

HUMAN CARGO

**The Transatlantic Slave Trade, its Abolition and
Contemporary Legacies in Plymouth and Devon**

Plymouth City Museum & Art Gallery

22 September – 24 November 2007

**Educators' Notes
Contemporary Art Responses**



HUMAN CARGO

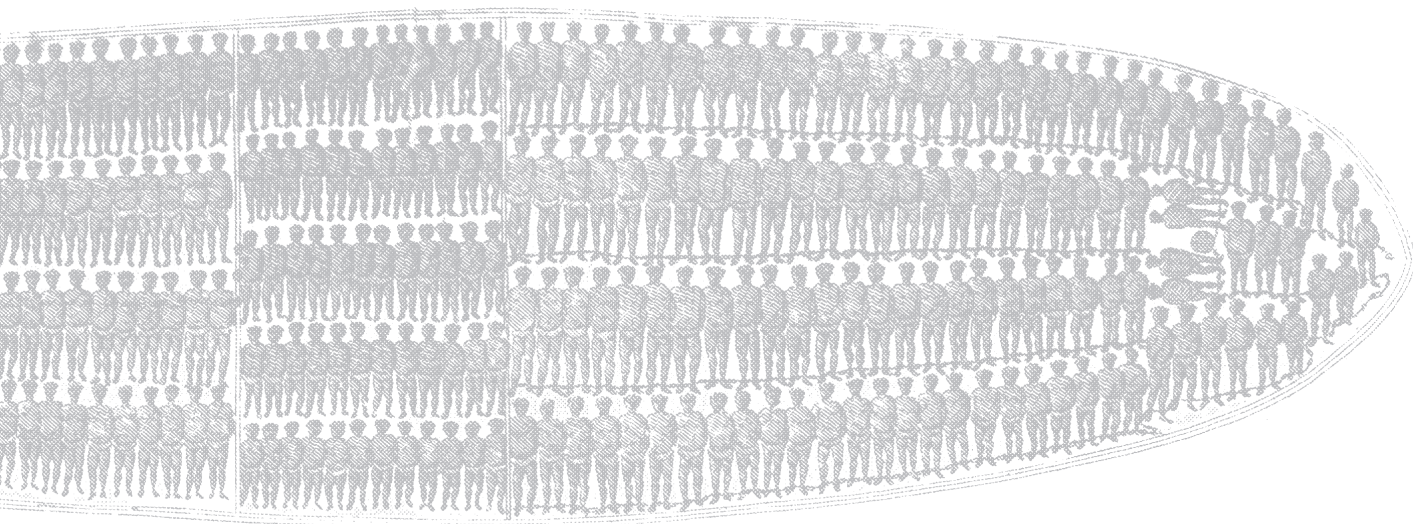
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Introduction to the notes

The aim of this Educators' Pack is to provide a way to approach the *Human Cargo* exhibition's contemporary art interventions, and suggestions of the key themes and issues to consider.

Included with this pack is a comprehensive list of National Curriculum targets for Key Stage 1-4 Art and Design and History that can be met during a visit to the exhibition and through follow-up work in the classroom.

Key words and links to further resources have been provided so that students can research the subject before a visit to the galleries

Introduction to Human Cargo

Human Cargo is Plymouth City Museum & Art Gallery's response to the two hundredth anniversary of the abolition of the Transatlantic Slave Trade. In 1807 the Act of Abolition was passed, which made it illegal for British Nationals to be involved in the Transatlantic Slave Trade. Plymouth has strong links with both the development and the abolition of this trade.

There are two main components of *Human Cargo*. The first is an historical element featuring West African artefacts from South West collections, and explores the development of the Transatlantic Slave Trade; the role of Plymouth as a port, the City's dignitaries and the South West's links with the Abolition movement. The second is a contemporary art response to modern forms of slavery and historical legacies, which include the flower picking trade, sweatshop labour and the Fair Trade Movement. The work in this part of the exhibition has been newly commissioned and includes audio visual pieces, installations, hand-printed wallpaper and participatory projects.

