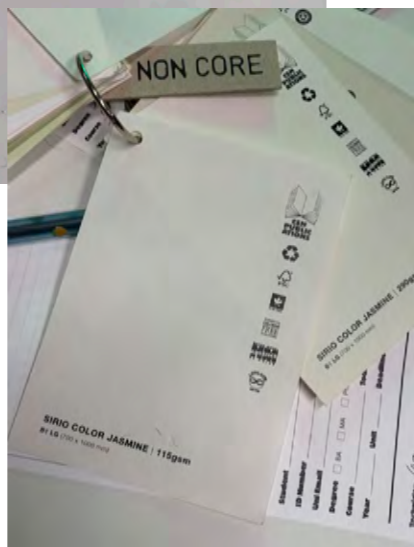
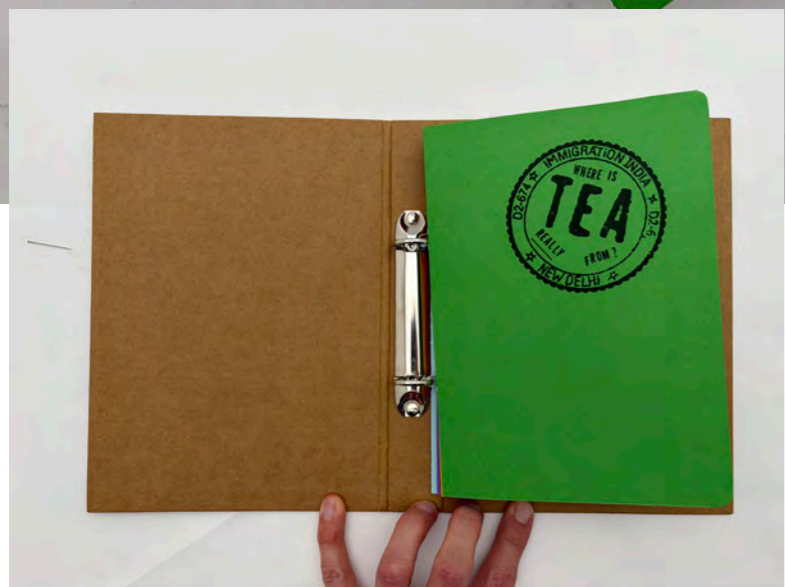


Can we reframe colonialism for children and parents using familiar objects, to encourage critical thinking and ethical consumer habits?



STAMP HERE
IF YOU
FOUND SOME

Tea

first arrived in Britain in the 1600s, via traders from China and (allegedly) a tea-loving queen, Catherine of Braganza (who was actually from Portugal, it's complicated). Many people today think of India when they think of tea, it actually originally came from China, making it a drink with a truly global story.



Tea leaves were picked from a plant, dried and sometimes rolled or crushed, then packed up so people could put them in hot water to make tea. The hot water works like a bathtub, breaking down the tiny dried cells in the leaves.

RIP IT OPEN!



What does it feel like?

What does it smell like?

What does it feel like?

What's the bag made of?

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 plantations in places like Assam and Darjeeling in India and Ceylon (Sri Lanka).

In 1848, The East India Company (a powerful English business) 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 in disguise to steal tea secrets.



Boris Meister and last tutorial

- From content and comprehension to object led and wayfinding
- Too much research now, not enough fun
- Lean into humour
- Simple questions about objects
- Directional/ Wayfinding devices in the design?
- Dutton + a colour in each booklet
- Passport outer cover? blurb?
- Glossary and parent intro
- Look at Axo typeface/origin in handwriting/school manuals
 - (• Continue prototyping, consider Riso, but prioritise content over method)
 - (• School meeting next week)
 - (• Testing with local families again as a backup)

An Aside
Selected by Tacita Dean

Camden Arts Centre / February — May 2005
File Note #01 An Aside: Selected by Tacita Dean

Third Ward TX
Andrew Garrison, 2007, 57 min.

