**Header text:**

A collection of museum or archive-related simulation scenarios for you to use or modify. These are downloadable text documents introducing you to different simulation scenarios related to working with spontaneous memorial collections – everything from rapid-response collecting, working with the media, to dealing with distressed family members. These resources are designed to help at specific times during your work but can also be used before work begins, as a training resource. They can also, if relevant to your organisation, be linked to competency frameworks and review systems. Even if these scenarios aren’t directly relevant to your work, they can still be a great way for you to train your approach to strategic planning, whilst developing critical understanding around the different challenges of working with spontaneous memorial collections.

**Formatting scenarios:**

* Topic
* Target audience
* Learning objective
* Scenario location
* Scenario summary
* Key considerations (quick outline of key information and/or equipment/action/expertise needed)
* Further training, support, and key readings

**Layout on website:**

The simulation page could have a search bar at the top, so users can search by keyword. This will be followed by a clickable contents list. This will lead to downloaded/editable documents:

**Search bar**

Start searching with keywords

Search

**Contents are broken down as followed:**

* Category
  + Theme
    - Topic
      * Key considerations

**Contents:**

**The rapid-response simulation scenarios are mapped out using the following categories:**

* **Collection, documentation, and cataloguing**
  + Rapid-response collecting
    - [Setting up a presence at the site](#_Setting_up_a)
    - [What to collect](#_What_to_collect)
      * Reviewing the site
    - How to collect
      * Building a team of people to collect
      * Practical issues, such as removal and storage
  + Storage and space allocation
    - Who do you work with to secure storage and allocate space?
      * Temporary sites
      * Permanent space
  + Documenting the collection process
    - [Keeping a record of the collection process](#_Keeping_a_record)
      * Photography and field notes
      * Outsourcing and using your network
    - Working with the media and issuing press releases
  + Making the collection process community-centred
    - Involving the community in the decision-making process
      * Setting up a community panel group
  + Restoration
    - Working with damaged or fragile objects
      * Using restoration services
      * Utilise in-house expertise if available
      * Safeguarding the collection from contamination
  + Disposal
    - Having a disposal policy in place
      * Involve families and the community in the disposal process
      * Making a record
  + Long-term collection considerations
    - Cataloguing your collection
      * Database Management Systems
      * Photography
      * Transcription and description
    - [Digitising your collection](#_Digitising_your_collection)
      * Seek advice and guidance
      * Involve families and the community
      * Have a clear take down policy in place
* **Working with others** 
  + Working with volunteer groups
    - Managing expectations for volunteer groups
      * Exposure and time management
    - Training volunteer groups
      * Object handling
      * Cataloguing
      * Organisational training
    - Understanding secondary trauma
      * Peer support and talk-based approaches
      * Debriefs
      * Psychological support
  + Third party interest
    - Interest from within your organisation
    - Interest from the media
    - [Interest from researchers and academic institutions](#_Interests_from_researchers)
    - [Interest from members of the public](#_Interest_from_members)
  + Working with distressed people
    - [Working with victims and bereaved family members](#_Working_with_victims)
      * Talking to the bereaved
      * Access and ownership considerations for family members
    - Woking with victim support groups
  + (re)Engaging the public
    - Public exhibitions
    - Publications and Releases
      * Newsletters
      * Published work
    - Engaging with social media
  + Anniversary events
    - The anniversary effect
      * Being trauma-informed and trauma-aware
      * Collaborations and public events

