

# All Our Histories



**TEACHERS' BOOKLET**

<https://sslp.education/all-our-histories/>



Thanks to National Lottery players

# ALL OUR HISTORIES

## TEACHERS' BOOKLET

*All Our Histories* is an innovative schools and community resource exploring Black history, Camberwell and Southwark, and the legacies of enslavement – through powerful artwork by Sokari Douglas Camp and local research.

Created for Key Stage 3, the resource 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.

This Teachers' Booklet gives information on how to use the resource. It is available online only, via <https://sslp.education/all-our-histories/>.

The Teachers' Booklet accompanies a printed Exhibition in a Box, which is being distributed to Southwark schools and community groups in 2025–2026. It contains Activity Cards for classroom use, visual material and further information. The Exhibition in a Box is also available digitally at <https://sslp.education/all-our-histories/>.

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For over 50 years, the Camberwell Society has worked to protect local heritage, improve our neighbourhood and care for our community. We're proud to help tell *all* our histories.

# Contents

<b>Section 1 Introduction to <i>All Our Histories: Exhibition in a Box</i> .....</b>	<b>3</b>
<b>Section 2 How to Use this Resource .....</b>	<b>5</b>
Resources in the box and online .....	5
Using <i>All Our Histories</i> in the classroom.....	6
Outside the classroom .....	6
A note on subject matter and definitions.....	6
Using Extracts 1–3, by Mary Prince and Olaudah Equiano. ....	7
<b>Section 3 <i>All Our Histories</i> and the Key Stage 3 curriculum.....</b>	<b>9</b>
<b>Section 4 Further Reading and Viewing.....</b>	<b>11</b>
<b>Section 5 Hints on Adapting the Resource.....</b>	<b>14</b>
<b>Section 6 Acknowledgements, Copyright and Credits.....</b>	<b>15</b>

# Section I

## Introduction to *All Our Histories: Exhibition in a Box*

*'We should activate Black archives to disrupt entrenched approaches to teaching and learning of British history.'*

Dr. Sundeep Lidher, Lecturer in Black and Asian British History, Kings College London

*'Archival engagement can generate creative spaces.'*

Kabe Wilson, artist, poet and archival scholar

*All Our Histories: Exhibition in a Box* is based on a powerful sculpture by artist [Sokari Douglas Camp](#) called *All the World is Now Richer*.

The resource 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* links this important story to Camberwell and Southwark, London, showing how the past still shapes the place where we live today. It encourages everyone to ask questions, share stories, and think about how history connects to our lives now.

The box includes artwork and original historical research. It is designed to help young people – especially those in Key Stage 3 – explore these complex topics in thoughtful and creative ways. It encourages them to use research and enquiry skills, as well as their own knowledge, to explore local history and heritage.

*All Our Histories* connects specifically to the Art and Design, English and History curricula as well as supporting Black history teaching and the Citizenship syllabus. (For more on how the resource links to the Key Stage 3 curriculum see Section 3.)

This Teachers' Booklet provides information for teachers and other users on how to work with this resource, and gives further background and links. The Exhibition in a Box and related online content have everything you will need, whether or not you have specialist knowledge, to teach or lead these sessions.

*All Our Histories* is grounded in the local history of Camberwell and Southwark, but can also be adapted for use in other local areas (see Section 5).

## **Context and background**

For over three hundred years, Britain was one of the most powerful perpetrators of the transatlantic trafficking of human beings (also called the slave trade), benefiting from the business of enslaving people in multiple ways. At the same time, Black people, many of whom were enslaved, were reshaping Britain and resisting this trade in human lives through their words and actions.

*What does this history have to do with Camberwell and Southwark?* As the research included here shows, a very great deal. There were Black people living in our area in the era of enslavement, well before the arrival of the *Empire Windrush* in 1948. Some of them were brave enough to attempt to escape from their enslavers. There were also many people living in Camberwell and surrounding areas who made their money directly from the profits of enslaving other people – and many received the government compensation which, after (legal) emancipation in 1834, was paid to enslavers, not the enslaved.

