

# What's my enquiry?

End of Unit 2:

*"Can parents and children engage with colonial legacy together?"*

~~Re-articulated line of enquiry, 15/1/26:~~

~~*"Can parents and children find out what it means to be a global citizen?"*~~

Re-articulated line of enquiry, 22/1/26  
and 5/2/26, 19/2/26:

*"How can we find a way to communicate complex colonial histories to children?"*

# Audience

- Children – ages ~~8-12~~. 9-12. Confirmed interviews with Childrens' publisher, English teacher, Childrens' Bookseller
- Wide demographic range for testing, work and outcome should be inclusive. (Should I *start* with British parents and kids to address colonial apathy and British 'exceptionalism' (Sangehra, p.152)?)
- Parents with children in the UK system who believe that their kids are getting a balanced education

# Testing...

## Filming

Leaving prototype(s) with parent and child to open together

Leave the room!

Can the recordings be used in the work somehow? Is there learning there to push the enquiry?

neutral location like a church hall  
What would this look like?

Be conscious of influencing the outcome

Wide demographic

Sensitivity reads?

## Workshop: local school

Wayfinding game?

~~Industry focus group – ££~~  
~~Ask Chicken House, how are these projects tested in kids book industry?~~

~~Nina Tara, Art Therapist consult?~~

Food, drink, safe space

Can i “map” their responses as part of the work?

~~Local kids book group~~

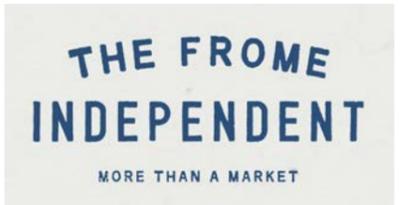
LOCAL SCHOOL LIBRARY with parents, date tbc



Focus groups advice:  
<https://www.lse.ac.uk/media-and-communications/assets/documents/research/eu-kids-online/toolkit/frequently-asked-questions/FAQ-34.pdf>

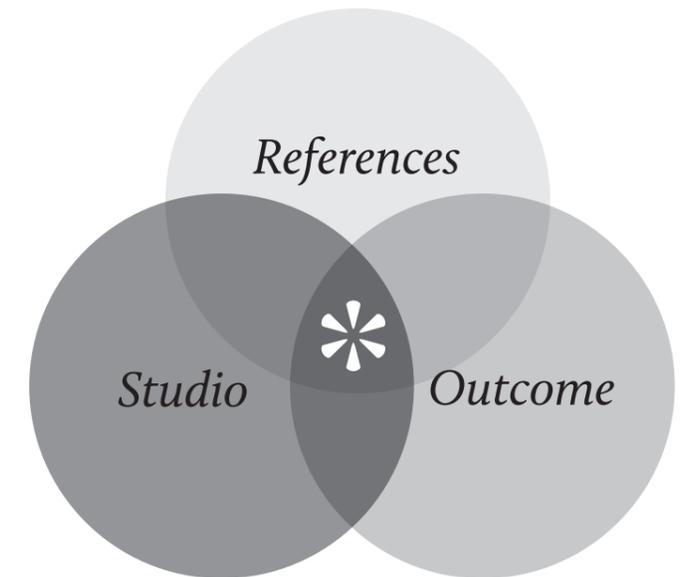
## Market

Give out samples to thos attending Frome Independent Market and get feedback on it back from sources? Unreliable? Costly? What about audience?

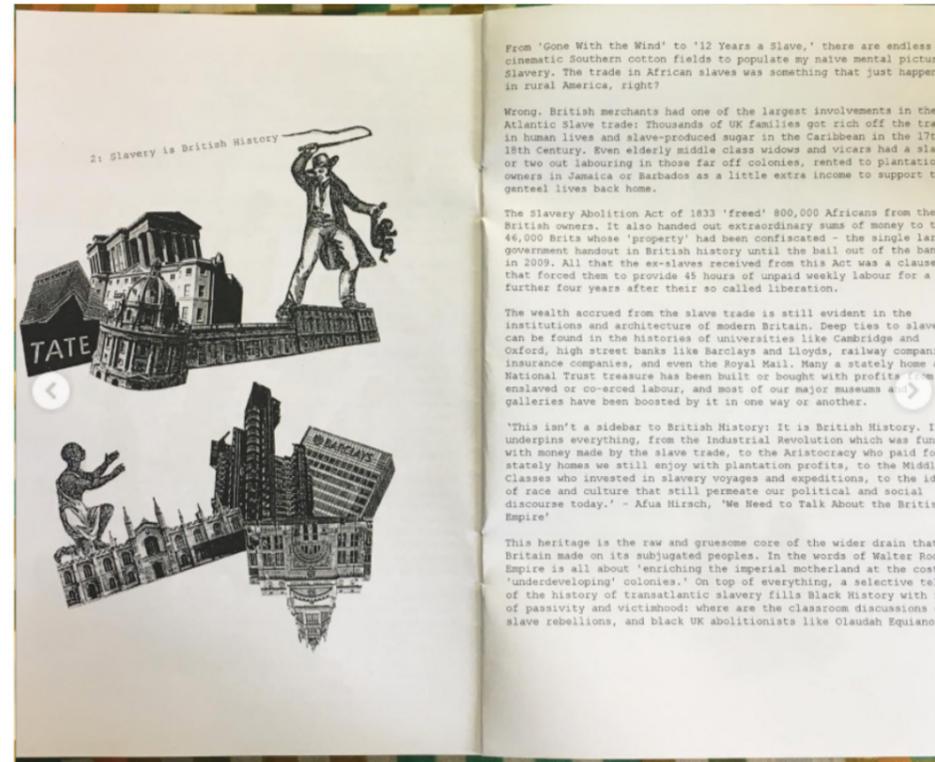


# Conditional Working

- Critical contexts – references, reading and practices
- Engage ethically, be cognisant of my demographic position and engage a broad audience
- Professional contexts with:  
Esther Waller, Publishing Manager, Chicken House Books.  
Tina Gaisford-Waler, Manager, Hunting Raven Books.  
~~Lauren Fulbright, Production Director, What On Earth Books~~
- Tested at least once – ~~local kids' book group,~~ local school contact, parents and kids locally.
- Bring in a new method - riso or silkscreen for authenticity, depending on route chosen. (Are premium production methods necessary?)
- Works practically – regular days on campus, tues and thurs. (Implications for methods)
- Publishable and OPEN SOURCE? An eye on post-MA circulation, ideally scaleable to multiple contexts?
- Decision-making based on how visual material speaks - be cognisant of ethics in image and narrative choice e.g. Empire advertisements



# New references



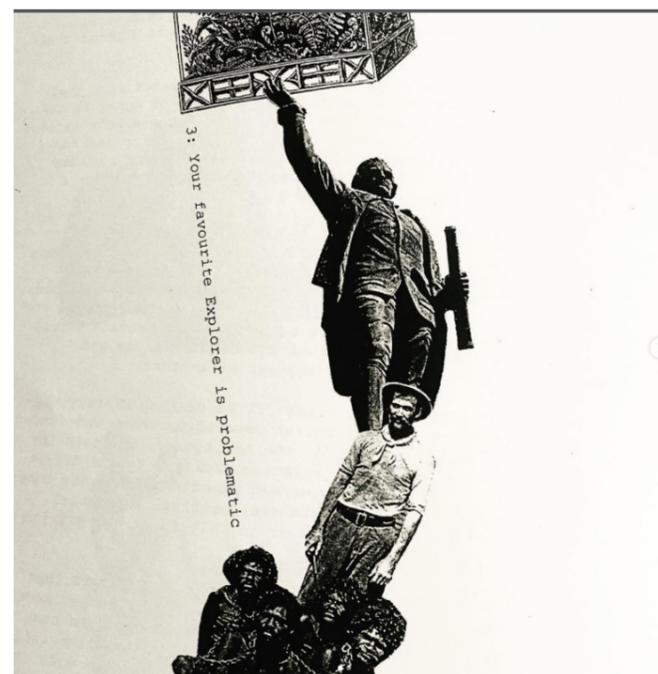
## FIVE THINGS I WISHED I LEARNT AT SCHOOL ABOUT EMPIRE

Irregular Zines. (2020) "Five Things I Wish I'd Learnt At School About Empire" [Instagram]. 2020. Available at: [https://www.instagram.com/p/B\\_9q-1SA9Sw/?hl=en&img\\_index=1](https://www.instagram.com/p/B_9q-1SA9Sw/?hl=en&img_index=1) (Accessed: February 2026).

### Relevance

Inspiration to use British Empire advertising. By mining contemporary image around each object, such as tea, HP sauce, sugar etc, and using them in an illustrative way to educate. I am subverting another graphic form and giving the illustrations a focal point and critical context.

As the content is product/object-based. Allows an extra layer of consideration towards bias in advertising and how it relates to our attitudes today - fast fashion, climate change, workers rights.



# Colonization and Decolonization

A Manual for Indigenous Liberation in the 21<sup>st</sup> Century

by Zig-Zag



## 500+ YEARS OF INDIGENOUS



## RESISTANCE

WARRIOR Publications

Purpose: to Promote Indigenous Warrior Culture, Fighting Spirit, & Resistance Movement. Contact: zig\_zag48@hotmail.com



The same year, the Mata and Croa in western Manitoba rebelled against British-Canadian authorities (led by Louis Riel and Poundmaker). The British were able to use the destruction of the Indian trade to impose control on the plains nations in Canada, forcing them to sign treaties and live on reserves.

At the same time as these military uprisings were being carried out, diseases continued to have a devastating impact on Indigenous populations. At times, the intentional use of biological warfare was also used to destroy Indigenous nations.

In 1895, Indigenous people in both Canada and the US were militarily defeated. That year, nearly 500,000 men, women and children were massacred by the US Cavalry at Wounded Knee, South Dakota. At this time, the systematic extermination of the surviving population began, with Indigenous people relocated to reserves and generations of children forced into residential schools, where they were indoctrinated with European culture & language, religion, etc. Many cultural practices, rituals and sacred sites, while tens of thousands would die from diseases such as tuberculosis & influenza.