Human Cargo has been made possible by a partnership between Plymouth City Museum & Art Gallery, and the Royal Albert Memorial Museum, Exeter. It is supported by Plymouth City Council, Renaissance in the Regions, Royal Albert Memorial Museum Exeter, Exeter City Council, Designation Challenge Fund, Arts Council England and the National Portrait Gallery, London. The related learning and outreach programme has been supported by the Department for Culture, Media and Sport (DCMS), and the Department for Children, Schools and Families (DCSF).

Through its displays, participatory projects and related events *Human Cargo* will investigate and document Plymouth's role in this complex period of world history, and consider the legacies that remain with us today.

What types of slavery exist today?

Slavery still affects many aspects of our lives. The food we eat, the clothes we wear, the gifts we give – many of these will have been produced or harvested by an exploited workforce. To find out more about this, please visit the websites of different organisations listed at the back of this document.

These definitions of slavery have been taken from the **Anti-Slavery International** website:

Bonded labour affects millions of people around the world. People become bonded labourers by taking or being tricked into taking a loan for as little as the cost of medicine for a sick child. To repay the debt, many are forced to work long hours, seven days a week, up to 365 days a year. They receive basic food and shelter as 'payment' for their work, but may never pay off the loan, which can be passed down for generations.

Early and forced marriage affects women and girls who are married without choice and are forced into lives of servitude often accompanied by physical violence.

Forced labour affects people who are illegally recruited by individuals, governments or political parties and forced to work -- usually under threat of violence or other penalties.

Slavery by descent is where people are either born into a slave class or are from a 'group' that society views as suited to being used as slave labour.

Trafficking involves the transport and/or trade of people -- women, children and men -- from one area to another for the purpose of forcing them into slavery conditions.

Worst forms of child labour affects an estimated 126 million children around the world in work that is harmful to their health and welfare.



photo courtesy of 'Kay Chernush for the U.S. State Department'

Quotes from key organisations

'Article 4: Prohibition on Slavery and Forced Labour

1. No one shall be held in slavery or servitude.
2. No one shall be required to perform forced or compulsory labour.
3. For the purpose of this Article the term 'forced or compulsory labour' shall not include:
 - (a) any work required to be done in the ordinary course of detention imposed according to the provisions of Article 5 of the Convention or during conditional release from such detention;
 - (b) any service of a military character or, in case of conscientious objectors in countries where they are recognised, service exacted instead of compulsory military service;
 - (c) any service exacted in case of an emergency or calamity threatening the life or well-being of the community;
 - (d) any work or service which forms part of normal civic obligations.

This article bans slavery and limits the circumstances in which someone can be forced to work. It is unlikely to have much, if any, effect on British law.'

The Human Rights Act 1988

‘Today, millions of men, women and children around the world are forced to live in slavery. People are forced to work through the threat or use of violence, they are bought and sold like objects, work for long hours often for little or no pay and are at the mercy of their employers. A key difference between slavery today and that in the past is that now, thanks to the struggle of abolitionists in the late-18th and early 19th centuries, slavery is illegal in every country.

But it has not been eliminated because these laws are not enforced. Even in Europe and North America, where slavery appeared to have been consigned to history, it has returned in the form of human trafficking and forced labour.’

Anti-Slavery International

‘Trafficking is a modern day slave trade. Traffickers use deception or coercion to take people away from their homes. Victims of trafficking are then forced into a situation of exploitation, such as forced labour or prostitution. Campaigning organisations such as Amnesty International, Anti-Slavery International and UNICEF are calling for an end to all forms of modern slavery and for governments to implement the European Convention on Action Against Trafficking of Human Beings.’

Amnesty International

‘Fairtrade is about better prices, decent working conditions, sustainable development, and fair terms of trade for farmers and workers in the developing world...It addresses the injustices of conventional trade, which traditionally discriminates against the poorest, weakest producers. It enables them to improve their lot and have control over their lives.’

The Fairtrade Foundation



photo courtesy of ‘Kay Chernush for the U.S. State Department’

Contemporary art aspects of Human Cargo

Human Cargo has brought together contemporary art and current museum practices through a commissioning process, involving five international artists who have made new work as part of the exhibition.

