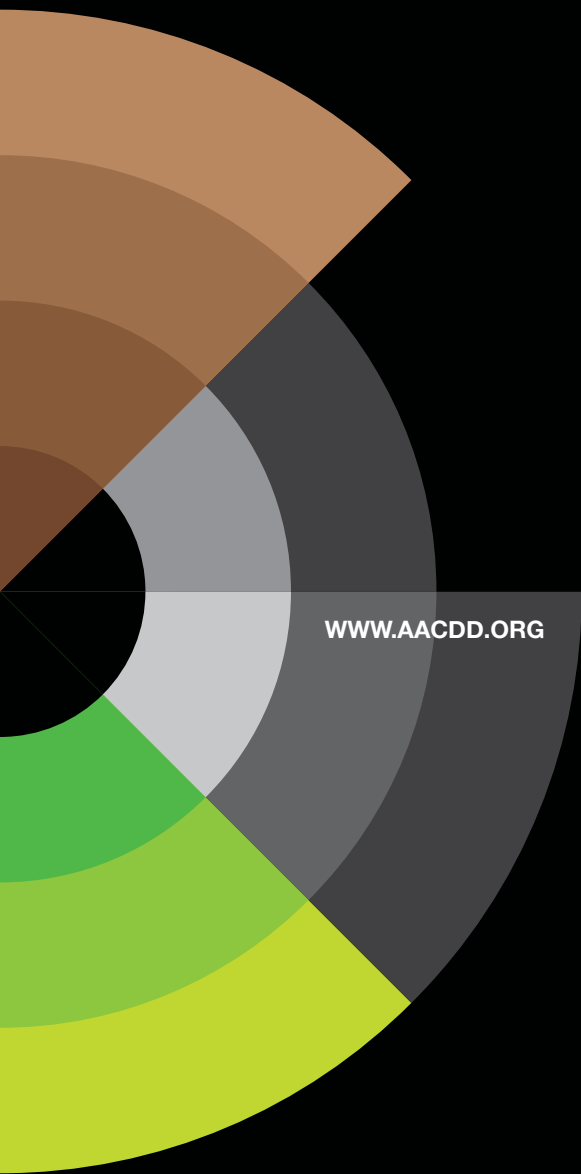




*African & African-Caribbean
Design Diaspora*

GUIDE
2010



WWW.AACDD.ORG

“The London Design Festival is delighted to be working with the British European Design Group to deliver the African and Afro-Caribbean Design Diaspora project. The Festival attempts to provide insight into and opportunity for the broadest spectrum of design talent in London and beyond.”

Will Knight

Deputy Director, London Design Festival Ltd



African & African-Caribbean Design Diaspora

GUIDE 2010



“We’ve been blown away by the talent and energy we’ve come across in the course of the Brixton Village project, so getting involved with AACDD was an obvious way to promote that talent.”

Dougald Hine, Founder of the Space Makers Agency

If facts are an indication of success, then the contents of the 2010 Launch Guide will tell the incredible story of the totally unprecedented and unexpected achievement in gaining the spontaneous, enthusiastic and sometimes even unsolicited support and collaboration from individuals, official and private organisations, institutions and enterprises for the African and African-Caribbean Design Diaspora Initiative.

In less than two months and with a shoestring budget, a tiny team of highly motivated people has succeeded in securing some of the most unusual and amazing venues for the black talent to be exhibited and the events to be staged, which form the first part of the three year Programme.

All this has been done on the basis of a voluntary involvement inspired by the same experiences and thoughts or – as Dougald Hine, Founder of the Space Makers Agency and one of the 2010 Partners – so pertinently phrased it for only one of the altogether thirty two London boroughs: “We’ve been blown away by the talent and energy we’ve come across in the course of the Brixton Village project, so getting involved with AACDD was an obvious way to promote that talent.”

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**The African and African-Caribbean
Design Diaspora**
www.aacdd.org



African & African-Caribbean Design Diaspora

The African and African-Caribbean Design Diaspora is a three year initiative, co-funded by the British Arts Council and supported by the London Design Festival and the British European Design Group (BEDG), to promote the creative skills and commercial potential of ethnic minorities of African and African-Caribbean descent in the UK to run alongside the London Design Festival until the 2012 Olympics.

London is one of the greatest multi-cultural cities in the world. It is also one of the most creative, with worldwide inspiration and interpretation feeding into the city's design community. The power of diversity to stimulate creativity is well established. Despite this potential, the UK design industry has remained surprisingly mono-cultural, with many different parts of London's broader community unable to gain employment, access support and showcase talent. This is especially true for London's black ethnic community. A point of celebration is required to

demonstrate the quality of creative thinking derived from the small but significant African and African-Caribbean design communities in London and the UK.

The intention of the BEDG initiative is to provide a positive insight into their design skills, to engage and inspire others and to provide a promotional platform for black designers working in London, the UK in general, Africa and the Caribbean.

The British European Design Group will work in close partnership with the London Design Festival organising a series of events as part of the Festival to celebrate African and African-Caribbean creative talent.

The first series of events of the African and African-Caribbean Design Diaspora (AACDD) will be staged in September 2010 with a view to establishing the initiative as a permanent part of future festival programmes.

It is hoped that this will build up momentum for the broadest possible range of black creative talent to engage with and benefit from the Festival.

The programme is intended to grow from relatively small static exhibitions in 2010 to larger multi-event activities during the 2011 London Design Festival culminating in a comprehensive event programme spanning part of the Olympics and the London Design Festival in 2012.

A range of supporting events will be organised and complimentary resources such as a website and print materials will publicise the aims of the programme to a wider audience, exploit the impact of the exhibitions and provide ongoing stimuli for stakeholders, such as funding bodies, potential sponsors, designers and others.

It is intended to hold at least two African and African-Caribbean Design Seminars (organised in association with various official bodies and institutions) and an annual African and African-Caribbean Design Competition. Further public activities will hopefully include a series of sponsored retail promotions and school and community activities throughout the three-year programme.

A very important aspect of the initiative will be to build bridges between black British born and UK based designers and those residing in Africa and the Caribbean in the hope that both sides will benefit greatly from such an exchange of cultural identities, their origins and their changes.

Black British creativity can offer a virtually untapped vein of talent that can be mobilised to enrich the UK design community, both aesthetically and commercially. These objectives fall closely in line with the recommendations of the DCMS Creative Britain Report of 2008.

Alongside this, the Mayor of London's Commission on African and Asian Cultural Heritage stated 'improvements in infrastructure and support are necessary to realise the creative potential of London's cultural diversity.' MCAAH, September 2008

* The definition 'African and African-Caribbean' follows closely UK Census Data categories and includes a) UK residents of African origin b) UK residents of Caribbean origin c) UK residents 'other Black' origin d) UK residents of African-Caribbean / English heritage mixed origin



Go online for more:
<http://ow.ly/2A9CR>

2010 Festival Events and Venues

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Dolls & Drums
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1

2

3

1

Black & White Creative Origins

19th - 26th September 2010

Mon - Fri: noon to 7.30 pm

Sun: 3 pm to 7.30 pm

Is there an identifiable element in human creativity based on cultural identities and racial origins, a 'red thread' in visual aesthetics and thought processes, which seem to be more prevalent in certain regions and among certain races of the globe than in others?

BetterBankside

Railway Arches – Pop-Up Space

5 Burrell Street, Borough

London SE1 OUL



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2

London Revisited My Journey

14th - 24th September 2010

Mon - Thurs: 8.30 am to 6 pm

Fri: 8.30 am to 5.30 pm

A multidisciplinary exhibition covering textiles, photography and fine art taking daily life in London as well as scenes of the cityscape as its main inspiration.

Greater London Authority

City Hall Cafeteria

The Queen's Walk

London SE1 2AA

Ground Floor City Hall



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Access through City Hall main entrance and separately through the outside revolving doors opposite the Amphitheatre steps

3

Memories are made of pride The art of Culture

20th September - 9th October 2010

Mon to Sat: noon – 7 pm

Closed Wednesday and Sunday

Memories are the most essential part of our own conscious history and can influence not only our feelings for and the way we look at our personal past, they can also have a huge impact on our present and future life.

Granville Arcade

No 14b/c Market Row

Brixton Village, Cold Harbour Lane

London SW9 8LD



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4

Creative Heritage Bodies Beautiful

17th September - 9th October 2010

Tue - Sat: 10 am to 5.50 pm

Sun: 3 pm – 7.30 pm

Bodies beautiful - the grace of movement of bodies in harmony with themselves, of physical self-assurance that comes natural and does not need to be studied, of a desire to adorn the form that protects the soul.

Lesley Craze Gallery

33 - 35a Clerkenwell Green

London EC1R 0DU



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5

Launch of the African & African-Caribbean Design Diaspora

26th September 2010
6 pm to 9 pm

The evening launch is open to all members of African and African-Caribbean communities, interested individuals, officials, creatives, designers, artists, the AfACDD partner organisations as well as this year's participants, family and friends and - of course - the Press.

Dalston Eastern Curve Garden
13 Dalston Lane, Lewis Pl.
London E8 1PQ



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6

The P2F1 Competition

October/November 2010

*Young people between ten** and eighteen years old from the African and African-Caribbean Diaspora communities in Hackney will be invited to Dalston Eastern Curve Garden in Dalston Lane to enter into the P2F1 - Palette to Furniture Art Competition - , which will run for a week including a Saturday in the early autumn - dates still to be announced.*

Ridley Road Market
37a Ridley Road
Hackney, London E8 2NH



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7

Untitled An installation by Laura Fulmine

19th - 28th September 2010
Tue - Sat: 8 am to 7 pm
Sun: 10 am to 7 pm

Tina, we salut you?
47 King Henry's Walk
London N1 4NH



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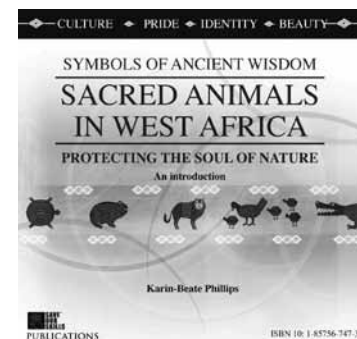
8

Protecting the Soul of Nature Sacred Animals in West Africa

16th - 17th October 2010
Mon - Sat: 9 am to 10 pm
Sun: 11 am to 8 pm

Exhibition & Booklaunch of the first SOS-SaveOurSkills Publication series on the occasion of WordPower - Festival and Book Fair

Centerprise
136-138 Kingsland High Street
London E8 2NS



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9

Bring in the Boubous!

18th – 28th September 2010

Sun - Thu: 12 noon to midnight

Fri - Sat: 12 noon to 2am

A Showcase of traditional West African Boubous with a modern 'Twist' using the first 'L'Esprit de Burkina' Fashion Textiles Collection of beautifully handwoven fabrics made from locally grown and spun pure cotton, designed and made in Africa by Africans.



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Open The Gate –

The Black Culture Cafe

33-35 Stoke Newington Road

Dalston, London N16 8BJ

10

Dolls & Drums

Music, Dance and Play

18th - 29th September 2010

Mon to Fri: 10 am to late

Sat and Sun: 12 noon to late

Music, dance and play are deeply imbued in every man, woman and child and are aspects of daily life, which have literally become 'proverbial' when describing cultural identities and heritage of African and African-Caribbean communities all over the world.



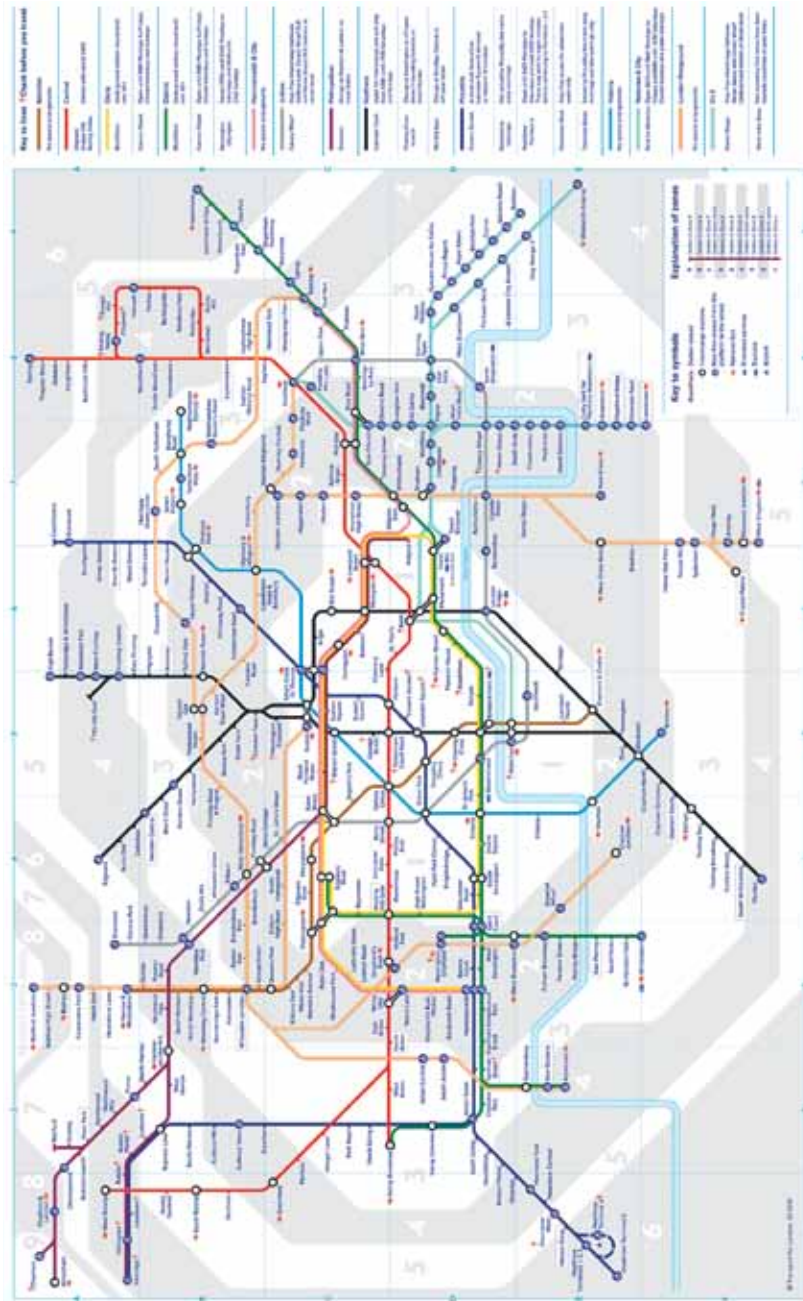
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Arcola Theatre Cafe

23-27 Arcola Street

Dalston, London E8 2DJ

www.arcolatheatre.com



Diversity enriches our society. But it is also a creative and business imperative. The creative industries suffer when they cannot draw on our creative people, whatever their ethnicity, gender or location. Yet the industries don't always reflect the diversity in their own employment practices - Ensuring such diversity will continue to require some Intervention whether through education and training, outreach work, spreading good practice or awards which recognise the most diverse firms. We will work with the industry to identify suitable projects, and fund them where appropriate.

Creative Britain: New Talents for the Economy, DCMS - Department of Culture, Media and Sport 2008

Inspire to aspire ***the Proposal for the Arts Council***

What we want to do

London is one of the greatest multi-cultural cities in the world. It is also one of the most creative, with worldwide inspiration and interpretation feeding into the city's design community. The power of diversity to stimulate creativity is well established. However, the UK design industry remains stubbornly mono-cultural, with many different parts of London's broader community unable to gain employment, access support and showcase talent. This is especially true for London's black ethnic community.

