



Another Fallen Warrior - photo by George Fowokan Kelly

BLACKHISTORYMAKER

Celebrating Our Past, Present And Future tag

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Image by George Fowokana Kelly

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Hello & Welcome

Welcome to our publication, **Black History Maker**.

This edition's theme is leaving a legacy. During this turbulent period, we have all had to review our lives and make some bold decisions whilst we forge ahead.

What's in store?

A number of contributors have written articles about our own Black History Makers including: Flip Fraser, Brenda Agard, John La Rose, Darcus Howe and Jessica Huntley. We wish to remember the stellar work they have done, and learn more about who they are through those who knew them personally.

2021 marked the 40th anniversary (Ruby celebration) of the Black Cultural Archives. Former project coordinator, Joel Stewart, interviewed some of the Black History Makers who have helped shape the vision.

Campaigning for social, political and economic justice often comes at a personal cost. We asked a number of activists to share what legacy means to them.

Legacy and planning the road ahead is vital.

So, what will your legacy be?

We hope you enjoy reading these articles.

Mia Morris and Deborah Robinson

Those leaving a legacy and gone too soon:

James Mtume, singer, producer, activist, aged 67
Sidney Poitier, humanitarian, actor, producer, activist, philanthropist, aged 94
Desmond Tutu, aka Arch, humanitarian, archbishop, aged 92
Menelik Shabazz, pioneering film maker, producer, director, aged 67
Virgil Abloh, fashion designer, aged 41
Lee Scratch Perry, reggae record producer, aged 85
Mary Wilson, singer and founding member of The Supremes, aged 77
Cicely Tyson, actress, aged 96
Neville O'Riley Livingston, aka Bunny Wailer, singer songwriter percussionist, aged 73
Earl Simmons, aka DMX, rapper and actor, aged 51
Gloria Jean Watkins, aka Bell Hooks, author, professor, feminist, activist aged 67
Alan Wilmott, the Royal Navy and the Royal Air Force, one of the oldest surviving Caribbean second world war veteran, singer, southlanders, aged 96
Barrington Anderson, dancer, choreographer, founder Ekome Dancers company, aged 63
Paul Lawrence, community leader and businessman, aged 56
Mamaddy Keita Djembe, goblet shaped hand drum from Guinea, aged 70
Milverton Sinclair Wallace, aka Tony, founding member George Padmore Institute, lecturer, journalist, aged 72
Sislin Fay Allen, first black policewoman, aged 83
Theodore Anderson, master Pianist, aged 43 years
Runoko Rashidi, African scholar, anthropologist, aged 67
Maxine James, business woman, campaigner and activist, aged 64
Jean Binta Breeze, Jamaican dub poet and storyteller, aged 65
Alex Quinonez, Ecuadorian sprinter, aged 31
Charles Mills, philosopher of race and liberalism, aged 70
Robbie Shakespeare, Jamaican bass guitarist and record producer, aged 68
Greg Tate, American writer, musician and producer, aged 64
Melvin Van Peebles, actor, film maker, playwright, novelist and composer 89
Michael K Williams, actor, aged 56
Yaphet Kotto, American actor, aged 89

Seeing Yourself: 40 years of History Education

Insightful, important and moving overview of 40 years of Black History Education written by author and Associate Professor of History Education and History Professor Kay Traille

In the year 2000, I bought "The British Millennium: 1,000 Remarkable Years of Incident and Achievement" a pictorial history of Great Britain (The Hulton Getty Picture Collection, 2000). Flipping through the copious pages, I expected to find something relatable on a personal level in at least the last fifty years of pictures. But in 987 pages of images, I found three photos of boxing champion Lennox Lewis, one of rugby hero Jeremy Guscott, and a picture of the Spice Girls.

A little less than twenty years earlier in 1981, young Black people erupted in spasms of anger that tore through parts of major cities around the United Kingdom. Brixton in London, Handsworth in Birmingham, Chapel Town in Leeds, and Toxteth in Liverpool all witnessed disturbances. The previous year riots had also occurred in the St. Paul's district of Bristol. Lord Scarman's report into the unrest chronicled, "complex political, social and economic factors" as contributory to the riots.

Many people regardless of ethnicity frequently look to education as a route to better opportunities. The economic, political, and social stagnation of the 1970s and the fact that BAME people were often the last in and first out of employment, frequently in low paying work, pushed many to want better for their children. However, the panacea of education had and has always operated as a "doorkeeper". It spawned an even more narrow gateway when the 1988 Education Reform Act introduced a market driven education system, and racial equity, and equality became casualties of a market driven colour-blind approach to education.



Group shot courtesy of Black History Walks

Racial disparities should come as no surprise. As far back as the 1960s it is clear the educational system was then and is not now immune from covert and overt racism. Macro and microaggressions, along with conscious and unconscious bias, have many times encouraged stereotyping and profiling of BAME students in the education

system. Multicultural education and anti-racist policies were and are both promoted and dismissed to ameliorate issues of schooling. Moreover, the belief probably still flourishes among some BAME communities that history curricula should give BAME students more inclusive views of themselves. Furthermore, there are also calls from politicians and members of the public, for school history to play a significant role in the forging of public national identities and improving intergroup relationships; history for some still teaches lessons worth learning or at least remembering.

The 1988 Education Reform Act included several "neutral" provisions such as allowing parents to specify their preferred choice of school and a new National Curriculum for England, Wales and Northern Ireland. Inspecting the original History National Curriculum (HNC) strand's content for recognisable BAME cultural

identification, reveals marginal inclusion of BAME people and their contributions to British history. Revisions to the National Curriculum followed in 1995, 2000, 2007, and 2014. The 2000 History Curriculum had much in common with the 1995 version. Significant changes included directions to teach citizenship and "Thinking skills" plus catering to "inclusion". The statutory inclusion statement gave teachers some freedom to modify the National Curriculum.

The 2014 new National Curriculum was perhaps even more controversial than the original. It was criticised over its exclusionary nationalistic English Literature and History curricula. Michael Gove the Education Secretary's ideal of a "Golden Thread" of British history saw education continuing to play an increasingly "political" role in establishing what it meant to be British. And this stance placed schools at the centre of the British "war on terror" particularly aimed at British Muslim students.

At the start and on the edge of a new decade, in 2001 and 2011, British streets were again punctuated by riots in Bradford and Oldham, mainly by Asian young men, suggesting an era of

transition was well underway in that community, regarding what they would tolerate from sections of British society. The old choices of assimilation, integration and nationalism as a means of social cohesion were and are no longer the only alternatives, as the rise, demise, and rebirth of jihadist groups have proved attractive to some disaffected young people and the notion of Brexit has brought for others nostalgia of a perhaps mythical bygone era.

These issues were and are complex. For many BAME students, any lesson content - if it is interesting and well taught - is probably enjoyable. For others content which excludes people they consider ancestors, may teach them they are invisible and unimportant. Furthermore, the idea that British history preserves, and transmits concepts of national identity may seem alien to some but highly feasible to others.

What impressions have all these changes had on school history and students? As might be expected it has been a mixed bag. The complexities of individuals coupled with the often-warring notions as to why we teach history have produced a complex heady mixture. Research by Doharty (2019) details

details microaggressions experienced by Black students in school during Black History Month. Other research suggest ethnicity has little impact on how students receive different history narratives (Huber and Kitson 2020). However, in the United States research and personal narratives continues to strongly suggests that students' cultures and backgrounds play a significant role in perception of lesson content and classroom experiences (Coates, 2015; Emdin 2016; Wilkerson; 2020).

Societies are sometimes guilty of cherry picking the past to excuse, promote, and to engender a sense of purpose in everyday life. And the study of history should probably have some impact on the way people

perceive society. But any single "best" version of the past is the hallmark of authoritarian regimes. Studying history in a democracy should require analysis, exploration, and independent thought. School history has always been highly contested territory. In the wake of the Windrush Scandal and Brexit we cannot demand unquestioning loyalty of BAME students if what they see around them jars with the history they learn at school.

School history should allow students to ask questions. Students don't need and probably don't want easy answers that answer little. Students need to understand how to examine and evaluate commitments and attachments people hold to competing contentious

narratives of the adult world. These are skills that studying history and how it works nourish. Additionally, perceptions, real, or imagined, marginal groups have of how they are represented, or not, in history may well be mainly an affective reality; but a reality we cannot choose to ignore. Because when we look at a group picture taken of us, we always look for ourselves first.

Associate Professor of History Education and History Author of two books on history education: *Hearing their voices and "Teaching History to Black Students in the United Kingdom"*.

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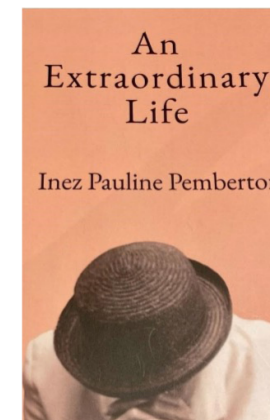
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Cassius Francis shares his love for his grandmother a live well lived from Sandy Point St Kitts to Birmingham and what Legacy means to him

Legacy means, 'something handed on by or left unfinished by a predecessor'. This word has taken on even greater significance for me over the last few months following the death of my Nan. Even before Nan's passing, I would always try to encourage a grieving family - in my role as a Christian minister - to hold on and continue an

aspect of the legacy of the deceased person. In this season, what a legacy we are being left by the Windrush generation. My Nan, Inez Pauline Pemberton, (wife of the late Reverend Desmond Pemberton, former District Superintendent of the Wesleyan Church in the British Isles from 1971 to 1990), died on 18th July 2021 at the age of 95. She was born on 12th June 1926 in Sandy Point, St. Kitts in the Caribbean. Mirroring the story of many Caribbean families, in 1956, the young Pastor Pemberton left his wife and family behind and emigrated to England

seeking work and better prospects. Two years later, (without their seven children) my Nan joined my Grandad in Aston, Birmingham. Within two years, because of her incredible financial acumen, with hard work and thrift, the family was reunited when the children joined them in England in 1960. Three more children came along, but despite having such a large family, Nan's achievements have been remarkable. People have always recognised my Nan as capable, and full of energy and it was unfortunate that her father's death when she was very young frustrated



her early ambition to become a teacher. However, Nan's final act was to write a book for her family! Her reflections on life and a collection of her legendary sayings. Having read it, the printer gave it the title ... 'An Extraordinary Life'.

