complicated, that the legacy of the work missionaries, there's no clear cut answers about those and we would try to be really open and allow young people to have those discussions themselves. I'll just whisk back a page so you can see another section called on reflection, where we were really keen to allow young people to be able to learn about kind of some of the bigger issues and to be able to take time to think about them. And so these have some, we've got some really interesting topics, where teachers and young people are able to think about the things that we commemorate and that we choose to remember. And some of these are commemorating topics that actually are very, very powerful. And were, you know, really, really quite traumatic for the people of the time. But others are things that we thought should be celebrated as well, and people from the highlands that we wanted to celebrate. But you can see there already, there was topics on allowing schools to explore looted communities, and the communities that were actually affected by that powerful topic, but also, the transatlantic slave trade. And I just wanted to show you this one, actually, that I really like, and which is Claude Mackay, who I'll just download this one quickly. So you can see, so the Jamaican born poet, and this came about because we were really keen to explore, working with Strathneaver Museum, people who had that surname on one of the objects was this fantastic family tartan. And we were really keen to see what sort of people across the world and working with Strathneaver museum on something they were doing, to find out the sorts of people across the world who shared this surname. And who saw this as their family tartan. And what was really interesting was that Claude Claude Mackay, the Jamaican born poet, has that surname purely because of his family ancestry, of being owned a history of being slaves, and his family were, were enslaved. And so that we thought that was an amazing object to be able to talk about the kind of emotive issues around that tartan, and about, you know, sharing a surname, and kind of having pride, but also kind of having anxiety around how that name has spread around the world, that it isn't purely positive story about globalisation, but actually, it's got a really dark undercurrent to it. And we wanted to be really open about that. And we wanted to kind of allow young people to think well, how would it feel, to know that, to know that this is why you've got this surname? Or to kind of, would you see the highlands as your home? Or do you feel a strong connection with it. So that was a lovely object for us to kind of be able to do that through. But there's also, as I said, there's some other interesting activities around the transatlantic slave trade as well. Which what these activities do is they pull together lots of different objects across the site to help teachers to find objects related. Another couple of activities, I think I've still got a little bit of time. So I wanted to show that right, I wanted to show you another couple that from the stories of life section, which were section where we were able to dig a bit deeper into the stories behind objects. There's a couple of really quite powerful ones on here, James Fowler, who I'll just click on, I'll just show you briefly was a, from a family, who we knew from our work with one of the museums had had very strong family connections with Jamaica, and we knew about the different plantations that his family had owned. This was a story really, where we wanted schools to be able to explore but to be able to discuss the issues. And actually think about the why everyday ordinary Highlanders like James, how did they end up having slave plantation? So we wanted to kind of really showcase one story. And, and we, we, you know, we tried to be kind of quite, very thoughtful in the way that we developed them. So actually, you start off kind of thinking, Well, why did somebody like James go set off to Jamaica? What were his experiences when he got there? As the story progresses, we find out about the experiences of the slaves on his slave plantations. And then we find out about his return to the highlands, and eventually coming back a rich man, he was given this snuffbox by the people of Rosemarkie, for his services to the town, and he became this great celebrated figure. And we wanted to kind of share the rounded picture of an individual without judgement, accepting that actually, we can't ever know what our role would have been if we'd have been alive at the at the various times in history, but we can kind of think about how we feel about them now. And so this was a really powerful object for us, because it was a celebratory object to celebrate this character, but it was actually given to a person who'd made their wealth and kind of risen to their set status in society on the back of the slave plantation plantations that he owned. And this storyboard really allowed us to think, as a class really, as young people to think how we would feel in those circumstances. And I've got one final activity to show you I think, which will go to the story of the Abyssinian soldier. And again, we thought a long time about what to call him. This was a story. This was how he was known at the time. This is a story of one of the looted objects on the project. And the story basically examines how British Museums, how Highland museums have come to have colonial objects and looted objects in their collection. And as the story progresses, you get to find out and you get to decide. So we're really keen that it shouldn't be us telling you information, but that young people have the chance to vote and to discuss with their classes. So as the story progresses, they can decide, Is it okay, that we still have looted objects in museum collections? Should they have been returned by now? have they been returned? And as this one goes on, we learn that the shield we we don't know the name of the soldier from whom it was looted in Maqdala. What we do know is the name of the men who took it and who it was gifted to. And again, young people can talk about whether they think that's acceptable, whilst also learning a really kind of key colonial story about about Empire and the key battle gets studied that we know get studied in high school. And again, they can share their own opinion is okay that we don't know the name of the the original owner, but we know the name of the men who took it. There aren't any right answers, it's very much left to young people to decide. So as I said, across the project, approximately 10% of all the resources and the the objects have been selected for Colonial focus. It's about sharing and showcasing these objects so that schools can find them and access them, and use them very much as starting points for discussion and debate across and across the site. So hopefully, that was a kind of whistlestop tour of colonial specifically colonial aspects, I'm sure. You've all seen that there has been a huge amount that's gone into that, not just that theme, but that was very much a key theme for us throughout and something that we worked hard with teachers, we trialled the materials with teachers to check that along the way to check that we were on the right lines, really. And we're hoping that teachers will find those genuinely useful ways to discuss those objects.