A point of celebration is required to demonstrate the quality of creative thinking derived from the small but significant African and Afro-Caribbean* design community in London and the UK.

The intention would be to provide a positive insight into design skills, to engage and inspire others and to provide a promotional platform for designers working in London, the UK in general, Africa and the Caribbean. In partnership with the London Design Festival (LDF) www.londondesignfestival.com the British European Design Group www.bedg.org proposes to organise a series of events as part of the Festival to celebrate African and Afro-Caribbean creative talent.

The first of the proposed 'African and Afro-Caribbean Design Diaspora' (AACDD) series of events will be staged in September 2010 with a view to them becoming a fixed part of future Festival programmes. Momentum would therefore be built for the broadest possible range

of creative talent to engage with and benefit from the Festival. The programme would grow from a relatively small static exhibition at the September 2010 Festival, a larger multi-event activity during the 2011 LDF and culminate in a comprehensive event programme spanning part of the Olympics and LDF in August/September 2012.

The exhibitions provide the physical moment for AACDD. However this should be a starting point for promotion of design from African and Afro-Caribbean communities. Other supporting events will be organised and complimentary resources such as a website or publications could support the aims of the programme, exploit the impact of the exhibitions and provide ongoing stimuli for stakeholders such as funding bodies, potential sponsors, designers and others.

Supporting events will include two African and Afro-Caribbean Design Seminars (organised in association with various official bodies and institutions such as the LDM, the British Council, the Crafts Council, the Commonwealth Secretariat, the University of the Arts London etc) an annual African and Afro-Caribbean Design Competition and award ceremony and a series of sponsored retail promotions and school and community activities during the Olympic 2012.

Our audience

In terms of the target audience 46% of the UK's black and ethnic minority population (BAME) live in the London area. Of these 380,000 are of African origin, 344,000 of Afro-Caribbean origin and 60,000 defined as "other black". There are a further 110,000 people of Afro-Caribbean/English mixed heritage recorded as based in London. This provides a large potential audience base and talent pool, from which to select event participants and audience. Involving as many of this group as possible in the London Design Festival experience will be one of the main objectives of this exercise.

A secondary source of creative talent and a potential audience is the broader African and Afro-Caribbean diaspora in other EU countries. The 2-3 million residents of African and Afro-Caribbean descent residing in France and the 0.5 million African and Afro-Caribbean residents in Netherlands are within easy reach of London.

Participation

This project is about promoting black British design and creative talent. BEDG and LDF will simply provide the organisational resource to promote a variety of creative individuals, studios and SMEs. The aim is to ensure maximum impact through the design, management and promotion of the events.

Links with other relevant organisations will be made with the help of the London Design Festival, which itself is a networking organisation working with hundreds of small groups across London, Europe and the world. The stakeholder groups, particularly black British design talent will be engaged directly to assist in the selection of exhibitors, the design and presentation of the exhibition, marketing and communications alongside shaping the seminars and other events proposed here. In addition, in 2012 we expect to have forged partnerships with local schools and other educational groups in selected neighbourhoods where large black populations exist.

** Throughout this proposal the definition 'African and Afro-Caribbean' follows closely UK Census Data categories and includes a) UK residents of African origin b) UK residents of Caribbean origin c) UK residents 'other Black' origin d) UK residents of Afro-Caribbean/English heritage mixed origin*

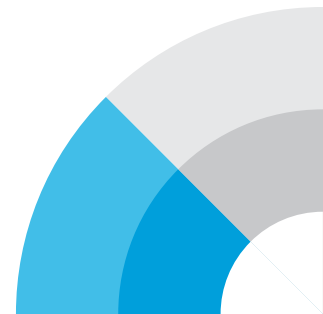
Aims and Objectives

- *Promote a greater awareness amongst the British public of the creative talent of the African and African-Caribbean diaspora in the UK*
- *Enrich and expand the overall British art and design scene through increased involvement of the African and Afro-Caribbean creative talent*
- *Make colleges and schools more aware of the potential and promise of African and African-Caribbean creative talent and the need to foster and engender it*
- *Use the platform of the 2012 Olympics to promote African and African-Caribbean creative talent alongside its undisputed sporting talent*
- *Build bridges between black British designers and those residing in Africa and the Caribbean. Both sides can benefit greatly from such a cultural and technological exchange*

Statistical research shows that minority ethnic groups are significantly under-represented in the overall arts and design scene in the UK. 2010 Design Council research reveals just 7% of designers are from a minority ethnic background (see attached Appendix 3 for details). The exhibition will present the majority of designers showcased with their first opportunity to exhibit on an international stage and to network with the broader design community.

The established British design scene moreover requires new blood. Black British design offers a new, rich vein of talent that can be mobilised to enrich the UK design community, both aesthetically and commercially.

These objectives fall closely in line with the recommendations of the DCMS Creative Britain Report of 2008. Alongside this, the Mayor of London's Commission on African and Asian Cultural Heritage stated 'improvements in infrastructure and support are necessary to realise the creative potential of London's cultural diversity.' MCAAH, September 2008





British European Design Group

The London based British European Design Group is a key force in the global promotion of the UK creative industries.

Since 1991 the British European Design Group has taken nearly 4000 British companies, institutions and individuals in the creative industries to exhibit their products and skills in key export markets around the world and has accessed government and non-government funding for them to do so.

The BEDG has been instrumental in identifying and establishing lasting professional contacts and linkages between UK based Individuals, studios, agencies, private, public and government organisations and educational and higher academic institutions from most creative disciplines and their foreign counterparts.

In addition the BEDG has been providing a broad variety of business advice and assistance to creative professionals as part of the organisation's free services. This includes assistance in business development and strategic planning, finance, research and product development, advice in legal issues such as patenting, licensing and service contracts, sourcing of manufacturing potential, marketing, branding and promotion.

On the cultural side the BEDG initiates, curates and organises major international exhibitions, campaigns and programmes showcasing the creative and commercial potential of the UK creative industries.

The BEDG is also frequently commissioned to design, organise and realise campaigns and exhibitions in other sectors than the creative industries by major international organisations and institutions.

In the educational sector the BEDG has been pioneering the promotion of leading British art and design colleges and universities in international exhibitions and trade fairs.

The BEDG has always been concerned with highlighting the potential of regional talent and was the first organisation in this sector to actively promote creativity from British regions including London, Scotland, Wales and Northern Ireland.

The BEDG has been an ATO-Accredited Trade Organiser in the Creative Industries Sector Panel of the United Kingdom Trade and Investment (UKTI) since 1994 working with government funding schemes for UK based businesses wishing to attend foreign trade fairs, seminars and inward and outward missions and one of the first members of Design Partners, the joint industry/government body, which works to Increase the UK's International design business.

Since its foundation in 1991 by German born publicist and economist Karin-Beate Phillips, this one hundred percent self financed, non-profit, non-commercial organisation has achieved an unparalleled track record of success in exporting British creativity and creative services worldwide.

British European Design Group

25 Stanmore Gardens,
Richmond, Surrey TW9 2HN, UK
T: +44 (0) 20 8940 7857
F: +44 (0) 20 8948 2673
E: Info@bedg.org
W: www.bedg.org



Go online for more:
<http://ow.ly/2A9Cn>

The AACDD initiative aims to enrich and to expand the overall British art and design scene through increased involvement of the African and Afro-Caribbean creative talent

Arts Council England

Arts Council England is the national development agency for the arts, supporting a range of artistic activities from theatre to music, literature to dance, photography to digital art, carnival to crafts.

Between 2008 and 2011 they will invest in excess of £1.6 billion of public money from the government and the National Lottery to create these experiences for as many people as possible across the country. As well as collaborating with local authorities, we try to establish effective partnerships with a range of national, regional and local organisations, both private and public.

Arts Council England believes the London 2012 Olympic and Paralympic Games offer an unprecedented opportunity to reinforce the UK's reputation as a world leader in culture. The Cultural Olympiad leading up to the Games will represent the very best of British talent, celebrating imagination and creativity, innovation and excellence.



LOTTERY FUNDED

Arts Council England

14 Great Peter Street
London SW1P 3NQ
T: +44 (0)845 300 6200
F: +44 (0)161 934 4426
W: www.artscouncil.org.uk

The Lottery Fund - The Camelot Company

The Camelot company is the present licensed operator of the UK National Lottery. Camelot's prime business objective is to maximise returns to the Good Causes in the most efficient and socially responsible way. While Camelot is committed to raising money for the Good Causes designated by Parliament through the sale of National Lottery games, it is not responsible for distributing or awarding these funds.

This is handled by organisation like the Arts Council England. The first National Lottery draw took place on 19 November 1994. Since then, the National Lottery has raised over £24 billion for good causes.

The 2010 Steering Committee

AACDD is extremely fortunate to be able to draw upon the vast experience and managerial expertise of senior professionals in the field of art and design, education and community development. Their generosity in sharing their own contacts for the benefit of this initiative has been instrumental in achieving the present programme of exhibitions and events.

Karin-Beate Phillips

Founder/Director,
British European Design Group



A linguist, economist and publicist by profession German born Karin-Beate Phillips acquired her extensive professional expertise through

holding senior positions in a wide and diverse range of Industrial and creative sectors as well as through her free-lance work running her own management and marketing consultancy.

After moving from Germany to London with her family in 1982, she continued to work as a consultant, journalist and writer specialising in Anglo-European relations.

In 1991 she founded the British European Design Group (BEDG) to help promote and commercialise the then largely untapped economic potential of Britain's multinational and multicultural creative talent in key global export markets. Since then she has assisted thousands of professionals and SMEs in the creative Industries using her product development and marketing know how and her

worldwide contacts to manufacturers, trade fair organisers, governments, national Institutions and buying audiences.

Her new foundation, SOS-SaveOurSkills, set up in Burkina Faso, West Africa in 2007, aims to safeguard, rehabilitate and qualify Indigenous traditional craft skills and to upgrade and commercialise the products through the added value of cultural Identity and creativity as vitally Important cottage Industries in developing countries and consequently to restore the professional and cultural self-value of the master craftsmen and -women practicing these skills.

David Blagbrough

Director, Inspire!



David Blagbrough is the Director of the charity Inspire! - the education business partnership for Hackney, which works with local and City-

based employers and employee volunteers to motivate and raise aspirations, attainment and levels of achievement of young people in the borough. It does so through the delivery of a range of work-related learning and enterprise programmes that aim to develop their employability skills and provide an understanding of the world of work.

David Blagbrough began his working life as a teacher in Nigeria and the UK, before joining the British Council where for the next 30 years he was engaged in education and cultural relations in a range of overseas and UK postings. Prior to his retirement, David was Director of the British Council in Washington, USA.

Clemens Hackl

Founder/Owner, Clemens Hackl Design



After having worked for a number of advertising agencies such as BBDO and Ogilvy&Mather for six years in Germany, Clemens moved to

London where he set up his own design firm in 2002.

Since then he has worked for a variety of clients from all sectors around the world, from the US to Thailand.

Recent projects include work for the University of the Arts London, SAP, Fujitsu and adidas.

Dougald Hine

Founder, Space Makers Agency



Dougald Hine is a former busker, door-to-door salesman and BBC journalist. In 2009, he founded Space Makers, an agency dedicated to

rethinking the spaces, in which we spend our lives, which has attracted international media attention for its transformation of Brixton Village indoor market in south London.

He is the co-author with Paul Kingsnorth of "Uncivilisation: The Dark Mountain" Manifesto and joint editor of the Dark Mountain journal.

Dougald Hine was also co-founder of the award-winning educational web service, School of Everything. In 2010, the Department for Business, Innovation and Skills adopted SoE as the UK's national Adult Informal Learning platform.

In 2009, he was named in The Independent's Hospital 100 list of the most influential figures in the UK's creative industries and inducted into the Guild of St George in Brussels. His work is driven by the search for practical, imaginative responses to the difficult century, which is unfolding around us, and the desire to create spaces of conviviality and hospitality.

William Knight

Deputy Director,
London Design Festival Ltd



Having previously worked at the Design Council as International Campaigns and Public Affairs Manager, William Knight joined the London Design

Festival in 2004, and has played a major role in helping establish it as one of the world's leading annual design events.

He is at the heart of a small multi-disciplinary team that delivers the Festival programme, with responsibility for business management, key relationships and campaign co-ordination.

Katherine Ladd

Brighton University



Katherine Ladd works as a product designer, whose portfolio of work includes lighting and interior textiles. She started her career as a graphic designer,

producing media advertising and point-of-sale graphics for large retailers.

She founded her first company, Gecko, with her design engineer husband Geoff Ladd in 1997 and quickly established herself on the British design scene with a collection of unique, spun glass fibre lamps that sold all over the world.

Working for architects such as Wilkinson Eyre to design one-off installations, Gecko became known for their provision of contract lighting to clients such as Prêt à Manger, Sheraton and Diageo, and the Vanity Fair Oscars party in Los Angeles.

Thomas Lindner

TangoNautics / TheKindestGroup



Thomas Lindner is a trained carpenter, journeyman and architectural designer with particular interest in sound and motion as a

matter of spatial design practice.

After his post-graduation at UCL School of Architecture he researched at Goldsmiths College and worked in the field of medical architecture for several years before founding a social dance enterprise. Since then he also engages frequently in community build and social architecture projects.

Denzil Phillips

Founder/Director,
Denzil Phillips International



Lawrance Denzil Phillips has over thirty-five years of experience of working in the field of international trade and business

development either from within or as an

advisor to many of the world's leading international development organisations, banks and corporations. He has designed and helped to design and supervise many multi-million dollar donor funded programmes in the field of horticulture, agro-business and natural resource management.

The client base of Denzil Phillips International includes key global pharmaceutical and agro-business corporations and agencies, such as GSK-GlaxoSmithKline, Schwabe, Frutarom, BAT, British Sugar plc, the European Commission, the World Bank and the Commonwealth Secretariat.

During his career in botanicals Denzil Phillips has worked in more than fifty countries in North and South America, Asia, the Pacific, Southern and Eastern Europe and the Balkans including 15 African and 11 Caribbean nations.

Tim Stephens

Programme Director for Interactive Media, International Development Co-Ordinator LCC, London College of Communication, a constituent college of the University of the Arts, London



In the 1990's Tim Stephens was Course Director for the Master of Arts Interactive Media Programme, which was the outcome of EU research undertaken

across Europe by universities together with media and IT companies.

He directed the programme from the Royal College of Art in London together with Universities in France, Netherlands, Ireland, Spain and Germany.

In parallel he worked with the British Government, promoting creative industries and their associated technologies, concentrating on the USA (New York, Silicon Valley etc.)

More recently Tim Stephens has represented the University of the Arts London in terms of creative Industries' enterprise in the Far East, Europe and America. As Media Director of the British European Design Group, he has co-organised international exhibitions, events, conferences and seminars also in association with the University of the Arts and UK Trade & Investment.

As an independent professional photographer, illustrator, interactive media producer and consultant Tim Stephens works closely with conservation bodies in the heritage sector, blending new media technologies and image systems with traditional conservation processes.

Dr Ben Todd

Executive Director, Arcola Theatre



Ben Todd is the Executive Director of Arcola Theatre, London's largest studio theatre. Arcola Theatre is critically acclaimed for the excellence and

variety of its programming, encompassing new and experimental works, classic drama, music and comedy as well as community and youth programmes.