As I reflected on the word 'legacy' for this article, I wondered how many extraordinary lives there are across our communities? These lives are not about qualifications, status, or headlines, but about life experiences that can never be replaced or replicated. My encouragement to you is to continue the legacy of your loved one, and if you can, document their life story. Further information about Inez Pauline Pemberton's extraordinary life can be found at <https://pauline-pemberton.muchloved.com/>

Jessica Huntley: An Ordinary Woman with Extraordinary Courage

Michelle Yaa Asantewa colleague and publisher reflects on the extraordinary life of Jessica Huntley

The extraordinary life of Jessica Huntley is an expression of rare courage and self-sacrifice. This quality emanates from a revolutionary impulse to rise above the limitations of social circumstances and take radical action to bring about changes necessary for a better

Jessica Huntley's experiences growing up in a working-class family in colonial Guyana set the foundation for her lifelong political activism, which was shared with her husband of 60 years, Eric Huntley. Both were born in British Guiana (now Guyana) in the 1920s when the Harlem Renaissance was inspiring Africans across the diaspora to forge cultural identities rooted in the art and the politics of blackness. The abolition of slavery was part of recent

The abolition of slavery was part of recent memory, so too were the two World Wars, the Great Depression and the struggle against Western imperialism and colonialism. Added to this was the Pan-African movement led by Marcus Garvey among others; an ideology they embraced. The Huntleys experienced the rise of the Cold War, identified with the US Civil Rights Movement, and participated in the push for independence from

colonial rule as the political landscape of the world was changing. Immersed in the struggle from the outset as founding members of the Peoples Progressive Party (PPP) led by Dr Cheddi Jagan, which opposed British colonisation. Jessica Huntley co-founded the Women's Progressive Organisation, the women's wing of the PPP, focused on women's rights. As Party's Secretary, she stood as a candidate for the General Election but

being unsuccessful, she migrated to London in 1958. Encountering forms of inequalities and discrimination in the UK, Jessica participated in the struggle against varying

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forms of racial injustice. Her involvement with other parents, teachers and students in establishing Black Supplementary Schools during the 1970s is an invaluable legacy.

In October 1968 when the Jamaican government banned their friend Dr Walter Rodney from re-entering the country, where he had been a lecturer, the Huntleys organised a successful campaign for it to be lifted. Consequently, they co-founded Bogle-L'Ouverture Publications (1969) and published Rodney's

speeches, considered radical by the authorities, Groundings with my Brothers. They also published his ground-breaking work How Europe Underdeveloped Africa in 1971, and later other notable writers such as Andrew Salkey, Linton Kwesi Johnson and Valerie Bloom. Rodney's assassination in 1980 by the Guyanese government catalysed further demonstrations in the UK led by the Huntleys. The bookshop they had established in 1975, which doubled as a hub of

creativity and cultural activism for the Black community, was renamed The Walter Rodney Bookshop after his assassination. Her passing in October 2013 left an indelible sense of loss in the community. But the Jessica Huntley Memorial Fund, established by Friends of the Huntleys at the London Metropolitan Archives (FHALMA) ensures that her contribution to Black British culture and the empowerment of Black people will always be remembered. You too can get an opportunity to view



her extensive library at the Jessica Huntley Education Resource Centre in West Ealing.

Michelle Asantewa
Publisher
www.waywivewordz.com

Photo courtesy of FHALMA London

Metropolitan Archives
www.fhalma.org

The Eric and Jessica Huntley Archive is held at the LMA
www.lma.gov.uk



He was the key organiser of the Black Peoples Day of Action the largest political demonstration of the Black People in Britain- 20000 people marched for 8 hours

though London demanding justice and action.

During the 70's and 80's he continued to be targeted by the police. Little known is that he was arrested six times and served two

weeks of a 3-month prison sentence. Freed on appeal after a huge national and international campaign.

He took his radical journalism to the world of Television, each time breaking new ground. Firstly, with Bandung File, a magazine programme covering British and Third World issues as the Devil's Advocate he tackled the prevailing topics, and later his documentaries including White Tribe, Is this my country, Son of mine, What's killing Darcus Howe - his film on Black men and prostate cancer directly related to

his own experience with the disease.

During his life, the Black community knew it could rely on his uncompromising stand, to always speak truth to power, 'to tell it like it is' without fear or favour. He did not try to mediate or seek position for himself. He combatted, at every turn, the prevailing racist view of black people echoed by government officials, media and leaders in society.

We remember Darcus as a fearless, courageous leader, who was able to translate the struggles of the black community

Trust and Black History Walks unveiled a plaque at 165-167 Railton Road Brixton 4th January 2022. Also worth looking at Darcus Howe and Political biography co-authored Paul Field Bloomsbury Press. Darcus was also heavily involved in Carnival at Notting Hill Gate. Special edition of Race Today will be published Spring 2022 celebrating 5th anniversary of his passing, Leila Hassan Howe

Photos courtesy of the Darcus Howe Legacy

Darcus Howe Remembered

Widow of Darcus Howe, Leila Hassan Howe reflects on Darcus Howe's life of challenge, struggle and victory "... I never once believed what they wanted us to believe – that we as black people are inferior to whites"

No writing of contemporary British history can exclude Darcus Howe and the contribution he made to the development of British society: The Black community, their struggle for equal rights and justice Born in Moruga Trinidad, Darcus came to Britain at age of 18 in 1961 to study law at the Middle Temple.

He ceased his studies and became politically active in the Notting Hill community producing newspapers, Hustler and Black Dimension part of

the international black power movement at that time.

He first came to national public attention in 1968 in the BBC's Cause for Concern Television programme. This was the first time that aired the issue of police malpractice against the black community was broadcast, and the ensuing controversy.

Received widespread media attention and rocked the widely held view of the amiable British Bobby. Darcus' role in the Mangrove demonstration and subsequent trial which lasted 55 days they were tried for inciting riot at a 1970 protest has been brought to light by the Steve McQueen drama 'Mangrove' November 2020.



The trial was a landmark in Britain for a series of firsts:

It was the first time Black people successfully defended themselves in the Old Bailey (Darcus and Althea Lecoointe Jones); It was the first time that the police harassment, brutality and their cover up of their actions was fiercely challenged.

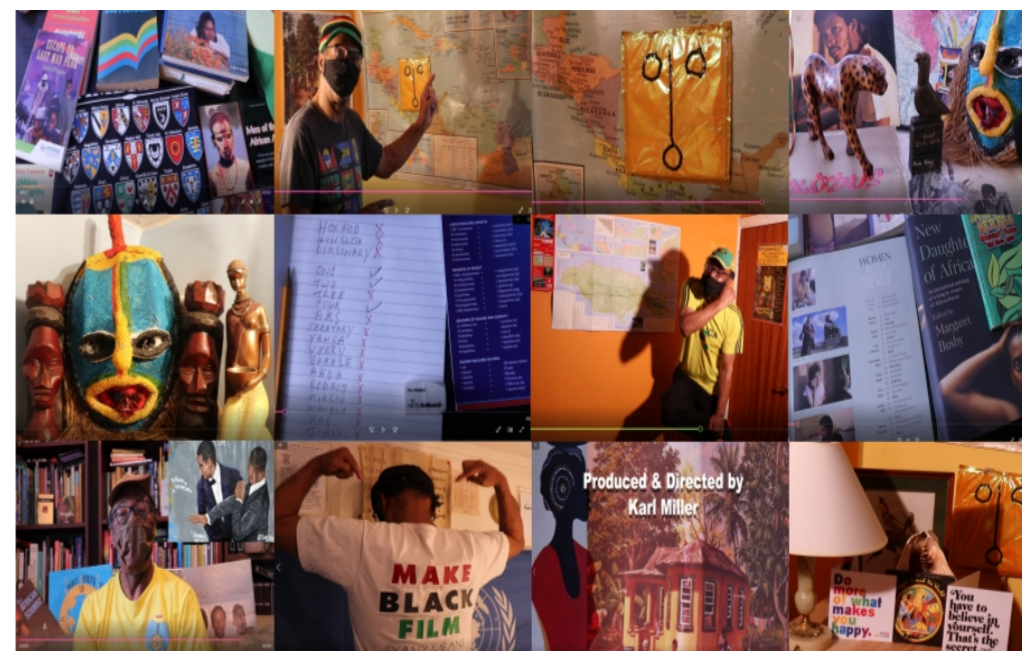
It was the first time the British establishment acknowledged that there was racism in the police force. All defendants were found not guilty of the

serious Affray charge and perhaps most importantly, the victory of this trial gave strength to a black population that was becoming increasingly militant in their demand for equal rights and change 1973 Darcus became the editor of the journal, Race Today, instigated by other Black History Makers, Caribbean publisher, John La Rose, Rev Wilfred Wood, the first Black Bishop of Croydon and Ambalavaner Sivanandan Director of the Institute of Race Relations.

Guided by his Uncle and mentor CLR James, Darcus

built the radical Race Today Collective, a group of west Indian, Africa and Asian activists who combined journalism with activism. For 16 years the journal gave witness and voice to the struggles for change taking place both within the community, and the shop floor. Its national and international coverage also gave it pages to the artistic movements of that time, notably through Linton Kwesi Johnson bringing dub poets Jean Binta Breeze, Mikey Smith and Oku Onuora to the attention of the British public.

Together with John La Rose, Darcus was the leading spokesperson for the New Cross Massacre Action Committee which led the national campaign to seek justice for murder of 13 young people in a house fire in New Cross.



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Also check out new play on Amazon **Wilful Vindictive Malice** by Karl Miller.

Extraordinary Lives Michael La Rose

Michael La Rose shares his memories of his late father and talks about his legacy

John La Rose dreamed to change the world. He was deadly serious about the struggle for cultural and social change, for racial equality, social justice and for human progress. He was a poet, activist, essay writer, publisher, cultural activists and founder of institutions and organisations for struggle. He believed passionately in combining culture with politics in the struggle for change.

Born in colonial Trinidad. He was inspired by many Caribbean struggles and organisations. John used to say “We did not come alive in Britain!”

John arrived in London in 1961 as a seasoned cultural activist with developed ideas on politics and culture. In 1966, he formed the publishing house New Beacon Books. John’s vision drove New Beacon say “We did not come alive in Britain!”

John arrived in London in



1961 as a seasoned cultural activist with developed ideas on politics and culture. In 1966, he formed the publishing house New Beacon Books. John’s vision drove New Beacon to publish books which reconnected with the past and looked forward to the future. New Beacon Books, publisher and book shop, celebrates 55years in 2021.

