Lawrence Wishart is an independent, radical publisher based in East London that has been running since 1936. We publish books and journals (academic magazines) on topics like history, politics and culture. The mission of the organisation is to create spaces where people who believe in freedom, justice and equality for everyone can come together and talk about different ideas.

Historically, our books have documented the stories of people in Britain fighting for their rights, often in their place of work. In the Radical Black Women Series, we asked researchers of Black history in Britain to write about women who were involved in fighting for Black people’s rights in the UK. We often collaborate with other groups with similar goals, like the Young Historians Project, who have helped us to create this workbook.

Young Historian Project (YHP) is a non-profit organisation formed by young people encouraging the development of young historians of African and Caribbean heritage in Britain. They’re a team of young people aged 16-25 working on dynamic projects, documenting pivotal and often overlooked historical moments.

YHP emerged as one of the outcomes from the History Matters conference held in April 2015 at the Institute of Historical Research, highlighting the alarmingly low numbers of history students and teachers of African and Caribbean heritage in Britain.

They hope that through their projects more young people of African and Caribbean heritage will rediscover history and develop the skills to become the historians of the future.

Meera Shakti Osborne is a multidisciplinary artist and youth worker from London. Meera’s work focuses on collective healing through creative self-expression. Meera is interested in the use of art as a tool to create historical documents that represent feelings and the inbetween stuff that often gets left out of history making. They work in sound, oil paint, textile, breathing, talking and dancing.
Meera Shakti Osborne interviews Jumanah Younis. Jumanah is the Books Editor at Lawrence Wishart and the creator of the Radical Black Women series. They also organised this educational booklet series.

**So, what is the book series about?**

This book series is about black women who have made important contributions to movements for freedom, justice and equality in Britain over the past 100 years.

**Why did you want to publish this series?**

I was inspired to create this series after reading a book from 1999 about Claudia Jones and her time in Britain. Claudia Jones was an activist who came to the UK after being exiled from the US. I was particularly interested in how she brought together African, Asian and Caribbean people in the fight against racism, and how she used creative approaches to community activism, like putting on the first Caribbean Carnival in Britain.

Reading about Claudia inspired me to look for other stories of black women’s activism, but I struggled to find many books on the topic. When I researched black history in Britain, I discovered that there are not many non-academic books about black history in general, and even fewer about black women. I decided to create this series as a way of making it possible for people to learn about the rich history of black women’s activism in Britain.

**Why do you think these women have untold histories?**

In order to write about these women’s histories, you need to research them. Most people use a job in a university as a way to be able to do this. But very few students of African and Caribbean heritage choose to study history at university. For those who do, it is likely to be a lonely experience given that less than 1% of professors in the UK are black (and even fewer of those are women). Many black professors say that racism is a barrier to black people entering the profession and reaching senior positions.

Black women activist’s histories are also harder to find. There are more likely to be gaps in the archives because of the way waves of migration of black and other colonised peoples to Britain and the violent history of slavery has broken up the usual records historians look for. We are used to seeing history as being about facts and things that can be proven. But many feminists have argued that history is subjective, meaning what you write also reflects your own position in society and point of view.

**I like this idea that history is subjective. What advice would you give a young person who is interested in researching histories that reflect their own identities?**

My advice would be to think about resources - and be creative! What materials do you have access to that tell the kinds of stories you are interested in? It could be family photo albums, a free newspaper, flyers in your local takeaway - any of these things could end up in an archive one day. Interview family and friends about their experiences, write about what it’s like to be you. History doesn’t have to happen in a university or at school, it can start at home, or in your local youth centre, or on TikTok - wherever you feel connected to different parts of your community and culture.

Sometimes it’s hard to find out what happened in the past, for lots of different reasons. People might not want to talk about difficult times, or might not remember dates, or might disagree on the facts. Try not to get caught up on what might be ‘true’ and think instead about what different events mean to different people, including you. Questions to consider might be: why might people remember different things about the same event? What do different objects symbolise for different people? What might an archive of your community look like, if you could create one?

