

Brent's Windrush Generation Learning Resource



The story of the Empire Windrush is an important part of Brent's social and cultural heritage and should be included in the learning programmes of all children and young people. The Caribbean influence on the Borough of Brent is rich and varied and spans food, fashion, music, sport, entertainment and politics. Some of the community's most inspiring leaders and innovators have called Brent home. Among them are comedian Sir Lenny Henry, award-winning novelist Zadie Smith, footballer Ian Wright, Dawn Butler MP, Boney M singer Elizabeth Rebecca Mitchell, Janet Kay and the legendary Bob Marley and the Wailers.

In 2018, Brent Culture created an exhibition to celebrate 70 years since the Empire Windrush docked in the UK. The exhibition included portraits of people who came to Brent as part of the Windrush Generation by artist and photographer Nadia Nervo, objects on loan such as a 1950s dress, bible and hat, a carnival costume inspired by the Empire Windrush, a recreation of a classic West Indian Front Room, and specially commissioned poems by Malika Booker.

Brent's Windrush Generation Learning Resource includes photographs, stories and objects collected as part of the project, to help children and young people learn about the experiences of Brent's Windrush elders and to celebrate the wide-ranging contributions and legacy in Brent and the UK. If you would like to receive this resource in a different format or you would like further information about Brent Museum and Archives, please do not hesitate in [emailing us](#) for more information or [visiting our website](#)

[Look at portraits of Brent's Windrush Generation](#)

[Look at photos from our Windrush 70 exhibition from 2018](#)

[Watch a video of Malika Booker reading her poems inspired by Brent's Caribbean community](#)

[Watch a video of Nadia Nervo discussing taking portrait photographs for the Windrush 70 exhibition](#)

[Watch a video of co-curator, Ashleigh Trezise, going behind the scenes of the West Indian Front Room](#)

[Watch interviews with members of Brent's Windrush Generation \(Windrush Day 2020\)](#)

Windrush Generation in Brent Workshop and Loans suitcase

This workshop and loans suitcase use music, objects and photographs to help children empathise with members of the Caribbean community who came to Britain as part of the Windrush Generation. Children explore the arrival of the Windrush and look at issues of racism, handling popular domestic objects such as 7" records, a framed 60s wedding photograph, glass ornaments from the Front Room and a full 60s petticoat, allowing them to explore popular items from everyday life. They learn how to play dominoes, a popular leisure activity. Please contact us for more details.

Music suggestions to play during activities or for students to view or listen to at home

[Janet Kay: 'Silly Games'](#)

[Traditional Jamaican song: The Moore Town Maroons of Jamaica "Yu No Nuo Mi Yuus"](#)

[Lord Kitchener 'London is the Place for Me'](#)

[Lord Kitchener 'Sugar Bum Bum'](#)

[Bob Marley & the Wailers 'Catch a Fire'](#)

[Winifred Atwell 'The Poor People of Paris'](#) – Una Winifred Atwell was a Trinidadian pianist who enjoyed great popularity in Britain and Australia from the 1950s with a series of boogie-woogie and ragtime hits, selling over 20 million records.

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Introduction and background information

Many people arrived from the Caribbean as British Citizens in response to the invitation, smartly dressed and ready to support the Mother Country. Life was very difficult when they arrived yet their resilience and perseverance meant they would make an immeasurable contribution to this country, which has left a legacy of pride and patriotism.

1. Journey to Brent from the Caribbean

The Caribbean is a region that consists of the Caribbean Sea, its islands and the surrounding coasts. The region comprises more than 700 islands, islets, reefs and cays. The Caribbean islands are part of the larger West Indies grouping, which also includes the Lucayan Archipelago (comprising the Bahamas and Turks and Caicos Islands).

The Caribbean islands were attractive territories for the British Empire who had begun establishing colonies in the region from the early 1600s. The lush green and fertile landscapes of islands like Jamaica, St Lucia, Barbados, Trinidad and Dominica promised abundance and wealth to those who could cultivate it. In the mid-17th Century a group of Dutch traders, travelling from Brazil arrived in Barbados and introduced sugarcane to the English growers.

The depressed prices of cotton and tobacco meant that sugar quickly became a powerful currency, plantations and refining mills soon covered the islands. A symbol of wealth and status, the demand for 'white gold' commanded increased production and cost effective labour.

12 million Africans were stolen from their homes and forced to make the dangerous and horrific journey across the Atlantic. They were then sold at slave auctions to the plantation owners who treated them as less than human. The Slavery Abolition Act of 1833 made the purchase and ownership of slaves in British Caribbean islands illegal. Unable to return to their homes, the now free Africans settled in the Caribbean, which remained dominion of Great Britain.

The increased self-governance of its territories led to the establishment of the British Commonwealth of Nations. In 1926, the Balfour Declaration agreed that Britain and its dominions were 'equal in status' and 'united in common allegiance to the Crown'.

2. The Call to Help

The severity of World War II led the British Empire to call on all its subjects and resources to support the war effort. Some 10,000 Caribbean soldiers left their homes and families to join the

British Armed Forces. Their contributions, both behind the scenes and on the front line were key to the successful defeat of the Nazis.

The ferocious nature and expense of World War II left Great Britain depleted. It no longer had the money needed to maintain its vast empire or enough workers to run the country's essential services. The British Government realised that encouraging immigration from its Commonwealth countries was a necessary step to help to rebuild the country. In 1948, the British Nationality Act allowed all British subjects the right to travel to and settle in the United Kingdom.

The Empire Windrush brought one of the first wave of Caribbean migrants to the UK. The Windrush set sail from Kingston, Jamaica on 24th May 1948 with 492 official passengers (a mixture of Trinidadians, Jamaicans, Barbadians and Bermudans) as well as a number of troops, lower deck passengers and a few stowaways. Each of the mainly black migrants, including veterans of the armed forces, had paid £28 to travel to Great Britain in response to job advertisements in local Caribbean newspapers.

The thirty-day journey from Kingston to Tilbury was long and at times rough. Seasickness was common and kept at bay using home remedies like black pepper tea. The classrooms of the Caribbean had taught passengers that the 'Mother Country' was a grand and incredible place with streets paved with actual gold.

The 1944 Atlantic hurricane season had weakened the Jamaican economy, making jobs in the region scarce. Suggestions of promising employment prospects and a warm reception from native Britons no doubt made the realities of the long journey more bearable.

The ship anchored in the River Thames on 21st June 1948, the local press reported that 'Mr Ivor Cummings, a coloured member of the Colonial Office welfare department' came on board to meet the passengers. On 22nd June, they started to disembark at Tilbury Docks and begin their new lives in Britain. Local press commented on the fashion of the male passengers. This included zoot suit style trousers thought to be made from the high quality Canadian blankets that were issued for bedding on the ship.