John also founded the influential Caribbean Artists Movement (CAM) with Kamau Brathwaite (Barbados), and Andrew Salkey, (Jamaica) between 1966 and 1972

The issues facing the Black population in Britain are police

oppression, poor education,

discriminatory housing and lack of employment due to racism. With Franco Rossi, John made the film Mangrove Nine, to record that landmark court victory. John was a leading member of many educational campaigns including anti-bussing and anti-streaming in Haringey, the CECWA campaign against placing Black children in ESN schools. New Beacon published the book used for the campaign. He founded one of the first Black supplementary schools, the George Padmore and Albertina Sylvester Supplementary School. John initiated the Black Parents Movement (BPM) and the Black Youth

Movement (BYM) In 1975. They organised campaigns against police brutality and fit-ups in London, Manchester and Bradford. Later John proposed a merger with other organisations to form The Alliance, one of the most effective Black political organisation of its generation. In 1981 John was elected chair of the New Cross Massacre Action Committee in



response to the New Cross Fire which killed 14 young black people and organised the historic 20,000, Black Peoples Day of Action demonstration.

The International Bookfair of Radical Black and Third World Books was founded by John with

Bogle L’Ouverture and Race Today and was held in London Manchester, Leeds and Bradford between 1982-1995. In 1991 he founded the archive of the struggle of people of African, Caribbean and Asian descent in Britain the George Padmore Institute (GPI).

John La Rose’s legacy is in his ideas, activism and institutions

available in books, DVDs and recent BBC documentaries. More information can be found at New Beacon book shop website and the GPI website www.georgepadmoreinstitute.org www.newbeaconbooks.org

Brenda Agard

Cutting Edge

Sandra Agard literary consultant, author and storyteller gives us an overview of her sisters pioneering work as an artist

Brenda Agard was a Black-British photographer, writer, poet, storyteller, actor, and teacher. Through her photography she was a familiar and consistent presence in the exhibitions of the mid 1980s that reflected the emergence of a new generation of Black-British artists. She was also a member of “The Black Photographers Group”, a project organized by artist and BLK Art Group co-founder Eddie Chambers, whose objective



was “the credible insertion of black photography into mainstream art and photographic venues in Britain.”

Her work focused on creating “affirming images centred on the resilience of the Black woman,” according to art historian Eddie Chambers. An early showing of her work was Mirror Reflecting Darkly, an exhibition of work by Black women artists held at Brixton Art Gallery in 1985. Her work also

appeared in the important Thin Black Line exhibition held at the ICA later that year and Lubaina Himid’s Elbow Room exhibition of 1986, titled Unrecorded Truths. As a writer she was a founding member of an exhibition of work by Black women artists held at Brixton Art Gallery in 1985. Her work also appeared in the important Thin Black Line exhibition held at the ICA later that year and Lubaina Himid’s Elbow Room exhibition of 1986, titled Unrecorded Truths. As a writer she was a founding member of Polareyes: A Journal by and about Black Women Working in Photography. The inaugural issue included an essay by Agard titled “Photography: An Extension of” which outlined her intentions as a photographer. Her poetry appears in the



anthology Watchers and Seekers: Creative Writing by Black Women and in the publication – Times like These by Obatala Press. Her poems included “An Image Set Aside”, “I Have A Surname” and “Hunger”. Brenda co-wrote a children’s play called Conjuring Tales with Sandra Agard. Choreographed by Lynda Agard. It was performed at The Tom Allen Centre in Newham. She also wrote a one woman play – Nanny

story of a woman who led her community to victory over the English army not once but twice during Transatlantic Slave Trade. This production recorded the highest general audience attendance of any performance within the Museum of London in Docklands’ London, Sugar and Slavery gallery.

Remarking on Brenda Agard’s career the art historian Celeste-Marie Bernier said that Brenda “created a cutting-edge body of work”.

Extraordinary Lives Flip Fraser



Peter Randolph Fraser aka Flip Fraser The life and times of Flip Fraser and his legacy as shared by his widow Joy Fraser

Peter Randolph Fraser, also lovingly known as Flip, had a purpose to influence countless people’s lives, which he did

unfailingly. Born in Kingston Jamaica, he was a scholar at Jamaica College before migrating to the UK aged 15 years, later attending Bradford University, followed by Tennessee State University, USA. Flip touched so many people’s lives in many different ways - he made history as the editor of Britain’s largest black newspaper, The Voice;

prior to that Flip was the Arts and Entertainment Editor at the Caribbean Times. Flip was destined to do great things - he used his experiences and opportunities to create the acclaimed theatrical show Black Heroes in the Hall of Fame. This ran for almost 3 decades due to generated demant, the show toured the UK , etc.

Created in collaboration with J.D. Douglas and Khareem Jamal, it was first staged in 1987 the same year that Black History Month was introduced in Britain, and funded by a modest grant from Camden Council to commemorate and recognise the centenary of Marcus Garvey. What is so special about Fame is that its productions were not just theatrical but

also had an ‘edutainment’ element - people could learn about black heroes and sheroes, be inspired and seek to rise to great heights, like many of their ancestors had. This knowledge was missing in most mainstream schools where Black heroes and sheroes’ stories were often untold. Black Heroes in the Hall of Fame received a myriad of awards and

sheroes’ stories were often untold. Black Heroes in the Hall of Fame received a myriad of awards and honours in the USA - the prestigious Spirit of Detroit Award, Keys to the County of Dade in Miami, and a Mayoral Proclamation declaring February 5th as ‘Black Heroes Day’ in Washington DC.

On many occasions, Flip through his productions of

art and entertainment, touched and changed many people’s lives by giving them ‘fuel’ to follow their chosen path and to aspire to great things. Media and theatre was in Flip’s blood and before his untimely death, he was in the process of setting up The Black Heroes Foundation so it is fitting that I continue with this venture in honour of him.

Flip’s legacy is here with us today, it will be continued for many generations to come because the stories of the positive contributions black heroes and sheroes have made in this world need to be told – they can no longer be hidden.

Joyce Fraser has already set this in stone by continuing her late husband’s work by

developing cultural and artistic initiatives in the community through the establishment of the Black Heroes Foundation.

Black Heroes Foundation
www.blackheroesfoundation.org

joyce@blackheroesfoundation.org

From here, we can understand injustice, oppression, greed and power; and explore the complexities of cultures being stripped away, how individuals can become complicit in violence towards their own people, and can examine how fear leads us to make terrible decisions that keep us in a system designed to fail us.

When asked to turn the show into a novel, it meant

baring vulnerable parts of myself: how I see the world from the perspective of a light-skinned Black woman whose life has been shaped by experiences of living in a colonised country (Kenya), whose laws are not suitable for an indigenous population, and a once-colonising power (Scotland) who is struggling to come to terms with their role in history. Inspired by personal family

stories, by observing the media, by lived experiences of those around me, by stories from my dual-cultural heritage, Blood and Gold is filled with symbolism. A rope leading to the Land in the Sky tells of the unfair immigration process that many have endured. The inescapable Shadowman who lurks in corners whis-pering to us, shaping how we think or feel about

ourselves and each other, as he tries desperately to stop a girl from opening a box of stories, because he understands that stories have power. The more stories we know of ourselves, of our histories, of who and where we come from, the deeper our roots penetrate the earth and we know where we belong.

Please read this brilliant breathtaking awesome book

MARA MENZIES
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8 minutes, 46 seconds of shame, that exposes the nightmare in

American dream. Brazen disregard for the sanctity of life.

A very public lynching. Strange-fruit Floyd, Life hanging by a thread.

Cop with cold contempt for the noble institution of law and order, that trusted him to be judge and jury and executioner too.

No need to call C.S.I. This crime scene has been seen on every screen the world over. No more ‘undercover

of the ‘Die Hards’ to watch.

I can’t breathe. A toxic virus engulfs the globe and no vaccine can save us from its vicious grip. Some say it’s a new strain, but it’s already claimed millions of lives throughout history. Those most likely to die, all have an underlying chronic disease; It’s called melanin! High doses will leave you particularly vulnerable. It’s called melanin! High doses



particularly vulnerable. ‘Black on Black’ we reject but Blue on Black as we all

brothers dead.

Unable to breathe.

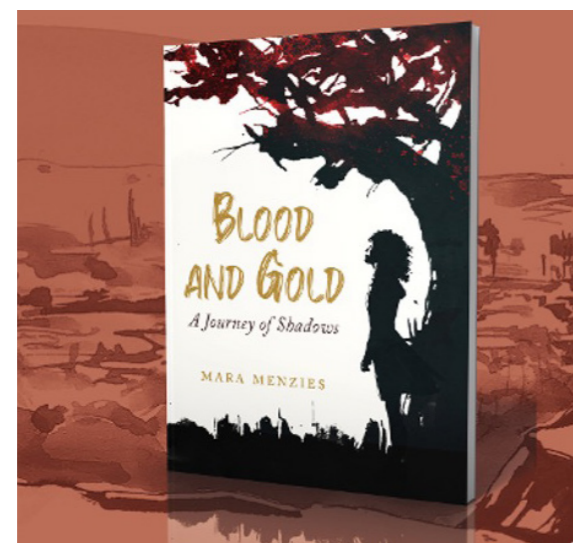
The results have been devastating on a global scale. People are dying on the streets of this race-hate pandemic.

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Creative Director Krik Krak Media- Writer and Director

Mara Menzies

Storytelling - The Secret Superpower
Mara Menzies is an extraordinary storyteller she shares her power in this evocative article.

In 2019, I created the storytelling show ‘Blood and Gold’ that explored the legacy of colonialism and slavery through myth and fantasy. The reason was simple. Stories transcend time and place. They slip through



the cracks. We have become familiar with the brutality and violence that accompanied the dehumanisation of an entire race of people - an act to justify the huge profits from the trans-atlantic slave trade. This uncomfortable truth can often lead to a discourse that centres on good and bad, right and wrong and nobody wants to be on the side of the oppressor. This can often lead to silence and to barriers erected, ending necessary conversations before they have even begun.

A story, however, distances you from reality.

race of people - an act to justify the huge profits from the transatlantic slave trade. This uncomfortable truth can often lead to a discourse that centres on good and bad, right and wrong and nobody wants to be on the side of the oppressor. This can often lead to silence and to barriers erected, ending necessary conversations before they have even begun.

Legacy Reviewed

The importance of legacy
Tony Warner Historian, Curator and Author talks about the impact of his organisation Black History Walks

We have been showing Black History films for 20 years and running Black History Walks for 15 years. Our events have attracted and influenced



People who struggled with their self-esteem and who were miseducated by the mainstream were galvanised by hearing

stories of heroic Black people in World War Two or from seeing themselves reflected in our popular African Superheroes Day

sessions which predated Black Panther by a decade.

Children who came to our events back in 2005 are now having children of their own; couples who met at those events are now grandparents! All of them state they have benefitted from the information shared at our various events, some of these people are now PhDs, teachers or media personalities, and are

further disseminating the lessons learned. This goes to show the importance of legacy and the fact that without hard work, innovation and dedication, change does not occur.