The interventions take place throughout Plymouth City Museum & Art Gallery's exhibition spaces, and also in the wider community. The artists' projects adopt context-led, participatory and socially-engaged approaches and have been developed through a process of research and development over the past year.



Printing of *Lent Lily*, 2007. Courtesy: Cole and Son.



Jyll Bradley - *Lent Lily*

Screen print wallpaper, 2007

Designed with Claire Turner and George Hadley

Lent Lily is an English colloquial name for the daffodil, so-called as it flowers during Lent. Due to its bright colour and association with Easter, the daffodil is symbolically seen as a flower of spring and of hopefulness.

Lent Lily is an installation of hand-printed wallpaper in the Watercolour Gallery. Bradley focussed upon the daffodil trade in the South West to comment upon the role of migrant workers in the local area. Daffodils are traditionally cultivated throughout the South West and are often grown on an industrialised scale involving Eastern European migrant workers. Many of these workers endure very poor working conditions and pay.

The design of *Lent Lily* is based on items in the collections of Plymouth City Museum & Art Gallery; the cloth of the Nigerian umbrella displayed in the Watercolour Gallery, and the scientific illustrations of daffodils by Anna Maria Sibylla Merian (1647-1717), displayed as part of the Cottonian Collection.

**Lisa Cheung -
Sweatshop Process project,
mobile workstation sculpture,
public event.**

Realised with WESSIELING 2007

Sweatshop is a process project, facilitated by the Museum's Community and Learning teams, to create a large flag installation which will be revealed at the Museum on the closing day of the exhibition.

Sweatshop is a portable, self-sufficient workstation fully equipped with sewing machines, sewing implements, patterns and work lights. The workstation sculpture plays with the models of an efficient factory as well as women's craft clubs where people work together as a group or collective with the same goal.

All 'workers' on the project are volunteers ('free labour'), and are asked to help create flags out of used, discarded children's clothing. The clothing has been sourced from donations and charity shops. *Sweatshop* addresses issues surrounding consumerism, work, and cheap labour, in particular child labour, especially exploited in the manufacture of cheap clothing.



Lisa Cheung and WESSIELING, *Sweatshop*, 2007

Courtesy: the artists



Theactre, film still, 2007 Courtesy: the artist and Alia Syed

**Raimi Gbadamosi -
Theactre**

Video

Filmed and edited with Alia Syed, 2007

Theactre is a two screen audio-visual work that is a film recording a reading of the original 1807 Act for the Abolition of the Slave Trade, made by the artist. One screen shows the artist reading, with

sound, and the other screen shows just the words with sound. Gbadamosi has chosen to focus on the actual wording of the original 1807 Act. The original manuscript, of which a reproduction can be found on the gallery timeline, has many stitched-on amendments that were made to the text showing how it went through many changes.

This Act did not end British involvement in the Transatlantic Slave Trade as merchants still traded in slaves. Another law had to be passed, the 1833 Act for the Abolition of Slavery, which finally made it illegal for any British National to be involved in the trade.

Drake Circus

Museum trail, edition of 2000 leaflets, 2007

Drake Circus has been created to highlight a cultural legacy of the Transatlantic Slave Trade in the collections of the Museum. Many items have been drawn from the reserve collection, and therefore have not been displayed for many years.

The artist sees the work as a kind of 'remix' of the Museum, using the language of black street culture to rename our galleries, and challenges visitors to look at our collections with a new perspective. The artist has re-designed the floor-plan of the Museum on a map, showing both floors as one continuous level. The artist uses the colours black, yellow, and white, referring to racial stereotypes – a common theme in his work. He has given each leaflet a different edition number, defining it as an artwork, which visitors can take away from the museum.

The artist has also worked with the Museum to select objects for display as part of the exhibition from the Museum stores. These are labelled 'selected by Raimi Gbadamosi' and are on show throughout our Galleries.