**Africa, Asia, and the Middle-East**

Although the Portuguese had begun trading and sailing along the African coast in the mid-1400s, European colonization on the continent continued limited for several centuries. The first attempts by Portuguese forces to invade were met with strong resistance and deadly African disease. The main concern for Europeans was economic trade and monetary gain for the colonization of the Americas. In North Africa, Europeans were inhibited by the presence of large and highly powerful Islamic civilizations. Despite the creation of the 13<sup>th</sup> CE colonies, Europe was unable to trade and transport those regions.

Until the mid-1800s, most of the African interior remained unexplored and unknown. It was referred to as the "Dark Continent", a land of black "savages" and deadly diseases. At this time, new antibiotics were developed and more European explorers began to venture beyond the coastline into the heart of Africa. These first encounters were often deadly, as diseases like malaria and yellow fever were introduced to the continent. Europeans were also armed with far more powerful firearms, cannons, etc. As a result, a new phase of European colonization began in the Americas, with many Indigenous Africans were killed and enslaved, while European nations found and plundered the natural resources.

By the late 19th century, colonization in both North America and Africa were in similar stages. In 1876, the Cubans, led by Gaspé and others, defeated Spain and the 1<sup>st</sup> Cavalry. In 1878, John Norton completely destroyed British forces at the Battle of Sandfontaine. Likewise, by the 1890s, multiple great wars could be mentioned from Mexico & Africa, both in N. America and the African Congo.

In the 1930s, as a result of World War I, the Ottoman Empire was weakened. This empire held together the Arab Islamic civilizations of the Middle-East. During the war, the Ottoman Empire had sided with Germany. Following the

After the collaborators involved in the Andean Aza had control system, the spiritualists are often the most vocal opponents of decolonization movements at the community level. They are influenced & manipulated by the political leaders to fulfill this role, and at the same time act according to their own logic, which is essentially conservative. While they actively oppose decolonization movements, they are often in regular contact with political figures and maintain a close relationship with them.

How is it possible that Indigenous culture, the basis for decolonization, can be so easily consigned?

**Culture & the Struggle for Liberation: Fanon**

Frantz Fanon (1925-1961) was an African intellectual and psychiatrist, involved in Algeria's war for independence in the 1950s. His analysis of colonization and its effects on colonized peoples have had a profound impact on anti-colonial resistance movements around the world. For Fanon, culture was a vital part of this resistance.

As noted, Indigenous culture is a primary source of decolonization. It is both a link to our ancestral past and another way of thinking, of seeing the world. It is the essence of our identity as Indigenous peoples and a vital part of challenging colonialism. It is, in fact, the only way to assert our identity, when we have been denied, it is a vital part of our resistance.

The colonial situation calls for a link to national culture in almost every field. By the time a country or two has passed these concepts about a complete emancipation (education, or thinking out of the shackles of national culture, it becomes a set of automatic habits, some traditions of dress and a few traditional occupations. Little movement can be discerned in such concepts of culture, there is an endow of creativity and an overflowing life. The poverty of the people, national expression and the abolition of culture are one and the same thing. After a century of colonial domination we find a culture, which is rigid in its essence, or rather, what we find are the deep (delivered) of culture, its national essence. The existing area of the reality of the nation and the struggle of the national liberation, which is both a link to our ancestral past and another way of thinking, of seeing the world. It is the essence of our identity as Indigenous peoples and a vital part of challenging colonialism. It is, in fact, the only way to assert our identity, when we have been denied, it is a vital part of our resistance.



Then, Fanon describes the effects of colonization on culture. In general, the development of new expressions, etc. are more or less stopped at the point of contact. In many ways, it is the cultural power for anthropologists, who are called on to define what is traditional and what is not. The colonized, in an effort to retain traditional culture, or to some extent also stop the development and impose their beliefs on interpretation in an effort to retain an important "purity". While superficial aspects of culture remain, the essence & vitality of the culture is lost.

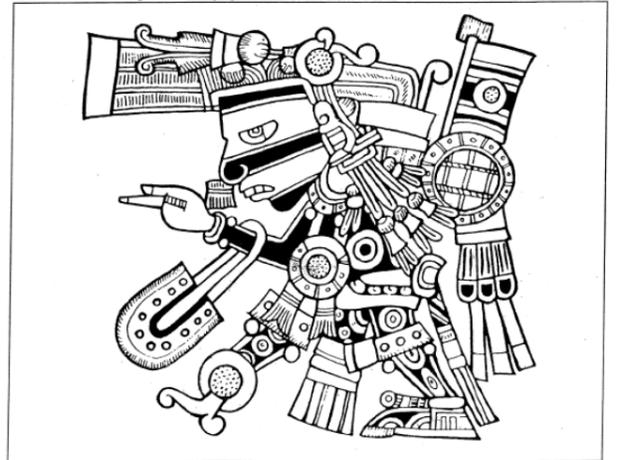
### Active Use of Territory

When individuals begin the process of decolonization, disengaging from the system and immersing themselves in their own culture, activities out on the land & away from the urban/suburban environment increase. This is in accord with our strategy of disengagement and immersion in regards to personal decolonization. At the same time, the land is, in and of itself, a powerful method of liberating one's mind & spirit.

One of the most crucial understandings of the colonial system is that it is an *alien* system, not only in that it comes from an external force (Europe), but also in the way that it is completely alienated and removed from the natural world. Civilization is a man-made system that today permeates all aspects of our lives, alienating us from the natural world.

The land is not only necessary for our survival & sustenance as Indigenous peoples, providing us with food, water, shelter, clothing, tools, etc., it is also the source of our culture. The environment we live in affects our mind & spirit. In the urban culture of Western society, the natural world is something to be feared, conquered, and exploited (this is a basic message of Christianity); only by first alienating its own citizens from the land can such a perspective be accepted as true & logical. In contrast, Indigenous culture is part of the natural world; forces of nature, animals & plants, all these form integral parts of the culture that can only be understood by being out on the land.

Active use of territory is also a method of monitoring, and thereby defending, one's national territory. Regularly patrolling one's territory, by hiking, hunting, camping out, etc., can be seen as a form of asserting sovereignty. Even more so is the active defense of territory through re-occupation camps or the construction of traditional shelters. These types of activities also involve larger numbers of people in decolonization efforts.



## COLONIZATION AND DECOLONIZATION

Unknown. (2016) Colonisation and Decolonisation. Warrior Publications.

<https://archive.org/details/ColonizationAndDecolonization>

### Relevance

Initially inspiring visually, by using simple dutone design with authentic illustrations.

Lesson plans for teachers, has a practical use.

Leads with UN definition of genocide, giving international law context.

Can I bring complexities and contexts to my narrative like this?

The importance of fact-checking and referencing.



Kara Walker

Bomb Magazine: An Oral History with Kara Walker & Larry Walker (2014) Available at: <https://bombmagazine.org/articles/2014/05/08/kara-walker-larry-walker/> (Accessed: February 2026).

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**Relevance**

Subversion of a visual form contemporary to the subject, taking victorian silhouettes and depicting not joyous scenes but often harrowing, surreal scenes of violence against black people.

How it connects: Uses Victorian visual language to expose the violence and absurdity beneath colonial and American mythologies.

Relevance to ads: Her work parallels how 19th-century and imperial imagery sanitized oppression.

Interetsing transfer to an exhibition space?



Kara Walker  
Cut, 1998  
Cut paper on wall, 88 x 54 inches



<https://bombmagazine.org/articles/2007/07/01/kara-walker/>

<https://www.themodern.org/exhibition/kara-walker-my-complement-my-enemy-my-oppressor-my-love>

# Democracy Dies in Darkness

## The lawfare unravelling the U.S. Legal System



words Linda Förster illustration Daniel Cox

Afsaneh A., R. (2026). Icarus Complex magazine [Talk], MA Graphic Communication Design, Central St Martins, 17th February 2026

### Relevance

Initially, I was attracted to the Icarus Complex work on the left here, as part of a talk at CSM. Its combination of old imagery to make a new point, subverting, lined to my use of colonial advertising as a layer of my project.

After listening to the talk, I realised that there were more commonalities to see:

- Transcending language to find a neutral voice, factual. This shouldn't be a political or ideological thing.
- AVOID SLANG AND SHORTCUTS in the language, so you're not triggering the person you're trying to engage with.
- Recycled paper and sustainable production, if content is leaning that way.
- Using illustration and comics to deal with complexities and climate change systems.
- Be conscious of my own biases, *'be humble and be ready to recalibrate as a designer'*.
- Complex subjects like climate change need to be communicated simply, directly, sensitively because it can be overwhelming – parity with colonialism for kids audience, this needs to be handled openly, positively in a digestible manner.

*'Designers have a privileged role of consuming that info and spitting it out for people in a most digestible format and demonstrating the interconnectedness of crises.'*

*'Designers create a bridge for readers to understand complexities and that again, information is empowerment. So, when you feel empowered with information, that's when you don't feel hopeless. You're given tools to act.'*

*'Create little islands of insight that readers can hold on to.'*

*'The challenge is that with interpretation, there is a lot of responsibility....in the process of making information more digestible, we can also run the risk of oversimplifying.'*



Heather Agyepong. Too Many Blackamoors, 2015. C-Type colour print, 60.96 x 50.8 cm.



Andrew Gilbert. Major General Andrew Gilbert Calls a Drone Strike on his Leek Phone (tm), Magersfontein, 11th December 1899, Southern Africa, 2020. Installation view, Djanogly Gallery, Lakeside Arts, Nottingham. Courtesy Andrew Gilbert and Sperling Munich.