Tony Warner
www.blackhistorywalks.co.uk

Legacy Reflected

We remember their legacy
Troy Fairclough theatre practitioner sheds a light on what the word legacy means to him

Historically, we have used legacy to describe financial matters, such as the amount of money or property we leave in our Will

But what if we could all leave something simpler and equally as powerful?

Madam CJ Walker, born Sarah Breedlove in 1867, was the daughter of former slaves She would go on to develop a line of hair care products that became hugely successful and sold

across America.

It is true that Oprah Winfrey became the first black woman to become a Billionaire!

But few people know that Madam CJ Walker is regarded as the first female self made millionaire in America as listed in the Guinness Book of World Records. Making generational wealth is a worthy goal - so

is telling the people in our families that we love them.

Letting another person know that they are loved helps to provide a solid foundation from which to move forward

When asked to share her view on the lasting impact that love can have on our immortality Oprah said: “When you make loving others the story of your life, there’s never a final

chapter, because the legacy continues. You lend your light to one person, and he or she shines it on another, and another, and another” Let’s make how we love and live our lives our legacy.

Troy Fairclough Founder of Black Gay Ink

Legacy

Joel Stewart first co-ordinator at BCA gives an in-depth background story to BCA celebrating its 40th anniversary through those who helped to establish this institution

Visionary – ‘Ancestral Work’ – ‘Monuments’ - Establishing a ‘Home’ for Black History...

Len Garrison died in 2003, having spent over 20 years envisioning and working ceaselessly to establish a physical home for Black History. This piece is as much about Len’s legacy as much about the Black Cultural Archives (BCA’s) development and continuing impact over the years. Time constraints and other considerations have meant, only a relatively small, but representative group of individuals, were asked to contribute to this piece. It is a privilege to undertake this task and the process has been quite humbling. I am very grateful to the individuals I spoke to and those who responded in writing. Thank you for your time and contribution to the many ‘voices’ that tells our ‘story’ as we look to BCA’s 40th anniversary in 2021.

Context and brief background to BCA’s birth...

Prior to and during 1981 in particular, was a period



of unrest, tension between the Police and Black youth, restrictions and disturbances at Notting Hill Carnival to name but a few. There were also other important publications and debates around the arts, cultural expression and education.

There would not be a BCA without the Afro-Caribbean Education Resource (ACER). In his work on Rastafari and Identity, Len concluded that the British education system was failing Black children, as it denied the reality or existence of Black history or culture. He believed that, “Given the right opportunity [Black children] can become an asset to [British] society.” He argued that what was required was an educational resource that was multi-cultural, recognising and acknowledging Black history. In order to do this ACER was set up. Its aim was to give Black children a sense of identity and belonging to be proud of, and one that

could be traced back to their African roots. It would make them Black British citizens, with a part to play in multi-cultural Britain.

Len Garrison saw ACER as an archive of Black history from which educational material could be developed for school children of all ages and abilities. He campaigned for two years with the Inner London Education Authority (ILEA) and others for funding and resources until 1977, when the ACER project was launched with Len as Director. ACER’s Black history educational packs, first introduced at Dick Sheppard School in Brixton, went on to be used all over the country.

Of the many initiatives that ACER organised, the most successful was the Young Penmanship awards, for creative writing about their reality and experience as young Black people in Britain. The award helped launch the careers of many Black professionals, including the playwright

Michael McMillan, novelist and barrister Nicola Williams, the music critic Clive Davis and Dr Michael Beckles. ACER’s legacy can be seen today in Black history being part of the educational curricula, in some enlightened local educational authorities, and its work has inspired the Dutch to develop similar multi-cultural learning.

[Certainly during 1984 and 1985, when I was BCA’s Co-ordinator, I witnessed first-hand, the vital support of ACER to BCA – reprographics, meeting spaces, printing, the development of its ‘Touring Exhibition’ and other resource material.]



Additional events, publications and other developments during this period also made an impact, eg: the formation of the Minority Arts Advisory Service (MAAS 1976); Race Today Journal; New Cross Fire (January 1981) Brixton ‘Uprisings’ (April 1981) and ‘Riots’ in other cities (Liverpool, Leeds and Birmingham in 1981); The

Voice Newspaper (1982) There were also several significant marches and demonstrations – indeed the entire 1980’s was a decade of dissent and resistance with several reference/resonance with today’s BLM Movement - * [52 years ago (9th August 1970) was the ‘Mangrove March’ protesting against police brutality in Notting Hill, West London. The march was stopped by police when fighting broke out on Portnall Road – where I lived (looking outside my window I could hear and see what was going on but I had no idea this would have such an historical*

impact!). 9 innocent black men and women were arrested. Later known as the Mangrove 9 and the subsequent trial saw the historic first judicial acknowledgement of the Metropolitan Police’s racist behaviour.]

Early Days: 1981 – 1986 and Black Classical Music Concerts

There are many other reasons why and how BCA

was spawned; undoubtedly the visit of legendary African-American civil rights leader, Queen Mother Moore (1898–1997) a Black nationalist who was associated with activists such as Marcus Garvey, Nelson Mandela, Rosa Parks and Jesse Jackson, was a real catalyst and inspiration to BCA’s development.

Len had this to say about the visit, “*Queen Mother Moore came over from the United States in 1981 and she so inspired me and one or two other people who were around at the time, in terms of what she said, her teachings, and essentially what she was about - she had been involved with the Civil Rights Movement in the United States for so many years, and she had set up an institution of her own. She would always say, one of the things we should do was to memorialise our ancestors. ... The whole idea then of a monument, a living monument, was the genesis of an idea from which the Black Cultural Archives was born. So, we set up the African People’s Historical Monument Foundation, soon after Queen Mother Moore’s visit. She actually said to me that she would like me to continue her work here. She gave me this charge. I was already doing it anyway, so this just came as an additional empowerment”*

After much fundraising, grant applications to a variety of institutions, councils and other bodies,



a base was established in Brixton. By 1984 funding was granted for a Development Officer/ Co-ordinator and a part-time Admin worker... That summer was quite busy for BCA: Display panels (later developed into a ‘Touring Exhibition’) were completed, badges, T-shirts and sweatshirts produced for attendance at Lambeth Country Fair, Brixton Festival, and the Reggae Sunsplash concert amongst many other activities. This high public profile attracted even more demands on BCA’s meagre and over-stretched resources during this period. Additionally, in August BCA learned that the Greater London Council (GLC) funding, for phase 1 of the building programme was turned down.

BCA’s busiest year to date - 1985 was to prove an even more hectic and activity-packed year... The first two classical music concerts – in honour of the composer Samuel Coleridge-Taylor (SCT) and ‘Visions 85’ However it was during this period, that sheet notes/music manuscripts of **Samuel Coleridge-Taylor (1875–1912, Black Edwardian composer)***, was discovered at the Lambeth Country Fair. By September 1984, (thanks to the work of historian Jeffrey Green and academic Paul McGilchrist), the composer’s few remaining relatives were traced, Avril Coleridge-Taylor (1903–1998), his daughter, was a musician and composer in her own

right. Still alive also was Marjorie Evans (1896– 1995), the composer’s half-sister. She was invited to BCA, where a small exhibition had been mounted on Coleridge-Taylor (SCT). Several funding agencies and musicians were approached and by December, a planning-programming committee had been formed and a venue booked. Despite numerous constraints the concert took place on Saturday 25th May 1985 at the Commonwealth Institute. *[Most people I spoke to regarding this article felt this, along with the other concert that year - ‘Visions 85’ - was amongst the most memorable/significant BCA event...]*



Marie Garrison, John Newbegin, Dawn Hill, Shirley Thompson ...]

The Samuel Coleridge-Taylor concert had quite a varied programme – there were several individual pieces and duets on piano, violin, flute and vocals. The performers hailed from Africa, U.S.A. the Caribbean and UK. [Gretta Barrow – Piano, Edmund Reid – Violin, Isaac Barry – Piano, Phyllis

Kirian-Schilling Soprano, Tony Graves – Piano, Keith Waithe – Flute, Ronald Avant and Joanne Gawne – Accompanists, and Dancers: Edmund Thengani (Choreographer), Michelle Durnnell and Carol Walton. With Guest of Honour, Marjorie Evans the composer’s half-sister. The format too was varied: an exhibition (a real eye-opener for most who attended the concert – BCA has one of the largest collections on SCT outside the Royal College of Music); a recording of the composer’s famous ‘The Song of Hiawatha’ introduced the proceedings with a ‘Master of Ceremony’ (William H Broyles Jr, Baritone) outlining the programme itself; a contemporary

dance performance of SCT’s ‘The Bamboula’ and a memorial poem on the composer recited by BCA’s Chair, Len Garrison, to complete the programme. Sadly press coverage was limited to various Black newspapers and a few ‘Listings’ magazines, with little to no coverage after the event. Given the meagre resources BCA had at its disposal and poor financial support externally, it is quite

remarkable that the event even took place at all. However there was a diverse audience in attendance, which warmly showed their appreciation, to what was truly a historic occasion.

For **Marie Garrison** (Len's widow and BCA Patron), "...this was indeed historical... a milestone in the community, as for the first time, Black people were attending en-masse to concerts, and where

Certainly this was also a key aim of the previous SCT concert. The concert also included works by Pianist and Composer, Eleanor Alberga, John Mayer (1930 - 2004, Composer) and Shirley Thompson (Violinist and Composer). Other performers included – Phyllis Kirian-Schilling (Soprano), Chi-Chi Nwonoku (Double-Bass) Tony Graves (Piano - who also devised and co-ordinated the programme), the Pegasus Choir, Keith Waithe (Flute), Vara Brama (Tanpura) and Ronald Avant (Piano)

The programme notes included a short essay entitled 'The Black Experience in Classical Music in Britain' by the esteemed Black conductor and composer, Rudolph Dunbar (1907-1988). Incidentally, also the subject of a major BBC documentary recently (7/9/20 - 'Black Classical Music: The Forgotten History'), featuring two notable individuals who performed at 'Visions 85' – Chi-Chi Nwonoku and Shirley Thompson!

"I like to think it helped to plant the seed that 35 years later is manifested in Chi-Chi Nwonoku's orchestra today – I'm sure that's why Len wanted to call the show 'Visions 85' – it was to be a vision of what should happen in the future." Indeed, and several other young performers, notably Shirley Thompson - whose string quartet, 'Visions' (performing with Tina Longford – Violin, Laurie Campbell – Viola

and Clare Deniz - Cello) was also preformed and a contributory element of the concert's title.