The Undesirables (work in progress), 2007
Courtesy: the artist

Melanie Jackson -

A Panorama of Branscombe Representing The Wrecking Of Panamax Container Vessel MSC Napoli And Of The Extraordinary Cargo And Splendid Excitement Of The News Media

Etching, 2007

This small-scale panoramic etching is inspired by the shipwreck of the MSC Napoli which ran aground in Branscombe, South Devon, earlier this year, on its journey to South Africa. It is presented as an introduction to Jackson's *The Undesirables*, a large-scale panorama based on media images of the shipwreck, which is located in the Maritime Collection Gallery. This panorama documents the array of goods on board the container-vessel which washed up on the beach, as well as the media's response to the incident and to the people who they came in their thousands to the remote rural beach to join in the search for treasure.



The Undesirables

Etchings, transcripts, animated sequences, sound, 2007

The Undesirables is a large scale panorama inspired by nineteenth century models and paper theatres, based on media images of the shipwreck of the MSC Napoli which ran aground in Branscombe, South Devon, earlier this year, on its journey to South Africa. Jackson was fascinated by the array of goods that washed upon the beach: 36,000 bibles, motorbikes, face-cream and flip-flops. She has carefully researched all the products and goods that appeared on the beach and reconstructed these as paper sculptures.

Prompted by the national press, the public came in their thousands to the remote rural beach on the Devon coast to join in the search for treasure. This in turn caught the imagination of the international press and the 'scavengers of Branscombe' became an international news phenomenon.

As part of the work Jackson interviewed cargo workers at ABP Port of Plymouth about their experience of moving cargo. These workers talk about the mystery of what they move, and the inevitable stowaway human cargo that is a feature of port life in the UK. She also worked with the Branscombe Project – a local history archive, and has used interviews with eyewitnesses as part of the work.

The work has been located alongside the existing Maritime Paintings in the South Gallery to highlight the connection to the maritime history of Plymouth.



Fiona Kam Meadley - *Free or Fair?*

Distributed leaflet, competition, public event, 2007

Leaflet designed with Chris J. Bailey

The leaflet *Free or Fair?* is a 'Treasure Map' and a competition which explores links between today's fair trade campaigners and nineteenth century Abolitionists, and between fair trade goods and the plantation crops traded through the Transatlantic Slave Trade.

By using the format of a publicity leaflet and competition, the artist has chosen to adopt the everyday language of consumerism. Through this medium, the artist has been able to discuss ideas about fair trade and reveal the stories behind the production of commodities sold in shops.

The *Free or Fair?* leaflets have been distributed through the Plymouth Fair Trade Network, and Plymouth and South West Co-operative Society.

General themes within the work

The artists included in this exhibition are all very different and explore a variety of subjects and media. The key theme for this element of the exhibition is contemporary slavery, so before you visit the exhibition you may want to research into this subject further. There are a number of other themes listed below that can be used to stimulate discussion or research before your group visits the exhibition.

Craft

Craft has traditionally been regarded as a lesser form of art to that of painting or sculpture. Craft techniques that may be familiar to children include ceramics, printing, weaving, embroidery and metal working. Jyll Bradley uses a traditional technique of hand-printing wallpaper using a silkscreen to create her installation *Lent Lily* in the Watercolour Gallery.

Installation

Installations usually occupy an entire room or gallery, and can be entered into and explored. Most artists who create installations are interested in transforming a space (a room or gallery for example) from its usual use into something completely different. Jyll Bradley has transformed the Watercolour Gallery from a standard white-walled gallery space into a different type of space with her wallpaper-piece *Lent Lily*.

Found materials

Found materials are those which have been discovered by an artist and kept due to an intrinsic interest in them. Found materials may be modified by the artist and used within an artwork. In *Sweatshop*, Lisa Cheung uses discarded children's clothing to fashion bunting and flags that will become as much a part of the piece as the sewing machines used to make them.

Collaboration

Collaborative art is when more than one person makes a piece of art. The historic role of a single artist creating a piece of work is altered. Lisa Cheung has collaborated with the artist WESSIELING to create her piece *Sweatshop*, and will also collaborate with members of the public when it is taken to community groups and the city centre.