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| **[A black house with a chimney  AI-generated content may be incorrect.](#_top)** | Setting up a presence at the site |
| **Target audience** | Archivist/gallery staff/volunteer groups/council groups |
| **Learning objective** | * Explore different approaches of sensitively setting up a presence at the memorial site with the view to begin the collection process * Start to consider how to talk to different groups of people about your work (including the public and the press) |
| **Scenario location** | At the spontaneous memorial site |
| **Scenario summary** | Following an unexpected tragedy, a large spontaneous memorial has formed in the centre of your town. You and your team have been charged with the task of documenting and collecting the memorial objects left at this site. You all agree that the best course of action is to have a physical presence at the site, where you can review the site and formulate a collection plan that is not only robust and efficient but also seeks to connect with the community of mourners who visit the site. |
| **Key considerations** | * This scenario mentions a team of people involved in the collection – who do you need in your team? * In this scenario, what does a physical presence mean to you? What approach would you take here? * What considerations are needed around communication with different groups of people? If you have a presence on the site, it is likely that members of the public will be interested to know what you are doing? Likewise, your presence may also attract media attention, how would you manage this? |
| **Further training, support, and key readings** | [Processing Grief: Archivists, Librarians, and Museum Professionals Help Communities Heal](https://www.historians.org/perspectives-article/processing-grief-archivists-librarians-and-museum-professionals-help-communities-heal-november-2018/) |

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| **[A black house with a chimney  AI-generated content may be incorrect.](#_top)** | What to collect |
| **Target audience** |  |
| **Learning objective** | * To consider the decision-processes around the collection process |
| **Scenario location** |  |
| **Scenario summary** | You have been tasked with the collection of a large spontaneous memorial collection that has formed in the centre of your town following an unexpected tragedy. This memorial consists of a variety of object types, which can be divided in groups: organic (i.e. floral tributes); paper-based (condolence cards, posters, handwritten letters); |
| **Key considerations** |  |
| **Further training, support, and key readings** |  |

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| **[A black house with a chimney  AI-generated content may be incorrect.](#_top)** | How to collect |
| **Target audience** |  |
| **Learning objective** |  |
| **Scenario location** |  |
| **Scenario summary** |  |
| **Key considerations** |  |
| **Further training, support, and key readings** |  |

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| **[A black house with a chimney  AI-generated content may be incorrect.](#_top)** | Who do you work with to secure storage and allocate space? |
| **Target audience** |  |
| **Learning objective** |  |
| **Scenario location** |  |
| **Scenario summary** |  |
| **Key considerations** |  |
| **Further training, support, and key readings** |  |

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| **[A black house with a chimney  AI-generated content may be incorrect.](#_top)** | Keeping a record of the collection process |
| **Target audience** | Collections management team/archivists/volunteer groups |
| **Learning objective** | * Understand the importance and value of accurate record keeping during the early stages of collection * Consider the documentation process as an opportunity to capture the creativity and ephemerality of the memorial |
| **Scenario location** |  |
| **Scenario summary** |  |
| **Key considerations** | Creative response / sets the tone / extends the life, meaning, and relevance of the memorial process |
| **Further training, support, and key readings** |  |

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|  | Working with the media and issuing press releases |
| **Target audience** |  |
| **Learning objective** |  |
| **Scenario location** |  |
| **Scenario summary** |  |
| **Key considerations** |  |
| **Further training, support, and key readings** |  |

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| **[A black house with a chimney  AI-generated content may be incorrect.](#_top)** | Involving the community in the decision-making process |
| **Target audience** |  |
| **Learning objective** |  |
| **Scenario location** |  |
| **Scenario summary** |  |
| **Key considerations** |  |
| **Further training, support, and key readings** |  |

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| **[A black house with a chimney  AI-generated content may be incorrect.](#_top)** | Working with damaged or fragile objects |
| **Target audience** |  |
| **Learning objective** |  |
| **Scenario location** |  |
| **Scenario summary** |  |
| **Key considerations** |  |
| **Further training, support, and key readings** |  |

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| **[A black house with a chimney  AI-generated content may be incorrect.](#_top)** | Having a disposal policy in place |
| **Target audience** |  |
| **Learning objective** |  |
| **Scenario location** |  |
| **Scenario summary** |  |
| **Key considerations** |  |
| **Further training, support, and key readings** |  |

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| **[A black house with a chimney  AI-generated content may be incorrect.](#_top)** | Cataloguing your collection |
| **Target audience** |  |
| **Learning objective** |  |
| **Scenario location** |  |
| **Scenario summary** |  |
| **Key considerations** |  |
| **Further training, support, and key readings** |  |