The concert at the QEH, played to a packed auditorium, introduced by TV Presenter Beverly Anderson, was a huge success. "...as well as being a wonderful and moving event in its own right, it served as an inspiration to many young Black musicians – that was Len's intention and why, as Director of the London Youth Festival, it seemed to me a great thing to do" concludes John Newbegin. Praise for the concert was not limited to those close to the event; indeed it reached the national press this time. Even Meirion Bowen's piece on the concert in The Guardian newspaper (27/9/85), though critical and muted to begin with, was full of praise; particularly for the young musicians, "... an abundance of talented

performers". And by the end, her comment on the flute, tanpura and piano piece was, "...Its creativity broke through all the barriers".

Transition /Limbo - A New Home for BCA (?) 1986-2006

There were at least two other classical music concerts that followed in this period. A second concert at the QEH, 5th October 1986; it celebrated the great Russian Poet Alexander Pushkin (of Ethiopian ancestry) under the patronage of Lord and Lady Pitt of Hampstead, while 'The Pushkin Song Cycle' was composed and conducted by Clement Ishmael. There was also a second concert at the Commonwealth Institute, 9th March 1990. This was a tribute to Marcus Garvey - celebrating the 50th anniversary year of his death and to the late Ronald Avant (1954-1989),

composer and pianist who was involved in the three previous concerts.

[Since 1987, a key development every October was 'Black History Month' 1987 was also the 'African Jubilee Year']

The remainder of the 1980's was a rich period of Black cultural and artistic expression – one of which was perhaps influenced by BCA, who certainly endorsed it. Described as one of the most unique musical theatre productions ever staged - **BLACK HEROES IN THE HALL OF FAME** was created by Flip Fraser, Jamaican journalist and founding editor of the Voice newspaper, in collaboration with JD Douglas (Scriptwriter), Khareem Jamal (Musical Director) and choreographer Clive Johnson. "It represented more than 5000 years of Black History, spanning the eras of antiquity and the Great Kings and Queens of Africa, through the days of slavery, and the fight for freedom and equality to the present day".

What I called 'History in Action' at the time - The show was first launched in London at the Shaw Theatre, July 1987. After its sell out launch, and driven by the massive demand of the Black community to see it, the show actually re-opened the doors of the Hackney Empire Theatre - before becoming the first British all Black musical to perform in London's West End at the Astoria Theatre in 1989.

Another earlier innovation was the development of Talawa Theatre, founded in 1986 by Yvonne Brewster, Carmen Munroe, Mona Hammond and Inigo Espejel, "... in response to the lack of creative opportunities for Black actors and the marginalisation of Black peoples from cultural processes". [Today, Talawa is the primary Black theatre company in the UK, with more than 50 award-winning touring productions from African classics to Oscar Wilde behind it.]

Funding was precarious throughout this period - particularly after the abolition of the GLC which funded so many grassroots, Black and community groups. Despite numerous applications for grants and a number of fundraising initiatives for resources, very few materialised. The BCA base was re-located several times during this period and there was arguably less collaboration between itself and other institutions or organisations. There were some notable exceptions - In 1997 Len became involved in a joint project between the Black Cultural Archives and Middlesex University with the aim of establishing the first Archive and Museum of Black History.

[In 1988, Len went to Nottingham as Director of Afro-Caribbean Family and Friends. He didn't return to Brixton and BCA till 1997, although Len was still very much involved with BCA as Chair.]

In 'A Note on Black History Month' (1993)

Sam Walker - BCA's longest serving Co-ordinator – laments the fact that only a few London Councils celebrate Black History Month. He points to the "...invaluable socio-economic advantages benefits; respect, and self-pride of young African/Caribbean people, and mutual understanding amongst the diverse groups of people in London and throughout England." Towards the end of this period and his tenure at BCA, in 2006, he states, "Over the years, one of the things that has affected our collecting a lot more things is about the credibility of the organisation itself... some people have felt well, I'd rather give it to the Museum of London... or the University museum, because they can see that there's some sort of permanency attached to them, while with us people might feel that we're sort of transitory... people are beginning to see as well that there's longevity in what we're trying to do..." I think all of this will come good when we go to Raleigh Hall."

As for **Conrad Peters**, former Trustee (first serving as Treasurer and then BCA Chair):

"...one of my most memorable and important events during my tenure at the BCA was working with Len Garrison and colleagues on a tender proposal to the London Borough of Lambeth for permanent premises for the BCA. An opportunity came up in around 2002/3 for community groups to submit proposals to

ambeth Council on how Raleigh Hall could be developed as a community Hub. Len was very quick off the mark and saw the potential for BCA solely operating from Raleigh Hall. He was not deterred by the unsuccessful attempts in 1984 and again in 1996 to develop a piece of land offered by the Council bordering Coldharbour Lane and Somerleyton Road. Due to lack of funding, the application for planning permission was rejected by the Council in 1997."

After enlisting a consultant colleague, a proposal for BCA operating from Raleigh Hall was drafted.

"We were seeking the Council's agreement that BCA would be better placed operating from Raleigh Hall, on Windrush Square, the ideal site to be developed, as the permanent base for the BCA. We canvassed the community groups and eventually gained their support for our proposal which was then subsequently and gladly accepted by the Council". Conrad Peters continues "...there was support from several

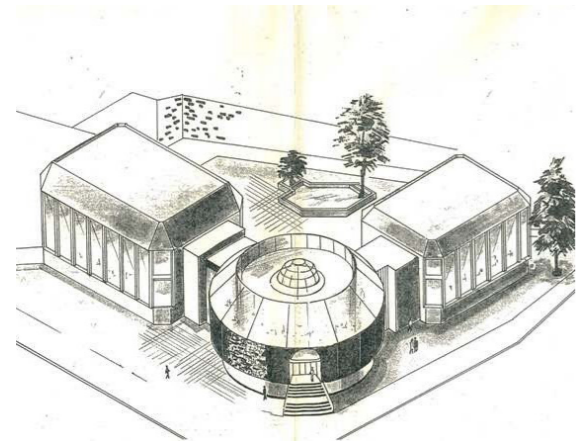
authorities and bodies including the Heritage Lottery Fund (HLF), Lambeth Council, and the London Mayor's Office - amongst others..."

However it was by no means a foregone conclusion that the funding bid would be successful, as it turned out.

Conrad Peters concludes, "Sadly, although Len was not with us to see his long-held aspiration fulfilled, BCA is truly testimony to his vision."

Anticipating a New Dawn 2006 – 2014 (Grand Opening)

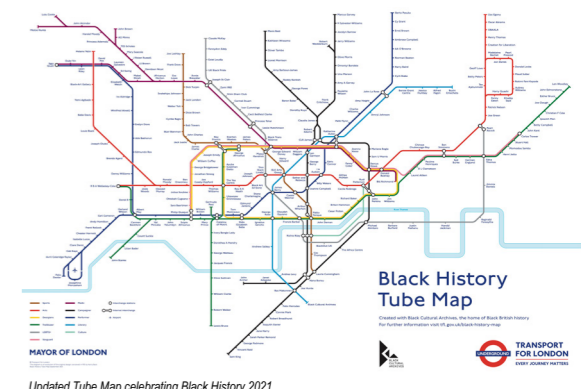
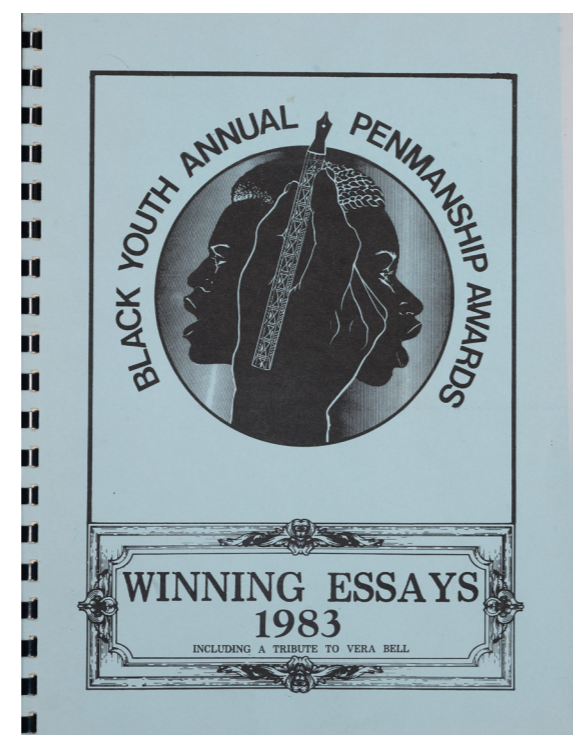
Maureen Roberts, another longstanding BCA Trustee (2006 - 2020) also echoes this sentiment, "Len was a visionary, but he did more – what he envisioned became a reality... what is amazing, is the many steps taken; HLF might not have granted the funds! ...the overcoming of barriers and stumbling blocks throughout an exceedingly long process, before its magnificent opening in 2014!" These are amongst several highlights for Maureen Roberts. Others include, "...BCA's Muhammed Ali Tribute; Martin Luther King Scholars extolling the BCA as a 'unique setting'



Dawn Hill, longstanding BCA Trustee and former Chair had this to say about the subsequent concerts – "These concerts were a ground-breaking success and greeted by "audiences in delirious enthusiasm" as reported by Rudolf Dunbar a great African conductor. The concerts were specifically staged to draw attention to the lack of black musicians not being seen in performances in the classical music world.

the orchestra players were all Black!" A point well made also by John Newbegin regarding 'Visions 85', which we'll come to next.

The 'Visions 85' concert - held in the Queen Elizabeth Hall (QEH) on the Southbank – 26th September, 1985 - as part of the London Youth Festival, "...was a memorable occasion..." according to John Newbegin (Director of the London Youth Festival that year). I also agree with him that it was "...an early manifestation of what Len wanted the BCA to be doing - a concert of classical music by Black composers from different traditions (works by Samuel Coleridge-Taylor and Clement Ishmael, traditional music on the Kora performed by a teen-age Tunde Jegede etc) performed by an entirely Black ensemble..."



'unique setting' they couldn't envision anywhere else in the world and of course the Ooni of Ife's visit to BCA..." (20th March 2017). Below is a brief account from BCA's Blog [https://blackculturalarchives.org/blog/2017/12/16/the-ooni-of-ife-visit]

"The occasion of His Imperial Majesty (HIM), Ooni Oba Adéyeyè Enitan Ògúnwùsì's visit ...is marked as one of the most magnificent days in the life of the organisation. On entering the BCA site, HIM requested some water to perform a libation to acknowledge the ancestors and to bless the space. Such was the start of this glorious day. There was no need for introductions..."