3. Integration – Housing, Communities and Racism

The multicultural nature of the Caribbean islands (which includes East Indian, Chinese, African, Syrian, Amerindian and Latinx populations) meant that for many Caribbean migrants prejudice and racism was an alien concept to them. They were not prepared for the cold and hostile reception they received from the 'Mother Country'.

Signs decreeing 'No Dogs, No Irish, No Blacks' lined the windows of many of London's boarding houses. Accommodation was difficult to find and cramped. Sometimes nine people shared a

room and had no indoor plumbing. Baths were taken once a week at the public bath house and the extreme winters meant that wearing multiple layers were an important part of survival.

Racism was rife, before the Windrush had left Jamaica the British Prime Minister Clement Attlee had considered the possibility of preventing its embarkation or diverting the ship to East Africa. Arthur Creech Jones, the Colonial Secretary is reported to have reassured his colleagues in the cabinet that the migrants would not last one winter in England.

Racial abuse was common in both the work place and everyday life. Skilled workers were relegated to completing menial tasks and Caribbean school certificates from exam boards marked in England were not accepted. The threat of violence was commonplace from the racist Teddy Boy gangs that roamed the streets of London. Trinidadian author Samuel Selvon's iconic modernist novel *The Lonely Londoners*, first published in 1956 gives an accurate depiction of the hardships faced by Caribbean migrants in London during this period.

In 1968, Enoch Powell addressed the Conservative Association meeting in Birmingham with his infamous 'Rivers of Blood' speech. The inflammatory address further highlighted the racial tensions present in the country perpetuated by a fear of Black majority rule. The Immigration Act of 1971 introduced the concept of 'patriality' or right of abode with one of its aims to stop the permanent migration of workers from the Commonwealth.

On arriving in the United Kingdom, the majority of the Windrush passengers found temporary homes in South London. Those that had nowhere to go gained short-term accommodation at Clapham Shelter. See photo (copyright Topfoto).



From the 1950s the Borough of Brent became home for many Caribbean migrants who were invited to the UK to work for the NHS and Transport for London. The application process was not easy, in order to obtain a student nursing visa, candidates first had to submit an essay detailing why they wanted to come to England before successfully interviewing with the Ministry of Health. As nursing qualifications completed in London were recognised

internationally, placements in hospitals like Central Middlesex Hospital were sought after opportunities.

Caribbean men were invited to London to become drivers, bus conductors and ticket officers for Transport for London and many found employment at Willesden Bus Garage. A few used the opportunity to educate themselves further allowing them to enter professions such as law and engineering. The workplace provided opportunities for Caribbean people to connect with other islanders building communities, friendships, relationships and homes away from home.

4. Setting up Home

In the Windrush 70 exhibition, Brent Culture reconstructed a typical West Indian Front Room. What differentiates a West Indian Front Room from any other? It is the use of vibrant colours, glorious displays of china and glassware and an abundance of family photographs.

The Front Room is a place of comfort, security and pride. Many exhibited items only used for special occasions and some were no go zones for everyone except special guests. A typical West Indian Front Room featured items that represented both the Britishness of the Caribbean as well as the warmth of the islands.

When the Windrush generation first arrived in the UK, they lived in shared accommodation with sometimes many people sharing one room. Cooking and washing facilities were shared and living conditions were cramped. They had been led to believe that in England, the land was paved with gold but the new arrivals found that it was cold and grey and they were thousands of miles from home.

People needed a place to call home. It was not until the 60s that enough money was saved to buy a home. Home was a sanctuary 'it was the first time we had a front room'. People went from living with bare floors and walls to ornate colourful rooms full of things to show off and living rooms you could only sit in after church on Sundays.

It was a special space where there were rules as to when the family could enter and where things were displayed. Items also reflected the tropics of the island that they had left behind.

Purchasing desirable items such as the classic three-piece-suite to enhance their home was what everyone did but every home looked the same. This is because during visits you would see something you liked and then you would go and buy it. Everyone thought their Front Room was unique. This created a collective social and cultural identity. Front Room items were as much for show as for use. It also echoed the English Victorian idea that a grand house must reflect respectability. There was huge pride in the notion that 'this is my home and I can dress it how I want. I have worked hard and now I can afford to buy things'. This provided a thread of stability.

There were many domestic chores to be done and cleaning was one of the main jobs. There were few if any washing machines at that time so all clothes were washed by hand. Families used a washing board to scrub the clothes against them then they would be rung out and hung out to dry. Caribbean families didn't use mangles (a roller with handles that pressed water out of material) as they were used to the hot Caribbean sun drying and even bleaching clothes as they lay spread across warm rocks.

Irons were not electric – irons had to rest on a plate above a fire to heat up the cast iron then clothes would be pressed with the hot heavy weight of the iron.

The classic 1950s style underskirt was worn underneath a full circle dress or skirt to create a full shape, which was the height of fashion. A dress like this would be worn for special occasions, out dancing or for Sunday best with a coat, hat and gloves. This silk taffeta dress was designed by Susan Small, probably during the 1950s.



5. Impact on the Borough

The Caribbean influence on the Borough of Brent is rich and varied and spans food, fashion, music, sport, entertainment and politics. Some of the community's most inspiring leaders and innovators have called Brent home. Among them are comedian Sir Lenny Henry, award-winning

novelist Zadie Smith, footballer Ian Wright, Dawn Butler MP, Boney M singer Elizabeth Rebecca Mitchell, Janet Kay and the legendary Bob Marley and the Wailers.

6. Legacy and the Future

The United Kingdom's Caribbean diaspora are here as a direct result of the brave men and women that left their family, friends and home to embark on a new adventure. The pioneers of the Windrush generation have struggled and persevered to create a space in a country that fought them at every turn. Without their contributions, so many aspects of British society would be unrecognisable. They are shapers of language, builders of enterprise, originators of beauty and fashion trends, writers of great literature, artists in every sense of the word and campaigners for equality. They are a huge part of what makes Britain great.

The UK's Caribbean diaspora is standing strong, tall and together alongside their many allies to ensure that their presence and contributions are respected, recognised and valued: as much a part of British life as the sugar in the bottom of your tea.

What is the Windrush Generation?

The following text is from this [BBC Bitesize article](#). The BBC article also includes videos and photos.

Read all the text below then answer these questions:

1. What are two of the reasons that people came to Britain on the Empire Windrush?
2. Name three of the problems that the new arrivals faced when they arrived in Britain.
3. The new arrivals did not have to apply for a British passport if they did not have one when they arrived during the period 1948-1971. However, in 2012 there was a change to immigration law and people were told they needed official documents to prove they could get things like free hospital treatment or benefits in this country. Why wasn't this fair?

