

Made in Jamaica
 Maureen Salmon
 Guest Curator



Dress designed by Khoreya Couture, Abdoulaye Barry, Dakar Senagal

Photograph by Kristina Gadekyte

Broadsheet design by Andrew Slater

My Clifton Strengths Finder Top Five Strengths are:

Futuristic Inspired by the future and what could be. Inspire others with their visions of the future.

Individualization Intrigued with the unique qualities of each person. Gift for figuring out how people who are different can work together productively.

Strategic Create alternative ways to proceed. Faced with any given scenario. Can quickly spot the relevant patterns and issues.

Arranger Organize, but they also have a flexibility that complements this ability. Like to figure out how all of the pieces and resources can be arranged for maximum productivity.

Connectedness Faith in the links between all things. Believe there are few coincidences and that almost every event has a reason.

Clifton Strengths Finder Report 2015.

My story
 I was born and had my formative education in the newly independent Jamaica in a culture of optimism. The Jamaica national Pledge was part of the school curriculum.

'Before God and All mankind. I pledge the love and loyalty of my heart. The wisdom and courage of my mind. The strength and vigour of my body in the service of my fellow citizens.

I promise to stand up for justice, Brotherhood and Peace, to work diligently and creatively. To think generously and honestly, so that, Jamaica may, under God, increase in beauty, fellowship and prosperity, and play her part in advancing the welfare of the whole human race.'

In spite of its colonial past, Jamaica on gaining independence was thinking of its place in the world in advancing the welfare of the whole human race. Today, Jamaica one of the most recognisable brands through its culture and peoples' creativity.

The Pledge has influenced my philosophy. It is the spirit of who I am, being of African Caribbean decent, sensibilities woven into European cultures to create my personal global image, brand that is evolving constantly.

I arrived in England on 14 February 1972. Among my most treasured belongings was my school report which guaranteed me a place in a top stream class at Aylestone High School in north west London. Although, I achieve a good academic education, I was acutely aware that this was not enough, the world beyond Aylestone was different, I created my own five year manifesto! I operate in an international arena

A personal reflection of the first fifteen years of my career is documented in Journeys & Discoveries – Lives in dance 2000.

This was update in my article 'The Dance of Leadership' published in 'Black Women in Dance: Stepping of the Barriers 2016'. A personal perspective, based on a thirty-year journey, captured through different roles in dance, cultural sector and wider society.

I am currently a Senior Lecturer in the Design School at London College of Communication (LCC) and a researcher on the Creative Lenses Project. I also teach on the MA Arts and Cultural Enterprise at Central Saint Martins and EMBA (Fashion) at London College of Fashion (LCF).

I am the founder director of Freshwaters Consultancy which offers fresh thinking, new ideas, perspectives and approaches to helping individuals and organisations create sustainable futures. I design, develop and deliver programmes in leadership, entrepreneurship, professional practice and strategic development.

freshwatersconsultancy.co.uk

More Questions Than Answers: A Review of Black Arts Funding and Marketing in Britain
 By Maureen Salmon
 My thesis was submitted in part fulfilment of my Master of Arts in Arts Administration at City University London in August 1989.

My motivation to research Black Arts was my attempt at decolonising the curriculum. I had a supportive and visionary supervisor in Professor John Pick, founding professor of Europe's first Department of Arts Policy and Management at City University, London.

This thesis was a review of the development of Black Arts in Britain during the 1980s. It gave prominence to the issues of philosophy, politics, funding policies, marketing, audiences, Black relating to practices of artistic and creative expression.

The focus of the research was on how the fiscal policies of various governments informed and influenced the development of Black arts. The findings revealed that in spite of the lack of resources, the quality and quantity of Black arts expression during was vibrant. The media through which the expression manifests itself was diverse and included: dance, theatre, music, visual arts, literature, film and video.

The concepts of Black arts in Britain continues to evolve, but the development of the form is continual struggle in the creation, presentation and appreciation.

Open Dialogue Project 1984/85 South East Arts Board Cultural Diversity
 In addition to my performing arts officer role, I also led on cultural diversity. Having researched arts policies in relation to the development of Black Arts, it was not the right start point. Instead, I embarked on consultative conversations and collaboration with the arts community to develop and deliver a programme of activities to demonstrate the value of cultural diversity in the south east.

A FRESH a three-day festival was a major feature of Open Dialogue, involving 90 artists showcasing their work to local promoters and audiences to increase awareness and understanding of the rich diversity of arts practices in contemporary Britain.

Unfortunately, some sections of the local media argued that there was no place for a 'multi-cultural arts festival in Horsham'. This added fuel to discussions at the Critical Debate during FRESH on the how on media's perception to cultural diversity. The panel of artists and arts critics from the Times Independent and Meridian Television challenged these perceptions.

I presented insights from Open Dialogue at 'Race Towards the Millennium' conference 1995 at the Royal Society of Arts as a model of good practice to inform policy.

Emi ijo was a water site-specific production in boat which sailed on the River Thames from Greenwich Pier to the South Bank Pier to celebrate the new Millennium and Badejo Arts 10th Anniversary. It marked ten years as board member and chair.

Peter Badejo received an OBE for his contribution to dance. Peter relocated to Nigeria where he continues Badejo Arts.

Emi ijo Heart of Dance 2000 Programme.

Some of my main Influencers:

Grandparents Vernis and Cecil Smith, my third eye. Full of wisdom, great storytellers, the bridge between the old and the new Jamaica.