**Jim Fanning - Education Scotland** 21:56

Thank you to Helen and Rosie. And Rosie, can I just say Loretta is going to be so impressed because we are spot on timewise in terms of where we we should be so well done. And again, lots of folks in the chat actually saying thanks very much for that really, really useful. And sharing contact details. So So yeah, thank you very much. I think we're now going to move on to if I've got my notes right here, Sarah, and Claire National Trust for Scotland. I can see Sarah there and I can see Claire there.

**Sarah Cowie** 23:28

we've actually got double Sarahs, two Sarahs. Alright. And I'll just share my screen. And good afternoon to everyone nice to see lots of familiar names and some faces on the call. Can you see that screen? Okay, so

**Jim Fanning - Education Scotland** 23:43

Thanks, Sarah. Yeah. Lovely.

**Sarah Cowie** 23:46

So thank you so much for having us today. We're from the National Trust for Scotland. And we're going to share our journey, our relatively early journey still and into looking at how we decolonise our learning and engagement work. My name is Sarah Cowie. I'm Senior heritage learning advisor at the trust. And I'm presenting alongside my colleagues Sarah and Claire today, they will introduce themselves shortly. And Kat Tellford who is our EDI workforce consultant is also worked with us on this work. And they'd be really happy to answer any questions afterwards if people have particularly things around workforce development. So all of us work centrally in the trust, and we support our wonderful property teams with their learning and engagement work. And all of our rules are relatively new. We've all started and the roles being created in the last few years. So we're really at the start of our journey. But we saw by sharing our learning and our reflection so far, and where we've got to, hopefully there'll be some things that you find that chime with your work or that are similar to some of the challenges you're facing. So just in case you're not aware of the trust, we have properties and we care for properties in places across the country. from beaches and islands and mountains to castles and palaces and everything in between, really, really represent and cover the whole of Scotland's experiences. And in 2022, we launched a new corporate strategy called nature, beauty, and heritage for everyone. And that really represented a change in our approach as an organisation. So again, we're really in that forming stages of organisation in moving forward. And of our three core pillars, a lot of our work falls under the engagement pillar. And what we're going to share today is just some examples of some of our work, our reflections and learning, and some points for discussion and thought as well. So I'll hand over to Claire.