Project Row Houses is a successful public art program founded by local artists in inner-city Houston. Starting from boarding up abandoned houses and creating a "drive-by" exhibit to providing free refurbished houses for single mothers in college and an after-school program for local kids, they helped to revive their section of Third Ward, a historically African-American neighborhood.

Third Ward TX is the story of how Project Row Houses used the tools of design, art and architecture to transform two blocks of "shotgun" houses reminiscent of New Orleans and other Black communities across the South into exhibition spaces, studios, residences, and residential space. But they also used their unique skills and talents to create a magnet for art and culture. The project also includes a community garden, a local business, and also artists' studios and artist residences.

The project's response includes urban planning and new thinking as part of the neighborhood. If they can shape an art in Third Ward for the residents, there's a chance they can keep the neighborhood intact.

Sun, Dec 1, 4pm
Third Ward TX

WE ARE the PEOPLE

Black Cinema House
6901 S. Dorchester Ave.,
Chicago, IL 60637
blackcinemahouse.org

BLACK CINEMA HOUSE SAIC balloon

Image, Building, Object. Exploring Architecture & Design on Film

A monthly film series at Black Cinema House, 6901 S Dorchester

Sat, Aug 3, 6pm

Herman's House

Presented by Sara Ross, Artist, Prison and Neighborhood Arts Project

Herman's House Angus Shalla, 2012, 81 min.

Over 41 years Herman Wallace has been in solitary confinement in Louisiana's State Prison System. In 2003 artist Jackie Sumell asked Herman a question: "What kind of house does a man who has lived in a 6x9 box for over 38 years dream of?" The answer turned into a remarkable project called The House That Herman Built, which has been exhibited in over a dozen countries. The project was the focal piece for the Biennial, and for the 2011 documentary film, Herman's House.

In 1972, New Orleans native Herman Wallace (b. 1941) was serving a 25-year sentence for bank robbery when he was accused of murdering an Angola Prison guard and thrown into solitary confinement. Many believed him wrongfully convicted. Appeals were made but Herman remained in jail and—to increasingly widespread outrage—in solitary. Writer/director Angus Shalla's documentary explores the injustice of solitary confinement and the transformative power of art, following the unlikely friendship between a New York artist and one of America's most famous inmates as they collaborate on an acclaimed art project interrogating US justice and punishment.

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James Goggin and Sara de Bondt

Bruce Lacey

Camden Arts Centre / July — September 2012
File Note #71 Bruce Lacey The Bruce Lacey Experience

Robin Deacon

Camden Arts Centre / June — July 2006
File Note #15 Robin Deacon

Sat, Jul 20, 6pm

Somewhere to Haunt

Patrick Keiller's British Psycho-geographic Cinema

Presented by James Goggin, Graphic Designer, Practise

Excerpts from London (1994) and Robinson in Space (1997), screening of Robinson in Space (1997).

This presentation will show excerpts, a trailer, and one feature-length film from the Robinson trilogy by British filmmaker and architect Patrick Keiller. Using his signature technique of subjective camera and voiceover, Keiller creates a reflective narrative, driven by the exploits of an unseen and unheard character, Robinson. The running commentary is relayed to us by Robinson's unseen friend (and apparent onetime lover), the Narrator, voiced by noted English actor Paul Scofield in London and Robinson in Space, and by equally noted English actress Vanessa Redgrave in Robinson in Ruins.

Laying moving and static images, music, and quotation, Keiller's film describe his character's search for utopia in the cities, suburbs and industrial landscapes, while simultaneously grappling with wider "problem of England". Drawing upon the Situationist theory of psychogeography—an update of Charles Baudelaire's flâneur, the inquisitive urban explorer further articulated by Walter Benjamin—Keiller's film enable us to experience the unique pleasures and mundanities presented by wandering through the environment with open eyes.

