

Understanding Slavery Initiative

USI Video: Help from the Historians (Video transcript)

Speaker key

TW Tom Wareham

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What do you feel are the unique opportunities museums have to offer as places of research and learning about Transatlantic slavery?

Time-code	Speaker	Speech
00:00:08	TW	Well, you have to think what museums are. You know, the museum has anthropologically taken over, really, from the temple in communities. It's a place where you store or display important or totemic items. You've only got to look at places like the V&A or the British Museum to realise the status that's put into those objects. So what it has to offer is actually a place where objects can be sort of installed and given significance.
		Now, when it comes to the slave trade, of course, the interesting thing is that the absence of those objects has a converse effect and it sort of downgrades their significance. So one of the things that museums can do is actually invest a significance in items that relate to the slave trade for the public to see. And then... that then gives them important status.
00:00:57	S.I.M	I'm fairly certain that almost every sizeable regional and national museum has artefacts, documents, material pertaining to the transatlantic slave trade. On a national level, whether that's an institution like the National Gallery or the National Maritime Museum; on a local level, you can go to museums in Reading, in Bedford, in Newcastle and Lancaster.
00:01:26	JM	For starters, the thing that museums can offer in any subject area, any sort of topic of history, is the opportunity for people to look at real objects. Tangible, material culture. Things that have been in the past and that we've preserved for the present; and sort of have a certain, I suppose, aura around them for people to get a sense of history coming from those objects.
00:01:49		So tangible, three-dimensional objects are the things that most people come to museums to see, and that we can use to tell stories; and to make important points; and to convey historical importance.
00:02:01	RF	Well, first of all, museums are incredible places of sensory learning. Once you see students walk through the door or any of the museum visitors, there's just a different space. And because of that, there's a safe environment for discussions to take place on subjects that are particularly challenging or sensitive.

00:02:20	TW	The second thing is actually what museums do, which is to provide a forum for discussion, somewhere where people can investigate and discover things. So by putting sort of objects and material relating to the slave trade in museums, and working with... whether it's school groups or adult groups, to come in and discover for themselves, they can provide new ways that people can learn about the slave trade in a way that's not really available in any other institution.
00:02:47	S.I.M	What's important to remember is that the trade in human lives across the Atlantic of 200+, 300 years, was a national enterprise. There's no part of the British Isles which wasn't involved in it and didn't benefit from it. So there's material everywhere.
00:03:06		Moreover, there is absolute... there is an absolute certainty that smaller collections will have material on local and national abolitionists, another side of the discussion about the transatlantic slave trade which is going to be found in every small archive or museum.
00:03:26	JM	Also I think museums provide an opportunity to bring people together, uniting generations as well as people from different backgrounds... all sorts of sort of family and cultural backgrounds to museums. So rather than a classroom where everyone's the same age, come from the same area, museums can give people an opportunity to learn together and experience things; and perhaps understand things that they wouldn't otherwise have the opportunity to do.
00:03:55	RF	Museums are also just a repository for a wealth of artefacts, manuscripts, all sorts of collections that people can engage with. Handling collections where they can really handle various objects, and they can get a sense of what it is to make history come alive.

How did you determine which objects to use or not to use in the museum's gallery?

00:04:21	TW	Well, in the case of London, Sugar & Slavery, we had... there are two elements. One is, what is available? And the other issue is one of suitability. Now, in our case, we had only a limited range of objects. So we had to think very laterally about objects that were available. So things that might not relate directly to the slave trade, but actually the more you think about them, the more you realise there's a connection.
00:04:44		So, for example, we use things like coffee cups. You know, 18th century coffee cups are important because coffee was drinkable because of sugar that was brought in from the Caribbean. So that sort of using objects in a lateral way actually enables you to open up a different approach to the subject.
00:05:02	JM	Yes, that's an interesting question, actually. I suppose determining and selecting objects for a museum exhibitions or galleries is... very much a team sport, as it were. It's something that has to be done collectively because the objects that we're talking about are historical. They're generally old, fragile, so it's got very much practical aspect to it.
00:05:24		You need to make sure that things fit. You need to make sure that they can go on display, that they won't fall apart when they go on display. So

		there's a practical element to it.
00:05:32	TW	The second thing is actually suitability, and again in our case, we were very careful about the objects that we'd selected. And we had a consultative group working with us very carefully, very closely on this. So that when it comes to things like the hardware of slavery, the objects which represent brutality, you have to think very carefully about what those actually mean.
00:05:54		Because those objects carry a sustained power, and they have a, you know... a very dramatic effect on people. So fortunately because we had a consultative group, they were able to explain to us why these things had to be used carefully. Now, the best example of this is when you look at images of brutality, because it's very easy to plaster a wall in images of brutality and not realise what they do.
00:06:16		But those images, of course, are, you know, very distressing. They also carry negative messages, so you have to be very selective about things like that.

