

The background of the entire page is a collage of various photographs of people, mostly of diverse ethnicities, smiling. These photos are overlaid with a dense pattern of thin, hand-drawn lines in blue, red, and black, resembling a network or a map. The lines are scattered across the entire page, creating a textured, artistic effect.

# BELFAST STORY COLLECTION

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# FRAMEWORK

Executive Summary – 21 Jan 2022



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## SCOPE OF THE FRAMEWORK

On completing the cultural strategy, *A City Imagining*, and in beginning to deliberate on opportunities to bring the multiple voices of the people of Belfast into the cultural life of the city, Belfast City Council identified a need for an overarching **Story Collection Framework**, a strategic tool whose scope would be to support, frame and organize the **Custodianship and Access of (a) Collection(s) of Belfast Stories** while looking at long term engagement and collaboration with partners, communities and people.

Although the Belfast Destination Hub (BDH) had certainly prompted the need for such a tool, **this Framework is much broader than the BDH in its scope**, as it sets a strategy at the city level, offering guidance for **year-round cultural programming** around Belfast: activations, programs and events, in addition to the BDH.

To develop this Framework, Lord conducted extensive research (second sources) on topics, themes, audiences and ethics while using their 40 years of experience in pulling together best practices and recommendations in relation to Collecting, Audience attraction & retention, Ethics, Governance, Partnerships and Mediums for Visitor Experience. Feedback was collected from primary sources via the Creative Workshop (45+ participants over two days), One-on-One Interviews (20+ interviews) and a Discussion Workshop in Dec 2021, which offered the opportunity to collect valuable information from a range of local cultural organizations.

The Framework is a flexible tool, neither prescriptive nor exhaustive, as adjustments and additions are expected to take place over the course of its use. In its present form, the Framework seeks to:

- Explore new ways and perspectives of telling the stories of the people of Belfast
- Bring the people of Belfast at the heart of the initiatives
- Increase accessibility of collections across the city and beyond
- Encourage long term active engagement with partners
- Identify efficient and sustainable ways of sharing and putting collections to their best use
- Bring in new perspectives and creativity in adding to the city-wide cultural offerings

The main items of the Framework will be summarized in the following sections.

## FOUNDATION STATEMENTS

The Foundation Statements comprise the Vision and Mission, as well as the Guiding (ethical) principles. These statements form the cornerstone of the Framework, since they should guide the entire work, activities and operations in relation to (a) collection(s) of stories. These are proposed as follows:

## Mission Statement:

*The Story Collection Framework is integral to the city of Belfast's goal of capturing and making accessible the stories of the people of Belfast. Using a partnership-driven approach, it augments opportunities for story collecting and sharing at a city-wide level.*

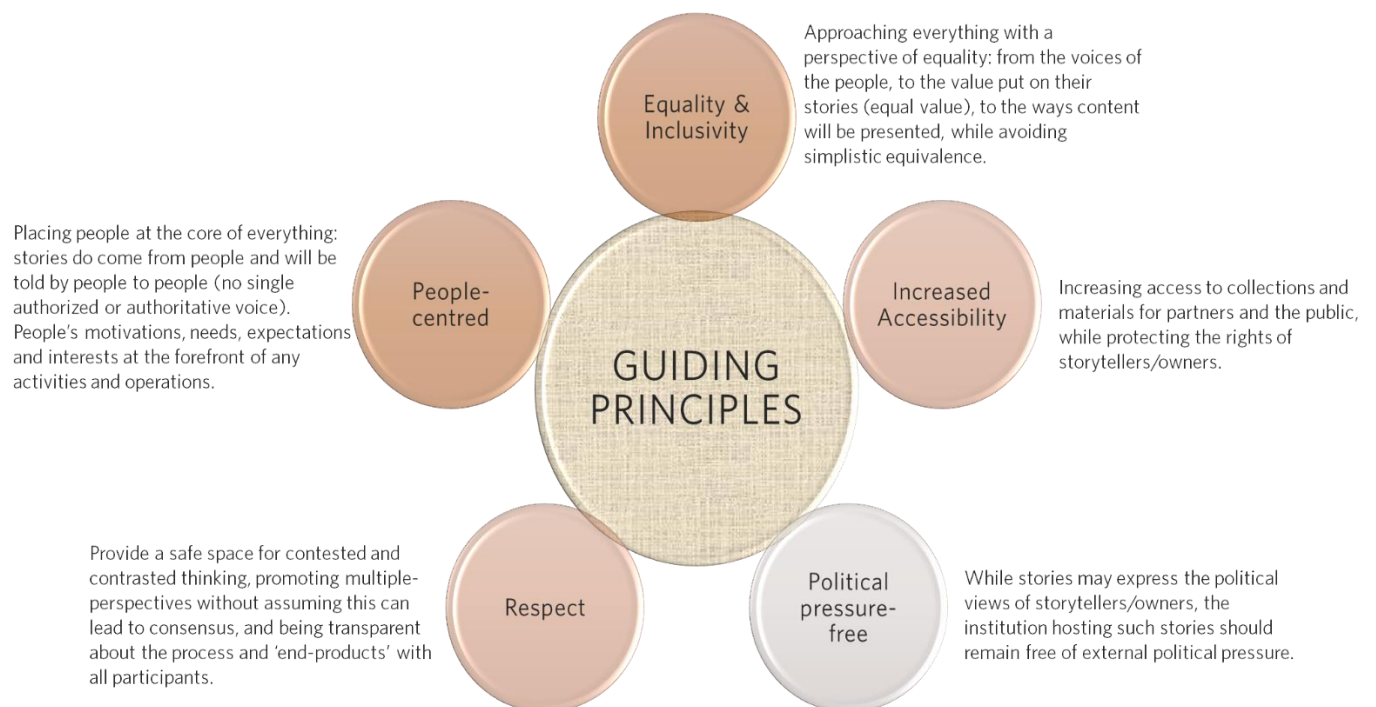
## Vision Statement:

*Sharing people's stories is FOUNDATIONAL to the city of Belfast's transformative journey toward new perspectives and connections as individuals and communities.*

*This is an UNPARELLED and UNIQUE opportunity for the city to create authentic and creative expressions of Belfast which connects its past, present, and future.*

## Guiding Principles

The guiding principles may be considered the ethical guardians of the collections' custodianship and use. They are recommended to be widely socialized and championed with partners, the people of Belfast and within the Council itself.





## DEFINITION OF A STORY

Stories may be expressed and gathered in many forms. While oral storytelling may be one of the oldest forms of expression, stories now exist in many other forms (e.g audio and video, writings, photography, visual arts, digital forms etc.). It became thus evident that a clear definition of a story within the context of this Framework was needed, since such definition would underlie the approach to interpreting, collecting and creating a visitor experience, as outlined in the Framework.

Considering such ubiquitous nature of stories and their possible uses across a wide range of programming options, it is a key recommendation to embrace an inclusive approach to what a story is, enabling voices to manifest freely in multiple expressions, and incorporate time-bound perspectives as well. As such, it has been proposed to define stories as **‘voices, feelings, experiences, memories, and expressions that reveal past, present and future-constructed narratives and form connections with the people.’**

While oral histories may comprise the core of the collection of stories, other forms (i.e., still and moving images, performing arts, digital creations, artistic expressions, 2D and 3D objects etc.) may be considered to add depth to the collections and offer a variety of experiences to a wide range of audiences.

## THEMATIC APPROACH

The proposed thematic approach acts as a foundational intellectual structure to the collection(s) of Belfast’s stories, by **connecting stories to broader themes and sub-themes and placing them within important historical and cultural contexts**. It is a flexible approach that supports both existing stories and those that are yet to be told and collected, and can be adjusted over the course of its use as new stories and themes may emerge. It adopts a cohesive and integrated approach to capturing stories through time. Overall, it embraces the plurality of Belfast’s multiple, distinct voices.