The artist as researcher

Raimi Gbadamosi has created his contribution to the exhibition through researching the history of the Transatlantic Slave Trade. This research has included visiting museums to view their collections. Gbadamosi presents his research in three forms, the first being a film, *Theactre*, and the second being a museum trail - *Drake Circus*, the third being objects from the Museum collection which he selected for inclusion in the exhibition. Only through this initial research would the artist be able to produce the artworks that are included in *Human Cargo*.

The role of Museums

Museums, by definition "enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society" (Museums Association, 1998). Mel Jackson's piece *The Undesirables* has been integrated into the existing exhibition in the South Gallery. By presenting an artwork alongside a pre-existing exhibition, the artist has chosen to reference the work that has already been exhibited and re-contextualise it through association with a separate exhibition.

Fiona Kam Meadley's *Free or Fair?* takes a different approach by removing the work from the gallery space completely, by creating the artwork as a distributable leaflet.

Activity ideas

What is a slave?

Ask your group to pair off and come up with different ideas about, and definitions of, someone considered a slave. Share these ideas with the group and decide on a group definition.

Gallery detectives

Encourage your group to be detectives in the gallery. What different approaches have the artists used in their work? Ask the group to write down different objects used or different ways of creating an artwork, and ask them to explain the artworks using descriptive words in their sketchbooks.

Important objects

Identify one artwork in the exhibition to focus on. Split your group into pairs and ask them to discuss this artwork with each other. After a short while, ask the pairs to share their feelings about the artwork with the rest of the group.

Drawing from objects

Using sketchbooks and pencils, ask the group to draw objects they see in the galleries. Ask the group to record information they find about the object alongside their drawings for example where it was made, or who made it. Many items on display will be patterned, or have interesting surfaces that the groups can focus upon. Encourage the group to make quick sketches, and more detailed drawings to develop their drawing skills.

Using found materials

Following on from the drawing from objects activity, ask your group to collect 'found materials' from home, such as fabric, patterned paper or sweet wrappers. Ask the group to create a new picture on a piece of card, based on the drawings and notes made on your visit to the exhibition.

Key word

The following table of key words can be used either in the classroom, or as an activity to be used when visiting the exhibition.

Theme/ Context	Concepts/ Visual language	Feelings/ Mood	Media/ Processes
Enslaved Abolition Bonded labour Fair Trade Child labour	Wallpaper Tessellation Patterned Shape Repetition	Shock Disquieting Intimate Emotive Controversial	Installation Printmaking Conceptual Photography Sculpture

Questions

Use these questions to stimulate discussion with your group during a visit to the exhibition.

Initial questions

- What are your first impressions of the exhibition?
- What are the artists interested in?
- Are the subjects of the artworks immediately obvious?
- Are any of their subjects linked?
- What materials do they work with?

Personal responses

- What is your first reaction to the work?
- What is the first word that comes into your head?
- Does the work remind you of anything?
- What do you think the artists are trying to say?

Subjects

- Is the artwork about a specific subject?
- Could the work have a symbolic or moral meaning?
- Does it make you consider aspects of life differently?
- Does the title of the artwork make you think differently about the work?

National Curriculum links

In this section you will find many links to various aspects of the Key Stage 1, 2, 3 and 4 National Curriculum for both Art and Design and History subject areas. Also included are links to Key Stage 4 Citizenship subjects.

Key Stage 1

Art and Design

- 1a Record from first-hand observation, experience and imagination, and explore ideas.
- 1b Ask and answer questions about the starting points for their work, and develop their ideas.
- 2a Investigate the possibilities of a range of materials and processes
- 2b Try out tools and techniques and apply these to materials and processes, including drawing.
- 2c Represent observations, ideas and feelings, and design and make images and artefacts.
- 3a Review what they and others have done and say what they think and feel about it.
- 3b Identify what they might change in their current work or develop in their future work.
- 4a Visual and tactile elements, including colour, pattern and texture, line and tone, shape, form and spaces
- 4b Materials and processes used in making art, craft and design
- 4c Differences and similarities in the work of artists, craftspeople and designers in different times and cultures (for example, sculptors, photographers, architects, textile designers).

