

ACTIVITY CARD 1

Learning Theme: Africa's Past

'From our rich ancestral life'

This Exhibition in a Box, *All Our Histories*, is about a sculpture by the artist **Sokari Douglas Camp** called 'All the World is Now Richer'.

The sculpture tells a story from Africa's 'rich ancestral life' through to the present day, and recognises the bravery, dignity and strength of the people who endured enslavement and fought for freedom.

All Our Histories shows how this past has impacted our local area in Camberwell and Southwark.



The first figure in the sculpture is called 'First Man'. He is wearing a garment from West Africa.

Task:

Watch the 'Introduction' film and Film 1, 'First Man'.

Films:



Discussion Prompts:

- Why did the artist decide this figure should be the first in the sculpture?
- What does the 'First Man' symbolise and how does the artist describe the way he is standing?
- How many countries are there in Africa? (See over.)

Activities:

Art

- Design a pattern that would represent you, your family or your area of London. What images would feature in the design and how would it capture a sense of a 'rich ancestral life'? You could use **adinkra** symbols to include in your pattern and design: www.adinkrasymbols.org/.
- Explore and understand how Sokari Douglas Camp creates these sculptures by watching her at work in her art studio. Watch Film 7, 'Creating the Sculptures: The Artist in the Studio', and see how she transforms a flat piece of steel into part of the sculpture!

English and History

- Imagine you are a **griot**. What important information would you want to tell people about your area, or pass on to the next generation? Consider interesting places and people, and local history, or special events. Use **historical research** to find out more about your local area. Now, use the information to design a leaflet, flyer or poster inviting people to visit your area.

