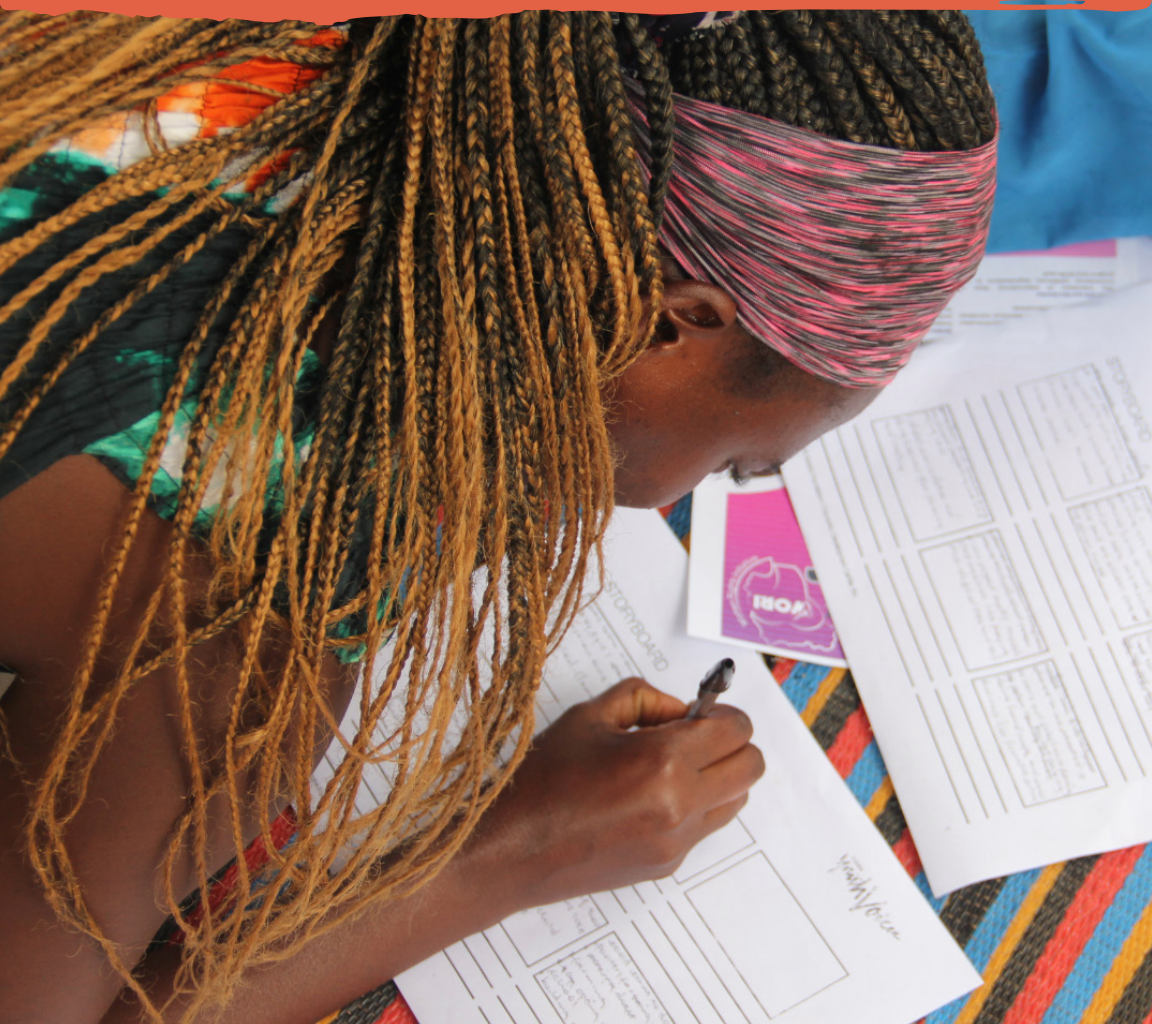




International Coalition of  
**SITES of CONSCIENCE**

# Correcting the Record

A TOOLKIT TO FOSTER MORE INCLUSIVE HISTORICAL NARRATIVES



## About the International Coalition of Sites of Conscience

The International Coalition of Sites of Conscience (ICSC) is a global network of museums, historic sites, archives and memory initiatives dedicated to building a more just and peaceful future through engaging communities in remembering struggles for human rights and addressing their modern repercussions. Founded in 1999, ICSC now includes more than 350 Sites of Conscience members in 65 countries. ICSC supports these members through grants, networking and training.

Learn more at [www.sitesofconscience.org](http://www.sitesofconscience.org)

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*Cover photo: The Women Rights Initiative (WORI), Uganda*

## About this Toolkit

Published in 2023, this toolkit is a step-by-step guide to implementing ICSC's unique "Correcting the Record" methodology, which was developed to support the efforts of Sites of Conscience and like-minded organizations around the world to promote more inclusive and equitable historical narratives, and confront intolerance, discrimination and exclusion within their societies.

This toolkit was developed as part of ICSC's 2022 *Correcting the Record: Building Inclusive, Equitable and Engaged Societies One Narrative at a Time* global initiative, which aimed to expand the impact of Sites of Conscience in building more resilient, inclusive and equitable societies.

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**This toolkit was made possible with the support of the National Endowment for Democracy.**



*"With the Correcting the Record project, we are both shining a light on and tackling the roots of the divisive rhetoric that so often leads to polarization and violence. This methodology supports Sites of Conscience to develop inclusive public narratives that promote participation and plurality amidst a global rise in authoritarian discourse."*

SILVIA FERNÁNDEZ - GLOBAL NETWORKS PROGRAM  
DIRECTOR, ICSC



# Table of Contents

Foreword	9
<b>Introduction</b>	<b>12</b>
<b>About the “Correcting the Record” Project</b>	<b>14</b>
About the “Correcting the Record” Methodology	14
About the “Correcting the Record” Project Partners	15
<b>About This Toolkit</b>	<b>18</b>
<b>Start Your “Correcting the Record” Journey</b>	<b>20</b>
<b>1. Assessing the Gaps</b>	<b>21</b>
1.1. Assess Your Organizational Practices	23
1.2. Assess Your Repositories, Programs and Activities	28
1.3. Assess Your Skills and Tools	33
1.4. Write an “Assessing the Gaps” Diagnostics	34
<b>2. Defining the Gaps to Be Addressed</b>	<b>35</b>
2.1. Define Your Target Community(ies) and Audience(s)	35
2.2. Identify Key Community Partners and Stakeholders	37
2.3. Identify Your SOAR (Strengths, Opportunities, Aspirations and Results)	39
2.4. Define Your “Correcting the Record” Action	40
<b>3. Filling the Gaps</b>	<b>42</b>
3.1. Assemble a Co-Creation Team	42
3.2. Define Your Ethical Approaches	45
3.3. Plan and Implement Your “Correcting the Record” Action	48
<b>4. Ensuring the Gaps Are Filled</b>	<b>51</b>
4.1. Risks and Mitigation	51
4.2. Evaluation and Monitoring	54
<b>Conclusion: From Filling the Gaps to Correcting the Record</b>	<b>56</b>
Annex	60



# Foreword

The District Six Museum in Cape Town, South Africa, was established in 1994 to work with the memories of a community that was displaced by racist urban planning policies during Apartheid. Between 1966 – 1981, these “District Sixers” were not only forced to leave their homes, but witnessed their schools, community centres and churches being demolished. Their neighborhood was destroyed, and the site remained empty, a scar in the heart of the city.

The Museum existed first as a memory project, and only later as a museum. Today, we call ourselves a community museum as much of our foundational activism, exhibitions and research programmes were driven by a community of former residents and political activists. Over the past 30 years, we have evolved, moving from an organic, community-driven practice to a dynamic methodology that invites self-reflexivity, new practices and new visions. At the core of this evolution, we retain a stated goal: community participation and process-led engagement in all aspects of our work. We imagine this participation to be decentralised and organic, rooted in community, but like many established or newly emerging institutions, we grapple with questions around the impact of our work. How far off the path have we travelled since our founding moments and are there meaningful ways to reconnect to these moments through new pathways?

Reflecting on our impact and whether we should still call ourselves a community-based museum comes with many challenges. The District Six community we work with has changed: some former residents of District Six are no longer with us, and a younger generation now grapples with what it means to identify with this community. There are many internal divisions in District Six as well, often linked to the manner in which the larger national project of land restitution in post-apartheid South Africa has played out. Through a state-sanctioned process, former residents are able to put in a claim to return to the empty scar that is District Six. New homes have been built and old and young are starting to settle in the neighbourhood again. For those who have returned through this process, new community

*Photo: District Six Museum, South Africa*

dynamics emerge which questions who belongs to this space, and who has the right to claim a District Six identity.