History

- 1a Place events and objects in chronological order.
- 1b Use common words and phrases relating to the passing of time.
- 2a Recognise why people did things, why events happened and what happened as a result.
- 2b Identify differences between ways of life at different times.
- 3 Pupils should be taught to identify different ways in which the past is represented.
- 4a How to find out about the past from a range of sources of information.
- 4b To ask and answer questions about the past.

Key Stage 2

Art and Design

- 1a Record from experience and imagination, to select and record from first-hand observation and to explore ideas for different purposes.
- 1b Question and make thoughtful observations about starting points and select ideas to use in their work.
- 1c Collect visual and other information (for example, images, materials) to help them develop their ideas, including using a sketchbook.
- 2a Investigate and combine visual and tactile qualities of materials and processes and to match these qualities to the purpose of the work.
- 2b Apply their experience of materials and processes, including drawing, developing their control of tools and techniques.
- 2c Use a variety of methods and approaches to communicate observations, ideas and feelings, and to design and make images and artefacts.

History

- 1a Place events, people and changes into correct periods of time.
- 1b Use dates and vocabulary relating to the passing of time, including ancient, modern, BC, AD, century and decade.
- 2a Characteristic features of the periods and societies studied, including the ideas, beliefs, attitudes and experiences of men, women and children in the past.
- 2b The social, cultural, religious and ethnic diversity of the societies studied, in Britain and the wider world.
- 2c Identify and describe reasons for, and results of, historical events, situations, and changes in the periods studied.
- 2d Describe and make links between the main events, situations and changes within and across the different periods and societies studied.
- 3 Pupils should be taught to recognise that the past is represented and interpreted in different ways, and to give reasons for this.
- 4a Find out about the events, people and changes studied from an appropriate range of sources of information (for example, documents, printed sources, pictures and photographs, music, artefacts, historic buildings and visits to museums and galleries)
- 4b Ask and answer questions, and to select and record information relevant to the focus of the enquiry.
- 5a Recall, select and organise historical information.
- 5b Use dates and historical vocabulary to describe the periods studied.
- 5c Communicate their knowledge and understanding of history in a variety of ways.

- 7 How an aspect in the local area has changed over a long period of time, or how the locality was affected by a significant national or local event or development or by the work of a significant individual.
- 8b Aspects of the histories of England, Ireland, Scotland and Wales, where appropriate, and about the history of Britain in its European and wider world context, in these periods.

Key Stage 3

Art and Design

- 1a Record and analyse first-hand observations, to select from experience and imagination and to explore ideas for different purposes and audiences.
- 1b Discuss and question critically, and select from a range of visual and other information (for example, exhibitions, interviews with practitioners, CDROMs) to help them develop ideas for independent work.
- 1c Organise and present this information in different ways, including using a sketchbook.
- 2a Investigate, combine and manipulate materials and images, taking account of purpose and audience.
- 2b Apply and extend their experience of a range of materials and processes, including drawing, refining their control of tools and techniques.
- 2c experiment with and select methods and approaches, synthesise observations, ideas and feelings, and design and make images and artefacts.
- 3a Analyse and evaluate their own and others' work, express opinions and make reasoned judgements.
- 3b Adapt and refine their work and plan and develop this further, in the light of their own and others' evaluations.
- 5a Exploring a range of starting points for practical work including themselves, their experiences and natural and made objects and environments.
- 5b Working on their own, and collaborating with others, on projects in two and three dimensions and on different scales.
- 5c Using a range of materials and processes, including ICT (for example, painting, collage, print making, digital media, textiles, sculpture)
- 5d Investigating art, craft and design in the locality, in a variety of genres, styles and traditions, and from a range of historical, social and cultural contexts [for example, in original and reproduction form, during visits to museums, galleries and sites, on the internet].