**Claire Hammond - NTS** 25:43

Thank you so much. So my name is Claire Hammond and Project Coordinator for facing our past. So I'll give you a brief overview of what facing our past is. And then an example of the work that we've done to kind of give you some inspiration or an example of how schools and heritage organisations can work together. So the facing our past project began in 2020. And it was looking at our sites, our places, and spaces and their links to historic enslavement. And a report was published in which we found that about 50% of our places had either direct, indirect, or intergenerational links to historic enslavement. So one of the first projects when I joined, that I worked on was with the Barbadian artist, Anna Lee Davis. So Davis is a visual artist, she's an educator and a writer. So what we do, a lot of the work we do is working with artists on our histories of our places to deliver creative interventions, they usually got, perhaps an informal or a formal learning element, and I work with Sarah, both Sarahs and that will set us on delivering this. So Anna Lee worked at the intersection of biography and history focusing on post plantation economies. So this project specifically, was an example of a collaboration between the trust but also an artist and a different way of exploring history. It was called contesting landscapes of distraction, and it focused on the Highlands of Scotland on Balmacara estate, which was once owned by the Mackenzie's of Seafirth, one of whom was a governor of Barbados from 1754 to 1815. And the estate was really important because it straddles the historical themes of enslavement, also indentured servitude, the Highland Clearances, folk traditions, botany, and medicinal healing. So it really covered like you were saying earlier, you know about colonialism and things like tea and the cricket bat and cover a lot of different areas. It's not just history, it really kind of leaks out into a large aspect of learning. So one key aspect here and you can see on the screen was that Anna Lee very much led the project and she worked with a local school which was Plockton High, worked with crofting students, and they created four small plots in the ground. And the intention or her intention was to focus in foreground less visible traditional farming practices and wild plant usage among the Scottish crafters and healers, but also their counterparts in the Caribbean. So I think a key part of this was we were thinking about decolonising the curriculum and the process of recognising challenging and dismantling white western, usually male elite dominated knowledge production and dissemination. Anna Lee worked with a medical herbalist from the Isle of Skye and creating a range of outputs but also working with the students. And of centering their experiences Anne Lee's and Janet's and the students their experience and knowledge of those who were disenfranchised, you know, either as indentured servants, or as enslaved. They worked for the students teaching them about the collection of plants through art, and their connection to herbal traditions in Scotland and Barbados, and unknown to the students beforehand. Scots who went to Barbados and interesting talking about Claude McKay, you know, this unknown connection between the Highlands of Scotland and the Caribbean, and teaching them about indentured servitude about the colonial administrators about prisoners, who would have taken their system of botanical knowledge with them. So enslaved African society in Barbados also had healers with knowledge of plants, which were used in things like Bush teas, Bush baths, and Bush medicine. And Anna Lee really wanted to bridge these two cultures. So the work tied in with a kind of wider creative aim of the project, which we'll see on the next slide, which was to develop a sort of limited edition suite of contemporary art which she showed Anna Lee exhibited in the Balmacara estates Gallery, and it looked at how Scots and enslaved Africans on Barbados may, in spite of their trauma and rupture from their homelands have found ways to belong to their new lands and bond with foreign people from different geographies. So the project with Anna Lee was just one example of our work towards embedding facing our past into the everyday work of the trust. So since 2020, we've worked with artists and facilitators from North and South America, Europe and the Far East, continuing to tackle narratives that have hid or been hidden or raised in a historical record. Moving forward, we're keen to work more closely with our internal learning and participation teams, but also with schools generally. I mean, a lot of the work we do with skills is very project focused, we deliver a project, we work to deliver the aims of that. And one thing I learned through this, which was one of the first ones I did was the importance of creativity and creative avenues and artists and storytellers and delivering potentially difficult topics. And I suppose thinking about a question that I posed to the wider group for after this finishes is how we keep that lasting relationship after the kind of visit, you know, after that first initial visits done, how then do you continue to keep that legacy to keep the legacy going, so I will now hand over to my other colleague Sarah, Sarah Connet.