What is the Windrush Generation?

In 1948, Britain was just starting to recover from World War II. Thousands of buildings had been bombed, loads of houses were destroyed and it all needed to be rebuilt.

In the Caribbean, lots of young men and women had served in the British armed forces. At the time, many Caribbean countries were still under British rule.

After the war, some of these people answered an advert to come to Britain where there were many different jobs to do.

Other people just wanted to see Britain, which they had heard so much about.

How did they get to Britain?

They got on a ship, the Empire Windrush, which left the Caribbean to travel thousands of miles across the Atlantic.

This was the first time so many Caribbean people had come to live in Britain. Many more arrived in the following years.

It was 22 June 1948 when the Empire Windrush arrived at Tilbury Docks in Essex.

What happened when they arrived?

When the passengers landed, they did not always get a friendly welcome.

Many of them experienced racism and discrimination and often found it hard to get proper home to live in and to make friends with British people.

It was not always easy for the new arrivals to get jobs. Some companies said they did not want black people to work for them.

Later many of their children were bullied at school because of the colour of their skins.

Some of them suffered racial attacks and in later years, there were riots in cities across Britain.

In 1971, these people were told they could stay permanently but the government did not keep a full record of them. Some of these people did not apply for official paperwork like a UK passport.

In 2012 there was a change to immigration law and people were told they needed official documents to prove they could get things like free hospital treatment or benefits in this country.

This led to some being sent to immigration detention centres and facing deportation.

On 21 August 2018, Home Secretary Sajid Javid announced that a review of 11,800 cases had been completed. He said that 18 members of the Windrush generation who could have been wrongfully removed or detained would get a formal apology from the Government.

He also said that anyone who had left the UK would also be helped to return.

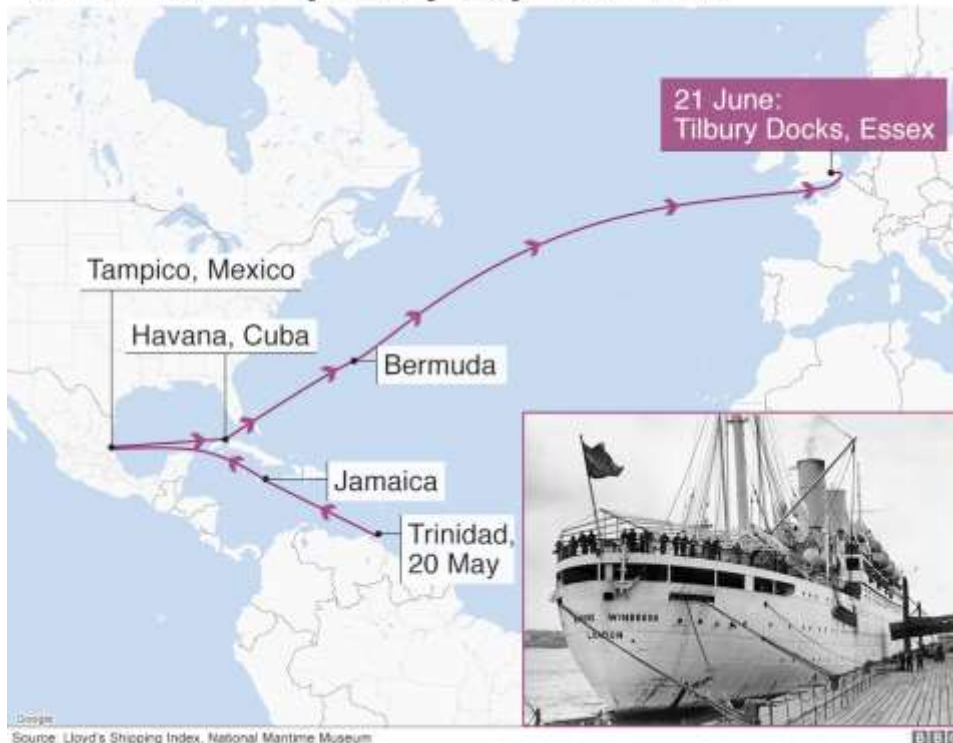
Prime Minister Theresa May has apologised to Caribbean leaders and reassured them that no-one from the Windrush generation will have to leave the UK.

She said Windrush migrants were "part of us" and that there was no question of forcing anyone who had made their life in the UK and was here legally to leave.

A day celebrating the contribution of the Windrush generation and their descendants is held annually. Windrush Day takes place on 22 June, the day when around 500 migrants from the Caribbean arrived at Tilbury Docks in Essex in 1948.

Journey to Brent

The Windrush's journey May-June 1948



The Empire Windrush anchored at Tilbury Docks, Essex, on 21 June 1948 carrying hundreds of passengers from the Caribbean hoping for a new life in Britain - alongside hundreds from elsewhere. The former passenger liner's journey up the Thames on that misty June day is now seen as the symbolic starting point of a wave of Caribbean migration between 1948 and 1971 known as the "Windrush generation". Many were enticed to cross the Atlantic by job opportunities amid the UK's post-war labour shortage. Despite living and working in the UK for decades, it has emerged that some of the families of these Windrush migrants have been threatened with deportation, denied access to NHS treatment, benefits and pensions and stripped of their jobs. The UK government has been forced to apologise and offer compensation.

1. List the six places that the Empire Windrush stopped at on the way to the UK.
2. How many days did it take to reach Tilbury from Trinidad?

[Learn about who was on the Empire Windrush](#). Find the photo of new arrivals. How do you think they are feeling? What do you think they are hoping for/fearful of?

Dominoes Game

Domino tiles originated in 11th century China. However, the modern game as it is played today was developed in Italy during the 18th century. Dominoes are a popular game in Caribbean households where games often fill the room with laughter.