With the mission to become the world's first carbon neutral theatre, Arcola is also aiming at being a leader in environmentally responsible arts production.

Ben Todd holds a PhD in Engineering from Cambridge University and has worked in R&D, technical and strategy consulting on both commercial and government projects, including Cambridge Consultants, Rolls-Royce Fuel Cell Systems and Synnogy.

As well as managing Arcola Theatre, he is Managing Director UK for Horizon Fuel Cell developing new markets and applications for fuel cell and renewable energy technologies.

Emamoke Ukeleghe

Designer



Emamoke Ukeleghe is a London based artist and printed textile designer. In 2007 she graduated from the Royal College of Art, with a Master degree

in Mixed Media Textiles adding to her previous BA in Textile Design from the Chelsea College of Art and Design.

She has since exhibited across the UK and in New York and had her designs featured in Africa's global style and fashion magazine Arise as well as In casa abitare and Interni, Italy's two leading magazines for interior design and lifestyle.

Emamoke Ukeleghe's artistic work is Inspired by her faith, family & friends and cultural background. She fuses colour, patterns and Imagery from everyday life into her own visual language to tell the story and to Induce an emotional connection between the viewer and the printed fabric.

Designers and artists of the 2010 programme

It is hoped that the designers and artists – both in the UK and overseas –, who have participated in the 2010 series of exhibitions and events will not only continue to be part of the substantially expanded 2011 and 2012 programmes, but will also use their own professional and personal networks to disseminate the message and call for entries to find, engage and encourage others to join this initiative.

Simone Brewster

Architect/Designer



Simone Brewster is a London based multidisciplinary British designer. Starting her training at the Bartlett School of Architecture in London, Simone

Brewster developed a growing interest in the relationship between space, the body and the objects, which occupy the voids in between.

After completing her first degree and working in the field of architecture, she continued her training at the Royal College of Art, where she was awarded a Master In Design Products.

Her London design studio was established in 2008.

Michelle Butler

Designer & Design Consultant



Colour and nature are what inspire Michelle Butler, award winning designer and proprietor of Isolyn, a design consultancy and production company

successfully designing, producing and selling interior furnishings and a selection of high end novelty fashion accessories both in the UK and Internationally.

As a designer, Michelle does not only create and make products for Isolyn, she has also been a consultant for companies from Hong Kong to the USA and worked on community based projects along with primary schools and taught design at university level.

Lauren Craig

Founder, Thinking Flowers?



Young social entrepreneur Lauren Craig has chosen holistic thought concerning equity throughout humanity, ethical global business

practice and enterprise management in the Creative Arts as her professional credo. She fuses nature and creativity to alleviate social, cultural and environmental issues.

Her concerns with London street violence, environmental destruction and equality keep her focused on creating positive change through ethics, sustainability and engagement.

Lauren Craig has quickly become known for her therapeutic ways of using photography to document and tackle

street crime, for running a pioneering ethical floristry social enterprise 'Thinking Flowers?' and a Field, pop-up community retail space in Brixton, where clients include Tate Modern, House of Commons and Eden Project.

Laura Fulmine

Design Consultant



Laura Fulmine is a London based Interior stylist and design consultant. With a background in Multimedia Textiles, Laura went on to

become Interiors Editor at Grand Designs Magazine before leaving to become a freelance stylist almost five years ago.

Alongside styling for editorial titles such as Elle Decoration, Monocle and Wallpaper*, Laura Fulmine also works on commercial projects for clients such as John Lewis, Graham and Brown, Waitrose and Osborne & Little amongst others.

As a stylist she also offers an interior design consultancy, helping clients visualise and explore ideas from concept through to design.

Laurelle Hughes

Director, Affinity Admin



Laurelle Hughes is Business Manager of Affinity Admin, which provides business support services. She has twenty years' experience as a PA/

Office Manager in various business disciplines and senior employment situations, from the public sector to corporate multinationals including board

level administration. It is a happy coincidence that her key expertise - strong organisational and Interpersonal communication skills - also corresponds to her own professional vocation.

Mitchell Jacobs

Development Manager,
Space Makers Agency

Mitchell Jacobs is the Key Account Manager for mo-shon and Development Manager for Space Makers Agency.

His passion for social change drives his innovative work in community engagement. In the 1990s, he co-founded and coordinated the marketing programme for Swing the Vote – a voter registration campaign initiated in response to the last Brixton riot in 1995. This gained recognition from Central Government and was used as part of the engagement strategy for the 1997 national election campaign.

That led to his appointment as Co-ordinator for Brixton Vibe, an organisation representing all the key entertainment venues in Brixton, with the aim of developing Brixton's 24-hour economy.

Following his success as the founder of international urban marketing agency mo-shon, he continues to be engaged with the local community, sitting on Lambeth Enterprise Board and as vice-chair of Made In Brixton.

John Kessie

Musician, Artist



As a vocational and professional musician, Kabena Agyeman Dua Kessie – John Kessie – has not only mastered his art but the technical and business side

of today's music and entertainment industries as well.

The Master of Business Administration for the Music Industries also holds an Advanced Diploma in Audio Engineering and Production from London's leading specialist College in addition to various other higher academic qualifications incl. radio broadcasting and specialist electronics and software engineering

John Kessie composes and arranges his own music and writes his own lyrics in lifelong collaboration with his sister Jacqueline Kessie (Jahcleen), who also writes and sings.

Geraldine Mattis

Artist/Designer



Geraldine Mattis has a Master degree in Enterprise and Management of the Creative Arts from the University of the Arts, London.

Previous professional qualifications include a postgraduate Certificate in Art Education from the Birmingham Institute of Art and Design and a BA (Hons) in Mixed Media Arts from the University of Westminster.

Geraldine Mattis has worked across a broad range of educational, creative and start up organisations including her own. This has taught her that creative leadership; management and professional skills are vitally important to any modern business. Before founding her own consultancy in London two years ago, she held senior positions in a number of renowned educational institutions in the UK including Head of the Creative Arts Faculty at Erith School Kent.

As owner/director of Geraldine Mattis Limited, she now works for galleries, architects and interior designers and the retail trade offering consultancy services as well as commissioned products.

Nyaruita Mwaniki-Gateri

Founder, Soko Maasai



Nyaruita is Kenyan and is currently living in London. She has an MSc. in Social and Organisational Psychology and is intrigued by the role

art and design play in the identity and pride of a people. Soko Maasai provides her an avenue to explore her passion - the heritage of different communities in Africa.

Born and educated in Nairobi, Nyaruita has enjoyed a cosmopolitan upbringing in Kenya's vibrant Capital City. This has led to an appreciation on different cultures and the impact this has on her and her home country. A powerful fusion of the past and present as well an integration of different cultural influences to create a unique blend - a captivating experience that is Kenya.

Nyaruita is an avid traveler and has worked extensively in Africa, Asia and Europe, giving her an opportunity to reflect on her own culture. She is using her experience to bring African heritage, identity and pride to the world stage by getting actively involved with the African and African-Caribbean Diaspora Design initiative.

Mike Nab

Artist, Designer, Illustrator



As far as Mike Nab can remember, he has always been an artist. Aged seven he drew a lantern for his school workbook and since then his surname

became synonymous with "the artist".

By the time Mike Nab was in Grade 6 and 12 years old, he had become a friend of the School of Architecture and the College of Art at Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi, Ghana.

The year before he went to secondary school, he was invited to contribute artworks ranging from simple pencil drawings, water colours and pastels to ceramic pieces for an exhibition organised by the KNUST Faculties of Art and Architecture dubbed "Creative Connection Exhibition". In 1980. Two years later, this was followed up by a video recorded second exhibition.

Today Mike Nab lives with his family in London working primarily as a web-designer and Illustrator. He has only recently returned to his true vocation, his art.

His superb watercolour series on the breaking up of community ties shown in the Black & White exhibition was one of the major inspirations for the Diaspora Initiative.

Mkwama Ndeti

Founder, Soko Maasai



Mkwama is a Kenyan / Tanzanian living in London and educated in Nairobi, Kenya and in London UK. She holds a MSc in Ecommerce. Art and

technology are two of her greatest passions.

As a child growing up in post colonial Kenya, she was always torn between Western and African cultures and their influences in design. Mkwama Ndeti comes from a community of weavers and carvers and has always been fascinated by the sheer skill, history and culture found in African art pieces.

Her inspiration for AACCD is the fusion of modern technology with traditional skills to produce and showcase quality pieces of art from Africa. Fusion is not only about influences in design but also looking at the evolution of traditional skills as they have been passed down over generations and seeing how these have changed over the years.

Overseas

Florence Edmond

Martinique



One of artist/designer Florence Edmond's major subjects centres around the body and body adornment – its material and immaterial

manifestations, secret emotions and anthropological and social implications.

Her search for connections between objects, their shapes and functions in relation to human life and the human body often result in the use of unusual natural materials such as driftwoods, shells, seeds, feathers, seawashed bones, string and leather to construct body pieces of almost atavistic simplicity yet breathtaking impact.

Frank Lumsden

Head of the Charles Town Maroon Community



Frank Lumsden was elected Colonel by the Council of Elders of the Charles Town's Maroon Community in 2005, a title given to the head of a

Maroon community as a lifelong leader or commander-in-chief having been chosen by the Ancestors to do, what the Maroons call 'Nyeninkpong's Will'.

Frank Lumsden is a self taught, internationally renowned artist with paintings in private collections worldwide. He holds a BA in

Business Administration from Southern Illinois University, USA and has worked as an investment broker and account representative for Oppenheims and Shearson/American Express.

The training he received during these years in sales have given him an understanding of long term planning and a will for advocacy, which he uses today to promote and preserve the history of the Jamaican Maroon communities on the world platform and to raise funds for the survival of their traditions, cultural heritage and identity as well as the economic development of the community.

Mary Mwaniki Muange

Soko Maasai, Kenya



Mary Mwaniki Muange is a self styled designer who lives and works in Nairobi, Kenya.

Born and bred in Kenya, she is an Education and French major (B-Ed) and MBA (Strategy & HR) finalist.

She creates afro-fusion designs by adding an ethnic twist to modern fashion and interiors. Her passion for art and crafts has grown from making mosaics and collages as a child to designing her own furniture and interiors as an adult in a distinct afro centric style, making her home a unique expression of herself.

Her desire is to promote syncretism of African inspired décor and style with contemporary lifestyles worldwide.

Philippa Thorne

Gone Rural, Swaziland



Philippa Thorne has an HONS degree in Fashion Design and Marketing from Central St. Martins, London.

She joined Gone Rural in 2001 as a design volunteer and became Creative Director in 2003 and Managing Director in 2007.

Through creative leadership she has utilized available resources to maintain a sustainable and profitable Grass Roots SME business that is committed to a social mission and Fair Trade practices, developing in the same time the Gone Rural brand showcasing products with international acclaim.

Partner Organisations



GREATERLONDONAUTHORITY



*46% of England's
black and minority
ethnic population
live in London*

Bankside, Southwark

The borough borders the City of London and the London Borough of Tower Hamlets to the north, the London Borough of Lambeth to the west and the London Borough of Lewisham to the east.

At the 2009 census Southwark had a population of 285,600. Southwark is ethnically 63% white, 16% black African and 8% black Caribbean. 31% of householders are owner-occupiers. 50,000 people are under 15.

Next to Bankside, the borough takes in the up-and-coming areas of Bermondsey, Camberwell and Peckham. Nearby Borough Market is London's most popular open-air market. In the south of the borough lies leafy, suburban Dulwich.

www.southwark.gov.uk

*Black African: 35,100
Black Caribbean: 18,300*

Southwark is the historical home of the capital's arts and entertainments industry especially the South Bank Centre. The rebuilt Globe theatre is now one of the best theatres in London, while the neighbouring Tate Modern, housed in the stupendous Bankside Power Station, is among the world's most popular art galleries.



London Revisited

- My Journey

A multidisciplinary exhibition covering textiles, photography and fine art taking daily life in London as well as scenes of the cityscape as its main inspiration.

Greater London Authority
City Hall Cafeteria
The Queen's Walk
London SE1 2AA
Ground Floor City Hall

14th – 24th September 2010
Mon - Thurs: 8.30 am to 6pm
Fri: 8.30 am to 5.30 pm

Annette Taylor-Anderson

Paintings



Annette Taylor-Anderson's series of three paintings in acrylic paint, Indian ink and pastel on textured paper looks at peoples' journeys through their day to day life in London.

Her two pieces 'Train People (waiting for a seat)' on a crowded train, legs tired from standing, trying to hold their place next to that person sitting down, hoping and waiting for that seat to be free. 'Come on, we're all thinking the same thing!' and 'Train People (squashed)' Although I have a seat, I'm not happy sitting so close that I can hardly move. Too close for comfort' tell a haunting visual narrative known to most of us, who have to rely on public transport for our weekly movements. In contrast, 'Man reading the paper' brings back the few moments of brief undisturbed respite in a local café occupying a small space

of one's own with a hot cup of coffee or tea and the congenial daily news to take one's mind away from the exigencies of daily pressures in work. It portrays the vitally important role the London coffee house culture plays in the working life of the city.

Emamoke Ukeleghe

Textiles



Emamoke Ukeleghe's artistic work is inspired by her faith, family and friends as well as her own cultural background.

She uses fuses colours, patterns and imagery from everyday life into her own visual language to tell her story and to induce an emotional connection between the viewer and her printed fabrics.

Her body of work for the City Hall exhibition is based on the journey that many people make everyday to discover the city of London.

Through the use of iconic buildings such as the Big Ben and overheard conversations, she takes the viewer on a visual journey through London.

Ima-Abasi Okon

Photography



Ima-Abasi's work explores the ways in which the ideas and values of Le Corbusier have been translated into what has become known as the uncompromising look of inner-city social housing.

Starting with Newton's refraction of light, she substituted the prism with an archetypal inner-city tower block.

Aided further, by notions of 'Time and Space', biblical scriptures and other found quotes, the architecture became an anthropomorphic edifice.

The work is an exploration into the various ways of visually mapping the spatial and temporal values relating to the abandoned glory of the tower block and the remnants of its life and the people who live there.

GREATER LONDON AUTHORITY

City Hall

City Hall is the headquarters of the Greater London Authority (GLA, which comprises the Mayor of London and London Assembly. The building is located on the River Thames near Tower Bridge in the London Borough of Southwark. It forms part of a larger development called More London, including offices and shops. Next to City Hall is a sunken amphitheatre called The Scoop, which is used in the summer months for open-air performances. Around 600 people work for the GLA at City Hall.

The Mayor of London plays a pivotal role in running London. He sets the priorities, develops strategies and policies to realise them. The London Assembly is a watchdog for London. Its 25 members hold the Mayor to account by examining his decisions and actions, in order to make sure he delivers on his promises to Londoners.

City Hall was designed by Norman Foster and opened in July 2002 on a site formerly occupied by wharves serving the Pool of London. In 2006 solar photovoltaic cells were fitted to the building by the London Climate Change Agency.

City Hall has a programme of exhibitions usually on topics relating to London or work created by Londoners. All the exhibitions are free and open to everyone to see.

Greater London Authority City Hall

The Queen's Walk
London SE1 2AA
T: 020 7983 4000
W: www.london.gov.uk

Mondays to Thursdays
from 8.30am to 6pm

Fridays
from 8.30am to 5.30pm

Image: <https://igadaboutgals.wordpress.com/>



Black & White

- Creative Origins

Is there an identifiable element in human creativity based on cultural identities and racial origins, a 'red thread' in visual aesthetics and thought processes, which seem to be more prevalent in certain regions and among certain races of the globe than in others?