Paul Reid, (BCA Director) and Dawn Hill (BCA Chair) officially welcomed our guests". There followed a tour of BCA, "The Royal party stopped at the bust of Len Kwesi Garrison (Founding Chairman). Here George Fawokan Kelly (sculptor of the bust), Marie Garrison (Patron) and Tunde Garrison (Len and Marie's Son) spoke about the bust and Len's vision".

There were other Royal visitors too – just a month earlier (16th February 2017), by Royal Highnesses, the Prince of Wales and the Duchess of Cornwall, For Dawn Hill, the visit "...was indeed a historic day for us at Black Cultural Archives". Another link with Ghana occurred when they were shown "...just a glimpse from our archive collection, the Adamah Family Papers

chronicling the family's journey from Ghana to Britain in the 19th Century..."

The Prince of Wales also enquired about Len's bust by George Kelly (Sculpture and former BCA Trustee). He explained to the Prince the inspiration and process behind creating the piece. Much of which was imbued by, "... animism, African art and thought systems – about the spirit in the object... I had to put the spirit in." George recounts, "...and he was really quite impressed with the notion that I was connecting this piece of sculpture through to Len's grandmother... and then connecting beyond her, to his African ancestors!"

I must say I've always been impressed with George Kelly's work. From the moment I first saw his piece for the ACER Black Penmanship Awards (1984); the quality and distinctiveness was so powerful and is still apparent, as well as the integrity and respect he brings to his art. He talks about his work and creating "...objects that actually keeps you spell-bound, if you like, from a spiritual point of view... to me, it's important that people recognise the spirit of Len in the object, the spirit of Len's grandmother - who he use to talk about a lot – and those African ancestors who were on the plantations in Jamaica..."

George concludes with links and connections to ancestral past about his art, "That's what I try and represent in my art. Not

direct African as such, but that link to 300, 400 years of unbroken connection, if you like, with those Africans back in time... and so I hope when people encounter and face the thing (Len's bust), they get the feeling – and I kind of got that feeling from the Prince when he looked...I think he felt the spirit of that!" Maureen Roberts puts it thus, "There are things that our subconscious knows, unconscious memories that connects with our past..."

Realisation of a Vision (2014 – 2020) Passing the Baton on...

A tremendous amount of 'Blood, Sweat and Tears' has gone into developing and maintaining BCA - long before the Raleigh Hall building. Imagine witnessing the first group of Primary school children visiting the new BCA - excitedly 'taking over' the whole building, and knowing that you were a pupil at that same Primary school! Add putting on the first coat of paint to the newly acquired building, then the epic 2014 opening – all of which brought tears to the eyes of Paul Reid, a real stalwart during BCA's 'Transition Years' and making a huge contribution as a longstanding and former Director.[Our due respect and gratitude sir!]

He recounts so many highlights and significant achievements of BCA over the years: "...the 'Rasta in Motion Exhibition' managing to link with all 12 tribes (liaising with Jamaica, Ethiopia and the UK); Meeting Fela Kuti

and Nelson Mandela's family + Fire Eaters!; Benjamin Zephaniah's gift to BCA of medal bestowed to him by Haile Selassie..." but the opening of the new BCA (Thursday, 24th July 2014) stands out for Paul and several other people was something special. For Marie Garrison, "The launch... was a very historical occasion. Brixton Windrush Square was packed with over 4000 people. For the first time in Briton, there is now the first Black Archive Museum where Black people can view their heritage..."

According to Paul Reid, "BCA has come through, has delivered in part – despite the historical barriers and strictures – its current home is a testimony, a space for and independent view and voice! "I couldn't agree more when he says, "...We are custodians of a living legacy... 'passing the baton on' as Len was fond of saying, is a duty! BCA is more than an



Celebrating new Rastafari Exhibition Professor Benjamin Zephaniah 1

archive or museum..." And for John Newbegin, (back to the 'Visions 85' concert), "One of the things I found most inspiring about Len's vision for the BCA was that it was not just to be an 'archive'

in a traditional sense but to draw on past Black lives and Black experience to raise aspiration for the future. So, it was about 'visions' in the sense of painting pictures of what the world should look like, today and in the future. To witness that concert in the QEH in 1985 was – in a tiny way – like going to see the film 'Black Panther' – it was saying "this is what the world should look like, and this is what the world could look like"

I concur with John that, "... BCA needs to be painting that kind of aspirational picture for young people in the Black communities today".

I also agree with Maureen when she says, "No other cultural or educational institution does what BCA has and continues to do – shine a light on Black History in such a unique way. An unparalleled perspective of African and African Caribbean history... How well known were 18th century black figures like

Oludah Equiano, Phillis Wheatley or Ignatius Sancho, that now just roll off our tongues? "

For Paul Reid, BCA "... has evolved various methodologies of both curating lived memories

as well as giving multiple voices in telling a story – a key aspect, is the storyteller as much as the story itself which gives memory and meaning to lived experiences..."

BCA is the 'Home of Black History', the building itself, isn't as important as the feeling it imbues and function it serves. The moment you enter its portals, past Len's bust, the energy and feel of almost every space entered, affects you – on many levels; safe, welcoming, an at home familiarity – a place to hang out, study meet, research, explore, express yourself, debate, gather, sample, eat and drink, to connect.

Visions of the Future...

Black history is British history and should be part of the National Curriculum... Yes, there's a lot of work to be done, Black History "...needs to be excavated – like all history – because ours is buried so deep...", according to Maureen Roberts, "...there are fewer Black people (as a proportion of the population) and of course, less of the older or 'Windrush Generation' to tell our story...A process of sorting out collections, filtering and distillation is required..."

Marie Garrison contends, "We have gone far in launching the UK's first Black Archive Museum, but more needs to be done so that we can build on what we have now. For example, the Black Cultural Archive should be funded by the government as other national museums

are funded." Marie further reflects on her late husband - "Len was always behind the camera... he would say, 'if we don't record this, it will be lost'... always buying things, without knowing where to put it or if the Archives could afford it! He was a visionary person..." ["We who cut mere stones must always be envisioning cathedrals', (says the Quarry Worker's Creed) to become a monument...]

[As part of his on-going legacy, "...It would be good to do a biography or book of memoirs and restart the Len Garrison Memorial Lectures" suggests Tunde Garrison.]

In my view Len Garrison's Legacy is already assured, however I wonder what he'd make of the times today? Have we done or gone far enough?

In answer to the questions above, John Newbegin has this cogent and insightful response; "Len's legacy may be assured, in the sense that the BCA now has a physical existence, but his legacy in terms of who he was and what his vision was is still inadequately recognised. He was a great man. If he was alive today I think he would be in despair about the state of our education system which continues to fail kids as it did 40 years ago and in some respects has gone backwards. On the other hand, I'm sure he would be hugely energised by the BLM movement, by the new awareness of the legacies of the slave trade that manifest themselves in

institutions and statues all over the country and by the debates over the responsibilities of museums and archives to acknowledge the rightful ownership of artefacts and the appropriate context for their exhibition and study".

For Paul Reid, "... There is still much work to do – despite the development of an emerging national institution; almost changing the perspective, content and context of black artefacts... Community healing needs to take place..." Dawn Hill is encouraged by "... our programme with schools and our increasing partnership working with other heritage organisations" echoed by Paul Reid, "How we connect with other organisations nationally should be part of future work as we continue our 'ancestral work'

It's hard not to agree with John Newbegin when he says that Len "... would be inspired by the powerful and confident public interventions of such personalities as Stormzy, David Olosuga and Marcus Rashford. I'm sure he would be arguing that having established the BCA as a physical institution, it now needs to move on to become a movement, using experiences and artefacts of the past to create a vision of the future."

There are still perspectives to change and wrongs to right today and in the future...Choice FM Radio (launched in 1990) "Iconic Black Station Choice FM to Get Blue

Plaque – After Rebrand 'Erased' its History" – Huff Post UK, to be revealed in October 2020.

BCA leaves a legacy and model for the coming generations – it's important and crucial work that needs to continue, particularly in our current climate – for Dawn Hill, "We do this because understanding the past informs how we live in the present and helps us to build a better future."

There were several other co-founders of BCA but it's the name of Lenford Adolphos (Kwesi) Garrison (13th June 1943–18th February 2003) that will always be indelibly linked with the Black Cultural Archives... So I'll leave the last word with him -

"The past is what all people build their present and future on; without this they sit in a void waiting to reclaim their history, suspended in a bottomless pit" Len Garrison (1983) Joel Stewart 2/10/20



I discovered BCA as a researcher, via Len Garrison (met through Black Londoners) when Len returned from FESPAC

in Nigeria (1977); I was enthused by the cultural experience.

I have fond memories of Len, he was our African warrior, passionate about the need to reclaim and share our history. This is best illustrated in his poem Where Our Monuments.

I attended the African Jubilee celebrations with Len (spring 1987) at the Stonebridge Centre; John Henrik Clarke, Dr Ben Jochannan, and Jessie Jackson in attendance African Writers and Activist.

I attended the memorial service for the late Bernie Grant with Len's widow Marie at Alexander Palace, and viewed the body lying-in-state with Len at the Marcus Garvey Library (Tottenham, April 2000).

Mia Morris and Donna Pieters

· Windrush Gala evening 50th anniversary (1998) held at Purcell Rooms; I stage-managed and MC'd

the event, the late Felix Dexter comedian appeared.

· BCA unveiling of Len Kwesi Garrison's bust



created by George Fowokan Kelly (2010); MC Maureen Roberts, Tunde Jegede, and Moira Stuart attended;

• Oral History Project, Heart of the Race launch project, Karibu Centre (2010).

• Project closing event at the London Metropolitan Archives (2012)- a panel discussion chaired by Juliet Alexander with Gerlin Bean, Beverley Bryan, Stella Dadzie, Suzanne Scafe.

• Ruby celebration of the

BCA has come a long way from Coldharbour Lane; who knows what the next 40 years will bring. There were times when I wondered whether the vision would become a reality; now the next generation should take the reins and keep up the

pressure to keep hope alive. The story of BCA and how it has overcome trials and tribulations needs to be acknowledged.

Rasheed Ogunlaru Coach-Speaker-Author



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Legacy



This is what the word Legacy means to Mindfulness Facilitator Christene Burgess
“I come as one, but I stand as 10,000” Maya Angelou

Wherever you are, whoever you care for,

love, deeply touch, inspire, influence.

Where you take a stand or kneel, we serve the greater good, bring transformation, wealth, hope and joy to life, such is your legacy.

We are infinitely connected...