The complex stories and emotions surrounding forced removals and now that of the “return” to District Six, leads us to ask difficult questions around the intention of our exhibitions, educational programmes and archival work with District Sixers: Are community members and their different perspectives truly represented in our work and in our decision-making structures? In the moments where we find that the museum’s voice does not align with voices in the broader community and vice versa, are we able to hold the space for dialogue and the exchange of views? Furthermore, as an institution how do we nurture these intentions, crafting an organisational practice that also centres staff input and learning? These questions have been with us consistently since our founding, although there have been moments when we have taken community participation for granted, or have been so focused on ensuring our sustainability, that we lose sight of our core mission.

Holding true to a community-centred museum methodology over thirty years has required a tenacity and a belief in the future. In all of our contexts where collective trauma has shaped our relationships with each other and where we still grapple with censorship and prejudice, we need to persist with hope – hope that difficult dialogues and reflections are able to shape new pathways for collective resistance, but may also make space for multiple perspectives and interpretations of the past.

Implementing the “Correcting the Record” methodology presents an important opportunity for museums, social justice institutions and projects to pause and reflect on their practice. It provides a coherent set of steps and guidelines not only to “dig deep,” but to dig wider into assumptions and biases that may follow us into our daily work, and which may unwittingly remain lodged there as we tirelessly mediate the daily challenges of working for change within our communities.

Beyond this, it provides us with the assurance that our observations and learnings can lead to concrete change and that critical processes of reflection are not something we do outside of communities, but in communities.

The “Correcting the Record” Methodology guides us in three key areas: assessing the gaps in our work; providing a pathway to filling these gaps and lastly, ensuring

that the record is corrected. When working through the framework we start to question whether we have found the right tools and methodologies to have a positive impact on our communities. We argue about definitions and strategic directions. We may even be challenged to adapt our founding principles to meet the changing needs of the communities around us. These moments of reflection and change call for an honesty that often leads to difficult dialogues between staff, stakeholders and communities. We may be held accountable in ways that may feel uncomfortable and possibly even unfair. In these moments, we hope you turn to the “Correcting the Record” Methodology as a source of guidance and support. Developed out of rigorous engagement with fellow Sites of Conscience, it is a tool to effect change.

**Chrischené Julius**, *Collections Manager, District Six Museum, South Africa*

# Introduction



*Kigali Genocide Memorial, a Site of Conscience in Rwanda*

Since 1999, the International Coalition of Sites of Conscience (ICSC) has been leading a global movement to document, preserve, and share stories of the past in order to build a more peaceful and just future. With over 350 members in 65 countries, Sites of Conscience – which include established and emerging museums, historic sites, archives and memory initiatives – work hand in hand with communities around the globe to amplify the voices of marginalized communities and counter what Nigerian author Chimamanda Ngozi Adichie\* called “the single stories” – simplistic and often false narratives that exclude the experiences, needs and voices of minority groups, ultimately contributing to divisive rhetoric, negative stereotypes, discrimination, hatred and violence.

With their unique expertise in documentation, oral history collection, and community engagement, Sites of Conscience have a key role to play in addressing the challenging and complex issues of our time by providing a public platform for those whose voices are marginalized by wider society. Centering their stories can play a vital social role in countering historical narratives that perpetuate exclusion and discrimination, and in increasing understanding of the complex, systemic issues that drive inequality and violence today.

As Adichie states “stories have been used to dispossess and to malign. But stories can also be used to empower and to humanize. Stories can break the dignity of people, but stories can also repair that broken dignity.”

To support Sites of Conscience in these efforts, in 2022 ICSC implemented the global initiative, *Correcting the Record: Building Inclusive, Equitable and Engaged Societies One Narrative at a Time* (the “Correcting the Record” project or the Project).

\* Adichie, ‘The Danger of a Single Story’, TEDGlobal, [https://www.ted.com/talks/chimamanda\\_ngozi\\_adichie\\_the\\_danger\\_of\\_a\\_single\\_story?language=en](https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story?language=en)

# About the “Correcting the Record” Project



**CORRECTING THE RECORD**  
ONE NARRATIVE AT A TIME  
GLOBAL NETWORKS 2022

The “Correcting the Record” project aimed to expand the impact of Sites of Conscience in countering hatred, violence and discrimination in their societies by fostering more inclusive historical narratives.

Believing change must come from within, the year-long initiative equipped participating Sites of Conscience with the skills, partnerships, knowledge and tools to recalibrate their organization’s practices, approaches, and/or repositories (including, but not limited to, archives, documentation centers and museum interpretive plans) in order to amplify marginalized voices, promote more inclusive and equitable public narratives, and mitigate societal discrimination and exclusion.

As part of the Project, the ICSC’s Global Networks department, in close collaboration with Sites of Conscience representatives, Radhika Hettiarachchi and Lebogang Marishane, and six Sites of Conscience from Africa, Asia, Latin America and the Caribbean, developed the “Correcting the Record” methodology.

## About the “Correcting the Record” Methodology

The “Correcting the Record” methodology engages Sites of Conscience in a deep and honest self-assessment to determine gaps in community representation in their repositories, practices, and approaches, and adopt new practices to fill those gaps and correct historical records.

The “Correcting the Record” methodology reorients Sites of Conscience, allowing them to correct historical narratives by fostering new understandings of the experiences of those whose voices have been historically silenced and counter misinformation and damaging public discourse that leads to the discrimination, hatred and violence that they suffer.



*“The goal of the ‘Correcting the Record’ [methodology] is to have an inclusive approach to story collection, but also to give power to those whose voices are being amplified.”*

LEBOGANG MARISHANNE - CONSTITUTION HILL,  
SOUTH AFRICA

## About the “Correcting the Record” Project Partners

The “Correcting the Record” project partners included six Sites of Conscience from Africa, Asia, Latin America and the Caribbean, who piloted and tested the “Correcting the Record” methodology and helped document the learnings of their respective processes to ensure global best practice, accessibility and replicability. Over eight months, each project partner developed a “Correcting the Record” case study – a set of actions carried out to address the gaps in their organization’s practices, approaches and/or repositories, while piloting the “Correcting the Record” methodology – and assessed its impact in countering discrimination, hatred and violence in their communities by fostering more inclusive historical narratives.

The “Correcting the Record” partners represented a mix of emerging and established memory initiatives working in different contexts selected to represent the diversity of ICSC’s global membership. These six partners and their respective “Correcting the Record” case studies include:

## PROGRAM PARTNERS AND CASE STUDIES

The **Intercontinental Slavery Museum (ISM)**, Mauritius, was established in 2020 as part of the key recommendations of the 2012 report of the Mauritius Truth and Justice Commission. The museum aims to investigate the history of slavery and its consequences in Mauritius through a “bottom-up” approach to community engagement. ISM’s “Correcting the Record” case study focused on developing collaborative and co-creative practices with local Afro-Malagasy communities in order to change perceptions and stereotypes towards the Rastafari community and address the violence committed against this community. ISM also developed a co-creative exhibition concept with the Rastafari community with the aim of creating a framework on co-creation processes and recommendations for all future museum activities.

**Museu da Imigração do Estado de São Paulo (São Paulo State Immigration Museum)**, Brazil, opened in 1993 to tell the stories of European immigrants and their families. Housed in the former Bras Immigrant Hostelry that played an important role in past migration policies targeted at the “whitening” of the Brazilian population, the museum’s “Correcting the Record” case study focused on challenging the legacy of Brazil’s “whitening” policies and colonial history by expanding their oral history collections to include the voices and narratives of Black and Indigenous communities. The museum aimed to present memory and heritage as a means of symbolic reparation, and influence understandings of the history of Afro-Brazilians and Indigenous people.

The **Museo de la Memoria y los Derechos Humanos (MMDH) (Museum of Memory and Human Rights)**, Chile, opened in March 2010 to commemorate the human rights violations committed by the Chilean state between 1973 and 1990 and foster human rights and democratic values. As a “Correcting the Record” case study, the museum developed a temporary exhibition which showed the struggle of women to resist the dictatorship, and aimed at making a connection with the current generation of feminists. With it, the museum aimed to create a framework that could be implemented across other projects and departments and transform the museum into a decolonial, anti-patriarchal and feminist museum.

The **National Human Rights Museum (NHRM)**, Taiwan, was created in 2018 from two sites associated with the “White Terror” period of history, during which Taiwan was under martial law (1949-1987). The NHRM is dedicated to preserving, documenting, and educating the public on the history and human rights violations during that period while also addressing contemporary human rights violations. In order to shift the understandings of migrant workers’ rights as human rights, the museum’s “Correcting the Record” case study focused on working with non-government organizations to collect the testimonials of migrant workers and collaborating with Indonesian migrant communities to identify gaps in representation of migrant workers’ narratives in the museum’s exhibitions and engaging them as an audience for the museum.