Most educators would place transatlantic slavery under the theme of history.

Which, if any, other subject areas do you feel this history covers?

00:06:34	JM	Obviously it's got a connection with the citizenship curriculum. But I suppose from the point of view of history and speaking as an historian, I would say that history can give us an opportunity to understand the present. The reason we study history is to help us better to understand the present and to understand where we've come from, and where we're hopefully going to.
00:06:55		So I think history has a lot to offer us, and we don't just always have to think about history as remembering dates or remembering facts. It gives us sort of skills, and tools, and ways of looking at things; and ways of considering issues that hopefully help us to... help us in our everyday lives.
00:07:14	TW	History's... you know, the important thing. But the point about confining the study of the slave trade to history is that it really confines it to the past. And that encourages people to think about it as something that is done and dusted. And, of course, that's not the case. You have to study the slave trade in terms of things like economics, politics, philosophy.
00:07:34		Because all of these elements are there, and you can understand and challenge the issues of slavery in those terms. So, you know, what are the ethics behind slavery? The ethics of racism? You know, what are the economics? You know, who benefited from slavery, and what are the consequences of that? So you can study the slave trade, it has a relevance for a wide range of subjects.
00:07:56	RF	While I am hesitant to say that it covers all subjects across the curriculum, there are a few that actually really stand out to me. For example, citizenship: when you look at the campaign for abolition, for example, and all the techniques that were used in that sort of creating agents of change, then that's all in line with the citizenship curriculum.
00:08:19		Geography, looking at how the world changed through this global trade;

		and social studies and the way that in... societies changed. Not only the African community, but also European communities, North America, South America, the Caribbean... This history actually touches on a wide range of geographical subjects in that sense as well.
00:08:42		From religion to English literature, when you look at the writings of people like Olaudah Equiano, Frederick Douglass, Mary Prince... those writings... Phillis Wheatley, as well, were challenged because they couldn't understand how people that were enslaved... formerly enslaved could write such beautiful prose and could actually express themselves so eloquently.
00:09:02		So there's so many various elements to this history that cover various subjects in the schools, and I have teachers from a wide range of subject areas that really look to this history to kind of under-gird their teaching. So I think it could cover quite a few.
00:09:18	S.I M	I'm very uneasy and uncomfortable about it drifting into the creative arts, the performing arts. I think it's such a serious body of subjects that history can cover it firmly, and for it to move out of... drift into the murky waters of performing arts is very, very dangerous, and it's not something I'm really happy with. And the effects and ramifications of that are things that, you know, museums have to deal with on a yearly basis.

How did the slave trade contribute to the wealth and success of Britain?

00:09:56	JM	Yes, that's a very interesting question. It's one that's quite difficult to quantify. I think if you... if you listen to the news today, we talk about economic growth, or the potential for the economy. And it's always very difficult, and you've got economists and politicians making different points, and nobody seems to agree.
00:10:12		So it's quite difficult to quantify how the transatlantic slave trade helped Britain, how it sort of improved or enhanced the British economy. But I think there's some very salient facts that help us to understand how important the slave trade and the results of the slave trade were. So it's not just the slave trade itself, it's also the work of enslaved Africans on plantations in the Americas.
00:10:37		And just to take a number of examples, in the 1770s, if you take a series of years there, the amount of sugar that was imported into Britain was at least three times the value of the next most important commodity that was imported, which was tea. So something like 2.5 million lbs worth of sugar was imported in the 1770.... in 1772.
00:11:01		And in the same year, something like 800,000 lbs worth of tea was imported. And all of that sugar, of course, was grown by enslaved people who were given no wages and no salaries, and it was then sold on the British market. So in terms of giving a fillip to the economy, that's obviously going to have a knock-on effect.
00:11:18	RF	Well, when you look at the number of industries that had their beginnings and/or were supported by the wealth that was acquired through transatlantic slavery and the trade itself, from banking, to