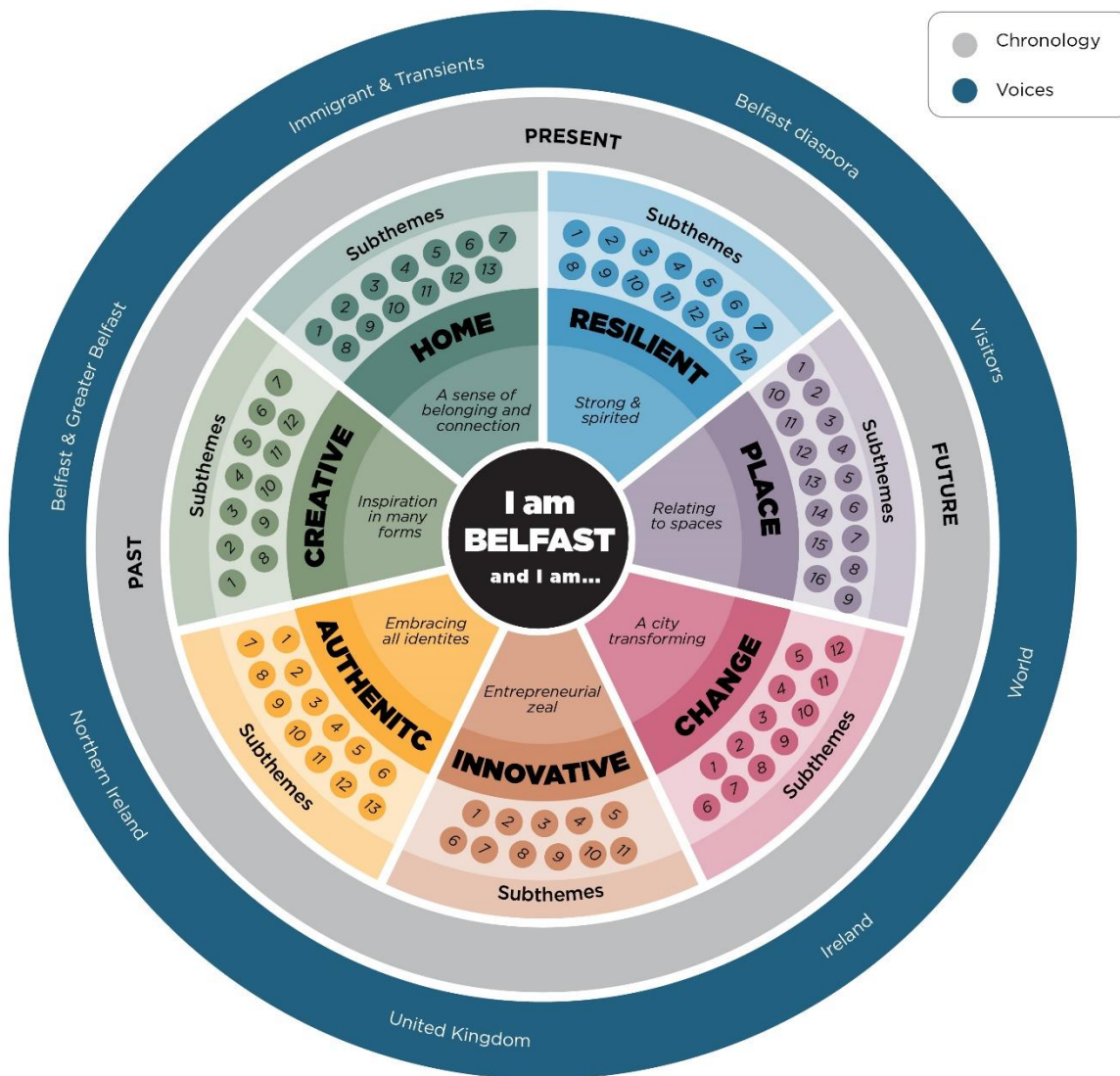


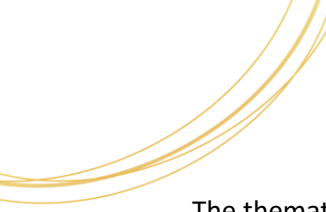
Figure 2: Proposed thematic framework

(‘transient’ includes populations temporarily coming to Belfast, i.e. workers coming on a six-month contract; it may also include commuters to Belfast, driving to the city for work but living away, sometimes from other districts too).