How to Play Dominos



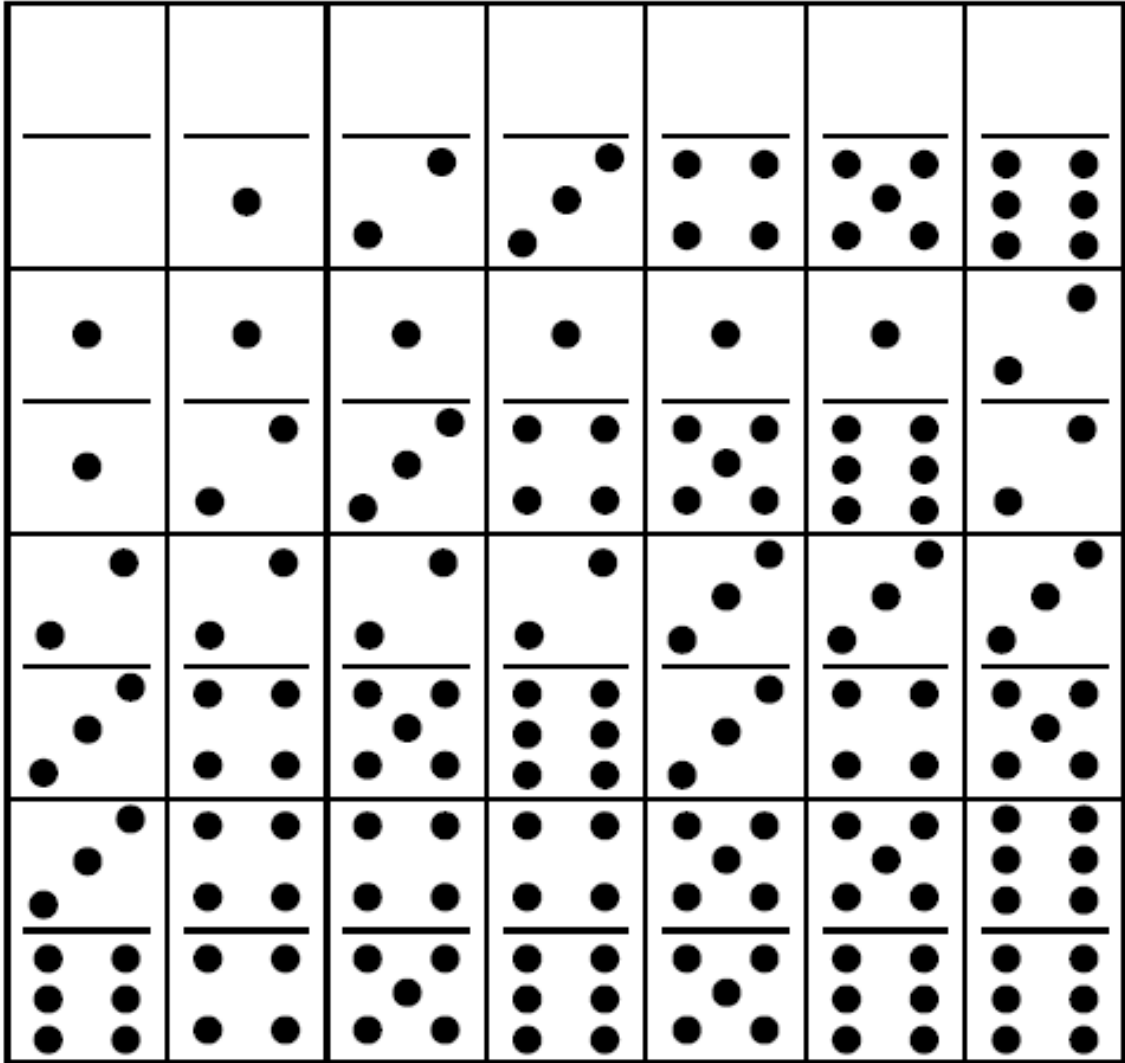
1. **The aim of the game** is to score points by laying the dominoes end to end (the touching ends must match: i.e. 1s touch 1s, 2s touch 2s, etc.).
2. Print off the paper dominoes sheet and cut it into 28 dominoes. You will also need a piece of paper and pencil to record the scores for each person. Place the dominoes face down and shuffle them.
3. **How to decide who goes first.** Each person picks up one domino from the dominoes on the table. A double domino is a domino with the same number on both ends.
4. The person with the highest double domino (or if no one selects a domino with a double on it then the highest single domino number) will have the first turn **once the dominoes have been shuffled again.**
5. Each person selects seven dominoes and stands them on the table so that the other people cannot see their faces.
6. **How to begin the game:** the person that is going first puts one domino on the table. They can use any domino they want, although if they have a double, they should place that one first. If it is a double, place it vertically.
7. Each person then takes it in turn to add one domino to either narrow end of the first domino. You can only add a domino to the board if it has a number that matches a number on one open end of the domino board. Place the dominoes together end on end to show that they are matched. Once the end of a domino has been placed on the end of another domino, those ends are closed and no further dominoes can be attached to them.
8. There are never more than two ends open anywhere on the board. These are always the outside ends of the domino chain. If a person cannot play onto either end of the board, they must pass their turn.

9. If a person is placing a double domino, only one side of the double domino (the side opposite the touching side) is free.
10. If you run out of space, it is fine to play a domino onto the appropriate side of the open tile so that the line of dominoes turns. This is only done to save space.
11. **End the round and award points.** Whoever plays all seven of their dominoes first wins the round. They receive points equal to the total of all the dots on the other players' remaining dominoes.
12. If none of the people is able to finish, all people reveal their dominoes and add up the total of points in their hand. Whoever has the lowest total wins the round, and receives points equal to the difference between their total and the maximum of the other people's totals. In the case of a tie, the victory goes to whichever team has a domino with the smallest number of points on it.
13. Whenever a set number of total points (usually 100 or 200) is reached, the game is over.



Paper Dominoes

Print out this sheet and cut it into 28 pieces. Each domino is one block wide and two blocks high.



Portraits of members of Brent's Windrush Generation

[Look at portraits of Brent's Windrush Generation elders](#)

[Watch a video of Nadia Nervo discussing taking portrait photographs for the Windrush 70 exhibition](#)

Mr Reverend Norman Watson Mitchell MBE



Arrival in Britain: 1955 at age 35. Occupation: Glass Quality Control Inspector.

When Mr Mitchell arrived in Britain, he lived in Forest Hill where he shared a home with 15 other Caribbean migrants. After 2 years, he chose to move to Harlesden, Brent where his wife and 3 children came to join him. Mr Mitchell chose to live in Brent as he described the people as 'social', which reminded him of Jamaica. In 1980, Mr Mitchell established the West Indian Senior Citizens Organisation, to provide support, care and social activities for older members of the Caribbean community; in 2014, he received an MBE as recognition for community work and service.

1. Which flags are hanging behind Mr Mitchell?
2. What is one of the kind things that Mr Mitchell has done? [Find out what MBE stands for here.](#)
3. Why did he choose to live in Brent?

Victoria Williams



Arrival in Britain: 1957 at age 18. Occupation: Seamstress.

Victoria Williams lived in Reading for approximately 10 years before moving to Willesden Green. Victoria “loves” Brent, the convenience of transport links and the amount of social activities that are facilitated. Victoria worked as a seamstress for many years sewing uniforms for the British Armed Forces. She is the mother of 6 children, 17 grandchildren and 8 great-grandchildren.

1. Name two of the things that Victoria loves about Brent.
2. What work does a seamstress do?
3. How old was Victoria when she arrived in Britain?