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| **[A black house with a chimney  AI-generated content may be incorrect.](#_top)** | Digitising your collection |
| **Target audience** | Archivists |
| **Learning objective** | * Consider the value, benefits, and challenges of digitising your collection |
| **Scenario location** | At the archive |
| **Scenario summary** | Your organisation has recently approved your request to begin the process of digitising your spontaneous memorial collection. You have been asked to prepare a feasibility report outlining what this process will look like and how it will contribute to the value and longevity of the collection. This report should include gathering the views and opinions of bereaved families and the wider community. |
| **Key considerations** | * Think about why you are digitising your collection – what’s your project’s vision? How does this play into continued relevance of the collection? * What resources do you already have in place to complete this work? * How will you identify and organise your team? Will you use staff, volunteers or consultants? Consider listing your team members and allocating responsibilities as part of this report. |
| **Further training, support, and key readings** | [Doing digitisation on a budget](https://www.heritagefund.org.uk/funding/good-practice-guidance/doing-digitisation-on-budget)  [Digitisation project planner](https://www.heritagefund.org.uk/funding/good-practice-guidance/digitisation-project-planner-handbook-and-examples) |

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| **[A black house with a chimney  AI-generated content may be incorrect.](#_top)** | Managing expectations for volunteer groups |
| **Target audience** |  |
| **Learning objective** |  |
| **Scenario location** |  |
| **Scenario summary** |  |
| **Key considerations** |  |
| **Further training, support, and key readings** |  |

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| **[A black house with a chimney  AI-generated content may be incorrect.](#_top)** | Training volunteer groups |
| **Target audience** |  |
| **Learning objective** |  |
| **Scenario location** |  |
| **Scenario summary** |  |
| **Key considerations** |  |
| **Further training, support, and key readings** |  |

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| **[A black house with a chimney  AI-generated content may be incorrect.](#_top)** | Understanding secondary trauma |
| **Target audience** |  |
| **Learning objective** |  |
| **Scenario location** |  |
| **Scenario summary** |  |
| **Key considerations** |  |
| **Further training, support, and key readings** |  |

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| **[A black house with a chimney  AI-generated content may be incorrect.](#_top)** | Interest from within your organisation |
| **Target audience** |  |
| **Learning objective** |  |
| **Scenario location** |  |
| **Scenario summary** |  |
| **Key considerations** |  |
| **Further training, support, and key readings** |  |

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| **[A black house with a chimney  AI-generated content may be incorrect.](#_top)** | Interest from the media |
| **Target audience** |  |
| **Learning objective** |  |
| **Scenario location** |  |
| **Scenario summary** |  |
| **Key considerations** |  |
| **Further training, support, and key readings** |  |

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| **[A black house with a chimney  AI-generated content may be incorrect.](#_top)** | Interest from researchers and academic institutions |
| **Target audience** | Archivists/Researchers |
| **Learning objective** | * Consider the impact of giving access to researchers and academics * Assess and measure the impact of creating a research network around your collection |
| **Scenario location** | At the archive |
| **Scenario summary** | A researcher contacts you via email, introducing themselves as an academic working on a project about spontaneous memorialisation. They provide an overview of their research, explaining its focus on the cultural significance of consumerism and public grief. In their message, they highlight how crucial access to archival materials would be for their work and that they are interested in a specific group of memorial objects housed in your archive. The researcher expresses enthusiasm about the prospect of visiting the archive in person, noting that examining primary material would allow them to deepen their analysis and perhaps uncover patterns or narratives not yet explored in their field. They also ask about the archive’s policies on access, whether a digital collection is available, and if there are any restrictions on handling sensitive materials. |
| **Key considerations** | * Are there any overlaps or conflicts of interest between this project and other ongoing projects? * How are such requests reflected in your access policy? * Are there any ethical considerations here? |
| **Further training, support, and key readings** |  |