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The seeds you cultivate Trees and arts that outlives us
Christene Burgess Personal and Corporate Wellness Mindfulness Facilitator

The Gift of Self-Love

Rasheed Ogunlaru insightful pioneering coach talks about the gift of self-love
“The relationship you should have with yourself is ally, ambassador, beloved, best-friend” – Rasheed Ogunlaru

Whoever you are, whatever your history or current circumstances, the most important relationship you will have throughout your entire life is that you have with yourself. What’s your relationship with yourself and how can you enrich it so that it becomes a truly enriching one?

I remember growing up that if someone was quite proud of who they are or seemed a little too confident (in the eyes of others) people would say the person in question “loved themselves.” It was a remark said in a very disparaging way... as though it was the greatest social crime one could

commit! I’ve come to learn that actually not to care, cherish and be supportive of yourself is the biggest injury we can inflict on ourselves. It can limit ourselves and make us feel unworthy.

Same old story?

Now, as we know, the roots of not loving oneself can be deep: personal history, a troubled childhood, neglect, abuse, abandonment, bad relationships...the list is pretty long. It can also include internalised hatred based on colour, class, gender, sexuality, body image that has been drummed in by society or ones own personal circle – or often both.

Changing the Narrative

As we grow throughout our adulthood, we will actually have many opportunities to look at who we are and to re-evaluate our relationship with ourselves. Often, we actually avoid

these opportunities or the old narrative that ‘you’re not good enough’ or you ‘could / should do better’ often kick in.

- Step 1: Spot those hurtful phrases you’ll hear in your mind ‘you’re not good enough’ ‘I’m no good at...’ etc write them down
- Step 2: Ask yourself whose voice is that? Where did that voice originally come from (chances are it will have come from way back childhood, parent, schoolteacher, school mate) make a note
- Step 3: Replace it – by writing down a more loving, supportive, nurturing or encouraging phrase such as “I am good at...” “I always try my best.”

Now writing these phrases down won’t be enough; like a nice but tight and uncomfortable new pair of shoes you’ll need to get used to it. You’ll need to wear it in. Walk around with it. Find

evidence from all the things you’ve done and contributed it that supported it. Build on this; give yourself encouraging feedback – as we coaches say “There is no failure only feedback”. See each day, each situation as a learning lesson of growth from which you blossom. The key thing is that as with any lesson we listen and we learn and adapt. But that we are kind.

The act of self-love

That leads us to the act of love. The act of self-love.

- 1) Make sure you get enough sleep: Often one hour earlier to bed can make a big impact
- 2) Put you YOU time: we often have busy lives and work. You must be first not last on the list
- 3) Food and drink: remember this is fuel... have a balanced diet. Start by putting good things in
- 4) Exercise: Listen to your body, not everybody. Put in

time for exercise each day. Keep moving. If you have a busy life, make it the first thing you do otherwise it will fall off the list

5) Foster healthy relationships: build warm relationships, let toxic ones go. As you do these things avoid the judgements of what you haven’t done, that you haven’t managed to achieve things as fast as you would like. Stay with yourself in the present. Do what you can day by day. It may be that your mobility is limited, that your abilities in some things are not as great as others – that does not matter.



From strength to strength
 "Know your magic, trust your magic and know that you are a manifestation of life's magic" – Rasheed Ogunlaru

The journey of Self-love is a bit like going out shopping – it pays to see what you already have. You may be overlooking it. I have a saying "In broad terms success is something we spend our whole lives looking for and happiness

is something we spend our whole lives overlooking." What are you good at? What are your qualities? What are all your strengths? What are all the challenges you have overcome? What are all the setbacks that you have managed. Start seeing all these things as achievements. Perhaps even being here is an achievement. That leads as

to the last and greatest lesson which is also really the first: gratitude. Embrace who you are. Be grateful for who you are. Start by focusing on what you have Rasheed is a leading life coach, motivational speaker and business / corporate coach. His clients include entrepreneurs, entertainers, teachers, healers and creative. He is author of a books and audio



The Gift of Inner Success, and Become Who You Are. For more information visit www.rasaru.com or www.soul-trader.biz Twitter and Instagram @RasheedOgunlaru

talks including Soul Trader – Putting the Heart Back into Your Business,

Becoming Fowokan

Margaret Andrews shares pioneering work of the extraordinary artist - Fowokan George Kelly: Self-taught Sculptor, photographer, videographer, poet, writer sculptor, 'settler' not 'immigrant'

His sculptures have been exhibited in community galleries, national galleries such as London's National Portrait Gallery and Royal Academy of Arts as well as overseas. Fowokan's poetry and prose have been published and his work has featured on the front cover of books. His works are in private and public collections in the UK, Europe and the US and thousands view his website (www.fowokan.com) weekly, which has more than 6,000,000 hits (October 2021). What would inspire George to become the artist



'Fowokan', having spent the first 14 years of his life in a former slave colony, and how he has sustained over 50 years of artistic practice is the subject of the book, Becoming

Fowokan: The Life and Works of Fowokan George Kelly. It tells the story of his journey from East Queen Street Baptist Elementary School in Downtown Kingston,



Jamaica to Geneva Road, Brixton in London, touring *In addition to over 100 images of his artworks, Becoming Fowokan offers perceptions of the artist's character and works through the lens of family members, childhood friends, eminent artists, curators, patrons and Professor Stuart Hall, his school teacher. His life story covers significant historical periods in the lives of Black people in Africa, the Caribbean and in the West; and 'the central one being the artistic as well as the literal journeys taken*

by this most loved and respected of sculptors' (Eddie Chambers 2021). 'Cymande' in the US and Jimmy Cliff in Nigeria, exhibiting with Ronald Moody; how Yoruba philosophy has underpinned his adult life, and becoming Fowokan: The Life and Works of Fowokan George Kelly by Margaret Andrews, is Fowokan's legacy for new generations – scholars young and old, artists, Black and White.

Collecting Black Art

Curator and art collector Jennifer Frances gives an excellent overview of collecting Black Art

Art collecting is a pursuit that can create a lasting legacy way beyond your lifetime. It can also be a positive way to grow the canon of black art history. Many big art names and high value artists began their journey with small scale patronage. Interestingly, Vincent Van Gogh did not sell anything during his lifetime and his main patron was brother Theo.

I bought my first piece of art decades ago. It started as a casual hobby and steadily grew into a passion. A love of beautiful things encouraged the buying of original works. Especially works on paper, I collect interesting things during my travels. As a self-taught artist sometimes I swap pieces with practitioners whose style impress me. Working in the

art world has grown my understanding of collecting. Today, the collection includes work from contemporary and modern artists around the world including British, American, African and the Caribbean. Collecting black art is important as it provides support and patronage for artists, that rightly starts within the community.

If joining the club of art collection sounds appealing to you, my first tip is always buy what you like. Ultimately, the collection is your legacy and a record of your personal journey. As art market tastes often change be confident about your choices. Look out for new and exciting pieces, but do your homework and continually educate yourself about black fine art. There are many sources to gain knowledge, free and paid. You can also refine your taste and learn by visiting galleries, artist studios and museums. Get to know your local scene.



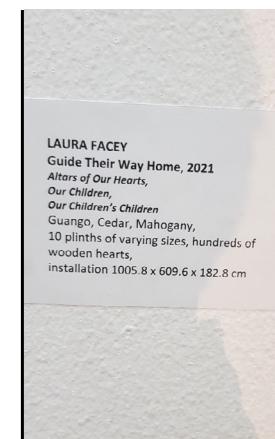
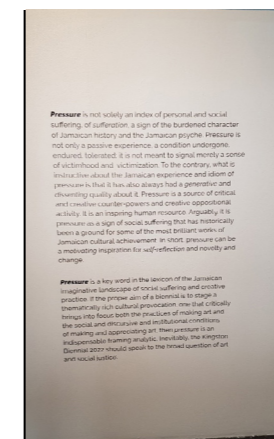
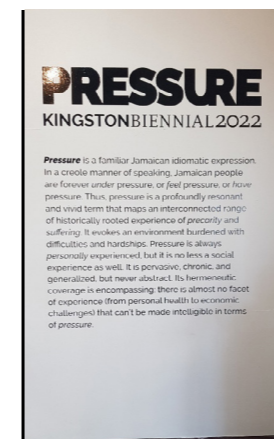
Another Fallen Warrior, Fowokan

The challenge is to up your art game. There is never a right time to start collecting. Remember that art comes in many forms and is not just about large canvases but also photography, engravings

and sculptures. Work out your personal preferences. I started small and due to wall space have returned to this premise. Smaller pieces take up less wall space and due to wall space have returned to

this premise. Smaller pieces take up less wall space and can be more affordable. An area for your consideration is understanding the why? Are you doing this for Passion, Profit or Prestige? The answer will help determine your best course of action and the type of budget you'll need. My advice is that you buy the BEST ARTWORK you can afford. This may mean saving for it. Seeking out reputable experts allows you to buy with confidence. Getting to know a gallery or art dealer is important as they have a natural screening process and work with established artists. Gallerists have seen a lot of work and can easily spot artists with a fresh offer and perspective. Some collectors only acquire a certain number of yearly purchases with quality over quantity as a rule of thumb. Whatever your reason, collecting art is personal as you'll be living with the art you'll love.

Jennifer Francis
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Book Review By Mia Morris



NARI WARD
Windward, 2022
223.5 x 205.7 x 5 cm
Shoelaces



PRESSURE
KINGSTON BIENNIAL 2022

Pressure is a familiar Jamaican idiomatic expression. In a creole manner of speaking, Jamaican people are forever under pressure, or feel pressure, or hear pressure. Thus, pressure is a profoundly resonant and vivid term that evokes an intertextual range of historically rooted experience of precarity and suffering. It evokes an environment tormented with difficulties and hardships. Pressure is always personally experienced, but it is no less a social experience as well. It is pervasive, chronic and generalized, but never abstract. Its hermeneutic coverage is encompassing. There is almost no facet of experience (from personal health to economic challenges) that can't be made intelligible in terms of pressure.



Belonging Fate and Changing Realities by Lord Herman Ouseley
(published by Hansib publications)

Insightful compelling book about an extraordinary life lived by a distinguished man who has quite a remarkable tale to tell. Simply a beautiful book a life charting ups and downs of life on the front line behind the scenes and up close and personal. Story of nearly 60 years in the public realm you will get the inside track on working with and serving the public with compassion and dignity.

Aluko with Josie Le Bond
(published by Vintage)
(published by Hansib publications)

British-Nigerian football executive, commentator and former professional player with Juventus, Chelsea, Birmingham City, Charlton Athletic, Saint Louis Athletica, Atlanta Beat and Sky Blue, has written this evocative compelling book sharing the inside of track on what it takes to succeed in the beautiful game of football. The publication of this book spurred an education charity Football Beyond Borders (FBB0) which is an education charity that uses football to educate.