These facts are revealed by research about [Camberwell and the History of Enslavement](#) (which covers the old parish of Camberwell, extending across a large part of what is now Southwark. Countering the colonial bias of the archives, the stories of enslaved people are commemorated in the *All the World is Now Richer* sculpture by renowned local and international artist Sokari Douglas Camp. Planning permission to install the sculpture at one of the entrances to Burgess Park in Southwark was granted in 2024.

# Section 2

## How to Use this Resource

Before you begin working with pupils, we recommend reading through this booklet for useful background information. This section describes the contents of the resource and how they fit together, and provides information for using it in the classroom.

### Resources in the box and online

In the box you will find:

- Introduction
- Six Activity Cards
- Seven posters of Sokari Douglas Camp's *All the World is Now Richer* sculpture
- Key Terms
- Key People
- Timeline
- Extracts 1–3, 'Writing against Enslavement' (Mary Prince and Olaudah Equiano)
- Extract 4, 'Freedom Seekers'
- Extract 5, 'Enslavement and Camberwell: What are the Connections?'
- Map of the parish of Camberwell (1746)

At <https://sslp.education/all-our-histories/> you will find:

- This Teachers' Booklet with advice on using *All Our Histories* and further background and links
- A digital version of the resources in the box
- Links to the films and audio referenced in the Activity Cards

The films referenced in the Activity Cards can be found at <https://sslp.education/all-our-histories/films/>.

There are nine films, as follows:

- 'Introduction'
- Film 1, 'First Man'
- Film 2, 'Plantation Man'
- Film 3, 'Maid'
- Film 4, 'Krio Woman'
- Film 5, 'Businessman'
- Film 6, 'T-shirt Man'
- Film 7, 'Creating the Sculptures: The Artist in the Studio'
- Film 8, 'Artist and Themes'

Audio is also referenced in the Activity Cards, as young actors from Theatre Peckham voice the words of Mary Prince and Olaudah Equiano (Extracts 1–3). The audio can be found here: <https://sslp.education/all-our-histories/audio/>.

### **Using All Our Histories in the classroom**

Pupils are encouraged to use research and enquiry skills to explore local history and heritage, as well as their own knowledge of the subject and their area.

The box gives suggested material for six 50–60 minute lessons (or activity sessions) – though feel free to use and combine them as suits your needs. There are six Activity Cards, one for each lesson, on six consecutive (and loosely chronological) themes:

1. Africa's Past
2. Diaspora
3. Resistance!
4. Connections
5. Camberwell
6. Legacy

These themes link to Sokari Douglas Camp's sculpture *All the World is Now Richer*, which is at the heart of *All Our Histories*. Each Activity Card begins by inviting pupils to watch one or more short online film(s) about the sculpture, in which the artist discusses her work and inspiration. The box also contains posters of the sculpture.

The films are followed up with suggested discussion prompts and activities on the front of the Activity Cards, and more information and a relevant image on the back. Further information is also given on the reference cards: Key Terms, Key People and Timeline. Terms in **bold** on the Activity Cards can be found on one or more of the reference cards. There are a few additional terms on the reference cards giving extended information.

The Activity Cards also link to Extracts 1–5 and the 1746 map of Camberwell. You may wish to make copies of the Extracts and/or the map for pupils' use. There is online audio for Extracts 1–3.

For further reading and listening, see Section 4.

### **Outside the classroom**

If outside visits are possible, we recommend the London Museum Docklands' free exhibition *London, Sugar & Slavery: 1600–Present*. You can find lots of great information at <https://www.londonmuseum.org.uk/blog/mapping-the-legacy-of-slavery-in-londons-docklands/>.

There is information on free or subsidised travel at <https://tfl.gov.uk/fares/free-and-discounted-travel/travel-for-schools> and <https://www.cityoflondon.gov.uk/about-us/working-with-community/school-visits-fund>.