		insurance, to textile industries, to the manufacturing of various goods like iron for trade, manacles, those sorts of things... Shipping, the shipping industry; the number of people who had their employment from building ships that were specifically used for this history... for this trade...
00:11:51		When you look at the environment, the built environment and all the other things that came out of this history, there are really not that many areas in Britain that you can look at that haven't been touched in some way by this history or built by the wealth made by this history. So it really is kind of embedded within the building of Britain as a great nation.
00:12:13	JM	And by the end of the 18th century, in 1798, the West Indies... so what we would call the Caribbean, Britain's Caribbean colonies were slave systems, slave-holding system was very much entrenched. They contributed about a quarter of Britain's sort of global imports.
00:12:32		So the imports coming into Britain from America, Asia, and Africa, about a quarter of the value of those was coming from the slave-holding economies. So I think that gives us a sense of the importance of this trade, and the results of the trade to Britain's economy.
00:12:48	S.I.M	Well, transatlantic slavery, and involvement in transatlantic slavery contributed directly to the wealth and success of Britain, because you are talking about approximately at one stage, 1 million human lives which were working continuously in islands in the Caribbean, in particular owned by the British, when... at a time when the population of the British Isles was barely 5 million.
00:13:18		So it's an enormous boost to the economy in terms of free labour, to the extent that in the 1780s, one pound in ten moving through the British economy was coming not just from Caribbean plantations and their products, but from the island of Jamaica alone.
00:13:36		Then when you look into the built environment, you see institutions such as the Bluecoat school, Guys Hospital, the practical... the beginnings of the sewage works in Bristol, which were financed by the Colston family; philanthropic works conducted by the Hibbert family in Clapham in South London, similarly with sewage works; the Codrington Library, again from Antiguan plantations...
00:14:05		There's a lot of... for want of a much better word, philanthropic work which came out of the proceeds of the transatlantic slave trade. And all of these things surround us in the built environment.
00:14:21	TW	In the first instance, of course, it provides Britain with commodities, high value commodities, which raise income. It also, of course, leads to the accumulation of capital in merchants and entrepreneurs who then re-invest. And what we see over a period of years is in fact people diversifying.
00:14:42		So companies like Camden, Calvert and King, who were London's biggest slave traders, for example, diversify very quickly into the whaling trade, into the Baltic trade, even into convict transportation. And so they're raising money in all sorts of different ways. And what recent research has really started to reveal is how that capital eventually

		finds its way into things even like the railways in the 1830s and 40s.
00:15:08		So, of course, you know, the money that's raised and accumulated through the slave trade, through slavery, actually starts to power the Industrial Revolution. And, of course, what that then does, is it gives Britain a sense of national confidence, and, of course, that then sort of sparks imperialism and sort of national self-esteem.
00:15:27		So you can actually link, you know, the imperialism of the later 19th century, right the way back through to the... you know, the origin of the slave trade.
00:15:36	JM	As a last point, it's worth bearing in mind what happened when slavery itself was abolished in the 1830s. And parliament voted compensation to slave owners, £20 million in total, which... a huge sum at the time. Just add on as many noughts almost as you want to convert it into today's monetary values.
00:15:57		And again it gives you a sense of how important this system was to Britain's economy and to the plantation owners at the time. So it's difficult to quantify it. Lots of other factors come into play, but I think it's worth saying that the transatlantic slave trade had a major impact on Britain's economy in the 18th century.

In what ways do you feel that museums have a role in repairing historical wrongs through their galleries, exhibitions or displays?

00:16:25	S.I.M	Well I think museums can repair historical wrongs, or at least address historical wrongs by having... by flagging up the presence of transatlantic slavery in the programmes, in the learning programmes and in their exhibitions as a constant theme. Because too often, it's something which goes under the radar, or it's just not flagged up at all.
00:16:54		Wherein it's often glaringly, you know, the elephant in the room when people are talking about Britain's heritage, notions of Britishness, huge chunks of British history which are directly connected to the buying and selling of human lives across the Atlantic Ocean over 300 years. The fact of slavery has got to be brought to the surface and pushed to the fore.
00:17:22	TW	The most important thing that museums can do is actually acknowledge the slave trade. Because actually in acknowledging it, you bring it out into the open as something that is not something of the past, it's something of the present. And in doing that, you also have to treat it with respect. You know, that is something that has to be done.
00:17:41		And I think the biggest challenge for museums is actually... not so much to be controversial, but not to be afraid of controversy. It is a painful subject. It's a difficult subject. And the response that we've actually found is that people will try and divert the pain that it arouses.
00:17:59		You know, particularly for sort of the white... traditional white audience to museums will try and deflect what it all means into something else. And museums actually have to be... not sit on the fence any longer, you actually have to take a position for the whole thing to have any meaning. And I think that's the most important thing for museums to do.

