

Windrush 75 Evaluation Report

Prepared for the National
Maritime Museum by
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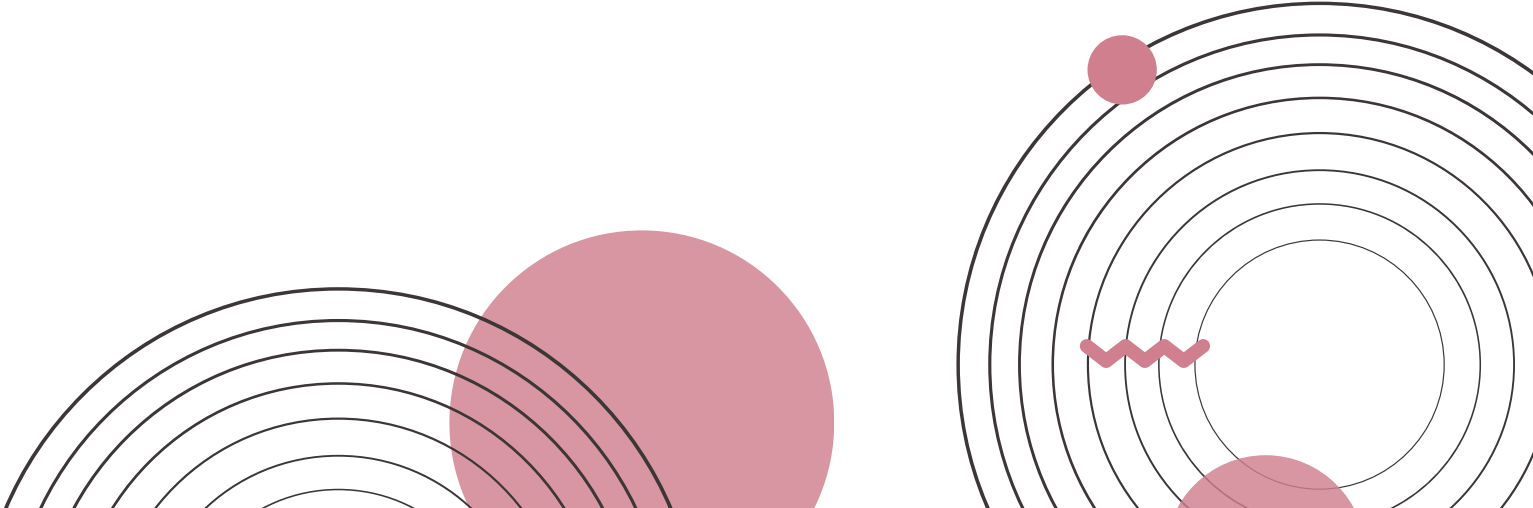
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Summary of Findings



"I can't believe we're in the National Maritime Museum. Just listen to that music!"

"I met someone I was at school with 50 years ago! I haven't seen them since our school days. They came for Windrush today, and I'm in the CSF"

"I found my Grandad's birth certificate. I just came to see what today was about, I didn't know what they'd actually have here. I can't believe that I found it"

"Talking to people is so important. Having the chance to speak to each other"

"How did I feel today? 'Acceptance'"

"I felt a sense of belonging and togetherness with my Caribbean people past and present"

"I've been taking my daughter to museums every month since she was two. This is the first time she has felt like what she sees in a museum is for her and about her own history. She is now 40 years old"

"I like to be here, you smell the food, the music. There's a connection there, even if you don't know each other"

"Praising. Dear Lord Thank you for food, thank you for love, I thank you for family, for my ancestors AMEN"

(Festival visitors comments)



WINDRUSH 75 HIGHLIGHTS

FESTIVAL

2

Festival days

8,540

visitors

25

participatory activities

4,892

participants in Festival activities

19

co-creation partners

SCHOOLS

6

Windrush school workshops

198

participants

12

members of the Caribbean Social Forum involved

6

new audio recordings for a schools legacy resource

111

views of Windrush schools resources page

YOUNG PEOPLE

2

programmes of activity for young people: The Born:Free and the Royal Borough of Greenwich youth substance mis-use creative arts team, and the Gen-Z Podcast.

13

young people participating

2

'Descendants' Gen-Z podcast recordings

42

listens to the 'Descendants' podcasts

WINDRUSH 75 HIGHLIGHTS

DISPLAYS

10

Community Hero banners sharing the stories of 21 members of the Caribbean Social Forum

2

new displays of artworks responding to the history of the Windrush Generation

RESEARCH & RESOURCES

New Research

created as part of the 'Ships, Ports, Passengers Project', shared in a new resource

New Resource

created - the 'Black Family History Trail'

14,500

of the 'Ships, Ports, Passengers' and 'Black Family History Trail' resources taken at the Festival

PRESS & MARKETING

530,115

people reached via online & social media content

7,554,946

people reached via print, online and broadcast press.



Executive Summary and Key Learning

Background

In June 2023 the National Maritime Museum [NMM] and the Caribbean Social Forum [CSF] delivered the Windrush 75 Festival funded by Spirit of 2012: two co-created, day-long events celebrating the 75th anniversary of the arrival of HMT Empire Windrush to Britain.

The Festival was supported by a wider Project, including workshops that co-informed the content and spirit of the Festival, and programmes of activity for schools and young people.

Many museums and galleries are rightly co-creating events, projects and activities with the communities that they represent. Few attempt this on the scale and with the ambition of the Windrush 75 Festival and Project. As such, Windrush 75 at the NMM presents key learning about co-creating events and activity programmes on this scale, and the power and impact of doing so. Much of this learning can be adapted to co-created events, projects and activities across sectors and scale.

Summary of Report

This report summarises evaluation conducted for the Windrush 75 Festival and Project, and the Key Learning that has come out of it.

The **‘Outcomes’** section groups the findings from the evaluation into five areas, drawn from the intended outcomes of the Windrush Festival and Project. These are:

1. Connection & Cohesion
2. Compassion
3. Confidence (schools)
4. Co-creation
5. Collecting & Curating

For each of the five outcome area, key metrics that celebrate the success of each outcome are presented, followed by a case study that illuminates and dives deeper into what can be learnt from Windrush 75.

This is followed by a **‘Results by Methodology’** section, which presents and analyses all of the evaluation data.

This Executive Summary brings together the key learning from the Windrush 75 Festival and Project.

Key Learning

1. The power of events to build social cohesion.

Events like Windrush 75 are effective at bringing different people together to build social cohesion. 82% of surveyed Festival participants said they had a better understanding of other peoples’ backgrounds as a result of the Festival, and 81% said they had shared interests with people from other backgrounds.

Activities at the Festival which purposefully built-in opportunities to connect with others were particularly effective at building social cohesion, particularly across the generations. These were both “formal” opportunities through programmed activities - such as Games Without Wires – and “informal” opportunities through atmosphere-creating activities - such as impromptu line dancing to steel-pan music. With every co-creator being from the Afro-Caribbean diaspora, opportunities to connect to the Windrush Generation and their descendants were layered across the Festival’s conception, activities, atmosphere and delivery.

“I met lots of people of different ages and backgrounds at the calypso workshop. It was great fun. I think Shane D’Alessandro’s artwork “Contributions” is amazing, what a way to honour Windrush”.
(Festival Participant)

“A family came...and searched for relevant records online. Up came a death certificate of her great grandmother. The smile and happiness, and then the tears, and ‘that’s her’. And everyone in the family smiling. It was wonderful. You know, the whole family was there and shared the discovery. That’s why I do it”. (Co-Creator)

2. The power of events to build compassion.

Events like Windrush 75 take participants on a journey to discover more about the history and experiences of others and themselves. 86% of Festival participants said they had a better understanding of the Windrush Generation as a result of the Festival. Similarly, following the Windrush Schools Workshop 100% of teachers had increased their knowledge and confidence in teaching about the Windrush Generation, and 82% of school students felt they had an ‘excellent’ or ‘good’ understanding of the Windrush Generation.

Developing personal connections was particularly impactful in enabling increased compassion for Festival and Project participants – be it through sharing experiences of migration in the Schools Workshops, through connecting to the Caribbean Social Forum at the Festival via the Community Heroes display banners and at the Ships, Ports, Passengers Stand, or through connecting to creative and cultural legacies through the Gen-Z ‘Descendants’ podcast and young people’s workshops with Born:Free. Windrush 75 also enabled many participants to powerfully connect to their own story, sometimes unexpectedly, for example through intergenerational family groups finding documentation about their ancestors.

3. Intergenerational schools activities creating shared understanding.

The Windrush Schools Workshop presents a case study of the value of intergenerational events to create shared learning experiences. Participating school students had the opportunity to meet someone from the Windrush Generation, with activities and connections guided by an objects-based-learning approach. 87% of students and 100% of teachers either ‘Agreed’ or ‘Strongly Agreed’ that they benefitted from meeting someone from the Windrush Generation. At the same time, members of the CSF had the opportunity to share their own story in a new way and with new people beyond their family and friends.

The history of the Windrush Generation is not on the national curriculum and yet many schools teach this topic because the themes of race, migration, and belonging that it explores are so relevant to many students today. However, very few schools include opportunities for intergenerational learning on any topic, making the intergenerational approach of the Windrush Schools Workshop a unique experience for many.

Shared learning and connection was forged both in the co-creation of the workshop between the NMM and CSF, and in its impact on students. Teachers, students and the CSF alike commented on the power of using objects and senses to connect with each other, as well as identifying shared and comparative experiences.

“[Windrush] isn’t on our syllabus. It’s important to mark it in this way because as a school we want to be more inclusive of the wider community we live in and our diverse student cohort”. (Teacher)

“Being at RMG, it had an impact. A museum is a place you go with an intent. It’s a different mindset, going there. Although the events are similar to other Windrush things – the spoken word, and singing and dancing. But the museum environment is about learning, and that’s what makes it different. For me, I loved the vibe and environment at RMG”. (Co-creator)

4. Co-creation for authenticity and impact.

The Windrush 75 Festival and Project presented a distributed model of co-creation, whereby co-creation happened at many different stages of the development and delivery of the Festival and Project, with many different co-creation partnerships being developed in different formats. This model is shown on the next page.

The success of the model was a result of the strong ‘Primary Partner’ relationship developed over time between the NMM and the CSF, with high levels of trust and effective communication between both. This success of the Primary Partnership enabled and brokered new partnerships for the Museum, needed to realise an event on the scale and ambition of Windrush 75.

The success of the co-creation process behind the Windrush 75 Festival and Project was also due to two key characteristics of both the NMM and all co-creation partners: being ambitious and opportunistic. These characteristics created unanticipated opportunities for activities and new partnerships to be included into Windrush 75, creating a more vibrant Festival and Project as a result.

For participants and co-creation partners alike, the co-creation behind the Festival and Project gave a level of authenticity to both. This is vital for an event that explores the history and experiences of individuals and communities who have been marginalised or discriminated against.

For many of the co-creation partners, being part of the Windrush 75 Festival and Project expanded their individual or their organisations’ practice, by giving them an opportunity to work in new ways, particularly in delivering activities at scale. This experience can be used in their work at other events in the future.

5. Collecting & Curating for future generations.

The urgency to collect the stories and histories of the Windrush Generation was felt by many who attended the Windrush 75 Festival. At 75 years since the Empire Windrush arrived at Tilbury Dock, soon the unrecorded experiences of those who travelled on the Empire Windrush and contemporary ships and planes, as well as their immediate descendants, will be lost.

At the same time, the NMM has identified that there is a gap in their collection of this history. Positive steps towards addressing this gap were taken as part of the Windrush 75 Festival and Project through the important new research commissioned as part of the ‘Ships, Ports, Passengers Project’ and through the recording and accession of new oral histories. A legacy activity of a student undertaking a ‘Collecting Migration’ project has built on the learning from Windrush 75 to identify a way forward for the NMM to expand on these first steps.

The Windrush 75 Festival and Project also demonstrated an innovative intergenerational approach to collecting oral histories, through the ‘Connections through Conversations’ schools online resources.

Identifying ways to use Festivals like Windrush 75 to continue to bring people together to share their stories and experiences, as well as to capture those stories, will enable richer and more representative National Collections for the future, allowing future generations to continue to build social cohesion and understanding through the lens of the lives and experiences of the Windrush Generation.

“There are so many people and so many stories. People are desperate to share their own story or find the story of the people that matter to them”. (Co-creator)

CO-INFORMERS

The Caribbean Social Forum (Primary Partners)

The Motherhood Group

Young people in NMM's local network

Windrush Festival & Project

Windrush Festival

Black Family History Trail (launched at the Windrush Festival)

Windrush schools workshop & resources

Windrush activities & resources by & for young people

CO-CREATORS

Primary Partners

The Caribbean Social Forum

Artist partners

Zita Holbourne

Shane D'Allessandro

UK Diamonds

Cummin' Up Caribbean (food providers)

Born : Free

Young people partners

Gen-Z podcast group

Greenwich Youth Services

Full Agency partners

Lauren Gee & 'Speak Pon Dem' artists

Veronica McKenzie

Ethnovox

Talks programme partners

Caribbean Family History Society

Kicks & Kegs (drinks providers)

Reminiscence workshop facilitator

Urban Smash: Play it on Pan

Dance workshop facilitator

Walking Images actors

Display partners

The World Reimagined

Slow Flow Yoga with Donna Noble

Vocal Workshop with Sharon Rose

Artist Tour of TWR with Fiona Compton

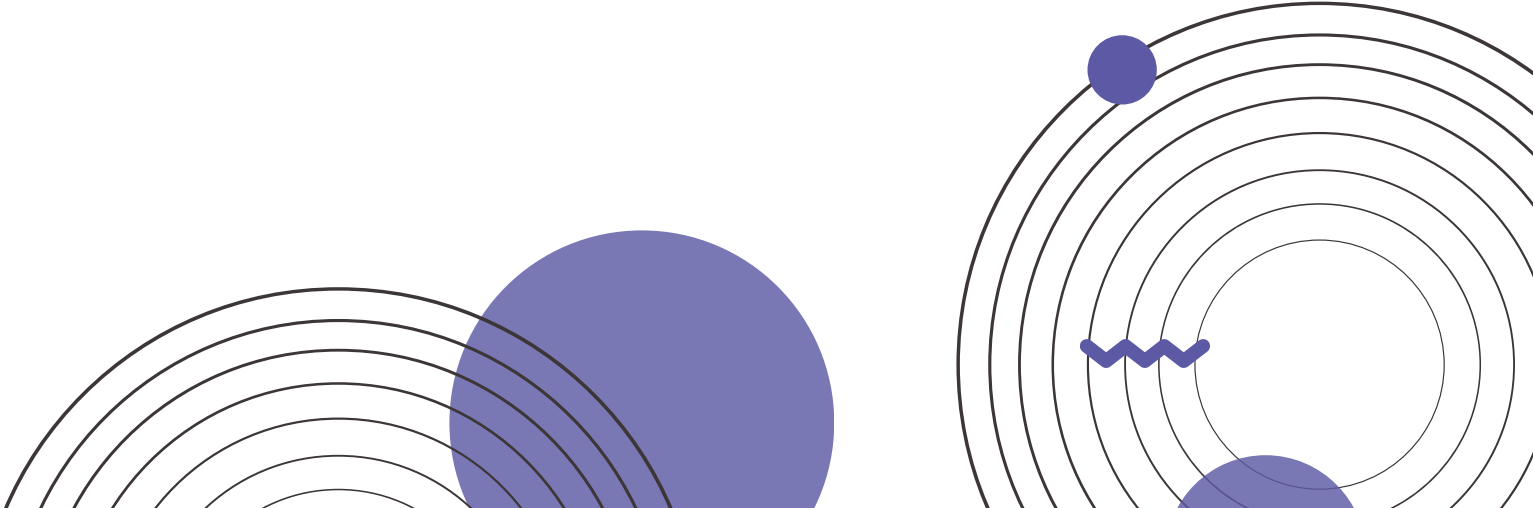
The Collective Makers

Display: Kareen Cox

Display: Emily Alice Mitchell



Project Overview



Project Overview

Background

In June 2023 the National Maritime Museum [NMM] and the Caribbean Social Forum [CSF] delivered two co-created, day-long events celebrating the 75th anniversary of the arrival of HMT Empire Windrush to Britain, funded by Spirit of 2012. The Festival was supported by a wider Project, including workshops that co-informed the content of the Festival, and activities for schools and young people.

The Windrush 75 Festival and Project are particularly important because whilst the Windrush Generation and their descendants are a significant local community in Greenwich, their stories are not well represented by the NMM's collections, nor are people of Caribbean descent significantly represented in the NMMs visitor profile. Understanding how Festivals and Projects like Windrush 75 can contribute to building social cohesion via a mass participation event, and can have a legacy of continued cohesion by redressing the imbalance in the NMM's collections and visitor profile, are the central areas that have been explored through this evaluation.

Project Outcomes

The Windrush 75 Festival and Project has six intended Outcomes, grouped into five categories (shown in bold):

1. **Connection:** People from different backgrounds will be brought together.
2. **Compassion:** People will have learnt about, celebrated and recognised the contributions that the Windrush Generation, their descendants and the wider British Caribbean community have made to Britain. People will have a deeper understanding of, and compassion for the challenges the Windrush generation faced on arrival to the UK, and since.
3. **Co-creation:** A tried and tested model which can be shared across sectors on how to bring together communities to mark significant cultural events through co-creation.
4. **Connection:** Shared learning between generations. People will have built common ground across generations and between people of different backgrounds.
5. **Confidence (schools):** Schools will have better confidence and resources to address inclusive and hidden histories, and are confident to include Windrush as a major event for study.
6. **Collecting and Curation:** Experiences of the Windrush generation are documented, charting the journey British society has taken over the last 75 years.

Project Activities

Festival

The Windrush 75 Festival included:

- **Performances**, including Walking Images, a Dominoes Tournament, the Speak Pon Dem performance, and others.
- **Films and Talks**, including by Stella Dadzie, Ewewright Studios, the CSF and others.
- **Workshops**, including a Dance Workshop, a Vocal Workshop, Art Workshops, and others.
- **Stands**, including Ships Ports & Passengers, the Caribbean Family History Society, and others.
- **Displays**, including Community Heroes, Inspired by Windrush and The World Reimagined.

Project

The Windrush 75 Festival was supported by a wider Project, which included:

- Workshops to **co-inform** the Festival and Project, including with the CSF, the Motherhood Group, and young people living in Greenwich.
- A **schools workshop** co-created with the CSF, delivered to six schools.
- **Online resources for schools**, co-created with the CSF.
- A **programme of choir sessions** for three schools and the CSF, with final performances at the Windrush 75 Festival.
- A short programme of **spoken word workshops for young people accessing support services in Greenwich**, co-created with Born:Free, and Podcast produced by the NMM's Gen-Z Podcast group.
- Recording and accessioning of 3 new **oral histories**.
- Associated **online and press content**, including blog posts, digital marketing and printed press.

Evaluation Methodology

This report summarises the evaluation of the Windrush 75 Festival and Project.

At the outset of the evaluation project, six Outcomes of the Festival and Project had been defined, along with KPIs and suggested evaluation methodologies against each Outcome. During the evaluation of the Festival and Project, the Outcomes were grouped into five categories.

The Windrush 75 Festival and Project Outcomes and categories (shown in bold) are:

1. **Connection:** People from different backgrounds will be brought together
2. **Compassion:** People will have learnt about, celebrated and recognised the contributions that the Windrush Generation, their descendants and the wider British Caribbean community have made to Britain. People will have a deeper understanding of, and compassion for the challenges the Windrush generation faced on arrival to the UK, and since.
3. **Co-creation:** A tried and tested model which can be shared across sectors on how to bring together communities to mark significant cultural events through co-creation.
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5. **Confidence (schools):** Schools will have better confidence and resources to address inclusive and hidden histories, and are confident to include Windrush as a major event for study
6. **Collecting and Curation:** Experiences of the Windrush generation are documented, charting the journey British society has taken over the last 75 years.

Using the evaluation methodologies defined by the National Maritime Museum [NMM], evaluation tools were developed that would be effective for the context and scale of the Windrush 75 Festival and Project. As the specific activities within the Festival and Project were likely to develop and change during the course of the evaluation, tools were designed that were scalable and able to be applied to any new or different activities that were included. To ensure that the depth of feedback was maintained within this changing structure, semi-structured interviews and a Focus Group were undertaken with the co-creators involved in the project.

The conclusions in this report are drawn from the following evaluation data sets:

Windrush Festival:

- Festival Survey: Completed by 162 Festival participants.
- 'Tell us what you think' feedback boards.
- Observations of activities: Undertaken for seven activities.

Windrush schools workshop:

- In-session activities, including mind maps and knowledge scales.
- Teacher Baseline and Summative Survey: Completed by 100% and 67% respectively.
- Student Survey: Completed by 97% of participating students.
- 1 teacher post-visit interview.

Semi-structured interviews and Focus Groups:

- Interviews with co-creators: five interviews.
- 1 Focus Group with the Caribbean Social Forum [CSF].

Online and in-person visitor data:

- Data for digital reach of the Windrush 75 Festival and Project.
- Data for in-person participation in the Festival and Project.

Additional informal contact has also informed this evaluation, and I am grateful for the contributions of both the NMM and the CSF to this report. This has included:

- Informal baseline and summative interviews: with Pamela Franklin, Ros Croker-Ahmed, Olivia Bailey, Joanna Salter, Dwayne Rose, Ruth Boley, Comfort Adeneye, Lucy Dale.
- Attendance at the NMM's Learning Team Meeting in May 2023, to co-create elements of the evaluation methodology and tools.
- Attendance at Windrush 75 Festival feedback meeting for the NMM Team.
- Miscellaneous written feedback from co-creators and NMM front-of-house staff.

Summary of terms

This report endeavours to be consistent in terminology. Terms that will be used are outlined here for clarity:

Windrush 75 Festival and Project – Refers to both days of the Windrush 75 Festival on 22nd June and 24th June 2023, and all associated activity, including (but not limited to) schools workshop, schools online resources, activities for young people, etc.

Festival participant – anyone who attended the NMM on either the 22nd or 24th June.

Activity – One of the programmed events in the Windrush 75 Festival – for example 'Speak Pon Dem', 'Dance Workshop' etc.

Programme – A series of activities.

Co-creator – Any individual or organisation that delivered an activity as part of the Windrush 75 Festival and Project.