**How can UK education help to address the racism you mention as a barrier to black people becoming professors at university?**

I think one of the most important things is to keep young people in schools in the first place, and to make schools a safe and supportive environment. Organisations like No More Exclusions have shown the damage caused to a child’s life by being excluded, drawing attention to the high numbers of Black Caribbean children being excluded. Other collectives like Kids of Colour have highlighted the problem of police officers being in schools, leading to children being criminalised and even abused in a school setting. This needs to change, and supporting these groups is a good first step.

I would like to see more space for children and young people to be able to explore the communities they are a part of within history lessons. I think that if history lessons reflected a more diverse range of experiences, more young people would be more likely to pursue it as a career. In the past, black community groups responded to the lack of black history in the curriculum by putting on ‘supplementary schools’, which you can read about in this booklet. These examples can provide a creative way for communities to think about how to tackle racism in education.

**What do you hope to achieve through publishing this book series and this educational booklet?**

I hope that this book series will preserve a part of the life stories of black women activists that might otherwise have been lost or forgotten. I hope that young people will read the booklets and feel like they too can create change when faced with injustice. I hope it will make them feel strong to know that these rich legacies of resistance exist within their community or hometown, or even if they come from a different community or place.

I also hope it will lead people to feel curious about researching and documenting their own experiences and the experiences of people where they live when faced with social injustice, whether that is not being able to afford good food, or experiencing racism at school or at work, or having to move around because of housing insecurity. Ultimately, I hope it will light a little fire inside every reader, as well as plant a seed of hope that things can get better, and we can make change.
Activism: activities designed to bring about political or social change.

Colour Bar: a social system in which non-white people are denied access to the same rights, opportunities, and facilities as their white counterparts.

Colonialism: the practice of one country controlling another country, usually so that the occupying country can benefit economically by taking resources from the colonised country.

Communism: a political idea which says that things should be divided equally between people rather than some people having more things than others. Under communism, people would not own things privately and instead the government would organise how things were made and share out what was available equally based on what each person needed.

Decolonisation: a process of a colonised country freeing itself from colonisation. Decolonisation can also be used to describe the process of becoming free from the dominance of colonising countries and the ways of thinking that they impose.

Diaspora: the dispersal or spread of any people from their original homeland.

Feminism: the advocacy of women’s rights on the basis that all people should be treated equally, regardless of gender.

Migration: movement of people to a new area or country, for example, to find work or better living conditions.

Pan-African: a belief in the unity, common history and common purpose of the peoples of Africa and the African diaspora and the notion that their destinies are interconnected.

Race: system that puts people into groups based on real or imagined differences between them, like skin colour. Europeans invented different categories of ‘races’ when they colonised Africa.

Racism: discrimination directed at members of a group who are seen as having the same ‘race’, based on the idea that people who belong to that group are inferior.

Socialism: a political idea which says that people in a society should be in charge of resources (water, land, factories) rather than individuals or companies.
How is history recorded?

Is everything included into history?

Who decides what is part of history?

What do you want to be included?

Who decides what is recorded?

WHO do you want to be included?
Amy Ashwood Garvey was born in 1897 in colonised British Jamaica. She was involved in a wide range of political activities throughout her lifetime, across many continents. A famous Pan-African feminist, she was known for her public lectures about race and gender. Amy toured the US, Europe, West Africa and the Caribbean, where she helped to establish several women’s organisations.

Amy also played an important role in the formation of the Universal Negro Improvement Association (UNIA), an organisation led by her former husband, Marcus Garvey. The UNIA dedicated itself to improving life for people of African descent across the world.
Amy got involved with political activism in Britain in 1922. She was friends with the political activist and journalist Claudia Jones, and was on the board for her newspaper, the *West Indian Gazette*. She also helped to set up the Nigerian Progress Union (NPU), which supported African students who were living in London. In 1936, she opened the Florence Mills Restaurant and Social Parlour, which became a meeting place for organisations fighting against European colonialism and against racism in Britain. Famous Pan-African leaders like Jomo Kenyatta, George Padmore and CLR James often ate there.

Amy was known internationally because of her participation in events on Pan-Africanism. For example, she chaired a panel at the Fifth Pan-African Congress held in Manchester, England in 1945, where she spoke about what life was like for black women in the Caribbean.