Carmel and Clinton Forbes



Carmel arrival in Brent: 1963 at age 19. Clinton was already in Britain.

Clinton and Carmel have known each other since they were in school together. In 1963, Carmel flew from Jamaica and they were married. Carmel worked for 35 years childminding at Bertie Road near Willesden Garage. During this time, Carmel also worked part-time making light bulbs at the General Electric Company and then for 27 years at Wembley hospital. Carmel remembers her retirement party at the children's centre as one of her happiest memories. Carmel has lived in the same house in Willesden for 53 years.

1. How did Carmel travel to Britain?
2. [Find out how Carmel made lightbulbs at the Osram factory in Wembley.](#) What is the name of the powder that is poured into the mould towards the beginning of the video?
3. Where did Clinton and Carmel meet?

Cleveland 'Popsy' Deer



Arrival in Brent: aged 11.

When Popsy first arrived in Brent he studied at St Augustine Primary School in Kilburn Park. After travel to New York and Jamaica, Popsy returned to London. Popsy apprenticed as a Racing Car Engineer at Sprinzel, St Johns Wood. Popsy started his music career managing a variety of R&B artists and later worked with the Co-Director of Trojan Records, Desmond Bryan where he worked as a Record Distributor. His career developed when he took over two record retail outlets in Brixton and Harlesden. Starlight Records in Harlesden still operates from the same shop. Popsy also worked as a Record Producer for acclaimed artists, Dennis Brown, Freddie McGregor, John Holt and Trevor Walton.

1. Popsy went to St Augustine's Primary School in Kilburn Park. [Use Google Maps to find directions from your home to this school.](#)
2. Popsy ran Starlight Records, a record shop in Harlesden. [Use Google Maps to find directions from your home to Starlight Records.](#)

Allyson Williams MBE



Arrived in Britain: 1969 at age 21. Occupation: Midwife.

Ms Williams wanted to study and to travel; she flew to Britain from Trinidad to train to be a Nurse. She chose Britain as the qualification offered here was recognised internationally. Ms Williams had studied English History and Literature while at school and was excited to see the famous sites and grand buildings pictured during these lessons. Of the 32 young people training at Whittington Hospital, Highgate with Ms Williams, 16 were from Trinidad, these friends helped each other to adjust to the 'shocking and ugly' city. In 2002, when she retired from University College Hospital, London she was Deputy Head of Midwifery. Ms Williams was awarded an MBE for her Outstanding Contribution to the Development of Midwifery Service in London.

1. Why did Ms Williams choose to study in Britain?
2. Why do you think Ms Williams thought London was 'shocking and ugly'?
3. [Find out what MBE stands for here](#). Why did Allyson receive one?

Trevor Starr



Arrival in Brent: 1971 at age 20. Occupation: Reggae Musician.

Trevor was part of a contingent sent by the Jamaican government to promote reggae music in the UK. Signed to Trojan Records, he has played with many reggae legends including Jimmy Cliff, Desmond Dekker, Dave and Ansell Collins and the legendary Bob Marley.

[This interview with Trevor Starr](#) is part of the Brent 2020 No Bass Like Home Reggae Digital Archive. It is 20 minutes long but you only have to listen to first five minutes unless you want to listen to the rest of the interview.

1. Why did Trevor Starr come to Britain?
2. How many brothers and sisters does Trevor have?
3. Write down two other things you learnt from Trevor's interview.

Dave Barker (Dave and Ansell Collins)



Arrival in Brent: 1971 at age 23. Occupation: Reggae Artist.

Dave recorded 'Double Barrel' in Jamaica and arrived in the UK after receiving a phone call from Trojan Records informing him that the song was heading to number 1 in the UK singles chart. In May 1971 'Double Barrel' became the second reggae single to top the charts in the UK for two consecutive weeks.

1. [Listen to Double Barrel](#) Which musical instruments can you hear?
2. [This interview with Dave Barker](#) is part of the Brent 2020 No Bass like Home Reggae Digital Archive. It is 16 minutes long but you only have to listen to first five minutes unless you want to listen to the rest of the interview. What brought Dave to Brent?
3. What does Dave enjoy about performing?

Clary Salandy



Arrival in Brent: 1970s. Occupation: lecturer and artistic director.

Clary comes from Trinidad and Tobago and is a lecturer in design, the Artistic Director of UK Centre for Carnival Arts and Artistic Director of [Mahogany Carnival Design](#). Mahogany were set up in Harlesden in 1989 and work in the heart of the community. Alongside her fantastic team, Clary works with young people, giving them opportunities to create exemplary work. As well as winning best masquerade on numerous occasions at the Notting Hill Carnival the company have also designed costumes for the Olympic Ceremony 2012 and the Queen's Golden Jubilee demonstrating how Brent's Caribbean community has impacted the way the United Kingdom is represented on the global stage.

1. Look at the carnival costume made with students from Mahogany Carnival Design in this resource and answer the questions.
2. [Use Google Maps to find directions from your home to Mahogany Carnival Design in Harlesden.](#)
3. [Use Google Maps to find directions from Trinidad and Tobago to Brent.](#)

Norma Dixon



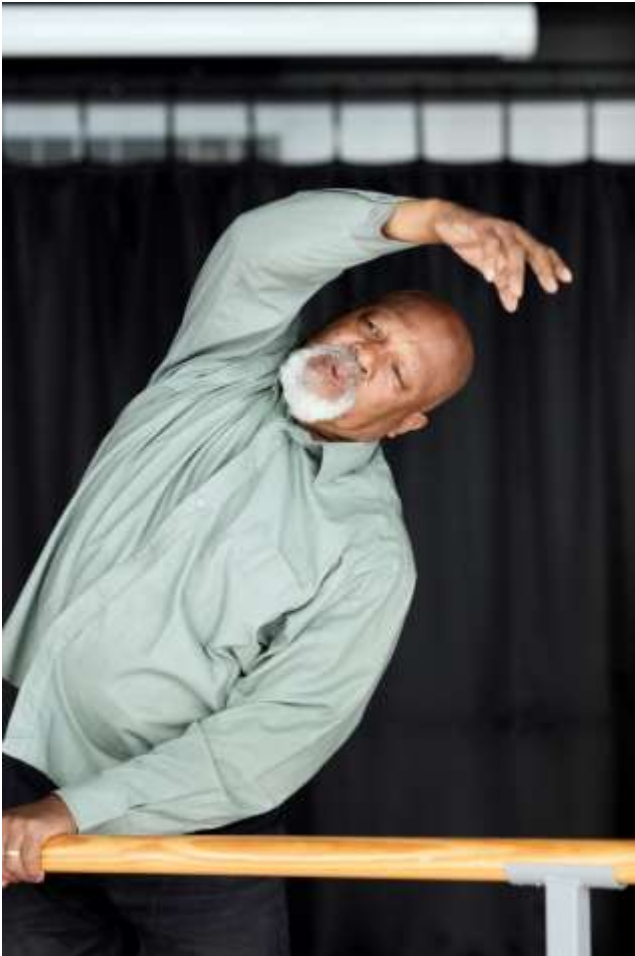
Arrival in Brent: 1960 at age 22.