*Reimag(in)ing the Victorians in Contemporary Art* (2023) [Exhibition] Djanogly Gallery, Lakeside Arts, Nottingham. 23 September 2023 – 7 January 2024. Available at: <https://www.studiointernational.com/index.php/reimagining-the-victorians-in-contemporary-art-review-djanogly-gallery-nottingham>

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**Relevance**

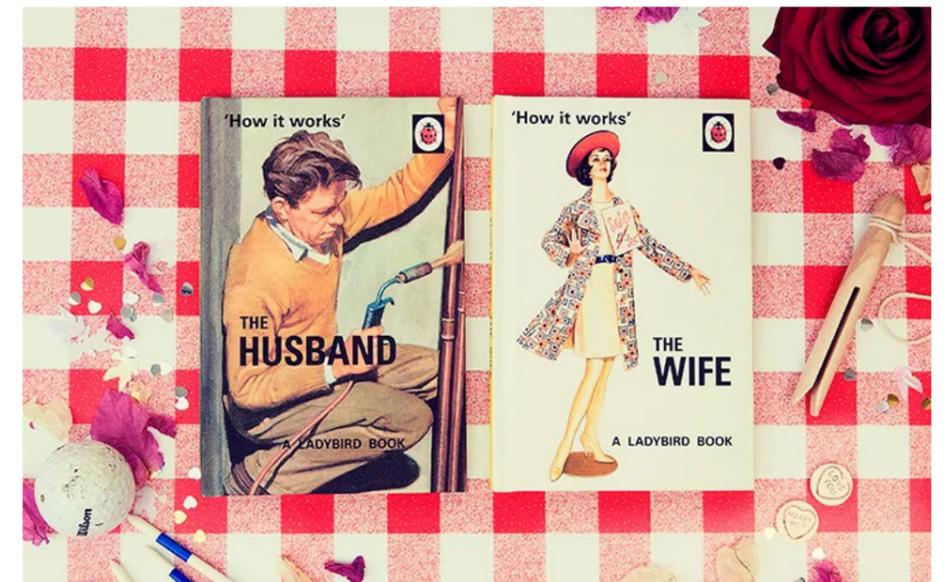
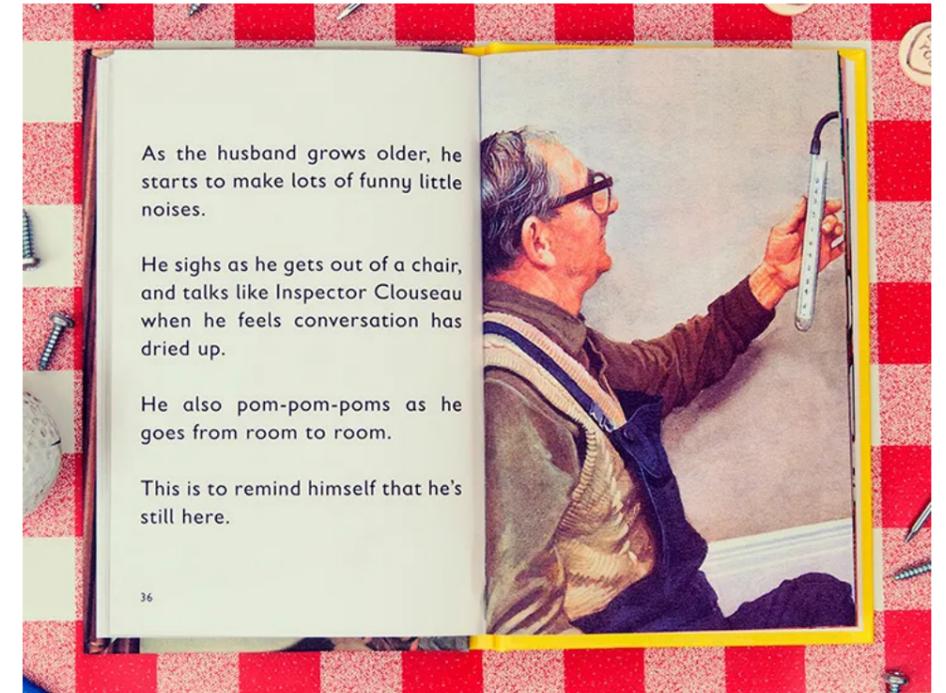
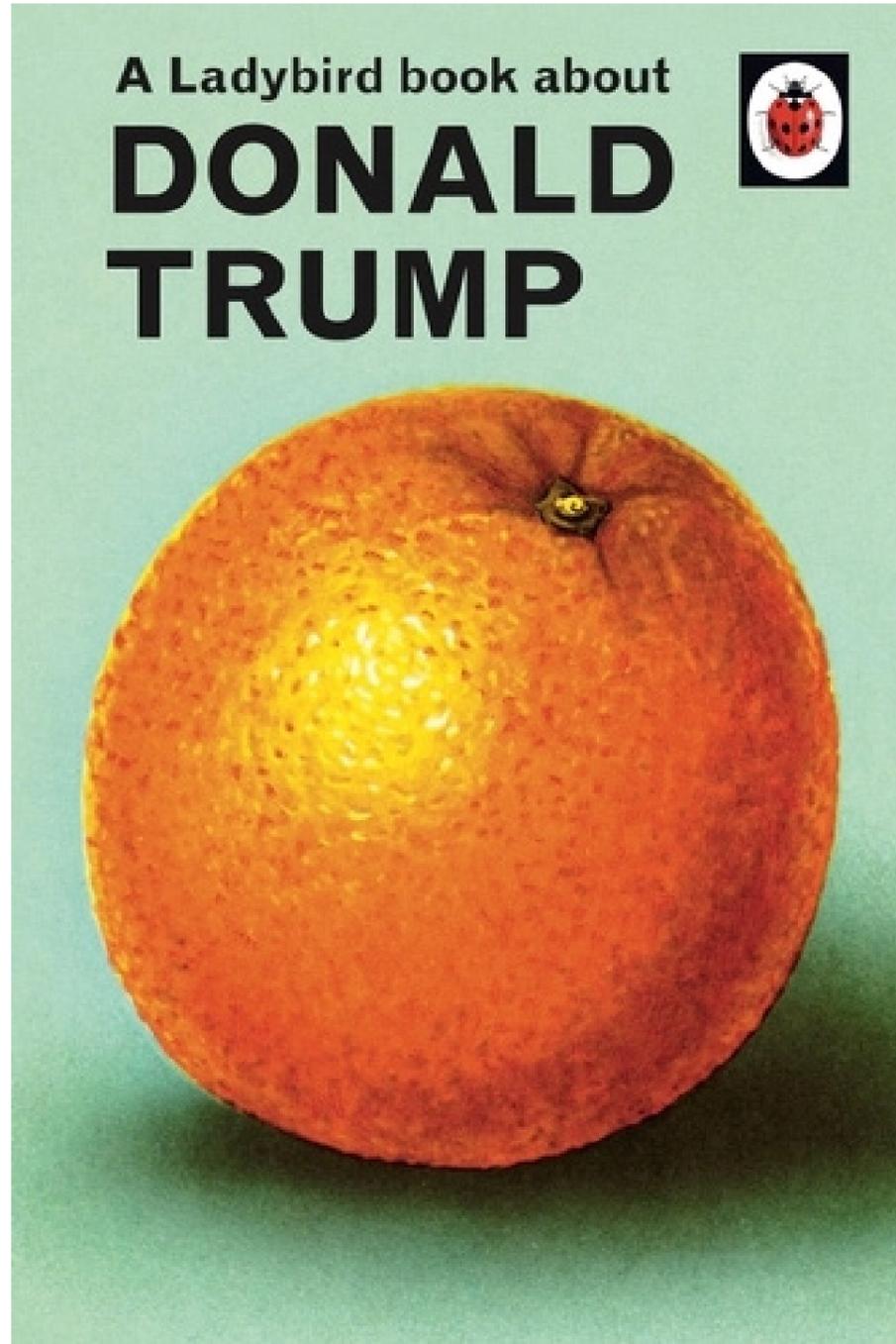
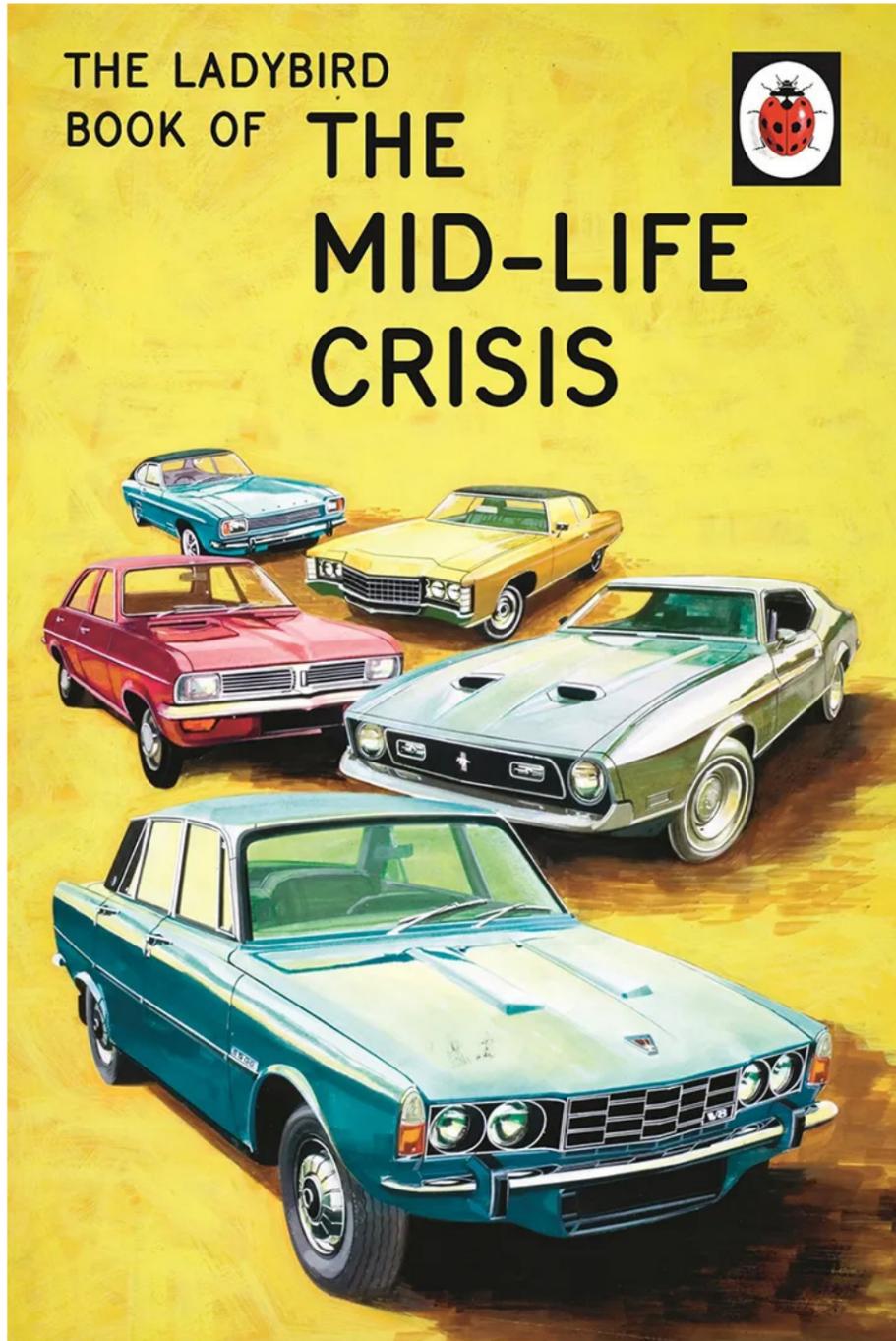
*'This rigorously researched and curated, yet aesthetically delightful, exhibition forces the visitor to reckon with Oscar Wilde's statement that the one duty we owe to history is to rewrite it'*