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Sat, Jun 29, 8pm

Radical Speculation

Design as Film

Presented by Michael Graham, Director, Balloon Contemporary

Films by Dunne & Raby, Ilona Gaynor, Oskar Kular, and Moum Terao

Speculative Design, and its closely related tendencies, Critical Design and Design Fiction, have recently emerged as socially and politically engaged responses to the growing complexity of the 21st century. Largely non-commercial, these tendencies question the simplistic functional and psychological assumptions that underlay objective, mainstream 20th century design culture. Technologically, speculative designers use cinematic space as a tool to explore alternate proposals that provoke and engage complexity; at the same time, cinematic conventions are aggregated and reworked in order to unveil the contradictory and neurotic cultural logics driving social behaviors.

The result is often uncanny and slightly dangerous: an amalgamation of the real, the unreal, and the not yet real. This evening presents themes that range from the future of conceptual object-making, to Black Swan scenarios and an annotated catalog of every Hollywood death scene.

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**Adam Reynolds, Head of Humanities
Sydney Morris, KS3 History teacher
Oakfield Academy, Frome**

Interview May 6th, 1.30pm


SUMMARY:

- Empire not really taught specifically, straddles lots of areas .
Closest is Enslavement in History.
- But, kids didn't connect it to today. This could bridge that gap.
- Familiar objects approach good
- Involving parents the most important takeaway for him
- Will get back to me to confirm stages of approval for learning material
- Education frameworks and politics can be restrictive, so an add on to the changing curriculum appropriate
- Teachers like to edit learning material (agrees with Richard, previous source)
- Accessibility - there is a limit, but changes fonts, handouts for individuals' needs.
Editing is important.

(COULD KIDS PERSONALISE THE FRONT OF THE PUBLICATION?)

- Have to be mindful of breadth in the class – parents of different politics and demographics, so need to be universal and inclusive with language.
- Rosenshine Principles of Instruction framework for in-class work allows for some kind of standard structure to the lessons and learning.
- Serialized over the term a good idea, too much at once
- PARENTS SESSIONS AT THE BEGINNING, this is more about them for Adam.
- Possible testing in class, to be confirmed, may not have the time.
- Inadequacy of our education and as a parent.

'Navilens' accessible QR code

 **WHERE'S THAT REALLY FROM?**

YOUNG LEARNER'S NAME: _____ Search for: _____

CO-LEARNER'S NAME: _____

From: _____ To: _____


THE PAST _____ NOW _____

VIA: _____

HIDDEN HISTORIES IN OBJECTS _____

TEA
SUGAR
SOAP
SCHOOL UNIFORM
CRICKET

ADULTS
Please send your feedback here...



MVA and CO (sp) Accessibility OF CO

GLOSSARY:

EMPIRE:
A group of countries that are ruled by a single other country or government.

COLONIALISM:
If one country takes control of another, it colonizes it. The taken-over place is now a 'colony' and the people who came to take over, are called 'colonizers'.

ADULTS

This is a space where you can learn together in a different way about our pasts. It's not just young people who can be curious about where we've been, it might help us all see where we're going.

12:07
Navilens GO

docs.google.com

WHERE'S THAT REALLY FROM?

This is a form for you to give feedback on the Homework publication, Where's That Really From?
The aim of the publication is to get the parents, guardians or carers of children who do the homework, to reflect and learn too. It would be amazing to get many co-learners involved, your feedback ca help that happen. Thanks!

mark@mecob.co.uk [Switch account](#)

Not shared

Do you think the publication was a positive experience for you and your young learner?

Your answer

Was there anything else in there you didn't learn at school?





GO AND FIND SOME TEA



You know that drink that helps adults wake up in the morning? Builders love it, you can dunk biscuits in it. No, not coffee, the other one. Yep, a good cup of 'Rosie Lee'.*

TEA

STAMP HERE

Tea is over 4000 years old and comes from China, where people drank it because they liked it and it was good for them. Traders brought it to Britain by ship in the 1600s where it became popular with rich people because of a royal influencer called Catherine of Braganza (she was from Portugal and loved her tea milky).



