



# Autumn Events

The UnMuseum Cultural &  
Heritage Programme 2022

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*Disclaimer - Throughout this programme any text that is hyperlinked is bold and underlined. We have also included a hyperlink to the Bristol Old Vic website via their logo on page 12.*

# Introduction

As a racial justice organisation, **BSWN**'s work covers many areas and connects with a variety of sectors. Over the past few years, we have engaged in a number of community-based research projects, the latest being an **examination** of the situation of decolonisation within the cultural heritage sector in the South West. This project focused on Intangible Cultural Heritage to understand how concepts such as decolonisation, diversity, and inclusion are understood and used within organisations in the South West of England. The resulting report then made recommendations on how to influence and push the discussion around decolonisation and inclusion with cultural heritage institutions to create and embed change in the sector. This project led us to explore the opportunity for creating spaces and opportunities in which Black and Minoritised people can equitably participate in the ownership, management, production, and consumption of their varied cultural heritages.

The overarching strategic aim of our Cultural Heritage Programme is to impact upon a range of racial justice measures through culture and heritage work. In this programme, we have begun to develop a series of community archiving workshops, create content, and develop the digital UnMuseum prototype - an online space to which community-based archivists and cultural producers can 'upload' content and curate 'collections' through Black and Minoritised lenses. In addition, as part of this work, we will be exploring issues around power, identity, belonging, culture, and heritage in a series of events over the Autumn. Defined as '*something that is handed down from the past; as a tradition*', heritage is a key cultural component of identity. Intangible cultural heritage more specifically, is the foundation of all communities and an essential source of identity and continuity which includes cultural tradition, oral history, performance, ritual, memory, skills and techniques, and indigenous knowledge systems. This 'living' heritage plays an important role in promoting cultural diversity, social cohesion, reparative justice, peace, and economic development.

Our communities hold living treasures who possess knowledge and skills pertaining to different aspects of diverse intangible cultural heritage and it is important for Black and Minoritised people to reclaim, restore and preserve these various aspects of heritage. Our events are therefore not just about adding to the cultural calendar of Bristol but are an acknowledgment of the socially advantageous connotations of these cultural touchpoints and about creating a space for intellectual reflection coordinated with key partners focused on creating an enabling environment for Black and Minoritised artists and cultural producers.

# Event Timetable

## Screening of *The Meaning of Zong* & Panel Discussion

**Tuesday the 11th of October**  
6-9.40pm, Bristol Old Vic

The magic of '*Digitisation*' brings *The Meaning of the Zong* back to the stage of the Bristol Old Vic. In this event, an audience can appreciate Giles Terera's clever and powerful play as a screen work, for the first time.

Based on true historical events, Giles Terera's boldly inventive debut play, *The Meaning of Zong*, was Commissioned by Bristol Old Vic and the National Theatre. Two hundred years ago, Olaudah Equiano read the harrowing reports of a massacre aboard the slave ship Zong, where 132 Africans were thrown overboard. Joining forces with anti-slavery campaigner Granville Sharp to publicly condemn these actions, he helped set in motion events which led to the abolition movement in the UK.

Live on the stage at this event at Bristol Old Vic will be those who battle in real courtrooms today - in high-profile cases - at the forefront of the fight for rights and justice in Britain. In this piece of reality-theatre, we discuss what we can learn from history and culture that can make a real difference in that fight.

As the first event of this series on cultural heritage, the digital revival of this play also contributes to the themes of Digitisation and Disruption, Telling Stories, and Reparatory Justice, which will be expanded in the Coach House events to follow.

## Digitisation & Disruption

**Wednesday the 2nd of November**  
5-7pm, the Coach House

Museums are commonly looked at as collectors of the past, a past curated by oppressors who often manipulated or erased the culture, heritage and contributions of the oppressed but new technologies bring opportunities for the reclamation of that past and present.

This discussion will explore whether digitisation in the cultural heritage space allows us to disrupt the traditional (physical) museum space while navigating issues around copyright and ownership.

Our speakers will also explore the opportunities provided by community archiving in empowering people to make decisions about how their stories should be collected, organised, and shared empowering people to do this work.

## Telling Stories

**Tuesday the 22nd of November**  
*5-7pm, the Coach House*

This discussion is a creative exploration of the historical record. The panel will explore issues around storytelling, an act as old as culture. Many societies have long-established storytelling traditions which function to entertain, inform, and to promulgate cultural traditions and values but not all of these stories are historically accurate.