**The Women’s Institute for Alternative Development (WINAD)**, Trinidad y Tobago, was established in 1999, as an organization committed to advancing the rights of women and girls and their leadership role. Today, WINAD is developing a new museum and memorial of Women’s Contribution to Leadership and Development in Trinidad and Tobago to change perceptions of women’s roles. WINAD’s “Correcting the Record” case study focused on engaging women from the community in co-designing the museum to ensure inclusive and equitable practices and build an action plan that sets the record straight from the inception of the museum’s development.

**The Women Rights Initiative (WORI)**, Uganda, is a non-governmental organization (NGO) founded in 2007 to support survivors of gender-based violence in Uganda and document human rights violations for accountability. Since 2020, WORI has worked toward changing perceptions and discrimination against women by establishing the East Africa Women’s Museum to share the stories of women, highlighting the human rights violations they suffered, as well as their resilience and leadership roles. WORI’s “Correcting the Record” case study focused on empowering women and helping them regain control over their narratives by changing its documentation practices and using alternative storytelling methods that centered women’s stories in an empowering and non-traumatizing way.

# About This Toolkit

This toolkit aims to serve as a step-by-step guide for Sites of Conscience to apply the “Correcting the Record” methodology. It can be used by a diversity of organizations including grass-roots organizations, established museums, sites of memory, public memory initiatives, archives and historic sites working in different contexts.

This toolkit can also be used at various levels of an organization's development. For established institutions, the toolkit provides a roadmap to shift ingrained practices of exclusion within the organization and to drive fundamental organizational change. In contrast, for young and emerging institutions, the toolkit is a guide to establishing inclusive practices from the outset.

To assist you in the process the toolkit offers:

- Terminology definition to clarify all concepts involved in each step of the “Correcting the Record” methodology;
- Examples of how the “Correcting the Record” methodology was applied by the six Sites of Conscience who participated in the testing of the methodology through their “Correcting the Record” case studies; and
- Tips to give you hints on how to mitigate challenges that you may encounter in the process.



*The Women Rights Initiative (WORI), Uganda*

The toolkit takes Sites of Conscience through the four main steps of the “Correcting the Record” methodology:

**1.**

### **Assessing the Gaps**

To help you identify gaps in your organization's practices, approaches and repositories.

**2.**

### **Defining the Gaps to be Addressed**

To help you identify your key community partners and stakeholders and define your “Correcting the Record” action – the work you will carry out to address the gaps in your organization's practices, approaches, and/or repositories.

**3.**

### **Filling the Gaps**

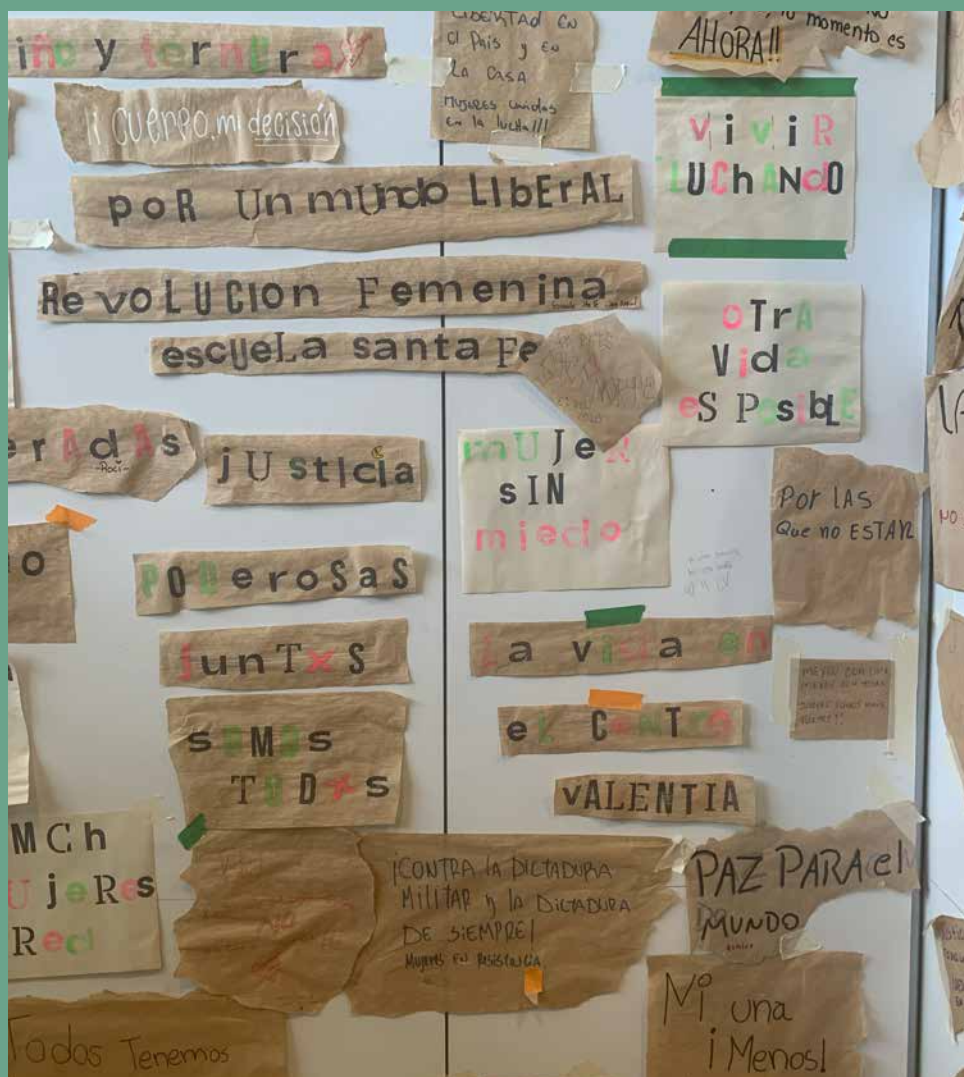
To help you plan and implement your “Correcting the Record” action.

**4.**

### **Ensuring the Gaps are Filled**

To help you assess if you have filled the gaps and fostered the change you envisioned.

# Start Your “Correcting the Record” Journey



The Museo de la Memoria y los Derechos Humanos (MMDH)  
(Museum of Memory and Human Rights), Chile

# Assessing the Gaps

This initial phase aims to identify gaps in your organization's approaches, practices, skills and tools in building records and interpreting repositories in an inclusive, equitable and holistic manner.

It comprises three main areas:

1. Assess your **Organizational Practices**
2. Assess your **Repositories, Programs and Activities** (ranging from your collections and archives, educational activities, conservation and care, curation and interpretation, research and documentation, display and exhibitions, cultural programs, advocacy, etc.)
3. Assess your **Skills and Tools**

### TERMINOLOGY

## What Do We Mean by Sites of Conscience Repositories?

A **repository** is defined by the Cambridge Online Dictionary as “a place where things are stored and can be found” and “a person who has, or a book that contains, a lot of information or detailed knowledge.” Sites of Conscience, as organizations ranging from historic sites and museums to archives and memory initiatives rooted in their communities, serve as repositories of collective memory, heritage, knowledge, information, local identity, and social capital, among others. Sites of Conscience repositories may comprise collections of artifacts, bibliographic materials, oral history archives, documents, research registers and digital collections and their interpretation as well as exhibitions, cultural and educational programs, and more.

The “Assessing the Gaps” step is key in ensuring the success of your “Correcting the Record” action – the work you will carry out to address the gaps in your organization’s practices, approaches, and/or repositories, be it through collecting, archiving, research, documentation, preservation, interpretation or display work. The “Assessing the Gaps” step also lays the foundations for all recalibration you may wish to see in your practices, approaches and repositories in the future.

This initial assessment must involve your organization’s board members, directors, staff and primary communities. You should select from each of these groups a few representatives who will answer key assessment questions (please see next page) through a questionnaire or preferably, through individual interviews. You should conduct your assessment ethically by providing to all the assessment participants an information form about your “Correcting the Record” action (please refer to Annex 1) and an informed consent form (please refer to Annex 2).



**Document your assessment.** Make sure you document and preserve your interactions and the assessment’s outcomes, including photos, videos, drawings, diagrams and any additional materials that may be relevant. This will strengthen your current “Correcting the Record” action, as well as preserve institutional memory for any future recalibration.



## 1.1

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# Assess Your Organizational Practices

## Community Representativeness and Engagement

Assess your community representativeness and engagement, as well as your ethical approaches in your organization's overall practices.

You can use the following questions to guide your assessment:

- Who is your primary community(ies)?
- What is your relationship with your primary community(ies)?
- Does your organization welcome the full diversity of people in your primary community(ies)?
- Does your current audience reflect the diversity of your primary community(ies)?
- Does your staff reflect the diversity of your primary community(ies)?
- Does your board reflect the diversity of your primary community(ies)?
- Do your content and programs reflect the diversity of your primary community(ies)?
- Does your organization make it easy for your primary community(ies) to take part in decision-making?
- At what level of decision-making are your primary community(ies) collaborators involved?