SOUTH WING

NELSON,
NAVY, NATION
GALLERY

UNsung
HEROES OF
INDUSTRY

UNsung
HEROES OF
COMMERCE

UNsung
HEROES OF
THE PUBLIC SECTOR

UNsung
HEROES OF
THE NHS

Windrush Day
22nd June

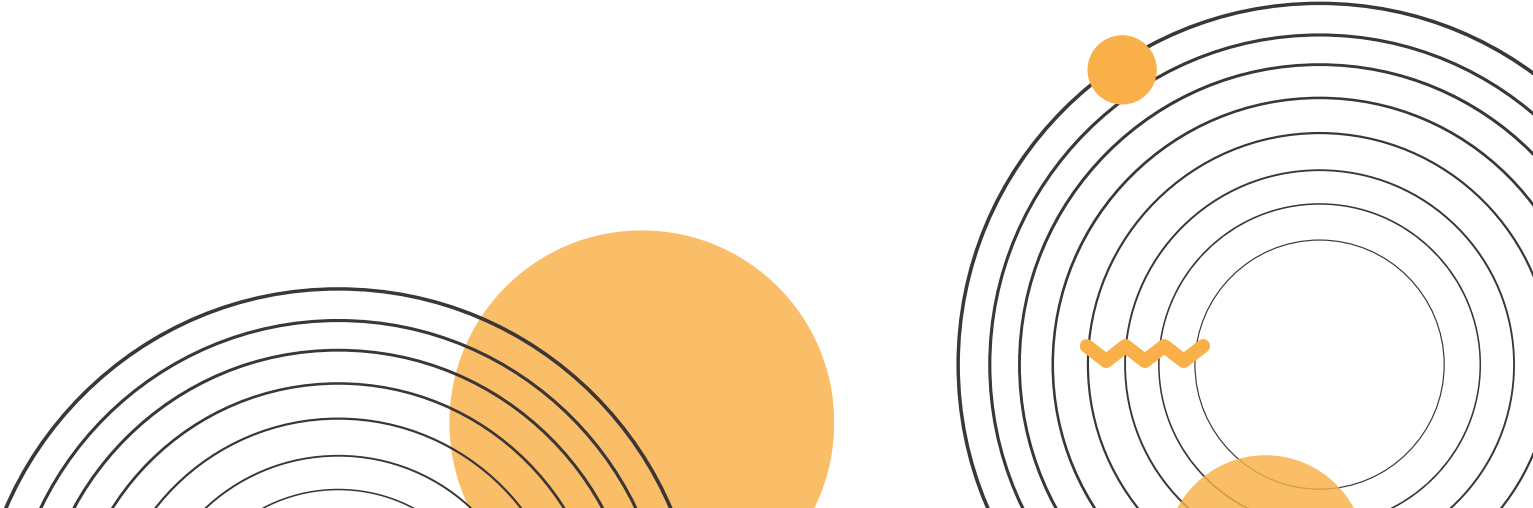
Windrush Day
22nd June



ART
RS

NGS

Project Outcomes



Connection & Cohesion

Background

The Windrush 75 Festival and Project brought together people from different backgrounds in a Festival delivered across two days, and through additional Project activity including a school workshops, activities with young people, new research as part of the Ships, Ports, Passengers project and via oral history recordings. This range of activities and experiences provided by the Windrush 75 Festival and Project enabled shared learning between generations, and between people of different ethnic backgrounds.

87% school students said they benefitted from meeting someone from the Windrush Generation.

58% Festival participants said they met someone new.

82% Festival participants said they had a better understanding of other peoples' backgrounds.

81% Festival participants said they had shared interests with people from other backgrounds.

**“We still have a lot of history to learn from each other”
(Festival participant).**

Main findings

Over 80% of participants in the Windrush Festival felt they had **shared interests** and a **better understanding of people from other backgrounds** as a result of the Festival, and that they had increased knowledge about people from the Windrush Generation (Figure 1).

The **demographic data** of festival participants shows that the Windrush Festival brought people together from different backgrounds, particularly in terms of **ethnicity** and **age** (see pages 19 and 20).

Festival activities which **purposefully built-in connection** opportunities - for people to talk or learn together - were both very popular with participants and recognised by participants as successfully achieving increased social connection, for example in the Games Without Wires activity and the Dance Workshops.

Festival participants enjoyed unplanned and impromptu opportunities to connect with each other and with the cultural heritage of the Windrush Generation that were supported by the **overall atmosphere** created for the Festival - for example by the steel-pan music and the food - which enabled impromptu dancing (including line dances) and sharing.

The Windrush 75 Festival demonstrated the power of this type of event to enable **connections** between individuals **from across the Caribbean diaspora**, with many commenting on finding out about shared experiences and commonalities, as well as differences, between experiences. The potential to **continue to connect** after the Festival - for example via the Ships, Ports and Passengers project – was appreciated by Festival participants.

“I have learnt that everyone is different and that is what makes people unique” (Festival participant).

For school students participating in the school workshops, it was the **personal stories of both relatable experiences and new information** that built most connection between them and the members of the Caribbean Social Forum that they met. For example, finding out about the elder's first experience of seeing snow after arriving from the Caribbean particularly resonated with students, as well as their experiences of being children in the Caribbean. **Objects** and **sensory stories** supported developing a deeper connection.

New research commissioned, undertaken and shared via a new resource as part of the Windrush 75 project 'Ships, Ports, Passengers' – charting the journeys of ships other than the Empire Windrush and the lives and experiences of passengers on these ships – **enabled new connections to the stories and experiences** of individuals not previously included into the permanent public record. It also **enabled remarkable opportunities for connections to be made between people who travelled to Britain on the same ships**, and their descendants.

Cohesion was **built-in** to the fabric of Windrush 75 **through the co-informing and co-creation processes** behind developing the Festival and Project, making this a consistent theme throughout.

**“The best thing was that I could relate to some of the things”.
(School student).**

Case study: Games Without Wires

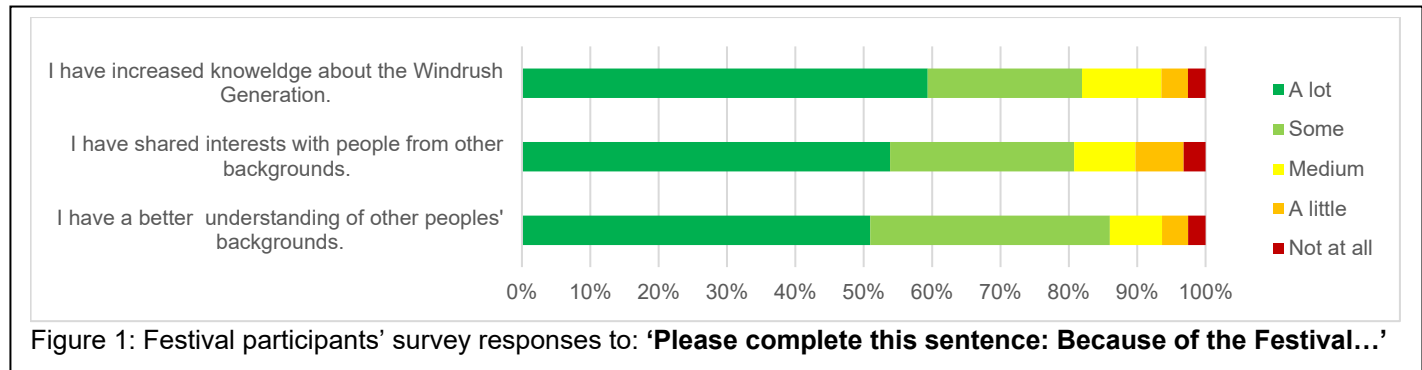
Games Without Wires is an activity created by the Caribbean Social Forum [CSF] and was delivered at the Windrush 75 Festival, where representatives of the CSF shared games that are popular in the Caribbean – including Karum and Dominoes - with Festival participants.

The NMM have worked with the CSF to co-create the mechanisms for successfully delivering Games Without Wires at large scale events, such as the Windrush 75 Festival which was attended by many thousands of people. At the Festival, Games Without Wires was augmented by a Dominoes Tournament, to accommodate even larger audiences. This activity also demonstrated the power of games as an approach to disrupt traditional narratives and perceptions of the Museum.

“A lot of foreigners come to museums. We were there playing dominoes, all wearing pink. They are fascinated. “What are all these ladies doing here playing dominoes?”. The tourists and other people are fascinated. They’ve never seen it before. It’s exposure for them to what we do, and it’s exposure for us as well. To see and meet and talk to all these people we would normally never otherwise have known”. (Co-creator).

Many visitors reflected that participating in Games Without Wires was their favourite activity at the Festival, and identified its ability to create connections between across age divides, and cohesion around a shared experience:

“I met new people that told me how to do some new games” (Festival participant).



Similarly, members of the CSF reflected positively on the experience of sharing the games:
“You know our games – Games Without Wires – those were very good to share. Very good. Some children had never seen them before. Some had seen them but didn’t know the rules. Sharing the games was very good” (Co-creator).

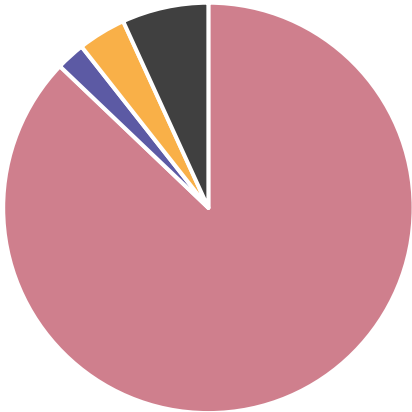
Games Without Wires has been successfully delivered at the other public events at the NMM. This has enabled many CSF members to develop a longer term and deeper relationship with the Museum and its staff.
“We do so many different things with the NMM. It’s like our museum. We belong there” (Co-creator).

Delivering Games Without Wires is an important financial asset to the CSF – a charitable organisation - as they are paid to deliver this activity at the NMM. It has the potential to be delivered at other large-scale events. As the relationship between the NMM and the CSF continues, the NMM could further support the CSF to develop other income-generating activities that could similarly be delivered at other large-scale events.

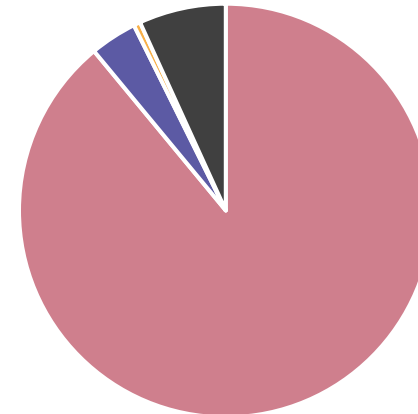


Demographic data: Age

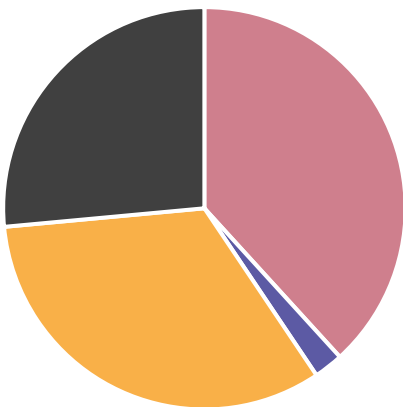
Anticipated 'Enable' and 'Empower'



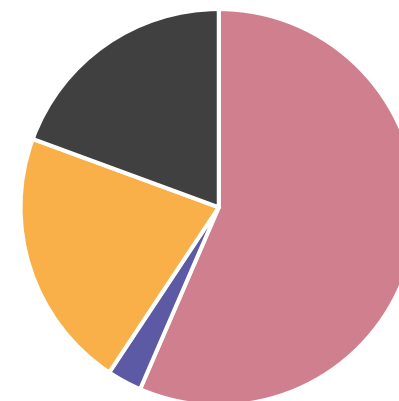
Actual 'Enable' and 'Empower'



'Inspire' and 'Engage'



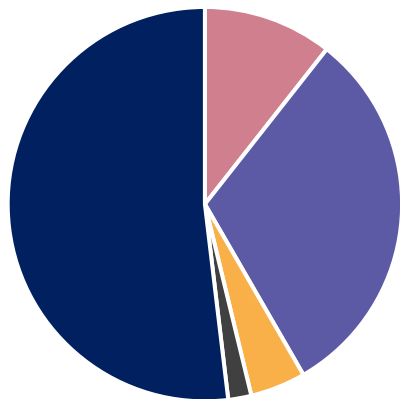
All Engagement Levels



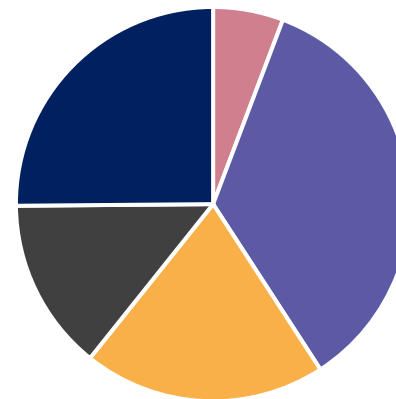
■ 8-14 years ■ 15-25 years ■ 26-64 years ■ 65+ years

Demographic data: Ethnicity

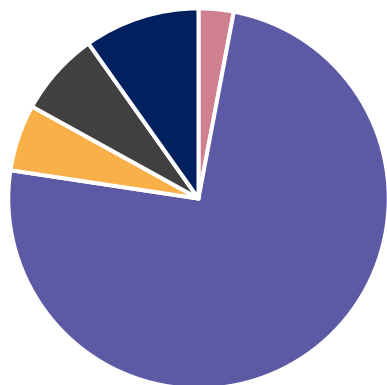
Anticipated 'Enable' and 'Empower'



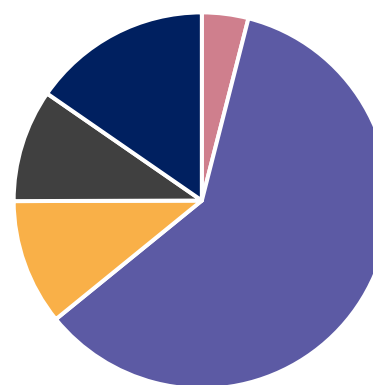
Actual 'Enable' and 'Empower'



'Inspire' and 'Engage'



All Engagement Levels



■ Asian/ Asian UK ■ Black/ African/ Caribbean/ Black UK ■ Mixed Ethnicity ■ Other ethnic group ■ White

Compassion

Background

The Windrush 75 Festival and Project intended that participants would have increased compassion as a result of expanded knowledge and understanding about the Windrush Generation: that people would learn about, celebrate and recognise the contributions that the Windrush Generation, their descendants and the wider British Caribbean community have made to Britain. This would enable deeper understanding of, and compassion for, the challenges the Windrush Generation faced on arrival to the UK and since.

86% Festival participants said they had a better understanding of the Windrush Generation.

82% school students had ‘Excellent’ or ‘Good’ understanding of the Windrush Generation after their workshop.

14,500 black family history trails and Ships Ports Passengers resources taken.

“I learnt how identity can shape a person’s craft, and how being from a particular culture can play a part in how their art is perceived by others” (Gen-Z Podcast participant).

Main findings

The Festival and Project successfully and **significantly increased participants’ knowledge and understanding of the Windrush Generation**. As a result of the Festival 86% of participants had a better understanding of the Windrush Generation, and at the end of the Windrush school workshop, 82% of school students had ‘Excellent’ or ‘Good’ understanding of the Windrush Generation (compared to 34% before the workshop).

For individuals from the Windrush Generation or their descendants, compassion via knowledge and understanding increased as a result of **hearing from, sharing and reminiscing** with those that had had **similar experiences to their own** or those of their family. This was enabled by key activities that addressed this directly - including the ‘Reminiscence workshop’ and the ‘Talks programme’ – as well as those that supported reflection in an indirect way, such as ‘Contributions’ art activity with Shane D’Alessandro. “Sharing” was described as the favourite activity by some participants, despite this not being a specific Festival activity (Figure 2).

There was a slight preference among Festival Participants for the activities ‘Games Without Wires’ and ‘Tracing Your Windrush Roots’ (Figure 2). The general parity between popularity of Festival activities suggests that it was the **combined range of activities that best supported increasing knowledge and understanding** about the Windrush Generation. This included more traditional museum activities like object handling, alongside experiential learning opportunities via food and music that enabled Festival participants to access the history of the Windrush Generation in a different way.

“True and real life experiences are invaluable. They should be shared and not forgotten” (Festival participant).

The **authenticity of the Festival activities was supported by their co-created nature**, with every activity being co-created with individuals or organisations from the Caribbean diaspora.

Across the Windrush 75 Festival and Project, participants valued the opportunity to make **personal connections and understand the lived experience** of people from the Windrush Generation and their descendants, which significantly contributed to developing participants’ compassion. This was enabled by specific Festival activities such as the ‘Community Heroes’ display, and was built in to design of the Windrush Schools Workshop and activities for young people such as the Gen-Z Podcast.

For some Festival participants, the Festival brought into sharp focus the **urgency of capturing the experiences of the Windrush Generation**, with some participants saddened that they hadn’t asked more questions to relatives who had passed. Without a programme to capture stories from surviving individuals, there is a danger that those stories will be lost. Without these, future generations will not have the same opportunity to develop their own understanding of the contributions made and challenges faced by the Windrush Generation.

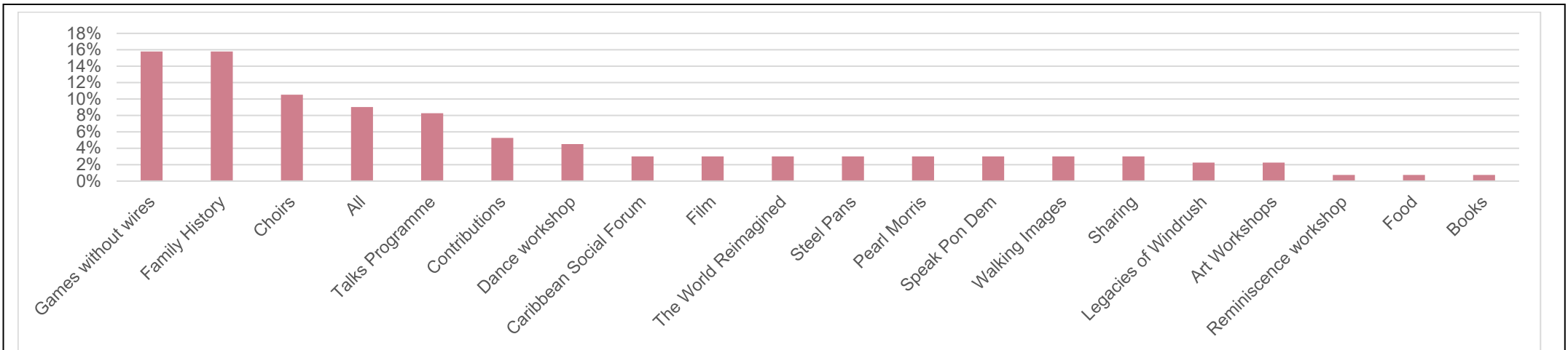


Figure 2: Festival participants' survey responses to: 'What was your favourite activity?'

Case study: Tracing Your Windrush Roots

The Festival activity 'Tracing Your Windrush Roots' was one of the most popular activities among Festival participants, equal only to Games Without Wires (Figure 2). The activity was delivered by the Caribbean Family History Society and NMM Caird Library staff, and was supported by a talk and a stand, which draw attention to the activity.

Festival participants highly valued developing knowledge and understanding of their own family heritage within the context of the wider Festival, with some unexpectedly finding documentation about their family.

"I found my Grandad's birth certificate. I just came to see what today was about, I didn't know what they'd actually have here. I can't believe that I found it" (Festival participant).

Many were surprised to find a Caribbean Family History activity at the Museum, but noted that bringing an activity like this to the Museum has the potential to change perceptions:

"What I loved above the event at Royal Museums Greenwich – it's not the place that you expect to find Caribbean family history. It more like the seat of English history and maritime history. Those things don't normally go together. But it was great and there was so much interest there, it changed how I thought about a place like that" (Co-creator interview).

The activity's popularity showed an urgent need for more activities like this to further support developing knowledge and understanding:

"There are so many people and so many stories. People are desperate to share their own story or find the story of the people that matter to them...they just have so much to remember and share" (Co-creator interview).

The activity's popularity also led to on-the-day co-creation between the Caribbean Family History Society and Caird Library staff, who moved and adapted the activity to accommodate much larger numbers than anticipated:

"We were swamped...[the NMM Caird Library Staff] were really supportive and open to ideas. We were learning together as we went along." (Co-creator interview).

This on-the-day reactive and collaborative learning has shown the Caribbean Family History Society how to successfully deliver their activity at large-scale events – for example by giving a demonstration of tracing family documentation, and by providing remote support online. Both can be taken forward by the organisation to successfully help more people at events on a similar scale in the future.

Confidence (schools)

Background

A new Windrush Schools Workshop was co-created by the National Maritime Museum [NMM] and members of the Caribbean Social Forum [CSF] as part of the Windrush 75 Festival and Project. The framework of the workshop was developed by the NMM's Schools Learning Producer, with CSF member deciding on and bringing in objects and images to talk about with students. Content created during the workshops was included into an audio and picture resource— 'Connections through Conversations'¹ that stands as a digital legacy of the workshop for schools.

6 school workshops delivered.

6 new school audio recordings created as part of a schools resource page, visited 111 times.

100% of teachers have increased knowledge and confidence.

82% of students have 'Excellent' or 'Good' knowledge.

“At school after our visit, the students talked about their experience, sharing it with another class. The way they did this, it was like they were talking about their friends. It was personal. It was about the experience, not just a topic” (Teacher).

Main findings

The history of the Windrush Generation is **not specifically cited in the National Curriculum**, but many teachers work hard to find opportunities to include teaching about it – for example as part of off-curriculum “Experience Weeks” or through whole-school efforts to decolonise the curriculum. Many will continue to include teaching about the Windrush Generation, even after the 75th anniversary year.

Whilst many schools regularly create opportunities for their students to meet people from different backgrounds **very few schools create opportunities to bring people of different generations together** with their students.

All of the **six scheduled workshops were booked**, demonstrating the popularity of teaching about the Windrush Generation as a school topic, teachers' desire for additional support in this area, and the unique opportunity to meet someone from the Windrush Generation created by the Windrush Schools Workshop.

The schools workshop was highly successful at **increasing teachers' knowledge** about the Windrush Generation **and increased confidence** in teaching about it, with 100% of teachers agreeing both had increased as a result of the session.

The schools workshop was successful at **increasing students' knowledge about the Windrush Generation**, with 82% considering themselves to have 'Excellent' or 'Good' knowledge at the end of the workshop, compared to 34% at the beginning.

“Learning about the past. This speech made me look at the past and past people differently” (Student).

The chance to find out about a **real lived experience** from representatives of the CSF in the workshop was particularly powerful for both students and teachers. Many students started the workshop with facts-based knowledge about the Windrush Generation, and were struck by the personal stories and **shared experiences** of the people they met: for example, finding out about the first time they saw snow, or their differences and similarities between a childhood in England and the Caribbean.

The workshop was an equally unique opportunity for members of the CSF – although some had worked with children before as teachers, **none had shared their stories in this way before.**

Students and teachers agreed on the **power of object-based approach** of the workshop, and this was the favourite part of the session for many students. Objects brought in by members of the CSF provided a gateway to discussing stories and experiences.