BetterBankside

Railway Arches – Pop-Up Space
5 Burrell Street, Borough
London SE1 OUL

19 - 26th September 2010

Mon - Fri: noon to 7.30 pm

Sun: 3 pm to 7.30 pm

Obviously colour, material and shape preferences also largely depend on the availability of raw materials, tools and manufacturing expertise as well as specific daily needs, especially when it comes to functional objects. But none of this explains how it is possible that a British born and British university trained designer of African or African-Caribbean descent comes up with almost identical choices in colour, pattern and shape as the rural craftsman or –woman in a remote corner of an African or Caribbean country, who have never been to any of the Western world countries, do not understand any of our languages and have no means of accessing modern communication technologies.

It is a truly fascinating question, why a British artist/designer of African-Caribbean origin creates a very distinct pattern in a very specific colour, the equivalent of which has been used for centuries by a West African people,

whose ancestors were once seafaring fishermen using these signs as methods of navigation. And although the significance of these patterns has long been forgotten even by their own people as colonial frontiers have barred their access to the sea and although the pattern is not a generally well known ethnic design in the Western World, it has miraculously found its way into the design language of someone, who has never been to these parts of Africa and never met any of these craftsmen.

This raises another question, i.e. if and to what extent a Western world higher academic education can influence, shape, manipulate or – in the worst case scenario - even destroy indigenous creativity based on individual origins and turn it into what is commonly described as 'global interface' devoid of any cultural identity and heritage.

From a commercial point of view, especially in view of the still prevailing fashion to create within the visual boundaries of this 'global interface', could creative identity based on cultural origins add the distinct design value for positive product differentiation in the international marketplace?

Finally, could any such specific indigenous creativity inherent in all human beings irrespective of informal or formal education or training, geographical location or social background be harnessed to provide income earning work for individuals and groups of people, who are presently excluded from well paid

for jobs because their abilities do not meet the professional requirements of mainstream employment?

The present exhibition puts outstandingly beautiful masterpieces with distinct cultural identities from African and African-Caribbean craftsmen and –women, who have never gone through any formal western world professional education, alongside the inspired creative work of university trained artists and designers from the same ethnic origins.

It is left to the viewer to seek and find potential similarities in the creative content and quality of traditional skill based and trained indigenous craftsmanship as opposed to the innovative research and development of Western world higher academic institutions in the creative disciplines.



Christine Mando
Chichia London



Emamoke Ukeleghe

The Artists - United Kingdom

Anita Quansah



Anita Quansah is a UK designer and a textile graduate from Chelsea College of Art and Design London, who produces expressive one-off pieces of textiles, clothing and neckpieces using recycled and vintage materials.

Since graduating, she's been developing and promoting recycled textiles, by creating intricate pieces for fashion and interiors. Her designs have been featured in many online and fashion editorials such as German Vogue, British Vogue, German Elle, Elle UK., Dare2magazine, Muse, German Tush, SVA and Flux Magazine

She has collaborated with; ASOS.com, Christian Lacroix, DKNY, Diane Von Furstenberg, Ischiko, Victoria Secret, Ecko and textiles Weisbrod Zurrer and Sandy Starkman, creating unique embroidered textile pieces.

E: anitaquansah@yahoo.co.uk
www.anitaquansah.com

Annette Taylor-Anderson ATAdesigns



Annette Taylor-Anderson graduated from the University of East London (UEL) in 2005, where she studied Textile Design and Surface Decoration. Since setting-up her own company ATAdesigns, she has developed her surface designs for various materials. Her wallpapers, ceramic wall tiles, lampshades, fabrics and cushions have been widely shown in the UK and at major international trade fairs and have frequently been featured in British and foreign magazines.

As Creative Director; Annette Taylor-Anderson's main focus is on producing designs for the interior and exterior markets in collaboration with architects and interior designers. She draws her main inspiration from everyday surroundings observing the diversity in culture, music, and fashion to create abstract, sometimes linear, futuristic, or funky designs, which can be seen as a bridge between fine art and textiles like the "Cranes" wallpaper from the construction series.

E: info@atadesigns.com
www.atadesigns.com

Christine Mando Chichia London

Christine Mando took a BTEC and Higher National Diplomas in Fashion Design from the London College of Fashion before completing her BA (Hons) in Fashion Design at Kent University.

After her studies she gained valuable experience working for various womenswear manufactures and suppliers of well-known high street brands and designers. It was this professional experience that prompted her to start her own fashion label CHICHIA London.

Born in Dar es Salaam, Tanzania and raised in London, England, Christine Mando takes influences from both continents and cultures and translates them into her own unique style of clothing.

Chichia's signature is the "KANGA", a traditional East African cotton printed fabric used by women as wraps.

E: info@chichialondon.com
www.chichialondon.com

Emamoke Ukeleghe

Emamoke Ukeleghe is a London based artist and printed textile designer with a BA in Textile Design at the Chelsea College of Art and Design before obtaining her MA in Mixed Media Textiles from the Royal College of Art in 2007.

Emamoke Ukeleghe's artistic work is inspired by her faith, family and friends as well as her own cultural background.



She uses fuses colours, patterns and imagery from everyday life into her own visual language to tell her story and to induce an emotional connection between the viewer and her printed fabric.

E: emamoke.ukeleghe@network.rca.ac.uk

Geraldine Mattis

Geraldine Mattis has a Master degree in Enterprise and Management of the Creative Arts from the University of the Arts, London. Previous professional qualifications include a postgraduate Certificate in Art Education from the Birmingham Institute of Art and Design and a BA (Hons) in Mixed Media Arts from the University of Westminster.

Geraldine Mattis has worked across a broad range of educational, creative and start up organisations including her own.

This has taught her that creative leadership; management and professional skills are vitally important to any modern business.



Before founding her own consultancy in London two years ago, she held senior positions in a number of renowned educational institutions in the UK including Head of the Creative Arts Faculty at Erith School Kent.

As owner/director of Geraldine Mattis Limited, she now works for galleries, architects and interior designers and the retail trade offering consultancy services as well as commissioned products.

E: info@geraldinemattisdesign.com
www.geraldinemattisdesign.com

Ima-Abasi Okon

Ima-Abasi Okon is a London-based artist. A printmaker by training, the core of her practice is informed by her faith, interest in space and the passage of time.

Inspired by abandoned urban landscapes, her work takes on anthropomorphic qualities obtained through her intense process of applying and reapplying combinations of printmaking, photography, film, model-making and installation.

E: studio@imaokon.co.uk
www.imaokon.blogspot.com



Julie Dugbatey

Julie Dugbatey's designs for interiors are inspired by African wax prints sourced from Ghanaean markets, exuberating joy and warmth with a burst of contrasting colours and shapes.



She finished her degree in Printed Textiles and Surface Decoration in 2008 and has since combined her love for design and African prints with her expertise in modern technology to produce a range of computer aided designs for wall hangings, table and floor lights. The collections fuse traditional techniques like felt making with contemporary technology such as

laser cutting to create beautifully refined patterns which nevertheless still maintain their cultural heritage 'flavour'.

E: julie.dugbatey@mail.com

Kerri Wallace

The Cushion Lover

Kerri Wallace specialises in printed textiles and textile patterning for commissions, interior design accessories and fashion. She holds a PhD in Laser Techniques for Textile Design and Colouration from Loughborough University in Leicestershire after her MA Design for Textile Futures and a BA (Hons) in Textile Design from the Chelsea College of Art and Design as well as a BTEC in Foundation Studies in Art and Design from the Camberwell Collge of Art, London.

Kerri Wallace founded her own company 'Cushion Lover Ltd' in 2010 after years of working in research, as a technician and senior tutor for leading British universities and colleges such as De Montfort University, Leicester, Central Saint Martins, School of Fashion and Textiles, London College of Fashion as well as a freelance designer and consultant for Ros Hibbert, Line Consultants and The Collection-Design Studio.

Her work has received several awards, such as the Arts & Humanities Research Council (AHRC) Collaborative Doctoral Award Laser Techniques for Textile Design and Colouration (Loughborough University and the Society of Dyers and Colourists) and the Arts and Humanities Research Council (AHRC) Research Preparation Master's Award.

E: cushionlover@live.com
www.cushionlover.com

Michelle Butler

Isolyn



Award winning designer Michelle Butler has a passion for making textile art. Her love of vibrant colours and her amazing expertise to manipulate different fabrics and materials have earned her an impressive array of awards and media attention since her graduation in 2003.

Michelle Butler has two major inspirations – structural geometry and decorative forms found in nature - to which she constantly returns. She uses these to develop intensely colourful studies from which she moves on to the textile material. In 2002 she was nominated 'Best New Designer' by the Society of Designer Craftsmen. In the same year she set up her own production and design consultancy company 'Isolyn' with the help of the Princes Trust and East London Small Business Centre.

Her beautifully designed and crafted collections of fashion and interior design accessories are made in small volume production and sold to high-end retailers in the UK and worldwide. She also works as an international design consultant on commissions by architects and private individuals and undertakes product design development for manufacturers from Hong Kong to the USA.

In addition Michelle Butler is involved in education programs, museums and community-based projects.

E: info@isolyn.com
www.isolyn.com

Mike Nab

Artist



As far as Mike Nab can remember, he has always been an artist. Aged seven he drew a lantern for his school workbook and since then his surname became synonymous with "the artist".

By the time Mike Nab was in Grade 6 and 12 years old, he had become a friend of the School of Architecture and the College of Art at Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi, Ghana.

The year before he went to secondary school, he was invited to contribute artworks ranging from simple pencil drawings, water colours and pastels to ceramic pieces for an exhibition organised by the KNUST Faculties of Art and Architecture dubbed "Creative Connection Exhibition". In 1980. Two years later, this was followed up by a video recorded second exhibition.

Today Mike Nab lives with his family In London working primarily as a web-designer and Illustrator.

He has only recently returned to his true vocation, his art. His superb watercolour series on the breaking up of community ties shown In the Black & White exhibition was one of the major Inspirations for the Diaspora Initiative.

E: myknab64@yahoo.co.uk

Simone Brewster

Designer



Simone Brewster is a London based multidisciplinary British designer.

Starting her training at the Bartlett School of Architecture In London, Simone Brewster developed a growing interest in the relationship between space, the body and the objects, which occupy the voids in between.

After completing her first degree and working in the field of architecture, she continued her training at the Royal College of Art, where she was awarded a Master In Design Products.

Her London design studio was established in 2008.

E: simone@simonebrewster.com
www.simonebrewster.com

Mutsa Mutsaa

Fashion Designer



Cutting edge style with an African accent. Mutsa Mutsaa is a fashion label bringing African print and style to the forefront of fashion with a contemporary twist.

The 28 year old Mutsa Mankola is the creator of Mutsa Mutsaa. She specialises in custom made african print creations.

E: mutsa12@gmail.com

The Artists - Africa & Caribbean

Florence Edmond, Martinique

Usine Design



Artist/designer Florence Edmond changed her professional course from studying architecture at the School of

Architecture in Paris-Villemin to sculpture and design, for which she obtained her degree 'Diplôme National Supérieur d'Enseignement Plastique' from the renowned art academy Institut Regional d'Art Visuel de Martinique. Her degree also qualifies her to teach sculpture at higher academic institutions.

Since then her amazingly diverse multidisciplinary creative talent has resulted in a body of work, which embraces sculpture, ceramics, fashion, textiles, interior design and fine art and has earned her large numbers of invitations to national and international exhibitions, a host of distinctions and awards as well as a database of faithful clients from America to Europe.

One of her major subjects as a designer/artist, however, centres around the body and body adornment – its material and immaterial manifestations, secret emotions and anthropological and social implications. Her search for connections between objects, their shapes and functions in relation to human life and the human body often result in the use of unusual natural materials such as driftwoods, shells, seeds, feathers, seawashed bones, string and leather to construct body pieces of almost atavistic simplicity yet breathtaking impact.

Florence Edmond has very successfully worked with rural artisans – men and women - in Africa and Martinique inspiring them to use their own indigenous creativity and has taught and lectured at various higher academic institutions.

She also has her own boutique in Fort au France, the Capital of Martinique, and works as a design consultant and interior designer.

usine.design@hotmail.com

Frank Lumsden, Jamaica

Head of the Charles Town Maroon Community



Frank Lumsden was elected Colonel by the Council of Elders of the Charles Town's Maroon Community in 2005, a title given to the head of a Maroon community as a lifelong leader or commander-in-chief having been chosen by the Ancestors to do, what the Maroons call 'Nyeninkpong's Will'.

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of the Jamaican Maroon communities on the world platform and to raise funds for the survival of their traditions, cultural heritage and identity as well as the economic development of the community.

E: frank_lumsden@yahoo.com

Augustin Daboné, Burkina Faso

Jeweller



Augustin Daboné is a self-taught artisan based in Ouagadougou, the Capital of Burkina Faso, West Africa, who started his career in the workshop of local master craftsman working in horn and bone to create standard souvenir and jewellery items.

His unusual creative talent became apparent when he was commissioned by AfriqueAuthentique-AuthenticAfrica to make the jewellery pieces for the défilé of its luxury label - the TissusVillages Haute Couture Collection 'L'Or Blanc' - 'White Gold' in 2008.

He has since started his own atelier creating his very contemporary minimal signature designs in his three favourite traditional materials - polished horn, bone and silver

E: info@afriqueauthentique-authenticafrica.com

Better Bankside



Better Bankside is a company limited by guarantee, run by and for its members. It has no share capital. Any surpluses generated are reinvested in the company's services.

Better Bankside is the third BID in the UK, the second in London and the first south of the river. A Business Improvement District (BID) is an independent, business-owned and led company, which seeks to improve a given location for commercial activity. Better Bankside's members are the 300 companies in the BID area who pay its annual 'levy'. Many of these are heavily involved in the governance of the company.

In achieving its aims, Better Bankside seeks continually to hear the comments of the membership on its services. It seeks to do this in three main ways:

Its board meets every six weeks to review progress Eight theme groups, meeting periodically, agree the elements of the programme

An annual survey gauges awareness of, and satisfaction with the programme

Through the board and theme groups Better Bankside intends that up to 70 local businesses are involved in the governance of the company.

Better Bankside also invites contact with its staff at Bankside Community Space, with its Bankside Rangers, through Business Club events, and through the regular ebrieffs and website. Each levy payer is eligible to become a member of the company, but does need to apply. Others can apply to join at the discretion of the board. The Annual General Meeting provides an opportunity for all members to ask questions of the board and to stand for election to it.

Better Bankside

Bankside Community Space
Great Guildford Street
(on corner with Zoar St)
London SE1 0SY
T: +44 (0)20 7928 3998.
E: rb@betterbankside.co.uk
W: www.betterbankside.co.uk

*Almost 80 %
of the increase in
the working age
population during
the next decade
will consist of
people from black
and minority
groups*

Clerkenwell, Islington

Islington is an inner-city district in London, spanning from Islington High Street to Highbury Fields, encompassing the area around the busy Upper Street.

Islington grew as a sprawling village along the line of the Great North Road and has provided the name of the modern borough. This gave rise to some confusion, as neighbouring districts may also be said to be in Islington. This district is bounded by Liverpool Road to the west and New North Road to the south-east. Its northernmost point is in the area of Highbury.

There are approximately 120 different languages spoken in the borough.