Supporting information

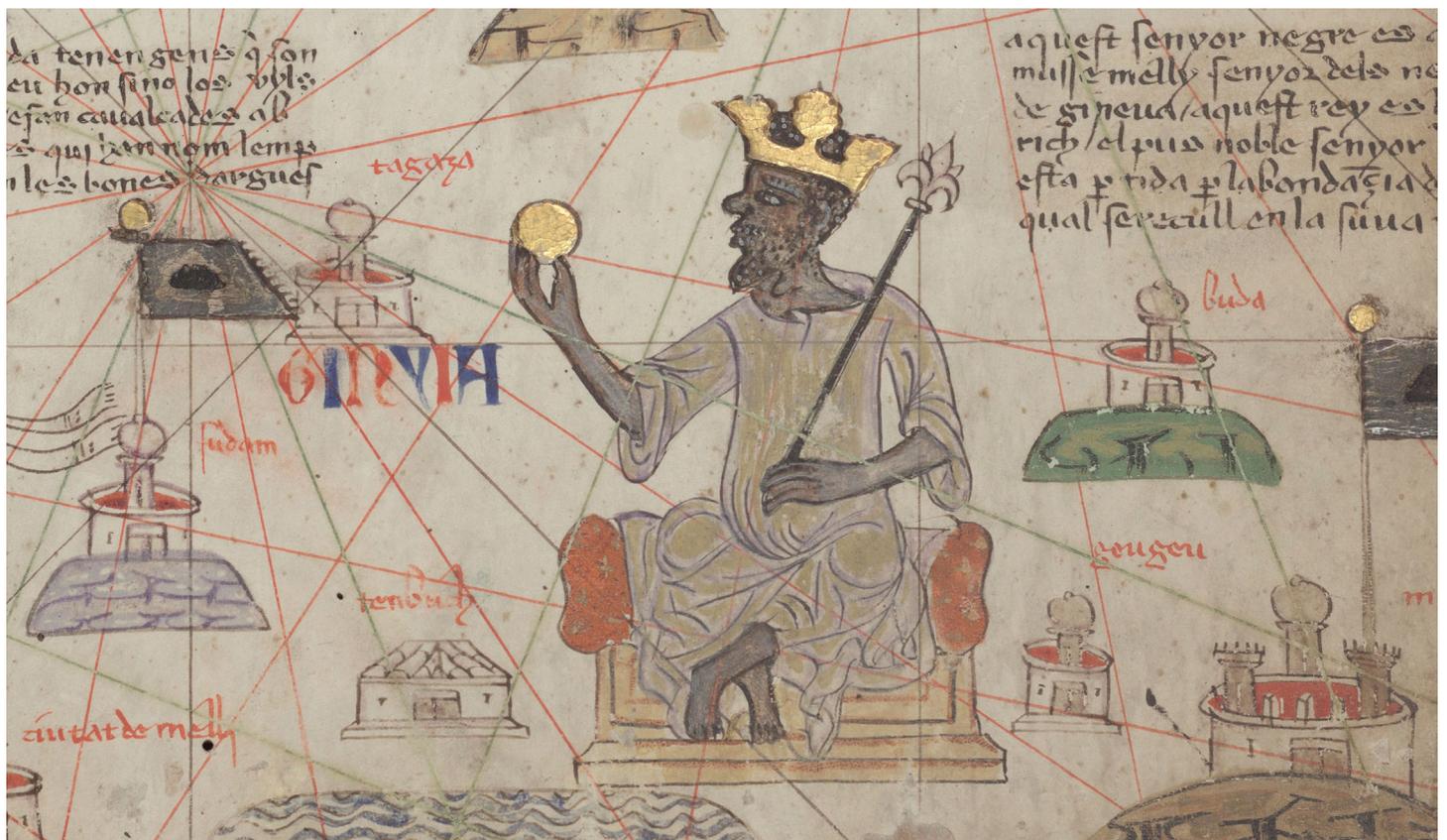
ACTIVITY CARD 1

Modern Africa is a huge continent of fifty-four countries. The story of the sculpture begins in Africa, perhaps more than eight hundred years ago. The figure of the 'First Man' could have been born in the ancient **Mali Empire** in West Africa. This vast empire stretched from Senegal, on the Atlantic coast, in the west to the Sahara Desert in the east. Its capital, Timbuktu, was a centre of trade and learning. Timbuktu was renowned for its mosques, university and magnificent libraries, which contained hundreds of thousands of texts.

Many **African kingdoms and empires** existed all over Africa before and during the first contact with Europeans. One was Benin, in modern Nigeria, famous for its brilliant artworks and sculptures. Across the continent, in East Africa, Ethiopia, with its rich and unique culture, successfully resisted European colonialism until 1935.

‘I am not African because I was born in Africa but because
Africa was born in me’

Kwame Nkrumah, first President of Ghana



Mansa Musa, a ruler of the **Mali empire** and said to be one of the richest people who ever lived.



Kente cloth from Ghana

ACTIVITY CARD 2

Learning Theme: Diaspora



‘We were sold, bought and used’

The second figure in the sculpture represents an **enslaved man** working on a **plantation** in the Americas or the Caribbean. The first personal account of being kidnapped from Africa, to be taken across the Atlantic and enslaved on plantations and elsewhere, was produced by **Olaudah Equiano** in 1789. Equiano was born in about 1745 in what is now Nigeria. He was sold into enslavement as an eleven-year-old but managed to buy his own freedom at the age of eighteen. Although most of his life was spent as a sailor, he was best known as the highest profile Black voice in Britain calling for the **abolition of the trafficking of enslaved people across the Atlantic**. Equiano’s *Narrative* became a bestseller and played a significant role in bringing Britain’s part in the trade in human lives to an end.

Task:

Watch Film 2, ‘Plantation Man’, and Film 8, ‘Artist and Themes’.

Films:



Discussion Prompts:

- The figure of the enslaved man is holding something in his right hand. What is it called and what was it used for?
- Can you name two crops grown on plantations in the Caribbean?
- Where or what is the African **diaspora**?
- In Film 8, the artist Sokari Douglas Camp describes a famous, or infamous, ship. What is the name of the ship? How does the artist create a hopeful, strong re-imagining of the experience of an enslaved person on this ship?

Activities:

Art

- Think about the words ‘sold, bought and used’. Find discarded material to create (re-imagine) something beautiful and of new value from what you find. You could think about using tin cans, cardboard, discarded paper and masking tape. Turn them into a new piece of art!