Stories are currency. It's one thing to read about an issue but it's another to learn about an individual's lived experience. Stories evoke emotion and can encourage action.

Behind every story are real people, and real communities and our panel will attempt to understand the ethical responsibilities of interpreting (or not interpreting) the past.

## I Am Witness: The Role of Testimony in the Reparatory Justice Process

**Wednesday 7th December**  
*6-8pm, the Coach House*

The discussion will speak into the need for an All-Party Parliamentary Commission of Inquiry for Truth and Reparatory Justice and how I AM WITNESS as a Stop the Maangamizi Campaign initiative seeks to raise awareness of the need for community testimonials in this process. It will also touch on the Global Majority VS UK Government, a grassroots youth led campaign.

The 'Stop the Maangamizi: We Charge Genocide/Ecocide!' Campaign Petition is a campaigning tool for mobilising Afrikan People's Power to exert upon the British Houses of Parliament towards establishing the All-Party Parliamentary Commission For Truth & Reparatory Justice, and other actions necessary to advance the process of dialogue from the ground-upwards, with the British State and society on Reparatory Justice.

11th October, 6-9.40pm @ **BRISTOL  
OLD VIC**

# Screening of The Meaning of Zong & Panel Discussion

*Facilitated by Rob Mitchell, Creative Media  
Producer and Co-founder of Firstborn Creatives.*

## About

*The Meaning of Zong* centres on a court case and the panel discussion will explore the parallels between the events onboard the Zong and more contemporary events, such as the scandal surrounding Windrush and the law on cultural heritage.

## Facilitated by

Rob is a Creative Media Producer who studied Drama in Bristol. Rob primarily used media as a tool for engaging people and Communities, often with the aims of learning and civic participation. He is Co-founder of **Firstborn Creatives** with Shawn Sobers and former of director **Black Pyramid Film and Video Project**; a lot of his work has looked at issues of representation, history and belonging.

## Panelists

### ***Desmond Brown***

Desmond is the Founder of **Growing Futures**, a project based in Hillfields, Bristol. The aim of the project is to inspire young people to gain work skills and accreditation. He is also **Independent Chair** of the Avon and Somerset Lammy Review Group and Vice Chair of the Police and Crime Commissioner (PCC) Scrutiny of Police Powers Panel.



### ***Miranda Grell***

Miranda is a practising barrister. She's had a varied career working as at the award-winning Hackney Community Law Centre; the Advisory, Conciliation and Arbitration Service; the European Commission in Brussels; and for the first Deputy Mayor of London. Miranda has actively campaigned for the victims of the Windrush scandal - including bringing together lawyers to provide legal advice and is also now an advisory board member to the Windrush Justice Clinic, which assists victims of the Windrush scandal to obtain compensation.

### ***Kunle Olulode***

Kunle is the Director of **Voice for Change**, a national advocate for the Black and Minoritised VCSE sector. With extensive Project Management experience in public, private sector social policy, diversity & regeneration, research, and events organisation.

2nd November, 5-7pm @ the Coach House

# Digitisation & Disruption

*Facilitated by Anasuya Sengupta, Indian Poet, Activist, & Co-founder of Whose Knowledge?*

## About

This event will explore the opportunities and limitations of digitisation in the cultural heritage space with an overarching question of: Does digitisation allow us to disrupt the traditional (physical) museum space while navigating issues around copyright and ownership.



## Facilitated by

Anasuya is Co-Director & Co-founder of **Whose Knowledge?**, a global multilingual campaign to centre the knowledge of marginalised communities online. She has led initiatives across the Global South, and internationally for over 25 years, to collectively create a feminist present and future of love, justice, and liberation. She is a Co-founder and Advisor to Numun Fund, the former Chief Grantmaking Officer at the Wikimedia Foundation, and the former Regional Program Director at the Global Fund for Women.

### **Kelly Foster**

Kelly is UK Coordinator for the Whose Digital Archives?, a project for **Whose Knowledge?** Kelly is an Open Knowledge Advocate and Public Historian working with community and digital archives.

### **Andrea Wallace**

Andrea is the **Senior Lecturer in Law** at the University of Exeter. She has a PhD in Cultural Heritage Law from the University of Glasgow with the CREATE RCUK Centre for Copyright.