Nearly 50 per cent of residents live in council and housing association housing; 19 per cent more live in rented accommodation.

www.islington.gov.uk

*Black African: 22,300
Black Caribbean: 19,000*

Islington is extremely densely populated and one of the most ethnically diverse inner London boroughs. According to the 2001 census, 24.6 of Islington's population is from Black and ethnic minority groups, including 2.4 per cent Bangladeshi, 6 per cent African, 4.9 per cent Caribbean, 11.9 per cent black British, 1.7 per cent Chinese, 1.6 per cent Indian, and 0.5 per cent Pakistani.



Creative Heritage

- Bodies Beautiful

Bodies beautiful - the grace of movement of bodies in harmony with themselves, of physical self-assurance that comes natural and does not need to be studied, of a desire to adorn the form that protects the soul.

Lesley Craze Gallery
33 - 35a Clerkenwell Green
London EC1R 0DU

17th September - 9th October 2010
Tue - Sat: 10 am to 5.50 pm
Sun: 3 pm – 7.30 pm

There is no shyness in this, no hesitation, no fragility – from body paint to ritual costumes, from fetish to traditional jewellery - objects for body adornment in Africa and the Caribbean are boldly visible statements of the wearer's relationship between his outer and inner self.

It is therefore not a question of the inherent material value of the object of adornment. Instead size, décor and positioning of the piece on the body give an indication of its importance for the wearer vis-à-vis his own physical persona and which part of the body is perceived to be most suitable for beautification or visual recognition.

All three artists in the present exhibition come from different social and intellectual backgrounds. Two have gone through Western World higher academic education, one in the English and one in the French system, but in different parts of the world and outside their own cultural heritage and identities. The third has learned his skill from the age of thirteen in a tiny, dusty workshop in Africa, without access to any refined tooling or challenging and inspiring new materials or processes.

Despite this, there is a common visual narrative in their choice and appreciation of the beauty and 'honesty' of materials, which are a natural part of their immediate environment and therefore in the total absence of overriding decoration.

There is a boldness in the use of shape irrespective of its intended application, whether this concerns a ring, a necklace or a head-, arm-or leg-piece, a very personal communication that speaks, however, not only to the wearer but also to the world at large.

Florence Edmond
Martinique, Caribbean

The Caribbean Collection
Mixed media - driftwood, shells, seeds, feathers, glass, leather

The African Collection
Mixed Media – wood, bone, silver

Simone Brewster
United Kingdom

Mixed media – wood and silver

Augustin Daboné
Burkina Faso, West Africa

Horn, bone and silver

Florence Edmond



Usine Design, Martinique

Artist/designer Florence Edmond changed her professional course from studying architecture at the School of Architecture in Paris-Villemin to sculpture and design, for which she obtained her degree 'Diplôme National Supérieur d'Enseignement Plastique' from the renowned art academy Institut Regional d'Art Visuel de Martinique. Her degree also qualifies her to teach sculpture at higher academic institutions.

Since then her amazingly diverse multidisciplinary creative talent has resulted in a body of work, which embraces sculpture, ceramics, fashion, textiles, interior design and fine art and has earned her large numbers of invitations to national and international exhibitions, a host of distinctions and awards as well as a database of faithful clients from America to Europe.

One of her major subjects as a designer/artist, however, centres around the body and body adornment – its material and immaterial manifestations, secret emotions and anthropological and social implications. Her search for connections between objects, their shapes and functions in relation to human life and the human body often result in the use of unusual natural materials such as driftwoods, shells, seeds, feathers, seawashed bones, rough string and leather to construct body pieces of almost atavistic simplicity yet breathtaking impact.

Florence Edmond has very successfully worked with rural artisans – men and women - in Africa and Martinique inspiring them to use their own indigenous creativity and has taught and lectured at various higher academic institutions. She also has her own boutique in Fort au France, the Capital of Martinique, and works as a design consultant and interior designer.

Simone Brewster



Simone Brewster is a London based British designer. Starting her professional education at the Bartlett School of Architecture, Simone developed an ever growing interest in the relationship between space, the body and the objects which occupy the voids in between. After completing her first degree and working in the field of architecture, she continued her training at the Royal College of Art where she was awarded an MA Design Products.

Simone often calls upon the infusion of cultures and experiences she is exposed to during London life. Taking reference from her Caribbean background, she calls in to question the position of ethnicity through the European lens. Her work marries the two, exposing the visual and cultural strengths hidden within.

Often presenting hand made collections of adornment and adornment inspired objects, the medium of her body of work is an exploration, which spans across jewellery, object, furniture and space.

Her London based design studio was established in 2008.



Augustin Daboné



Burkina Faso, West Africa

Augustin Daboné is a self-taught artisan based in Ouagadougou, the Capital of Burkina Faso, West Africa, who started his career in the workshop of local master craftsman working in horn and bone to create standard souvenir and jewellery items.

His unusual creative talent became apparent when he was commissioned by AfriqueAuthentique-AuthenticAfrica to make the jewellery pieces for the défilé of its luxury label - the TissusVillages Haute Couture Collection 'L'Or Blanc' – White Gold' in 2008.

He has since started his own atelier creating his very contemporary minimal signature designs in his three favourite traditional materials - polished horn, bone and silver.



Lesley Craze Gallery



The Lesley Craze Gallery is an internationally recognised showcase for contemporary jewellery, metalwork and textiles.

Lesley Craze Gallery based in Clerkenwell Green is an internationally recognised showcase for contemporary jewellery, metalwork and textiles. Their collections encompass work from more than a hundred highly skilled and talented artists from around the world.

The gallery has an innovative events programme with exhibitions showcasing the work of emerging talent, highlighting the excellence of established designers or examining various techniques and materials, which can range from plastic, paper and textile to precious metals and precious and semi-precious stones.

Lesley Craze collections of contemporary objects include stunning silverware and metalwork as well as contemporary decorative objects.

Lesley Craze Gallery

33-35a Clerkenwell Green

London EC1R 0DU

T: +44 (0)20 7608 0393

F: +44 (0)20 7251 5655

E: info@lesleycrazegallery.co.uk

W: www.lesleycrazegallery.co.uk



Between 29% and 32% of London's population is black or from a minority ethnic group depending on survey methods

Brixton, Lambeth

Stretching from the South Bank of the Thames to the suburbs of Streatham and Norwood, Lambeth is bursting with exciting attractions. Brixton, one of the borough's most multi-cultural areas has a thriving shopping centre and market selling ethnic foods, household goods, jewellery and second-hand goods. Another part of the borough, Kennington, is famous for the Oval cricket ground, where county and test cricket matches are played.

Lambeth is one of 14 local authorities which make up Inner London. It is one of the most densely populated inner London boroughs, with a population of around 270,000.

According to the 2009 census Lambeth has a population of 283,300 62% of the borough is White, 12% Black Caribbean and 12% Black African. 37% of householders are owner-occupiers. Approximately 150 languages are spoken in the borough. After English the main languages spoken are: Portuguese, Yoruba, French, Spanish and Twi.

Lambeth has the highest population density of the Inner London boroughs.

www.lambeth.gov.uk

*Black African: 22,300
Black Caribbean: 19,000*



Memories are made of pride

- The art of culture

Memories are the most essential part of our own conscious history and can influence not only our feelings for and the way we look at our personal past, they can also have a huge impact on our present and future life.

Granville Arcade

No 14b/c Market Row
Brixton Village
Cold Harbour Lane
London SW9 8LD

20th September - 9th October 2010

Mon - Sat: noon – 7 pm
Closed Wed and Sun

They can fill us with happiness and pride or drown us in sorrow and shame, support, comfort or destroy us. They can appear and disappear at any given moment in our daily life triggered off by small incidents often barely noticed in the course of our hectic lifestyles and mostly quickly suppressed, if they are too disturbing.

But there are also very specific memories, which one may want to bring back as often as one can – memories of beautiful places one has seen, of 'memorable' events in one's life, of wonderful people one has met, of fantasies of a better world, which one may have cherished when young and innocent.

And every so often a memory wells up out of the depth of our being and touches a cord in us and others, which it is hard to logically explain, but which nevertheless fills us with a deep and overwhelming pride in man's achievements - even if they are not our own and do not even stem from our own cultures.

The Turkana

Master Craftswomen, Kenya



Turkana Collection

Handcarved from Jacaranda Wood

by the master craftswomen and -men of the Turkana and Kamba peoples in Kenya.

They are exhibited in the UK by the private initiative of three highly educated intellectual Kenyan women, two of whom living and working in England, who nevertheless maintain close links with their home country Kenya and seek, find, save and promote the true values of their own identities. Soko Maasai, which celebrates the heritage, identity and pride of their people, intends to bring their story of great artistry and a focus on living sustainable livelihoods in harmony with nature to the world.

The Kamba

Master Craftswomen and -Men, Kenya



Kamba Bowls

Ebony Collection handcarved and sculptured from sustainably grown Ebony Wood

It is with pride that they speak of the work of Kenya's communities, where the masterly skills and traditions of sculptural woodworking from locally grown trees to create the incredibly refined, durable, totally sustainable and biodegradable functional objects of daily life are still cherished.

It takes three to four weeks of highly skilled craftsmanship to lovingly and carefully carve one bowl out of one single piece of wood. But the final product not only lasts through the lifespan of its first owner, it also becomes a cherished heirloom to be passed on from one family generation to generation.

The same profound pride in the traditional skills and material forms of their cultural heritage speaks out of the superb craftsmanship of the functional bowls and objects made



Frank Lumsden

Jamaica

The BLACK & WHITE Watercolour Series

Maroon artist and painter Frank Lumsden is one of those, who have returned from their economically successful diaspora 'homes' in a Western world country to their cultural and emotional 'roots' deeply embedded in their own communities seeking and finding a self-value and a spiritual inspiration based on their native identity.

Contrary to Mike Nab, however, Frank Lumsden blends the positive visual and Intellectual experiences of his life in a different culture with the observations and Impressions collected since his return to his own community creating a beautiful vision of synergy of potential co-existence between a traditional culture on the way to modernity and a modern society in need of remembrance yet to be achieved.



Mike Nab

Ghana

My Country, My People

Mike Nab's artistic inspiration stems from such a source of proud remembrance. Every masterful brushstroke of his watercolours, oils and pastels glorifies his love for his country, the beauty of its people and their traditional balanced and unhurried way of life in close contact with the world surrounding them.

It breathes out of his peaceful landscapes, the solitary walks home between the village fields and the congenial chat when one wanderer meets another inviting the viewer to halt and to let his eyes dwell on the harmonious colour palette of nature or to join in the exuberant togetherness of a communal dance.

And although these memories of the untroubled seemingly paradisiacal rural life of his childhood and adolescence are perhaps to some degree 'purified' by his long diaspora in a Western world country they bear artistic witness to the indestructible strength of memory and depth of pride in his own cultural identity.



Mike Nab

Ghana

The Diaspora Series

Space Makers Agency



"We work with all kinds of people and organisations to create sociable spaces and sustainable local economies."

Space Makers Agency is about rethinking the spaces in which we spend our time. Founded by writer and social instigator Dougald Hine, the agency's associates are artists, activists and entrepreneurs who share an interest in creating sociable spaces and making creative use of under-used buildings.

In October 2009, SMA took on a project to breathe life into Brixton Village - a 1930s arcade-style market in the heart of Brixton. The project was funded by the market's owners, London & Associated Properties PLC. Twenty empty shops were made available rent-free on a short-term basis to a mixture of temporary creative projects and new local businesses, while the quieter corners of the market became a platform for a rolling festival of performances and workshops.

By September 2010, all twenty shops were let to long-term tenants, with the market full for the first time since 1979. That achievement was made possible by the thousands of people, most of whom live in walking distance of the market, who got involved in some way with the project.

Space Makers Agency

14 Gelfroad

London SW2 1BH

T: +44 (0)7810 650 213

E: dougald@spacemakers.org.uk

W: www.spacemakers.co.uk

Sokomaasai



Africa Inspired: Redefining Decor and Style

Soko Maasai was founded In 2008 by Nyaruita Mwaniiki-Gateri, Mary Mwaniki Muange and Mkwama Ndebi to showcase handcrafted designs inspired by natural materials and African tradition passed down for generations.

Soko Maasai celebrates the heritage, identity and pride of its people - one of great artistry and a focus on living sustainable livelihoods, in harmony with nature.

Soko Maasai Ltd

27 Old Gloucester Street

London WC1N 3AX

United Kingdom

T: +44 (0) 20 85825905

M: +44 (0) 7958323378

E: info@sokomaasai.com

W: www.sokomaasai.com

Thinking Flowers?



Thinking Flowers is a floral design company with an environmental conscience.

The company founded 2003 is an ethical floral design consultancy offering floral design with a conscience - meaningful, minimal and modern.

Clients have included the Tate Modern, Banqueting House, BAFTA, and the University of the Arts London, Westminster Cathedral, Royal Festival Hall, British Library, Emirates Stadium and the House of Commons.

Thinking Flowers is the brainchild of Lauren Craig, a young floral designer with a passion for her planet. She teamed up inclination towards the healing powers of plants with theory on MA Enterprise and Management for the Creative Arts.

Over time Thinking Flowers will use entirely renewable energy in their business.

Beyond its ecological and ethical mission, Thinking Flowers wants to encourage city dwellers to grow more flowers and learn to arrange them beautifully to improve

our domestic and working environments; add a dash of colour to our local communities and social projects and delight people of all ages.

Thinking Flowers?

Tel: +44 (0)7899 988 898

W: www.thinkingflowers.org.uk

Granville Arcade



'The Brixton markets are the most architectural manifestation of the post-war Caribbean presence in Brixton and - given the significance of Black History to postwar Britain - this establishes some clear claims to historic interest. The Minister considers that all three Brixton markets embody special historical and cultural value.'

Ben Bradshaw, Secretary of State,
April 2010

Brixton Village in the heart of Brixton, South London is one of three covered arcades built in the 1920s and 1930s. These include Reliance Arcade, Market Row and Brixton Village, also known as Granville Arcade, an indoor market built in 1937 to designs of Alfred and Vincent Burr. The double-height market has an interior of narrow covered streets called 'Avenues' with over hundred shops, similar to Market Row. These three market arcades, now listed buildings, form a unique and extensive network of market stalls and covered walkways, which help make Brixton distinctive from hundreds of suburban shopping centres and the symbolic 'soul of black Britain'.

By mid-2009, a large number of its shops were standing empty. The Space Makers Agency teamed up with London & Associated Properties PLC and Lambeth Council to fill the empty shop units in the Brixton Village indoor market (aka Granville Arcade).

Claimed to be the UK's biggest 'empty shops project,' the disused units have been given over to temporary and permanent projects with the aim of kickstarting regeneration.

Since October 2009, Space Makers Agency has been working with the market's owners, the local council and local artists, activists and entrepreneurs to fill twenty empty shops around the market with new community-driven businesses and temporary creative projects.

Granville Arcade

Coldharbour Lane
Brixton

London SW9

T: +44 (0)20 7274 2990

Almost 80 % of the increase in the working age population during the next decade will consist of people from black and minority groups

Dalston, Hackney

The London Borough of Hackney lies to the north-east of the City of London; Tower Hamlets, to the south; Islington to the west and Haringey to the north. On the east, the River Lee forms the boundary with Waltham Forest;

Hackney possesses a rich mix of cultures and traditions. Popular destinations include Shoreditch, a thriving cultural fringe of the City of London with a wide range of restaurants, bars, nightclubs and comedy venues. The area is filled with thriving street markets including Petticoat Lane, Brick Lane and Ridley Road in Dalston, which offers goods from across the world. To the north of the borough are Upper and Lower Clapton, Stamford Hill and Stoke Newington.