Figure 3: proposed sub-themes

SUBTHEMES	Home	SUBTHEMES	Resilient	SUBTHEMES	Place	SUBTHEMES	Authentic
<ol style="list-style-type: none"><li><b>1. New beginnings</b> (renewed start to life, finding a new home in a new place)</li><li><b>2. Where is Home?</b> (place, where the essence of home is strongest)</li><li><b>3. Land stories</b> (Generational family stories, stories rooted in land/place)</li><li><b>4. Leaving Home</b> (reasons for leaving, impacts)</li><li><b>5. Migration Stories</b> (immigration and emigration, facing a new life)</li><li><b>6. Border Stories</b> (e.g., Partition of Ireland, living on either side of the peace walls)</li><li><b>7. Finding my place in the world</b> (what place defines me most, where do I feel most connected)</li><li><b>8. Family Ties</b> (bonds with family and how it ties to home and place)</li><li><b>9. My communities</b> (neighbours, nearby shop vendors, workmates, family)</li><li><b>10. Is Home a place or a feeling?</b> (feeling of home whether it is a physical space or strong emotional connection)</li><li><b>11. Belfast Neighbourhoods</b> (places of Belfast that have formed strong connections for people)</li><li><b>12. Losing your home</b> (dealing with the loss of home, why it happened, its impacts)</li><li><b>13. Creating safe spaces</b> (the need for safe spaces in the city, why it's important)</li></ol>		<ol style="list-style-type: none"><li><b>1. The spirit of Belfast</b> (the fortitude and tenacity of the people)</li><li><b>2. Healing from Conflict &amp; Trauma</b> (explore city efforts for ppl to heal individually or in groups)</li><li><b>3. Impacts of the Troubles</b> (physiological, psychological, logistical)</li><li><b>4. Shared memories of an event or time</b> (collective storytelling activities that empower, heal)</li><li><b>5. Reflecting on the Past</b> (ways to recall and reflect events of the past, recognize individual memories) and the Present</li><li><b>6. Advocacy</b> (understand, support, and/or activism toward global causes/issues)</li><li><b>7. Tackling Difficult Pasts</b> (provide safe spaces and ease of sharing of difficult past experiences)</li><li><b>8. Building resilience as a community</b> (collective growth through shared experiences)</li><li><b>9. Truth &amp; Reconciliation</b> (speaking truths, acknowledgement and atonement, reconciling with the past)</li><li><b>10. Looking outward and forward</b> (focusing on the future with reflection on the past)</li><li><b>11. Looking at connections with the world's events</b> (moving away from the narrative of 'exceptionalism')</li><li><b>12. Using humour in dark times</b> (ways in which the city uses humour to address difficult pasts)</li><li><b>13. Impacts of Religion and Class</b> (how religion and class can shape your life, look at differences/similarities in communities)</li><li><b>14. Climate resilience as a city</b> (adopting strategies to build a safer and sustainable city in the face of climate change)</li></ol>		<ol style="list-style-type: none"><li><b>1. Place-Making</b> (planning and designing physical and digital spaces that inspire, promote wellness, reflection and connectedness)</li><li><b>2. Architecture of Belfast</b> (iconic and quintessential buildings) and built Heritage (tangible cultural heritage, part of human history)</li><li><b>3. Sights and Sounds</b> (capturing what we see and hear such as church bells, flowing rivers, ship horns etc.)</li><li><b>4. Historic Landmarks</b> (physical spaces that are marked by historic events – engage multiple viewpoints and perceptions)</li><li><b>5. Geological Features</b> (topography, waterways, rock formations) and human interactions</li><li><b>6. The River System</b> (impacts of the rivers on life, community, taking care of it)</li><li><b>7. A Port City</b> (stories on Belfast as a bustling harbour)</li><li><b>8. Changing Landscapes</b> (how landscapes changed over time and through specific historic periods, also changes due to climate)</li><li><b>9. A Sustainable Future</b> (promoting city living that contributes to a cleaner and healthier planet; repurposing spaces (e.g., creating green spaces, adaptive reuse of derelict spaces))</li><li><b>10. Climate change impacts</b> (how climate change has impacted physical spaces)</li><li><b>11. Places of rendezvous:</b> how specific places of Belfast were / are being used as opportunities for encounters and connections</li><li><b>12. Inclusive spaces</b> (spaces that invite equal representation of marginalized groups)</li><li><b>13. Places of significance:</b> places that are being remembered perceived and related to, and how this changes over time (ever-changing nature of places)</li><li><b>14. Places of expectations:</b> places associated to specific norms of behaviour and expected/ predetermined identities</li><li><b>15. Places of imagination:</b> exploring individual and collective representations of imagined places</li><li><b>16. Sites of healing</b> (creating and using physical sites in the city for healing)</li></ol>		<ol style="list-style-type: none"><li><b>1. Distinctly Belfast</b> (things, people, places that are unique to Belfast)</li><li><b>2. Shifting Identities</b> (as a city, as