## What Do We Mean by Communities and Audiences?

**Primary community(ies):** refers to your organization's primary audience/community/stakeholders.


**Discriminated/marginalized community(ies):** refers to groups or community(ies) who are victims of systems of oppression, domination or discrimination on the basis of their identities, such as race, ethnicity, gender identity and expression, sexual orientation, social class, nationality, religion, age, mental or physical disability, mental or physical illness and other identities.

**Target community(ies):** refers to the discriminated/marginalized community(ies) you will choose to focus on to fill gaps in your practices, approaches and repositories.

**Audience(s):** refers to the variety of communities and publics that your organization interacts with and/or aims to reach through the “Correcting the Record” methodology (may include your primary community(ies)).




**Identifying your primary community(ies) and audience(s) is a crucial point of departure.** You have to devote time to articulate who your primary community(ies) and audience(s) are by asking the questions: what is the change you want to achieve? What is the community you want to serve? Once you understand who your primary community is, you will be able to assess how represented and engaged they are through your repositories, practices and approaches. This is valid whether your organization is new or established, big or small.



*“Thinking about the primary and target communities is more than one step, it’s huge. [...] Through [the Correcting the Record methodology] we want to combat the racism that structures Brazilian society. We want to do it through its recognition by an official institution (Museu da Imigração do Estado de São Paulo). We want to recognize violence perpetrated towards Black and Indigenous populations and showcase their resistance.”*

THIAGO HARUO SANTOS – MUSEU DA IMIGRAÇÃO  
DO ESTADO DE SÃO PAULO (SÃO PAULO STATE  
IMMIGRATION MUSEUM), BRAZIL



## Ethical Considerations

- Do you have the capacity to provide a safe space and support to discuss difficult narratives such as those that address current and historic gender based violence, racial crimes and atrocities as they arise in your practices and approaches?
- Are you aware of the ethical dimensions of narrativizing and correcting the record within your organization: i.e. intended and unintended harm; gender dynamics; cultural and socio-economic dynamics; selection bias and contested narratives? (Specific questions about your ethical approach are in the following section.)

## Importance of Clearly Identifying Your Primary Community(ies)

Since its creation the **National Human Rights Museum (NHRM), Taiwan** has focused on preserving, documenting and educating the public on the “White Terror” period of Taiwan history, during which it was under martial law (1949-1987). Contemporary human rights violations, such as those experienced by migrant workers during the recent Covid pandemic, however, were absent from the museum’s narratives and audience strategies. NHRM’s “Correcting the Record” assessment led the NHRM to question who the communities they want to serve are and how they could connect past to present and address contemporary human rights issues. This assessment pushed NHRM to reconsider its overall mission, reorient its practices to be inclusive of migrant communities as a primary community, and be proactive in engaging them as decision makers. For NHRM, the exercise of fully identifying their primary communities was wholly transformative, planting the seeds for a deep transformation in its practices, programs and activities.

The **Museu da Imigração do Estado de São Paulo (São Paulo State Immigration Museum), Brazil**, was opened to tell the stories of immigrants and their families. Through the “Correcting the Record” assessment the museum identified that the immigration narratives represented in the museum are biased towards the stories of European, Middle Eastern and Asian immigrants and their descendants within Brazil’s São Paulo State population and systematically omitted narratives of Afro-Brazilians and Original Peoples, understood today as narratives of forced migration. This bias is a legacy of Brazil’s “whitening” policies and colonial history which contributed to marginalizing the Afro-Brazilians and Original Peoples and omitting them from the historical records. The “Correcting the Record” assessment allowed the museum to identify Afro-Brazilians and Original Peoples as part of their primary communities and to reveal the crucial role this inclusion can play in countering discrimination and racism in Brazilian society today.

*Photo: The National Human Rights Museum (NHRM), Taiwan*



## 1.2

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# Assess Your Repositories, Programs and Activities

Conduct a quick assessment of your organization's repositories, programs and activities. For each one of these aspects consider gaps in community representation and engagement, and ethical approaches in building your records and interpreting repositories in an inclusive, equitable and holistic manner.

In looking at your repositories, programs and activities, take into consideration the different areas of your work, which may include the following:

- Collections and archives
- Conservation and care
- Research and documentation
- Education
- Curation and Interpretation
- Display and exhibitions
- Cultural Programs
- Advocacy

## Community Representativeness and Engagement

Consider who determines the contextual framing in your repositories, programs or activities, meaning who are the decision makers in each of your work areas:

- Who defines the policies guiding a specific repository, program and/or activity at your organization? Are primary communities part of this decision-making?
- Who conducts a specific repository, program and/or activity at your organization? Are primary communities adequately represented among these professionals?
- Does a specific repository, program and/or activity at your organization reflect the diversity of your primary community(ies)? Are specific groups underrepresented in this specific repository, program and/or activity?

*Photo: The Women's Institute for Alternative Development (WINAD), Trinidad and Tobago*

## Communities as Decision-Makers

The **Women's Institute for Alternative Development (WINAD), Trinidad and Tobago**, embarked in 2022 in developing a new museum and memorial of Women's Contribution to Leadership and Development in Trinidad and Tobago to empower women and challenge stereotypes and discrimination against women. The "Correcting the Record" assessment led WINAD to realize that feminizing narratives is

more than presenting women's histories – that women's stories need to be told by themselves rather than shared on "behalf of women." As a result of its assessment, WINAD identified the need to adopt inclusive and equitable practices that ensured that marginalized groups are not only included in the emerging museum's narrative but have ownership by taking part in decision-making at the onset of the museum development.

*"Until recently, we thought that our organization represented all women. It has been as a result of this Project that we have asked ourselves if this is so, and what inclusiveness really means. The assessment part has made us take a deeper look at how we relate to our communities."*

FOLADE MUTOTA - WOMEN'S INSTITUTE FOR ALTERNATIVE DEVELOPMENT (WINAD), TRINIDAD AND TOBAGO



## Engaging the Diversity of Your Primary Community(ies)

From its inception the **Intercontinental Slavery Museum (ISM), Mauritius**, centered community engagement in their work by organizing public consultations and workshops to collect views, recommendations and expectations of the Mauritius people. However, the “Correcting the Record” assessment revealed gaps in engaging their primary community – the Creole community – as it did not reflect the diversity within that community. ISM realized that the Rastafari community, a Creole community in Mauritius who has been absent from the country’s historical records and are historically discriminated against because of their

culture, were specifically excluded from the museum’s record. The “Correcting the Record” assessment led them to devise a specific approach to engage this community by considering its needs and challenges and developing a safe space for its people to participate in decision-making concerning their own narratives. This laid the foundational steps to ensure the Rastafari community’s sustained representation and engagement at the museum, and provided a blueprint for participation of the broader Creole community.

*The Intercontinental Slavery Museum (ISM), Mauritius*



## Ethical Considerations

Consider which norms and values in your current approaches may prevent the participation and representation of specific underrepresented groups, including women, children, ethnic and/or racial groups, victims and survivors, etc.

- Do you have knowledge of intended and unintended harm; gender dynamics; cultural and socio-economic dynamics; biases and other discriminatory practices in your organization?
- Do you identify and tackle discriminatory practices from your staff, visitors and communities?
- Do you employ a sensitive approach to victims and survivors? Do you employ gender/ethnic/racial/religious/etc sensitive approaches to:
  - a. Collecting, preserving, researching and documenting?
  - b. Oral history projects?
  - c. Storytelling?
  - d. Other?
- Do you provide spaces for discriminated/marginalized community members to process trauma (be them staff, community members or visitors)?
- Do you prioritize narratives in your organization and why?
- Do you have a specific approach to contested narratives?
- Do you center discriminated/marginalized communities in your narratives and programs?
- Do you employ a lexicon in line with diversity, equity and inclusion principles in your internal and external communications and work?
- Do you represent the language diversity of your primary community(ies) in your internal and external communications and work?
- Do you employ and work with staff in ethical, equitable and inclusive ways?
- What other ethical approaches do you believe are missing that might improve the access of discriminated/marginalized communities in your organization?



**Overcome unconscious biases.** While we are all influenced by our background, cultural environment and personal experiences, it is important to remember that good intentions are not enough. You must work to understand and identify unconscious and deep-rooted bias in yourself and examine - as a collective exercise within your team - how your current language and practices can be more inclusive.

## Developing a Sensitive, Empowering and Transformative Approach

The **Women's Rights Initiative (WORI)**, **Uganda**, is a non-governmental organization that runs shelters for survivors of gender-based violence and documents gender-based violations. The "Correcting the Record" assessment led WORI to realize they were prioritizing the collection of information for accountability purposes over women's needs and personal stories. This approach not only carried the risk of unintended harm on

women by essentializing and reducing them to their status of victims, but also excluded women with particularly difficult narratives who did not feel safe sharing their story. The "Correcting the Record" assessment pushed WORI to reconsider their documentation practices and adopt alternative story-telling methods that share the narratives of women in a sensitive, empowering and transformative way.