## Panelists

### **Matuna Kyanya**

Matuna is Outreach Manager at **African Digital Heritage**, a Nairobi based, non-profit organisation working to encourage a more critical, holistic, and knowledge-based approach to digital solutions within African heritage. Mutanu as a communication & outreach specialist has worked for Jumia and AMREF.

### **Drew Ellery**

Drew is the Collections Engagement Officer at the **National Archives UK**. He focuses on increasing the representation of diverse and marginalised communities within UK archive collections and is also passionate about making special collections more accessible using digital technologies.

22nd November, 5-7pm @ the Coach House

# Telling Stories

Facilitated by Stuart Taylor Decolonial Scholar-activist, Artist, and Systemic Consultant.

## About

This panel discussion will explore issues around story telling. It's a creative exploration of the historical record by attempting to understand the ethical responsibilities of interpreting (or not interpreting) the past.

## Facilitated by

Stuart is a Decolonial Scholar-activist, Artist, Systemic Consultant, Systemic Constellations Practitioner, Aikido Sensei, and Published Writer. He is currently researching his next book - *Ancient African Futures: A Decolonial Poetics of Systemic Constellations Practice and Restorative Social Justice*.

## Panelists

### **Arathi Sriprakash**

Arathi is a **Sociologist of education** at the University of Bristol. Her work is interested in the politics of knowledge, exploring the contested 'science' of education in international development, the active erasures of racism and coloniality in the field of education more broadly and questions about the relationship between epistemic justice/racial justice in education.

### **Lucy Turner**

**Lucy J Turner** is a Bristol based Artist, Digital Illustrator, Activist, and Creator. She has worked



on projects with Rife Magazine, Watershed, Creative Youth Network, Rising Arts Agency, Arnolfini, Black minds Matter UK, 91 Ways, Shelby X Studios and Rockett St George. Her main inspirations are Black bodies, in particular, Black women.

### **Orsod Malik**

Orsod is a UK-based Sudanese digital Archivist, Curator, Writer, Content Producer and Strategist. He is the founder of **Code Switch** an archive/continuum of radical internationalism. His research focuses on shifting peripheralised histories to the centre by drawing links between anti-colonial struggles and thought across space and time.

### **Michael Jenkins**

Michael is a Writer, Producer and Director and Co-founder of **Blak Wave**, an independent production company in Bristol focused on revolutionising which stories are being told.



7th December, 6-8pm @ the Coach House

# I Am Witness: The Role of Testimony in the Reparatory Justice Process

*Facilitated by Jendayi Serwah, a Public Speaker,  
Trainer, Facilitator, and Reparations Activist.*

## About

The discussion will speak into the need for an All-Party Parliamentary Commission of Inquiry for Truth and Reparatory Justice and how 'I AM WITNESS' is a 'Stop the Maangamizi' Campaign initiative to raise awareness of the need for community testimonials in this process. It will also touch on the Global Majority VS UK Government Campaign.



## Facilitated by

Jendayi is a Public Speaker, Trainer, Facilitator, Community and Reparations Activist specialising in race equity and its intersections, leadership development and psycho-social education for change. She is a presenter of Glocal on Ujima Radio which focuses on Afrikan political, cultural, and social affairs, every Friday 12-2pm. [Listen here](#). Jendayi is also the convenor of [Afrikan ConneXions Consortium](#), a lobbying group promoting the interest of Afrikan Heritage people in Bristol and beyond.

## Panelists

### ***Cllr Amirah Cole***

Amirah was elected to represent Ashley Ward in May 2021, she has a background as a Community Organiser and Activist, with a wealth of experience in campaigning to protect community, cultural and environmental assets. Campaigns

include: Save the Malcom X Community Centre, Save St. Paul's Afrikan Caribbean Carnival, and Save the M32 Maples.

### ***Esther Stanford-Xosei***

Esther is a Jurisconsult and internationally renowned Reparations Scholar-Activist. She is the co-ordinator general of [Stop the Maangamizi We Charge Genocide/ Ecocide Campaign](#), and a co-founder of INOSAAR the International Network of Scholars & Activists for Afrikan Reparations.

### ***Kobina Amokwandoh***

Kobina is an Organiser, and Reparation Campaigner working globally via community-led reparations action learning activities in the UK, Abya Yala (Americas) and Afrika. He is a Coordinator and Co-claimant for the [GMVs campaign](#) and Key Mobiliser of youth in [GARFOL](#), the Glocal Afrikan Reparations Forum.