00:18:17	RF	Museums can really address the imbalance for a lot of histories. Often there's... there was that proverb that says, history is told... history is told by the victor. And it's a one-dimensional view in a lot of cases. Various textbooks that I've seen as well, they kind of sugar-coat the real challenges behind the history in terms of what happened to societies, what happened to people.
00:18:47		Listing numbers, and just reaming off numbers of people that have lost their lives, doesn't give you the real impact of transatlantic slavery on European nations as well as African nations and across North America. And so I think the museum has a responsibility to include multiple perspectives, multiple voices that haven't been heard in the past.
00:19:10		Reintroducing the narratives that have been written by the enslaved themselves. Looking at the perspective of the person who's working on the docks as well as the person who is navigating the ships, as well as the person who is being enslaved. And just making sure that there's no room for just a one-dimensional view. And I think that that's a way that museums can really address the imbalance of the way that history is told.
00:19:36	JM	The best thing that museums can do is to present the facts, to present the history in as clear and concise a way as possible, so that people have the opportunity to learn... to learn from the past, and to make up their own minds. So I suppose from... again speaking as an historian, one wants to present the past, present history, as... in as clear a way as possible, and then allow people to, I suppose... and hopefully acknowledge the importance and the impact of this history.

How can museums help to commemorate the history of transatlantic slavery?

00:20:10	JM	Again, I suppose it goes back to the opportunity to present this history in a clear, concise way, to give people the opportunity to look at objects from the time that have that sort of... sort of emotional effect that had that connection with people's lives today. So I think presenting real tangible things together with hopefully informative interpretation, allows people to understand the history and, in doing so, to understand the impact and the depth, and the sort of meaning of that... of that history.
00:20:44	RF	I think by making whatever they hold accessible to as wide a range of audiences as possible. That's number one. And also looking at partnership from the very beginning. When you start to think about why you're doing what you're doing, why are you having this exhibit, then you have to think about your audience. And if you don't include the audience in the process, then you've missed something.
00:21:07		You're, again, going to lead yourself into a road of going down a one-dimensional telling of this history. And so in commemoration, I think it should be collaboration. Also, whenever you commemorate... I've seen quite a few examples of commemoration that were more celebratory, and while I understand the feeling of, yes, we're celebrating the fact that it's over, we also have to take into effect... account the gravitas behind this history.
00:21:33		For Armistice Day, we are very glad to have soldiers that are willing to

		fight to... for our freedoms. But at the same time, it's not a happy occasion. We're thinking about those who've lost their lives, and in any commemoration, I think we have to bear that in mind.
00:21:48	TW	It's very important that we actually now show that the slave trade and slavery is actually an integral part of British history and world history. And I think the tendency in the past has been for it to be sort of cornered off, inverted commas, as Black history. And of course it's not just Black history. It's part of a much wider history.
00:22:08		And you can only understand British history if you also incorporate slavery and the slave trade. So one of the most important things is to bring it to the forefront, to make it part of mainstream history, and not confine it to, you know, one month a year or something like that.

What was the most challenging aspect of putting together the content about this subject?

00:22:30	TW	It's a very painful subject to deal with, and I think one of the things that we did, we found most important, first of all, was to actually try and understand people's expectations; because there was obviously an audience here that had high expectations for the bicentenary year in particular. And it would have been very, very easy to have taken the safe route, and not actually try and meet some of those expectations.
00:22:55		We couldn't meet them all, but we met as many as we could. The second thing really is to learn to... not just to listen, but to hear what people tell you. You know, and as a curator, you're very used to actually being the person who speaks, who has the voice of authority. And actually what you have to do is surrender that position.
00:23:14		And actually acknowledge the fact that there are people who will know more than you do. Even though they may not have the initials after their name, or the qualifications, but they're in a much better position to understand. And that's one of those sort of big challenges when you're doing a gallery like this.
00:23:26	JM	I suppose in some ways, unlike other histories, it wasn't so much fact-finding out about the history, it was appreciating the impact of the history. And its sort of emotional impact on people today and people's lives today, because as an historian, it's sometimes quite easy to step away from the past and say, that happened then.
00:23:45		And I'm looking at it from a dispassionate sort of scientific point of view. And here are the facts, and here are the figures. But I suppose in terms of putting together something that the general public will see, that people will go and visit, I think you've got to appreciate that it has a different impact, a different meaning, for all sorts of different types of visitors.
00:24:05		So I suppose that's the tricky thing, trying to marry one's historical instincts with one's, I suppose, understanding of how visitors interact with this material.