To the east are the large open spaces of the Hackney Marshes and the districts of Hackney Wick and Homerton. Light Industries employing over 3000 people have been claimed from this area to allow the land around the River Lea (the eastern boundary) to be used for the 2012 Summer Olympics, making the area one of the Host Boroughs for the games.

Hackney has one of the most ethnically diverse populations in London totalling 216,000 according to the 2009 census. 21% of the population are below the age of 15. Of the resident population, 44% people describe themselves as White British. 15% are in other White ethnic groups, 25% are Black or Black British, 9.4% are Asian or Asian British, 4% describe themselves as 'Mixed', and 3% as Chinese or Other.

www.hackney.gov.uk

Black African: 22,300
Black Caribbean: 19,000



Dalston Events and Exhibitions

- 5) Dalston Eastern Curve Garden
- 6) Ridley Road Market
- 7) Tina, we salut you?
- 8) Centerprise
- 9) Open the Gate - Black Culture Café
- 10) Arcola Theatre



Announcing the P2FA* Competition at Dalston Garden

*(Palette To Furniture Art)



*Young people between ten** and eighteen years old from the African and African-Caribbean Diaspora communities in Hackney will be invited to Dalston Eastern Curve Garden in Dalston Lane to enter into the "P2FA - Palette to Furniture Art" Competition - , which will run for a week including a Saturday in the early autumn - dates still to be announced.*

Participants will be given a used wooden palette from Ridley Road Market and be shown how to turn the palette into a chair or other item of furniture.

They will then have the opportunity to decorate their handmade piece in whatever way they wish. Various art materials will be provided for by the organisers.

The entire collection of furniture items will be exhibited for a week in a venue still to be determined. It is intended to hold an auction of the individual pieces as a special event afterwards.

Proceeds from the sale will be divided between the maker and a new AACDD fund to sponsor future projects of a similar kind with local schools and individuals.

Dalston Eastern Curve Garden
13 Dalston Lane, Hackney
London E8 3DF
E: tellme@dalstongarden.com
W: www.dalstongarden.com

*** Potential applicants please note that participants under the age of ten will have to be accompanied by an adult.*

Dolls & Drums

- Music, Dance and Play

Music, dance and play are deeply imbued in every man, woman and child and are aspects of daily life, which have literally become 'proverbial' when describing cultural identities and heritage of African and African-Caribbean communities all over the world.

Education to appreciate rhythm, sound and co-ordination of movement starts from the moment a child is born and carried on his mother's back until it is strong and secure enough to stand and walk on its own. It thus participates in all her body movements during her daily physical activities, be these work or pleasure, and in the sounds of the community during social gatherings and festivities.

Movement of body and sound and rhythm of heart beat are therefore a naturally acquired experience, which needs not to be taught or learnt, but which manifests itself in an instinctive 'physical' knowledge when beating the drums or moving one's feet and bodies to the rhythms of life.

And whatever indigenous identities have been forgotten or destroyed by life in the diaspora the knowledge of body movement and rhythm is so indelibly imprinted on their genes that African music and dance have conquered the world wherever their bearers were sent or went.

'Vent'

Special Feature
by Ima-Abasi Okon

Arcola Theatre Cafe
23-27 Arcola Street, Dalston
London E8 2DJ

18th – 29th September 2010
Mon - Fri: 10 am to late
Sat and Sun: 12 noon to late



Vent

Special Feature by
Ima-Abasi Okon

'It's not about a group of people being treated a particular way – it's about a group of people acting a particular way. Both the message and the audiences position are susceptible to change'

The Craftsmen & -women of the Doll Rattles

Jamaica

These handmade carefully crafted and lovingly painted papermâché rattles were bought in a mainstream souvenir arts and craft shop in Kingston, Jamaica.

It takes many hours if not a day to make such a beautiful object, all different in dress and decoration and the humorous expression that lurks in their eyes. Yet in this huge basket these fragile works of art were carelessly thrown on top of each other, which had literally left each of them dented and damaged.



The Master Craftsman of the Calabash Finger Puppets

Benin

He is an old man living in a small hut in a family compound in a rather inaccessible part of Benin's Capital Porto-Novo.

The tiny windowless room with a torn curtain for a door is filled with drying calabashes of every size, colour and shape given to him by friends and neighbours. Once dried, the calabashes will be scraped completely clean, dyed with plant dye and finally cut, assembled and 'accessorized' into his enchanting finger puppet families of people and animals.



He does not remember anymore when he started to make these toys or how exactly he acquired his incredible expertise, as a dried calabash can be a tricky material, when it comes to cutting and shaping it.

But he knows that he would like to pass on his skills and his knowledge to a new generation and is still patiently waiting for the 'young people' to return to the traditions of their ancestors so that the former will not die with them.

CHARLES TOWN

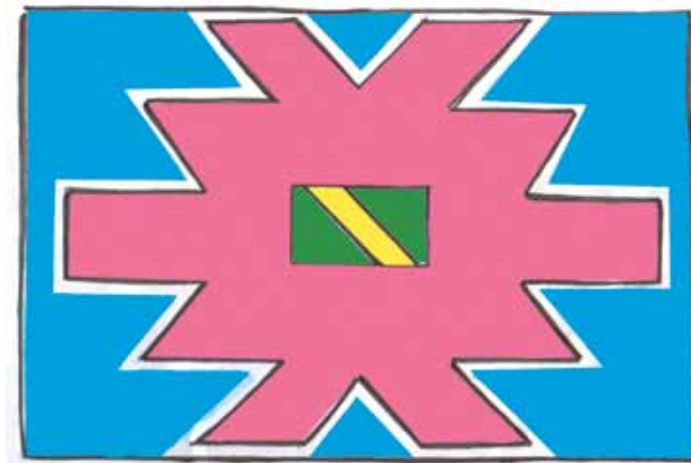


MAROONS

The Master Bench Drum Makers of the Charles Town Maroons



*They all want to get to Charles Town,
where the Maroon drummers are beating
the bench drums!*



"Untitled" - An installation by Laura Fulmine

19th - 28th September 2010

Tue - Sat: 8 am to 7 pm

Sun: 10 am - 7 pm

TINA, we salute you?

47 King Henry's Walk

London N1 4NH

Laura Fulmine

E: info@laurafulmine.com

W: www.laurafulmine.com

Laura Fulmine is a London based Interior Stylist and Design Consultant. With a background in Multimedia Textiles, Laura went on to become Interiors Editor at Grand Designs Magazine before leaving to become a freelance stylist almost five years ago.

Alongside styling for editorial titles such as Elle Decoration, Monocle and Wallpaper*, Laura Fulmine also works on commercial projects for clients such as John Lewis, Graham and Brown, Waitrose and Osborne & Little amongst others.

As a stylist she also offers an interior design consultancy, helping clients visualise and explore ideas from concept through to design.

Arcola Theatre

Founded in 2000, Arcola Theatre is now one of the most respected arts venues in the UK - blazing a trail in artistic excellence and innovative management since day one.

Housed in a stunning converted factory in Hackney, Arcola is a favourite of established theatre literati as well as young, upwardly mobile innovators. London's largest theatre studio, Arcola has become well known for the variety of its programming - from new writing to classic drama, music and comedy.



As a theatre we have a longstanding tradition of innovation, inspiration and deep integration with the local community.

Working to the same principles, Arcola Energy integrates arts and science professionals and the community to pioneer practices that will fundamentally change the way arts organisations work. Our partners in this venture include distinguished advisers to government, industry and the arts, as well as award winning new energy companies.

Arcola Theatre has been championing work from African and African Caribbean Artists for 10 years, including Femi Elufowaju founder of Theatre Fahodzi and Femi Oguns founder of Identity Drama School. Shows have included Ola Rotimi's *The Gods are not to Blame*, Mustapha Matura's *Meetings* and Femi Oguns *Torn*.



Arcola Theatre is proud of its mission to become the world's first carbon neutral theatre through Arcola Energy, a programme of activity spanning everything from recycling bottles to, building facilities from old sets, to international green theatre partnerships, to the hydrogen fuel cell powering the LED lighting in the cafe/bar and our more adventurous Studio One lighting rigs.

Recognised as a global leader, Arcola Energy is driving environmental change locally, nationally and internationally through thought leadership, technology demonstration, brokering novel partnerships and bringing community voices in to Dalston regeneration.

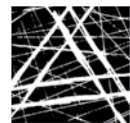
Arcola Theatre

23-27 Arcola Street
London E8 2DJ

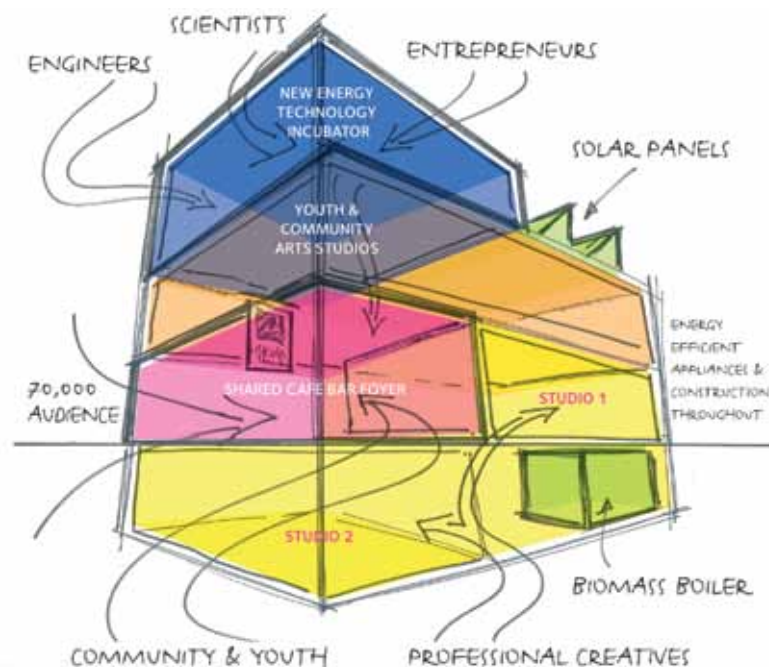
T: +44 (0)20 7503 1646

E: boxoffice@arcolatheatre.com

F: www.arcolatheatre.com



arcola
theatre



Bring in the Boubous!

A Showcase of traditional West African Boubous with a modern 'Twist' using the first 'L'Esprit de Burkina' Fashion Textiles Collection of beautifully handwoven Fabrics made from locally grown and spun pure Cotton, designed and made in Africa by Africans.

**Open The Gate -
The Black Culture Cafe**
33-35 Stoke Newington Road
Dalston, London N16 8BJ

18th – 28th September 2010
Sun to Thu: 12 noon to midnight
Fri and Sat: 12 noon to 2am

Boubou/Bubu is one of the names for the flowing wide sleeved robe worn by men and women in most West African countries and – to a lesser extent – in North Africa. Depending on the ethnic group wearing them, this gown is called **Agbada** (Yoruba, Dagomba), **Babban Riga** (Hausa) and **K'sa** (Tuareg). The female version worn in some communities is also known as a M'boubou or Kaftan.

Its origin lies with the clothing worn by the Islamized Tukulor, Mande and Songhai peoples of the historic 8th Century Takrur and Ghana and 13th Century Mali and Songhai Empires, who had in turn adopted the clothing of the nobility of the early Islamic Empire via the Tuareg people.



Developed, worn and refined over hundreds of years, the Boubou, which was traditionally made from handwoven and embroidered cotton fabrics, is still by far the most practical, elegant and durable gown for the climatic and living conditions of the West African Sahel regions. Collarless, comfortable and airy it nevertheless protects the entire body from biting insects and the scorching sun, while the graceful fall of its ample width adds status and dignity to its wearer.

In a world of climate change, these exclusive, easy slipover gowns for men and women from the AfriqueAuthentique-AuthenticAfrica 'L'Esprit de Burkina' fabric collection are an ideal alternative to European-style leisure- and homewear.

They are made from one hundred percent indigenous African cotton, handwoven in small ateliers in Burkina Faso and designed and tailored by the production team of the Center for the Formation of Women (CFFA) in Ouagadougou.

The superb fashion photos are by British photographer Joseph Hunwick and were taken in a daylight studio during a training workshop with local African photographers in Ouagadougou.

Photograph above by: Dana Maiterth



Afrique Authentique - Authentic Africa

Founded in 2008 in Burkina's Capital Ouagadougou, AfriqueAuthentique-AuthenticAfrica has been set up to market and commercialise authentic high-value handmade products with the added value of cultural identity and indigenous creativity from skilled traditional craftsmen- and –women in rural village co-operatives, who are also stakeholders in the marketing company.

All products are made in a process, which is entirely natural and self-sustaining, using only traditional local raw materials and renewable energy sources..

AfriqueAuthentique-AuthenticAfrica was launched with the financial support from the Brussel based EU-ACP organisation Centre for Development of Enterprise (CDE), the British European Design Group (BEDG) in London and the UK based Shell Foundation.

Collaboration with SOS-SaveOurSkills Africa will ensure that the ethical and cultural remit of the marketing company will be strictly monitored by an organisation dedicated to promote the survival of traditional craft skills in rural micro-economies.



Photography: Joseph Hunwick

Already the marketing company has created substantially increased incomes in accordance with its own 'fairmade' guidelines for hundreds of skilled craftsmen and -women in traditional cotton cultivation and processing occupations and has brought wider, socially inclusive benefits to the community and the environment, such as the formation of production co-operatives free technical training and business advice as well as micro-financing schemes.

The long-term plan is to also accept products made and developed in other African countries following the same ethical lines and quality standards. The English subsidiary, AfriqueAuthentique-AuthenticAfrica UK was registered in 2010 as Private Limited Company to facilitate distribution and sales of the authentic African product ranges.

**AfriqueAuthentique -
AuthenticAfrica, Burkina Faso**

Site Musée National
15 Boulevard Charles de Gaulle
11 BP 1315 CMS, Ouagadougou 11
Burkina Faso, West Africa

**AfriqueAuthentique -
AuthenticAfrica, UK**

18 Hyde Gardens
Eastbourne BN 21 4PT, UK

info@afriqueauthentique-authenticafrika.com



Tissus Villages



l'Esprit de Burkina

Open the Gate - The Black Culture Café



Open The Gate is a new cultural café, whose aim is to promote African and Black Cultures through Arts, Music, Cultural and Social activities.

Open The Gate is Africa to see, hear, smell, taste, discover or re-discover and celebrate.

Open The Gate aims to help the achievement of the African and African Diaspora communities, to give more visibility to African cultures and diffuse their history to a wide range of people in order to increase the knowledge of the UK audience about this matter.

Open The Gate offers a unique cultural programme, which includes Art Exhibitions, Movies and Documentary screenings, a monthly African Market, Poetry and Open Mic evenings, Drumming and Afro-Dance workshops, weekly African Martial Arts group classes and Reading Group meetings, charities meetings and events, Live Music (afro-jazz, caribbean jazz, african music, soul, and more) and parties (dub, roots, reggae, afrobeat, etc.).

All activities running at Open The Gate are the opportunity to gather artists, local community and audiences together and to open dialogues.

This Café, Restaurant, Gallery and Music Venue is located in Dalston, London, a lively and multicultural area with a strong Afro-Caribbean and African Community.