### **A note on subject matter and definitions**

The legacies of enslavement in Britain continue to shape the lives of all descendants of the

formerly enslaved, and of everyone who lives in Britain, regardless of origin. They are present in attitudes and stereotypes attributed to all Black people and they contribute to unequal outcomes in healthcare, education, housing and employment. These histories are locked into our landscapes and the built environment in the form of statues, street furniture and place names.

*How might this affect working with All Our Histories in the classroom?* One issue is that some students from continental African backgrounds and some from the African diaspora might ascribe different values to the information in the resource.

Pupils from African–Caribbean backgrounds are likely to be more familiar with discussions around the transatlantic slave trade, as it forms an integral part of their culture and history. Pupils from continental African backgrounds are less likely to have had conversations on the same lines, if at all. Furthermore, some may voice objections to the presentation of Black history via studies of enslavement. Questions about the involvement of some African ethnic groups in the transatlantic trade in human lives can also arise.

These differing experiences carry the potential to create in-class tension. In order to avoid these issues (particularly in classrooms where African–Caribbean or generationally Black-British pupils are in the minority) it might be advantageous to open sessions by centring African individuals, populations and events that appear in the lesson plans. One example is Olaudah Equiano's identities as first an Igbo national, then an enslaved young man, and ultimately a high-profile abolitionist in Britain. Sierra Leone could play a similar role as the place where England was first involved in people-trafficking from Africa, and later as the chosen site for the removal of London's Black Poor in 1786/7 and then as 'The Province of Freedom' (see the Timeline and Activity Card 4).

There may also be issues arising from the use of this material with mixed Black and White or majority White classes. Resistance to some of these histories might be overcome by leading with an early introduction of local stories and the specific impacts of enslavement on young people of their age group.

All groups might benefit from a guided and careful comparison between historic and modern enslavement with a focus on how our demand for luxury clothing, jewellery and information technology underpins types of child labour and enslavement today.

### **Using Extracts 1–3, by Mary Prince and Olaudah Equiano**

These extracts are from the autobiographies of Mary Prince and Olaudah Equiano, both enslaved people who won their freedom and wrote autobiographies which were powerful in the campaign against enslavement (see Key People for further biographical information).

*Why these extracts?* Enslaved people were generally forbidden to acquire literacy. Penalties included corporal punishment and occasionally death. The appearance of books and pamphlets written by or recorded from Black survivors of enslavement was one of the cornerstones of the abolition movement in Britain. Having Black thought available in print in English for the first time boosted the diffusion of abolitionist ideas. 'Slave narratives' sold well.

The lives of Olaudah Equiano and Mary Prince provide insights into the experiences of young enslaved people before, during and after enslavement (Equiano managed to buy his own freedom aged between 18 and 20). The young-person's eye view in both extracts may prompt discussion around the impact of family separation and isolation.

Equiano shows us the horrors of being on board a slave ship. Later passages describe the experience of being in the ship's hold as 'cargo'. Mary Prince's recollections of being on the auction block enable us to consider what young women and children would have been subjected to in plantation societies, and provide deeper meaning to the figure of 'Maid' in the sculpture.

The books also contain passages which reveal how entrepreneurship was central to the authors' planning for freedom. They engaged in business despite the obstacles they faced as enslaved people. Mary bought and sold coffee, pigs and yams and took in washing. Olaudah traded in citrus fruit, glassware and gin.

A final issue is that of how their faith (Mary Prince, Moravian and Olaudah Equiano, Church of England) enabled them to network with British abolitionists and to platform their message to wider audiences.

# Section 3

## *All Our Histories* and the Key Stage 3 curriculum

*All Our Histories* is designed to support the Art, English and History curricula, as well as Black History teaching. This section points to relevant aspects of the KS3 syllabus in these subjects and briefly suggests connections with *All Our Histories*. We also indicate how the resource might support the Citizenship curriculum.

### **Art and Design**

The Art and Design curriculum ‘aims to ensure that all pupils...know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms’. *All Our Histories* enable people to study the work and methods of the international artist Sokari Douglas Camp. In addition, both her sculptures and the references to African textiles provide opportunities to study art as a form of storytelling and cultural expression.