**Sarah Connet - NTS** 31:05

Hello, my name is Sarah, the other Sarah. My pronouns are she/her and I am the participation officer at the National Trust for Scotland. So the participation focus is on inclusion, accessibility, and community engagement. And as Sarah said, this is new to the trust. So we're still in the process of piloting, testing, and learning, I'm going to whiz you through some of the things that we've been thinking about and trialling over the last couple of years. So one of our focuses in this area is starting to build partnerships with groups of underrepresented audiences, with the aim of piloting programmes of activities across a range of different places. These pilots are allowing us to develop our understanding of what groups might expect from us what they might want from us as an organisation and what barriers they face. When visiting our places. One of the key things that we want to achieve is to ensure the group's feel welcome and safe at our sites. And there have been some instances historically where this hasn't been the case. And so one action we will be taking is to pull together guidance around inclusive welcomes, that can be used with a wide range of different groups, including schools, that come to visit us. And where we have started to embed this training and support with staff and volunteers that has made a positive change both with the confidence of our colleagues, and the impact with visitors. What I'm also very conscious of is that our work with black and minority ethnic communities doesn't become a tick box exercise, it can be too easy to engage with a particular group and then think tick, I've done my diversity work, I'm all done and dusted. What we really do want to achieve is building meaningful long term relationships with a wide range of different audiences that might might feel that the trust isn't a place for them, it doesn't feel a safe place. And these partnerships should be just that they should have mutual benefit and a positive impact, not just for us, but for the well being of these communities as well. So part of our challenge is to embed this work into business as usual, and rather than it being seen as an add on exercise, through our pilot work, open conversations, and evaluation of this, we hope to highlight how we can achieve this. And I look forward to seeing how we continue to evolve this work with more groups across more places in Scotland. And lastly, I guess change in a large organisation can be slow, which is something else we need to contend with. But on the positive note, this time really allows us to build support among colleagues and build momentum. So we can hope to make a real impact. And if you want to find out about any more of this work, please do get in touch afterwards. But there's also a few other things that we've been doing to build our knowledge and hold ourselves accountable. So firstly, we've been visiting a number of different organisations to see what they're doing, and networking with colleagues and taking that learning back to the trust. We went to see hidden histories at the McManus in Dundee, which is great at showcasing their EDI work alongside interpretation. So if you know of other places we should come and visit. Or if we can come and visit you please do let us know. And then secondly, the three of us and our colleague Kat have formed a mini internal network where we meet regularly to discuss our work within this area and share useful resources amongst ourselves. And we're also building up a bit of an informal network with sector colleagues who are on the GEM anti racism training course that we did recently. Mainly to keep up with post training, learning and reflections. And also to keep up with their work in this area as well. And I'm going to pass over to Sarah now.

**Sarah Cowie** 34:27

Thanks, Sarah. So our work at the trust has been slowly growing back with schools since the pandemic the start of the pandemic is marked as the green arrow in the middle there of our chart numbers. And a lot of Sarah and I's work for the last few years has been about think what our current work looks like, and looking at how we can enhance and expand it and also doing consultation and benchmarking and research whether there's across the sector, but also teachers and schools across the country. So I guess there's three key things that have come out for us about taking forward our decolonisation work with schools. So the first one of these is what was mentioned earlier a few times already is really expanding the decolonisation work to interdisciplinary approach that spans a huge range of topics beyond history in the curriculum. And also across different age groups. So, Scottish Book Trust, and WOSDEC have been doing some great things with early years. And we were inspired by some of their work, we also one of our rangers, Emily has been doing some really interesting research on looking at decolonising outdoor learning and is trying to reenact that in her daily practice, and connecting people with local actions that will have an impact globally. The other key message that's coming from our staff, volunteers, and also teachers, is they want professional development opportunities in this area. And we absolutely need that too. We have been on a variety of outdoor and external learning courses, and we'll share some of those in the chat afterwards. And I should say a big shout to see Molina is on the call today and building racial literacy course by Education Scotland has been hugely transformative for me What we need to think about with professional learning opportunities. And we've been able to offer some of those particularly Claire's work, is how do we make that sustainable in the future? And how do we make sure our staff and volunteers feel supported, so that they can deliver the sessions with that training and guidance in the background. And then the third point is really, you know, as we've seen already today on the call. And looking across the sector, there are a huge number of fantastic resources and activities already in the area of decolonising, the curriculum. And what we want to make sure is that we're not trying to duplicate or replicate anything that's out there already. I've just highlighted on screen here a few that I've found really useful that again, we'll share links to in the chat. And what we want to do is really kind of map out what is out there already. And where can we provide a unique place, we also want to look at working in partnership and be able to do that, partly already through some of Claire's work. But we'd love to hear from you as well, if you want to look at at that area. And I think obviously we need to be guided by the new anti-racist curriculum principles in taking forward that work. And so that's some of our reflections. And I guess, what we have continued to realise is that this work around decolonisation is very much about learning, but constantly relearning. And we wanted to finish with some of the resources we found useful, and we'd love to hear what resources you found useful as well.