individuals)</li><li><b>3. The Many Faces of Belfast</b> (different identities of the city)</li><li><b>4. Societal Values</b> (values that are important to the people of Belfast, values that best reflect the city)</li><li><b>5. Identity and belonging</b> (what shapes who we are and the places we belong to)</li><li><b>6. Extraordinary ordinary lives</b> (nuances and extraordinariness of the everyday lives of people)</li><li><b>7. Belfast Reborn</b> (aspects of the city reawakening, feeling renewed)</li><li><b>8. Voices of the city</b> (capturing distinction through voice)</li><li><b>9. Roots of language</b> (similarities among languages, commonalities with other languages, common ancestors)</li><li><b>10. Crafting a city's identity through humour, including dark humour</b> (humour that is unique to Belfast, and is part of the city's identity)</li><li><b>11. Religion is a part of life</b> (how religion is an intrinsic part of a community/city)</li><li><b>12. Activating communities on social change</b> (supporting activism toward issues that spark social change)</li><li><b>13. Food and Drink in Belfast</b> (what foods are unique to the city, what is popular, what communities do these foods represent)</li></ol>	
SUBTHEMES	Innovative	SUBTHEMES	Change	SUBTHEMES	Creative		
<ol style="list-style-type: none"><li><b>1. 17th, 18th and 19th century Industry Powerhouses</b> (linen, whiskey, cotton, rope-making, paper etc.)</li><li><b>2. The industrial impact</b> (how it impacted/ changed Belfast)</li><li><b>3. The shipbuilding era</b> (explore significance to the city, Titanic)</li><li><b>4. A trade and commerce hub</b> (trading past and present, port city)</li><li><b>5. The Tech Age in Belfast</b> (advancements/ diversification in health tech, fintech, new jobs, bringing migrants)</li><li><b>6. Entrepreneurial spirit</b> (pioneers, change-makers)</li><li><b>7. Activating green spaces</b> (repurposing existing spaces to be more sustainable)</li><li><b>8. Cultural innovations</b> (innovative ways in which the city explores culture through music, theatre, filmmaking etc)</li><li><b>9. A city transformed</b> (how Belfast is transforming through innovation)</li><li><b>10. Belfast and the World</b> (regional and global perspectives, seeing Belfast from a global viewpoint)</li><li><b>11. Gastronomic inventions</b> (what Belfast's top chefs and local eateries are concocting)</li></ol>		<ol style="list-style-type: none"><li><b>1. A city in transformation</b> (explore changes that have led to a city's transformation from specific to large scale)</li><li><b>2. Cultural and societal Shifts</b> (over decades) – reflecting on regional/global shifts that have changed the city</li><li><b>3. Forgotten Places</b> (remembering places that no longer have a prominent place due to change)</li><li><b>4. How We Live – what's changed?</b> (changes in how we live – what has caused these changes)</li><li><b>5. Changing Climate</b> (how is Belfast's climate different from what it used to be)</li><li><b>6. Living through and coming out of a Pandemic</b> (impacts, has it changed us, in what ways)</li><li><b>7. Embracing Diversity and Inclusivity</b> (incorporating inclusiveness and accessibility in the city)</li><li><b>8. Belfast: Then and Now</b> (exploring change through time)</li><li><b>9. Belfast's community: agents of change</b> (Community is integral to change, bringing voice to people's power)</li><li><b>10. Remembering historic Milestones</b> (key moments/landmarks in Belfast's history)</li><li><b>11. Belfast's future in the making</b> (changes we can foresee in Belfast's future, what do we want to see/prevent)</li><li><b>12. Stories addressing poverty and the socio-economic gap</b> (is poverty being addressed enough, how can the gap be narrowed)</li></ol>		<ol style="list-style-type: none"><li><b>1. Belfast's Street Art</b></li><li><b>2. Underground Music Scene</b> (vibrant dance and music scene)</li><li><b>3. Music Heritage</b> (city's musical history, part of the city's culture, tradition)</li><li><b>4. Booming Film industry</b> (growing site for film production/development)</li><li><b>5. Exhibitions and events</b> focusing on a large cross-section of Belfast culture</li><li><b>6. Culture through Sport</b> (football, rugby, ice hockey etc are a big part of Belfast)</li><li><b>7. Photographing Belfast</b> (seeing the city through photography)</li><li><b>8. Festivals of song and dance</b> (events that feature song/dance culture of the city)</li><li><b>9. Folklore traditions</b> (traditional stories that are part of the city/ people's culture)</li><li><b>10. Literary figures</b> (people in Belfast renowned for literary contributions, past and present)</li><li><b>11. Visual arts initiatives</b> (paintings, photography, murals, digital art etc that are part of Belfast's visual landscape)</li><li><b>12. Honouring Belfast's cultural heritage</b> (tangible and intangible aspects of history and culture)</li><li><b>13. Belfast through Theatre</b> (how performance art like theatre is part and parcel of the city's culture, their societal impacts/contributions)</li><li><b>14. Belfast Epicurean Arts</b> (getting to know a city through its food/drink culture)</li></ol>			