What key pieces of advice would you give to anyone wishing to embark on creating an exhibit, or project about this subject?

00:24:24	RF	First I would say, give yourself time. When we're given a project or when we're thinking about doing a project, we often kind of try to race right into it. This is not one of those subjects that you can just get into because of interest. You really have to give yourself time to go through what you're about to look at, whether it be images or artefacts.
00:24:49		Understand that every element of this history carries an emotion. It carries something with it. I remember looking through a number of images, and thinking, okay, I could look through these images and choose something that's going to go on the website; or choose something that's going to go into the handbook.
00:25:05		But it... I had to stop myself, because every time I looked at another image, there was another emotion involved in looking at that. There was another thought that came to it. And I had to give myself the time and the space to do that properly.
00:25:18	TW	First thing is to learn to listen to what people are saying, but also to allow enough time for people to talk to you. Because, for example, if you bring in a consultative group, you've got to give them time to think as well and to consult other people, which people want to do. Second thing is, do your research. You know, one of the big temptations is to just accept the stories that you hear to go along with the common misconceptions.
00:25:43		And if you do your own research, you won't be afraid to challenge those. And the third thing is, don't be afraid to be controversial. This is a difficult subject. It's a subject which has been sort of dumbed down for decades and decades. You've got to get to the truth of the matter. A lot of people aren't going to like it. You have to be bold and go for the truth. That is critical.
00:26:06	RF	Make sure that you look at multiple perspectives. Always look for the voice of the enslaved as well as anyone else involved in the trade. It will give you a wider perspective and a much deeper understanding of how to approach the subject.
00:26:21	JM	Know your subject, for starters. Secondly, I think appreciate its impact, something that I mentioned earlier. Understand that this is a subject which has great resonance for people today, that it's a very important subject for lots of people, for all sorts of different reasons. So... and appreciate that this is not just history, it's also... it's a living history as well.
00:26:41		And finally, as... be bold, and recognise that you can't please anyone any of the time. Well, you've got to, you know, make your own judgements and make your own point.
00:26:52	RF	And don't be afraid to challenge what you see. Don't be afraid to question. Don't be afraid to say, I don't know, if someone asks you, and try to find the answers. I think, especially as historians we always feel like we have to have all of the answers. But this is a history that's still contested. It's still be researched to this day, and so there's always new

		information.
00:27:14		So even what you thought you knew, there's more data that could come out tomorrow to say, well, actually there's even more underneath the surface.

What, if any, comparable sensitive histories or consultative processes did you use to assist you in the process for developing the museum's galleries?

00:27:30	JM	Well, I suppose museums generally are increasingly looking to consultation processes to help them understand how visitors relate to subjects, relate to themes. As... from my point of view as an historian of empires and an historian of the British empire, it's something that... themes that run through this subject, the transatlantic slave trade, are themes that run through lots of other subjects and themes that I've looked at and studied in the past.
00:27:58		So Britain's sort of global impact and the role of trade and empire, those sorts of things sort of stood me in good stead when I was looking at this... at this subject. So from my point of view, I suppose, I came to it from a content or a historical perspective.
00:28:14	TW	Well, we did a number of things. And not just galleries and exhibitions, I mean, in the run up to the bicentenary year, there were a lot of cross-community forums debating and discussing the issue. So we made sure we went to those to hear what people were saying. But there were also a lot of smaller, fairly modest, local authority museums who were holding displays on the slave trade.
00:28:35		And we certainly went to look at those. Probably the most... one of the most important things that we did is that we went to look at the holocaust exhibition at the Imperial War Museum. And we wanted to do that because of course, again, it's a very painful subject. And we wanted to look at the way that, you know, objects were treated; how people were treated in it; how people today were treated in that gallery.
00:28:57		And we learnt a great deal from that. So you know, you do need to go and do a bit of background research when you're doing this sort of work.

I have to write a history project about transatlantic slavery. What are the most important things that my assignment should cover?

00:29:12	S.I.M	The three points that any assignment regarding transatlantic slavery should cover are, first and foremost, to consider racism; how racism developed, how it grew, and how it was promoted by pro-transatlantic slavery interests to defend those interests.
00:29:38		Secondly, I would look at the effects of the... of the transatlantic slave trade on current populations of African origin and current parts of the world, which are populated by people of African origin. And thirdly, I would look at how an addiction to a substance, in this case cane sugar...
00:30:07		An addiction which we all still have whether we know it or not, contributed directly to blinding large parts of the British population to the horrors that were done its cultivation.