When responding to **six starter sentences** (Figure 3), with a generally positive responses (between 65%-95%) students were least confident that they had 'used their skills to get the most out of the workshop', despite all demonstrating their object-based-learning and communication skills in the workshop. This suggests that supporting students to identify how and when they have applied and developed their skills during school workshops in the museum could enhance outcomes for students.

¹ [Windrush 75 Connections | Royal Museums Greenwich \(rmg.co.uk\)](https://www.rmg.co.uk/windrush-75-connections)

Case study: Windrush Schools Workshop

The school workshop and subsequent online resources were co-created by the NMM's Schools Learning Producer and members of the CSF that participated in the sessions. The Schools Learning Producer used his expertise in working with schools audiences in museums to create a framework for the workshop, in which school students has the opportunity to meet a members of the CSF to find out about their life and experiences, centring objects to guide and support the interactions.

Different members of the CSF participated in each of the six workshops. They brought with them different levels of experience of interacting with young people – one member of the CSF had been a secondary school teacher and felt highly confident when working with young people, and others had far less experience and confidence. None of the CSF members had shared their stories in this way before. Via contact before the workshop as well as on the day, the Schools Learning Producer gave specific time to supporting the CSF members to feel comfortable in the museum space and with the school students.

“My mum was so nervous.. she couldn't sleep. She'd never spoken to children about her life in this way...But she did really well and she was so proud” (CSF Member).

Both the NMM's Schools Learning Producer and the CSF believed that their shared cultural heritage benefitted the co-creation process behind the workshop and resources, with the CSF believing *“it shows that there are changes happening at the Museum” (CSF Member).*

A *“cultural shorthand”* between them enabled a depth of collaborative creativity in developing the schools workshop and legacy resources.

“The pre-work that we did to prepare with [the Schools Learning Producer] was excellent. It was really a joint plan” (CSF Member).

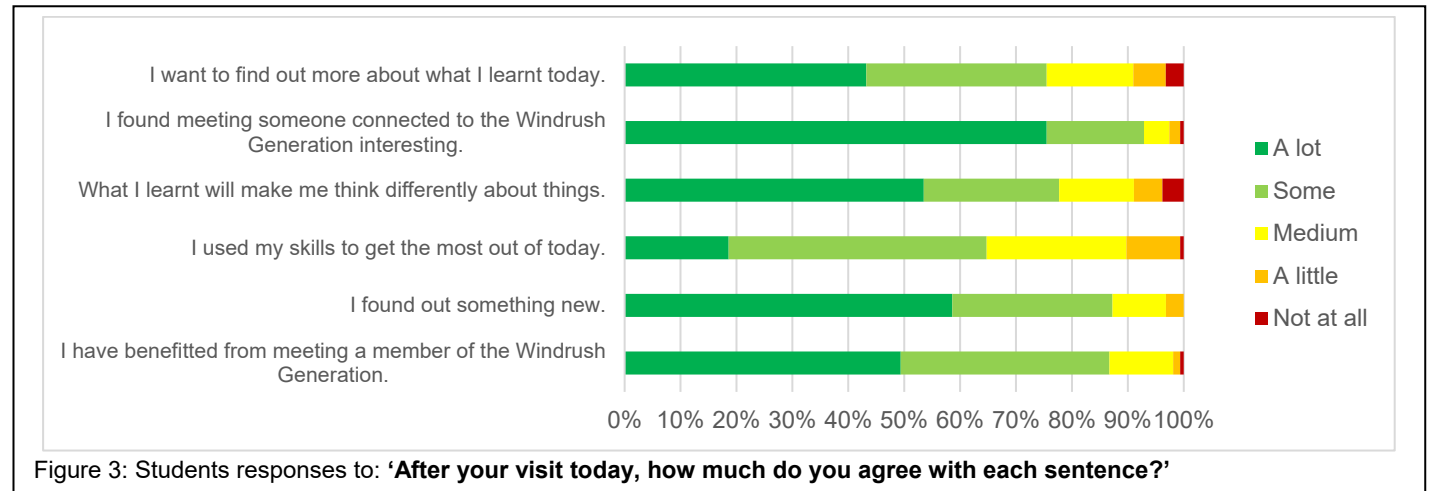


Figure 3: Students responses to: ‘After your visit today, how much do you agree with each sentence?’

The trusting relationship that was developed was powerful, directly supporting the delivery of a workshop about a sensitive subject. For example, the Schools Learning Producer used his own experience of talking to older generations of his family to know how to guide and move the conversation in the workshop:

“Speaking to the elders, I could understand the subtext of what they were saying, and could bring that out for the students, as I had experienced similar conversations throughout my childhood” (Schools Learning Producer).

This relationship had also been partly due to opportunities for the Schools Learning Producer to meet CSF Members in a more ad hoc way. The CSF deliver activities at a number of events at the NMM – including for the CSF Takeover Day and for Black History Month - which the Schools Learning Producer used as an opportunity to informally connect with the CSF. This ad hoc relationship is mirrored by other NMM Staff and the CSF, and has resulted in greater depth of understanding and therefore strength in the partnership between the CSF and the Museum.

Beyond the live workshops, the collaboration between the CSF and the NMM has resulted in the production of six audio and picture resources. These create a legacy of the in-person encounters and experience of the Windrush Schools Workshop, reflecting the journey and energy as the original workshop. Crucially, the names of the CSF Members and the school that participated are given as the title of each resource – reinforcing that the resources are the result of the personal relationships developed between students and elders within the session.

With many schools requesting the continuation of the Workshop, the Schools team at the NMM and considering how to extend the impact and reach of the Windrush Schools Workshop in future.

“The best thing was meeting them because some of my family come from Dominica and I liked meeting someone from the Caribbean” (Student).

Co-Creation

Background

The Windrush 75 Festival and Project showcased a model of how to bring together communities to mark significant cultural events through co-creation. Whilst many museums, galleries and other sectors are rightly co-creating projects and activities with the communities they represent, very few do so on the scale and with the ambition of Windrush 75. As a large scale multi-partner event, Windrush 75 therefore presents a model of best practice that can be shared across organisations and sectors.

A Windrush 75 partnerships Map and Table are presented on the following pages. These map (p. 28) and define (p.29-31) the co-informing and co-creation partnerships behind the Windrush 75 Festival and Project, along with the learning that can be derived from each type of partnership. Together, they can be used to assist project planning of future co-created events, at any scale and across multiple sectors.

3 co-informing partners.

17 co-creation partners.

21 Festival activities co-created with partners.

**“To get an accurate inclusive or reflective event representing and celebrating a culture, it’s essential to ensure voices within the culture are part of the process”
(Festival participant).**

Main findings

Co-creation matters to participants. 96% of participants in the Windrush 75 Festival who responded to the festival survey and 100% of teachers participating in the Windrush 75 School Workshops thought it was either ‘Extremely important’ or ‘Very important’ that activities and events like the Windrush 75 Festival and Project are co-created. The authenticity achieved as a result of co-creation was vital to the success of the Festival.

Co-creation matters to partners. Partners involved in delivering Windrush 75 reported that co-creation enabled them to successfully develop and share their work with a much wider and larger audience. Combining their own expertise with the Museum’s expertise created something new and unique, in some cases challenging partners’ preconceptions of the National Maritime Museum.

Windrush 75 presented a **distributed model of partnerships to co-inform and co-create** the Festival and Project (see pages 28-31). As a multi-partner project, a range of different types of co-informing and co-creation partnerships were necessitated, taking place at different points and in different formats throughout the development and delivery of Windrush 75. This range ensured that the co-creation partnerships both met the needs of and made the most of the experience and expertise of every co-creation partner.

Co-creation **worked particularly well** in Windrush 75 because:

- The Festival and Project worked with a ‘Primary Partner’ – the CSF – with whom the NMM has built a long term and strong relationship through multiple projects, activities and events. As Primary Partner, the CSF co-informed the overall atmosphere of the Festival, co-created activities within it, and managed additional co-creation partners. This gave a central strength to the Festival and Project.
- Every co-creation partner was from the Afro-Caribbean diaspora, enabling authenticity throughout.

- Co-creation relationships were differentiated, depending on the needs and experience of each partner. The adaptability of the NMM to each co-creators’ needs enabled an ambitious range of activities to be included in the Festival.
- More risky partnerships – for example where the NMM had no previous experience of working with a partner or where the partner did not have experience of delivering activities in a Museum environment or at scale – were positioned within a strong framework of tried-and-tested approaches, such as a talks programme, or 1-1 support by an NMM Facilitator.
- Core attributes of adaptability and ambition of the NMM Team and the co-creation partners enabled the successful delivery of activities, including on-the-day changes where needed.
- All co-creators contracted by the NMM were contracted and paid as freelancers, including prompt payment where activities were not delivered as originally planned. Clarity of contracting is vital to build trust, particularly for those who may have been marginalised or exploited in the past.

Co-creation **could be improved** by:

- Formalising the co-informing process, by reporting back to each co-informing group how their input is used in the Festival and Project. This would also create potential opportunities for co-informers to become co-creators.
- Extending the co-informing process, by creating a bespoke co-informing group for events on the scale of Windrush 75.
- Creating a Memorandum of Understanding with the Primary Partner, so all parties have clarity on the Festival and Project from early on.
- Highlighting to the audience the co-creation process behind the Festival, to celebrate this with them.

Co-creators reported a unanimously positive experience of working with the NMM. Windrush 75 has therefore created a set of new potential partners that can be drawn on by the NMM in the future.

Case Study: The Caribbean Social Forum

The Caribbean Social Forum [CSF] is a group for people aged 50+ from the Windrush Generation and their descendants. They meet weekly at Woolwich Tramshed to spend time together, share food and play boardgames. The group is regularly attended by 80-100 people and provides a vital social opportunity for individuals who may otherwise be socially isolated.

The CSF and the National Maritime Museum [NMM] have worked together in partnership for over seven years, to inform the development of NMM's galleries and on public participation activities such as the CSF Takeover Day and during Black History Month.

This longer term relationship has resulted in organisational change at the Museum: in the content of its galleries, the make-up of its audiences, and its public programmes.

“It's good to see the Museum has changed from when we first met them to where they are now” (CSF Member).

It has also enabled the development of a trusting working relationship.

“There's always been an open dialogue with NMM. I'm in a position to say my ideas, what I do and don't like. I've called them up on things I don't like. It's important to challenge things if we don't agree with them, but this can be done in a professional way” (CSF Member).

For many NMM staff, this relationship is supported by the opportunity to have both formal contact with the CSF when they are co-creating activities and events, as well as informal and ad hoc contact when CSF members are developing or delivering activities with other people in the NMM team. This mixed model of contact puts personal connections at its heart, and created stronger working relationships overall.

“Informal contact is a fundamental part of the relationship. It's a chance for me to show them that I am interested in sharing their stories in the Museum. It develops trust and is an act of removing institutional prejudice or bias” (NMM staff).

As a result of the Museum's relationship with such a significant local community, the visitor make-up of the NMM is showing signs of change, with many CSF members now regular visitors:

“I've been lots of other times to the Museum. When I was on a walk with friends in the area, I asked them and we went in. I was showing off, you know, showing them 'this is where we did this, this is where we did that', like I'm really part of it” (CSF Member).

As the Primary Partners of the Windrush 75 Festival and Project, the CSF appear on the partnership map (p.28) in a number of ways: they co-informed the spirit and feeling of the Festival, and co-created activities within it. Likewise they co-created the Schools Workshop and resources.

“[The Schools Learning Producer] Dwayne did a really good job at introducing everything, keeping it on track, so we could each do the bit that we needed to do”, “It was truly a joint plan” (CSF Member).

In addition, four of the other co-creation partners were brought in to the Festival and managed by the CSF (see partner names with blue borders on the partnership map). This multi-layered involvement in the Windrush 75 Festival and Project expanded the range of partnerships, experiences and expertise behind development and delivery of the Festival, bringing further authenticity to the activities that were available to participants.

“Me, the CSF, the NMM. We all have our own brand, our own reputation to uphold...we were working

collaboratively and we were all on the same page...It's about getting the right people involved, making sure we all know what we're doing...so it was really successful” (Co-Creator).

For the CSF, the long term partnership brings vital income that supports that resilience of their organisation. It has helped them to develop and demonstrate their capacity for delivering activities and events on this scale. “The partnership has helped us, it looks good for our profile. We're a small and ethnic minority organisation. It's allowed us to show that we're able to do something on that scale. We've proved our professionalism” (CSF Member).

For the Museum, the long term partnership with the CSF has created a foundation for successful community partnerships, both in terms of the model of partnership and co-creation that has been created, as well as in terms of how the NMM is perceived by other community groups.

“Because of the work with us, it has opened up opportunities for other people and organisation to come in to the Museum and do things, and other ethnic minority groups”.

We've created a model which other organisations could replicate”.

“There are lots of other organisations that can do things that the NMM need” (CSF Member).

Following Windrush 75, both the NMM and the CSF are working to identify future opportunities to co-create more events and activities together.

“We'd love to do more and we're always thinking what else can we do next” (CSF Member).

CO-INFORMERS

The Caribbean Social Forum (Primary Partners)

The Motherhood Group

Young people in NMM's local network

Windrush Festival & Project

Windrush Festival

Black Family History Trail (launched at the Windrush Festival)

Windrush schools workshop & resources

Windrush activities & resources by & for young people

CO-CREATORS

Primary Partners

The Caribbean Social Forum

Artist partners

Zita Holbourne

Shane D'Allessandro

UK Diamonds

Cummin' Up Caribbean (food providers)

Born : Free

Young people partners

Gen-Z podcast group

Greenwich Youth Services

Full Agency partners

Lauren Gee & 'Speak Pon Dem' artists

Veronica McKenzie

Ethnovox

Talks programme partners

Caribbean Family History Society

Kicks & Kegs (drinks providers)

Reminiscence workshop facilitator

Urban Smash: Play it on Pan

Dance workshop facilitator

Walking Images actors

Display partners

The World Reimagined

Slow Flow Yoga with Donna Noble

Vocal Workshop with Sharon Rose

Artist Tour of TWR with Fiona Compton

The Collective Makers

Display: Kareen Cox

Display: Emily Alice Mitchell

Windrush 75 Partnerships Table

This table defines co-informing and co-creating partnership categories, along with what can be learnt from each category following Windrush 75. The Primary Partners – the Caribbean Social Forum (CSF) – are highlighted in blue, along with other partners that were commissioned for the project by them. This table should be used in connection with the Windrush 75 Partnership Map on page 28, which similarly highlights in blue and blue borders the Primary Partners and those partners that were commissioned by the CSF.

Partnership Category	Partners in this category	Types of Partnership	Learning
Primary Partners	Caribbean Social Forum	<ul style="list-style-type: none"> Partnership exists pre-project. Longer term relationship, with many examples of working together over time. The partner provides some of their existing activities - e.g. Games without Wires, Walking Images - some of which were originally co-developed with the Museum or developed to be delivered at a large-scale event with the Museum. The partner co-creates some new activities in collaboration with the Museum for the Festival, e.g. the Ships Ports Passenger Project, Community Heroes display. The partner sub-commissions Secondary Partners, bringing in additional expertise to the Museum. Potential for the partner to continue to develop activities delivered at the Museum at other venues in the future. 	<ul style="list-style-type: none"> The partnership thrives when both partners are clear on their role and contribution. This could be formalised via a Memorandum of Understanding. Opportunities for both parties to feedback to each other at key and agreed stages of a project development build trust between the partners. Clear understanding by the Museum of the Primary Partners' needs (e.g. financial, reach, etc.) strengthens the partnership. Ad hoc opportunities to communicate outside of specific projects strengthens the partnership and creates space to identify funding opportunities that can benefit both parties.
Co-Informing partners	Caribbean Social Forum	<ul style="list-style-type: none"> Inform the spirit and atmosphere of the Festival and Project. Representative of the community and audiences that the Festival and Project is about and intends to work with. Can be new or existing partnerships. Can be professional or non-professional consultancy groups. 	<ul style="list-style-type: none"> The partnership thrives when both partners are clear on their role and contribution. A feedback loop could be created to share with co-informing partners how their contributions have impacted decisions. A panels of co-informers could be convened to guide the Festival and Project throughout.
	The Motherhood Group		
	NMM's network of young people		
Full Agency partnerships	Speak Pon Dem producer and artists: Lauren Gee / Kareem Hawkins-Brown / Nathaniel Cole / Zegna Edwards / Kat Francois	<ul style="list-style-type: none"> Independent production and delivery of activities with partner given near-full agency by the Museum. Generally new partners to the Museum, often recommended by the Primary Partner. Generally representative of the community or ethnic background that the project works with. High levels of trust required. Much riskier partnership for the Museum. 	<ul style="list-style-type: none"> Opportunity to work with new partners. Allows the Museum to tap in to existing creative and community networks, particularly of global majority communities. Trust can be built by the partner being highly recommended, or as a result of their previous professional experience. Partnership works best for low-risk activities within the overall festival - for example those that can be changed or adapted more easily.
	Veronica McKenzie (via the CSF)		

Table continued on text page.

Partnership Category	Partners in this category	Types of Partnership	Learning
Artist partnerships	Zita Holbourne	<ul style="list-style-type: none"> • Generally new partnership with no previous relationship with the Museum. • Generally artists with some or no previous experience of delivering engagement activities. • Co-creation of workshop or activities together with the Museum team - making the most of the partners' own practice and the Museum's understanding of delivery at scale and in the Museum context. • Supported on the day by the Museum Team or additional facilitators. 	<ul style="list-style-type: none"> • Supported partners benefit from having more information and time to set up. • More could be made of partners' own practice, capitalising on and celebrating the unique opportunity for audiences to work with them.
	Shane D'Allessandro		
Tailored partnerships	Caribbean Family History Society	<ul style="list-style-type: none"> • The partner has their own existing approach, which is tailored to the context of the event, e.g. choir workshops tailored to the context of Windrush. • Can be both new and existing partnerships. • Can be brought in by the Primary Partner. • Can be brought in via other existing networks, e.g. the Windrush 75 Network. • Can bring in additional services or expertise not held by the Museum. • Partners often have the opportunity to develop their own work as a result of partnership - for example being able to work at large-scale events. • Partners often have the opportunity to share their own work with new audiences to them. 	<ul style="list-style-type: none"> • May require support for how to deliver their activity at a large scale event, including on-the-day support. • Creates an opportunity to work with new partners within a low-risk programme (e.g. the talks programme) • Creates an opportunity to develop new partnerships with the potential to work together in the future. • Creates opportunities for partners to be involved in multiple/layered ways - for example family resource contributors being included into the talks programme. • The most is made of these partnerships when an opportunistic and ambitious spirit is taken by partners.
	Ethnovox		
	Dance Workshop Facilitator (via CSF)		
	Walking Images Actors (via CSF)		
	Reminiscence Workshop Facilitator (via CSF)		
	Talks Programme partners: Stella Dadzie, Lin Kam Art, Ewewright studios.		
	Urban Smash: Play it on Pan (via CSF)		
Kicks & Kegs: Windrush Beer creator and provider			
Invited partnerships	UK Diamonds	<ul style="list-style-type: none"> • The partner provides an existing service or activity, selected because of its relevance to event. • Often support the atmosphere on the day. 	<ul style="list-style-type: none"> • Partner may require logistical support before the event. • Partner needs limited support on the day.
	Cummin' Up Caribbean: Food providers		

Table continued on text page.

Partnership Category	Partners in this category		Types of Partnership	Learning
Display partnerships	The World Reimagined	Donna Noble: Slow-Flow Yoga	<ul style="list-style-type: none"> Partners have existing relationship with the Museum via an existing or previous display/exhibition, reflecting some of the theme of the event. Partners may have existing engagement activities or programmes associated with their display, which can be applied to the event. Partners may have ambitions/ideas for new engagement activities or programmes that can be explored in the event. Partners work collaboratively with the museum, to first present and then select ideas for an engagement programme connected with their display/exhibition. Display partners and the Museum co-create a programme of activities suitable for the display, the content and scale of the event. Display partners and the Museum co-create new displays for the event. 	<ul style="list-style-type: none"> The most is made of these partnerships when an opportunistic and ambitious spirit is taken by both partners. Display partners act as powerful connectors for the museum, connecting the museum to a much wider and representative pool of artists and engagement professionals that the museum cannot connect to alone.
		Sharon Rose: Vocal Workshop		
		Fiona Compton: Artist tour of The World Reimagined.		
	Creative Makers	Display: Karen Cox		
		Display: Emily Alice Mitchell		
Young people partners	Gen Z podcasters		<ul style="list-style-type: none"> New and existing partnerships with groups and individuals. Partners bring their existing experience of working with young people or lived-experience of being young people. Partners can run existing or be from existing programmes of work with young people. 	<ul style="list-style-type: none"> Partnerships works well when there is an existing audience, programme or relationship between the partners and the NMM (e.g. the Gen-Z podcasters). Partnerships could be improved by identifying or creating a through-line between co-informing young people and participating young people.
	Royal Borough of Greenwich youth substance mis-use creative arts team			
	Born: Free			

Table 1: Windrush 75 Partnerships Table.

Collecting and curation

Background

Windrush 75 set out to chart the journey of British society over the last 75 years in part by recording six new oral histories to document the experiences of people from the Windrush Generation.

By the end of the Windrush 75 Project this original aim had expanded into four areas of activity. First, three oral histories were recorded and are now part of the National Maritime Museum's [NMM] collection, with plans to record more in the future. Second, six new audio-led school resources were created, which include students asking people from the Windrush Generation about their experiences. Third, ten 'Community Hero' portrait banners of photos and biographies of 21 members of the Caribbean Social Forum [CSF] were created and displayed, which the CSF will continue to use in other venues. Finally, two podcast recordings were made by young people – the NMM's Gen-Z Podcast group - with descendants of the Windrush Generation.

This expanded and enriched documentation of experiences of the Windrush Generation presents different approaches to collecting and curating experiences of the Windrush Generation.

3 new oral histories

6 new school audio recordings created as part of a new schools resource

10 Community Hero banners representing 21 CSF members' stories

2 'Descendants' podcast episodes

Main findings

Festival participants reflected on the **urgency of collecting and recording the experiences** of the Windrush Generation. Many expressed regret at not asking family members who had now passed about their own experiences, which the Windrush 75 Festival brought into sharp focus.

The oral histories that have been recorded have **expanded and begun to fill a gap in the NMM's burgeoning oral collection**, contributing to understanding some of the range of experiences of the Windrush Generation in both their diversity and their commonalities. These will be accessible to researchers on request and are already available to curators to inform or present in future displays and galleries.

The Festival and Project demonstrated two innovative examples of **using an intergenerational approach to collecting stories** with the Windrush Generation and their descendants through the Gen-Z podcast episodes and the audio-led schools resources. These built-in intergenerational learning to the collecting process itself. This reflected the priorities of Festival participants, many of whom felt it was particularly important for younger generations to learn this history.