\*List non exhaustive



The thematic framework adopted for this approach includes the following interlinked components:

- **Core connector:** *I Am Belfast* is the core connector through which all themes, sub-themes and stories flow. While giving agency to and empowering the individual voice is at the core, these voices together embrace the plurality of Belfast's collective voice.
- **Main themes:** Seven themes which represent Belfast's history, place and culture act as pillars of support in bolstering a wide range of multifaceted stories that are unique to Belfast.
- **Sub-themes:** They support the main themes to which they add a more detailed and contextual layer, by offering multiple access points and diverse perspectives of the collected stories. Each theme has a list of 10 – 15 potential sub-themes. The sub-themes will likely change over time, as new stories and voices emerge and new thematic gaps are being identified.
- **Chronological linking theme:** The core connector and themes are linked by a chronological theme that connects stories from the past, present and future by way of *Exploring the Past, Living Now, and Creating the Future*.
- **Local, national and international dimensions:** Geographic dimensions add yet another important facet to the story-collecting process, especially in discovering voices and stories that connect Belfast to Greater Belfast, Northern Ireland, the wider region and the world, and vice versa (inward and outward looking perspectives).

## CREATING A VISITOR CENTERED EXPERIENCE

A set of guidelines for developing & designing visitor-centred experiences that cater to the needs of local and international visitors has been provided as part of the Framework. These guidelines may be used when planning physical venues (such as the Belfast Destination Hub), or for any other type of activations, programs, events, community engagement initiatives etc.

The guidelines are articulated around four main aspects, building upon each other:

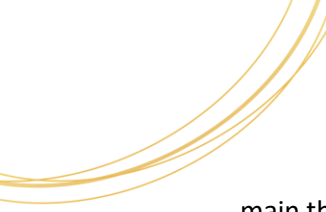
- Aspect of SAFE: feeling safe and comfortable, physically and psychologically
- Aspect of ENGAGING: enticing people to pay attention
- Aspect of REINFORCING: people do understand the stories, they feel empowered
- Aspect of MEANINGFUL: personal relevance

## COLLECTION MAPPING

A high-level mapping exercise was conducted with a small sample of local cultural organizations to get a sense of the types of collections that already exist, their strengths and potential gaps. The following points may be noted:

- There are a variety of collections that already exist in the city, featuring content that may be relevant to the seven themes identified in the Thematic approach, which confirms the strengths of the proposed main themes, noting however that the quantity of material available to support each





main theme was not assessed. A further analysis of the sub-themes shows many potential under-representation/gaps when exploring narratives and perspectives that aren't related to the dominant narratives of Belfast.

- Digital appears currently as the least utilized and represented medium amongst all collections.
- Most content available with the current cultural offerings demonstrate a strong focus on stories of the past, with stories about the future showing the weakest representation.
- The following 'voices' appear under-represented in Belfast's cultural landscape: tourists/visitors to Belfast, immigrant and transient population, Belfast natives living abroad and international perspectives in general. In addition, voices from ethnic and religious minorities, women, children and young people, people with disabilities, LGBTQ+ and marginalized people are also harder to find, although most organizations are now seeking to address these missing voices.

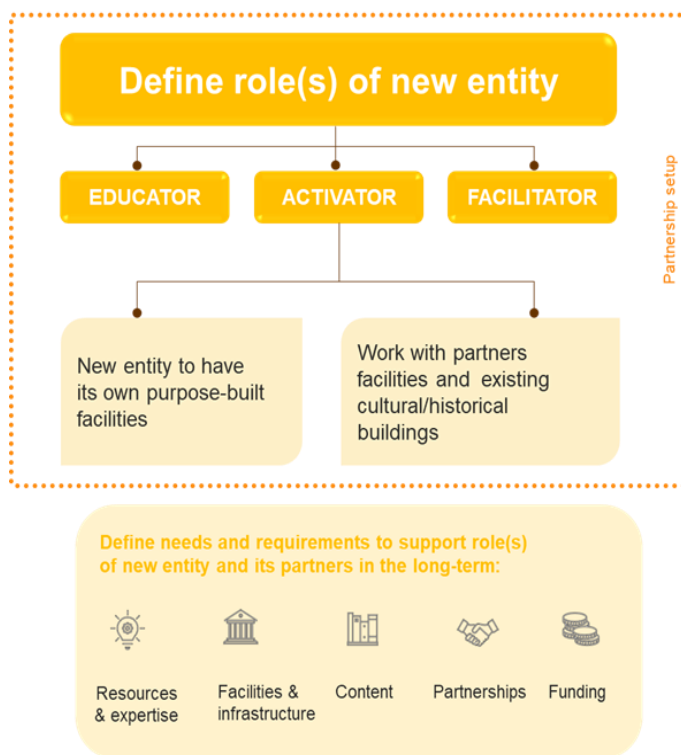
## KEY RECOMMENDATIONS

Further to the creative workshops, interviews, meetings and research conducted so far, the following key recommendations have emerged to support a custodianship of collections that is sustained in the long-term and authentic and meaningful visitor experiences.

### Institutional Setup

The institutional setup and governance as outlined in the Framework applies only to the '**Custodianship of and access to (a) Collection(s) of Belfast Stories**', which is intended to protect the integrity and ethical behaviour around the Collection(s) and its uses and access.

As depicted in the infographics below, various scenarios have been explored, revolving around the idea of either a **collecting** or a **non-collecting entity**. The common objective is to present and make collections more accessible to the public but key activities may differ depending on the mandate – collecting or not collecting.