Amy got involved with political activism in Britain in 1922. She was friends with the political activist and journalist Claudia Jones, and was on the board for her newspaper, the *West Indian Gazette*. She also helped to set up the Nigerian Progress Union (NPU), which supported African students who were living in London. In 1936, she opened the Florence Mills Restaurant and Social Parlour, which became a meeting place for organisations fighting against European colonialism and against racism in Britain. Famous Pan-African leaders like Jomo Kenyatta, George Padmore and CLR James often ate there.

*Pan-Africanism* is a movement that encourages solidarity between ethnic groups of people with African descent, including people living both within and outside of the African continent. People who live outside of their country of origin can be labelled as diaspora.

Amy also set up the Afro-Women’s Centre and Residential Club at her home in Ladbroke Grove, in west London. This became a place for people who had recently arrived from Africa or the Caribbean to Britain to meet other people from their community. It was also the meeting place for organisations fighting against European colonialism and against racism in Britain. These riots were an important turning point in the history of Black people in Britain because a lot of groups were formed to fight racism in response.
Claudia Jones was born on 21 February 1915 in Port-of-Spain, part of colonised British Trinidad and Tobago. She moved to the US with her family in 1922. She got tuberculosis at the age of 17, which made her very ill, and she suffered with severe illness throughout her life. In February 1936 she joined the Young Communist League, which was a part of the Communist Party for young people, and a year later she joined the Communist Party of the USA's newspaper, called Daily Worker. Journalism was an important feature of Claudia's life. In 1945 she joined the main Communist Party of the USA where she focused on the issues faced by black people, in particular black women.

In the 1950s in the US, being a communist was seen as suspicious and people were unfairly arrested and sent to jail for their political beliefs. Claudia was arrested several times because of her political activism and went to prison in 1955. After a campaign for her release, she was made to leave her family and friends in the US, and was deported to Britain in December 1955. Over 350 people came to her goodbye party.
Once she had arrived in the UK, Claudia struggled to find work and a place to live, and relied on friends and comrades from the US for financial support. One of her friends was the pan-Africanist Amy Ashwood Garvey. Claudia founded Britain’s first major Caribbean newspaper, the *West Indian Gazette*, in 1958. Its offices on Brixton Road were a place black people would gather to discuss community news. That year, racist violence broke out in Notting Hill and other areas of the UK.

Claudia helped to create a number of organisations to fight for the rights of people from countries that Britain had colonised, and she also fought for racial equality internationally. She was involved in the Association for the Advancement of Coloured People, the Coloured People’s Progressive Association, the Interracial Friendship Coordinating Council, and the Afro-Asian Caribbean Conference. With these groups, she campaigned against racist immigration laws like the Immigration Act 1962, which made it harder for people from places that used to be British colonies to come to the UK.

Claudia died on Christmas Eve 1964 at the age of 49 due to a heart attack, which was a result of her long-term illness. She is buried on the left-hand side of Karl Marx, a philosopher who wrote about how people could be equal under a system called socialism, in Highgate Cemetery, which is in North London.
Jessica Huntley was born in 1927 in colonised British Guiana (now Guyana). She grew up without a lot of money, but with a rich tradition of family pride in African culture and resistance to racial injustice. She was a founding member of the People’s Progressive Party in Guyana in 1950, a political party that focused on the rights of working people. She was an active campaigner in their election victory of 1953, and was also a founding member of their women’s division, the Women’s Progressive Organisation. Having fought for a parliamentary seat in 1957, she travelled to London in 1958 via Eastern Europe where she represented British Guiana at a political conference.
When Jessica arrived in Britain, she immediately joined activism against European colonisation in Africa, and developed a focus on fighting for the rights of black people in Britain. In the 1960s and 1970s, there was increasing amounts of anti-blackness from white people in the UK and the government. Jessica spent the remainder of her life in Britain, where she founded and co-founded many organisations related to black power and publishing, like The International Book Fair of Radical Black and Third World Books. However, the most famous organisation was Bogle L’Ouverture Publications, a black publishing house that published many important black authors from across the world, like Walter Rodney, Valerie Bloom, Lemn Sissay, and Linton Kwesi Johnson. The publisher was also a political and campaigning organisation.