37:44

So I'll start off with mine. So it's the 13th documentary by Eva Duverney. While it's not UK based I find it a really useful visual resource to broaden my understanding of systemic racism and racial injustice. And where this is embedded in everyday life today, and just a really kind of good point of reflection from my own personal and professional practice.

**Sarah Cowie** 38:04

And this is Kat's recommendation. It's me and white supremacy by Layla F. Saad, and Kat recommends this as as well as a book, there's a workbook and podcasts that go alongside that. So you can get involved in learning style that suits you. Mine is a new book that just recently been released everything I learned about racism I learned in school by Tiffany Jewell. And this is again based in America. But I think there are lots of really interesting things to learn about a child view of systemic racism, that we can have parallels for here.

**Claire Hammond - NTS** 38:37

And mine is a kind of historic film or kind of older film. And the reason I'm using this example is because I watched this in primary school, one of my teachers showed me and it's stuck with me ever since. So always remember, it's always something that influences me, I remember the feelings I had when I watched it as a child. And so I think it just shows the power of also visual media and when teachers show you things in school, those feelings that you feel really stick with you through your adult life and your career. And so that is the kind of end of our presentation. Our contact details are on the screen. There's the learning email address, and also the email address for the project that I work on. And then we just like to, to open it back up to questions and back to back to Jim.

**Jim Fanning - Education Scotland** 39:21

Sarah, Sarah, and Claire. Thanks. Very, thanks very much for that. I got that right. That time. I'd like to hand over to Gabi now from the Museums, Galleries, Scotland, and Marseum is the is the title of the presentation. Gabi they're all yours.

**Gabi Gillott - MGS** 39:36

Thanks Jim. So yeah, Hi folks. My name is Gabi. I use the pronouns she/her for a quick visual description I am a white woman in my late 20s with a brunette shaggy mullet and big brown framed glasses. And today I'm going to talk to you about Marseum and we're going to go to another planet hopefully which is quite exciting. Now I'm going to share my screen So bear with me because I will need to fiddle just to make sure I'm also sharing with audio. And grand. Yes. So I'm here to talk to you about Marseum. Marseum is a learning resource that Museums Galleries Scotland have created in collaboration with Daydream believers. So Marseum was born out of our workforce for the future project. And don't worry about writing all of this down, I'll send some links afterwards, it has all this information. And but our workforce for the future projects were born out of some evaluation of some previous skills work that we've done. And what really came out of that was the importance of engaging with people earlier on to have more positive impacts on the destinations and pathways, particularly when we're looking at diversifying the workforce pipeline for Museums and Galleries in Scotland. Now, this will probably come as no surprise to a lot of you listening today. But in in Scotland, we our Scottish index of Multiple Deprivation in the kind of lower two deciles of that, so areas which experience multiple forms of deprivation. And you'll often see that young people in that area have either never been into their local museum, can't necessarily name it, or definitely don't aspire to have any kind of career or involvement in that museum. Now, the relevance to this today is that we often know that kind of forms of marginalisation intersect with one another. And what we're doing with Marseum is hopefully, embedding co-production in museums, but also getting a wider range of people more excited about what possibilities their local museum has for them, both as a local employer, but also as a place to explore their own stories. So this video does a much better job of introducing you to what Museum is than I ever could. So I'm gonna shut up and press play