Windrush 75 provided **informal in-person opportunities to connect** with people and their stories. The layered approach whereby the Community Hero banners were of CSF members who were at the Festival on the day enabled personal connections to people and their stories, which was similarly reflected in the

approach taken in the Windrush Schools Workshop. For many at the Festival, sharing their own experiences in an informal and ad hoc way via chance conversations with co-creators, with other participants, or within their own family groups, was the most impactful part of attending the Festival. Identifying new ways the capture the stories and experiences shared by Festival participants - which the Windrush Festival brings to the surface - would create a powerful legacy of events like these, and contribute further to the overall understanding of the contributions made and challenges faced by the Windrush Generation.

Some Festival participants regretted the temporary nature of the Festival, and were keen to see a **permanent display or gallery** about the Windrush Generation, where the stories that captured can continue to be shared in a permanently accessible way.

“I feel sad, that I missed the chance to ask my dad about his story. We must record people's stories before it is too late”.

(Festival participant)

Case study: Recording and sharing oral histories

Oral histories are an effective and powerful way to add many more voices into the national historic record. They provide a human connection with the past, where individuals have total agency over their own story in a way not possible with other museum collections. This ownership makes recording oral histories a particularly powerful approach to collecting underrepresented histories, or those that relate to individuals who have experienced discrimination in their lives.

Over the last three years, the National Maritime Museum has begun to digitise, expand and share their oral history collections more. This has included using oral histories to fill gaps within the existing NMM collection.

Collecting about the Windrush Generation has long been identified as a significant gap within the NMM's collection as an important maritime story. Windrush 75 in 2023 put a spotlight on this gap, whilst also creating an opportunity for the Museum to connect with communities and individuals whom oral history recordings could be made with.

Originally, an external provider was recruited to develop relationships with people from the Windrush Generation in their own community, and record oral histories with them. This resulted in some new relationships with oral history candidates for the Museum, as well as some recordings that the Museum wished to re-record in order to expand on the content and further build on the relationships. Three were recorded by the external provider, two were acquired, and the NMM intends to re-record two more in the future.

The Windrush 75 Festival was used to advertise the opportunity to participate in recording new oral histories. Since the Festival, the NMM has continued to work to identify future participants for recording oral histories with representatives of the Windrush Generation, including through maintaining the relationship with the external provider who was originally commissioned, and through working with sector colleagues via the Oral History Society. This work will continue in 2024 and beyond.

The recordings that have been made add significantly to the NMM's collection of the Windrush Generation.

All participants in the recordings were happy for their oral history to be part of the National Maritime Museum's collection, with one participant expressing particular interest that her story was going to be preserved for the future.

In future, it is hoped that the oral histories will become available to the public on request at the NMM's Caird Library. For now, excerpts are being shared via blog posts and the content of the oral histories is available to curators to inform or include into future galleries or displays.



Legacy

Windrush 75 Festival and Project has a significant legacy which builds on and continues the positive work and partnerships that have been created and nurtured through Windrush 75.

New Research

New research that contributes to understanding about the Windrush Generation was undertaken during Windrush 75 as part of the Ships, Ports, Passengers Project. The research report that was produced in this project charts the journey of ships other than the Empire Windrush and the lives and experiences of passengers on them. This new research is available as part of the growing body of work at the NMM that explores this important history.

In addition, a student participating in the 'New Museum School Advanced Programme' has undertaken a project-in-practice titled 'Collecting Migration' to further identify gaps in NMMs collections – particularly in relation to Windrush - and to recommend an approach for how to address this. The programme is run by University of Leicester's School of Museum Studies and Culture&, to build diverse talent in the UK museum sector by supporting a cohort of individuals to undertake a part-time MA in Museum Studies, thereby having a subsequent legacy through skills development. The outcome of the project is an important step towards the NMM defining its curatorial approach to collecting about this history.

New Resources

Legacy resources created for the Windrush 75 Festival and Project are now publicly accessible, enabling present and future generations to engage with the history of the Windrush Generation. This significant body of resources adds to the permanent public record of the Windrush Generation. The new resources created are:

- Six 'Connections Through Conversations' schools audio resources
- Two 'Descendants' podcasts created by and for young people
- Blog posts related to Festival activities

- A Black Family History Trail that is now available for all families as part of the Museum's core suite of family trails
- Three new oral histories acquired to the NMM's permanent collection, with more recordings planned for the future.
- The Windrush & Me film about the lives and experiences of NMM staff.

New Programming

As a result of Windrush 75, the NMM has committed to new programming which further extends the impact of the learning from Windrush 75 to new audiences. New areas of programming that the NMM has committed to are:

- Developing a Windrush schools workshop that will be part of the core schools offer
- Delivering a mass schools choir event every year
- Delivering an annual Windrush event
- Delivering family history events with the Museum's Library Team, including with the Caribbean Family History Society and other groups.

New Displays

New displays were created as part of the Windrush 75 Festival and Project, of which some have had a legacy impact beyond Windrush 75.

- The Community Hero pop up banners will continue to be used by the CSF to share their stories with new audiences
- Kareen Cox's art work installed for Windrush 75 remains on display in the Sammy Offer Wing at NMM until March 2024. The work celebrates the Windrush Generation and their contributions, and was originally commissioned by the Royal Mail as a design for a special collection of postage stamps.
- Following Windrush 75, a Windrush Artist Residency at the NMM was established. This has been awarded to Kamara Dyer-Simms, whose work explores the history and practice of the sound system – continuing some of the areas explored in Windrush 75 Festival and Project.

Sharing and Dissemination

Sharing and disseminating the learning from Windrush 75 is ongoing, and learning by the NMM and Caribbean Social Forum [CSF] about how to bring together communities to mark significant cultural events has already been shared across sectors. This has included:

- A collaborative presentation at the National Windrush Museum Conference
- A screening of the NMM's Windrush & Me Film at a Windrush event hosted by Warner Bros.
- A presentation about Windrush 75 at the Museums Association Conference
- A collaborative presentation at **international discussion group
- Representation of the NMM at the launch of the Windrush 100 Network.

This range of sharing opportunities has also brokered new relationships with potential future partners, which build on the positive reputation of Windrush 75 and further extend the legacy of the Festival and Project.

New and Continuing Partnerships

New and existing partnerships created or nurtured during the Windrush 75 Festival and Project will continue beyond 2023/24. The NMM and CSF are continuing to work together on a number of existing and future projects. In addition, future opportunities to extend the partnerships with some Festival partners are being explored, including with some Co-Informing partners, Artist partners and Tailored partners, demonstrating the power of the Festival to broker new partnerships.

Significantly, a new partnership between Royal Museums Greenwich and the National Windrush Museum was signed at the House of Lords in November 2023, agreeing a collaboration between the two organisations. This will continue and build on the huge body of positive work of the Windrush 75 Festival and Project, and is testament to the impact of the Festival both on cultural organisations and on local communities.

Case Study: Displays

Windrush 75 was a clear restatement by the National Maritime Museum [NMM] of their commitment to collecting and communicating the history of the Windrush Generation. A legacy of new research, resources, programming, sharing, displays and partnerships will ensure that future generations can continue to connect with this history at the NMM.

Windrush 75 also gave the opportunity for and demonstrated the value of two new approaches to creating displays about the Windrush Generation, each of which has its own legacy.

First, the Community Hero pop-up banners demonstrated a new way to share the stories and experiences of members of the Caribbean Social Forum [CSF]. The banners shared the stories and experiences of 21 members of the CSF via ten banners, along with digital reproductions of their photos and personal documents. The hand-over of authority on stories shared in a museum context - from a national institution to the communities whose stories were represented - was powerful, and powerfully felt by both the CSF and Festival participants.

Members of the CSF commented on their pride and the value of sharing their stories via the Community Hero banners.

“Lots of people told me that they thought they were excellent. Someone said after ‘I saw you’ because they saw the picture of me, and of me when I was younger in shorts. I felt proud for people to see these old photos” (CSF Member).

Similarly Festival participants were moved to have the chance to meet members of the CSF whose stories were shared on the banners, either at the Games Without Wires activities of the Ships, Ports, Passengers stand.

“[The best thing about today was]...finding out the photos around were of them when they were younger! Then hearing from them about their experiences” (Festival participant).

The CSF will continue to use the Community Hero banners in their local community, partly enabled by the banners’ transportable pop-up nature. This creates a legacy of the CSF being able to share their stories and experiences more widely, as well as a legacy of more audiences being able to engage with them.

Second, the commissioning and display of Kareen Cox’s artwork in the Sammy Ofer Wing of the NMM for Windrush 75 demonstrates a new approach to commissioning exhibitions and displays that is beginning to be explored by the NMM. Kareen Cox’s bold installation celebrates the Windrush Generation and their contributions to British society and culture. The work was originally commissioned by the Royal Mail as a design for a special collection of postage stamps to mark the 75th anniversary of the Empire Windrush in Britain, and following being commissioned for the NMM Kareen worked with the Collective Makers - Royal Museum Greenwich’s Practitioners in Residence - to turn her design into a large-scale artwork for Windrush 75. Kareen Cox was selected along with the artist Emily Alice Mitchell to display her work for Windrush 75, as part of a call out by the Collective Makers for these display commissions. The work is on display at the NMM until March 2024, creating a legacy beyond the Windrush Festival of many more audiences being able to engage with this artwork.

This display demonstrates the power of the NMM working with community connectors such as the Collective Makers, who successfully attracted significant artists such as Kareen Cox to submit proposals for the opportunity to put their work on display at the NMM. The Collective Makers attracted submissions from 52 artists as part of their commissioning process, showcasing the power of the Practitioners in Residence model to connect the NMM with a broader and more representative community of artists.

The impact of Kareen Cox’s artwork was articulated by Festival participants as increasing their pride and sense of representation at the Museum, with many stopping to look, read, and take photos with or of the artwork. As one

Festival participant commented: “I can’t believe we’re on a stamp!” (Festival participant).

The impact, display and commissioning process behind Kareen Cox’s work has the potential to create further significant and long term legacies for the NMM. If the model of shared authority demonstrated by the Practitioners in Residence commissioning process is continued, there is potential for many more previously underrepresented audiences will feel themselves and their stories represented in the collections and displays of the National Maritime Museum.



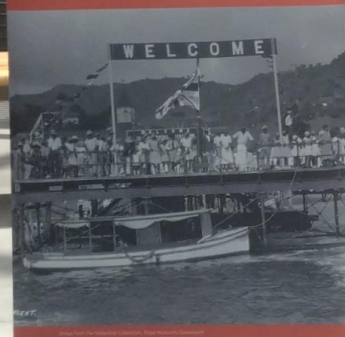


ROYAL MUSEUMS GREENWICH rmg.co.uk

Windrush Day 22nd June

'The journey on the ship was both bewildering and exciting. I was the youngest passenger on board, and the ship opened a new exciting world to me. The food was the strangest thing there was lots of salads and I remember the people complaining that they were being given "bush" to eat as if they were rabbits!'

William McKenzie
Passenger on the SS Sibajak



UNsung HEROES OF THE ARMED FORCES



Gilbert Clark
Royal Engineers, 1st Battalion, The Buffs (East Kent Regiment), 1945
Major Clark was awarded the Victoria Cross for his gallantry in the field during the Battle of Normandy on 14 June 1944. He was the only British soldier to be awarded the VC for his actions during the battle.



UNsung HEROES OF THE PUBLIC SECTOR



Marie Bowers
Marie Bowers was a pioneer in the field of social work. She was the first woman to be appointed as a social worker in the United Kingdom. She was also the first woman to be appointed as a head of a social work department in the United Kingdom.



Anthony Durrant MBE
Anthony Durrant was a pioneer in the field of social work. He was the first man to be appointed as a social worker in the United Kingdom. He was also the first man to be appointed as a head of a social work department in the United Kingdom.



Keith Corbin
Keith Corbin was a pioneer in the field of social work. He was the first man to be appointed as a social worker in the United Kingdom. He was also the first man to be appointed as a head of a social work department in the United Kingdom.





Results by Methodology



Results by Methodology: Festival Survey

Method

A survey was conducted with Festival participants across both days of the Windrush 75 Festival. The survey was conducted in person but National Maritime Museum [NMM] staff and volunteers, as well as electively by Festival participants at the 'Tell us what you think!' activity table. Where the survey was conducted in person, staff and volunteers received training to ensure that the survey was undertaken with a representative group of Festival participants. A total of 162 survey responses were gathered across the Windrush 75 Festival. Both quantitative and qualitative data was gathered, and the results are presented below. Where qualitative data was gathered, the results have been analysed using deductive coding to identify emergent themes across the data set. Demographic data which was captured by the survey is presented in the 'Results by Methodology: Demographics and Reach' section of this report.

Summary of Results

- 58% of survey respondents stated that they had met someone new at the Windrush 75 Festival.
- 86% of respondents felt their understanding about the Windrush Generation had increased either 'A lot' or 'Some'.
- 81% of respondents agreed that they had identified shared interests with people from other backgrounds either 'A lot' or 'Some'.
- 96% felt that it is 'Extremely important' or 'Important' that events like Windrush 75 are created in collaboration with people from the communities that they represent.
- There was a slight preference among Festival participants for the activities 'Family History' and 'Games Without Wires / Dominoes Tournament' (16% of respondents each).

All Results

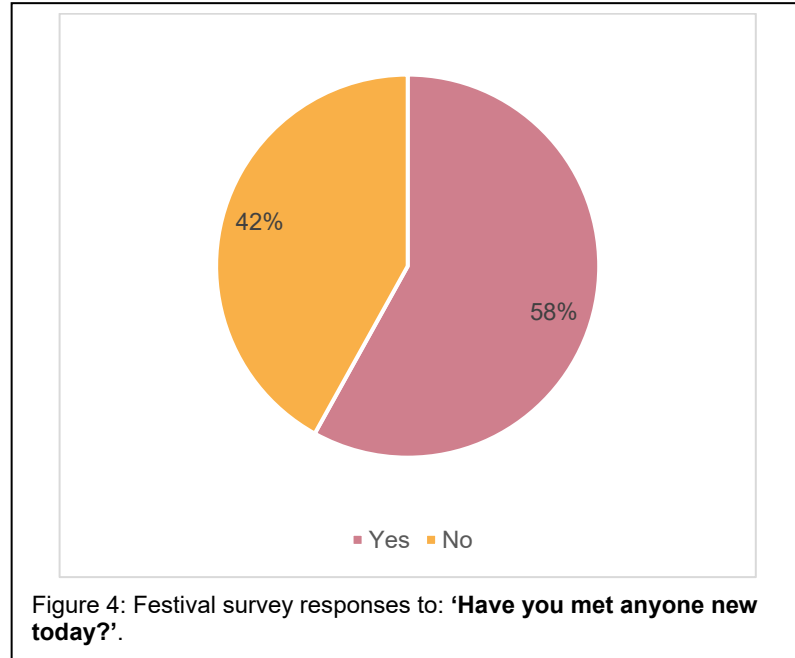
Bringing people from different backgrounds together

Results from the survey showed:

- 58% of survey respondents stated that they had met someone new at the Windrush 75 Festival (Figure 4).

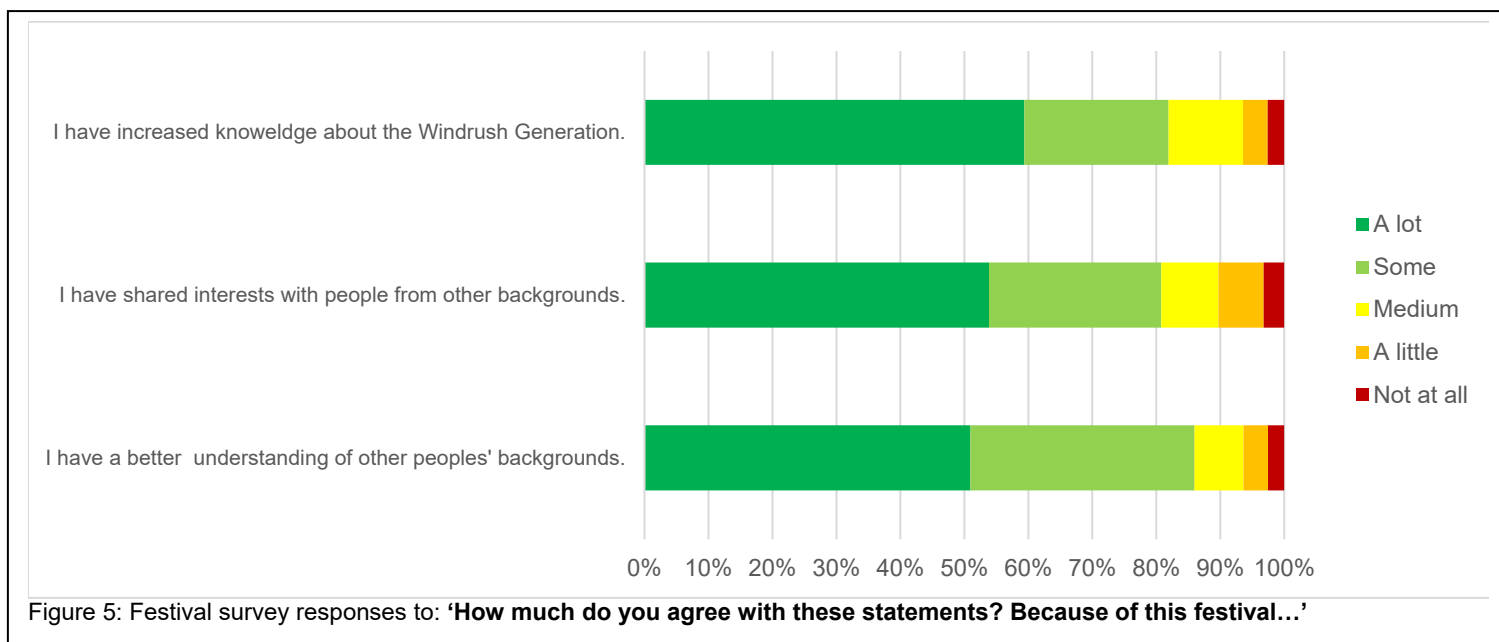
Respondents commented on the best thing about meeting new people. Responses included:

- that the Festival activities provided **opportunities to meet new people**, including meeting the co-creators of the Festival and through the Festival activities:
“I met new people that told me how to do some new games and I made a cool flag”.
“Playing dominoes with them”.
“Finding out about the Caribbean Social Forum”.
“Carlson – finding family records”.
“Enjoying laughing / dancing with strangers. Such a lovely vibe created by Caroline the dance teacher”.
- that there was a **positive and inclusive atmosphere**, which made meeting new people a positive experience:
“I like meeting new people, who’s welcoming and not being judged”.
“Good greeting, smiles”.
“The best thing about meeting someone new today is it’s like being part of their culture”.
- that meeting new people provided **an opportunity to learn** more about the Windrush Generation, or learn something new:
“Getting insight into how the Windrush is so important to them”.
“Finding out the photos around were of them when they were younger! Then hearing from them about their experiences”.
“Learning something about my culture (Bahamas and Dominica) that I didn’t know before”.
“How important events like this are for educational purposes”.



- that the **intergenerational** aspect of Festival activities was important to visitors, as was the opportunity for families to share intergenerational learning between themselves:
“Multigenerational”.
“I met a little girl and I taught her how to play a game”.
“Culture and history for my daughter”.
- that having the opportunity to **meet different people and share experiences** was a vitally important part of the Festival:
“We still have a lot of history to learn from each other”.
“Exchanging experiences, calling back of the old days”.
“You can learn from others and share about our lives”.
“Having things in common”.
“Meeting a new group of people forming a friendship with them and hoping to meet them again”.

Increased knowledge and social cohesion



The results in the stacked bar graph in Figure 5 show that as a result of the Festival:

- 86% of respondents felt their understanding about the Windrush Generation had increased either 'A lot' or 'Some'.
- 81% of respondents agreed that they had identified shared interests with people from other backgrounds either 'A lot' or 'Some'.

- 82% of respondents agreed that they had better understanding of other people's backgrounds as a result of the Festival either 'A lot' or 'Some'.

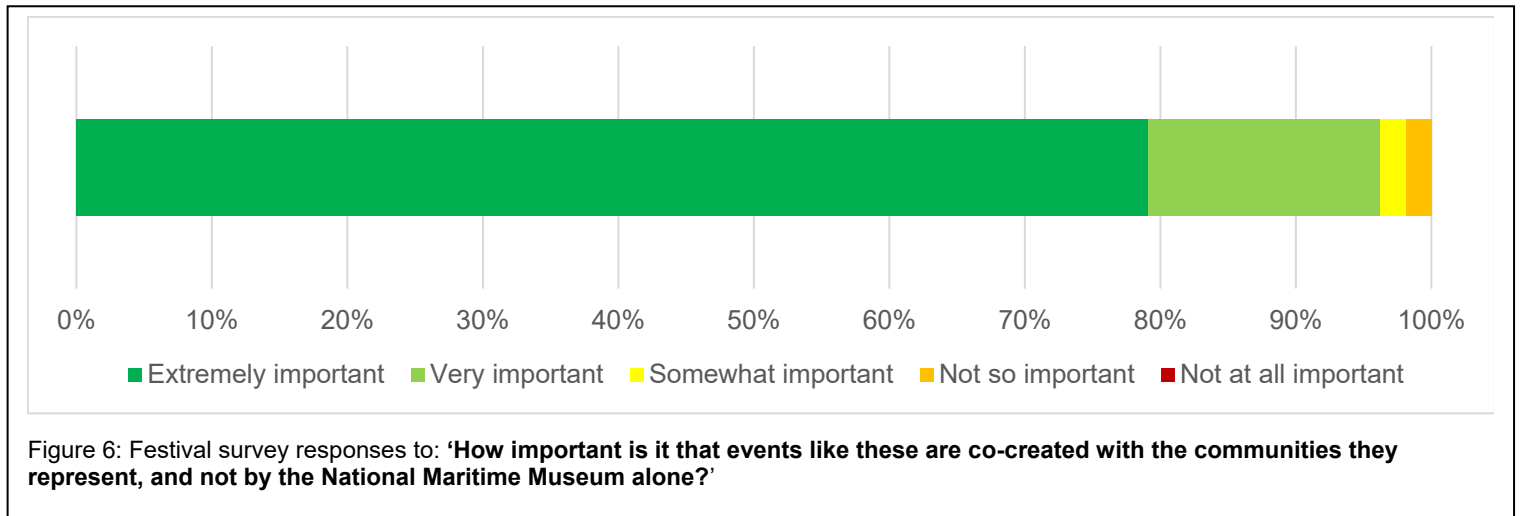
Additional feedback from Festival participants showed that increased knowledge about the Windrush Generation as a result of the Festival enabled an increased sense of social cohesion:

- participants valued **cross-cultural sharing and understanding**:
 "I'm not from the Caribbean but I learned LOTS! The history of the people who came over. Their stories upstairs on huge posters was insightful".
 "Seeing and understanding other people's culture and history".
 "Uncover the hidden history, hear the voices of many cultures, and the lies that have been told for decades, shared experiences across cultures".
 "We all have so much in common".
- the Festival was **joyful**, and that this had an impact:
 "My children's faces of delight, ALL DAY".
- the Festival brought up feelings of **belonging**:
 "We came because you called. We stayed because we belonged".