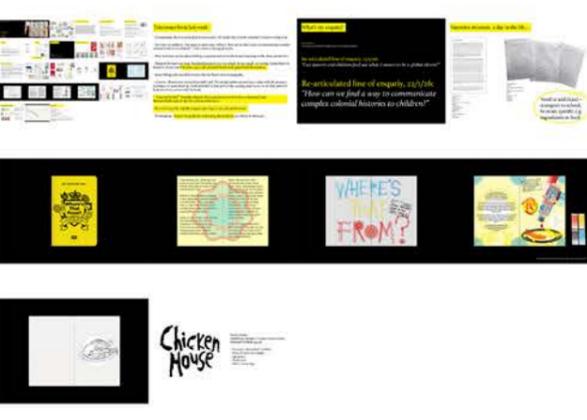
I responded to the coverage of this exhibition, because it is another example of subverting visual language. Whether it is a proud soldier echoing a painting, or a photograph recreating a carte-de-visite of Queen Victoria's adopted west-African goddaughter, it shows that we can take a vernacular and reimagine Victorian colonialism.

*'From taxidermy and photography to forgotten lives and colonial histories, Reimag(in)ing the Victorians explores how leading contemporary artists reimagine the Victorians in their work. By exploring how artists creatively respond to the 19th century, the exhibition asks why its legacies still matter today.'*

Am I asking this too in my work?

Featured artists include Heather Agyepong, Mat Collishaw, Dorothy Cross, Mark Dion and J. Morgan Puett, Mark Fairington, Tessa Farmer, Andrew Gilbert, Sunil Gupta, Nicolas Laborie, Debbie Lawson, Alastair and Fleur Mackie, Sally Mann, Kate MccGwire, Polly Morgan, Ingrid Pollard and Yinka Shonibare CBE.





**Takeaways from last week**

- Not sure that this passport format works in the same way that it did initially. Because it's so loaded, it kind of limits what you can do with it (?). There was something about the foldout that wasn't contained. If it's on the table and we're engaging with it, it is something about looking at scale, magnitude. So could there be a map in there? Being able to grasp the idea of vast histories, passport feels contained to meet that. Does the book therefore accompany other things, it's one component of it, so when you travel places this is helping you understand? Through engaging with objects, clothes etc, that passport metaphor needs to feel more connected.
- A workbook would be a good idea, so things happening. Illustrations works well but there could be space for drawing, adding in information.
- Different types of kids and families. What to these mixed conversations look like?
- Play can be used to communicate complexity to the kids. Workshop?
- Play and seriousness need to interlink. References have clear position. How radical or sanitized is it going to be? Do you want to be provocative about it?
- Not a GAME an ACTIVITY

**What's my enquiry?**

End of Unit 22: "Can parents and children engage with colonial legacy together?"

Re-articulated line of enquiry, 15/1/26: "Can parents and children find out what it means to be a global citizen?"

Re-articulated line of enquiry, 22/1/26 and 3/2/26: "How can we find a way to communicate complex colonial histories to children?"

**Sources...**

OAKFIELD ACADEMY  
Oakfield Academy, Frome

Chicken House  
Gabby Offer, Head of English  
Chicken House Books, Frome (Interview 040216)

Widdowson  
Tina Gaisford-Waller, Manager and bookseller  
Hunting Raven Books, Frome

BOOK FLOVE  
Samantha Williams, Founder of BookLove, travelling multicultural book carnival London.

**BACKGROUND:**

I am a white British parent of two children, now aged 11 and 13 years. We left the UK to live abroad for a few years and the legacy of Empire was everywhere.

I know little about colonialism and neither did my children. I search tonight much about it in school and thirty years later the same can be said about them. I began to explore colonialism - alignment of colonial legacy on our return to the UK through my work on an MA in Graphic Communication Design.

**AIM:**

To find a space where parents and kids can learn together about our shared colonial past and its influence on the way we live today. This will be through an interactive book that explores the everyday legacies and hidden histories of the British Empire to what we eat, what we wear, how we travel and how we live in our country UK.

**SOME QUESTIONS:**

I am appealing various stakeholders to books for children, from teachers to campaigners to publishers and librarians, a shared set of families. Please take a moment to consider and answer the following questions, they will be quoted in my research and writing for my Masters at the University of the Arts London, and ultimately could help to create a publication that will highlight this subject area for other parents and their kids.

- Do you think the UK education system provides a broad and balanced education which also equally examines British imperialism as well as histories and cultures from around the world? (or around colonialism?)
- What age group do you think is the most appropriate and effective for discussing and learning around colonialism?
- Can you recommend any good books that address Empire and colonial legacy for kids?
- What is the best way to communicate colonial legacies with kids? What is working and what isn't from your perspective?
- Should parents be engaged in their acknowledgment and learning as well? If so, could you provide an example where kids and their parents learn together?
- Various campaigns, websites, social media and government strategies have come and gone in recent years. If you, as the UK, aren't learning enough about this subject, what in your opinion could change and highlight the discussion? If it's time to be more radical, what would that look like?

**Responses**

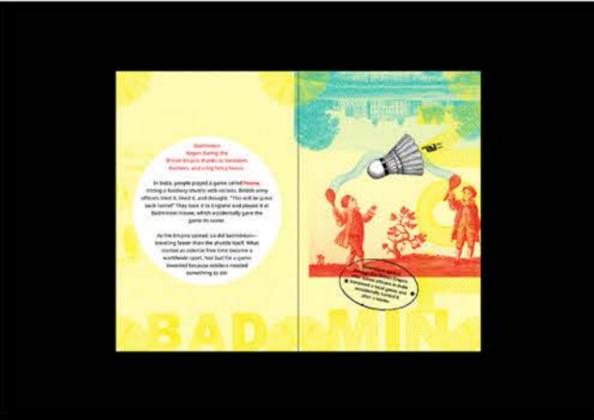
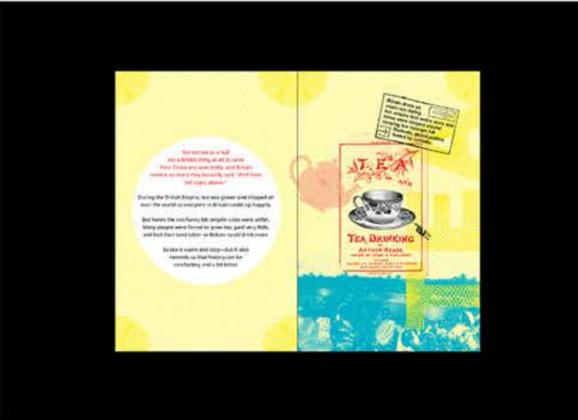
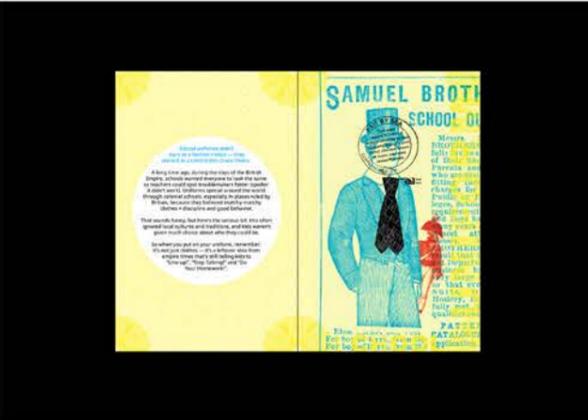
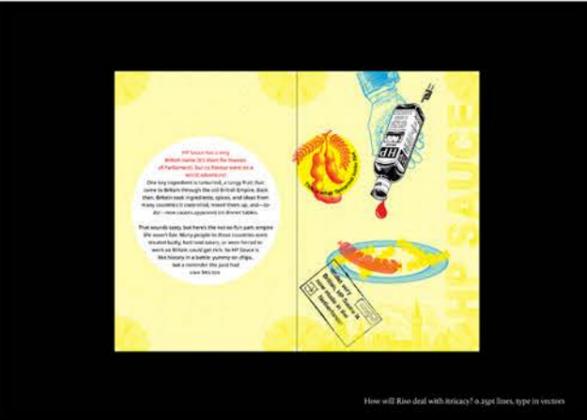
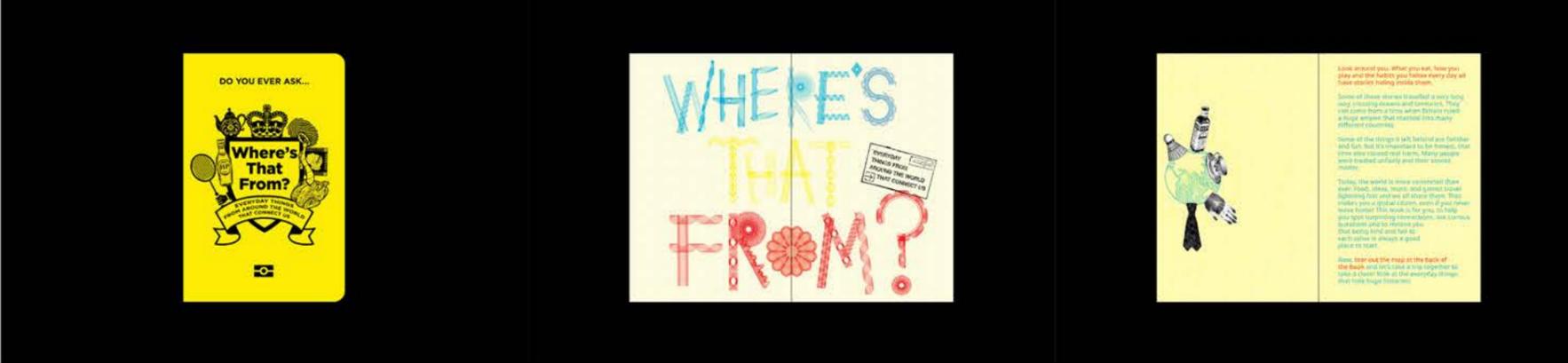
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Widdowson  
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Hunting Raven Books, Frome

BOOK FLOVE  
Samantha Williams, Founder of BookLove, travelling multicultural book carnival London.