## Non Collecting entity

Partnership-based model whereby partnering organizations handle collecting and preservation of collections while the new entity positions itself to complement the existing cultural offering and enhance access to it. The new entity will be displaying partners' collections and acting as a gateway to discovering other cultural provisions around the city – and beyond. It may function as a centralized support body for its partners, providing a unified vision and standards to protect the integrity and ethical behavior around the development, uses and accesses of the Collection. The key will be to plan for resources, expertise, content, facilities, infrastructure, partnerships, and funding accordingly, to support the new entity and its partners in the long-term.

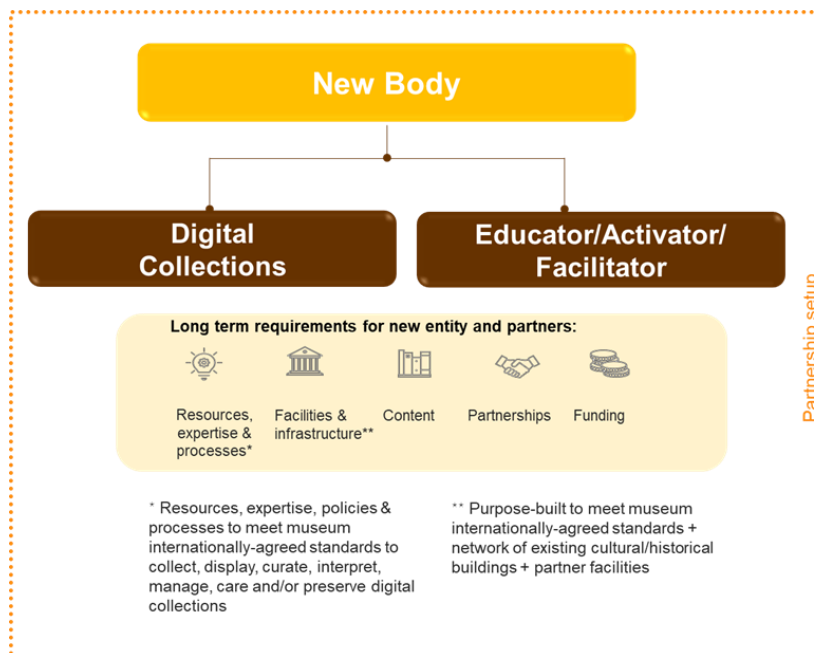
## Digital Collections



## Collecting entity

The proposed **collecting entity** would focus on developing a digital collection of stories (born digital and digitized formats). Such endeavour may be done through formal collaborations with partners. The new entity will also work with partners with the objective to make existing collections more accessible to the public. Of applicable, material culture may be lent to the collecting entity by other organizations (e.g for exhibitions).

This model can only work if roles, responsibilities, ownership, resources and funding are defined at the outset and agreed by all parties.



## Hybrid model

The two models could be morphed into a hybrid option, whereby the new body may lead active collecting while also fulfilling a role of activator, facilitator and/or educator to complement its mandate. It is still recommended for the hybrid model to sit within a formal partnership setup and all requirements as mentioned under scenarios 1 and 2 above would still apply.

## Facilities

All scenarios may be supported by purpose-built facilities, partners' facilities, community-based venues and other cultural and historical facilities that exist, forming a network of connected sites across the city and beyond. Indeed, we would like to emphasize the potential of activating places, facilities and venues to engage with the local communities in their neighbourhoods.

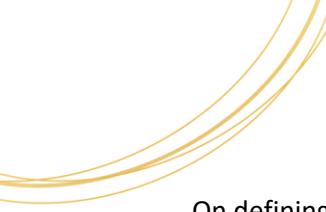
As an example, the Destination Hub may become a gateway where visitors get a meaning experience, and from which they can be 'signposted' to other destinations across the city – and potentially at national level, over time - thus making things more accessible at a city-wide level.

## Governance implementation

A phased approach has been proposed for the implementation of any of the scenarios:

### Phase 1 - Interim governance model

Set up an interim governance system that brings together, in an informal scheme (working group/consortium), all the potential partners to discuss and carefully assess the risks of the various models, agree on role(s) of the new entity and identify key requirements (e.g. resources, funding, facilities etc.) for implementation, conduct consultations among potential partners, stakeholders and communities to confirm needs and expectations, and decide the way forward in setting up formal partnerships. This is a critical phase which will help building a relationship with potential partners, so it should not be rushed.



On defining the institutional and governance setup, it is advisable to consider an evolving model: proceeding step-by-step, starting small, then expanding over time, and potentially morphing into something new, depending on how things go.

## Phase 2 - Final Governance model

Move into a **final governance setup** once there is consensus on how to proceed and who the founding partners are. In the meantime, get started on the mandate using partners' network of venues and community-based venues to reach out to different audiences and build awareness.