Pupils should also ‘produce creative work, exploring their ideas and recording their experiences’. *All Our Histories* suggests several creative activities.

### **English**

The curriculum states that ‘pupils should be taught to: write accurately, fluently, effectively and at length for pleasure and information through...writing for a wide range of purposes and audiences, including...stories, scripts, poetry and other imaginative writing’. *All Our Histories* provides several creative writing activities.

### **History**

*All Our Histories* works with a number of the requirements of the History curriculum. Its activities promote the development of knowledge and skills summarised as: ‘Pupils should identify significant events, make connections, draw contrasts, and analyse trends within periods and over long arcs of time. They should use historical terms and concepts in increasingly sophisticated ways.’ The resource provides activities involving historical research and discussion, and offers new knowledge and vocabulary.

In addition, the national curriculum for history both ‘aims to ensure that all pupils...understand[...]the connections between local, regional, national and international history’, and mandates a local history study. *All Our Histories* has a local, national and international reach.

The resource also connects with the required theme in British history, ‘Ideas, political power, industry and empire: Britain, 1745–1901’. One of the non-statutory examples under this theme is ‘Britain’s transatlantic slave trade: its effects and its eventual abolition’.

See also the section on Black History teaching in schools below.

## **Citizenship**

Two requirements of the Citizenship curriculum are that ‘Teaching should develop pupils’ understanding of democracy, government and the rights and responsibilities of citizens’, and that ‘Pupils should be taught about...the precious liberties enjoyed by the citizens of the United Kingdom;... the roles played by public institutions and voluntary groups in society, and the ways in which citizens work together to improve their communities...’

*All Our Histories’* focus on bravery, resistance and campaigning against enslavement is relevant to understanding these themes. The resource looks at how ordinary people can fight for and exercise their democratic rights, engage with government and bring about change.

The curriculum also states that ‘pupils should use and apply their knowledge and understanding while developing skills to research and interrogate evidence, debate and evaluate viewpoints, present reasoned arguments and take informed action’. *All Our Histories* includes research-based activities and discussions of evidence.

## **Black History teaching in schools**

Although there is no separate Black History curriculum, there is government advice on how to teach this theme within the existing History curriculum. Some key points are given below, and the full blog is available at

<https://educationhub.blog.gov.uk/2021/10/black-history-month-how-black-history-is-taught-in-our-schools/>.

The blog stresses the importance of this subject: ‘From Roman times onwards, Black people have been an integral part of Britain, and the National Curriculum supports teaching about their contribution... Although Black History Month only happens once a year, the teaching of Black history doesn’t begin and end there. The curriculum supports children learning about it all year round.’

For Key Stage 3, it is suggested that Black History is taught as part of ‘understanding...the history of [the British] Empire and its consequences’, for example by looking at the history of Britain’s slave trade, the Haitian Revolution and other uprisings as well as the role of Olaudah Equiano. Another suggested topic is ‘the impact of the migration of people to, from and within the British Isles’.

‘As part of a broad and balanced curriculum, pupils should be taught about different societies, and how different groups have contributed to the development of Britain, including the voices and experience of Black people.’

The blog also gives further information resources.

# Section 4

## Further Reading and Viewing

**For the artist Sokari Douglas Camp see:**

<https://sokari.co.uk/project/all-the-world-is-now-richer/>

<https://octobergallery.co.uk/artists/sokari>

### Activity Cards

*Activity Card One: Africa's Past*

The Mali empire and Mansa Musa

<https://www.bbc.co.uk/bitesize/articles/zich6g8#zq4ptrd>

*Activity Card Two: Diaspora*

Transatlantic enslavement and the traffic in human lives

<https://www.bbc.co.uk/bitesize/articles/z6cptrd#zwy2qfr>

<https://www.bbc.co.uk/bitesize/topics/z2qj6sg>

*Activity Card Three: Resistance!*

Resistance against enslavement

<https://www.bbc.co.uk/bitesize/topics/zqyfr82/articles/z9v23qt#zw68p9q>

Protest Songs:

'Young, Gifted and Black', by Nina Simone

<https://www.youtube.com/watch?v=RTGiKYqk0gY>

'Redemption Song', by Bob Marley

<https://www.youtube.com/watch?v=yv5xonFSC4c>

Black Power and resistance including Black Lives Matter, 1965–2020

<https://www.bbc.co.uk/bitesize/articles/z6mp3qt#z6fwxg8>

*Activity Card Four: Connections*

More on the Krios of Sierra Leone

<https://www.londonmuseum.org.uk/blog/who-are-the-krios-of-sierra-leone/>

Portrait of Dido Elizabeth Belle

<https://www.scone-palace.co.uk/dido-belle>

'Just So in the North', music by Ignatius Sancho

[https://www.youtube.com/watch?v=H68L\\_9xbN6U](https://www.youtube.com/watch?v=H68L_9xbN6U)

'African writers and Black thought in 18th-century Britain', by S. I. Martin

[https://padlet.com/discovering\\_literature/african-writers-and-black-thought-in-18th-century-britain-i0amk6hzgey8erkl](https://padlet.com/discovering_literature/african-writers-and-black-thought-in-18th-century-britain-i0amk6hzgey8erkl)

*Activity Card Five: Camberwell*

Database of records mainly relating to enslavers and the compensation they received

*Legacies of British Slavery*

<https://www.ucl.ac.uk/lbs/>

The LBS database (above) is used in the article by Dr Marion Wallace, 'Camberwell and the History of Enslavement'

[https://www.camberwellsociety.org.uk/?post\\_id=375&title=camberwell-and-the-history-of-enslavement](https://www.camberwellsociety.org.uk/?post_id=375&title=camberwell-and-the-history-of-enslavement)

*Activity Card Six: Legacy*

Camberwell Black History Walk, with more information on local personalities

<https://www.camberwell.life/discover/camberwell-black-history-walk/>

**General resources: websites**

*Black Literature Timeline* from the British Library

[https://padlet.com/discovering\\_literature/black-literature-timeline-t87tzn0352gg83bk](https://padlet.com/discovering_literature/black-literature-timeline-t87tzn0352gg83bk)

*Black Presence: Asian and Black History in Britain, 1500–1850*, an online National Archives exhibition

<https://www.nationalarchives.gov.uk/education/resources/black-presence/>

Brycchan Carey's website for Black British history and the history of enslavement

<https://www.brycchancarey.com/slavery/index.htm>

*Understanding Slavery initiative (USI)*, a national learning project supporting the teaching and learning of transatlantic slavery and its legacies using museum and heritage collections

<https://understandingslavery.com/>

*The World Reimagined*, a project that worked with artists to create 103 unique globes across the UK exploring the history, legacy and future of the Transatlantic Trade in Enslaved Africans

<https://www.theworldreimagined.org/>

Schools resources at: <https://www.theworldreimagined.org/learning/>

**General resources: books**

*100 Great Black Britons*, by Patrick Vernon and Angelina Osborne (2020).

*African and Caribbean People in Britain: A History*, by Hakim Adi (2023).

*Black and British: A Forgotten History*, by David Olusoga (2021).

*Black England: A Forgotten Georgian History*, by Gretchen Gerzina (2022).

*The History of Mary Prince, a West Indian Slave, Related by Herself*, by Mary Prince (1831; republished 2017).

*The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African*, by Olaudah Equiano (1789; republished many times).

*Speak of Me as I am: The Black Presence in Southwark since 1600*, by Stephen Bourne (2005).

*Staying Power: The History of Black People in Britain*, by Peter Fryer (2018).

### **Key Stage 3 further reading**

*Brilliant Black British History*, by Atinuke (2024). Non-fiction.

*Journey Back to Freedom: The Olaudah Equiano Story*, by Catherine Johnson (2022). (Dyslexic-friendly.)

*The Lizzie and Belle Mysteries*, by J.T. Williams (2022-). A murder mystery series set in Georgian London.

*Mary Prince*, by E.L. Norry (2022).

*The Time-Thief*, by Patience Agbabi (2021). A time-travelling adventure back to London in 1752.