- the Festival enabled people to **reflect on their own heritage**:
 "My own Windrush story".
 "The great things people from my background contributed. Forgotten history that should be shared".
- the range of Festival activities **enabled different forms of learning**:
 "Windrush can be expressed through many things".
- many visitors reflected on the **need** for activities like these to capture and share this important history:
 "That courage is everything – and also that we much keep the stories alive".

"How therapeutic it can be when people from different backgrounds can share the same experiences".

Co-Creation



The results in Figure 6 show:

- 96% felt that it is 'Extremely important' or 'Important' that events like Windrush 75 are created in collaboration with people from the communities that they represent.

Feedback on why Festival participants felt that co-creation is important include:

- co-creation makes events **authentic**:
 - "People from local communities add a personal touch which makes more powerful".
 - "It's authentic if its run by people that are part of the community".
 - "I really believe that people speak better of their experience than when someone else does it for them".
 - "Because they have the true knowledge and have or are living it".
 - "Communities should be the driving force in these events".
- co-creation enables **representation** in spaces like the NMM:
 - "You can't be who you can't see".
 - "We live in a diverse society, it is important to continue learning and represent ALL".
 - "Very important to give information about other ethnic groups".
 - "Sometimes even well intentioned people get it wrong. Some things don't offend, other things do. Only we can really say".
 - "History needs to be shared in all colours and perspectives".
- co-creation enables **cross-cultural sharing and learning**:
 - "Better sharing of history, can lead to better community sharing, mixing, engagement and tolerance".
 - "Community building in troubled times".
 - "We all need to share and come together".
 - "We all need to learn about each other's countries, history, and how interrelated we all are".
- co-creation enables **intergenerational learning**:
 - "We are raising the next generations".
 - "It's important to pass on the knowledge".
 - "The current generation of British Caribbeans do not know about their culture".
 - "It will be lost if we don't have events like this".
- that the opportunity to learn about the Windrush Generation, as well as directly from them, is **not easily accessible or available elsewhere for younger generations**:
 - "They don't cover these topics in school".

"It is events like these where you can meet quite out of the blue people / friends that you've not seen in years".

Impactful activities

The result is Figure 7 show:

- a slight preference among Festival participants for the activities 'Family History' and 'Games Without Wires / Dominoes Tournament' (16% of respondents each).
- popularity of the Choir (including Schools Choir) performances (11%).
- popularity of 'All' activities as a response (9%).
- some Festival participants enjoyed activities that contributed to the general atmosphere of the

- Festival (as opposed to specific participatory activities) for example 'Food' (1%) and 'Music' (3%).
- some survey respondents explicitly mentioned meeting the CSF members as being the activity they enjoyed the most (3%).
- overall there is no single activity that Festival visitors preferred, suggesting that it was the combination of the activities that made the day so impactful.

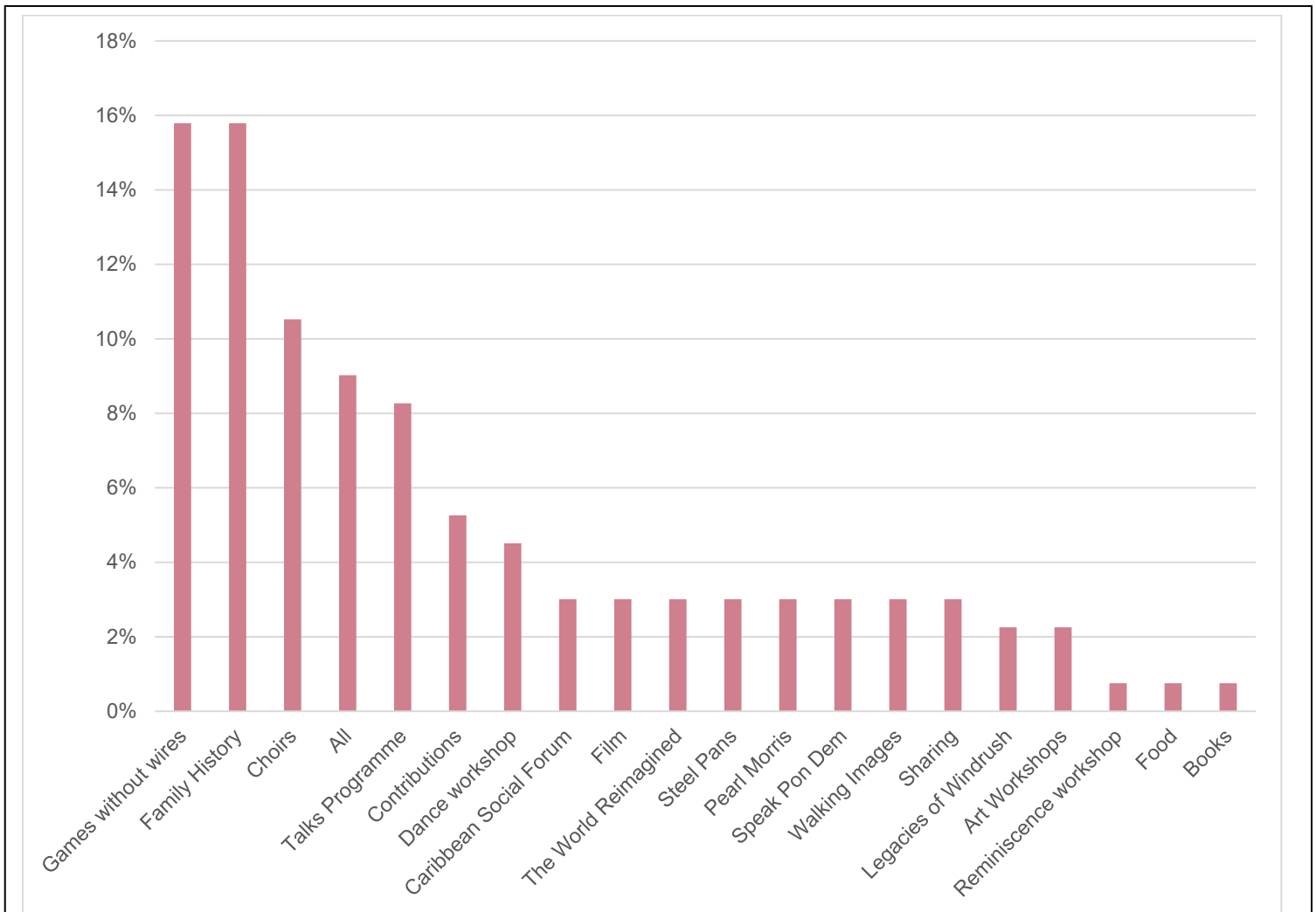


Figure 7: Festival survey responses to: 'What was your favourite activity?'

Results by Methodology: Festival Feedback Boards & Observations

Method

Creative evaluation activities were used at both days of the Windrush 75 Festival to gain a deeper understanding from Festival participants about the ways in which the intended outcomes of the Festival were met. These were supported by observations of selected Festival activities, conducted by National Maritime Museum [NMM] staff.

Festival participants were invited to leave qualitative and quantitative feedback about the Festival using visually striking templates, responding to prompting questions. Where visitors gave verbal feedback, NMM staff or the Evaluator scribed the feedback with permission from the participant. Below, all feedback has been grouped under the Festival's intended Outcomes (headings in orange), and subsequently using deductive coding to identify emergent themes (headings in black).

Observations of selected participatory activities at the Festival were made by NMM staff on 24th June, following training on this evaluation method. Observations were made against the Festival's intended Outcomes which are presented below.

Summary of Results

Connection

- The Windrush 75 Festival **brought people together**, including friends who hadn't seen each other since school.
- The range of activities provided specific opportunities to bring people from **different backgrounds and generations** together around shared interests.

Compassion

- The Windrush 75 Festival prompted **self-reflection** for many visitors.
- The Festival represented and connected visitors to their **own heritage**, sometimes in ways they hadn't previously experienced in a museum.
- The Festival enabled visitors to **undertake their own archival research**, helping them to learn something new about the Windrush Generation or their own heritage.
- There was also a sense of **urgency to record the experiences** of surviving individuals from the Windrush Generation, and to share them beyond the context of a yearly festival.
- Some Festival participants would like to see activities that **use the past to focus on the future**.
- Some Festival participants would like to see **more regular or permanent activities and exhibitions** about the Windrush Generation in the future.

Co-Creation

- Co-creation brings **authenticity** to events and activities, including by giving a platform to personal experiences.
- Co-creation is important because it enables connection to peoples' **own histories**.
- Co-creation **enables community connections**.
- Co-creation while the Windrush Generation are still alive is particularly **urgent**.
- Co-creation is important because it **rebalances what and how history is told, and by who**. It is especially important that this takes place at organisations like the NMM.
- Co-creation is important **to share past experiences with younger and future generations**.

Results: Feedback boards

Connection: Bringing people from different backgrounds together & creating shared experiences

The Windrush 75 Festival **brought people together:**

“I met someone I was at school with 50 years ago! I haven’t seen them since our school days. They came for Windrush today, and I’m in the CSF”.

“I felt a sense of belonging and togetherness with my Caribbean people past and present”.

“I like to be here, you smell the food, the music. There’s a connection there, even if you don’t know each other”.

“To connect with the cultures that make up London. We should have a permanent display in regards to Windrush”.

“Talking to people is so important. Having the chance to speak to each other”.

The range of activities provided specific opportunities to bring people from **different backgrounds and generations** together around shared interests:

“I met lots of people of different ages and backgrounds at the calypso workshop. It was great fun. I think Shane D’Alessandro’s artwork “Contributions” is amazing, what a way to honour Windrush”.

“Robert taught me and my brother how to play Carrom. It was really fun”.

“I have met a person – Robert”.

“The CSF were so patient, teaching my children the games. I’ve just bought one, they loved it so much”.

“I met Lizzie a nice and animated person. Just by talking to her she was lovely”.

“I took part in the dominoes. I lost but was great fun playing against the men”.

“I loved the choir and the Dominoes”.

“It was amazing. We saw dominoes and we played”.

“My son was teaching another little girl the game he had just learnt”.

“I like to be here, you smell the food, the music. There’s a connection there, even if you don’t know each other”.

Compassion

The Windrush 75 Festival prompted **self-reflection** for many visitors:

“The most important thing I learned today was to always be myself no matter what happens, to stick to being ME”.

“I have learnt that everyone is different and that is what makes people unique”.

The Festival enabled visitors to **undertake their own archival research**, helping them to learn something new about the Windrush Generation or their own heritage:

“Excitement and really inspired to trace ancestry as managed to locate arrival card of great uncle and grandad and birth certificates!”.

“I found out about the original name of my island. I didn’t know that before”.

“I found my Grandad’s birth certificate. I just came to see what today was about, I didn’t know what they’d actually have here. I can’t believe that I found it”.

The Festival represented and connected visitors to their **own heritage**, sometimes in ways they hadn’t previously experienced in a museum:

“I’ve been taking my daughter to museums every month since she was 2. This is the first time she has felt like what she sees in a museum is for her and about her own history. She is now 40 years old”.

“The most important thing I felt today: Acceptance”.

“I feel sad, that I missed the chance to ask my dad about his story. We must record people’s stories before it is too late”.

There was also a sense of **urgency to record the experiences** of surviving individuals from the Windrush Generation, and to share them beyond the context of a yearly festival:

“True and real life experiences are invaluable. They should be shared and not forgotten”.

“I’m a bit sad because I’m realising today that I didn’t ever ask my dad about his experiences, and now he’s no longer with us. I missed my chance”.

“To connect with the cultures that make up London. We should have a permanent display in regards to Windrush”.

The **Festival’s atmosphere** created a different way of learning about the Windrush Generation:

“I can’t believe we’re in the National Maritime Museum. Just listen to that music!”.

“The music adds something amazing. It is our spirit”.

Some Festival participants would like to see **more regular or permanent activities and exhibitions** about the Windrush Generation in the future:

“This was under advertised, I only found out about it because of the globes outside. Black history shouldn’t just be one month”.

“It needs to be a whole week! I didn’t even know there were lots of ships here!”

“They should have something permanent here in London. So that other people can learn from it as well”.

“They should have a permanent exhibition. Because our Afro-Caribbean community has contributed to this country, they have a right to be represented”.

“Just play the music here – once a month, on a Sunday, and turn it up LOUD”.

Co-creation

“It’s a no-brainer”.

Co-creation is important because it enables connection to peoples’ **own histories**:

“My perspective is uniquely American, my husband is black American. Black Americans haven’t had the chance to do this. The UK is unique that you can. It is so important that communities of colour connect with their origin stories”.

Working with a community with big events showing support for making people remember who they are within history”.

“After the second World War, this country had nothing. We propped up the NHS, transport, everything. No matter the skills and qualifications that we had, we did the lowest jobs”.

“To know where my family came from. People need to know why and how people got here”.

The Festival activities enabled participants to **learn something new**, about their own or others’ experiences:

“The speech was brilliant! Beautifully told! Also very inspiring!”.

“LOVE for how hard our people worked for us to be here”.

“I learnt the many ways people travelled to Britain”.

“Windrush story. She was very interesting. Background and her life after arrival”.

“It is important because we can learn and they can show who they are!”

“The longer talks were so informative. You watch these programmes but you don’t know the real extent of real people behind it”.

“I met Jean-Jacques Dessalines and learnt how he got through – how to heal and place people in the right spot”.

“That you RMG. Wonderful Windrush 75 Exhibition!! The staff was wonderful I enjoyed Pearl Morris performance. The staff at Caird library were very helpful!”

For some, the Festival created a **powerful emotional experience**:

“How did I feel today? ‘Acceptance’”.

“History. Love”.

Some Festival participants would like to see activities that **use the past to focus on the future**:

“You have to know where you come from to get to where you want to be”.

“I’d love to see an activity that’s about how we can collaborate to build a better future”.

Co-creation brings **authenticity** to events and activities, including by giving a platform to personal experiences:

“Without it, it’s not an authentic experience. When you’re engaging with events that are more authentic, you get a richer experience, to get the real facts and the real experience”.

“To get an accurate inclusive or reflective event representing and celebrating a culture, it’s essential to ensure voices within the culture are part of the process”.

“Whilst you can never capture the full emotional experience, but it’s important to try”.

“You get a flavour for peoples current experience”.

“It’s so important to learn from people that experiences it first hand – authentic and genuine”.

“The people talk because they know. I can read as much as I can about Jamaica, but I doesn’t compare to hearing about it from my mum”.

“It can be a fun way to learn new stuff”.

“It’s important to get accurate accounts of what happened”.

Co-creation enables community connections:

“Nice experience, good setting, very inclusive and exciting to learn about the Windrush, especially shout out to Contributions and flag making workshop”.
“It makes you feel part of the whole community”.

Co-creation is important because it **rebalances what and how history is told, and by who**. It is especially important that this takes place at organisations like the NMM:

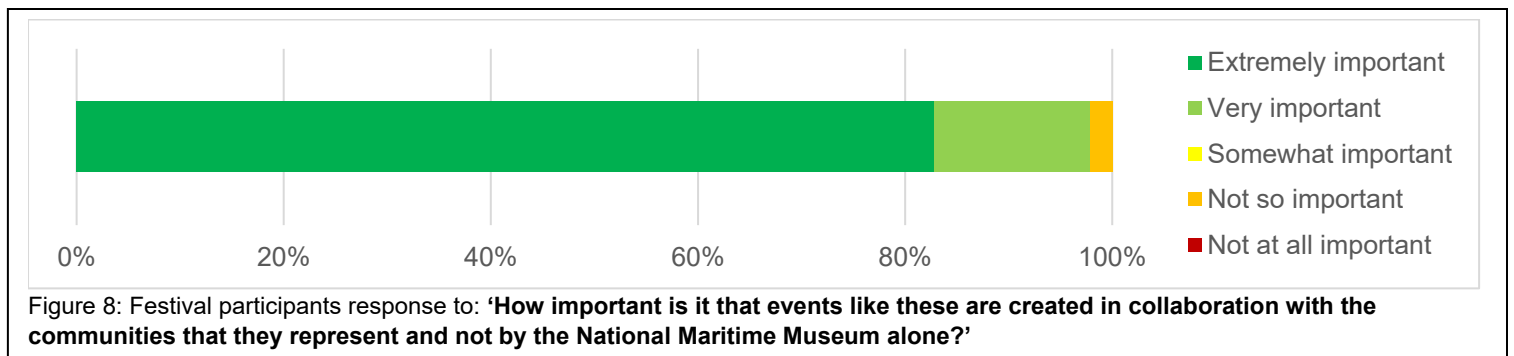
“The Windrush story had remained untold for many years. It’s great to read and see the exhibitions”.
“History and cultural representation matters!”
“It’s essential! You’re including the people that need to be included and are represented”.
It’s important to celebrate different cultures but also to recognise WINDRUSH”.
“Stories that happened are important, but our stories are important too”.
“The culture of the Caribbean is of significant value to British History”.
“To tell stories of under-represented people”.
“Places like this don’t really reach out to all communities, not enough people get to know what’s going on”.

Co-creation while the Windrush Generation are still alive is particularly **urgent**:

“Some of the older generation aren’t with us anymore, so we don’t have them to learn from. It makes today even more important”.

Co-creation is **important for younger and future generations**:

“Important for current generations to understand where we come from”.
“Not included in curriculum, important history that needs to be shared!! And add a Guyana flag”.
“Especially for the younger generation. Some younger generations don’t have the chance to go to the country they came from. This gives them the chance to learn, to experience, in an authentic way”.
“For the next generation they need to know how we got here. We came as children many years ago”.



Results: Observations

Staff from the NMM observed selected participatory activities at the Windrush Festival on 24th June, and recorded their observations against three intended Festival Outcomes which could be measured in this way. Staff also recorded on a scale 1-5 the proportion of participants in each activity who presented these or similar Outcomes, indicated in the results below by the use of different colours to represent each proportion (see table – right). All results are presented below.

1: 20% or under
2: 20% - 40%
3: 40% - 60%
4: 60% - 80%
5: 80% or over

Talks Programme

Windrush 75 Objectives:			
	1. People from different backgrounds will be brought together.	2. People will have learnt about celebrated and recognised the contributions that the Windrush Generation, their descendants and the wider British Caribbean community have made to Britain. People will have a deeper understanding of, and compassion for the challenges the Windrush Generation faced on arrival to the UK and since.	4. Shared learning between generations. People will have built common ground across generations and between people of different backgrounds.
	2: 20% - 40%	5: 80% or over	4: 60% - 80%
AM observations	<ul style="list-style-type: none"> . Nearly all Black Caribbean, 98%. - 20% nearly all Black Caribbean. - Nearly all Black Caribbean 96%. 	<ul style="list-style-type: none"> . Deep understanding of the experiences of someone part of Windrush generation. Personal story. . Lots of agreement from audience about fight of black women for their rights. . Lots of nods of recognitions and laughs throughout. . Lots of questions asked - good discussion. . People wanted a talk rather than a focus on sound system culture. 	<ul style="list-style-type: none"> . Good amount of young people in the audience listening to experience of elders and discussion about telling between generations. . Comments about talking to your elders to hear their stories. . Film was focussed on youth project, and learning from other of all ages.
PM observations	<ul style="list-style-type: none"> None given . 99% Black Caribbean for talk 1. . 90% Black Caribbean for talk 2. . Family history was the most popular talk - people want to know how to trace their family history - very passionate about this. 	2: 20% - 40%	<ul style="list-style-type: none"> None given . Lots of young people in audience - all generations (talk 1). . All generations in the audience (talk 2). . Lots of people wanted to find Carlston and speak to him after the talk.

Reminiscence session

Windrush 75 Objectives:			
	1. People from different backgrounds will be brought together.	2. People will have learnt about celebrated and recognised the contributions that the Windrush Generation, their descendants and the wider British Caribbean community have made to Britain. People will have a deeper understanding of, and compassion for the challenges the Windrush Generation faced on arrival to the UK and since.	4. Shared learning between generations. People will have built common ground across generations and between people of different backgrounds.
	4: 60% - 80%	5: 80% or over	5: 80% or over
Observations	<ul style="list-style-type: none"> . People from different parts of the Caribbean were able to share the experiences. . This is stories that are not widely told. 	<ul style="list-style-type: none"> . Definitely, people shared and expressed that the typical narrative of Windrush is not the reality. Stories of people coming over were very successful and moved about, not just situated in the UK. 	<ul style="list-style-type: none"> . The audience related to each other's upbringing and compared either similarities or differences. . Audiences were engaged and wanted to know more.
Additional comments from observer	<ul style="list-style-type: none"> . Though the objects were a nice gesture, people really just wanted to share what Windrush meant to them and wanted to share their stories. 	<ul style="list-style-type: none"> . People celebrated the highs and lows of their Windrush experience in which they all agreed was needed as they felt these conversations were not happening. 	<ul style="list-style-type: none"> . People shared their experience and even advised how to keep the spirit of Windrush alive. Some suggested to record the stories and have them played in local libraries.

Dance workshop

Windrush 75 Objectives:			
	1. People from different backgrounds will be brought together.	2. People will have learnt about celebrated and recognised the contributions that the Windrush Generation, their descendants and the wider British Caribbean community have made to Britain. People will have a deeper understanding of, and compassion for the challenges the Windrush Generation faced on arrival to the UK and since.	4. Shared learning between generations. People will have built common ground across generations and between people of different backgrounds.
	5: 80% or over	NA	4: 60% - 80%
Observations	<ul style="list-style-type: none"> . Diverse crowd of people from different cultures. . Having a speaker really helped drawing more people to the workshop. . A lot of people enquired about knowing more about programmes the museum runs. 	<ul style="list-style-type: none"> . People learned about different dances that come from the Caribbean. 	<ul style="list-style-type: none"> . The workshop brought together a nice mix between generations, youngest person was approx. 1 year old. . During the dance breaks, people were speaking to each other about their experience dancing in the Caribbean. It brought memories for a lot of people. . Someone mentioned it was nice to be outside and exercise with people.
Additional comments from observer	<ul style="list-style-type: none"> . Good workshop for children and elderly people especially those who came on Thursday were excited to attend the workshop on Saturday too. . Some people recognised the songs which were being played, which brought back memories for some people. 		<ul style="list-style-type: none"> . Dance teacher suggested putting less chairs out to encourage people not to sit down. . More people got involved on Saturday as opposed to Thursday.