English

- Using empathetic language, write a monologue from the viewpoint of the figure rising from the ship in Film 8. Consider the sequence of your writing and how to capture the range of emotions and narrative development that the figure would go through. You may also want to consider using sensory language and descriptions to describe their surroundings – not only of the boat but also of the sea, sky and distant shores around the boat.

History

- Read/listen to Extract 2, in which Olaudah Equiano, the great writer and abolitionist, describes how he was kidnapped in West Africa. In groups, discuss what is useful about this resource for the historian. You could consider: What are the strengths of the source? What are the limitations of the source? How does the source help us to understand the experience of an enslaved person?



Audio:

Supporting information

ACTIVITY CARD 2

Between 1562 and 1807, British traders forcibly transported more than three million African men, women and children from their homelands in Africa to the Caribbean and the Americas. These **exiles** and their descendants came to form the **African diaspora**. They were sold to **enslavers** and forced to work in inhumane conditions, without wages or freedom, for the rest of their lives. The farms where **enslaved** people worked were also known as **plantations**. Sugar, cotton, coffee and tobacco were the main crops. These products were then shipped from the Caribbean and the Americas across the Atlantic to Britain. Profits from the products, particularly sugar, made Britain a very wealthy country.

‘During the 1700s Britain was the leading enslaver trading nation....10,000 [slave] ships left Britain between 1642 and 1812. More than a third of these sailed from London.

London Museum Docklands



Enslaved people using cutlasses to cut sugar cane on a plantation or estate in the Caribbean.

ACTIVITY CARD 3

Learning Theme: Resistance!

‘But we were brave’

The artist Sokari Douglas Camp describes the third figure as wearing an apron. She is an **enslaved** domestic servant and might have worked in one of the big houses attached to a **plantation**, or in one of the houses in Camberwell owned by an **enslaver** family.

One way in which enslaved people resisted was to become freedom seekers, running away from their enslavers and trying to take control of their own destiny. This happened on the plantations, and it happened in London. Two people, **Lithgow** and **Scipio**, ran away from their enslavers in Camberwell (Extract 4).



Task:

Watch Film 3, ‘Maid’.

Films:



Discussion Prompts:

- In pairs or small groups share your thoughts about this figure. Think of words that might describe her situation.
- In small groups consider what acts of **resistance** or freedom-seeking an enslaved domestic worker could have engaged in.

Activities:

Art

- Can you think of a **resistance** movement today? Create a response in words or pictures to show the issue the movement is fighting for. From this, create a placard that you would take on a protest march. Ensure that your words are the focus of your piece, but think about a design that would enhance the words visually. You may want to look at the artists Barbara Kruger, Yoko Ono, Gary Ligon, and Bob and Roberta Smith for inspiration.

English

- (Re)read the *London Evening Post* newspaper (Extract 4). Write a diary entry imagining Lithgow’s escape. Use details from the newspaper article to inform your writing and to help you to capture the character of Lithgow. Your diary entry could begin,

‘Dear diary, I have decided to escape, and this is how I will do it...’

History

- Read/listen to the extract from the autobiography of Mary Prince (see Extract 1). Also read the newspaper advertisements (Extract 4). What do these two sources together tell you about the experience of the enslaved person? How does the autobiographical form of writing contribute to the act of resistance against enslavement? How would **autobiographies** such as Mary Prince’s have contributed to the **abolitionist** movement and changing society’s opinion?



Audio:

Supporting information

ACTIVITY CARD 3

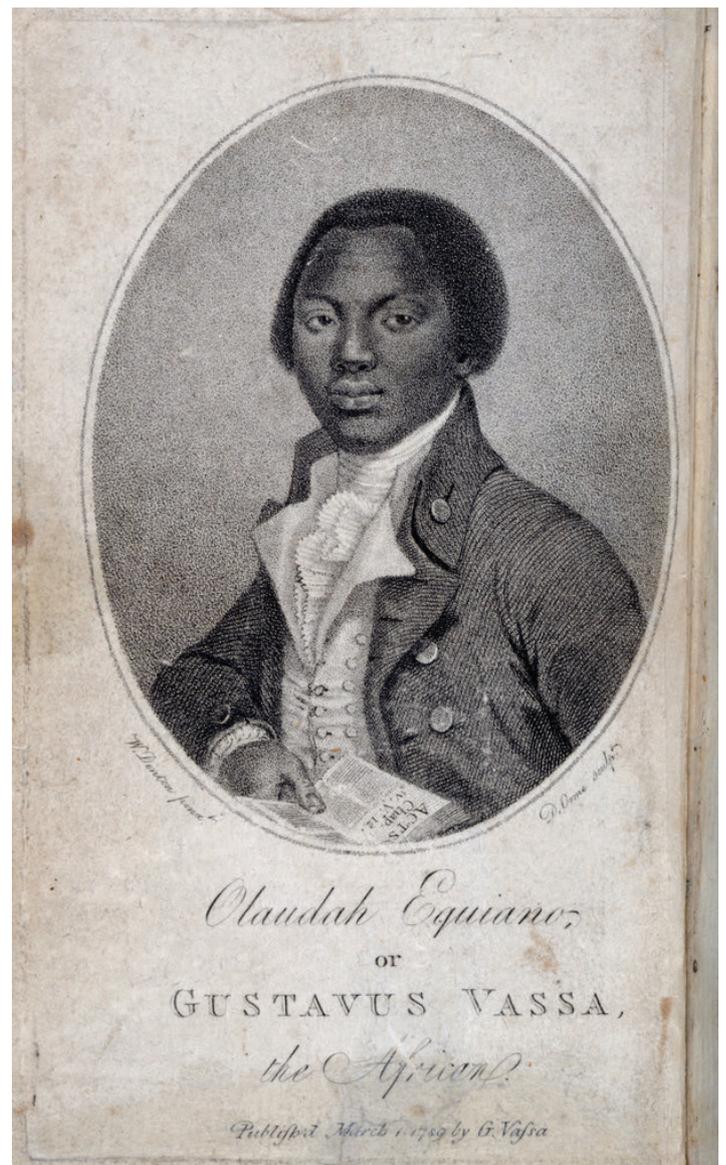
Enslaved people resisted their enslavement in many ways, from sabotage and coded messages using drums to communicate, to armed uprising.

In Jamaica, the **Maroons**, descendants of former enslaved Africans, escaped from the **plantations** to establish communities in the hills. **Queen Nanny** was a member of the **Asante** people, born in West Africa, who was **trafficked** from Africa with members of her family. She became a leader of the Maroons and a powerful freedom fighter.

Writing is another form of resistance. In most plantation societies, **literacy** among the enslaved was actively suppressed and often severely punished. Formerly enslaved Africans **Mary Prince** and **Olaudah Equiano** wrote about their experiences, highlighting the injustices and inhumane conditions endured by enslaved people. Their **autobiographies** (Extracts 1, 2 and 3) were very important in the campaigns for freedom. As more and more ordinary people in Britain learned to read, these first-person testimonies gave them an insight into the true nature of plantation life, and support for **abolition** and **emancipation** grew.

‘Resistance began in Africa and continued on the enslavement ships. It is estimated that as many as one in ten slave ships experienced a revolt.’

London Museum Docklands



Olaudah Equiano, a leading abolitionist

ACTIVITY CARD 4

Learning Theme: Connections



‘We were strong’

The fourth figure in the sculpture is a **Krio** woman from **Sierra Leone** in West Africa wearing a bonnet and traditional Krio dress, called an Alice dress. Sierra Leone was founded by the British in 1787 as the **Province of Freedom**. The territory was used to resettle liberated Africans from across the **diaspora** – from North America, Jamaica, and Britain, especially London, and even slave ships. They came to be called ‘Krio’.

The clothes in Sokari Douglas Camp’s sculpture represent Krio culture, origins and identity – an African identity shaped through **exile** and **resistance** to enslavement.

Task:

Watch Film 4, ‘Krio Woman’.

Films:



Discussion Prompts:

- What does the artist say about this figure?
- In what country in West Africa was the Province of Freedom?
- What is the connection between Krio people and the Province of Freedom?