Norma came to live in Willesden in 1960, where she still lives, and worked at the Phoenix Telephone Company in Colindale until 1965, weaving telephone coils. Norma then worked in the catering departments of Neasden, Willesden and Wembley Hospitals until 1990s.

Norma remembers that in the 1960s, she was not frightened to walk down the street and she enjoyed going to music and dancing events around London including the Hammersmith Palais. Norma loved the drama classes she went to at Roundwood Park in the 1960s.

1. Name two of the places where Norma worked after she came to Britain.
2. Where did she enjoy going dancing and listening to music.
3. What activity did she do at Roundwood Park in the 1960s?

Namron Yarrum (born Norman Murray)



Arrival in Brent: 1959 at age 13. Occupation: Dancer.

[Namron Yarrum](#) (born Norman Murray) joined the Willesden Jazz Ballet in 1961, became a student of renowned dancer and teacher Dame Marie Rambert and went on to become a founder member of The London Contemporary Dance Theatre. Namron continues to teach and perform.

1. Which dance group in Willesden did Namron Yarrum join in 1961?
2. [Watch this interview with Namron](#) ('Northern Contemporary Dance School'). The style of dance is called Contemporary Dance. Write down three things that you learnt from the video.

West Indian Front Room

[Watch a video of co-curator, Ashleigh Trezise, going behind the scenes of the West Indian Front Room](#)

[Look at photos from our Windrush 70 exhibition from 2018](#)

Framed photos showed special occasions or helped people remember friends and family who were far away.

After you took photos with a camera, they had to be printed out, which cost money. How do you think that affected the photos that were taken?

Phyllis and Vincent Bent got married in West London in 1964. Find their wedding photo in the photo of the reconstructed West Indian Front Room below.



Find these items in the photos below:

- Electric heater.
- Patterned carpet and curtains.
- Record player/gramophone for playing music. [Watch 'London is the Place for Me' on YouTube](#)
- Glass items in a display cabinet.







Poetry appreciation

[Watch a video of Malika Booker reading her poems inspired by Brent's Caribbean community](#)

Malika Booker is an international writer whose work is rooted in storytelling. 'Trials and Tribulations. The stone which the builders refused... Psalm 118:22' and 'Each Rose will find its bloom' were especially commissioned to celebrate the seventieth year anniversary of the arrival of the Empire Windrush in 2018. During interviews with members of Brent's Caribbean community, they informed us that they were often turned away from their local churches, either at the door or informed not to come back after attending a church service. Their response was to worship in their living rooms, their children receiving Sunday school teachings in a separate room. Caribbean women showed respect and reverence by dressing up for church. In *1 Corinthians 11:15* Apostle Paul declared that women must cover their heads during worship which meant that hats were a staple of any church wardrobe.

Trials and Tribulations. The stone which the builders refused... Psalm 118:22

Saturday night Aunty Cutie parts, then slides that hot comb, scorching ear tips, lacing the room with the sizzle of singed hair and scent of coconut oil, then tightens pink curlers into rigid regiments. Corrie presses her half-slip and pretty frock, then rests them to cool, like her head on that pillow. Sunday morning Aunty Cutie anoints Vaseline into her skin. Winston polishes black shoes, bows his head to breathe slick shine for Sunday worship. Cutie zips up her blue frock stitched by May's dressmaker from pretty pattern, checks her hairnet and hat is fixed just right. Winston presses sharp trousers seams then straightens his tie. Aunty Cutie pulls on the little heel shoe, and white gloves. Corrie counts out her collection money. But this country is a heavy weight. And when ambushed by white priests at church doors, *your kind not welcome here*, is a heavy stone, *your kind not welcome here* is a heavy stone *your kind not welcome here* is a heavy stone dashed into an empty pail. Yet look how dignity starch you back as they kick you teeth out of your mouth.



Hot combs were used for centuries to straighten afro and curly hair; the teeth of the comb are heated over a stove burner for thirty seconds before use. Found in most afro hair styling kits until the early 2000s, a steady hand was needed to avoid burning your ears.

Activities

- [Questions for discussion](#)
- [Empathy circles](#)
- [Consequences \(creative writing\)](#)

Questions for discussion

The following questions are a starting point to support understanding of the poem and its context.

For KS3, questions can be used to prompt partnered discussion and whole class feedback or provided as written comprehension questions (with or without additional prompts). Questions can be simplified, or additional prompts given for KS2.

Allow 3 minutes for quiet reading of poem.

1. What do you think this poem is about?

Allow discussion with a partner and then ask for volunteers to summarise:

- the first 2 lines (a family is preparing their hair and clothes for the next day)
- Lines 3-8 'Sunday morning...collection money' (the family goes through a detailed routine to make sure they are ready for a Sunday church service)
- The final 4 lines (they are made to feel unwelcome at the Church and this feels like a burden and an attack on their family)

2. What three words would you use to describe the tone or the mood of the poem? How do these adjectives relate to the feelings of the family?
3. What technique is the poet using in her description ‘the sizzle of singed hair and the scent of coconut oil’? How does this appeal to the reader’s senses?
4. What is the effect of the metaphor ‘rigid regiments’ in describing the pink curlers? Where else is this sense of orderliness echoed in the rest of the poem?
5. Why does the poet choose to write so many of her verbs in the present tense: ‘parts, slides, presses, polishes, zips, straightens’? What effect does this have on the reader?
6. Find 5 phrases including visual descriptions of what the family are wearing. Why are these important to the message of the poem? What image do we have in our heads as we read them?
7. Why is the phrase ‘your kind not welcome here, is a heavy stone’ repeated 3 times? What effect does this have?
8. Focus on the final sentence of the poem. What does it mean? Why do you think the poet has chosen to use dialect in the phrase ‘you teeth’ rather than the standard English use of ‘your teeth’?

Empathy circles

Split class into groups of approximately five. One student should act as a member of the family described in Booker’s poem and the remaining four students should form the ‘empathy’ circle around them.

The student playing the family member will say one sentence to the rest of their group describing their experience of what happened (for older groups, there is an option here to allow for a little creative freedom if you do not wish to use the pre-prepared sentences.)

Sentences (to print and cut out):

“I went to my local church with my family and stayed for the service - which we really enjoyed - but the end I was told we weren’t welcome back.”