Dominoes tournament

Windrush 75 Objectives:			
	1. People from different backgrounds will be brought together.	2. People will have learnt about celebrated and recognised the contributions that the Windrush Generation, their descendants and the wider British Caribbean community have made to Britain. People will have a deeper understanding of, and compassion for the challenges the Windrush Generation faced on arrival to the UK and since.	4. Shared learning between generations. People will have built common ground across generations and between people of different backgrounds.
	none given	none given	none given
Observations	<ul style="list-style-type: none"> . Four women and 3 men. . Agree group 5-over 50s. . All players were from the Caribbean heritage. 	<ul style="list-style-type: none"> . People holding their dominoes close to their chest so nobody could see they hand. . Games are compressed skilfully in a short time. 	<ul style="list-style-type: none"> . As there was a tournament members of the public could not join once it began as it ran right through wit the same contenders.
Additional comments from observer	<ul style="list-style-type: none"> . There were loads of smiling and shouting of "WIN". It's very exciting. . Skill is essential as well as banging them down on the table. 	<ul style="list-style-type: none"> . Loads of banter and competitiveness between the contenders, especially the Diamonds team. . Team spirit is high. . Apparently the level of activity and noise is mild compared to a regular game. 	<ul style="list-style-type: none"> . Many young people walking by with their parents from all backgrounds, stopping to see what all the commotion is! . SO many people looking over the balcony an turning to look over the game.

'Speak Pon Dem' performance

Windrush 75 Objectives:			
	1. People from different backgrounds will be brought together.	2. People will have learnt about celebrated and recognised the contributions that the Windrush Generation, their descendants and the wider British Caribbean community have made to Britain. People will have a deeper understanding of, and compassion for the challenges the Windrush Generation faced on arrival to the UK and since.	4. Shared learning between generations. People will have built common ground across generations and between people of different backgrounds.
	none given	4: 60% - 80%	5: 80% or over
Observations	<ul style="list-style-type: none"> . Mainly black African and Caribbean of all ages. 		<ul style="list-style-type: none"> Young acts performing to all ages - babies through to elders.
Additional comments from observer	-	Most people stayed until the end.	<ul style="list-style-type: none"> . Different perception shared between generations of Black British experience.

'Contributions' art workshop

Windrush 75 Objectives:			
	1. People from different backgrounds will be brought together.	2. People will have learnt about celebrated and recognised the contributions that the Windrush Generation, their descendants and the wider British Caribbean community have made to Britain. People will have a deeper understanding of, and compassion for the challenges the Windrush Generation faced on arrival to the UK and since.	4. Shared learning between generations. People will have built common ground across generations and between people of different backgrounds.
	4: 60% - 80%	3: 40% - 60%	5: 80% or over
AM observations	<ul style="list-style-type: none"> . A mother speaking to her children about her family's background and how they came to the UK by way of Jamaica and the US. . An Indian family and a Czech family sharing a table, exchanging stories of their family backgrounds. 	<ul style="list-style-type: none"> . Long conversations between Shane and a family of young children about the Caribbean and the contributions of the Windrush Generation. . People commenting that Shane's artwork represented them and their experience in an entirely new way (as descendants of the Windrush Generation). . A young Italian man spending 15 minutes closely reading the writings, highlighting the contributions of Caribbean people to the UK. 	<ul style="list-style-type: none"> . So many conversations between children and adults about family history, languages and the world. The workshop <u>really</u> encouraged these sort of interactions. . A young boy who knew almost all of the flags in the world shared his knowledge with (impressed) adults.
Additional comments from observer	<ul style="list-style-type: none"> . People loved the workshop and it created many wonderful moments of interaction, conversation and creativity inspired by the concept of Shane's artwork. . Shane was great with the families with a very easy, approachable and open energy. . The activity encouraged long, in-depth work and many of the resulting artworks were both detailed and multi-layered. 		

Legacies of Windrush – art workshop

Windrush 75 Objectives:			
	1. People from different backgrounds will be brought together.	2. People will have learnt about celebrated and recognised the contributions that the Windrush Generation, their descendants and the wider British Caribbean community have made to Britain. People will have a deeper understanding of, and compassion for the challenges the Windrush Generation faced on arrival to the UK and since.	4. Shared learning between generations. People will have built common ground across generations and between people of different backgrounds.
	3: 40% - 60%	4: 60% - 80%	5: 80% or over
Observations	<ul style="list-style-type: none"> . Families are sharing tables and resources but mainly staying in their units (but this changed in busier sessions as families started working together more). . One visitor joined during the time of evaluation and started socialising with each table complementing them on their artworks and sharing stories about bringing her kids to art groups. . Two families (not known to one another) spent the whole time working together and sharing stories / advice. . Families were sharing their works to one another. 	<ul style="list-style-type: none"> . Zita has spent a lot of time with individuals and families talking about the story of Windrush, different communities and listening to their stories. . Family units have been sharing Windrush stories within their units. . Kids have been asking questions. . Everyone was at some point trying to share their knowledge of the Windrush at some point. 	<ul style="list-style-type: none"> . All families have been communicating - not just about the stories of Windrush and their experiences but also about materials and celebrating each other's artworks. . Parents have had an opportunity to create and talk '<u>I really need that today</u>' has been said on <u>multiple occasions</u>. . Families have visited the gallery.
Additional comments from observer	<ul style="list-style-type: none"> . As there was a quieter session in the morning we were able to connect with individuals and families. One woman spent her time telling me about her POC cross stitch work - and love of Betty Boop. 	<ul style="list-style-type: none"> . A group of female runners visited the site and enjoyed sharing stories of their heritage and connections to Windrush. . Zita was able to share the story of her artwork with visitors - where it came from and the journey (exhibition) it is currently taking. 	<ul style="list-style-type: none"> . As one woman was leaving she shared her artwork with a family just arriving - mentioning how much she enjoyed the experience. . One family - mum and son - spent nearly two hours working. They didn't respond directly to the work set, but the mum was delighted as the son doesn't normally show any interest in any art.

Results by Methodology: Teacher Survey

Method

Surveys were conducted with teachers attending the Windrush school workshop before they took part in the workshop (baseline), and after their class had participated (summative). Six teachers (100% of participating teachers) completed the baseline survey, and four teachers (67%) completed the summative survey. The results analysis below place responses to the two surveys side-by-side to enable comparison between them.

Summary of Results

As a result of the Windrush schools workshop:

- 100% of teachers had increased knowledge of the Windrush Generation.
- 100% of teachers had increased confidence in teaching about the Windrush Generation.
- 100% of teachers agreed that their students benefitted from meeting a member of the Windrush Generation.
- 100% of teachers 'strongly agreed' that their students have better understanding of people from a different generation.
- 100% of teachers felt that it was 'Extremely important' that the workshop was delivered in collaboration with the Caribbean Social Forum.

All Results

Increased knowledge and understanding about the Windrush Generation

Teachers responses to the baseline and summative survey show:

- 67% of teachers rated their level of knowledge about the Windrush Generation as 'Good' before the Windrush school session, which **increased to 100%** after the session (Figure 9).
- 100% of teachers felt that their knowledge had increased.

100%

of teachers felt their own knowledge had increased.

"I have a deeper understanding and feel more confident about talking about the experiences of the Windrush generation".

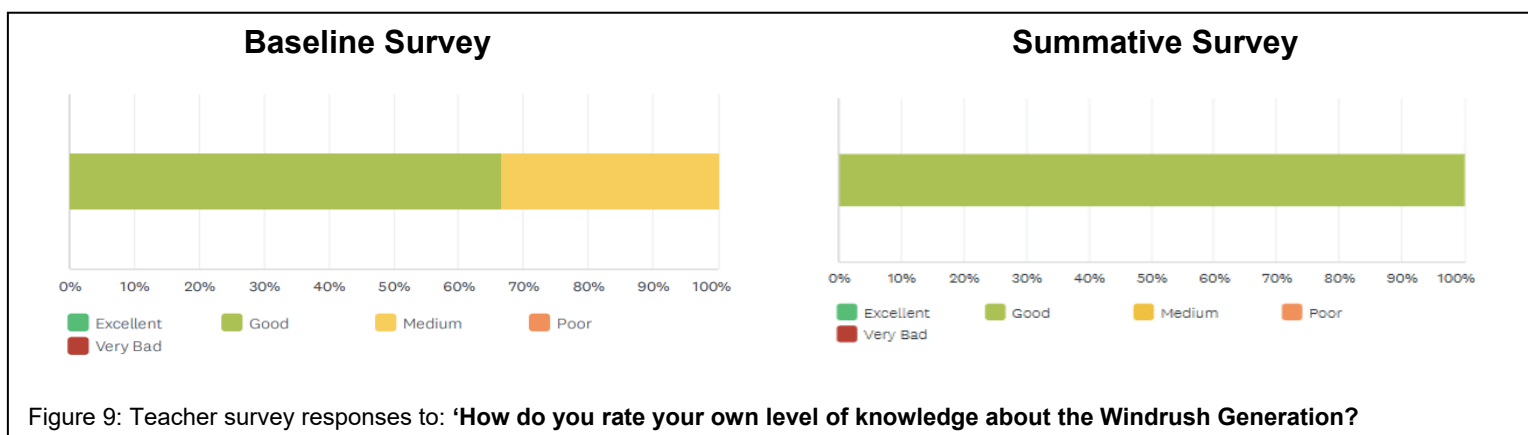


Figure 9: Teacher survey responses to: 'How do you rate your own level of knowledge about the Windrush Generation?'

The stacked bar charts in Figure 10, give more detail about the impact that teachers felt the experience had on their students:

- 100% of teachers agreed that their students benefitted from meeting a member of the Windrush Generation.
- Across five questions pegged to the ‘Generic Learning Objectives’ (‘Knowledge & Understanding’, ‘Skills’, ‘Attitudes & Values’, ‘Enjoyment Inspiration Creativity’, ‘Actions Behaviour Progression’) 100% of teachers either ‘Agreed’ or ‘Strongly agreed’ that their students progressed in these areas.
- Teachers were particularly confident that the experience had enabled their students to find out something new, with 100% ‘Strongly agreeing’ with this statement.

“The children enjoyed the experience and I think they now have a better knowledge of the Windrush Generation”.

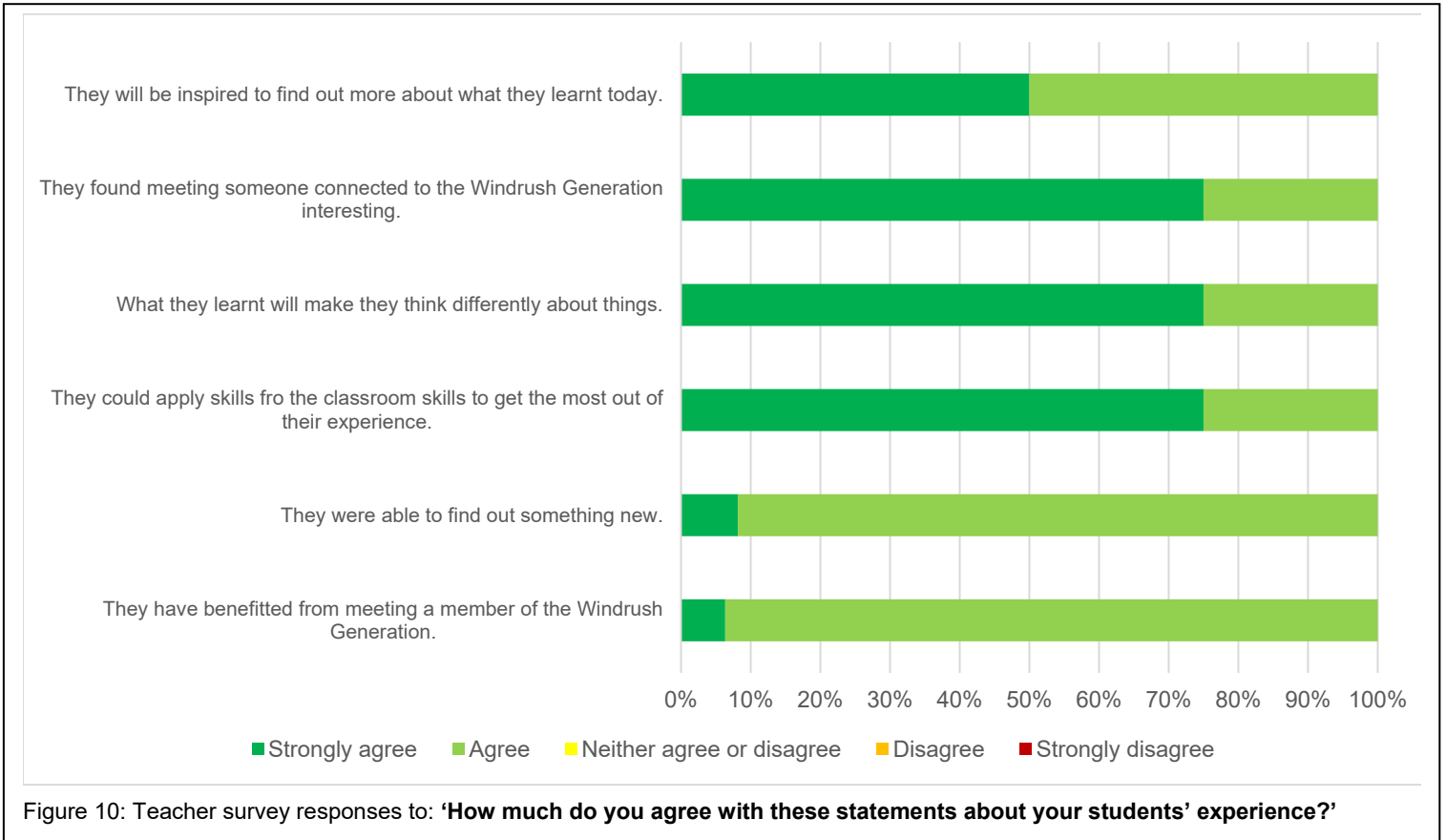


Figure 10: Teacher survey responses to: ‘How much do you agree with these statements about your students’ experience?’

Increased confidence in teaching about the Windrush Generation

Teachers responses to the baseline and summative survey show:

- 50% of teachers rated their level of confidence in teaching their students about the Windrush Generation as 'Very confident' before the Windrush school session, which **increased to 100%** after the session (Figure 11).
- 100% of teachers felt that their confidence had increased as a result of the Windrush school workshop.

100%

of teachers felt their confidence had increased.

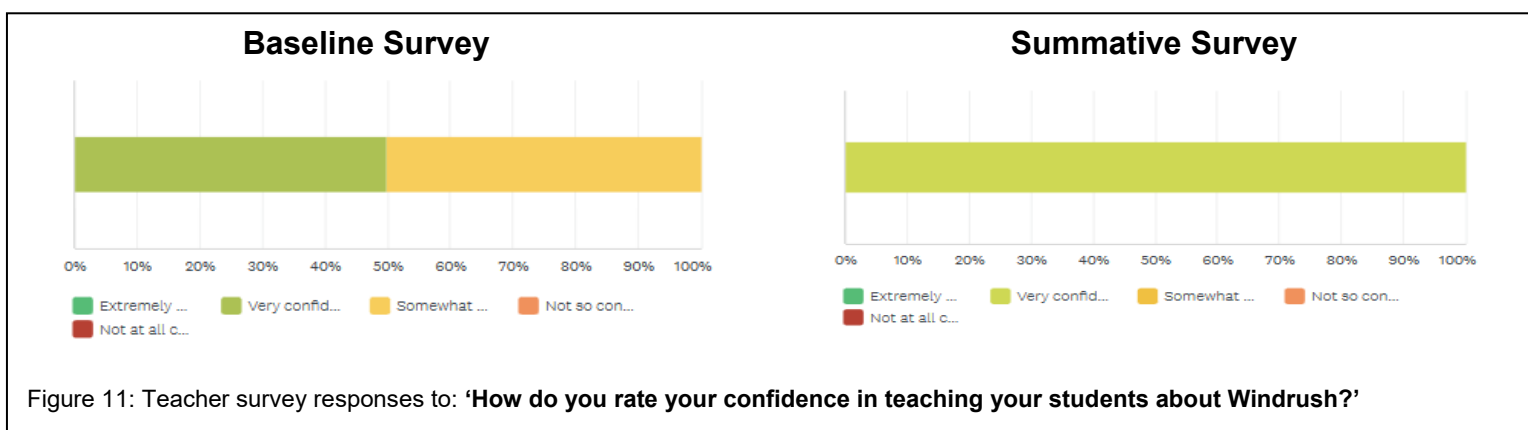


Figure 11: Teacher survey responses to: 'How do you rate your confidence in teaching your students about Windrush?'

Increased connection and cohesion

Social cohesion: baseline survey

To build a picture of how social cohesion is supported by schools, the baseline survey asked teachers how they integrate opportunities for students to meet people from different backgrounds and different generations.

Results from the baseline survey showed:

- All schools surveyed purposefully create opportunities for their students to meet people from different backgrounds..
- Only 25% of surveyed school included intergenerational activities with older people (65+) in their school.
- No schools involved in the Windrush school workshops have previously had specific opportunities to meet with someone from the Windrush generation.

"We were visited by a refugee charity and met 4 refugees, each from a different country"

"We aim to include our school community including parents and extended family during Black History Month, Careers Week and were diversity is represented across our curriculum which we have worked hard to decolonise".

Social cohesion: summative survey

The result is Figure 12 from the summative survey show a comparative picture after the Windrush school workshop, of how the workshop supported the development of social cohesion, particularly between generations.

The results in Figure 12 show:

- 100% of teachers either 'Agreed' or 'Strongly agreed' across three 'social cohesion statements' that their students had better understanding and shared interests with people from a different generation.
- Inter-generational understanding was particularly strong as a result of the Windrush school workshop, with 100% of teachers 'Strongly agreeing' that their students have better understanding of people from a different generation as a result of the workshop.

"The children who sought it found many shared experiences with the members of the CSF".

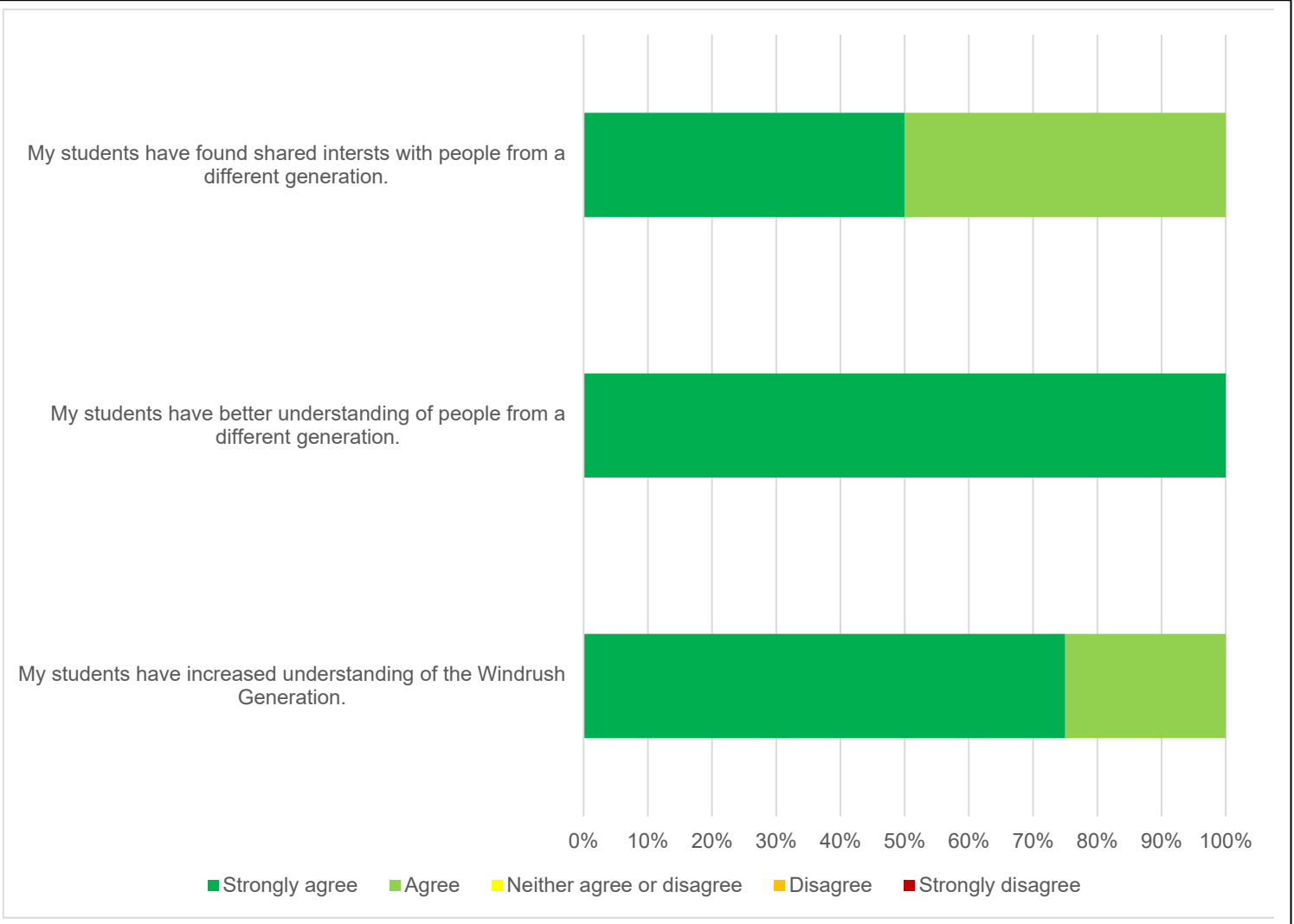


Figure 12: Teacher survey responses to: 'To what extent do you agree with these statements about your students' experience?'

Co-creation

100% of teachers felt that it was 'Extremely important' that the workshop was delivered in collaboration with the Caribbean Social Forum.

“I think the members of the CSF are what made this session as insightful as it was. Without them the children would not be able to related the experiences to 'real life' people. It was good for them to hear the words straight from the mouths of people from the Windrush Generation”.