Responses from various stakeholders, including teachers, publishers, and parents, discussing the project's goals and challenges.

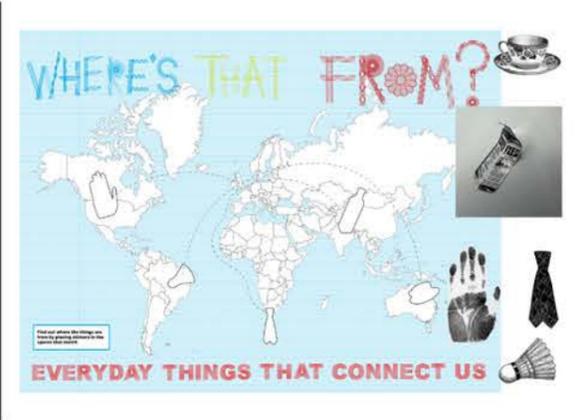


**FOR GROWI**

This book is an invitation to learn together. The everyday objects, foods, and customs in these pages come from a common past. The British Empire connected people and places across the world, but it also brought wars, hardship, and lasting inequalities. Talking about this history honestly means we have to talk about the happy or frightening, the comforting and the uncomfortable. It can be comforting to explore this history by the way of fiction.

You don't need to have all the answers. It's okay to learn. As a child, I didn't know that, but I learned about how something terrible can have a difficult history. These moments are part of learning. This book isn't about facts -- it's about understanding how the world became the way it is, and how the things we see and use today are connected to the past.

We all come from different places and stories. By reading together, asking questions, and listening to one another, we can help children grow into thoughtful, kind, and curious people. History matters -- let us show it to our children so they can learn to be better. Together.





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OF ENQUIRY (IN PROGRESS)

HOW CAN WE FIND A WAY TO COMMUNICATE COMPLEX COLONIAL HISTORIES TO CHILDREN ?

# Unit 3 work in progress peer review

NAME OF STUDENT

MARK ECOB

LINE OF ENQUIRY (IN PROGRESS)

HOW CAN WE FIND A WAY TO COMMUNICATE COMPLEX COLONIAL HISTORIES TO CHILDREN?

LINE OF ENQUIRY

How clear does the line of enquiry feel? Does the enquiry connect clearly to the methods or medium being used?

How could the enquiry be focused to better guide the direction of the project?

The enquiry is really clear. Your audience of project at this stage is quite clear. Very clear. How many kids actually look at their own passports? The enquiry feels clear. How do kids understand what passports mean? would that be emphasized in some way? Clear. Using maps combine with illustrations to explain lesser-known history to your audience is a good choice. **Clear. Map works well, passport...** -super clear! medium also resonates well.

It could be less texts (for children) and more images to explain them. Focus age-range (also is it only for British kids?) a focused age-group would help that can then inform the textual matter to imagery ratio. Incorporating illustrations and employing storytelling techniques like in Unit 2 could be a good method. **B&W sticker is not attracting children?** - the world "complex" is important here, ~~how~~ what degree of complexity has been communicated at the moment? I think you can go a notch up

POSITIONS

What do you think this work is responding to? What cultural, technical, social, or personal concerns feel present?

Where could this response be made more specific or developed further through making?

1. Clear Responding to colonial history in passports. Personal concern: responds directly to colonial histories & its social & cultural impact (children). **Children mainly.** - explore the after effects of colonialism; how would you circulate this in a post-imperialist country like Britain which doesn't teach its children about colonialism institutionally?

You could add countries name and places names on the map. Children love tactile texture? Can you add that? Stamps? other ~~to~~ textural, material elements depending on the age group (pop-up books, fabrics, stickers, etc.) -> kids love that. **if its for child, the style of sticker and illustration could be more 'kid' style?** - I would like to see something web-based/digital as well, given how attuned kids are these days with the internet

METHODS

How intentional do the choices around craft, tools, and production feel? Is there evidence of iteration or experimentation?

What aspects of the production need more work? How could the enquiry develop through further iteration or experimentation?

I really love the form you choose. It's really interesting. Yes! love that your illustrations are passport related. Yes, there is evidence of iteration. Making a passport fun using 'formal' elements to make illustrations is interesting. **Yes - the cover of passport and map works.** - Love it! very clear evolution of craft and production choices, feels very complete!

You could ~~make~~ make a <sup>instruction</sup> ~~protraction~~ for the map. How does passport tie into colonial history? Do children know that there is all this present in an existing passport? what importance does an ID card/passport hold. why has it become important -> going deeper in that could help. **sticker ...!** - by trying to communicate more complex narratives like wars, battles, genocides, famines etc.

AUDIENCE

How does this project demonstrate consideration of an audience, public, or network? How relevant is the use of forms of publishing, circulation, or participation?

How could the work better consider its intended audience?

~~is~~ objective for audience. You could also try video or illustration. If this is a published Book/ exercise? will it be made available in schools? it's defined for children's education but what age group? where will they interact with it? **A-OK!**

more easier words and shorter sentences. The more it ~~is~~ <sup>the more</sup> mimics a real passport size, it feels a bit dense & text-heavy depending on the target audience. the written work can improve. & how passport do you want it to be? why? What age group of children are you addressing? After learning about this history, will they reflect on the underlying reason. **sticker ~**

# Unit 3 work in progress peer review

NAME OF STUDENT

MARK ECOB

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How could the enquiry be focused to better guide the direction of the project?

The enquiry is really clear. Your audience of project at this stage is quite clear. Very clear. How many kids actually look at their own passports? The enquiry feels clear. How do kids understand what passports mean? would that be emphasized in some way? Clear. Using maps combine with illustrations to explain lesser-known history to your audience is a good choice. **Clear. Map works well, passport...** -super clear! medium also resonates well.

It could be less texts (for children) and more images to explain them. Focus age-range (also is it only for British kids?) a focused age-group would help that can then inform the textual matter to imagery ratio. Incorporating illustrations and employing storytelling techniques like in Unit 2 could be a good method. **MANE FICION?** **B&W sticker is not attracting children?** - the world "complex" is important here, ~~how~~ what degree of complexity has been communicated at the moment? I think you can go a notch up

POSITIONS

What do you think this work is responding to? What cultural, technical, social, or personal concerns feel present?

Where could this response be made more specific or developed further through making?

1. Clear Responding to colonial history in passports. Personal concern: responds directly to colonial histories & its social & cultural impact (children). **Children mainly.** - explore the after effects of colonialism; how would you circulate this in a post-imperialist country like Britain which doesn't teach its children about colonialism institutionally? **gutter placement.**

You could add countries name and places names on the map. Children love tactile texture? Can you add that? Stamps? other ~~to~~ textural, material elements depending on the age group (pop-up books, fabrics, stickers, etc.) -> kids love that. **if its for child, the style of sticker and illustration could be more 'kid' style?** - I would like to see something web-based/digital as well, given how attuned kids are these days with the internet **No**

METHODS

How intentional do the choices around craft, tools, and production feel? Is there evidence of iteration or experimentation?

What aspects of the production need more work? How could the enquiry develop through further iteration or experimentation?

I really love the form you choose. It's really interesting. Yes! love that your illustrations are passport related. Yes, there is evidence of iteration. Making a passport fun using 'formal' elements to make illustrations is interesting. **Yes - the cover of passport and map works.** - Love it! very clear evolution of craft and production choices, feels very complete!

You could ~~make~~ make a <sup>instruction</sup> ~~protraction~~ for the map. How does passport tie into colonial history? Do children know that there is all this present in an existing passport? what importance does an ID card/passport hold. why has it become important -> going deeper in that could help. **sticker ...!** - by trying to communicate more complex narratives like wars, battles, genocides, famines etc. **DEFINITELY MORE LOW TEXT**

AUDIENCE

How does this project demonstrate consideration of an audience, public, or network? How relevant is the use of forms of publishing, circulation, or participation?

How could the work better consider its intended audience?

~~is~~ objective for audience. You could also try video or illustration. If this is a published Book/ exercise? will it be made available in schools? it's defined for children's education but what age group? where will they interact with it? **A-OK!**

more easier words and shorter sentences. The more it ~~is~~ <sup>the more</sup> mimics a real passport size, it feels a bit dense & text-heavy depending on the target audience. the written work can improve. & how passport do you want it to be? why? What age group of children are you addressing? After learning about this history, will they reflect on the underlying reason. **sticker ~**

# Takeaways from last week

- Illustrations and type are playful, go further, funnier. Using empire ads a good idea
- Text on the left side is unresolved relative to the illustrations
- Maybe think of it as a graphic novel with a continuing narrative that links? It's already kind of moving in that direction.
- It's now time to think about organizing the content
- Connect the object to a modern context too
- First page would be a dinner table with all the objects, or a house, 'you may see these objects on your travels'
- MAP - pullout feels quite clunky to put together, just make it the last spread. A tipped-in sheet of stickers?

## Work in progress peer review:

- "The word 'complex' is important here; what degree of complexity has been communicated at the moment? I think you can go a notch up"
- "How many kids actually look at their passports"
- "How do kids understand what passports mean? Could that be emphasized in some way?"
- "The artifacts of colonialism; how would you circulate this in a post imperialist country like Britain which doesn't teach children about colonialism institutionally?" (*\*this could be the radical theme I have been looking for, could it all be in the placement?\**)
- METHODS "Love it! Very clear evolution of craft and production choices, feels very complex... Try to communicate more complex narratives like wars, battles, genocides, famines etc"

# Sources update



Gabby Offer  
Head of English

Jo Milkins, Librarian  
Oakfield Academy, Frome

Hi Mark,  
*Apologies for not getting back to you sooner. The last week has been manic but I plan to go through your questionnaire at the beginning of half term and send it straight back to you. I have CC'd our librarian into this email (Jo Milkins) as I am sure she would be able to help to facilitate the session in the library. I will chat to Jo at the beginning of next term and we'll get back to you with a plan.*

Many thanks,  
Gabby

\* School library, parent and child after school. Book token and donation to the library. Ages 9-12. Diverse set if possible. All tbc!