41:57

incoming transmission, Hello, Earthlings. And welcome to your Marseum mission briefing. The year is 2050. And a human community is now thriving on Mars. You and your team are tasked with designing an exhibition for the first museum on the Red Planet. Marseum exists to share stories from Earth with young people on Mars, and help them connect with humans from the neighbouring planet. During your mission, you'll discover the purpose of museums uncover a story about life on Earth, and think up ideas for exhibits to tell that story. But your journey doesn't end there. Together with a team of museum experts, you'll bring your ideas back down to earth by launching a live exhibition at a local museum. I'm sending you the details of your mission now. I look forward to seeing what you create.

**Gabi Gillott - MGS** 43:04

So as the video introduced through Marseum, pupils will have the opportunity to explore museums and their purpose, build a Marseum team, use research to think about what the future might look like in 2050 on the planet Mars and what stories might be looking to tell there. And then more about the art of storytelling, how do we tell the stories of our life right now? They'll also have the opportunity to explore interpretive design and create a museum which is for lack of a better pun out of this world. And they'll have the opportunity to respond to an asteroid disaster, which is wonderfully titled disasteroid, I can take no credit for that. That was all Daydream believers doing that were to blame. And they have been great to work with on this. So Daydream believers have created various learning resources in the past. teachers on this call might have heard of them before. And there are other resources like this one are all free to use and download from their website. Marseum, This learning resource is currently free and available to download from the website. And I'll share a link at the end. And so within this learning experience, there's various kind of stages that learners will go through so Marseum has been designed as a teacher led resource. And then it's enriched by the involvement of a museum to bring this classroom based learning to life in a real museum environment at the end. So there are six main stages in this. There's discovery, exploration, ideation, design, presentation, and launch. And practically what this looks like is a downloadable PDF and a suite of worksheets to take you and your class and your learners through the journey. So the worksheets look a little something like this. Now, I can't open the chat because I'm back to one monitor at the moment, but I was hoping that folk might be able to reflect and come up with one object that would be in their cabinet of curiosities if they were to tell the story of a day in their life. So for me, this would definitely be my coffee machine, because without my coffee machine, I would have no life every day, I would have no energy to bring. So I was just hoping that you might be able to each pop an, an object in the chat that would be in your cabinet of curiosities. So throughout the sessions within the learning resource Marseum, there are stages that look like this. So this will introduce an area of one of the six areas within the learning resource. So this is discovery, it's looking at what museums look like. And there's global examples of museums, not just Scottish examples, thinking about what our future might look like, who might be in your team to build Marseum, and what might your audience look like on Mars for the first museum on the Red Planet. There's a skills element within this. So pupils have the opportunity to reflect on what they bring. And as, as we all know, you can't do everything yourself. So there's also the opportunity to match up with where maybe your fellow classmates might have certain skills and don't know how you can work together to deliver Marseum. We've also crowdsourced some videos from across the sector, we've had some absolutely amazing ones that folk have submitted, because in the year 2050, our current workforce be the workforce of the past. And so I'm just going to show you one of those videos. Now there were generated in the style of Tiktok come to work with new short videos. And within that, we've sort of seen for a variety of people work in variety of roles across the sector. So there's a really good broad cross section, and demystifies various roles because folk might have heard of the word curator before, but they might not necessarily be able to articulate what that actually is. So I'm just going to play that video.

47:04

Hi, I'm Noel, Come to work. With me as a digital officer at the Watt institution.