*"I feel more confident when I interact with the survivors... I feel that I am not only taking their stories for purposes of archiving or documenting, but [as] a story of healing, which is the most important thing with the work that I do."*

ROSE KIGERE - WOMEN'S RIGHTS INITIATIVE (WORI), UGANDA

*The Women's Rights Initiative (WORI), Uganda*

## 1.3

# Assess Your Skills and Tools

Map the skills and tools of your organization and primary community(ies) to ensure that the process of “Correcting the Record” is done in line with the knowledge and resources that your organization and community(ies) are able to access and employ.

To face the gaps you identify in your practices, repositories, programs and activities, it may be helpful to consider the following questions:

- What are the skills and tools you believe your organization and communities have in order to be able to “Correct the Record”?
- Are your team members committed to the “Correcting the Record” methodology?
- Is your management committed to “Correcting the Record”?
- Do your team members have the skills to engage with your primary community(ies), especially vulnerable communities?
- Do you have systems and procedures in place to engage with your primary community(ies)?



**Consider the different challenges in accessing your primary community(ies).** Language barriers, geographic access, cultural practices, vulnerabilities and trauma, low literacy, distrust, absence of defined community representatives, etc., need to be considered carefully. This exercise is crucial to ensure you will build the existing skills and tools that are needed to effectively “Correct the Record.”


## 1.4

# Write an “Assessing the Gaps” Diagnostics

Based on the information gathered and documented in the first three steps of this first assessment, write an “Assessing the Gaps” diagnostics document with key findings (please refer to Annex 3). The diagnosis should include:

1. The gaps and needs you identified in your organization’s approaches, practices, skills and tools that will assist you in building records and interpreting repositories in an inclusive, equitable and holistic manner. Consider community representation and engagement, as well as ethical approaches when writing your assessment.
2. The gaps and strengths you identified in your organizational practices in order for your organization to be able to “Correct the Record.”

### **The “Assessing the Gaps” diagnostics as a living document.**



The “Assessing the Gaps” diagnostics is the starting point of your “Correcting the Record” journey as it lays the ground for the change you want to make, but it is also a living document that should be reviewed and adapted over time as you may have to revisit who your primary community(ies) is. Societies change and with it new communities are silenced and discriminated against. You should keep analyzing the context you work in and assessing the representation of all communities in your society.

# Defining the Gaps to Be Addressed

This second phase aims to identify your key community partners and stakeholders and define your “Correcting the Record” action. It can be a small-scale action that will be limited to a specific documentation or oral history project, exhibition, archive, etc. and serve as a basis for wider change in the future, or it can be a wider and comprehensive action that will cover all activities throughout the organization.

## 2.1

### Define Your Target Community(ies) and Audience(s)

Based on your “Assessing the Gaps” diagnostics, identify a specific target community to focus your “Correcting the Record” action – that is, the work you will carry out to address the gaps in your organization's practices, approaches, and/or repositories, be it through collecting, archiving, research, documentation, preservation, interpretation or display work. Target communities refer to the discriminated or marginalized groups you are focusing on in your action; audiences refer to the communities that you organization aims to reach through your action. Consider the following questions when defining your target community and audience:

#### **Target Community**

- Which community(ies) emerged from your “Assessing the Gaps” diagnostics as underrepresented?

- Which specific target community among these underrepresented community(ies) will allow your “Correcting the Record” action to yield the most significant organizational and community impacts? Why?
- Which other underrepresented community(ies) will be left out by choosing this target community? Consider how you will include them in future “Correcting the Record” actions and communicate this decision.



**Communities left out.** It is important to clearly state which underrepresented community(ies) you will leave out of your “Correcting the Record” action and consider how you will include them in future “Correcting the Record” actions. It is important to be transparent and communicate your decision to your team, your primary community(ies) and your audiences.

## Audience

- Which audience will your “Correcting the Record” action focus on? Why?
- What changes would you like to promote in this audience?
- Will your audience include your primary target community?



*The Museo de la Memoria y los Derechos Humanos (MMDH) (Museum of Memory and Human Rights), Chile*

## 2.2

# Identify Key Community Partners and Stakeholders

Having already involved your primary communities in the “Assessing the Gaps” phase, define the target community partners and stakeholders that should engage in all the stages of your “Correcting the Record” action (from conceptualization to decision-making). This will be essential to ensuring community ownership, legitimacy, engagement and representation.

### TERMINOLOGY

## What Do We Mean by Stakeholders?

A **stakeholder** is either an individual, group or organization who is impacted by the outcome of a project or a business venture. They have an interest in the success of the project and can be within or outside the organization that is sponsoring the project.

Stakeholders are very important because they can have a positive or negative influence on the project with their decisions. In the case of critical or key stakeholders, their support is needed for the project to exist.

<https://www.projectmanager.com/blog/what-is-a-stakeholder>

It may be helpful to separate your stakeholders into specific groups (for example, target/primary community stakeholders, organization stakeholders and other stakeholders) and to consider which of them are key to support your “Correcting the Record” journey. You may want to identify individual representatives of these stakeholders (if they are groups or organizations) whom you would want to involve as part of an advisory committee to your action.

## Identifying Partners and Allies

The **Museo de la Memoria y los Derechos Humanos, Chile**, documents and raises awareness of the human rights violations committed by the Chilean State between 1973 and 1990 in order to foster human rights and democratic values. The strong presence of the feminist movement in Chile's 2019 social protests prompted a reflection on how women's narratives have been historically stereotyped and excluded from the narratives of the struggle against the Chilean dictatorship, including in the museum. The museum chose to tackle this gender bias through its "Correcting the Record" case study and identified victims, relatives of victims and women

who participated in various forms of resistance as their target communities. Its objective was to make women visible as active subjects of social, historical, cultural, political and economic life through the development of an exhibition. The museum identified members of contemporary feminist movements as key partners and allies of their "Correcting the Record" case study to collaborate with their target community and advise on the conceptualization of their exhibition with the aim to connect past and present struggles for gender equalities and support contemporary social justice movements.



*The Museo de la Memoria y los Derechos Humanos (MMDH) (Museum of Memory and Human Rights), Chile*

## 2.3

# Identify Your SOAR (Strengths, Opportunities, Aspirations and Results)

Together with your key community partners and stakeholders, map the organizational and community strengths, opportunities, aspirations and results that will allow you to fill in the gaps identified through your “Assessing the Gaps” diagnostics.

### TERMINOLOGY

## SOAR

**Strengths:** refers to what your organization and community(ies) do well, along with their key assets, resources, capabilities and accomplishments.

**Opportunities:** refers to the circumstances that you could leverage for creating change.

**Aspirations:** captures how transformative you want to be. What change do you want to see happening in your communities through this work?

**Results:** refers to the measurable outcomes/results that let you know you have achieved your goals.

## 2.4

# Define Your “Correcting the Record” Action

Based on your SOAR and your “Assessing the Gaps” diagnostics, and together with your key community partners and stakeholders, identify the conceptual framework of your “Correcting the Record” action (please refer to Annex 4). Remember that your “Correcting the Record” action can be a small-scale action that will be limited to a specific documentation or oral history project, exhibition, archive, etc., and serve as a basis for wider change in the future, or it can be a wider and comprehensive action that will cover all activities throughout the organization.

You may ask yourself the following questions to help define your “Correcting the Record” action:

- What change do you want to foster in your community through this action? (i.e. empowering vulnerable girls of a certain community by amplifying the voices and narratives). This will inform your goal.
- What are the goals, objectives and results of your “Correcting the Record” action?
  - a. Goal – what do you want to achieve?
  - b. Objectives – how will you achieve your goal?
  - c. Results – what will look different when you achieve your goals?
- What are the guiding values for your “Correcting the Record” action? Why are these values important?
- What are the outputs/products of your “Correcting the Record” action? How will you present/display the results of your “Correcting the Record” action? (i.e. exhibition, new oral history collection, revision of sections of your collections/archive, publication, etc.)
- What skills, tools and methods will you employ to produce these outputs/products?

In the planning phase of your “Correcting the Record” action, it is crucial to identify the risks you may encounter and how you might mitigate them. Think about potential internal and external risks.

You may also develop evaluation tools and indicators to help assess your “Correcting the Record” action from inception to end, based on your intended goals, objectives, outputs and outcomes.

To guide you in this process you can refer to the guiding questions in section 4.0 “Ensuring the Gaps are Filled.”



*The Museo de la Memoria y los Derechos Humanos (MMDH) (Museum of Memory and Human Rights), Chile*

## STEP 3.0

# Filling the Gaps

Once the gaps have been identified and an action defined, you can begin to implement your “Correcting the Record” action. Below is a step-by-step approach to support you in the implementation process.

## 3.1

### Assemble a Co-Creation Team

Your “Correcting the Record” action is a collective effort.