History

- 1 Recognise and make appropriate use of dates, vocabulary and conventions that describe historical periods and the passing of time.
- 2a Describe and analyse the relationships between the characteristic features of the periods and societies studied including the experiences and range of ideas, beliefs and attitudes of men, women and children in the past.
- 2b The social, cultural, religious and ethnic diversity of the societies studied, both in Britain and the wider world.
- 2c Analyse and explain the reasons for, and results of, the historical events, situations and changes in the periods studied.
- 2d Identify trends, both within and across different periods, and links between local, British, European and world history.
- 2e Consider the significance of the main events, people and changes studied.

- 3a How and why historical events, people, situations and changes have been interpreted in different ways.
- 3b Evaluate interpretations.
- 4a Identify, select and use a range of appropriate sources of information including oral accounts, documents, printed sources, the media, artefacts, pictures, photographs, music, museums, buildings and sites, and ICT-based sources as a basis for independent historical enquiries.
- 4b Evaluate the sources used, select and record information relevant to the enquiry and reach conclusions.
- 5a Recall, prioritise and select historical information.
- 5b Accurately select and use chronological conventions and historical vocabulary appropriate to the periods studied to organise historical information.
- 5c Communicate their knowledge and understanding of history, using a range of techniques, including spoken language, structured narratives, substantiated explanations and the use of ICT.
- 7a Significant events, people and changes from the recent and more distant past.
- 7b History from a variety of perspectives including political, religious, social, cultural, aesthetic, economic, technological and scientific.
- 7c Aspects of the histories of England, Ireland, Scotland and Wales.
- 7d The history of Britain in its European and wider world context.
- 7e Some aspects in overview and others in depth.
- 9 A study of crowns, parliaments and people: the major political, religious and social changes affecting people throughout the British Isles, including the local area if appropriate.
- 10 A study of how expansion of trade and colonisation, industrialisation and political changes affected the United Kingdom, including the local area.
- 12 A study of the cultures, beliefs and achievements of an African, American, Asian or Australasian society in the past.

Key Stage 4

Citizenship

- 1a The legal and human rights and responsibilities underpinning society and how they relate to citizens.
- 1b The origins and implications of the diverse national, regional, religious and ethnic identities in the United Kingdom and the need for mutual respect and understanding.
- 1c The work of parliament, the government and the courts in making and shaping the law.
- 1d The importance of playing an active part in democratic and electoral processes.
- 1f The opportunities for individuals and voluntary groups to bring about social change locally, nationally, in Europe and internationally.
- 2a Research a topical political, spiritual, moral, social or cultural issue, problem or event by analysing information from different sources, including ICT-based sources, showing an awareness of the use and abuse of statistics.
- 2b Express, justify and defend orally and in writing a personal opinion about such issues, problems or events.
- 2c Contribute to group and exploratory class discussions, and take part in formal debates.
- 3a Use their imagination to consider other people's experiences and be able to think about, express, explain and critically evaluate views that are not their own.

Further resources

These links are provided for use as a tool for further research, either by student or teacher.

Artists' websites

Lisa Cheung - www.lisacheung.com

Melanie Jackson - www.melaniejackson.net

Jyll Bradley - www.londonartistsprojects.com

Websites

Antislavery.com - <http://www.antislavery.com/>

This human rights organisation works to eliminate slavery around the world. The website contains ideas for the classroom, assemblies, and many downloadable resources.

Amnesty International - <http://www.amnesty.org.uk/index.asp>

Another human rights organisation with frequently updated information on human rights issues from around the world. Good starting point for pupils' research.

The International Labour Organisation - <http://www.ilo.org/>

A United Nations agency that brings together Governments, employers and workers to jointly shape workers rights policies. Another good site for pupils' research.

The Fairtrade Foundation - <http://www.fairtrade.org.uk/>

Information and resources relating to Fairtrade are available from this website.

Plan-Ed - <http://www.plan-ed.org/>

Many lesson plans and other resources are available from this website for all Key Stages.

No-Sweat - <http://www.nosweat.org.uk/>

Information on sweatshop labour. Many brand names well-known in the UK are investigated.

Your Rights - <http://www.yourrights.org.uk/>

An easy to understand guide to the Human Rights Act 1998.