‘Fashist an di attack
Noh baddah worry ‘bout dat
Fashist an di attack
Wi wi’ fite dem back
Fashist an di attack
Den wi countah-attack
Fashist an di attack
Den wi drive dem back’

8. Linton Kwesi Johnson from the track Fite Dem Back 1979

Another area of activism Jessica was involved in was the Black Supplementary School movement. When people from Africa, Asia and the Caribbean came to the UK, racism in the school system meant that they often received a poorer education than white children. Teachers assumed that they were not able to learn and they were often sent to separate classes where they were not taught the curriculum. Supplementary schools were extra classes that black parents organised to address this problem. Jessica was a leading member of the Black Parents Movement, who organised supplementary schools. One of the most important parts of Jessica’s legacy is the Huntley Archives, where Jessica and her husband Eric’s papers have been stored. People can visit the archive, which is based in Clerkenwell, London, to see these documents. Jessica Huntley died on 13 October 2013 in London aged 86.
Gerlin Bean was born in 1939 in colonised British Jamaica. She is a longstanding youth advocate and Black community activist. Gerlin migrated to England aged 18 to train as a nurse in the late 1950s, but eventually left nursing to pursue her passion of youth work.

By the 1960s, racism had invaded all aspects of society in Britain, and black people young and old were subjected to it in some form. Housing, employment and education were three main areas where racism and discrimination were most apparent. For example, the Commonwealth Immigrants Act of 1962 was deliberately drawn up to target Black and Asian individuals, by making it harder for them to come to Britain.
In the late 1960s, the Black Power movement emerged in response to this racism. The Black Power movement was made up of different groups who fought against racism and for the rights of African, Asian and Caribbean people in Britain, most of whom had come to the UK from countries that Britain had colonised. Gerlin became an active member in two London-based Black Power groups: The Black Unity and Freedom Party (BUFP), and the Black Liberation Front (BLF). You will find out more about these groups later in the booklets. Within these two groups, Gerlin worked to create women's study groups. She encouraged other young Black women to become politically active, and stand up for their rights.

"Well, I feel that as a person I should be free to do what I want to do and to proclaim my feelings."
10. Excerpt from Gerlin Bean interview Shrew Magazine 1971

In 1974, Gerlin was one of two women in the British group that went to the Sixth Pan-African Congress in Dar es Salaam, Tanzania. The conference was an important meeting of political leaders of people of African descent, who were working towards improving the lives of African people globally.

In addition to her work in the Black Power and Pan-African movements, Gerlin was involved in linking up Black women's groups in Britain. She helped to set up the Brixton Black Women's Group in 1973 and the Organisation of Women of Asian and African Descent (OWAAD) in 1978. OWAAD was a national organisation that coordinated Black women's groups throughout the UK.

Gerlin was also involved in the movement for gay and lesbian liberation during the 1970s and proudly identified as bisexual. Gerlin returned to Jamaica later in her life to work with young people there. She continues to live there today.
From 1930 until 1970, there were a variety of music clubs at 50 Carnaby Street in Soho, central London. These clubs were primarily run by and for Black Caribbean communities. In 1936, the Florence Mills Social Parlour was founded by Amy Ashwood Garvey and her partner at the time, Sam Manning. Sam, originally from Trinidad, brought calypso music to the club, while Amy, having lived in New York City, brought the flavour of African American music from Harlem. Famous black writers like C. L. R. James went there, and the club was also used as a meeting place by Pan-African activists.

Is music important to you? What genres of music do you like and what do they represent for you?

Think about a time where you were dancing, how does dancing make you feel?

When I dance I feel joy, sometimes I dance by myself like no one is watching, but nothing feels better than dancing with my friends and family.

Being together for the sake of joy.
I feel at home in my bedroom, having my space gives me a sense of peace. Sometimes home for me isn’t a place, its person, or book, or song that makes me feel safe.