- Solid community engagement work should take place during this phase – engage communities in their neighborhoods.
- Activate places and sites across the city through public programming.
- Together with formal partners, identify scopes and responsibilities, define requirements for resources, funding, facilities etc. and agree on implementation.
- Establish the governance structure for the chosen model.

## Other key recommendations

### Collections Mapping

The key recommendation here is to conduct a comprehensive collections audit across a large range of organizations to confirm trends, strengths and gaps.

### Target Audiences

The Collection(s) of Stories (and any activities in relation to the Collection(s)) must target, first and foremost, the local audiences; it is essential for the Collection of Stories to be rooted with the people of Belfast, otherwise it won't succeed in being relevant. Tourists will follow the locals.

### Setting up Partnerships

Formal partnerships are essential to the long-term success of this endeavour; formal partnerships will help reaching out to wider audiences, bridging the gaps of under-representation, widening collections, bringing together various set of skills and expertise and increasing accessibility to collections across the city, rather than in one single location.

- Funding and resources will be required – partners cannot be expected to take on additional scope and responsibilities without required resources and funds to do so.
- Working within a partnership model requires trust on all sides, which takes time to build. It is advisable to 'start small', perhaps with one project, to test the relationship and the ability to work together as partners before committing to longer term engagements.



- A partnership-based model will only work with clear roles, responsibilities, ownership and funding defined at the outset and agreed by all parties.

## Building long-term relationships

Building trust between people and collecting organizations is essential to the success of the Collection of Stories. This is about creating a network with people and communities over time and can be implemented by focusing on community-led / grassroots engagement programs, working with locally based partners and ambassadors, activating local places and sites, and thriving to be as accessible and inclusive as possible.

## Curating and mediating stories

There is no shying away from sensitive and contested stories! It is vital to embrace **multiple perspectives** and recognize that there isn't a specific narrative that is deemed more important than another, create a safe space for all to tell their stories, and acknowledge the fact that stories are changing and volatile by nature. These are all critical principles to embrace for this endeavour to work, as long as it is underlaid by **sound research, evidence and contextualization** to avoid the trap of creating oversimplistic equivalence, and provides visitors the tools they need to approach the stories and make their own decisions. In addition, setting up an expert advisory panel, implementing a review process with participants, working with mediation experts and actively using the Guiding Principles are highly recommended to facilitate the mediation of content, especially when sensitive.

## Collecting, using and accessing stories:

Managing uses of and access to stories can be quite challenging and requires collaboration and transparency. All aspects of uses and access to stories should be captured in policies and clearly defined processes and procedures.

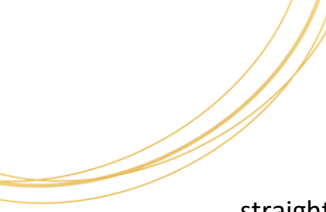
It is vital to recognise that stories belong to the people who tell them. As such, they should retain ownership and control, which includes the rights to access, review and withdraw their stories. When it comes to the uses of stories, participants should be involved in the process of permission and access, noting that everyone needs to understand the potential impacts and consequences of signing on various types of permission for uses.

## Going digital

The sheer volume of digital data (whether from digitization of physical collections or born digital material) that needs to be sorted, processed, curated, stored, preserved and made accessible can be quite a challenge. This must be taken into account from the outset, at the planning stage, since it has an impact on the physical facilities, selection of technologies and infrastructure, resources, expertise, operations and ultimately, costs.

## Immediate next steps

- Curatorial and interpretive planning is required to connect this Framework to the development of programs, activities and events of all kinds. This is essential. We strongly advise against going



straight from this Framework into, for example, exhibition design or public programming without first laying out the curatorial and interpretive plan.

- For capital projects such as the Destination Hub, we would highly recommend for the following planning work to take place (if not done yet):
  - Full institutional and business planning – this is critical for long term sustainability.
  - Facility planning - to ensure that any architectural and engineering design and layout fits the requirement of the project, rather than the other way round.

## CONCLUSION

There is an opportunity for the City Council to become the acting agent that articulates the Belfast Story Collection Framework, creates an authentic experience that is rooted with the people of Belfast, makes resources more accessible and pulls disparate organizations and groups together. This needs to be done **within the context of the other cultural organizations of Belfast to be successful**. Time and open collaboration will be needed to build trust amongst all partners and agree on the best way forward, leading eventually to something completely new and unique, which may well have resonance beyond the city, potentially becoming a wider (e.g national?) initiative in time.

The full report may be used as a basis for discussion with potential partners and stakeholders; it will encourage further discussion as to what already exists and how this new entity may position itself in a role that is essential although not covered anywhere else, at least not extensively. A thorough review and risk assessment – together with potential partners and other stakeholders - of the various models is encouraged, in order to assess the best fit for the new entity.