Activities:

Art

- Design a costume that could be the new traditional ‘dress’ (it does not have to be an actual dress!) for Southwark. You could use an online template or create your own pattern.

English

- Listen to the music composed by Londoner **Ignatius Sancho** (‘Just So in the North’, https://www.youtube.com/watch?v=H68L_9xbN6U).

Can you compose words to this tune?
Try to capture the theme of connections and seeking freedom in your lyrics.

History

- In small groups draw up a list of five laws you would put in place to govern a ‘Province of Freedom’.

Supporting information

ACTIVITY CARD 4

During the late 1770s and 1780s, London's Black population increased with the arrival of hundreds of veterans from the **American War of Independence**. In 1786, many of them were among a group of more than 400 poor Black people who were sent out of Deptford docks to settle in **Sierra Leone**.

By this time, there was already a large Black population here. Thousands of Black people, both free and enslaved, lived in London in the 1700s and 1800s, seamen, soldiers, domestic servants and musicians, such as busker **Billy Waters**, among them.

The abolitionist **Olaudah Equiano** was well-known in **Georgian London** and a prominent figure in the Black community. The enslaved poet **Phillis Wheatley** lived in America but came to London in 1773 to publish her book – the first book to be published by a Black woman in Britain. Londoner **Ignatius Sancho** was an author, entrepreneur and shopkeeper who wrote articles and letters, and composed music.

Life could be precarious even for free Black people, with the threat of being kidnapped and sold into enslavement never far away. Despite this, Black people established churches, pubs and meeting places where they supported each other and found relief from the hardships they faced in London. For example, when two Black men were sent to prison for begging in 1773, more than 300 Black people visited them and provided other support.



‘In every human Breast,
God has implanted a
Principle, which we call
love of Freedom.’

Phillis Wheatley

The poet **Phillis Wheatley**

ACTIVITY CARD 5

Learning Theme: Camberwell

'We survived'

The fifth figure in the sculpture is wearing a suit and tie.

The artist describes him as a businessman, perhaps like other businesspeople who settled locally in the past. They included James Hutton Brew and Albert Duke Essien, timber merchants from the Gold Coast (now Ghana) who were living in Camberwell in 1911.



Task:

Watch Film 5, 'Businessman'.

Films:



Discussion Prompts:

- Why did the artist make the figure of a businessman part of the sculpture, and what does he represent?
- How many Black people were baptised in the **parish of Camberwell** between 1794 and 1806, and what were their names and ages? Read the article by historian and **archivist** Dr Marion Wallace to answer these questions (Extract 5).

Activities:

Art

- On a copy of the map of the parish of Camberwell from 1746, illustrate current local places of interest, and places that are familiar or special to you now. What strikes you about both the similarities and the differences in these areas over the last 200 years? What changes might you see in present-day Southwark and the areas surrounding Camberwell?

English

- Imagine walking through Camberwell in the 1700s. In pairs or small groups, discuss how this would have been different from walking through Camberwell now. Consider your senses – sight, smell and sounds. Write a sensory description. Share this with others in your group and then share how you felt.

History

- Look at the picture of the parish of Camberwell in 1790 on the back of this card, and the separate map of Camberwell parish in 1746. Remember that the parish of Camberwell was very big at that time – it also included Peckham, Herne Hill, Dulwich and other areas.

In the picture, can you see St Giles' Church, Camberwell (the building with the square tower and weathervane on the right)? What can you see on the map that you recognise? Are there any landmarks that are still there? What has been lost? (Clue: there is a tiny plan of the church and graveyard above the second 'E' of 'CAMBERWEL').

Supporting information

ACTIVITY CARD 5

Black people have lived in Camberwell since at least the 1600s. At this time, Camberwell and Peckham were small villages surrounded by fields. There was one church, **St Giles'** in Camberwell, for the whole **parish**, which included Dulwich, Herne Hill, Myatt's Fields, Nunhead and Peckham. In the 1800s London's transport expanded, with regular coaches running from Camberwell to the city, and both areas were connected to the **River Thames**. Ships laden with sugar, cotton and barrels of rum from the Caribbean were unloaded at London's docks and London became wealthy because of it. Some of the **Georgian** houses in Camberwell were built on the profits of the transatlantic trade and enslavement, especially the trade in sugar (see 'Introduction' film).