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| **[A black house with a chimney  AI-generated content may be incorrect.](#_top)** | Interest from members of the public |
| **Target audience** | Archivists |
| **Learning objective** | * To explore the role that memorial collections can play as part of a continued recovery process * To evaluate factors around public access and ownership |
| **Scenario location** | At the archive |
| **Scenario summary** | You receive the following email:  “I am reaching out to inquire about the possibility of accessing the archived materials from the spontaneous memorial that was created following the [attack/event] five years ago.  I am a survivor of the attack and have really struggled to process what happened. I have spent the past few years in and out of therapy and I am thankfully doing much better now. In fact, it was my therapist who recommended I email you. You see I have found myself drawn to the way the public reacted to the attack and to the memorial that formed in the weeks that followed. At the time, I did visit the site and did leave an item there. However, I really wanted to do a second trip but never had the opportunity to return before the memorial was removed. My therapist believes that seeing these objects again - whether in person or through available records - might be a meaningful step forward in my healing process.  Of course, I do understand that these materials may be restricted for privacy and preservation reasons, and I fully respect any protocols in place. If there is a formal process for requesting access, I would appreciate any guidance you can provide. I am willing to comply with any necessary procedures, including a supervised viewing or reviewing digital records if that is the only option available.  Thank you for your time and consideration and thank you for taking care of the collection. I appreciate the work you do in preserving the memories of that time, and I look forward to hearing from you.” |
| **Key considerations** |  |
| **Further training, support, and key readings** |  |

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| **[A black house with a chimney  AI-generated content may be incorrect.](#_top)** | Working with victims and bereaved family members |
| **Target audience** | Cultural heritage practitioners/SMT |
| **Learning objective** | * Identify the challenges of working with grieving family members / how to look after your own wellbeing * Identify any training required to prepare for working directly with those most affected |
| **Scenario location** | At the archive / off site |
| **Scenario summary** | You manage a spontaneous memorial collection, which formed in the city centre following a terrorist attack at a concert hall. Several years into your work with this collection, one of the victims’ mothers contacts you via email. In this email, she expresses her continued grief at the death of her daughter and explains how she is struggling to come to terms with her loss. Concluding that her grief is still very raw, she makes a request for the archive to locate any memorial objects specifically connected to her daughter and to forward them to her home address. She believes having these objects at home will offer her comfort. |
| **Key considerations** | * Talking to the bereaved is always challenging and in this case the mother is still clearly grieving, what role should the archive play in the support and guidance? * How equipped are you to deal with complicated and distressing conversations? * Can you identify any training or CPD that would prepare you for this scenario? * Are there any considerations here concerned with access to the archive, ownership, and data protection? |
| **Further training, support, and key readings** | [Greater Manchester Resilience Hub](https://www.penninecare.nhs.uk/gmrh-staff) |

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|  | Woking with victim support groups |
| **Target audience** |  |
| **Learning objective** |  |
| **Scenario location** |  |
| **Scenario summary** |  |
| **Key considerations** |  |
| **Further training, support, and key readings** |  |

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|  | Public exhibitions |
| **Target audience** |  |
| **Learning objective** |  |
| **Scenario location** |  |
| **Scenario summary** |  |
| **Key considerations** |  |
| **Further training, support, and key readings** |  |

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|  | Publications and Releases |
| **Target audience** |  |
| **Learning objective** |  |
| **Scenario location** |  |
| **Scenario summary** |  |
| **Key considerations** |  |
| **Further training, support, and key readings** |  |

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|  | Engaging with social media |
| **Target audience** |  |
| **Learning objective** |  |
| **Scenario location** |  |
| **Scenario summary** |  |
| **Key considerations** |  |
| **Further training, support, and key readings** |  |

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|  | The anniversary effect |
| **Target audience** |  |
| **Learning objective** |  |
| **Scenario location** |  |
| **Scenario summary** |  |
| **Key considerations** |  |
| **Further training, support, and key readings** |  |