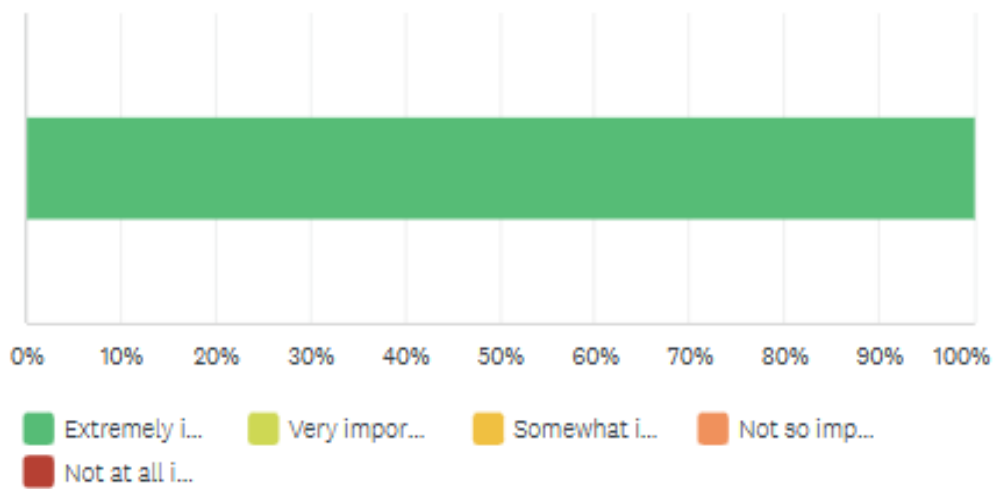


Figure 13: Teacher survey responses to: ‘How important was it that this workshop was delivered in collaboration with the Caribbean Social Forum and not by the National Maritime Museum alone?’

Results by Methodology: Student Survey & evaluation activities

Method

Evaluation with students participating in the Windrush schools workshop was undertaken by integrating evaluation into the activities of the workshop.

The evaluation that was conducted was:

- Students rating their level of knowledge about the Windrush Generation at the beginning and end of the workshop using a 1-5 smiley face scale.
- Students creating comparative mind maps of their knowledge about the Windrush Generation at the beginning and end of the workshop.
- Questions asked by the National Maritime Museum [NMM] Facilitator about how they spend time with people of different generations.
- End of workshop student survey, including a 'thank you' letter for the Caribbean Social Forum [CSF].

Below, the results of all of the evaluation conducted with students are combined under titles reflecting the Windrush 75 Festival and Project Outcomes.

Summary of Results

As a result of the Windrush schools workshop:

- Students' ratings of their subject knowledge as 'Good' or 'Excellent' rose from 34% at the beginning of the workshop to 82% at the end.
- 87% of students agreed 'a lot' or 'some' that they benefitted from meeting a member of the Windrush Generation.
- Between 65% and 93% of students agreed 'a lot' or 'some' with five "outcome statement sentences". The five statements (sentences 2-6 in Figure 15) were derived from the five 'Generic Learning Objectives' ('Knowledge & Understanding', 'Skills', 'Attitudes & Values', 'Enjoyment Inspiration Creativity', 'Actions Behaviour Progression').

Students particularly enjoyed:

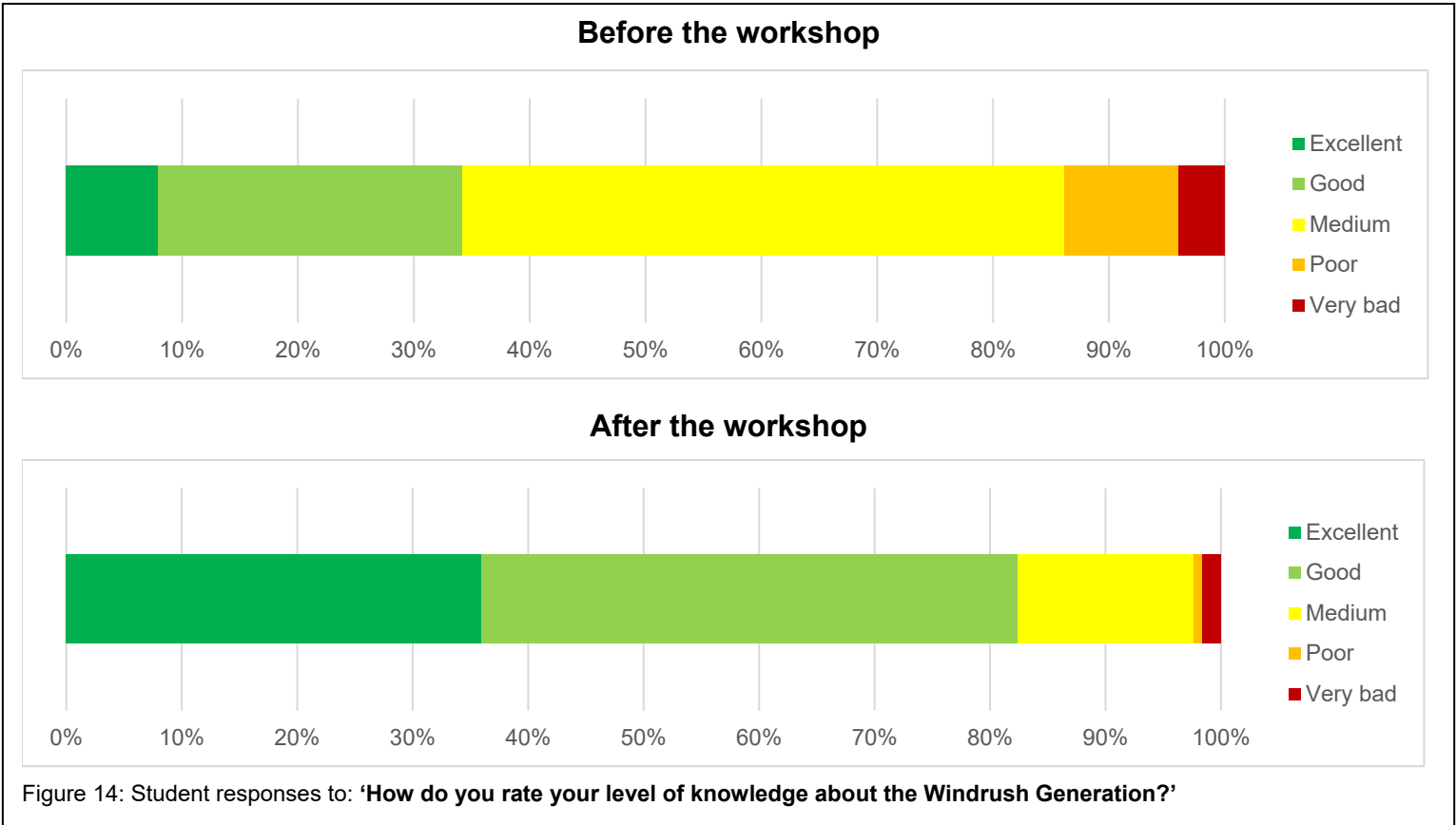
- being able to make a **personal connection** to someone from the Windrush Generation, understanding what their experience might have felt like.
- using the personal connections to **understand individuals' real lives** in a way that is not possible from generalised history books alone.
- learning on a **sensory level**, particularly about **food**.
- identifying **shared and relatable experiences**, including stories about childhood.
- finding out about life in the Caribbean.
- using **objects** as part of the session.
- having the chance **ask questions**.

All Results

Increased knowledge and understanding about the Windrush Generation

The comparative charts in Figure 14 show:

- A significant proportion of students felt that their knowledge about the Windrush Generation increased as a result of the workshop.
- At the beginning of the workshop, 34% rated their knowledge as 'Good' or 'Excellent', which increased to 82% after the workshop.



Social cohesion

To build a picture of how students spend time with different generations outside of their experience of the Windrush school workshop, students were asked at the beginning of the workshop about how they spend time with older people.

The results showed:

- Two thirds of surveyed students (66%) spend time with older people.
- They spend an average of 2 days per week together.
- The older people that school students spend time with are family (78.6%) and friends (21.4%).

- Popular ways of spending time together are: playing games, cooking, telling stories, visiting the park, arts and crafts, gardening and going on holiday.

Connection & Compassion

Quantitative data

The stacked bar charts in Figure 15, show students' perceptions on the ways in which the Windrush school workshop impacted them:

- 87% agreed that they benefitted from meeting a member of the Windrush Generation.
- Between 65% and 93% of students either agreed 'a lot' or 'some' with five "outcome statement sentences". The five statements (sentences 2-6 in Figure 15) were derived from the five 'Generic Learning Objectives' ('Knowledge & Understanding', 'Skills', 'Attitudes & Values', 'Enjoyment Inspiration Creativity', 'Actions Behaviour Progression').
- Students most enthusiastically responded to the question 'I found meeting someone connected to the Windrush Generation interesting', with 75% agreeing 'a lot' with this outcome statement.
- Students agreed the least with the statement 'I used my skills to get the most out of the experience', with 65% agreeing 'a lot' or some' with this statement.

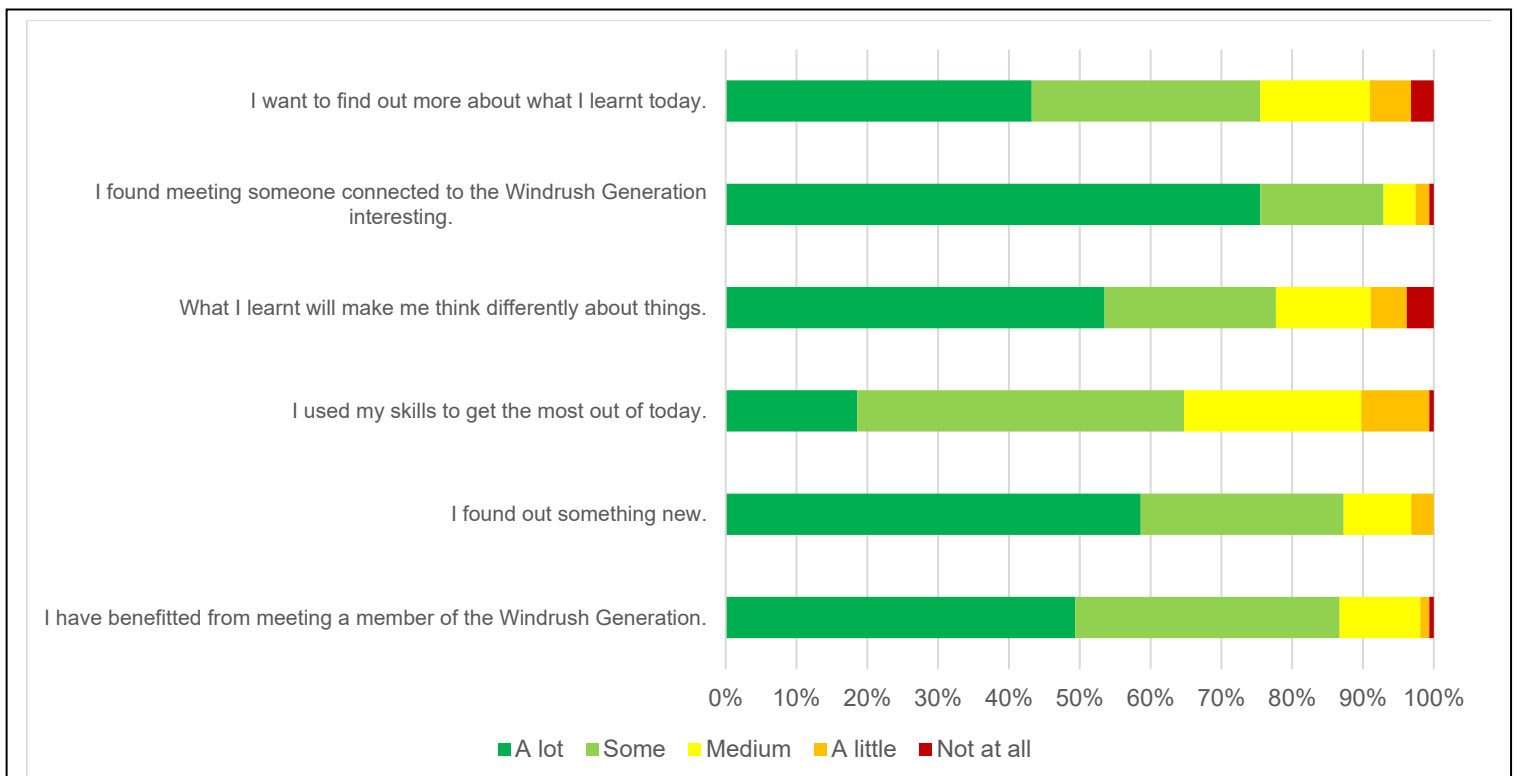


Figure 15: Student responses to: 'How much do you agree with each sentence?'

Qualitative data

Students commented on the best thing about the workshop they participated in. Their responses have been grouped below into emergent themes.

- Students valued being able to make a **personal connection** to someone from the Windrush Generation, understanding what their experience might have felt like:
“Getting a primary knowledge of someone instead of using the internet”.
“I really liked it because we were talking to someone from history”.
“I enjoyed them speaking about their childhood and how they felt moving to London”.
“They were telling me more from their point of view”.
“Knowing their daily lives and getting to meet them.
“It was really interesting to meet someone who had experiences of it”.
“The best thing was that they actually have been on the Windrush and how they remember everything”.
“I thought the best thing was talking with the ladies about their lives and getting to know what the Windrush was and life back then for the women leaving their hometowns”.
- Personal connections enabled **understanding of individuals’ real lives** in a way that is not possible from generalised history books alone:
“It was really interesting when she talked about the first time she saw snow”.
I loved listening to all the amazing tales I especially loved learning about snow. Thank you Jocelyn and Peggy.
“That they told us about their family life and what they do. I also feel happy because they told us many things about their childhood”.
- Students enjoyed learning on a **sensory level**, particularly about **food**:
“The best thing was all the food”.
“The best thing about meeting someone from the Caribbean Social Forum was when I found out what they used to make food and the sweets they loved”.
“Learning about the different foods they ate”.
“I liked when we can shave ice. And I liked a lot the smell was good”.

“I thought the best thing was talking with the ladies about their lives and getting to know what the Windrush was and life back then for the women leaving their hometowns”.

“Learning about the past. This speech made me look at the past and past people differently”.

- students enjoyed identifying **shared and relatable experiences**:
“They told me about what her favourite thing is”.
“The best thing was meeting them because some of my family come from Dominica and I liked meeting someone from the Caribbean”.
“Being able to relate to the people”.
“The best thing was that I could relate to some of the things”.
“It was the relatability I have with them in a reverse way”.
- Students enjoyed finding out about life in the Caribbean:
“The best thing was their talking about what it was like in their times about Jamaica”.
“Finding out more about their life in the Caribbean”.
“Very good because nice and know more stuff about Jamaica”.
- Stories about **childhood** were particularly **relatable**:
“The best thing was that I learned about their childhood and when they came to England”.
- Using **objects** to structure the conversations was particularly effective:
“Seeing the new objects and learning what they do could feel the experience they had”.
“The best thing about the visit was the description of daily life in the Caribbean and the intricate descriptions of the items”.
“I liked it when they showed us their old Caribbean things”.
“When we can look and touch the stuff in Jamaica and Trinidad”.
- Students enjoyed **asking questions** as a method of interaction:
“Getting to know what the experience was like and asking questions getting to see pictures of them from Windrush”.
“We got to ask stuff we had no answers to and got to see photos/memories of Windrush generation”.

Results by Methodology:

Teacher interview

Method

A semi-structured interview was conducted with a teacher representing one of the participating schools in the Windrush schools workshop. Below, the results from the interview have been grouped under the Windrush 75 Festival and Project Outcomes (orange titles) and subsequently under emergent themes (black text).

Summary of Results

The teacher interview covered:

- How the schools workshop developed students' compassion.
- How people from different communities are included at school.
- The value of someone talking to students about their real experiences.
- How students and the members of the Caribbean Social Forum identified shared experiences.
- The longer term impact of the session on students.
- The teachers' role in facilitating communication between students and older people.
- The increase in confidence in teaching the Windrush topic after the workshop.
- Particular strengths of the session.
- The powerful impact of students meeting someone from the Caribbean Social Forum.

All Results

Connection & Compassion

Developing compassion

"It's weird because you think people know about Windrush but they don't. My students couldn't believe that Britain needed help. They couldn't believe that there were jobs that needed to be filled, that people from the Caribbean did so much. They couldn't believe the impact of the war on this country. They couldn't believe that London hadn't always looked like this, with the diversity we have in our classroom. It was nice for them to know and find out that this is one of the points in the past where the country started to really change into what it is today".

Value of someone talking about real experiences – external or internal to the school

"There's value is both having someone from inside our school community or someone new to come in and talk to students about their experiences. From an educational point of view, I think it is better to have someone from outside our school – it means what they say and cover can be more planned and structured, they could maybe have training or past experiences of talking to young people".

"Having someone from inside the school also might be too personal – especially if there are difficult topics that are discussed like racism".

Inclusion of people from different communities at school

"We've never included into one of these days to bring people in who are from backgrounds that are represented in the days we are celebrating or marking. But after the experience at National Maritime Museum this is something that I've gone back to our senior team and said that we need to do. For example, we have staff members from the Caribbean, who could talk about their own experiences or the experiences of their parents. We are going to do this next year".

"It would be interesting to do this, drawing on the wider community of the school. It's a great way to bring in the local community to our school a lot more, which is something we're trying to do".

"Having someone come in who is within our wider school community – like connected to staff or students – means that the students could put a face to the experiences, it would make it more personable to them. Equally, if it's someone that they don't know or recognise, the students are probably more likely to have more questions and be more curious, because it is someone different that they don't recognise".

Identifying shared experiences

“When they study history, they don’t feel like the people they learn about are real people. Even when we first started the session, it took the students hearing about the everyday normal experiences of the CSF to know that these are real people, telling a real story. And that even if they’re from a different background, there is so much that connects them. The experiences of the CSF of visiting the Caribbean, are the same as when some of my students visit their families in Poland. All those feelings of the experience, they’re the same. When my students first arrived, the children saw the experience just as education, not as real life. But they found out – we both eat ice cream, later tonight we might watch TV. They were meeting real people, with real normal lives, with different experiences in that life too. The personal links were so important. It helped the students to see that they were similar and had shared experiences with the CSF. This made a perfect springboard to then understand the impact of other events in their lives. It created empathy”.

“At school after our visit, the students talked about their experience, sharing it with another class. The way they did this, it was like they were talking about their friends. It was personal. It was about the experience, not just a topic”.

Confidence (schools)

Teacher confidence

“The experience at National Maritime Museum has definitely changed my own confidence in facilitating these experiences. This is particularly true because I came twice – once with my daughter’s school, and another time with my own”.

“I definitely developed confidence that I can facilitate my students’ learning when talking to the CSF, which I could apply to working with other visitors to our school in the future. For example, I tried to draw out the learning that my students were missing out on – I was helping my students to see that the thing that they take for granted in their day-to-day life, that these are shared experiences with the CSF. The students were then able to see that the two – themselves and the CSF – were not separate or different. For example, she spoke about the first time she saw snow, and this is the same for the students and the first time that they saw snow too. There’s so much that my students assume and take for granted”.

Post-visit impact

“At school after our visit, the students talked about their experience, sharing it with another class. The way they did this, it was like they were talking about their friends. It was personal. It was about the experience, not just a topic. They had heard first-hand how it had felt and someone’s actual experience”.

“We did a poster on the Windrush generation at school, and in that they also talked about what they saw, how it felt. It was very natural, not a list of things they had learned”.

“The parents that came with us were amazed by it all. They thanked us for choosing to take them. We wouldn’t normally get this response. They were pleased to be there and to share the experience”.

Reason for visit

“I was drawn to book this session rather than a self-led visit, because I don’t feel like I have enough knowledge about the Windrush Generation, whereas with other topics there’s lots you can find out online, and information available from the NMM to tell you about what you’re seeing when you’re there. You can’t do that with the Windrush topic so confidently, I wouldn’t be able to tell my students about this history really coherently, I never did it in school myself, and we don’t have it as a curriculum topic at school, so I don’t have as much confidence teaching it. It’s not something you can look up on google, which you can do with other topics, this is different”.

Facilitating communication with students and older people

“Because of the nature of the Windrush topic, it’s important that if we repeat some of this approach at school then we work in small groups, and not the whole year or school. The approach would need to be adapted to different year groups, but it would be very valuable. We’d love to bring in family members of our students to do this a bit more”.

Windrush at school:

“Windrush is not in our curriculum, but for the last three years we have celebrated Windrush Day at our school. We do this with an assembly and then do activities related to it in our classes. But it isn’t on our syllabus. It’s important to mark it in this way because as a school we want to be more inclusive of the wider community we live in and our diverse student cohort. We approach other topics in the same way, of having an assembly followed by related activities. We do this to observe different days and holidays, and things like ‘Friendship Week’. It’s important that our students feel that the school community and the activities we do reflect them”.

“We don’t teach it as a topic because it isn’t on the curriculum at primary level”.

“But we spent a week focussing on Windrush which included our visit to the Museum. We did this because the students were really interested in it. We have lots of Polish children, and learnt about Polish passengers on the Windrush. And we have Caribbean children too. It was a great way to bring in people’s personal experiences, and they were really interested in it”.

“We’d do another week on this topic in future years too. They loved it and the children were so interested”.

“[Windrush] it isn’t on our syllabus. It’s important to mark it in this way because as a school we want to be more inclusive of the wider community we live in and our diverse student cohort”.

Powerful impact of meeting members of the CSF

“Both times, the CSF were so accommodating, so excited to share their experiences. It was easy for the students to talk to them and ask questions”.

“When the session started, it was quite formal – she was presenting and it seemed quite professional. But then she could see how I was talking to the students, in a more relaxed way, and she did this too. It became less formal then, and more like she was speaking to grandchildren, which was much better for the students and I think for her too”.

“The CSF in both sessions were so easy going and adaptable. They changed what they were saying in response to what the children were asking. There was no fixed agenda. This was really impactful and helped the students to feel ownership of what they were finding out about”.

“It was important to start with experiences that the students could related to. It doesn’t matter where you’re from, many people have had the experience of massive change in their life, and the feeling of that, whether that be moving somewhere new or otherwise. By starting with the children and their own experiences, it showed them that this isn’t just something that they’ve learnt, like another history topic, it’s something that they can truly feel and understand. It meant that they could truly appreciate the contribution of the Windrush generation”.

Future supporting resources that would be beneficial

“Some background information online to help with assemblies would be great – like the route of the Windrush. Pictures inside of the boats would be amazing if they exist. My students know it was an old warship, that it was refashioned, but they don’t know what it was like inside. Where people slept, what they did for entertainment. Any interactive about that would be helpful”.

“It would be great to replicate the school workshop for anyone who can’t visit. This could be recordings of the CSF, with audio recordings or transcripts and pictures of them and their objects. To capture the experience of the session. Having their voices is so important – to hear them telling their own stories in their own voice – it was so powerful in the session, and it would be great to be able to share that with the rest of my school too for future Windrush Days”.

Particular strengths of the session

“The two sessions I attended were really different”.

“The group work was brilliant”.

“The two ladies in the first session were brilliant. The objects through brought in with them got a lot of questions from the children. And one lady actually brought her ticket!! It had her name, the date on it, everything. I couldn't believe I was actually seeing it. She almost passed it around to the children, but it was too special, I didn't think she should. Maybe in a plastic folder or something”.