Open The Gate customers can also enjoy delicious African and Caribbean authentic home-made food and chill-out seating either at tables or in the comfortable sofas of the nice African decorated atmosphere of the Café. Free super fast WiFi as well as cultural books (Open The Gate Book Corner) are at the disposal of the customers. The atmosphere is completed by the beats of traditional and contemporary African Music.

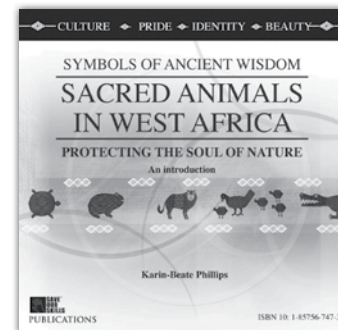
**Open The Gate -
The Black Culture Cafe**

33-35 Stoke Newington Rd,
Dalston, London, N16 8BJ
T: +44 (0)20 7503 6099
W: www.openthegate.org.uk



Protecting the Soul of Nature

Sacred Animals in West Africa



Exhibition & Booklaunch of the first SOS-SaveOurSkills Publication on the occasion of WordPower - Festival and Book Fair at Centerprise

Centerprise Trust
136-138 Kingsland High Street
London E8 2NS

16th – 17th October 2010
Mon - Sat: 9 am to 10 pm
Sun: 11 am to 8 pm

As the first in a series of small SOS-SaveOurSkills publications documenting the history of 'endangered' cultural heritage and identities in the world, this brief introduction to the traditional natural religions and the sacred animals of West Africa highlights the need for easy to read yet well researched information for a wider public coming from different levels of interest and age groups.



Symbols of Ancient Wisdom - Sacred Animals in West Africa

Protecting the soul of nature

The belief in animals or plants is as old as mankind and as young as modern day spirituality. It embraces all things living as vital parts of our own selves – how we relate to them and how they relate to us. It has existed for thousands of years and has played and is still playing a hugely important role in the daily lives of millions of people all over the globe.

Although the concept of man's kinship with animals and nature is a general one, it differs considerably from one culture to another depending on the people and the circumstances that have created it.

Most importantly, however, the concept and worship of sacred animals and plants have been instrumental in preserving many species of the world's flora and fauna as it was believed that killing one's principal sacred animal or destroying a sacred plant or other natural entity would bring bad luck on the individual, family or clan responsible for this deed.

In fact, if modern man could have but remembered the respect engendered by his ancestors' intuitive understanding and perception of the balance of nature, many of the present day threats to our natural environment might not have arisen.

Kinship in soul and spirit

Generally speaking, a sacred relationship within the concept of animism can embrace three distinct, though related, concepts:

- A species or an individual animal or plant with which a person feels an affinity, either for its attributes or for its symbolism
- A kind of 'spirit guide' in the form of an animal or plant
- The 'animal or plant self' of the person, that is an inner archetype or ideal model of one's self

All of these concepts draw on a deep, intuitive affinity of man with nature as his perceived universe. Within this universe he identifies with a species, an individual animal, a plant or a distinctive part of his environment, taking its closely observed characteristics as spiritual and practical guides for himself.

This identification can be a communal one and, therefore, extend beyond the individual to a family or even a larger community.

It is built on mutual respect and affection, providing a visible and invisible link between nature and himself, and proclaims a profound respect for his living environment, be this animal, plant, river, hill or 'living spirit'.

Animal representations in African animism

'Animal representation – sometimes in symbolic form – is common to all civilizations. 'But clearly, it is the peoples of Africa that have been able to express with the most power and compelling beauty the proximity that marks the bond between the mystic and the human worlds.' Animal representations are omnipresent in all African cultures, varying from region to region, depending on the natural environment from which the respective cultures emerged.

As a natural consequence, the rites and practices, which are associated with sacred animals, differ substantially in accordance with the traditions of individual groups or even entire countries (very much along the lines of different sects within the Christian, Islamic or Buddhist religions).

Yet animism in Africa has – as an important common denominator – the belief that 'according to numerous African accounts of the creation of the cosmos, animals predated humans and bequeathed them with values and rules of conduct'.

It is, therefore, with a much more profound understanding and appreciation of the deeply spiritual significance of animism that one should look at the different forms which still portray animals, plants, rocks, rivers and natural phenomena in African daily life.

Realistic, stylized or abstract depictions of animals and plants are featured in masks, decorative objects, rock paintings, traditional textiles, oral literature and founding myths.

From the book 'Sacred Animals in West Africa', Karin-Beate Phillips, SOS-SaveOurSkills Publications 2010 With kind permission of the publisher.

1) Yvonne Aburrow quoting Adler in 'The Magical Lure of Animals', Capall Bann Publishing 1999



Centerprise

Centerprise is a centre of life long learning at the hub of a vibrant multi-cultural, multi-faith community, which actively participates in its range of arts, cultural and social activities.

Centerprise also runs one of East London's oldest and most famous community bookshops. Increasingly, writers are emerging from the its Literature Project with manuscripts and prizes that are being taken on by top publishers and agents.

The organisation is also behind WordPower - Europe's biggest black literature Festival & Book fair.

Founded in 1970, Centerprise has served as a model for similar centres in other countries, and the organisation continues to draw in users and participants from abroad, and all sectors of the local community.

Emmanuel Armevor is the founder of the Centreprise Trust, a black literary promotion agency based in Hackney, which includes a successful foodshop and associated facilities.

He has also launched Wordpower International Black Literary Festival and Book Fair, which is now in its third year.

Centerprise Trust Ltd
136-138 Kingsland High Street
London E8 2NS
T: +44 (0)20 7254 9632
W: www.centerprisetrust.org.uk

Ridley Road Market

Ridley Road market is situated right at the centre of Dalston town opposite Dalston Kingsland Train Station and beside Kingsland Shopping Centre.



At the beginning of the 20th century Ridley Road was a centre of the Jewish community. Since that time, Asians, Greeks, Turks and West Indians have also settled in the area and today Ridley Road Market is a vibrant celebration of this cultural mix.

The market, which started with about 20 stalls at the end of the 1880s, now has over 181 stalls. Highlights of these include a 24-hour bagel bakery and a Turkish supermarket, stalls selling African and Caribbean food as well as music and traditional textiles.

The local council has decided to invest more than £1 million to modernise and expand the market.

Opening times: Monday to Saturday 7 am – 5 pm

Ridley Road Market
37a Ridley Road
Hackney, London E8 2NH
T +44 (0) 20 7275 7852
E: info@ridleyroad.co.uk
W: www.ridleyroad.co.uk



Photography: Martin Vansteenkiste



SOS - Save Our Skills

SOS-SaveOurSkills has been set up to safeguard man's traditional manual skills, his creative independence, his cultural identities, his energy resources and his natural environment.

SOS-SaveOurSkills Africa was founded In 2007 In Burkina Faso, West Africa as a registered Independent Non Government Organisation.

In 2009 the purpose of the UK registered Charity LDPhillips Centenary Fund was changed to 'administer the affairs of SOS-SaveOurSkills'.

SOS-SaveOurSkills aims to research, document and record the history, associated cultural heritage and identity of traditional manual skills, the materials, tools and methods used and - above all - the history of the makers.

SOS-SaveOurSkills furthermore aims to promote - where necessary - the reintroduction of traditional manual skills as cottage industries in developing countries from the growing of the required raw materials to the procurement of the tools necessary to practice these skills.

SOS-SaveOurSkills actively supports the introduction of officially recognised training and qualification schemes for traditional manual skills in harmony with local customs and in keeping with the cultural identities of the practitioners.

Registered Head Office Africa

SOS-SaveOurSkills
01 PB 2418, Ouagadougou 01
Burkina Faso, West Africa
E: africa@sos-saveourskills.org

Registered Head Office UK

SOS-SaveOurSkills UK
25 Stanmore Gardens
Richmond, Surrey TW9 2HN, UK
E: Info@sos-saveourskills.org

W: www.sos-saveourskills.org

*The German charitable association
SOS-SaveOurSkills is being registered
at the moment.*

Sunday
26th September 2010
6 pm to 9 pm

Launch of the

*African & African-Caribbean
Design Diaspora (AACDD)
three year programme*

'Together we can do it!'

Creativity from the communities –
with the communities – for the communities

www.aacdd.org

*The African and African-Caribbean Design
Diaspora (AACDD) three year programme
will be launched as a community event for
Dalston and the Borough of Hackney in
the Dalston Eastern Curve Garden on
26th September 2010 with start-up exhibitions,
events and initiatives in various parts
of London.*

Dalston Eastern Curve Garden
13 Dalston Lane, Hackney
London E8 3DF
E: tellme@dalstongarden.com
W: www.dalstongarden.com

The programme initiated and
organised by the British European
Design Group (BEDG) is co-funded
by the Arts Council England/Lottery
Fund and works in partnership with
the London Design Festival (LDF)

The evening launch is open to
all members of African and African-
Caribbean communities, interested
individuals, officials, creatives,
designers, artists, the AACDD
partner organisations as well as
this year's participants, family
and friends and – of course –
the PRESS.





The Making of the Dalston Barn

Delivered with the power of the positive piracy

In 2008 a dozen young men from Hackney were charged over the death of a 16-year-old boy, who was fatally stabbed in a street brawl in 2006. As a result of this and similar incidents Holly Street and Young People's Partnership was formed to address gang crime amongst young people in the area.

Despite local regeneration and building upgrades the problems for the community did not go away. In January of the same year the £160 million Dalston Square project had promised apprenticeship schemes for local young people, but had failed to deliver these opportunities.

In 2010 six young men from Forest Road Youth Hub, some of whom related to the 2006 incident, contributed to the design and construction of the Dalston Barn, on the North side of Dalston Lane, a wooden pavilion structure built on the newly created Dalston Eastern Curve Garden, with the ambition to serve the local community as a place for people and plants to meet.

The basis for this development was established by a wider strategy paper 'Making spaces for Dalston' developed by MUF-architects, which outlined numerous opportunities for architectural intervention to upgrade the area. It especially identified the eastern curve, a disused railway track, part-owned by Hackney Council and Sainsbury shopping centre, as a potential green space, providing much-needed community space in the vicinity of the hustle-bustle of adjoining Dalston junction.

This derelict site was first activated by French architecture group EXYZT in relation to the Barbican's Radical Nature Architecture exhibition in 2009, who built the Dalston Mill, a 16m scaffolding tower with a wind propeller, powering a flour mill and grinding corn harvested from a 20 square metre wheat field, a restaging of environmental artist Agnes Denes' original 1982 pioneering piece.

The Dalston Mill attracted a huge and eclectic audience, engaging both local communities in various activities as well as art and architecture enthusiasts from further afield. The success of the Dalston Mill intervention led to Nicolas Henninger from EXYZT being commissioned to propose a medium term structure.

"I've come a long way from gang culture to work culture. It's been a long and hard journey but a journey worthwhile. I would like to thank Forest Road Youth Hub for supporting this opportunity and also everybody from the EXYZT team for involving me in the amazing moment and for keeping in work and off the street. I would also like to say to other young people in the same category. To even get a chance like this is once-in-a-lifetime opportunity and if you ever get one then definitely go for it."

- Gerard Cotter

young man from Forest Road Youth Hub committee



In early 2010, Caitlin Elster from MUF-architects contacted Forest Road Youth Hub and it was Nickie Wilson from Holly Street Partnership who put forward 6 young men from its youth committee to participate in the delivery of the construction project awarded to EXYZT for the pavilion structure and Johanna Gibbons for the landscape design for a total of £140k, funded by the London Development Agency, supervised by Hackney Homes and managed by Hackney Council.

The young men built architectural models at their youth club, visited hand tool inductions at Hackney Community College and received health and safety briefings prior to starting construction work on the Eastern Curve site. Working with carpenters and architectural designers Alexander Roemer, Daya Bakker and Thomas Lindner the six young men were trained in timber construction and assembly over the course of three months as a paid work experience. During this period they were encouraged by tutor Rose Pomeroy to record and reflect their experiences in a site diary.

Since the successful completion of the project, Gerard Cotter, one of the young men who excelled during his involvement in the construction of the Dalston Barn, has been awarded a further work experience with EXYZT to help build an inner city tropical rain forest in the centre of Madrid, in the context of Spain's capital annual cultural festival Noche en Blanco. – White Night.

Following the completion of construction, Nicolas Henninger and Thomas Lindner took residency at the Dalston Barn with the ambition to give guidance during the handing-over process of the structure to the local community and to activate the new space by organising a variety of activities.



A chair-making workshop was installed, which allowed wondering visitors to contribute to the community space by building a chair made from palettes sourced at near-by Dalston market.

Young people from the Off-Centre, a local charity with a 36 year track record of working with young people across Hackney, were invited. As part of the new 4-year initiative 'the right track' - with a focus on psycho-social activities - the Barn's kiosks were painted and decorated with a mural.

Social dance was first introduced to the Dalston Barn when Studio-Afro-Latino was invited to organize African Tango Tree Picnic with donations supporting Hackney's Tree Musketeers, a local charity concerned with the welfare of trees.

Also during the transition period Hackney Pirates, a local literacy project run by Bootstraps Company, took residence with teenagers developing piratical characters and story lines.

Further, the Eastern Curve gardeners held their first events to plant a variety of vegetables and herbs in the provided planting beds and the Arcola energy team organised their first Green Sundays to raise awareness and skill in environmental practices and learning.

Throughout the month of transitional residency a public visitor log recorded the experience and future dreams for the space, which was handed over to a steering group, comprised of local stakeholders and neighbours to the site at the end of the builders' sojourn.

While the new development South of Dalston Lane was delivered via PPP - also known as public-private-partnership - where the private sector generously supports public projects in exchange for commercial exploitation rights, the Dalston Barn North of Dalston Lane was brought about by an entirely different kind of PPP, which can be best described as the 'power of the positive piracy', entirely paid for by the public's purse but with and for the local community.

It is hoped by the builders of the barn that the social architecture they created will serve the people of Dalston as a space to repose and recharge, while remaining a hive of socially considerate activity fostering conciliation between its engaging visitors.

"From my working experience with vulnerable youth, the Dalston Barn presents the ideal physical place to have them involved in positive activities, where they could be safe, spontaneous and creative. It seems that society still responds to juvenile delinquency through institutionalisation and conformism; the barn presents the opposite to such deplorable approach. Our involvement during the transition period and the TrT launch - organised and lead by local youth - showed that giving them the chance to build a space is a powerful tool to focus their (sometimes) impetuous nature to a successful collective action."

- Gaelle Tavernier

"The Right Track" project manager at Off Centre, three year Big Lottery funded for young people to come up with ideas for projects and to be involved in making them happen, for them to become 'better' citizens through 'participation'



TangoNautics

The art of navigation by means of social dance

Social dance in current times is consumed by millions across continents in nationally televised, celebrity brimmed, acrobatic competitions. Only a minute fraction of these huge audiences watching startling performances from the comfort of their sofas while stuffing chips and downing fizzy drinks actually feel enticed to take up social dancing as a past time activity for themselves.

Tango dancing at its very essence is about walking while hugging. Whereas the former aspect is known as one of the best forms of physical exercise, the latter offers proven benefits to mental health and overall well-being. Especially tango - a processional dance, always moving forward, never staying in one place, lends itself to navigational pursuits.

Dancing tango - once freed from the pretensions of competitive exploits - becomes a piece of bodily conversation, an expression of kindness, actively fostering communication - where the partner feels understood rather than talked at, conciliation - which brings people closer who may have never met otherwise, consideration - reaching well beyond passive forms of entertainment and cooperation - which forms the very basis of interaction when dancing socially.