In 1954 Amy Ashwood Garvey set up the Afro-Women’s Centre and Residential Club ‘to answer the long-felt need of coloured women for spiritual, cultural, social, and political advancement’. It was located on 1, Bassett Road, close to Ladbroke Grove, west London. As well as being a community centre, Amy also offered accommodation in the building. This was an important service because of the discrimination against black communities by landlords. The centre also housed a restaurant and was used as a meeting space for women-run businesses. It later became the Afro People’s Centre.

What makes a place or space feel like home to you?

What activities do you like to do in the spaces that make you feel at home?

Do you know of any similar spaces like the Afro Women’s Centre and Residential Club that exist today?

Sometimes I make a home for myself in the clothes I wear, with the music in my headphones or book in my bag. It’s not the same as the house I grew up in but those things make me feel safe - they are the little bits of home I carry with me.
Many Caribbean people were recruited to fight for Britain in the Second World War and stayed on in Britain after it ended only to find racist treatment by British people and discrimination in employment. However, the economic situation in many Caribbean countries was so bad that throughout the 1950s, increasing numbers of people began moving from the Caribbean to Britain, especially after changes in immigration laws that made it harder to enter the US. Claudia Jones arrived in London in 1956 and immediately got involved in organising for African, Caribbean and Asian workers’ rights.

Claudia set up the *West Indian Gazette* (WIG) in March 1958 in Brixton, London, in a climate of increasing racism. From the outset, the newspaper’s offices were threatened by members of the British Ku Klux Klan, who didn’t want a black newspaper to exist. In August and September of that year, racist violence broke out in Nottingham and Notting Hill, west London, with white people attacking black communities. Claudia used the paper to organise resistance to this racist violence, and the paper was reported to have sold over 30,000 copies in this time.

Its offices at 250 Brixton Road also became an informal meeting place for black people to find news, meet others and organise politically. Many famous actors, singers and writers passed through, from American singer Paul Robeson to Caribbean author Sam Selvon and activist and publisher John La Rose. The paper ran until 1965, eight months after Claudia Jones had passed away.

Claudia Jones inspired a lot of people, including myself. She cared about truth and put it into a physical format, into something people could hold.

"Giving people a truth they can hold is a powerful thing. I love to write poetry, it’s my way of telling my own personal truths - I wonder if one day the things I write and create will inspire others, if my poems can be truths for them too."
In 1959, Claudia Jones organised the first Caribbean carnival in the UK, in response to racist violence in Notting Hill the previous year. She reached out to performers that she knew, from singers to actors and choreographers, to ask them to join her in this celebration of Caribbean culture. British film star Yvonne Mitchell, jazz singer Cleo Laine and calypso artist Edric Connor were all part of Claudia’s first Carnival. She promoted the Carnival in her newspaper, the West Indian Gazette, which featured the evening’s programme. The first Carnival took place in a hall in St Pancras, which she decorated with palm trees.

I’ve grown up in a country different from the place my parents are from, but I’m still from there too. I often wonder what it means to be from somewhere. It’s food, music and language, but so much more than things. I think it’s in my body, my mind and my intentions.

How do you celebrate your culture?
The UK government’s response to rising racial hatred in Britain between 1958 and 1962 was to restrict the number of immigrants allowed to come here from countries that used to be part of the British Empire, specifically African, Asian and Caribbean countries. The law, known as the Commonwealth* Immigration Act 1962, was widely seen as racist and Claudia Jones campaigned against it through the West Indian Gazette and another organisation that she founded called the Afro-Asian Caribbean Conference.

For Claudia, the bill* was designed to create ‘racialist divisions’ between white workers and African, Asian and Caribbean workers. Claudia and others risked their safety in order to organise against it; a meeting she held against the bill in 1961 was broken into by racist organisations including Mosley’s Union Movement, the League of Empire Loyalists and the British National Party, who shouted ‘keep Britain white’ and threw fireworks at the audience and the speakers. Even when the bill became law in 1962, Claudia continued to organise mass protests, including one with Caribbean nurses in their uniforms.

*Commonwealth means countries that used to be part of the British Empire.