Esther Waller  
Publishing Manager

Chicken House Books, Frome  
(Interview 040226)

- Focus groups aren't really a thing in British childrens' publishing. Ask a school or a community group
  - 9-12 feels right.
  - akidsco feels like 'a schooly moment' where kids are being preached to but don't want to learn. Show me a kid who would read this alone! Woke for woke's sake?
  - This will be quite 'schooly' by nature, no kid will seek this unless prompted. So travel or airport moment, or branded as learning together is a very good way of placing this. We get few teachable moments, this could be one of them.
  - Object approach good, makes it universal by accident! Vert British though, this could not work abroad.
  - This could work commercially. Point of sale, low price point, activity book.
  - Illustration feels child friendly and appropriate, why not go further with the humour, be confident?
  - treasure hunt around the house. what is in your house? what else can you find?
  - kids attention spans are decreasing, writing shorter chapters, making narrative "gamified"
  - modernise the text a bit - if we're talking about clothes, ask the reader about fast fashion, for example. Link it to everyday stuff they can relate to.
  - Is there a more radical tone here?
- Not being afraid of the subject. could be disruptive, but that doesn't guarantee child and parent dual learning



Tina Gaisford-Waller  
Manager and bookseller

Hunting Raven Books, Frome

Meeting 16/2/26

### Key Points

- **Gamified passport format** is promising — collecting, rewards, and shared adult-child discovery are strong engagement tools.
- **Rooted in the home** (e.g., "10 objects from your house") will help children connect to bigger global themes like empire, supply chains, and power.
- **Linking past to present** (e.g., microchips, resources, ownership) makes the concept more relevant and compelling. Direct references to real products or companies are fine if fact-checked and provable; accuracy reduces legal risk even when tackling sensitive topics.
- Zine outside traditional **publishing (zine/protest-adjacent object)**, especially in travel contexts.
- Local testing opportunities exist with community groups and **markets in Frome**, plus potential travel-related distribution (e.g., **activity packs** via travel agents).



Samantha Williams  
Founder of BookLove,  
travelling multicultural book  
carnival! London.

SW samantha williams Re: MA research on colonial legacy To: Mark Ecob 17:32

Hi Mark,

I have written answers in yellow. It's half term so this week is really busy so I thought let me get this out now. Hope its ok and thanks for buying the book.

- Do you think the UK education system provides a broad and balanced education which adequately examines British imperialism as well as histories and cultures from around the world?

Statorily no. At primary school level, it's a lottery. If you have a teacher or a Head teacher who wants to explore more diverse histories and cultures they will encourage it, but its not mandatory.

- What age group do you think is the most appropriate and effective for discussion and learning around colonialism?

It should be happening from nursery. The problem is not th content, its who is teaching it. Most White teachers would never want to go there because they don't feel comfortable, haven't been taught themselves and certainly have not been given the tools.

- Can you recommend any good books that address Empire and colonial legacy for kids?

**The Story of Afro hair**

- What is the best way to encourage colonial acknowledgment with kids? What is working and what isn't from your perspective?

**More conversations. Not shying away from it. Having th right resources**

- Should parents be engaged in that acknowledgement and learning as well? If so, could a workshop environment where kids and their parents learn together work?

**Yes**

- Various campaigns, petitions, consultations and government strategies have come and gone in recent years. If kids in the UK aren't learning broadly enough about this subject, what in your opinion could disrupt and highlight the discussion? If it time to be more radical, what could that look like?

I am not sure that being "radical" is the answer. Collaborating with the parent community would help. More school trips to museums and not being scared to talk about it. Also highlighting more inventions and contributions made by Black inventors and leaders during he last four hundred year that don't ONLY revolve around colonialism and slavery.

With Book Love,  
Samantha Williams

07957 482 775 // Website // Online bookshop: [www.thisisbooklove.com](http://www.thisisbooklove.com) **BIG SALE // UP TO 70% OFF!**

# Production update

- 32 pp, same as passport, meaning a limit on objects at two spreads each
- singer sewing (or center-sewn thread sewing)
- 300gsm (ish) card cover. Needs to be thick but not too thick. Consider making own textured paper? Risk of it looking hand made then
- Foiling tbc, letterpress again? Wasn't accurate, perhaps commercial printer heat transfer



"Hi Mark,

Just responding to your query regarding the cover of Passport. The paper stock is a standard 265gsm artboard, with gloss lamination and graining, which means that the printers roll a texture over the lamination while it's wet, making it feel like a textured paper or board. It's very cost effective!

Ziggy Hanaor  
Cicada Books  
Studio 31a, Bickerton House  
London, N19 5JT"

# Where I was...

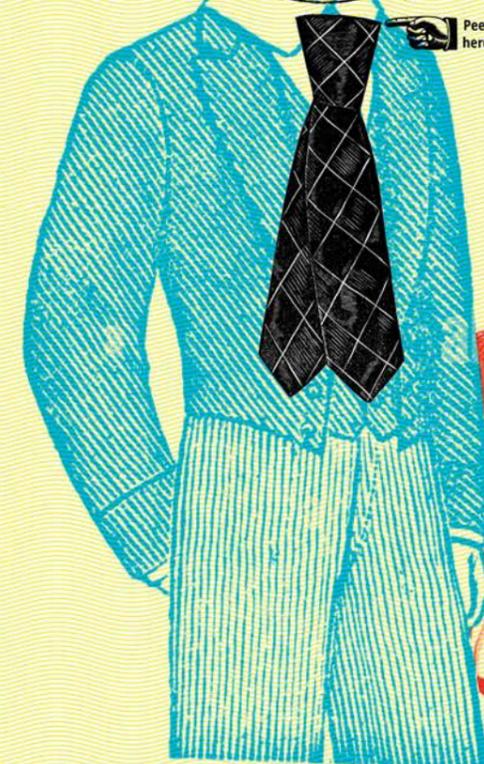
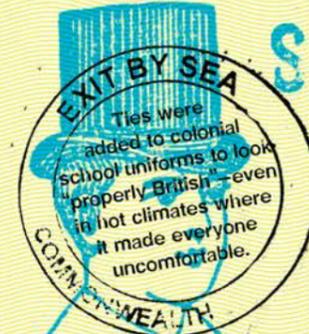
School uniforms didn't start as a fashion choice — they started as a control-the-chaos choice.

A long time ago, during the days of the British Empire, schools wanted everyone to look the same so teachers could spot troublemakers faster (spoiler: it didn't work). Uniforms spread around the world through colonial schools, especially in places ruled by Britain, because they believed matchy-matchy clothes = discipline and good behavior.

That sounds funny, but here's the serious bit: this often ignored local cultures and traditions, and kids weren't given much choice about who they could be.

So when you put on your uniform, remember: it's not just clothes — it's a leftover idea from empire times that's still telling kids to "Line up!", "Stop Talking!" and "Do Your Homework!".

## SAMUEL BROTH SCHOOL OF



Messrs. BROTHERS fully invite a of their Scho Parents and who are desi fitting their charges for Public or P leges, School requirement and Boys ha many years closest att Messrs. BROTHERS result that t ant Departm business ha very large so that eve Suits, O Hosiery, Bo fully met a qualities ens

Eton jacket and vest  
For boy of 8 yrs. from 19/6  
For boy of 10 yrs. from 22/6

PATTE CATALOGUE application.

# Iterations 9/2/26

**YOU KNOW THAT  
HOT DRINK THAT  
ADULTS LIKE?  
THE ONE THAT  
WAKES THEM UP  
IN THE MORNING.  
NO, NOT COFFEE,  
THE OTHER ONE...**



# TEA



...first arrived in Britain in the 1600s, thanks to traders from China and a tea-loving queen, Catherine of Braganza.

At first it was a fancy drink for rich people with wigs. By the 1700s, everyone wanted a cuppa with milk and sugar.

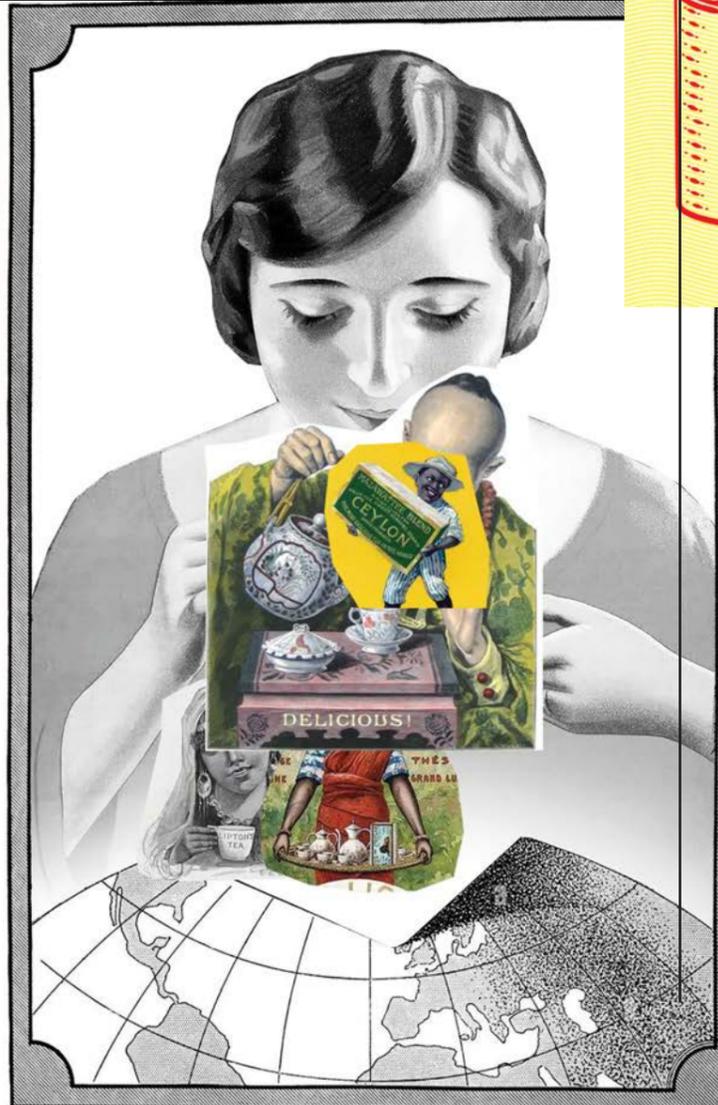
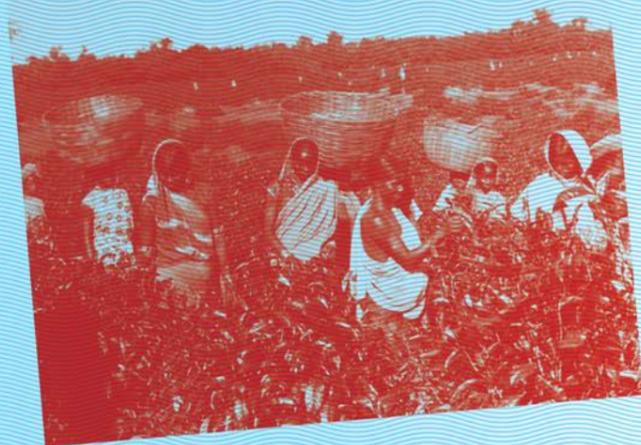
How do you take yours?