Many people think of India when they think of tea today, that's because it was a huge thing during something called the **British Empire**. That was a big collection of lands and countries that were ruled or controlled by the United Kingdom many years ago.



*That's Cockney Rhyming Slang, an old language from East London. So 'Rosie Lee' rhymes with 'Tea'. Get 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 plantations in places like **Assam** and **Darjeeling** in India and **Ceylon** (modern day Sri Lanka). You might see those names on the front of tea boxes in the supermarket.



In 1848, The East India Company (a powerful English business) wanted to break the Chinese monopoly on tea (a monopoly is where you control something completely). They even went to war over it, twice. And then they sent a Scottish Gardener (?!) named Robert Fortune to China in disguise (in between the wars) to literally steal tea plants. You could say he was a **Tea Leaf***.

After that, the Brits took the tea to grow it in places they controlled in the Empire. They made loads of money and made it into the thing we all drink today. Names like **Lipton**, **Twinings** and **Brooke Bond** were born.



*More of that Rhyming slang, this time it rhymes with 'Thief'.

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



NOW YOU'VE FOUND A TEA BAG, RIP IT OPEN!
(Don't worry about the mess).



Does it look like leaves?

What does it smell like?

What does it feel like?

What's the bag made of?

Now look at the packaging it came in. REALLY study it and think about what it's telling you.



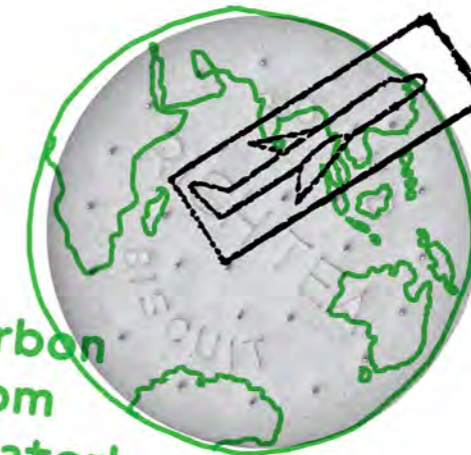
Where was the tea grown?

Was the tea made in a way that's friendly to the planet?

Does it saying anything about the people who picked it?

Can you recycle it?

The tea was probably grown and picked in India or Africa, mixed together and then shipped around 12,000 km to us in the UK. That's bad for the environment. But HOW we make the tea is important too. Did you know...



40-70% of Tea's carbon emissions come from boiling too much water!

Can you try and think of who picked the leaves you're holding now? How old are they? Where do they live? What was their day like?

"The long horn from the tea factory blasts at 7am and calls us to work. I carry a special rucksack called a 'goniya' which carries the leaves after I pick them. I wear an extra layer made of sack to protect my legs, I carry a stick to check for holes and I don't wear shoes. From 7.30am we're told where to go by a 'Kangani' (they're in charge) and we pick leaves all day until 4.30pm with a break of 30 minutes. It doesn't matter if it's raining, hot or cold. We still go out. If we don't, we don't get paid. Mostly we work 6 days a week, except in the rainy season when we work every day. We have to collect about 20 kilos of per day, which is about the same as 20 bags of sugar. We get paid about 1,350 Rupees a day, which is about £10."

Back In Ceylon (Sri Lanka today, remember?) during the British Empire, workers were paid about 3p per day...

So has anything really changed a century later?



You might think 'but I wasn't even born!'. That's right, but without knowing where we've come from and how it links to us, we can't make sure these things don't go on for another century.

So what can **you** do? Take a look at what you buy like tea and the other things you buy or use. Maybe ask some questions...

**Where is it from?
Is it sustainable?
Should I use it?**



Today, names like PG Tips, who come from the British Empire, look to produce their tea sustainably and with people in mind. Use the QR codes to find out about things like Fairtrade and The Rainforest Alliance, and think about how **YOU** can help.