*a bill is the name for a proposed law before it has been passed.
mid 1960’s

BLACK EDUCATION MOVEMENT (BEM) AND THE BLACK SUPPLEMENTARY SCHOOLS MOVEMENT (BSSM)

The children of migrants to Britain experienced discrimination in the education system by being labelled ‘educationally subnormal’. Young people also experienced brutality from police, who used the infamous ‘Sus law’ to harass young people. The Sus law meant that the police could arrest any ‘suspected person’ for loitering on the basis that they might commit a crime. Activist Gerlin Bean, who moved to Britain initially to work as a nurse, began to do youth work in response to seeing this harassment of young people in her community.

Other activists like Jessica Huntley were prominent during this period in resistance campaigns against the unequal treatment of black children in the British education system, and the early establishment of alternative educational and cultural provision through supplementary schools. She worked with Bernard Coard on the pamphlet *How the West Indian Child is Made Educationally Subnormal in the British School System*, which mobilised the Caribbean community in particular against this discrimination. Other activists like Darcus Howe and Leila Hassan were involved with groups like the Black Parents Movement (BPM), from 1975 onwards.

I feel like there is so much to know, so much I’d like to learn. I wonder how much information can change us, like what type of person could I be if I learn something new, how might it inspire me I think it’s also kind of beautiful, the act of learning and exploring. Not knowing something and suddenly you do.

When do you feel seen in school or college? When do you not?

If you could add a new subject to your curriculum, what would it be? Why would you include it? Could you write down some suggestions for new subjects?
Bogle-L'Ouverture Publications was a pan-African publishing house set up by Jessica Huntley and her husband Eric. They published books by many important black writers and political activists. Jessica used books as a way of making political change, for example by setting up the International Bookfair of Radical and Third World Books, and Bookshop Action, a campaign against racist attacks on black bookshops. Bogle L'Ouverture also had a bookshop, which would host events and activist meetings. With her husband and business partner Eric, the company became one of the biggest and most influential publishing houses of the time.

Bogle-L'Ouverture became well-known internationally for publishing writers like C.L.R James, Valerie Bloom, Walter Rodney, Lemn Sissay, and Linton Kwesi Johnson. These writers wrote about the experiences of black people in the UK and abroad, raising awareness of the impact of racism at a time when people did not usually accept this. For example, Walter Rodney's book *How Europe Underdeveloped Africa* was one of the earliest history books to explain the effects of colonialism on African countries. These writers also became recognised as excellent authors in their own right, which was especially important at a time when black people faced a lot of racism and discrimination based on the idea that black people were less intelligent and capable.

Jessica collected the papers related to her work at Bogle-L'Ouverture in the Huntley Archives, one of the largest black British archives in the country. You can go inside and see her papers if you organise a visit.

If you are in London check out New Beacon Books - a bookshop specialising in works from Caribbean, Black British, African and African American authors.

76 Stroud Green Rd, Finsbury Park, London N4 3EN
The Black Unity and Freedom Party (BUFP) was set up in 1970. It was heavily influenced by left-wing politics. The BUFP was the first organisation of its kind to argue that the women should be equal to men in the black power movement. Within a year of BUFP being founded, Gerlin Bean launched the organisation’s Black Women’s Action Committee.

Gerlin was inspired to set up the Black Women’s Action Committee after attending the 1970 National Women’s Liberation Conference at Oxford University. The Conference was organised as part of the fight for equal rights for women in Britain, such as the right to be paid the same as men for doing the same work, or having the right to make decisions about whether or not to have children.

Although the event was a turning point for activism around women’s rights, as one of the few Black women present at the conference, Gerlin was struck by the huge differences between the problems facing Black and white women. Following this experience, she began to create groups that would later become the Black women’s movement from within the network of Black radical organisations.

Gerlin later worked with the Black Liberation Front, a Pan-African organisation set up in 1971. She made sure they also set up a women’s group, and a ‘Sister’s Column’ began to appear in the organisation’s Grassroots newsletter.

What does freedom mean to you?

Think about a time where you were treated unfairly. What would you like to change about that time?
Gerlin Bean was integral to establishing black women's groups within other organisations, and later co-founded independent women's groups like the Brixton Black Women's Group in 1973 and the Organisation of Women of African and Asian Descent (OWAAD) in 1978.