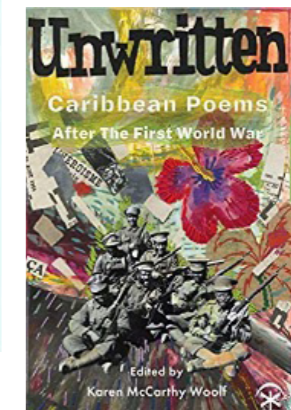
written during the war by siblings. It also examines the fact that Britain's Black, Asian and others colonised by Britain, have been excluded. Black Poppies Britain's Black Community and the Great War gives a snapshot of the lives of Britain's black community; and has a small exhibition containing photographs and memorabilia exhibition which are permanently housed in the Black Cultural Archives.



Dreams From My Mother
by Dame Elizabeth Anionwu
(published by Orion Books)

Elizabeth's memoir explores her early years from her time spent in a children's home, living with her mother, her grandparents and then life as an independent woman. This insightful provocative memoir illustrating her long and reflective life includes research onto the life and pioneering work of Mary Seacole and the treatment of sickle cell anaemia and thalassemia. It also captures the unveiling of

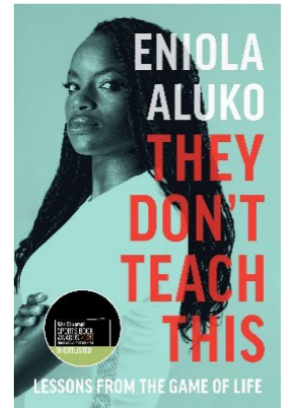
the Mary Seacole statue, becoming a dame and receiving a lifetime achievement award (the Pride of Achievement) from Janet Jackson; this book depicts a life of highs and lows celebrated with humour and astonishment. This is an updated book of her first self-published one *Mixed Blessing from a Cambridge Union*. Dame Elizabeth Anionwu is an Emeritus Professor of Nursing of Nigerian/Liverpool Irish Catholic heritage.



Dreams From My Mother
by Dame Elizabeth Anionwu
(published by Orion Books)

This worthy and moving book co-commissioned by WW1 Centenary Art Commissions, the British Council and the BBC; special thanks to the British Council Jamaica, and the Jamaican military. Unwritten features new perspectives on the First World War by writers from the Caribbean and the diaspora and includes established poets to emerging voices. Poetry

contributions from Jay Bernard, Malaika Booker, Kat Francois and many others.



They Don't Teach This
Lessons from the Game of Life by Eniola Aluko
(published by Orion Books)

Now more than 50 years since the death of her husband Dr Martin Luther King, Coretta tells the story of her inspirational and eventful life, detailing her involvement in the Civil Rights Movement. She has led an exemplary life, one of legacy and service and kept very meticulous records of her life; from an early life of picking cotton for two dollars a week to achieving much more later on, including helping choose US mayors, congressmen and presidents. Coretta has travelled extensively around the globe notably, South Africa, India and Jamaica.

Photo's By
Marcia Bogle Mayne



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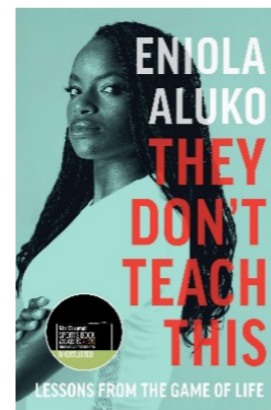
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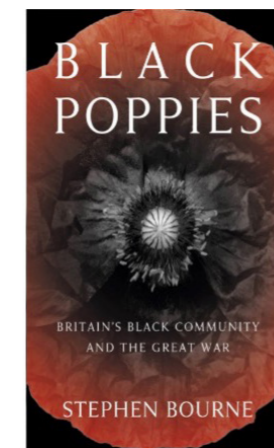
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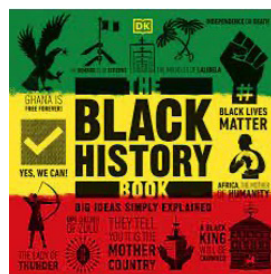


They Don't Teach This - Lessons from the Game of Life
by Eniola Aluko



Black Poppies Britain's Black Community and the Great War
by Stephen Bourne
(published by History Press)

This updated edition highlights the experiences of Black servicemen and the wider community through eye witness accounts and personal correspondence



Black History Book Big Ideas Simply Explained Dorling Kingsley with foreword by David Olusago

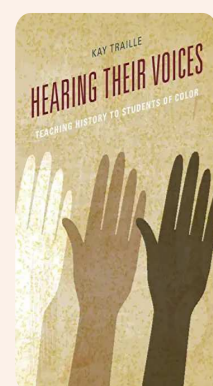
As they say many hands make light work - this book

make light work - this book is a mixture of academia and journalism, highlighting the long history in which Black people have struggled against racism and colonialism to struggles led now by young people. It places the long history of Africa and its people back where it belongs in the mainstream. Highly recommended book for families to explore together, essential reading.

Books by Kay Traille



Hearing their Voices: Teaching History to Students of Color & Teaching History to Black Students in the United Kingdom



Available on Amazon

Amazon.com: Kay Traille: Books, Biography, Blog, Audiobooks, Kindle

Traille, an experienced educator and educational leader, presents the fruits of her research on how students of color respond to traditional patterns of curriculum, instruction, and evaluation in history and social studies education.

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with a Foreword by Dr Charles Finch

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articles?... pictures?... other?... etc

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Mia Morris, OBE, FRSA

Keep on ❖ keeping on

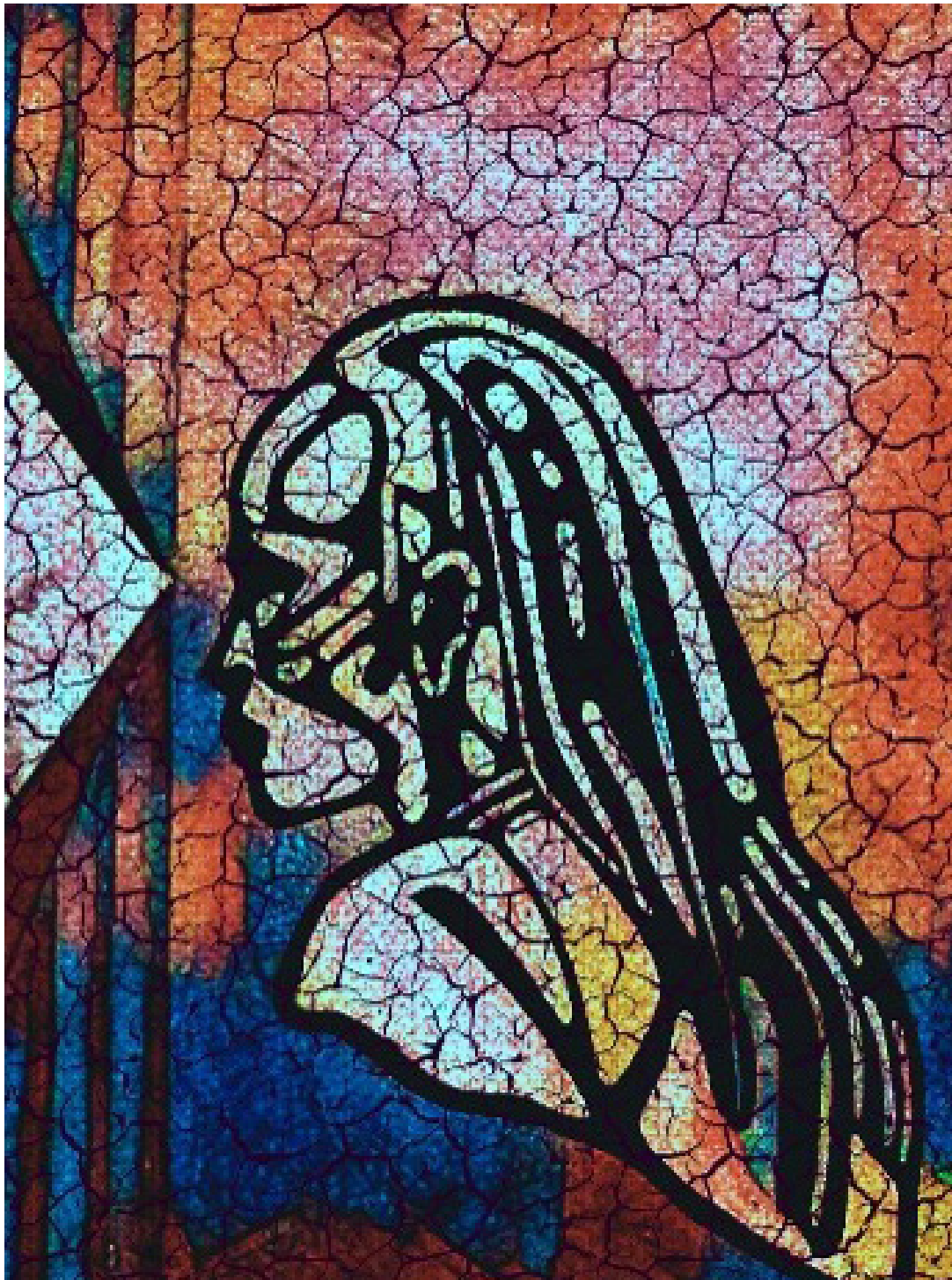
Mia came to prominence during her period in the 80s working with Alex Pascall and Juliet Alexander on Black Londoners for Radio London where she presented the youth slot. Also worked as an event consultant for the Ethnic Minority Unity at the Greater London Council on the Anti-racism Year, Third Eye Film festival and the Black Experience.

Mia heads up the Canerows peer support project by day for Sound Minds in Battersea now celebrating its 30th birthday. Mia was awarded an OBE in 2011 for her services in establishing black history month website in the UK.

Specialised in negotiating and organising high-end well attended events and activities including working with the Black Cultural Archives

She is a cultural community activist and ran 3 successful now closed. Plus, a very successful speakers bureau which meant that a lot of African and Caribbean academics and activists are paid for their services by the heritage community Mia is a qualified teacher.

Mia specialized in negotiating and organizing high-end well attended events and activities including working with the Black Cultural Archives and co-organiser of the groundbreaking 2010 event Black History Live at Wembley. In her spare time, she edits Black History Maker digital magazine which comes out twice a year.



Another Fallen Warrior - photo by George Fowokan Kelly

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