00:30:19	RF	You also have to look at resistance. And know that resistance didn't just start from a few uprisings on the islands, that it started from the very, very beginning. That there were Africans who resisted enslavement from the continent right through to the voyage across the Atlantic, all the way continuing into... until abolition.
00:30:40		And also looking at the voices of those who were part of the resistance movement, not only were they African, but they were also European. They were also right here in Britain. And the contributions that were made; so looking at Wilberforce, yes, but also you have to consider Olaudah Equiano, the writings of Equiano and Ignatius Sancho, Mary Prince.
00:31:02		All of these individuals who told their story, toured up and down the country to make sure that people understood of the enslaved. And once you've done that, then you can have a great perspective on the history. And I think thirdly I would say the legacies. We often stop short of legacies to say, well, then you've got emancipation, and that's the end of it, and we now have abolition.
00:31:24		But the beginnings of campaigning, as a mass campaign with people rising up against injustice, started with this history. So you have to look at the legacy issues, and how today can we see the links between this history and what happens today with regards to racism, our community cohesion, all the other areas that we're looking at as a society?

***My local schools and libraries don't have much about transatlantic slavery?
How can I learn more?***

00:31:55	S.I.M	Well, if your local schools and libraries don't have enough information about transatlantic slavery, a great option, of course, is to go online. Online there are huge repositories of information, much of it free. You can actually go to sites such as www.gutenberg.org , where you can download at no cost the... for example, the letters of Ignatius Sancho.
00:32:26		He was an 18th century enslaved person who lived in London, eventually became a shopkeeper and a musician. And he's a wonderful voice from the 18th century. It connects us directly in a really humorous, easily accessible way to life in London at that time. And his reflections on the slave... on the trade in human beings.
00:32:49		Similarly, you can download Olaudah Equiano's narrative, his life story; his autobiography. Here again was someone who was taken into bondage as a young person, ten or 11 years of age, and he's left us an account of his life, and a very, very good account of the horrors of transatlantic slavery. So there's a lot of information online and free.
00:33:16	RF	Well, first of all, ask them to get more. There are a number of books that are available that have the narratives of the enslaved, that have the accounts of those who went to the continent to kind of discover what was available to them. You can find those at national libraries, like the British Library, for example. Check the websites for things like the National Archives.
00:33:40		Any ships logs or those sorts of things, I think that's something that

		people overlook quite often. There are so many plantation records that are held within National Archives. Or the Royal Geographical Society, for example, would have maps of the plantations. And there are so many other ways that you can approach this history.
00:33:59	JM	Again, the historian would answer you by saying, well, you could read a good book. And there are lots of historical scholarship for all sorts of different levels. From the very serious student who wants to find out very in-depth information to more general histories that will give you an introduction and a way of finding out more. So you can find out about these books on the internet.
00:34:21		Or even at your local library... potentially might be able to order some books for you. With my museum hat on, I suppose I should say and I do say, go to a... go to a museum that tackles this subject. Come to an exhibition. Come back again, because you can never take everything in in one visit. So have a good look around.
00:34:42		Make up your own mind with what you're seeing. Read the panels, look at the objects, and go off and think about it. And if you're interested in doing more than that, you might be able to arrange a tour or an education day with local museums. They're keen to sort of showcase their collections, showcase their interpretation and their education department.
00:35:05		So you could approach a museum and find out if there are courses or study days that will help you to understand more about this... about this subject.
00:35:14	S.I.M	There's a network... still a network of very good local archives, often attached to museums. There's been a growing trend for many of these archives to develop their Black history resources. And part of this has led to the search through parish records, births, baptisms, and burials, where people of African origin who lived in this country over the last two, 300, or more years, have been noted and flagged up.
00:35:49		There is a lot of local information and it's not unique to London, it's something which can be found throughout the British Isles. Equally, in the built environment, you have some of the great homes in this country, many of which are owned by either the National Trust, or English Heritage.
00:36:09		Both organisations have done or have started to review many of these properties in the light of their origins and the financing or the building of these properties through transatlantic slavery. So both of these organisations also have information which directly... which show the direct origins of these properties in relation to the transatlantic slavery.
00:36:33	RF	Go to your local museums. Ask, ask, ask. Ask about where they found their information and what sources they might recommend for you. Most times the information you're looking for is readily available and free to access but because people aren't sure how to look and what they're looking for... So that would be a good place to start.