# Section 5

## Hints on Adapting the Resource

*All Our Histories* focuses on the Art and Design, English and History Key Stage 3 curricula. Geographically, it concentrates on (the parish of) Camberwell, Southwark, and London more broadly, within the framework a history encompassing the UK, West Africa and the Caribbean. Reading through the Activity Cards will give you an idea of how much of the content is local, and how much national and international.

*All Our Histories* can be adapted for use with other parts of the curriculum, for example, Modern Languages; for other key stages; and for other geographical areas. The specific *local* focus of the resource aims to make it relevant to young people in Camberwell and Southwark, but it can be adapted to create similar relevance for users in other local areas. The text is under a Creative Commons licence (see Section 6), which means that you can take and change it, as long as you credit the author.

### **Some web resources you can use to create locally relevant material**

These two databases were used to create parts of the existing resource, and can be used to find material on your local area (search by place):

#### *Legacies of British Slavery*

<https://www.ucl.ac.uk/lbs/>

Records relating mainly to enslavers and the compensation they received at emancipation.

#### *Runaway Slaves in Britain: Bondage, Freedom and Race in the Eighteenth Century*

<https://www.runaways.gla.ac.uk/>

Advertisements for enslaved people who ran away from their enslavers.

The website of the National Library of Scotland is a good way of finding local maps (search by place in the search box in the top right-hand corner).

<https://maps.nls.uk/>

For London, this database is useful for identifying records relating to Black people:

#### *Switching the Lens - Rediscovering Londoners of African, Caribbean, Asian and Indigenous Heritage 1561 to 1840*

[https://search.lma.gov.uk/scripts/mwimain.dll?logon&application=UNION\\_VIEW&language=144&file=\[Ima\]through-the-lens.html](https://search.lma.gov.uk/scripts/mwimain.dll?logon&application=UNION_VIEW&language=144&file=[Ima]through-the-lens.html)

See also *Communities of Liberation*, which focuses on Tower Hamlets.

<https://www.ideastore.co.uk/local-history/communities-of-liberation-project>

See Section 4 for further general resources, both websites and books.

# Section 6

## Acknowledgements, Copyright and Credits

### *Text*

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Editor: Andrew Pearson

Production: Marion Wallace and the AOH team

Music: Richard Bagley Music

With special thanks to Sokari Douglas Camp

### *Audio*

Extracts 1–3 were produced and directed by Theatre Peckham. Mary Prince was played by India Wilson, and Olaudah Equiano by Patrick Popolampo.

### *Project team*

Kim Blackwell, Nick Mair, Marie Staunton C.B.E., Dr Marion Wallace, Nathalie Whittington.

Project coordinator: Jasia Warren.

This project began with two powerful stories in the *Camberwell Quarterly (CQ)*, the magazine of the **Camberwell Society**. One explored the local legacies of enslavement, the other told the story of Sokari Douglas Camp's striking sculpture *All the World is Now Richer*.

Readers responded. Conversations started. A campaign took shape – to bring the sculpture to Camberwell and to explore these histories in schools.

That's when the *CQ* reached out to the **Southwark Schools Learning Partnership**. SSLP saw the potential straight away. Together, we created this resource to help Key Stage 3 students engage with a complex part of history through the lens of their own community.

We're hugely grateful to **Sokari Douglas Camp** for kindly allowing us to make her artwork the heart of this project.

**TheKrios.com** brought fresh insight and deep knowledge of Sierra Leone's Krio history.

**Southwark Black Parents Forum** helped ground the resource in the lived experiences of local families.

**Theatre Peckham** lent their voice – literally – with young actors bringing the text to life.

*All Our Histories* is made possible with the **National Lottery Heritage Fund**. Thanks to National Lottery players, we have been able to turn local research into something bigger – something young people can explore, question and make their own.

For over 50 years, the **Camberwell Society** has worked to protect local heritage, improve our neighbourhood and care for our community. We're proud to help tell *all* our histories.