Based on your goals, objectives, values, strategies, skills and outputs/displays, identify team members that have the adequate skills as well as target community representation to be part of the development and implementation of your “Correcting the Record” action. These team members may range from researchers to storytellers, artists, photographers, community experts, conservationists, educators, and others.

- Define roles with the co-creation of all involved, including staff, target community(ies), stakeholders and partners in your “Correcting the Record” action. These roles should be based on how each individual’s skills best correlate to your “Correcting the Record” action needs.
- Develop effective communication methods between participants.
- Ensure co-ownership during the implementation of your action.
- Ensure co-ownership of your outputs.
- Do formative research with your target and primary communities and adjust your action and outputs.

*Photo: The Intercontinental Slavery Museum (ISM), Mauritius*

## What Do We Mean by Co-Creation?

Participation is not sufficient to achieve holistic, inclusive and equitable practices that are required to “Correct the Record.” Participation can be seen as a blanket concept much more concerned with listening rather than establishing a dialogue. What sets participation and co-creation apart is power sharing. Co-creation allows for primary communities to share power in decision making. Co-creation goes beyond collaboration, consultation or partnership. It demands deep, targeted community engagement rather than token, superficial or partial participation; it can only emerge from the building of trust and close relationships.



**Shared understanding of the “Correcting the Record” concepts is crucial to your success.** The “Correcting the Record” methodology is complex and uses a set of concepts that are not necessarily intuitive. It is important to ensure your co-creation team understands all concepts involved in each step of the process and how they must be applied in your context before you embark on them. We suggest you develop an internal communication of your “Correcting the Record” action and organize an internal training on the “Correcting the Record” concepts and methodology involving staff and community members of your team at the onset of your action in order to create shared understandings.



## Adopting Co-Creation Practices

As a nascent museum, the **Women's Institute for Alternative Development (WINAD), Trinidad and Tobago** had the opportunity to integrate the "Correcting the Record" methodology from the onset of its development. WINAD corrected the lack of representation and agency of its primary community in the early stages of the museum project by establishing a Coordination Committee constituted by representatives of its primary community responsible for developing community participatory procedures at all levels of the museum development and in all aspects of its work. The Coordination Committee launched a grassroots community

consultation to ask "what museum the community members would like to build," "how it might look in order to answer their needs," and "how they would like to be involved." The Coordination Committee integrated the consultation's outcomes and the co-creation practices in the museum's plan, which will be moved forward by an Implementation Committee formed of volunteering community members.

For its "Correcting the Record" case study, the **Women's Rights Organization (WORI), Uganda**, co-created with its primary community – survivors of gender-based violence – alternative story-telling methods to ensure narratives would reflect their many personalities and needs, and the experience would be an empowering (rather than a re-traumatizing) one. WORI organized training sessions for its staff and survivors to build their knowledge on the different approaches and techniques to story-telling (interviews, body mapping, self-recording, etc.). Based on this training, participating survivors decided which method they wanted to use to tell their own story and how, where and when it should be displayed.



*The Women's Rights Organization (WORI), Uganda*

## 3.2

# Define Your Ethical Approaches

Work with your team to define ethical approaches that will ensure all elements of your “Correcting the Record” action promote effective and ethical transformation and allow you to achieve the desired results. As you define your ethical approaches, you may consider:

Diversity, equity and inclusion:

- Think about the barriers to accessibility related to economics, emotions, education, language, physical, gender, religion, etc.
- Pay attention to gendered meta-narratives and the social construction and interpersonal co-constructions of meaning engaged in by women as marginalized persons.
- Recognize and challenge all forms of power along these lines and put women's experiences at the center.
- Pay attention to persons whose gender identity, including their gender expression, is at odds with what is perceived as being the gender norm.
- Ensure equal representation and inclusion of a diversity of ethnic and racial groups.
- Think about intersectionality and consider everything and anything that can marginalize people, including gender, race, class, sexual orientation, physical ability, etc.” \*
- Create intergenerational opportunities for collective memory and new learnings in order to foster critical reflections, practices and future legacies.

\* <https://www.womankind.org.uk/intersectionality-101-what-is-it-and-why-is-it-important/#:~:text=Intersectionality%20is%20the%20acknowledgement%20that,orientation%2C%20physical%20ability%2C%20etc.>

Do no harm, safety and security:

- Confront generalized views or preconceptions about attributes or characteristics that are or ought to be possessed by members of a particular social group or the roles that are or should be performed by members of a particular social group (could involve class, race, gender, ethnicity, age, and geographic location).
- Adopt a trauma-informed macro approach.
- Use informed consent to ensure that your interviewee agrees to tell her or his story with full knowledge of how it will be used and what the known risks are.
- Fully document your “Correcting the Record” action preparation and methods to ensure accuracy, safety and security of your interviewees.
- Ensure you give space for people to express their opinions in a peaceful manner, without causing harm to others.



**Build an equal relationship.** Know and respect your primary community's social codes, values, knowledge and structures. Your primary community will almost certainly operate on the basis of a different set of values, norms and practices from your organization. It is important to take the time to establish considerate relationships with them; understand and respect their norms; and negotiate ways of co-creating in an equitable manner.

*“Grassroots engagement is a process, not a one-time conversation, which requires a continuous commitment of the organization. [The Correcting the Record methodology] helped us to be more focused on a bottom up approach. [...] This project is helping us to be what we aim for, a Site of Conscience that is working close to the community toward reconciliation.”*

STEPHANIE TAMBY - INTERCONTINENTAL SLAVERY  
MUSEUM, MAURITIUS

## Building Trust and Engagement

The **Intercontinental Slavery Museum (ISM)**, Mauritius's "Correcting the Record" case study centered on a co-creative exhibition concept with the Rastafari community for the museum's partial opening, which would then form part of the permanent exhibition. To build trust and confidence within this community, the museum recruited facilitators and service providers from the Rastafari community whose role was to share their knowledge of the Rastafaris with the ISM team as well as mobilize the Rastafaris to participate in the exhibition development and ensure ownership of the project. ISM organized two focus group discussions with representatives of the Rastafari community firstly to listen to their narratives and secondly to validate the draft texts and the concept of the exhibition developed based on their narratives. Transparency of the process and sensitivity to the community needs and challenges were key in building a strong relationship.

For its "Correcting the Record" case study, the **National Human Rights Museum (NHRM)**, Taiwan, decided to engage for the first time with Indonesian migrant workers in Taiwan. To build a trustful relationship with this community, the NHRM garnered support from civil society organizations with close relationships to Indonesian migrant communities in Taiwan and a dance lecturer from Indonesia to design a special tour of the museum for Indonesian community members with Indonesian translation. The objective was to create a safe space enabling a sense of belonging within the community and to raise their interest in strengthening relationships with the museum. Following the visit to the exhibition, the community members participated in a workshop on bodily expressions to express themselves through body language and reflect upon their rights and human rights values. With its "Correcting the Record" case study the museum included the migrant workers' community in its audience strategy and laid the foundation for future collaboration.



*The National Human Rights Museum (NHRM), Taiwan*

## 3.3

# Plan and Implement Your “Correcting the Record” Action

Work with your team, community partners and stakeholders to plan the step-by-step procedures that will be necessary to deliver your “Correcting the Record” action.

- What will the steps of your project be?
- What is your timeline?
- What is the budget you need and how will you use it?

Your actions should:

- Strive to be multi-disciplinary and cut across more than one repository, program and/or activity to ensure that you are “filling the gaps” ethically and in a transversal manner.
- Ensure multiple opportunities to engage your target community(ies) and adopt relevant methods and tools.
- Ensure the tools and technologies employed are accessible and appropriate to your target community(ies) and audience(s): How can digital technologies enhance your community engagement dialogues, ownership and engagement of your communities?



**Do not rush the process.** The entire process involved in “Correcting the Record” needs time and patience, reflecting the deep institutional – and often personal – change that it demands. Unforeseen challenges may be encountered. In particular, building bridges and trust with communities may take more time than originally envisioned. Do not rush the process and allow for it to run its course in its own time. Be aware as to when it might be necessary to pull back. Likewise, push ahead only when possible. It may take more time than initially anticipated, which is fine. Focus on the process, not the result, since that is the true driver of change.

*“We realized that hindrances and setbacks are inevitable during the process. We learned that opportunities could be hidden among challenges, and we can always learn through frustration. Every step taken should be acknowledged.”*

WEN-HSIN CHANG – NATIONAL MUSEUM OF HUMAN RIGHTS, TAIWAN



## CASE STUDY

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# Adapting to Your Community's Practices and Needs

As part of its “Correcting the Record” case study, the **Museu da Imigração do Estado de São Paulo (São Paulo State Immigration Museum), Brazil**, established contact with the Black ‘Quilombolas’ communities who reside in the Vale do Ribeira, Paraná, Brazil. Because this community has its own decision-making processes as a mechanism of self-protection against intents of disaggregation and exploration from outside, the museum had to adapt its approach and ways of working. A lot of time was given to building the relationship with the Black Quilombolas communities, adapting to their practices and values and

recognizing their knowledge. In this process, the Museu da Imigração do Estado de São Paulo recognized the importance of the collections gathered by the community itself and realized the responsibility of the museum to support and strengthen these memory initiatives. This new opportunity that emerged from the community's needs led the museum to reconsider its practices and planted the seeds for future collaborations with the Quilombolas communities.