Bob Marley Inspired by what Hutton describes as the power of philosophy in his music Legend: A collection of the best of Bob Marley and the Wailers songs released in 1998.

Hutton, C. Jamaica Journal, Dec 2010, Vol 33 Issue 1–2, Page 30.

Grace Jones "What is integrity? I think it's about identity. I worked hard to find myself and I don't want to lose my self by becoming a caricature" Jones, G (2015) Grace Jones I'll Never Write My Memoirs. Simon & Schuster UK Ltd.

Sherlock P. and Bennett, H (1998). The Story of the Jamaican People . Ian Randle Publishers. Sir Philip Sherlock former Vice Chancellor, UWI and Dr Hazel Bennett is a former head of Department of Library Studies, UWI.

James Berry poet and writer (192–2017) James Berry grew up in rural Jamaica before coming to Britain in 1948. He became one the best loved poets and champion of Caribbean culture. Participated in FRESH and read 'When We Dance' for my 40th Birthday.

Berry, J (1997) Everywhere FACES Everywhere. Simon & Schuster Books for Young Readers. Inspired by is childhood and observations of young people.

James Berry Memorial Conference British Library 5 October 2018.

Duke Ellington Discovered 'Duke Ellington's My People at Willesden Music Library in the 1970s. A genius composer, cultural and business entrepreneur and civil rights activist. Ellington. In early 1980s, Duke became more aggressive in the fight for civil rights particularly in a sit-in, enforcing anti-discrimination, clauses in his performance contract, and writing and producing the show My People.

Duke Ellington's My People with Joya Sherrill. Contact Records.

Harvey, G. C. (2010) Duke Ellington's America. The University of Chicago Press.

Disruptive Leadership: Creating Sustainable Global Futures 2018–2021.

This display is the first stage of my practice-led research project. It is a collection of artefacts, books and articles marking significant tipping points in my career and leadership practice that illuminates why we need a 'decolonising of the curriculum'. The exhibition is in line with one of the LCC Design School' manifesto pledges: 'We believe in the value of interrogating the past to shape our futures'.

It demonstrates how I have exercised personal and position power as a student and throughout my career to help achieve greater social, economic equality and prosperity in society. I have also shared some of the people and books that have influenced me.

I hope these stories inspire collective thinking, emotional responsibility and actions to create different futures. There is no quick fix, culture change requires mindset shift and a deeper understanding of individual personal power to effect change.

Decolonising the curriculum is a journey, not a destination that requires transformative educational leadership strong in emotional capital. In the words of the late South African President Nelson Mandela, 'Education is the most powerful weapon to change the world'. I am a visiting professor at Madiba Leadership Institute, ISM Group Senegal.

As we celebrate the 70th Anniversary of Windrush, let us envisage and create the future for the next 70 years and beyond!

For my mother, Pearl Salmon, my late father Patrick Salmon, and the Windrush generations. The future, Charlie Battaglia, my nephew.

Maureen Salmon
 15 October 2018.

TS2k Careers in Creativity 1997–2001. Director of Cultural Strategies.

TS2k, originally Trafalgar Square 2000 was the idea of visionary individuals to stage a spectacular Millennium event involving young people living in areas of social and economic deprivation in London.

TS2k was transformed into a major youth unemployment and social exclusion project with a target to get 4,000 young people into jobs in the newly emerging creative industries.

In 2007 I started working as a volunteer and then became central to the development of TS2k values, credibility and delivery of the project.

In 2000, I was awarded the European Federation of Black Business Women Professional Award, among the women awarded Women of the Year Award and in 2001 a finalist in the European Women of Achievements Award. TS2k offered my a fellowship for my contribution to the project which enable me to start my own practice.

- TS2k
 • Annual Review 1996/97 Young people into jobs
 • Annual Review 1998/99 Breaking through creative barriers
 • Mudgras Project 1998/99 Interaction between carnival and cyberspace
 • Be Creative Millennium Grant Awards
 • Millennium 65p stamp

Black MA Association (UK) 2000–2004 Co-founder and Executive Director

The Black MA Association (UK) (BMAA) was established in 2000 as a European entity to the USA based National Black MBA Association Inc. The mission was to facilitate the BME communities in the UK to achieve and sustain value added participation in society through:

- Providing innovative programmes to educate, stimulate intellectual and economic growth;
 • Building strategic partnerships with key stakeholders in the private, public and voluntary sectors to sustain this growth;
 • Creating a framework to mainstream good practices in the UK and the wider European context.

BMAA worked in partnership with British and EU governments, European agencies, business schools, corporation and other social enterprise organisation to design and deliver a portfolio of programmes and activities including:

- Annual Interactive Diversity Xchange (IDX)
 • Global Partners Roundtable
 • Entrepreneurs Edge for emerging and established entrepreneurs
 • Fast Forward for professionals
 • Breaking Boundaries for organisations
 • MBA Scholarships with Cass and Instituto De Empresa business schools

Interactive Diversity Xchange (IDX) Programme 25 and 26 October 2002 The Global Business Case for Diversity

Interactive Diversity Xchange (IDX) Programme 24 and 25 October 2003 What Colour is Diversity

Salmon, M (2003) Leading the way to greater economic diversity in Europe. Ideas Empresariales. Instituto de Empresa.

Selection of newspaper articles from 2001–2004

IDX and Global Partners Roundtable focus on the implementation of the new European Directive, Article 13, which as the first European legislation to tackle the issue of race and ethnic discrimination in the labour market. They presented opportunity to give visibility and effective dissemination of good practice across – not just the UK – but the European Union. Where did Brexit come from?