“I spent 3 hours getting my children ready for church but when we arrived, they wouldn’t let us in, and my youngest child cried.”

“I was told I wasn’t welcome to worship at my local church so I formed a worship group in my living room for my friends and neighbours.”

“I thought that if we dressed smartly, we would be welcome at our local church, but it made no difference. They still didn’t want us there.”

“Nobody spoke to us during the whole time we were at the church and everyone stared at us throughout the service.”

“The priest was very angry that we had dared to think we would be welcome at the church. I had to cover the ears of my child so he wouldn’t hear.”

“We were taught to love the ‘Mother Country’ only to find out that our mother doesn’t love us”

Quote from conversation with member of Brent community.

Empathy circle

Following the reading of the sentences, empathy circles should be given a moment to reflect before responding to their 'family' member one by one. The prompts below are for each student to begin their verbal response:

"I am sorry that this happened. It makes me feel..."

"I would like you to know that..."

"I would like to improve your experiences by..."

Reflection

Follow the empathy activity; take time to feed back as a whole class. How did 'family' members feel about the event they were describing? Did this change after the empathy circle had spoken? What lessons can the students take from this to carry forward in their own lives?

Consequences (creative writing)

Imagine a different scenario, where you have the power to rewrite this historical event and make the families welcome.

Split class into groups or tables of at least six students. Each student will need a blank piece of A4 paper and a pen or pencil. Beginning with number 1, they should write just one or two descriptive story sentences for each point (in the third person, past tense for consistency). For older students they should employ 'show not tell' techniques to convey emotion and tone.

E.g., Richard Dixon finally docked at Tilbury and wearily trudged down the gangplank, jostling with the other passengers as the grey clouds gathered above them.

Once they have written something for the first part of the story, each student folds the paper neatly over what they have written and passes it to the next person. This is repeated in between each point so that somebody new is contributing each time.

1. Richard arrives in England after a long journey.
2. He settles into his new home.
3. He marries and starts a family. On Saturday night the family prepares for church.
4. On Sunday morning they get themselves ready for church.
5. They arrive at church and see the priest and the other members of the congregation for the first time.
6. They are greeted in a positive way. (Try to include speech in this last sentence).

Once all six parts are completed on every piece of paper, they can be passed back to the person that began that particular story, so that they can see how it unfolded. The completed stories can then be read out loud.

Each Rose will find its bloom, by Malika Booker

The stone which the builders refused
was become the head stone of the corner Psalm 118:22

Black roses stretched to their own sun
to worship to worship
seeds planted in pots in living rooms
to worship to worship
till they began to blossom and bloom
in song in song
and they started to shiver and sway
in song in song
till their heads bent and bowed
in prayer in prayer
and the sunshine healed bruised petals
in prayer in prayer
their splendour and grace
in worship in worship
reaped bountiful grace
in song in song

Lyrics appreciation

'London is the Place for Me' by Lord Kitchener



[Watch 'London is the Place for Me' on YouTube](#)

This is a 1948 calypso song by Lord Kitchener (born Aldwyn Roberts). He sang the first two stanzas of 'London is the Place for Me' on camera for reporters when he arrived at Tilbury Docks on the Empire Windrush. Lord Kitchener then recorded the song in 1951.

One of the styles of music that the Windrush Generation liked to listen to was calypso. Calypso music is a style of Afro-Caribbean music that originated in Trinidad and Tobago during the early to mid-19th century and eventually spread to the rest of the Caribbean Antilles and Venezuela by the mid-20th century.

London is the place for me
London this lovely city
You can go to France or America,
India, Asia or Australia
But you must come back to London city
Well believe me I am speaking broadmindedly
I am glad to know my Mother Country
I have been travelling to countries years ago
But this is the place I wanted to know
London that is the place for me

To live in London you are really comfortable
Because the English people are very much sociable
They take you here and they take you there
And they make you feel like a millionaire
London that's the place for me

At night when you have nothing to do
You can take a walk down Shaftesbury Avenue
There you will laugh and talk and enjoy the breeze
And admire the beautiful scenery
Of London that's the place for me

Yes, I cannot complain of the time I have spent
I mean my life in London is really magnificent
I have every comfort and every sport
And my residence is Hampton Court
So London, that's the place for me

Activities

- [Questions for discussion](#)
- [Interview activity](#)
- [Newspaper activity](#)

Questions for discussion

The following questions are a starting point to support understanding of the song and its context.

For KS3, questions can be used to prompt partnered discussion and whole class feedback or provided as written comprehension questions (with or without additional prompts). Questions can be simplified, or additional prompts given for KS2.

Play the song to the class before allowing them the opportunity to read the lyrics to themselves (either a printed copy per pair or on the board where possible).

1. What do you think this song is about?

Context can be provided at this point, as per notes above.

2. This song was written during Aldwyn's journey to Britain. What emotions do you think he was feeling on the journey? How did he expect to be treated when he arrived in London?
3. Try to find five examples of verbs or adjectives that show Aldwyn is trying to persuade his audience (and perhaps himself too) that London really is 'the place' for him.
4. What does the line 'At night when you have nothing to do...' imply? What does Aldwyn expect that they will be doing the rest of the time? Think carefully about why he and his companions made the journey to England.
5. What three words would you use to describe the tone or the mood of the song? How do these adjectives relate to Aldwyn's feelings? How does the song make you feel? How much of this is down to the performance, e.g. the rhythm of the music, and how much is communicated by the lyrics?

Interview activity

Students should work in pairs, with one acting as Aldwyn Roberts and one as a news reporter at Tilbury Dock. Scenario: He has just finished singing his song for the cameras and the reporter has 1 minute to interview him for a television piece about the arrival of the Windrush.

Reporters should try to think carefully about what their viewers will wish to know and what makes an interesting interview. Questions should be open ended and thought provoking.

Those playing Aldwyn Roberts should think about how they would feel at this moment at time and put this across convincingly in the way that they act and speak. They should also think about how they would want to present both themselves and their culture in this new country. What message would he want to get across?

Each pair should brainstorm, make notes and practice their interviews before performing them for the rest of the class. Encourage as much creativity as possible in their presentations, i.e. reporters can think of a name and a character for themselves, they could end the report with the words "and now, back to the studio", etc.

Newspaper activity

Using the ideas from their interviews and the information provided (as well as any extra research you might have time for), students should create the front-page story of a newspaper covering the arrival of the Windrush. Please see template on following page.