This project was shaped by the insight, experience and expertise of partners:

- **Southwark Schools Learning Partnership (SSLP)**: a network of 18 state and independent schools across Southwark, working together to raise ambition and share learning. <https://sslp.education>
- **TheKrios.com**: a heritage organisation dedicated to sharing the history of the Krio people of Sierra Leone. [www.thekrios.com](http://www.thekrios.com)
- **Southwark Black Parents Forum**: a community-led group supporting and amplifying the voices of Black families across Southwark. <https://southwarkblackparentsforum.org>
- **Theatre Peckham**: a pioneering community theatre providing performance training and creative opportunities for young people. [www.theatrepeckham.co.uk](http://www.theatrepeckham.co.uk)

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To find out more about Camberwell and our publications visit [www.camberwellsociety.org.uk](http://www.camberwellsociety.org.uk). Here you will find the original research on Camberwell and enslavement, interviews with the editors, and the option to sign up for monthly newsletters and the *Camberwell Quarterly*.

### Sources of the Extracts

*Extract 1, Mary Prince*

*The History of Mary Prince, a West Indian Slave, Related by Herself*, by Mary Prince (1831; republished 2017), Chapter 1

*Extracts 2 and 3, Olaudah Equiano*

*The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African*, by Olaudah Equiano (1789; republished many times), Chapter 1 and Introduction

*Extract 4, Freedom Seekers*

The advertisements are taken from the digital resource *Runaway Slaves in Britain: Bondage, Freedom and Race in the Eighteenth Century* at <https://www.runaways.gla.ac.uk/database/display/?rid=259> and <https://www.runaways.gla.ac.uk/database/display/?rid=113>.

*Extract 5, Enslavement and Camberwell*

Marion Wallace, 'Camberwell and the History of Enslavement',

[https://www.camberwellsociety.org.uk/?post\\_id=375&title=camberwell-and-the-history-of-enslavement](https://www.camberwellsociety.org.uk/?post_id=375&title=camberwell-and-the-history-of-enslavement).

### Image credits and references

Activity Card 1, Mansa Musa

Detail from the Catalan Atlas Sheet 6 showing Mansa Musa. Bibliothèque nationale de France, Espagnol 30, 1375 via Wikimedia Commons:

[https://commons.wikimedia.org/wiki/File:Catalan\\_Atlas\\_BNF\\_Sheet\\_6\\_Mansa\\_Musa.jpg](https://commons.wikimedia.org/wiki/File:Catalan_Atlas_BNF_Sheet_6_Mansa_Musa.jpg)

Activity Card 1, Kente cloth

Af1996,04.1, 1950–1958. © The Trustees of the British Museum.

[https://www.britishmuseum.org/collection/search?museum\\_number=Af1996%2C04.1](https://www.britishmuseum.org/collection/search?museum_number=Af1996%2C04.1)

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Activity Card 2, Enslaved people cutting sugar cane: From the British Library archive. William Clark, *Ten Views in the Island of Antigua* (London, 1823). 1786.c.9 plate IV. Public domain.

<https://www.imagesonline.bl.uk/>

Activity Card 3, Olaudah Equiano: From the British Library archive. Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African ...* Second edition (London, 1789). 1489.g.50, frontispiece. Public domain.

<https://www.imagesonline.bl.uk/>

Activity Card 4, Phillis Wheatley: From the British Library archive. Phillis Wheatley, *Poems on Various Subjects* (London, 1773). 239.e.11., frontispiece. Public domain.

<https://www.imagesonline.bl.uk/>

Activity Card 5, View of Camberwell in 1790: From the British Library archive. *[A Collection of 226 Engravings, etc., illustrating London and Environs]* (London, c. 1790). Maps.C.18.d.6.(198). Public domain.

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Activity Card 6, Objects found on the banks of the Thames: private collection, 2025. © Jasia Warren.  
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Map of Camberwell:

John Rocque, *An exact survey of the city's of London Westminster ye Borough of Southwark and the country near ten miles round* (1746; London: E. Stanford, 1878; first published 1746)

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<https://maps.nls.uk/>