The Brixton Black Women's Group (BWG), which existed from 1973-1985, identified itself as a socialist feminist organisation, and was one of the first black women's groups to be established in the UK. The aim of BWG was to create a distinct space where women of African and Asian descent could meet to focus on political, social and cultural issues as they affected black* women.

Many women have said they became activists thanks to Gerlin. Her lifelong friend, Zainab Abbas, said “she was a mentor to us all”.

*(At the time of the BWG’s creation, the term ‘black’ was used as a political term to mean people from places that used to be colonised by the British, which included Asian people as well as African and Caribbean people.)*
In 1978 Gerlin Bean, Stella Dadzie and others co-founded OWAAD, the Organisation of Women of African and Asian Descent. OWAAD campaigned on issues including immigration and deportation; domestic violence; exclusion of children from school; strikes by black women; police brutality; and health and reproductive rights. Their campaigns on reproductive rights included protesting against the testing of contraceptive drug Depo-Provera on women from marginalised communities.

OWAAD was an umbrella organisation that brought together groups with different interests and focuses. This was one of its biggest strengths and weaknesses since the clashing priorities between groups eventually led to complications. In 1982, the organisation stopped operating. But it had made a huge contribution to putting African and Asian women’s views onto the agenda for the women’s rights campaign in Britain at that time. You can watch Stella Dadzie talk about OWAAD here: https://www.bl.uk/collection-items/stella-dadzie-owaad

How do you feel when you are part of a group?

What could be the advantages for activists of having lots of different people involved in your movement? What could be the disadvantages?

I like to think that I’m part of something even when I’m alone. I think of all the people who care about the same things I do. The term Pan-African is used to describe all people of African birth or descent, maybe naming things gives them power.

When I call someone a friend, we are no longer strangers or acquaintances, naming our connections gives it power.
A space to write your own history

ACKNOWLEDGEMENTS

We would like to thank Amelia Francis, Nydia Swaby and Claudia Tomlinson for their written contributions to this booklet and for their wider participation in the series; the Young Historians Project (YHP) for writing all of the questions, along with the comments in red throughout the ‘A British History’ section; and Nathanael from Another History is Possible for helping check that the language was age appropriate.

A special thank you goes to Professor Hakim Adi for providing generous guidance on this project; Kaitlene Koranteng for helping to oversee YHP’s contribution and for providing feedback on the work as a whole, and to Meera Shakti Osborne for designing these booklets with love, care and diligence.

Further resources

Lawrence Wishart books
https://lwbooks.co.uk

Young Historians Project
https://www.younghistoriansproject.org/

Stella Dadzie talk about OWAAD
https://www.bl.uk/collection-items/stella-dadzie-owaad

Detailed profiles significant London-based Black Power groups
http://specialbranchfiles.uk/2182-2/

Black and British: A Forgotten History BBC series by David Olusoga
https://www.bbc.co.uk/iplayer/episodes/b082x0h6/black-and-british-a-forgotten-history

Small Axe. ‘Love letters to black resilience and triumph in London’s West Indian community’ directed by Steve McQueen.
https://www.bbc.co.uk/iplayer/episodes/p08vxt33/small-axe
References

1. Amy Ashwood Garvey. Archival photo from Courtesy Lionel Yard Collection

2. Amy Ashwood Garvey at Afro Women’s Centre. Archival photo from Courtesy Lionel Yard Collection

3. Claudia Jones in Devon visiting Heaton Ferrers, by Eric Benson. Courtesy of the Working Class Movement Library

https://digitalcollections.nypl.org/items/8e0c7013-086c-11df-e040-e00a18064afe


6. Trinity Mirror / Mirrorpix / Alamy Stock Photo. ‘Photographs of the first annual Caribbean Carnival in Britain, January 1959.’

7. Jessica Huntley. Courtesy of the Huntley Archives

8. Linton Kwesi Johnson from the track Fite Dem Back 1979

9. Eric and Jessica Huntley. Courtesy of the Huntley Archives


https://artsandculture.google.com/story/hAUBVgWeiBZ-lg


https://www.youtube.com/watch?v=nPD8f2m8WGl&ab_channel=MathiasLacroix