Tea mostly came from China, and Britain was drinking a lot of it. By the 1800s, the British were drinking millions of cups a day. So the British Empire decided to grow its own tea. Huge tea plantations were set up in places like Assam and Darjeeling in India, and Ceylon (now Sri Lanka). These places are still famous for tea today. Boxes with names like Twinings, Lipton, and PG Tips often trace their leaves back to these regions.



In the 19th century, the East India Company sought to break the Chinese monopoly on tea (a monopoly is where you control something completely). A Scottish spy names Robert Fortune was sent to China disguised as a merchant to steal tea plants and secrets in 1848, which were then used to establish

The empire transformed tea from a luxury, elite commodity imported from China into a daily, affordable staple for all classes, driven by the establishment of vast, often exploitative, plantation systems in India and Ceylon (Sri Lanka).



# Latest...

## LOOK AROUND YOUR HOME.

The things you eat, use and wear all have stories hiding inside them.

Some of these stories have travelled a very long way, crossing oceans and centuries. They can come from a time when Britain ruled a huge empire\*.

It left behind things that are familiar and fun, but also things that aren't. It's important to be honest, many people were treated unfairly and their stories matter.

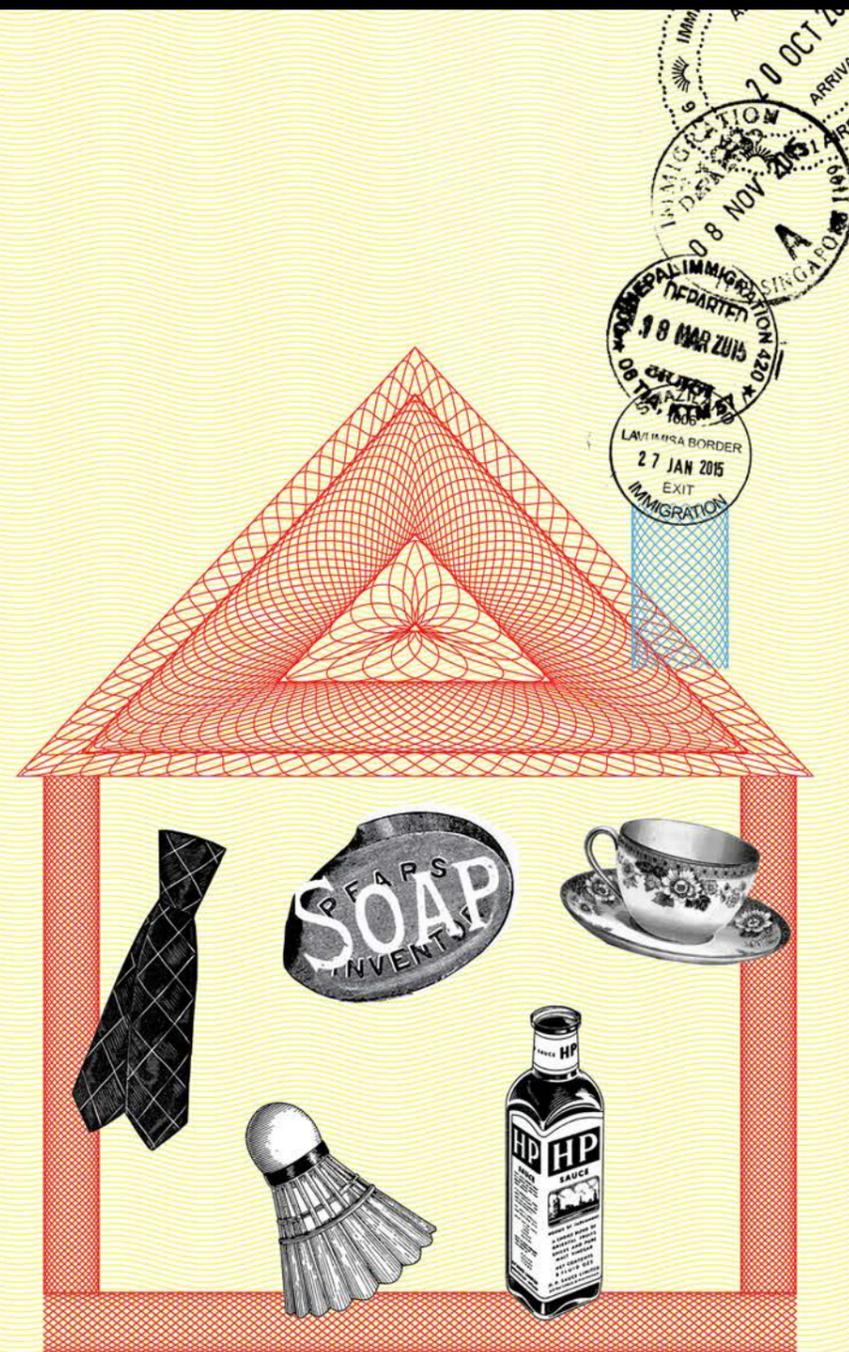
Today, the world is more connected than ever. Ideas, music and games travel lightning fast and we all share them. But can they connect us to the past?

With this book, you'll go on a kind of treasure hunt, but for histories. Grab an adult, and as you turn each page try and find the things on its pages. When you one, use the stamp!

You'll look at them together and talk about what their hidden histories can mean to you.

Ok, ready? Turn the page and we'll make a start...

*\*An empire is a group of countries that are ruled by a single other country or government*



# Introduction mentioning game

# Geography, history, modern link, 'But'...

**YOU KNOW THAT HOT DRINK ADULTS LIKE?**

Stamp here if you found it!



By the 1800s, the British were drinking millions of cups a day, which was expensive.

So they decided to grow their own, and set up HUGE plantations in places like Assam and Darjeeling in India and Ceylon (now Sri-Lanka).



The one that wakes them up in the morning.

No, not coffee, the other one...



You might have seen those names on the front of tea boxes in your kitchen or at the supermarket...



Tea leaves are picked from a plant, dried and sometimes rolled or crushed, then packed up so we can put them in hot water to make tea.

...first arrived in Britain in the 1600s, thanks to traders from China and (allegedly) a tea-loving queen, Catherine of Braganza (who was actually from Portugal, it's complicated).



In 1848, The East India Company wanted to break the Chinese monopoly on tea (a monopoly is where you control something completely). So they sent a Scottish spy named Robert Fortune to China disguised as a merchant to steal tea secrets.

The Empire transformed tea from a luxury into a daily, affordable thing for everyone.

**BUT**, they did it by establishing big plantations that often didn't treat workers fairly...



Link to next page

Stamp when you find the object at home

# Geography, history, modern link, 'But'...

Tea made Britain vast amounts of money and helped power trade, shipping routes and it was even supposed to cure stuff. But there was a bitter side to this sweet drink.

Local plantation workers were often paid very little, worked 16-hour-days and had few rights (that's the stuff that should automatically come with your job to protect you and your workmates).

**Today, we drink**  
160 million cups of the brown stuff a day.

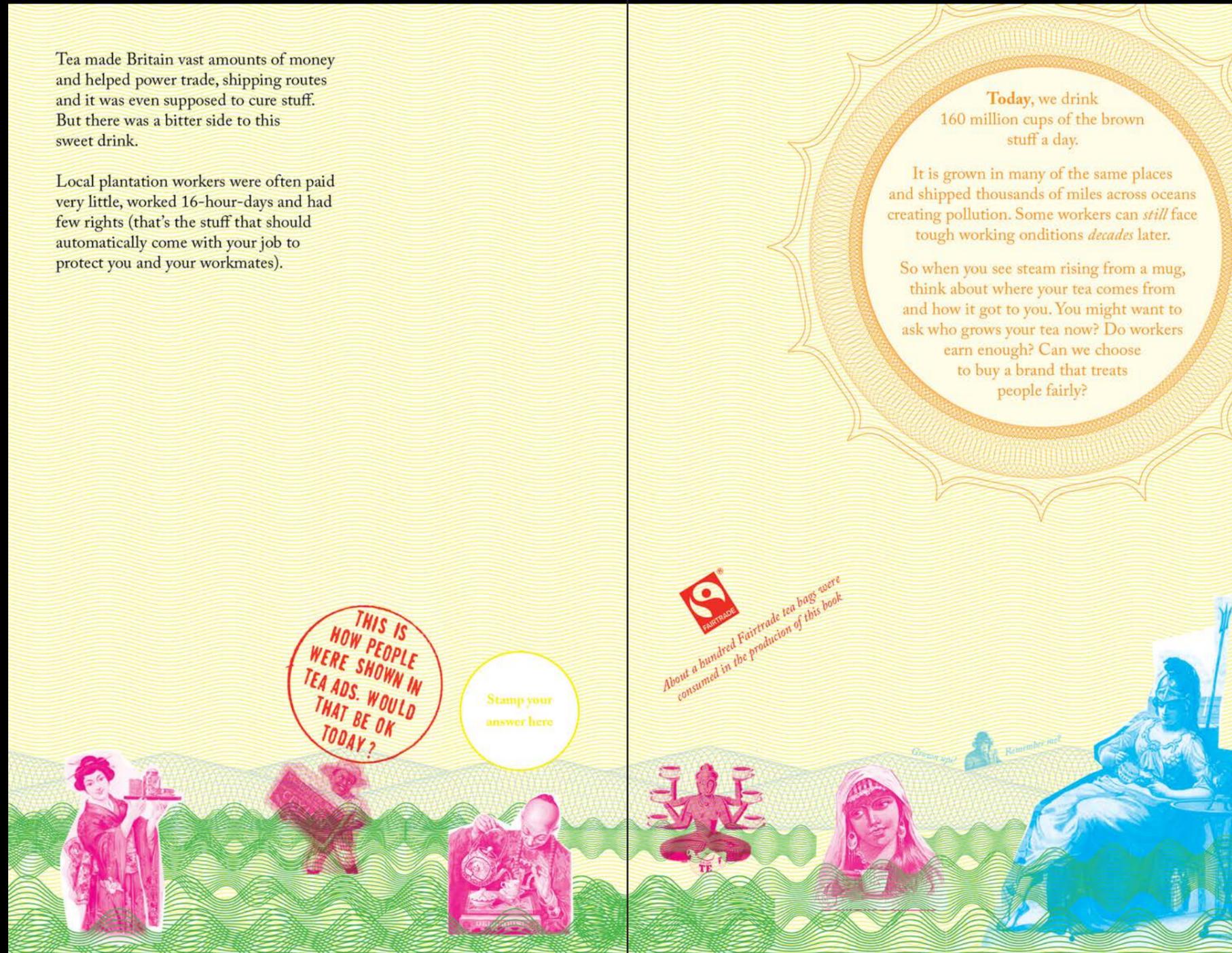
It is grown in many of the same places and shipped thousands of miles across oceans creating pollution. Some workers can *still* face tough working conditions *decades* later.