# 13<sup>a</sup> FEIRA DE TROCA DE SEMENTES & MUDAS TRADICIONAIS DAS COMUNIDADES QUILOMBOLAS DO VALE DO RIBEIRA

19.08.2022

SALÃO PAROQUIAL DE ELDOorado

10H - 12H: SEMINÁRIO "ROÇA É VIDA: DIREITOS, CONQUISTAS E DEMANDAS QUILOMBOLAS."

14H - 17H: OFICINAS TEMÁTICAS:

- MÚSICA DE GENTE, MÚSICA DE SEMENTES: ENCONTRO E TROCA DE SABERES ENTRE REDES DE SEMENTES FLORESTAIS
- LUSAR DE COMEÇA QUILOMBOLA É NA ESCOLA
- ROÇA É ORIELLO: COMO AS ASSOCIAÇÕES PODEM FAZER OS INFORMES DE ROÇA?

20.08.2022

PRAÇA NOSSA SENHORA DA GUIA

- TROCA DE SEMENTES E MUDAS
- APRESENTAÇÕES CULTURAIS
- VENDA DE PRODUTOS TRADICIONAIS DAS COMUNIDADES

ATIVIDADES PARA CRIANÇAS NO DIA 19 DE AGOSTO



LANÇAMENTO DO LIVRO "NA COMPANHIA DA DONA FÁBULA, UMA HISTÓRIA SOBRE CULTURA ALIMENTAR QUILOMBOLA" NO DIA 20 DE AGOSTO

## REALIZAÇÃO:

ASSOCIAÇÃO  
QUILOMBOLAS



## APOIO:

FUNDACÃO  
TERRAS



# Ensuring the Gaps are Filled

This fourth step of the “Correcting the Record” methodology is critical. It should be planned well in advance, specifically when you define your “Correcting the Record” action.

## 4.1

### Risks and Mitigation

Work with your team, community partners and stakeholders to identify the risks present during and after the implementation of your “Correcting the Record” action, and how you can mitigate them.

Think about potential internal and external risks such as:

- Context in which you are operating in: is your “Correcting the Record” action addressing issues that are considered taboo? Can the organization be attacked, have its archives and installations damaged?
- Internal/organizational resistance: is your “Correcting the Record” action welcomed by your management? Are decision-makers ready to commit to sharing power and co-creation? Are your management and colleagues ready to look inward and identify unconscious and deep-rooted biases? Is your team ready to engage with your target community(ies) because of these unconscious and deep-rooted biases?
- Lack of resources to complete implementation of the action while your community has been engaged.

- Assess specific risks: how likely is it that the identified risks could happen and who faces them? For both internal and external risks, think through your target community and stakeholders and identify who carries the most risks.

After assessing risks, consider what can be done to mitigate, eliminate or undermine them.



**Leverage the impact of your “Correcting the Record” action for bigger change.** Since the “Correcting the Record” methodology asks your organization to change from the inside out by sharing power in decision-making at various levels, organizational resistance is a reality. As you embark on your “Correcting the Record” journey, consider how you can articulate the impact of your “Correcting the Record” action for the long-term success and relevance of your organization, and use your “Correcting the Record” action as an internal advocacy tool to promote the adoption of the methodology. Catalyze dialogue to gain commitment from top management and other key stakeholders and find allies at national, regional and international levels to support you.

*“It’s been very important for the museum to correct the record because we will be able to do it again. It’s a seed. We want to incorporate more participative practices. This pilot opened up a little space, cracked the resistance, and will allow us to include other unheard voices.”*

FRANCISCA DÁVALOS BACHELET - MUSEO DE LA  
MEMORIA Y LOS DERECHOS HUMANOS, CHILE

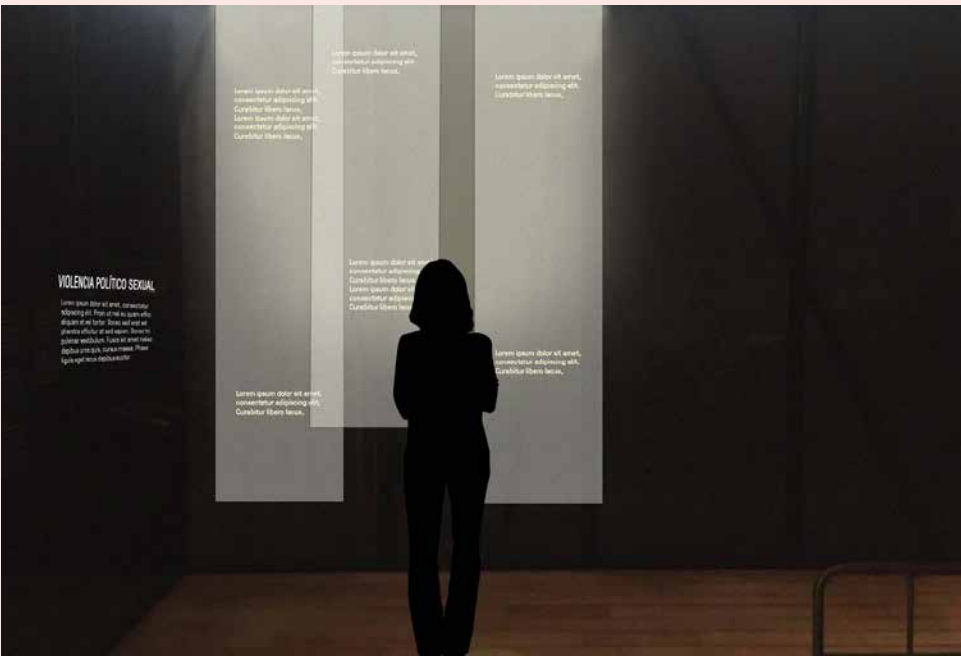


## CASE STUDY

# Organizational Change Is Hard

As part of its “Correcting the Record” case study, the **Museo de la Memoria y los Derechos Humanos, Chile**, developed a temporary exhibition which, for the first time in the museum’s history, presented the struggle of women against the Chilean dictatorship. Proposing an openly feminist approach to memory in a very patriarchal society generated institutional discomfort in an environment that has an unconscious gender bias. By aiming to integrate these narratives into the permanent

exhibition, engaging current feminist groups as key stakeholders in a more participatory way, and demonstrating the value of taking this action, the museum team ensured the “Correcting the Record” methodology was embraced at the management level for implementation across other future projects and departments. In the process they realized that forging collective action and alliances are key to support the museum’s transformation into a decolonial, anti-patriarchal and feminist museum.



*The Museo de la Memoria y los Derechos Humanos, Chile*

## 4.2

# Evaluation and Monitoring

Once your “Correcting the Record” action has been fully implemented, how will you know you have filled the gaps and fostered the change you envisioned?

Monitoring and evaluation is a key tool to ensure that your practices, approaches and repositories are constantly in check, that you are identifying gaps in your organization's approaches, practices, skills and tools and keeping your communities engaged throughout the entire process. This is a vital part of the “Correcting the Record” methodology that ensures its sustainability and adaptability.

Ensure your target and primary communities are involved in this evaluation process:

- Adopt ongoing evaluation practices for your “Correcting the Record” action from inception based on your intended goals, objectives, outputs and outcomes.
- Ensure you define qualitative and quantitative indicators to measure the impacts you envisioned with your target community.
- Document your “Correcting the Record” action on an ongoing basis, with multiple documenters representing your staff and target community.
- Allow evaluation mid-stream by documenting and reviewing after each relevant phase or action.
- Learn from the evaluation results and adjust your “Correcting the Record” action in response to your evaluation results.
- Involve and share the evaluation results with your target community and partners.



*The Women's Rights Organization (WORI), Uganda*

# Conclusion: From Filling the Gaps to Correcting the Record



*The Intercontinental Slavery Museum (ISM), Mauritius*

## “Correcting the Record” Is a Journey, Not a Quick-Fix

The “Correcting the Record” methodology is an ongoing process that generates a deep organizational change. It requires commitment across the whole organization to achieve this transformational goal. As you start on this journey, your “Correcting the Record” action may seem as if you are taking little steps, but it is intended to plant the seeds for a larger transformation.

*“It feels it is not the end of the project. It is the beginning.”*

ROSE KIGERE - WOMEN RIGHTS INITIATIVE (WORI),  
UGANDA

Time must be given for your organization to understand the learnings of your “Correcting the Record” action and convert it into meaningful, long-term changes to organizational approaches and practices.