2 sugars in your tea?
We'll be learning all about
the sweet stuff next...



**GRAB AN ADULT AND GO ON A
HUNT AROUND YOUR HOME FOR
SOME TEA.**

Can we reframe colonialism for children and parents using familiar objects, to encourage critical thinking and ethical consumer habits?

This project sits at the intersection of decolonising education, object-based learning and critical pedagogy. It uses Graphic Communication Design to mediate and translate complex histories into an accessible form for Key Stage 3 children in the UK education system.

By foregrounding everyday objects as entry points into the history of the British Empire, it intentionally steps away from traditions of instruction-response teaching. Using simple questions to build a picture and establish connections, objects can be understood as more than neutral but as carriers of social, political and economic histories. This brings a different learning experience to the Powerpoint presentations and photocopied handouts we are all so familiar with, no matter where we are educated. A key reference point for this work was The Elephant in the Room exhibition at Birmingham Museum and Art Gallery which examined 'the roots and routes of the city's collection'. Using clever curation and graphic communication design, the museum created an environment of acknowledgement and curiosity about the objects' colonial histories and how we engage with them to we can 'help shrink the elephant in the room'.

The publication aligns with discourses such as Decolonising Education from the National Education Union, Lit in Colour from Penguin Books UK and The Runnymede Trust, and Fill in the Blanks via the Advocacy Academy. It seeks to challenge dominant, often sanitised narratives of empire within UK education and instead connect histories to present-day issues so we can find our own positions in relation to them. The project compliments schools and is suitable for home-learning or commercial release.

As homework, it extends beyond formal classroom settings into a domestic one, engaging parents and carers directly as co-learners. Whilst most curricula don't explicitly engage this space, this publication asks the older learner for their direct participation. These more informal and intergenerational learning networks are in turn part of a wider ecosystem beyond schools and families into cultural institutions, museums, archives and ongoing public debates about national identity and historical responsibility. The work prompts active critical reflection for both learners.

'If Reform get in, they won't want kids learning about this ... we are a political football'

Richard Thomas, Key Stage 3 History Teacher

This reflection process is inextricably linked to transient political structures through the governing party's direct influence over educational policy. This trickles down to the material children learn from. Conservative Leader Theresa May said in 2016 'if you

believe you're a citizen of the world, you're a citizen of nowhere', arguing that true citizenship implies local responsibilities over global. The subject matter itself connects to larger global systems, including the historical networks of imperial trade, colonial governance and the enduring structures of global inequality today. This publication encourages the co-learners to acknowledge their connection to these global structures via the familiarity of the things they buy, eat, wear and drink, making us citizens of everywhere who can be agents in tackling issues such as workers' rights, deforestation and fast fashion which are all commercially driven.

The inclusion of brand names such as Tate + Lyle, Pears Soap and PG Tips helps reader see that these familiar names not only originate in empire but also look to engage with these historical entanglements positively. Examples like Fairtrade and The Rainforest Alliance are signposted for deeper investigation. The resource therefore sits within systems of corporate history and public memory given that these companies emerged within and profited from imperial trade networks. Today, they operate within expectations of corporate social responsibility with pressure coming from educators and consumers. Ethical branding and corporate storytelling are additional systems this inquiry engages with.

Practically, the work operates under the constraints of designing for a younger audience, meaning clarity, accessibility and engagement without oversimplifying complex or sensitive histories. A tiered approach to the design caters for a broad spectrum of learner engagement. The A5 format demands careful consideration of layout, pacing and visual communication, making design an active pedagogical tool rather than a neutral container for information.

Theoretically, the project draws on constructivist learning, asking the learners to build understanding through interaction with objects and reflecting on that. Professionally, the work reflects a hybrid practice that combines elements of design, education, and socially engaged research, positioning the designer as an active participant in shaping how history is understood and discussed. As such, the project can be understood as a form of critical, practice-based enquiry that uses design to intervene in both educational and cultural discourse.

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