‘From about the 1770s, Camberwell developed into a suburb of London. Large houses were built, communication with central London improved and the area was considered healthy. All this made it attractive to the relatively well-off, including those who worked in the City of London. Enslavers were among those who moved to Camberwell.’

Marion Wallace, ‘Enslavement and Camberwell: What are the Connections?’ (Extract 5)



A view of Camberwell in 1790

ACTIVITY CARD 6

Learning Theme: Legacy



‘All the world is now richer’

The sixth and final figure in the sculpture is ‘T-shirt Man’. The artist, Sokari Douglas Camp, tells us the figure represents a 21st century person, free to dress how they want and be who they want to be.

Theme:

Watch Film 6, ‘T-shirt Man’.

Films:



Discussion Prompts:

- What do you think the artist means by the sentence, ‘All the world is now richer’? (See also the ‘Introduction’ film.)
- Which one of the figures have you found the most interesting or inspiring and why?
- Think about how you might make the world or your neighbourhood a better place. After you have made your list, discuss and share your ideas in pairs or small groups.

Project Finale Activities: Art, English, History

- Imagine a seventh figure in the sculpture and design or draw them, adding a sentence to describe them. You might want to **research** the historical period your character lives in and include this information.
- Picture a time capsule. What would you include in a time capsule about the place and time in which you live? Explore the images of ‘found objects’ (on the back of this card) from the banks of the **River Thames** and consider what they reveal about the history that has been lived around London. You could include some of these ‘found objects’ in your time capsule. You may also want to think about pictures, objects, food, sounds, photographs and moving images.
- ‘My London’ podcast! Imagine you are making a podcast about London, Southwark, Camberwell, or another area of your choice. Think about what you have discovered or already know about this area. What would you include in your podcast? Who would you interview and who would be your target audience? Who would present it? Think about how you would link the items – with music and/or words. Include an item on local history and news, music, literature or art. Use your research to write the script for your podcast. Now – have a go at recording it!

Supporting information

ACTIVITY CARD 6

‘Local history has no recollection of the gains of the slavery that built Britain...*All the World is Now Richer* is a sculpture to commemorate the abolition of slavery. The sculpture hopes to show that people were brave and had dignity and strength.’

Sokari Douglas Camp

Sokari Douglas Camp’s sculpture *All the World is Now Richer* embodies this challenging and enriching **legacy**. The six figures in the sculpture have engaged us in a journey across time, from ancient **African kingdoms**, across the ocean and through enslavement, to **resistance** and struggle, and finally freedom. We have discovered amazing people along the way, and acknowledged their bravery and contribution to the world.

Part of the legacy can be found in Camberwell’s rich Black history – often overlooked or actively ignored. For example, the civil rights leader Dr Harold Moody, the Jamaican poet and feminist Una Marson and the Sierra Leonean novelist and businessman A.B.C. Merriman-Labor all lived in Camberwell. Follow their lives on the Black History Walk at www.camberwell.life/discover/camberwell-black-history-walk/.

Direct examples of enrichment are found in Camberwell’s buildings and streets which, in part, still attest to the fortunes made by enslavement.

This is a history that has given us many things, including a focus on fighting for rights and equality. It impacts fashion, music and law, as well as our ideas of individual and national identity – it impacts *All Our Histories*.



These objects have been washed up on the banks of the **River Thames**, two hundred years or more after falling from ships returning from the Caribbean. The objects are a piece of coral, used to add weight to ships crossing the Atlantic from the Caribbean; a cowrie shell, which was money in West Africa; and parts of a clay sugar container.

They connect our past, present and future. They are symbols of the wealth created from and through the African **diaspora's** contribution to London and across Britain: from Africa to London and Camberwell via the Caribbean and America. They link us to people and places. They are a part of *All Our Histories*.