47:17

I start my day with an essential coffee and take my dog Teddy for a walk in the park. I then get to the museum to begin my job, where no two days are the same. First thing in the morning I work on social media posts and get these uploaded, and then go to the museum stores my favourite place in the museum to select objects for digitisation. We're currently working on a new Egyptology gallery. And so today I'm 3D scanning a range of items such as this canopic jar lid here I'm taking 2D photographs using a digital camera from all angles of the object, which are then stitched together in photogrammetry software to make a 3D textured model. In the afternoon, I use animation software to create films using the scans, which will be used in our displays. I finished my day by 3D printing a replica, which I'll use to create tactile and sensory exhibits.

**Gabi Gillott - MGS** 48:12

So there's a few of these films which provide a range of roles and which provide videos of a range of roles, including someone riding a steam train, and someone else looking at how they can serve objects and museum. Hi. As I said, there's that skill element. So thinking about what you can develop your confidence within the journey of the learning resource. And this ties in quite nicely in terms of thinking about, more broadly, someone's kind of journey through learning as well. And the disasteroid. And it's one of my favourite elements of the learning resource because it really instils resilience. And as anyone who's worked at museum before knows, things sometimes go wrong in museums. And so disasteroid gives their pupils an opportunity to react to an asteroid which would collide with their shuttle carrying the objects to Mars and then helps them to think about how they might adapt their exhibition. At the end of the five classroom based sessions, a sixth element is then the launch which would take place in the museum. Now we've got this currently being piloted across eight different local authority areas over the space of this year. So it's essentially at the end of the classroom based experience the pupils then take their learning into a real life Museum, they get the opportunity to ask people who work in the museum questions about their job, and they get to take their creation in and there's two ways in which this can happen. This is the meet and greet element that I was talking about with meeting the different members of staff. There's two ways in which this can happen. Then the pupils could go into the museum and directly represent and display their Marseum work. Or they could respond to a brief which has been set by the museum. So, this has been a whistlestop tour of our learning resource, Marseum. I think the one key thing I've forgotten to mention actually is the age group this is aimed at so my team was developed with S1 and S2 pupils in mind, but it's appropriate for learners ages 10 through to 14, and we are seeing it being used across across that kind of whole range of ages. I'll also share a link in the chat. So don't worry if you don't get a chance to scan this QR code. But thanks for listening to me talk about Marseum. And I'm happy to answer any questions.

**Jim Fanning - Education Scotland** 50:49

Gabi thanks for that there's no questions at the moment. But you do have an offer from Karen Jamieson, who is going to be using Marseum resources. She said she will report back on it. I would just say that I support it with a local local Scout group, I could so easily see those resources being used, not just classroom based but in community learning as well. To be honest with you, you know, I think they would be so easy to transfer across. Yeah,

**Gabi Gillott - MGS** 51:17

it's really good to hear that it's kind of how we wanted it to be used for just for anyone who could take it and do what they want. But Daydream believers background is primarily working with teachers. So I think they were thinking about in terms of us MGS like what obstacles have we had engaging with teachers before and working with a platform where they already have that reach and experience has been really beneficial.

**Jim Fanning - Education Scotland** 51:43

Gabi, thanks again for that. I'm a sci fi fan, by the way. So I'm obviously going to be into were into that kind of approach. But I think that I think is the thing I could see it being used in so many different contexts. And not just in the one officer that had been created for which is the classroom context. So well done for that. And I think already we're now moving on to Anna. Transatlantic slavery learning resource for teachers.

**Anna Lehr - Glasgow Life** 52:11

Yes. Hi. Hello. How you doing?

**Jim Fanning - Education Scotland** 52:15

Good timing.