Each newspaper should include the following features:

- The name of the newspaper

- A headline which grabs readers' attention using alliteration, rhyme or a play on words
- A sub-heading
- An introduction which includes the 5 Ws
- Images with captions
- Facts
- Quotes (in inverted commas – this is the only place that opinions should be included!)
- All of the main events in chronological order
- Written in third person and past tense
- Written in a formal tone
- A final paragraph which explains or asks what might happen next

Creative Writing: student's cultural heritage

Activities

- [Questions for discussion](#)
- [Diary entry activities](#)
- [Poetry writing and performances](#)

Questions for discussion

- Do you or your family belong to a particular culture?
- Do you go to a particular place to worship?
- Is there a style of clothing that members of your family like to wear for special occasions?
- What kinds of food do your family like to eat?
- Were any members of your family born in other countries?
- Are there any festivals that you celebrate in your family? (Christmas, Easter, Passover, Eid, Diwali) and if so, what do you do to celebrate?

Discuss the questions above with a member of your family (or your partner in the classroom).

These things are all part of your cultural heritage: the background of your family, their shared history and the way that they choose to live and celebrate.

Diary entry activities

- Imagine you are in the middle of a long a journey by boat to a distant land where they have no ideas about the customs and traditions of your culture. This will be your new home.

Describe the journey. Use your senses – how does it smell/look/taste/sound. How do you feel about your end destination? What do you think the people there will be like? How will they react to you arriving in their country?

- A group of travellers are arriving in modern day Brent after a long journey from the other side of the world. It is your job to throw them a welcome party once they have settled in.
 - Warm up: Each of you must bring one type of food to the party. 1 minute to discuss with your partner what you might bring. Feedback to class.

- Activity: Think about the other things you could do to make the celebration welcoming. How might the party look, smell and feel. Write a diary entry describing the event in detail and using all of your senses.

Poetry writing and performances: a picture tells a story

Ask students to bring in a family photograph showing people celebrating. It could include themselves or even have been taken years before they were born. (Teacher could bring in some old photographs as back up).

What story does that picture tell about the family? This could be both real (based on the story of the picture they might have heard) and imagined (they may not know what is happening in the picture and they certainly will not know what each individual is thinking). The best way of exploring the photograph would be to incorporate a mixture of the two, beginning with any facts that are known about the people and the celebration and then creating additional imaginary ideas around them.

The poems should tell the story of the celebration and what it means for their family and their culture. They should try to convey a sense of emotion by exploring the feeling or mood of either the whole group or an individual from their photograph at that particular point in time.

Reflection questions for planning

- What is this celebration for?
- What is actually happening? I.e. are they eating, dancing, and sharing stories? What interesting verbs could be used to describe their movement or actions?
- How are the family feeling? What adjectives could you use to describe the mood of the event?
- Choose one individual to focus on. If they had a speech bubble, what would they be saying?

Older students might want to create their own free form or structured poems around the themes of their photograph. Alternatively, they can use one of the structures below:

- An acrostic: perhaps using the word 'culture', 'heritage', 'celebration', or the name of the festival or event pictured.
- A concrete poem: possibly in the shape of a balloon or a symbol of celebration that is relevant to their culture, such as a candle, a crescent moon, or a star.

They might want to think about using figurative language and techniques in their poem to create rhythm and memorable phrases:

- repetition
- rhyme
- alliteration
- onomatopoeia
- similes
- metaphors

Following the poetry writing activity, students can be encouraged to give performances of their poems (following in the footsteps of Lord Kitchener and his songs and Maliker Booker, who regularly performs her poetry)

Performance preparation

How will you use your voice to bring your personality into the performance?

How will you bring a sense of rhythm to your performance to make it exciting for the listener? Perhaps you could clap or use your arms and hands to emphasise your points. You could raise your voice or stamp your foot on important words.

Wave Carnival costume

Made by Mahogany Carnival Design, students at Queens Park Community School, Alperton High School and Harlesden Primary School, 2018. Find the portrait of Clary Salandy in the portraits section of this resource. What is her role at Mahogany Carnival Design?

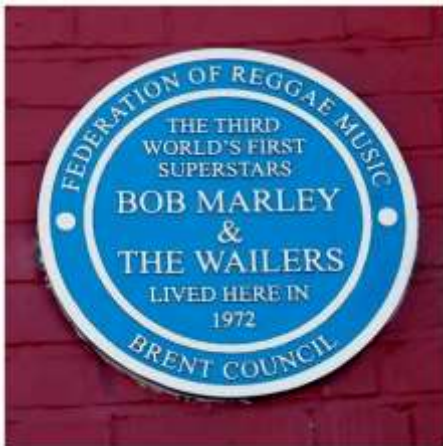


Traditionally carnival costumes were dramatic sculptural creations that communicated clear themes and stories. The large wave, which holds up the Windrush shaped headdress, is representative of the journey the children of the Empire took from their homelands to the 'Mother Country'. Emerging from the boat, we can see the thriving city of London as it stands today, the hands that intersect the city's iconic skyline illustrating the incredible contribution that the Caribbean community have made to build our city. By sharing their talent, skills and culture, they established the Notting Hill Carnival in the 1960s, which is now the biggest street festival in Europe. The magnificent combination of wearable art, music and dance at this annual event makes carnival one of the most amazing legacies that the Windrush generation has contributed to Britain.

1. How have the students used the shape of the Empire Windrush in the costume?
2. What do you like about it?
3. Choose a memorable experience in your life and design a carnival costume based on that event.

Trojan Records

Starting out as an imprint of Island Records in 1968, Trojan Records has been influential in driving the advancement of reggae music in the United Kingdom. Alongside its sub genres of ska, lovers' rock and revival, reggae has played an important role in bringing life to the Borough of Brent. As the unofficial capital of reggae, (outside of Jamaica) Brent's reggae roots have seen great artists like Janet Kay, Ken Boothe, Marcia Griffiths and Bob Marley enjoy great success - with Marley once playing a spontaneous gig at a club in Dollis Hill.



1. Bob Marley and the Wailers lived at [13 The Circle, Neasden](#) in 1972. Click on the plus sign in the bottom right hand corner to zoom in until you can see the blue plaque honouring them [Find out how Bob Marley's Neasden home has been honoured](#).
2. Listen to this [Spotify playlist of classic Trojan releases](#) and these releases from 1969: [Return of the Django by The Upsetters](#) and [Liquidator by Harry J Allstars](#). The Liquidator is used as the run-out music by the Premier League football teams Wolverhampton Wanderers and Chelsea.
3. Janet Kay from Harlesden had a Number 1 hit with '[Silly Games](#)'. It is the most commercially successful example of a form of London music known as 'Lovers Rock', which blended 1960s pop ballads with reggae rhythms and was sung by predominantly female vocalists.
4. Find the portraits of Cleveland 'Popsy' Deer, Trevor Starr and Dave Barker in the portraits section of this resource. What links to Trojan Records do they have?