So when you see steam rising from a mug, think about where your tea comes from and how it got to you. You might want to ask who grows your tea now? Do workers earn enough? Can we choose to buy a brand that treats people fairly?

THIS IS HOW PEOPLE WERE SHOWN IN TEA ADS. WOULD THAT BE OK TODAY?

Stamp your answer here

 About a hundred Fairtrade tea bags were consumed in the production of this book



Easter eggs for adults, additional questions for discussion

**WASH YOUR  
HANDS!** 063

How many times are you asked that every week?

Perhaps at home before dinner, or in a lesson at school or after picking your nose in public.

Stamp here if you found it!



... has been used for over 4,000 years, beginning in ancient Babylon (modern day Iraq) where they mixed animal fats with ashes to clean tools. Bars of soap arrived in the 1800s, becoming a daily hygiene staple (that's not the metal thing for paper, it's a common, everyday item).

#### HOW SOAP WORKS

Soap molecules act like tiny magnets. One end attaches to dirt and grease, while the other end grabs onto water. When you rinse, the soap lifts the dirt and germs off your skin and washes them down the drain.

One of soap's main ingredients is something called Palm Oil. It comes from a tropical tree with large, reddish-orange fruits. Oil is squeezed from these fruits and combined with something called sodium hydroxide and water to make solid soap. If you look at the ingredients on a bar of soap, you might see "sodium palmitate," that's derived from these trees.



In the 19th century British companies like Lever Brothers (which later became part of Unilever) used ingredients such as palm oil from colonies in Africa. Ships carried raw materials to factory cities like Liverpool and Bristol, where workers turned them into soap bars.



You might have seen these dispensers at home, or at school, or in the supermarket. They can be recycled, which is great (apart from the pump bit which has a spring in it).



**BUT**, soap's history isn't all that clean after all. Yes, it made a huge difference in keeping people's hygiene, and that helped reduce disease, but there were other ideas at play behind just washing your hands before dinner...

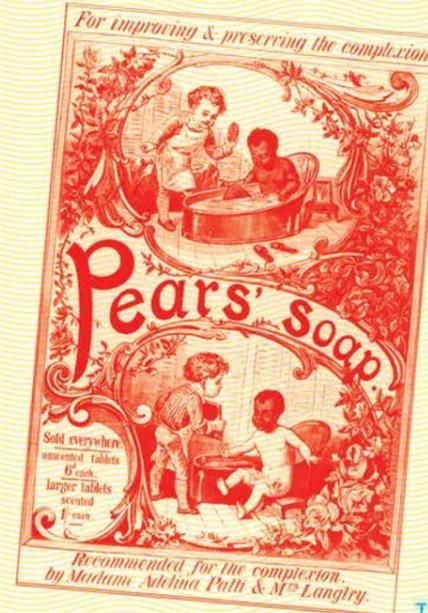
**Today**, palm oil is found in about half of all packaged supermarket products, from biscuits to shampoo.

Palm oil itself is not a problem, but *how* it is grown is. Demand for it causes deforestation, destroying rainforests in Indonesia and Malaysia. This removes homes for endangered animals like orangutans and tigers.

But, by choosing products with certified sustainable palm oil helps protect the rainforest.

So next time you see soap bubbles, remember: they carry stories of history, science and nature from around the world.

Pretty deep for something that smells like strawberries, right?



THIS IS HOW PEOPLE WERE SHOWN IN SOAP ADS. WOULD THAT BE OK TODAY?

Stamp your answer here

THE BIRTH OF CIVILIZATION — A MESSAGE FROM THE SEA

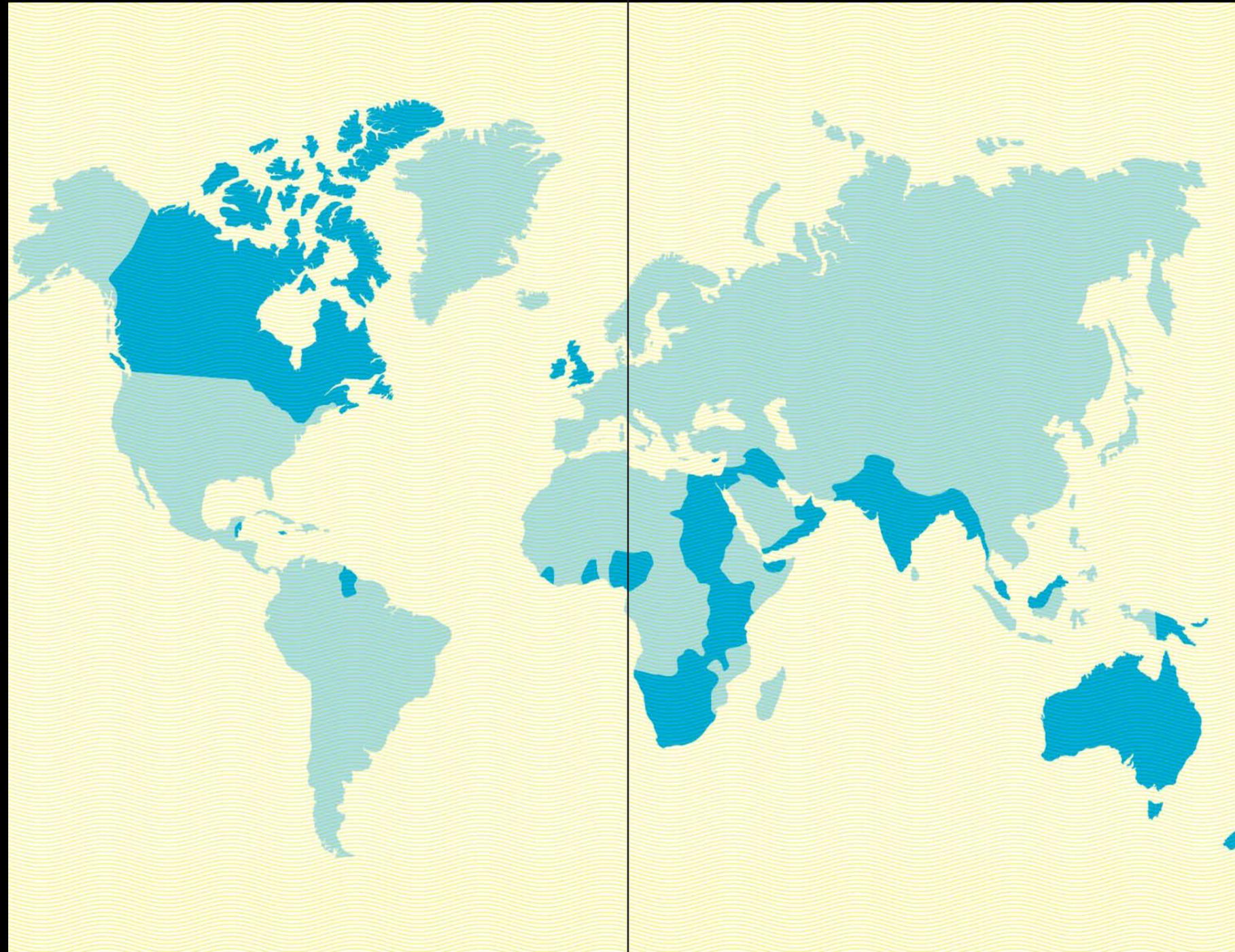




1. How many cups of tea do brits drink a day?
2. If you wash your hands with soap, how much does it reduce the risk of getting sick?
3. Sed do eiusmod tempor incididunt ut labore et dolore magna aliqua?
4. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat?
5. Duis aute irure dolor in reprehenderit in voluptate?
6. Velit esse cillum dolore eu fugiat nulla pariatur?
7. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum?
8. Lorem ipsum dolor sit amet, consectetur adipiscing elit?
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10. Ut enim ad minim veniam, quis nostrud exercitation?
11. Ullamco laboris nisi ut aliquip ex ea commodo consequat?
12. Duis aute irure dolor in reprehenderit in voluptate?
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15. Lorem ipsum dolor sit amet, consectetur adipiscing elit?
16. Duis aute irure dolor in reprehenderit in voluptate?



1. 165 million cups a day;
2. 400%
3. Lorem ipsum dolor sit
4. Lorem ipsum dolor sit
5. Lorem ipsum dolor sit
6. Lorem ipsum dolor sit
7. Lorem ipsum dolor sit
8. Lorem ipsum dolor sit
9. Lorem ipsum dolor sit
10. Lorem ipsum dolor sit
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Stickers eventually, tip-in page?