In a society where much conversation is mediated by information technologies, such as text messages, emails, social and online gaming networks, people may have forgotten that - according to research - most communication takes place non-verbally and surely deteriorates when mediated by means of technology.

As a result the quantity of social information exchanges may well have increased dramatically, but the quality of communication must have declined in equal measures. Therefore it is fair to say that social dance - especially tango where the partners remain closely connected throughout dance - has an essential role to play in the healing of relationships between people as well as their relationship with their environs.



Since early 2010, TangoNautics has offered communication classes delivered by means of social dance workshops as well as special public events taking tango to new spaces.

These include special motion workshops such as 'tell a story with your hands, feets and eyes', 'how to hug each other', 'walking with poise' and 'busting the myth of lead and follow'.

There was also a extensive series of Tango taster sessions with organisations such as AgeConcern - a charity working with the elderly, Off-centre - a charity working with young people and HILT - a charity working with disabled people.



Since many of the local population in Hackney is from the African and African-Caribbean diaspora TangoNautics not only worked with Argentine but also the less recognized African tango, also known as Kizomba. Special events included African Tango Tree Picnics, comprised of a portable dance platform; a bicycle powered audio system and a tree, with the mission to raise funds for tree musketeers, a local charity concerned with the well-fair of trees.

There are also TangoWalks, making use of the processional nature of the dance, with downloadable podcasts comprised of guided audio tour and music from local musicians to dance in open public spaces while sharing two headphones via a headphone connector.

All this activity dates back to a founding initiative in 2008 when TangoNautics invited 100s of tango dancers to participate in TangoCommute on the 7th of July, the anniversary of London's terrorist attacks during the evening rush hour across 14 London sites, seven bridges and seven train stations.

Instead of staging tango as a dance form traditionally, the ambition of the project was to juxtapose public motion experiences:

The closely embraced, empathetic, peaceful and trusting tango dancers interspersed with the disconnected, indifferent, fast-moving, suspecting commuter bodies. The event was subsequently organized in New York for 9th September and Madrid for 11th March.

With tango today representing an international dance phenomena, attracting people from any imaginable background, tangocommute served as a peace making expression at the micro social level following ghandi's idea that 'peace between countries can only rest on the solid love between individuals.'

TangoNautics assumes this to apply both on a local as much as global level and social dance is the chosen form of expression.

Inspire!



Inspire! is the Education Business Partnership for the London Borough of Hackney.

Inspire! is a registered charity and is the Education Business Partnership for London Borough of Hackney. Education Business Partnerships (EBPs) are organisations that support the education, training and development of young people by linking businesses and their employees with schools and colleges.

Inspire! makes links between local and City employers/employees and schools and colleges in Hackney. We use these links to develop and deliver programmes that enable young people to learn about work, through work and for work. We also deliver programmes that are tailored to engage young people who are at risk of being excluded from mainstream education or are NEET (not in education, employment or training).

Our aim is to raise the achievements and aspirations of young people in Hackney, develop their motivation and skills for the world of work and increase their ability to choose and achieve positive career, life and learning goals.

Inspire was established in June 2004 and has grown rapidly, now employing a staff of 20 who are based in our office in Dalston. We deliver programmes to more than 10,000 young people each academic year. These activities involve over 1,200 volunteers drawn from over 800 employers.

Inspire - The Education Business Partnership for Hackney

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W: www.inspire-ebp.co.uk

*61% of all
Caribbean and
83% of all African
heritage children
are educated in
London schools*

B6 Brooke House Sixth Form College



B6 Brooke House Sixth Form College was opened on the site of the old 'Brooke House' school in September 2002.

It was set up by the then Secretary of State for Education as part of a plan to build brand new sixth form colleges in London.

B6 Brooke House Sixth Form College is unusual in the sixth form college sector because it offers courses at all levels and across a wide range of subjects including Hair and Beauty, Business and Art as well as a significant number of "A" levels. In the few years since it was established to serve the young people of Hackney and East London, including some of the country's most deprived areas, B6 Brooke House Sixth Form College has raised the aspirations and increased opportunities for these young people to succeed.

B6 Brooke House Sixth Form College has developed a number of successful partnerships schemes including one with Pembroke College Oxford as well as cultural outreach programmes with organisations like Hackney Shed.

This is now a thriving theatre workshop group based at B6 Brooke House Sixth Form College. The Hackney Shed team create and adapt their own material specifically for the children and teenagers who are members.

B6 Brook House Sixth Form College

Brooke House
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University of Brighton



University of Brighton

Objects are a reflection of the society in which they are produced. The way these objects are designed and used is a result of influences that stretch back through time, sometimes hidden but often easily uncovered. It is vital that design students understand these processes and become aware of how cross-cultural design is an integral part of our globalized world.

At the University of Brighton's Faculty of Arts we try to teach our practice students in 3D Design and Fashion/Textiles from the outset the importance of observing the world through "the eyes of others." The cultural and critical studies programme that the students follow over two semesters, as a mandatory part of their first year, is a blend of issues relating to the world of design, such as gender, sub-cultures, sustainability, globalization and cross-cultural design. Throughout the programme seminars we use objects as a tool for analysis and debate.

Cross-cultural design is one of the most popular lectures, with many examples of how design crosses continents through politics, trade and, in the case of Africa, through colonization. We examine how missionaries influenced local dress habits

and not only discouraged local peoples from making their religious artefacts but actively set about destroying them.

We look at tourist 'art' and at contemporary African designers. We look at how wax print fabrics, worn throughout Africa, were designed and manufactured in Europe from the 1840s onwards, and we think about how their design is influenced even today.

In short, the complexity and breadth of African design is laid before our students as an example of how dominant western culture has affected the continent, but also at how the irrepressible vibrancy of contemporary design in different countries within Africa and the African diaspora is a clear indicator that this dominance has been absorbed and adapted by Africans and African-Caribbeans, on their own terms.

University of Brighton
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Design is something we do well in the UK. As a core creative and economic activity it defines our society and reflects our values, providing a platform for the expression of our intellects and our imaginations, often blurring the boundaries between art, craft, engineering and architecture. A hugely rich flow of talent emerges from our universities and design courses every year to take on the challenges of the 21st century and add their own unique vision of how our society is shaped.

But something is missing. In a country where ethnic minorities enjoy a hard-earned equality in most areas there are not enough black students to be seen at our design institutions as a percentage of the general population, most particularly in London, which has the largest numbers of Africans and African Caribbeans. Why is this and what can be done to address this puzzling absence? Is there a widespread lack of encouragement of ambition at schools and sixth form colleges that precludes applications to study design? Or is it because of a simple lack of practical information? What kind of reputation does design education have amongst the African and African Caribbean communities?

These are serious questions that must be analysed with sensitivity and care if meaningful change is to be effected, and, most importantly, is to be sustained.

The University of Brighton's Faculty of Arts is delighted to be the lead educational partner for the African & Afro-Caribbean Design Diaspora Festival. The programme of events over the next three years is going to be an exciting array of exhibitions and seminars that will inspire and inform. We hope to bring our reputation for excellence and innovation in education and research to a culturally diverse audience of aspiring new designers whose innate talents are waiting to be ignited. And with long standing collaborative links with the RCA, RIBA and the V&A Museum, the University of Brighton brings the knowledge, experience and expertise of a world-class design institution to support the AACDD Festival on its journey to success.

Katherine Ladd

The Charles Town Maroon Council

CHARLES TOWN



MAROONS

The Maroons are a group of people with an unique place in the history of Jamaica, very little of which is known to the outside world. When the Spanish were usurped by the British in 1655, they released many of their slaves, who, joined by thousands more runaway slaves, wreaked havoc on the Red Coat battalions for the next 140 years.

Eventually Britain signed a peace treaty with legendary female Maroon leader, Grandy Nanny, formally acknowledging the Maroon's autonomy – around a century before slavery was officially abolished.

Charles Town, located up the road at the Buff River, was named after Captain Charles Cudjoe, the second leader of the Maroons in their fight for freedom against the British colonial rule. Charles Town was one of the self governing communities that sprang up as a result.

The Charles Town Maroon Council was registered to use culture and heritage to drive economics, the development of their lands and the culture the ancestors left them. Their mantra is 'Unlimted wealth from ancestral heritage'.

Charles Town Maroon Council
Charles Town, Buff Bay
P.O. Portland
T: 445-2861
E: frank_lumsden@yahoo.com





Gone Rural



GONE RURAL
SWAZILAND

Gone Rural's 750 rural Swazi women combine tradition with innovation.

Products are hand-made from local natural raw materials that are harvested above the root to allow regeneration.

Recent collections combine these sustainable fibres with new techniques and mediums including recycled plastics and fabrics, ceramic and metals.

With commitment to sustainable social responsibility and Fair Trade principles, Gone Rural has successfully created a business model that empowers rural women through providing them with home based income and skills training.

The Women are able to maintain their traditional lifestyles and pass on skills from generation to generation.

The non - profit organisation, Gone Rural boMake, complements the artisans and their communities with health and education programmes. Projects include a mobile health clinic, school fees scholarships, HIV/AIDS peer educator training and access to clean drinking water.

Gone Rural

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Development of a brand identity - the African and African-Caribbean Design Diaspora

Project

An initiative co-funded by the Arts Council of England and the British European Design Group and consisting of a three year programme of individual events and activities, exhibitions and seminars, competitions and research around this social phenomenon.

Brief

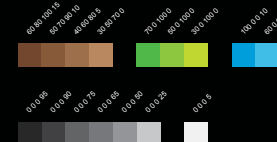
The client brief demanded the creation of a brand identity for web- and print media that would

1) relate to certain target audiences in three geographically very different parts of the world

- 2) appeal and be acceptable to a socially inclusive audience ranging from middle class intellectuals and academically trained artists and designers of black as well as of white origin to diasadvantaged ethnic minorities from African and African-Caribbean backgrounds including ex-convicts
- 3) design the corporate logo for the brand identity using also colour coding to draw attention to the racial as well as the geographical background
- 4) design the cultural implications and colour codings of the corporate logo in such a way that it would be meaningful for a Western world trained designer as well as a craftsman or –woman in a developing country



*African & African-Caribbean
Design Diaspora*



- 5) achieve instant visibility of the three targeted geographical locations
- 6) indicate that the initiative – although partly of a social 'outreach nature' is first and foremost targeting creativity, both indigenous with no formal academic education and mainstream
- 7) allow the corporate identity and logo to be used for a variety of different applications and in countries, which may use different visual indicators
- 8) allow the logo to stand alone as a brand identity with or without the abbreviation AACDD

Solution

This was achieved through the following visual means:

The radar like visual identity represents the core values of the initiative – reaching out and finding creative talent in the black ethnic communities as well as sending impulses from within, stimulating creative potential.

The chosen colour scheme also reflects several aspects of the ethnic communities.

Green stands for the African continent – ecological and sustainable resources – blue for the Caribbean Islands and brown for both skin colour and the natural resources used in traditional crafts, such as wood, earth and leather.

The positioning of the colour elements also puts the communities involved in this programme into geographical context with Africa at the bottom, the Caribbean Island to its upper left and the United Kingdom at the top right.

While the "radar" adds a contemporary feel to the identity, the typography stands for more personal and playful aspects of hand-crafted and art objects.

Clemens Hackl, CHD

© 2010



The London Design Festival

The London Design Festival is a nine-day celebration of design in one of the world's most exciting and culturally diverse creative capitals. The Festival is a platform for the widest spectrum of design disciplines, brought together as a unique and accessible programme.

Now in its eighth year, The London Design Festival is firmly established as a major cultural and commercial International event. In 2009 London hosted a rich mix of over 200 commissioned installations and exhibitions plus over 150 launches, private views and parties. The 2010 Festival promises an even greater diversity of activity taking place across the capital – from the Festival hub at the Victoria & Albert Museum to spaces across the city filled with design from partners across the UK and around the

world. First staged in 2003, the London Design Festival has quickly become one of the world's most important annual design events. The nine-day Festival programme is made up of over 200 events and exhibitions staged by around 160 contributing - or 'partner' - organisations across the design spectrum and from around the world.

The diversity of world-class design talent in - and attracted to - London is one of the key strengths of the city over other global design centres. The London Design Festival brings this talent to the fore every year to connect with others, explore issues, do business, exchange ideas, and have fun. The Festival is both a cultural and a commercial event. The programme ranges from major international exhibitions to trade events, installations to talks and seminars, from product launches to receptions, private views and parties. The majority of events are free of charge - enabling visitors to participate, listen, learn, commission and make purchases.

"This year our focus is even more on new ideas with major commissions at the V&A, Trafalgar Square, and at Southbank Centre. However, most of the Festival is made up of the 200 plus partner events that is rich with new work; that network gets stronger with many new partners and projects adding to the mix. Importantly this includes activities from all over the world."

Ben Evans, Festival Director

The Festival is funded through a combination of public and private sources. The London Development Agency has provided grant funding for the Festival since it was first staged. The London Design Festival Ltd is also an Arts Council 'regularly funded organisation'. Private funding (approx 60%) is raised through sponsorship of Festival projects alongside a small range of London Design Festival products and services delivered throughout the year.

For the second year, the Festival will be working in partnership with the Victoria and Albert Museum, one of the world's leading museums of art and design. The residency spread across the Museum with an emphasis on the V&A Sackler Centre for arts education is made up of a collection of specially commissioned design installations, displays and events for the duration of the Festival.

Festival audiences are significant, with an estimated 300,000 direct visitors to events listed as part of the Festival in 2009.

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Go online for more:
<http://ow.ly/2A9Bh>



The African & African-Caribbean Design Diaspora Award for Creative Excellence 2011

As an important follow up to the first year launch, the African and African-Caribbean Design Diaspora announces the launch of the first international AACDD Award for Creative Excellence in 2011.

It is intended to give this award as part of the AACDD 2011 Programme - dates to be confirmed.

The official announcement and call for entries will be sent out before the end of 2010.

The competition aims at encouraging black creativity in the United Kingdom, Africa and the Caribbean and addresses creative people irrespective of a formal or non-formal education or training.

Entries can come from a wide range of creative disciplines including objects for interiors (small furniture, lighting, textiles), fashion, fashion accessories, jewellery and body adornment (non-precious sustainable and biodegradable materials only), fine arts and sectors of the performing arts (costumes, stage design etc) including objects made from re-used materials*.

The jury will be drawn from representatives of industry, academia, community organisations and individuals based in the UK, Africa and the Caribbean.

Each year the ten best participants will be given the opportunity to display their work at the 2011 London Design Festival.

Winners will be invited to attend the award ceremony and present their work at an International African and African-Caribbean Design Seminar to be held alongside the London Design Festival 2011.

For further information please contact:

**African And African-Caribbean
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** re-used applies to already used materials.
This does not apply to recycled materials or new
materials used for a different than their original
purpose*



WWW.BEDG.ORG



WWW.AACDD.ORG



African & African-Caribbean Design Diaspora

GUIDE 2010



London is one of the greatest multi-cultural cities in the world. It is also one of the most creative, with worldwide inspiration and interpretation feeding into the city's design community.

The power of diversity to stimulate creativity is well established. Despite this potential, the UK design industry has remained surprisingly mono-cultural, with many different parts of London's broader community unable to gain employment, access support and showcase talent. This is especially true for London's black ethnic community.



Go online for more:
<http://ow.ly/2A9CR>

African & African-Caribbean Design Diaspora
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