Your “Correcting the Record” action should be used to spark an internal conversation with your colleagues and management about the need for greater equity, diversity and inclusion in your organization.

The discussion could be centered around the following learning areas:

- The identification of institutional lenses, approaches and practices that are preventing your organization from working in more inclusive and equitable ways with your community(ies).
- The realization of the importance of centering your community(ies)'s needs rather than your organizational needs.

- The value of developing co-creative approaches as central to working with your community(ies) and engaging them in decision-making processes.
- The understanding that it takes time to build trust and an equal relationship with your community(ies).

Engaging the support of a peer Site of Conscience to serve as a sounding board throughout certain points of your process may help move past internal stumbling blocks by providing fresher perspectives on difficult topics.

## Moving from Inward to Outward Change

Your team and management's commitment to the "Correcting the Record" methodology can deeply change your organizational practices, readdress power imbalances within your organization, and change your institution's records. These institutional changes can also lead to profound positive change in your community. By empowering marginalized communities to develop their own narratives and by amplifying their voices, you can foster new understandings of their experiences and counter the misinformation and damaging public discourse that leads to the discrimination, hatred and violence that they suffer.

This new equal relationship that you'll establish with your community(ies), where they will feel valued and recognized, is also an important step in addressing exclusion and discrimination against them. Your support and their participation in decision-making processes can be a strong potential source of resources for their efforts to be recognized and their rights respected. Your organizational transformation should therefore be a step on the path to addressing social injustice and challenges.

With the rise of extremism and authoritarianism in many regions of the world, "Correcting the Record" is needed more than ever. As Sites of Conscience, we should be the driver of societal change and engage our stakeholders, peers and other socio-political actors in the "Correcting the Record" transformational journey.



*Museu da Imigração do Estado de São Paulo (São Paulo State Immigration Museum), Brazil*

*“The key is to encourage the participating organizations [project partners] to see beyond themselves and how they could become a beacon of light and proponents of the methodology – and as not a product but promoters of an entirely new lens to their societies.”*

RADHIKA HETTIARACHCHI - HERSTORIES ARCHIVE,  
SRI LANKA

# ANNEX 1

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## Correcting the Record Assessment Participant Information Form

You are being invited to take part in an assessment study. Before you decide whether or not to take part, it is important for you to understand why the assessment is being done and what it will involve. Please take time to read the following information carefully.

### 1. Purpose of the assessment

The goals of the “Correcting the Record” assessment is to identify gaps in community representation and engagement in [YOUR ORGANIZATION'S NAME]'s approaches, practices and repositories and build new capacities and adopt practices to fill those gaps.

### 2. Why are you invited to participate?

In order to provide a deep and comprehensive overview of where the gaps in practices and approaches are in [YOUR ORGANIZATION'S NAME], it is key that it involves staff, board and community members.

### 3. Do you have to take part?

It is up to you to decide whether or not to take part. If you do decide to take part you will be given this information form to keep and be asked to sign a consent form. If you decide to take part you are still free to withdraw at any time and without giving a reason.

### 4. What will happen if you take part?

You will be invited to respond to a questionnaire/survey that may be written or oral. You may also be invited to participate in a focus group. You are free to decide in which activities you want to participate.

### 5. Will what I say in this study be kept confidential?

All information collected about the individual will be kept strictly confidential (subject to legal limitations) and confidentiality, privacy and anonymity will be ensured in the collection, storage and publication of research material. The data generated in the course of the research will be kept securely in paper or electronic form for a period of five years after the completion of the assessment.

**6. What will happen to the results of the assessment study?**

The results of the assessment will be used to inform the gaps in community representation and engagement in [YOUR ORGANIZATION'S NAME]'s approaches, practices and repositories and to build new capacities and adopt practices that ensure the community is not only included in the [YOUR ORGANIZATION'S NAME]'s narrative but have ownership by taking part in decision-making. Elements of this assessment may be used in publications, subject to your personal consent.

**7. Contact for further information**

Main contact point at [YOUR ORGANIZATION'S NAME]:

Email:

Phone:

Mobile:

Thank you very much for taking the time to read the information form.

Date:

Place:

# ANNEX 2

## Correcting the Record Assessment Participant Informed Consent Form

Issue	Respondent's Initials
I have read the information presented in the "Correcting the Record" Participant Information Form.	
I have had the opportunity to ask any questions related to this assessment study, and received satisfactory answers to my questions, and any additional details I wanted.	
I am also aware that excerpts from the interview may be included in publications to come from this research. Quotations will be kept anonymous if requested.	
I give permission for the interview to be recorded using audio recording equipment.	

**With full knowledge of all foregoing, I agree to participate in this study.**

If any excerpts from the interview are included in publications to come from this research, I consent to:

- ☐ having my name made public
- ☐ remaining anonymous

I agree to being contacted again by the researchers if my responses give rise to interesting findings or cross references:

- ☐ no
- ☐ yes

If yes, my preferred method of being contacted is:

- ☐ telephone:
- ☐ email:
- ☐ other:

Participant Name:  
Participant Signature:  
Date:

Consent taken by:  
Signature:  
Date:

# ANNEX 3

## Write an “Assessing the Gaps” Diagnostics

Person(s) responsible for defining the “Correcting the Record” action:

Starting date:

Completion date:

### “Assessing the Gaps” Diagnostics

Based on the information gathered and documented in “Correcting the Record” assessment, write an “Assessing the Gaps” Diagnostics document with key findings about the gaps in community representation and engagement in your organization’s approaches, practices and repositories to building records and interpreting repositories in an inclusive, equitable and holistic manner.

Consider community representativeness and engagement, as well as ethical approaches in the following aspects when writing your assessment:

- What gaps (and strengths) have you identified in your organizational approaches and practices in order for your organization to be able to correct the record?
- What gaps (and strengths) have you identified in your repositories, programs and activities in order for your organization to be able to correct the record?
- What gaps (and strengths) have you identified in your skills, methodologies and tools in order for your organization to be able to correct the record?
- Which community(ies) emerged from your “Assessing the Gaps” Diagnostics as underrepresented?
- What are your most relevant gaps you believe must be addressed in order for your organization to be able to correct the record?

	Organizational practices	Repositories, programs and activities	Skills, methodologies and tools	Other
Community representativeness and engagement				
Ethical considerations				
Other				

- What are your most relevant strengths to help you address those gaps in order for your organization to be able to correct the record?

	Organizational practices	Repositories, programs and activities	Skills, methodologies and tools	Other
Community representativeness and engagement				
Ethical considerations				
Other				

### Define Your “Correcting the Record” Action

Person(s) responsible for defining the “Correcting the Record” action:

Starting date:

Completion date:

#### Defining your “Correcting the Record” Action

Together with your stakeholders, and based on your “Assessing the Gaps” Diagnostics and your S.O.A.R. analysis, identify the conceptual framework of your “Correcting the Record” action.

Please remember that your “Correcting the Record” action – the work you will carry out to address the gaps in your organization’s approaches, practices, and/or repositories – can be a small-scale action that will be limited to a specific documentation or oral history project, exhibition, archive, etc. and serve as a basis for wider change in the future, or it can be a wider and comprehensive action that will cover all activities throughout the organization.

Questions you may ask yourself when defining your “Correcting the Record” action:

- Which specific target community (among the underrepresented community(ies) that emerged from your “Assessing the Gaps” Diagnostics) will allow your “Correcting the Record” action to yield the most significant organizational and community impacts? Why?
- What change do you want to foster in society by filling the gaps in your organization’s approaches, practices and repositories? This will inform your goal.
- Based on your aspired change, what are the goals, objectives and expected results of your “Correcting the Record” action?
  1. Goal – what do you want to achieve?
  2. Objectives – how will you achieve your goal?
  3. Expected results – what will look different when you achieve your goals?
- What are the guiding values for your “Correcting the Record” action? Why are these values important?
- What are the risks you may encounter and how you will mitigate them?
- Who are the target community partners and stakeholders (individuals, groups or organizations) you will engage to advise in all the stages of your “Correcting the Record” action (from conceptualization to decision-making)?

- How you will build/reinforce your relationships with your target community(ies)?
- What skills, tools and methods will you build/employ to correct the record?
- What are the outputs of your “Correcting the Record” action?\*

Please remember to adopt evaluation practices for your “Correcting the Record” action from inception based on your intended goals, objectives, outputs and outcomes.

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\* Defining your outputs is relevant in order to structure the implementation and budgets of your project. But remember that “Correcting the Record” is a methodology that prioritizes process over output, and that your initially planned outputs may change as you develop your project.



The International Coalition of Sites of Conscience is the only global network of historic sites, museums and memory initiatives that connects past struggles to today's movements for human rights.

We preserve memory, promote truth and pursue justice.



International Coalition of  
**SITES of CONSCIENCE**

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