**Anna Lehr - Glasgow Life** 52:18

So can you all hear me okay? Yep. Can you fine. So thanks, Loretta. And thanks, everyone, for having me, just very briefly, I know it's very late. So I'll just take literally five minutes of your time to share something with you that we have actually developed as an outcome of this group when I first met Loretta and lots of other familiar faces here today, four years ago, during lockdown. So I'll just share my screen in a moment to promote something. I last checked during Black History month last year. And it's basically promoting two free online resources aimed at both primary and secondary school teachers, specifically in Glasgow, but having said that, you can easily adapt it. It's an interactive walking tour through Glasgow's merchant city and the classroom presentation. And it's developed by us Glasgow museums Education Department. And these resources are used to teach the topic of transatlantic slavery in an anti racist and less Eurocentric way, drawing on original Museum artefacts and archival material. And it includes activities that focus more on the enslaved black people, as opposed to the enslavers and their wealth, like someone said earlier on during the presentation of the Museum of the highlands, that a lot of times we only have artefacts that were given to the enslavers or were taken by the enslavers, but not by the enslaved purpose, by the enslaved people. So we want to encourage teachers and pupils to think a bit more critically about how to deal with Glasgow's past with the country's past, and how issues such as reparation, for example, should be approached. So you can see huge, huge, huge, huge topics. And that came about during lockdown. Really, when we had the luxury everything was closed. And I think Sarah Cowie mentioned earlier on as well a lot of teachers did approach us and said, What can we do if we can't go to the museums, and that's how we develop this online resource. And it's very much a project that keeps developing over time. It has changed a lot throughout the years and it was started by our colleague, Myles Greenwood, the curator for slavery and legacies of empire and now continued by his predecessor by his successor Nelson Cummins, and we're working with education services on it as well. So I just just quickly share it and I will pop the link in the chat. Can you see a medal? That's fine. We can see that. Terrible. I feel terrible following up from the Marseum. It's a resource I absolutely love and I think it's brilliant and this is very low key tech. We converted in a very not elegant way a PowerPoint in to a PDF, so we can upload it onto the website. But it's just to give you an overview. Of course, I won't go through the entire presentation. But it's meant to be a lesson plan done between 45 to 55 minutes and it always takes the objects as a starting point, they are all in Glasgow Museum's collection. You can also access them online through a resource called Collections navigator if you can't physically come to the museum. So it takes the objects in Glasgow Museum's collections as a starting point. And as I said, for us, it was really hugely important that was part of our learning to go through everything in a non Eurocentric way. You can see here we start the presentation not with Oh yeah, the people from Glasgow started out with their ships and this is the triangular trade. But we start out with pre colonial civilizations and encourage teachers to have a look for example, at ancient West African kingdoms what was beforehand it the story doesn't start with the enslavers coming and enslaving people, and using museum objects that we have in our museum collections that were also looted as a starting point. So it's really to twist the narrative a little bit, and show it from an alternative or from the real viewpoint, so to speak. So these are just pointers for teachers, it comes with a wealth of notes at the end of the presentation, and it has prompts in it such as choose a kingdom or empire and start your research. What was the language spoken? What was the national dress? What was the greatest artistic achievement? Now think about what happens to languages customs and culture. When the Europeans arrived and imposed their own what is the long term impact of generations. So and this is just the starting point. And then it moves throughout the presentation, lots of very powerful presentations, where you can see an interactive map of how many ships with enslaved people went through the triangular journey, then we have Glasgow's involvement, again, always bringing it back to the objects we have here in the museum. So you can click your way through it. I'll pop the link to the PowerPoint into the chat right now. And there's also a link to the walking tour through Glasgow's merchant city, which were first developed with Dr. Steven Mullen, a long time ago, I think about 10 years ago. And as I said, it's always a work in progress. And we are working with teachers on it as well. And I think I put it on to the jam board as well. For us, it's just a challenge to cascaded down to all of our team that everyone is on the same page. But we really, really hope that you can use it, and you can try it out and give us feedback. So I just pop the website in the chat now. Here we go and you can download the classroom resource as well as the teachers and pupils sheets through the walk through the merchant city. Thank you so much.

**Jim Fanning - Education Scotland** 58:03

That was brilliant. Thanks for that. that link is in there. So thank you very much for that presentation. Very good. Thanks, folks. I felt I was excellent. I learned loads so I just say thanks for attending. Follow up some of those links and and have a good evening. Thank you