“They also brought pictures of themselves at different times. The objects and the photos were really impactful. You could tell just by the amount of questions that the children had. With our group, the people from the CSF didn't have any objects but spoke about the pictures and what they were used for, so it felt a bit different”.

“Using objects in the session was really impactful. They had a nice approach with the objects – they passed them around, and the children were really interested and wanted to know all about life in the Caribbean”.

“It was amazing. One woman brought a kerosene lantern, like what she would have had to light the room when she was a child in the Caribbean. But she ended up remembering and telling stories that her own mother had told her when she was a child. So it became an impromptu storytelling session. It was magical and beautiful and amazing. The students were engrossed”.

“The other lady had pictures of herself. It felt more personal. It felt like we knew them more. And it made the children ask great questions”.

“The objects definitely prompted this. The questions from students were deeper because they were related to the objects that the ladies had brought with them”.

“If there was a way to support the CSF so that they can bring their own objects with them in the future, this could be helpful to make sure that that experience is replicated for all the students that take part in the sessions”.

“Using objects in the session was really impactful. They had a nice approach with the objects – they passed them around, and the children were really interested and wanted to know all about life in the Caribbean”.

Results by Methodology:

'Focus Group' with the Caribbean Social Forum

Method

A 'Focus Group' was held with the Caribbean Social Forum [CSF] in August 2023, which sought to understand their perspectives on the Windrush 75 Festival and Project.

The 'Focus Group' was undertaken at the CSF's weekly meeting held at the Woolwich Tramshed venue, and consisted of a series of small-group conversations conducted whilst groups were playing a variety of boardgames – including dominoes, scrabble and ludo.

The results from the 'Focus Group' have been grouped under the Windrush 75 Festival and Project Outcomes (orange titles) and subsequently under emergent themes (black text).

Summary of Results

Connection & Cohesion

Members of the CSF felt:

- They now have tried-and-tested activities that create opportunities to connect between people from different backgrounds.
- Some activities could have included even more opportunities to connect.
- Other activities across the Windrush 75 Festival, as well as the Festival in general, created opportunities for people from different backgrounds to be brought together.
- The Windrush schools workshop was a powerful way to build connections across generations, and could be expanded to be offered to secondary school students:

Compassion

Members of the CSF felt:

- Pleased with the results and impact of activities or offers at the Festival that they had co-informed or co-created.
- The schools workshop was a chance to fill a gap in the national curriculum, because the history of Windrush isn't included into it.
- that the Windrush 75 Festival could only scratch the surface of the scope of Caribbean history or individuals' experiences. They were keen that the Festival be a gateway or starting point for further opportunities to learn about the experiences of the Windrush Generation, as well as the wider experience and contributions of black people in Britain.

Co-Creation

Members of the CSF felt:

- A sense of ownership and belonging, generated from the longstanding partnership between the CSF and the NMM.
- That learning how to deliver Games without Wires at large scale events has been a positive outcome of the co-creation partnership between the CSF and NMM. It is now a core activity for the CSF, generating much needed funds.
- Windrush 75 provided an opportunity to co-create a new display of the Community Heroes Portraits.
- the co-creation process for the Windrush school workshop was particularly successful, as well as the co-delivery of the workshop.
- That a co-created Windrush school offer to continue, but in a way that is suitable and sustainable for them.
- That Windrush 75 was different to the 'CSF Takeover Day' which took place in April 2023, and was an event delivered by CSF with operational support from the NMM.
- That as the NMM expand their displays and activities in relation to Windrush, there is concern that this may be to the detriment of the partnership with the CSF.
- Members of the CSF reflected on the success of the overall partnership between the CSF and the NMM, including how it has changed over time.

All Results

Connection: Bringing people from different backgrounds together & creating shared experiences

The CSF now have tried-and-tested activities that create opportunities to connect between people from different backgrounds:

“Organisations always ask us to do Games Without Wires so we weren’t surprised that these went well, but it was nice how well they went and everyone loved them”.

“We’ve done Games Without Wires in lots of different places – when we do it at NMM we have learnt how to do the activity with lots of visitors, how to manage queues, how to keep people entertained even when they aren’t playing”.

“I shared my games skills. Nooo I didn’t share any secrets! But some tactics and ideas for how to play, but first the rules of the games and of dominoes”.

“You know our games – Games Without Wires – those were very good to share. Very good. Some children had never seen them before. Some had seen them but didn’t know the rules. Sharing the games was very good”.

“It’s different playing dominos with children compared to adults. I worked with both to share and teach them how to play. With children, you have to be gentle. None of this rough stuff like we’re doing here”.

Other activities across the Windrush 75 Festival, as well as the Festival in general, created opportunities for people from different backgrounds to be brought together:

“The dancing was amazing. It was so interactive. I was with my husband, but we saw our friends there too. People from the CSF but also other people that we knew”.

‘At our games, there were children who would go away, and come back and go away and come back. Their parents were ready to go but they wanted to stay and play and play. I had good conversations with those kids’.

‘Everyone was friendly. Interested. It was good’.

Some activities could have included even more opportunities to connect:

“I loved the school children singing. It could have been interesting to sing some songs together”.

The Windrush schools workshop was a powerful way to build connections across generations, and could be expanded to be offered to secondary school students:

“Older people really enjoy interacting with school children, and sharing their stories”.

“It would be great to share the stories with secondary school students too”.

“It’s so important for secondary students to learn about this too, but the timing on Windrush Day is difficult because of exams. Just Key Stage 3, they could do it, and it would be great to have years 7, 8 and 9 involved. It would add a new dimension”.

“We’ve done Games Without Wires in lots of different places – when we do it at NMM we have learnt how to do the activity with lots of visitors, how to manage queues, how to keep people entertained even when they aren’t playing”.

Compassion

The CSF were pleased with the results and impact of activities or offers at the Festival that they had co-informed or co-created:

‘The talks, our actors, that was great. They brought the characters to life’.

‘Our singing went really well. Especially considering we only had three sessions to practice. But we all knew the songs already so that helped’.

‘The lectures went really well. There were good questions, very interesting people talking’.

‘I really liked the book stall. There were books about us. And they were for all ages – children and adults. That was really good’.

‘The reminiscence session was brilliant. It was really interactive. She had all these different things laid out to look at. It really took me back to my childhood’.

‘At our table by the screen, so many people asked questions, they were interested. They wanted to know more. We’re hoping to have a reunion to bring people who were on different ships together’.

The mix of activities across the whole Festival was successful at enabling increased knowledge and understanding about the Windrush Generation, as well as the wider historic context:

‘It was perfect, what was on offer’.

‘The Globes I enjoyed. They were excellent. Excellent. They gave a flavour of the history. They invited you in. And gave you a taste of things you would find out about inside. Things wouldn’t have thought of. I liked how the images were done’.

‘We spoke to people from the Caribbean learning new things about where they were from, and from other places, also learning new things too. Everyone found out something new’.

The Windrush school workshop provided an opportunity for authentic connection, which was particularly powerful:

‘It went really really well. The students had very interesting questions, you could see their eyes light up’.

‘I took a calabash. I told them ‘nothing tastes as good as it does when it’s from a calabash. It’s the nicest thing to drink water out of. Nothing beats it’.

‘Someone else took a paraffin heater’.

‘The students had questions about my own experience, some of the restrictions I faced. It was a good environment for them to ask lots of questions about my experience and for me to share these’.

‘Some of the kids had simple questions – what did I eat, where did I sleep in the Caribbean, my day to day life. When I speak to adults like at the Food Bank or the City Council then it’s more detailed’.

The school workshop was a chance to fill a gap in the national curriculum, because the history of Windrush isn’t included into it:

‘For primary schools, Michael Gove took out all the interesting learning. Don’t get me started on Michael Gove. So they don’t even get a chance to learn about Windrush. Unless they have a very good teacher. So it would also be good to do this session for secondary students, as they will already know a bit about the subject, they might have a better starting point’.

Members of the CSF identified that the Windrush 75 Festival could only scratch the surface of the scope of Caribbean history or individuals’ experiences. They were keen that the Festival be a gateway or starting point for further opportunities to learn about the experiences of the Windrush Generation, as well as the wider experience and contributions of black people in Britain:

‘Windrush 75 was a celebration. Which was right. It was right that it was a celebration. But there is so much to be shared and learnt about our experiences that are not so easy to discuss with other people. You need to develop trust to be able to do that, it has to be the right time. The talks did that actually. They were very good’.

‘Windrush 75 – it’s amazing that there is 75 years, but it’s shameful as well that there is still so much racism’.

‘It’s not just the 22nd June. Black history shouldn’t just be a month. Windrush shouldn’t just be a day. We’re a full culture, there should be a celebration of our culture all the time. It’s not just Olaudah Equiano and going to see his sculpture once a year. There are so many other people. Mavis Best who had the sus laws repealed, the first black MPs, other people – there are so many people we could celebrate, we need to think outside the box. At every other celebration – of democracy, of the rule of law, the Caribbean contribution needs to be considered”.

‘For the Museum, I think this means thinking about the whole culture of the Caribbean group, and not just Windrush Day. It’s 365 days a year. So for example, once a month could you have Caribbean food, or music, or games. You’d get more people coming in, you’d build a reputation, and really be open and encouraging to these people’.

Windrush Day, I liked it. It was great. Spot on. But there have been black people in Britain for hundreds of years. This needs to be shared too’.

‘We talked about what our lived experience was. The children knew this and that fact, but not what people actually really experienced. Actually putting a face and a person to the facts and experience. And then this related to what they saw in the Museum’.

Co-creation

“We do so many different things with the National Maritime Museum. It’s like our museum. We belong there”.

There is a sense of ownership and belonging, generated from the longstanding partnership between the CSF and the NMM:

“We do so many different things with the NMM. It’s like our museum. We belong there”.

“I’ve been lots of other times to the Museum. When I was on a walk with friends in the area, I asked them and we went in. I was showing off, you know, showing them ‘this is where we did this, this is where we did that’, like I’m really part of it”.

Learning how to deliver Games without Wires at large scale events has been a positive outcome of the co-creation partnership between the CSF and NMM. It is now a core activity for the CSF, generating much needed funds:

“Games Without Wires was originally Pamela’s idea I think. It’s something that we can take out, that people will pay for, that brings in extra money for us. The subscriptions people pay here don’t cover what we do”.

“Games without Wires brings us extra funding, because the places we bring them to pay for us to be there. The funding is really helpful and what we need. We’re doing them for Greenwich and Docklands Arts Festival soon too, and other places”.

Windrush 75 provided an opportunity to co-create a new display of the Community Heroes Portraits:

“The pictures and information we shared. Lots of people told me that they thought they were excellent. Someone said after ‘I saw you’ because they saw the picture of me, and of me when I was younger in shorts. I felt proud for people to see these old photos”.

CSF Members felt the co-creation process for the Windrush school workshop was particularly successful, as well as the co-delivery of the workshop:

“The pre-work that we did to prepare with Dwayne was excellent. It was really a joint plan”.

“Dwayne showed some pictures of different things – food, fruit colours, places, and asked what they were. Some of the guesses were really out there! And then we added our part too and told them what they are, what it is”.

“We brought in artefacts and spoke about how they related to us. Dwayne did a really good job at introducing everything, keeping it on track, so we could each do the bit that we needed to do”.

“We always had a feedback session afterwards between ourselves – how it went, what we said”.

“My mum was so nervous the night before she did it, she couldn’t sleep. She’d never spoken to children about her life in this way. But with Dwayne’s support she did really well and she was so proud of herself”.

“I’m a retired teacher so I had some experience of it as well. But it’s different when you’re not their teacher and you don’t have to be in charge of discipline. It’s easier, definitely. More enjoyable. But I was a secondary school teacher so that was a different story too”.

CSF Members are keen for a co-created Windrush school offer to continue, but in a way that is suitable and sustainable for them:

“I think this work should continue, but maybe in a different way. It was time consuming, and you need energy, and lots of us are retired and we’re not getting any younger. To keep us interested and motivated, we can’t do it again and again. But maybe sharing our stories somewhere so other people can hear them too”.

Some CSF Members compared Windrush 75 to the ‘CSF Takeover Day’ which took place in April 2023, and was an event delivered by CSF with operational support from the NMM:

“There was a misconception that [the Windrush 75 Festival] was a CSF event like Takeover Day – people asked ‘is the a CSF event’ and I said no, we are partners. Some people said “there aren’t as many events”, because at Takeover Day we went all out, we brought everyone in that we could think of and did so many activities’.

“It was still a positive event, even though it was different to the Takeover”.

“At Windrush Day we still had a few of our volunteers on the day to share things and do our activities, but there were a lot more at Takeover Day”.

“Takeover Day was for everyone, but Windrush 75 was more narrow and specific, with lots of other local activities on the same day in other places all over”.

“At Takeover Day we had more variety of activities, like facepainting for children”.

As the NMM expand their displays and activities in relation to Windrush, there is concern that this may be to the detriment of the partnership with the CSF:

[Note: Both comments below were made in connection to a CSF Member suggesting that a monthly activity could be hosted by the NMM which celebrated the Caribbean community].

“If the NMM start putting on activities, there’s a chance that we don’t need to be involved anymore, they can do that on their own, and then we lose that vital income”.

“But there is a bigger question here. Does the museum really want to be welcoming to the Caribbean community, or do they want to be seen to be welcoming. Is there a hidden agenda to Windrush Day of keeping it contained. You have to ask it”.

“The pre-work that we did to prepare with Dwayne was excellent. It was really a joint plan”.

Members of the CSF reflected on the success of the partnership between the CSF and the NMM, including how it has changed over time:

“In this event we were partners, but NMM did most of the organising. We created the influence and helped to decide everything, but the NMM went on to do all the organising and we just did our bits”.

“The CSF’s name went on the funding bid and it helped get the funding for it. We were there to support on the day, but a lot of the creation of it came from the NMM”.

“There’s always been an open dialogue with NMM. I’m in a position to say my ideas, what I do and don’t like. I’ve called them up on things I don’t like. It’s important to challenge things if we don’t agree with them, but this can be done in a professional way”.

“Over the years, the CSF has proved ourselves to the Museum, that we can organise things and act in a professional way, and do what we say we’re going to do”.

“It’s important that institutions don’t take things from us, and that we protect what we have”.

“The NMM is predominantly a white institution. They don’t have many people that are black and not in senior roles. It’s important for them to have diversity and work with lots of different people, so that’s what we bring”.

[On CSF expanding income-generating activities] “We don’t want to step on the toes of other people – so we could do history talks but that’s what Steve Martin does, and we can do kids activities but that’s what the artists did. So Takeover Day worked really well because we could bring all those different people in, but not replicate what they do”.

Results by Methodology:

Semi-structured interviews and feedback from co-creators

Method

The Windrush 75 Festival and Project included working with one Primary Partner – the Caribbean Social Forum – and 22 Secondary Partners - both organisations and individuals. Both Primary and Secondary partners co-informed the concept and spirit of the Festival, and co-created activities within it. Partners have been grouped into 'Partnership Categories' which show the range of different types partnership that were created and enabled for the Windrush 75 Festival and Project. All Festival and Project activities are shown in Table 2, along with the Partners and Partnership Categories for each partner involved. Further details about the partnership categories and the learning that can be derived for each is given in the 'Co-Creation' summary section.

Semi-structured interviews were conducted with five Secondary Partners to find out about their experience of being part of the Windrush 75 Festival and Project. The interviewees are representative of each of the Partnership Categories. The results from the semi-structured interviews and feedback have been grouped under the Windrush 75 Festival and Project Outcomes (orange titles) and subsequently under emergent themes (black text).

Summary of Results

Connection

- The activities at the Festival created opportunities to bring people together who hadn't met before.
- Working with new partners brought new people to the Museum who hadn't been before.
- Co-creators enjoyed being part of the wider experience of the Windrush Festival overall.
- Working with new partners created surprises for museum visitors.
- Co-creators could also have been brought together, to create further connections.
- Some co-creators saw specific value in delivering their activities in the National Maritime Museum context.

Compassion

- The range of activities enabled by new partnerships created variety in the ways that Festival participants could engage with the history and experiences of the Windrush Generation including through art workshops and music.
- Some of the activities delivered by the co-creators had particularly moving outcomes for participants.
- Working with co-creators expanded the Museum's information base about the historic context of Windrush.
- The NMM is an appropriate place to host an event like Windrush 75.

Co-Creation

- Pleased with how the Festival was organised and the on-the-day support they received and collaboration with Museum staff.
- There may be future opportunities to maintain the new partnerships that were created for the Festival.
- That working with the NMM created opportunities to explore new areas of work for them and their organisations, which they will go on to use elsewhere.
- Partners felt that activities were truly co-created, bringing both the NMM's and the partners' expertise together to create each activity.
- Pleased to also including opportunities to co-create with Festival participants into their activities.

Collecting and curating

- Working with co-creators (particularly on the Ships, Ports, Passenger Project) brought in new stories to the Museum which hadn't existed before within the Museum's collection.
- Some partners felt that the NMM could go further – using Windrush 75 as a gateway to highlighting the longer and more complex history of Caribbean and black connections with Britain, which could be made permanent.
- The success of the Windrush 75 Festival suggests that including some of the activity's approaches would add to how the Museum collects and curates this history going forward.
- Some partners advocated for a permanent display, that springboards from the success of the Windrush 75 Festival.

All Results

Partner Name	Activity Type	Activity Name	Partnership Category
Co-Informers of the Windrush 75 Festival & Project			
The Motherhood Group	Co-Informers	Black Family History Trail	Co-Informing Partners
Greenwich Young People co-informers	Co-Informers	Young people's activities	Co-Informing Partners
Caribbean Social Forum	Co-Informers	All Festival and Project activities	Primary Partners / Co-Informing Partners
Co-Creators of the Windrush 75 Festival			
Caribbean Social Forum	Performances	Dominoes Tournament	Primary Partners
Caribbean Social Forum	Workshops	Games Without Wires	Primary Partners
Caribbean Social Forum	Films and Talks	Talks Programme	Primary Partners
Caribbean Social Forum	Stands	Ships, Ports and Passengers Project	Primary Partners
Caribbean Social Forum	Displays	Community Heroes	Primary Partners
Caribbean Social Forum	Films and Talks	My Windrush Story	Primary Partners
Stella Dadzie	Films and Talks	Windrush Women	Tailored Partners
Lin Kam Art	Films and Talks	Sound System Culture	Tailored Partners
Carlston Walters: Caribbean Family History Society	Films and Talks	Finding your Caribbean ancestor	Tailored Partners
Evewright studios	Films and Talks	Belongings	Tailored Partners
RMG Film 'Windrush & Me'	Films and Talks	Windrush and Me	RMG
Zita Holbourne	Workshops	Legacies of Windrush	Artist Partners
Shane D'Allessandro	Workshops	Contributions	Artist Partners
The World Reimagined: Donna Noble	Workshops	Body positive slow flow yoga	Display Partners
The World Reimagined: Sharon Rose	Workshops	Vocal workshop	Display Partners
Caribbean Family History Society	Workshops	Tracing your Windrush roots	Tailored Partners
Dance workshop leader (Commissioned by CSF)	Workshops	Dance workshop	Tailored Partners
Reminiscence Facilitator (Comissioned by CSF)	Workshops	Reminiscence Workshop	Tailored Partners
Walking Images Actors (Comissioned by CSF)	Performances	Walking Images	Tailored Partners
Collective Makers (artists Kareen Cox and Emily Mitchell)	Displays	Inspired by Windrush	Display Partners
Ethnovox	Performances	Schools and Caribbean Social Forum Choir	Tailored Partners
The Domino Diamonds	Performances	Dominoes Tournament	Invited Partners
Lauren Gee / Kareem Hawkins-Brown / Nathaniel Cole / Zegna Edwards / Kat Francois.	Performances	Speak Pon Dem	Full Agency Partners
Urban Smash: Play it on Pan (Commissioned by CSF)	Supporting atmosphere activity	Steel Pans	Tailored Partners
Cummin' Up Caribbean: Food providers	Supporting atmosphere activity	Food Providers	Invited Partners
Kicks & Kegs: Windrush Beer creator and provider	Supporting atmosphere activity	Beer Providers	Tailored Partners
Co-Creators of the Windrush 75 Project			
Kareem Parkins-Brown / Maia Watkins / Nathaniel Cole / Zena Edwards	Young People: Gen-Z Podcast	Gen-Z podcast.	Young People's Partners
Belinda Zhawi	Young People: Online Workshops	Born:Free workshops	Young People's Partners
Veronica McKenzie (Commissioned by CSF)	Oral History Recording and Research	Ships, Ports and Passengers Project: Oral History Recordings and Research	Full Agency Partners
Caribbean Social Forum	Schools workshops & resources	Windrush Schools Workshop & 'Connections Through Conversations' online resource	Primary Partners

Table 2: Activities, Partners and Partnership Categories.

Connection: Bringing people from different backgrounds together & creating shared experiences

“Being at RMG, it had an impact. A museum is a place you go with an intent. It’s a different mindset, going there...For me, I loved the vibe and environment at RMG”.

The activities at the Festival created opportunities to bring people together who hadn’t met before:

I’m not sure how many events like this RMG have done, but honestly it was great to celebrate Windrush 75.

“The people we were playing against, it was the first time that I saw that team. I actually enjoyed it. It was the first time that I had been to that museum. All the ladies, we were so amazed, the place was lovely. We really loved it. Everything. We were taking pictures with that big ship. There was so much people, so many different activities. People enjoying themselves”.

I would go again. I would definitely go back there, of course, because everyone loved it. We were talking about it, it was my first experience. To me, the most memorable part was the ships, the atmosphere. It was so well organised.

Working with new partners brought new people to the Museum who hadn’t been before:

My Auntie lives in Deptford but I’ve never been before to the Museum. I don’t know why to tell the truth. But I would definitely go back. My son is 14 and I would definitely bring him.

The event was a good way to see the Museum. It was nice to have a reason to be there, and then when I saw everything I was just amazed. Dominoes could bring more people there. The Brixton Immortals, we mainly play in libraries and we go from library to library. It was the first time I had played in a Museum. I would do it again! Even if we lost! But that’s the Diamonds – we still enjoy ourselves, if we win or lose. For us to win, it was definitely really good, it was enjoyable, but we would have still had fun. I would like to play dominoes at other museums too.

Co-creators enjoyed being part of the wider experience of the Windrush Festival overall:

We did a celebration dance. The music and the pan. It helped us celebrate.

Working with new partners created surprises for museum visitors:

A lot of foreigners come to museums. We were there playing dominoes, all wearing pink. They are fascinated. “What are all these ladies doing here playing dominoes?”. The tourists and other people are fascinated. They’ve never seen it before. It’s exposure for them to what we do, and it’s exposure for us as well. To see and meet and talk to all these people we would normally never otherwise have known.

Co-creators could also have been brought together, to create further connections:

I didn’t get a chance to walk around the museum and see everything that was going on because there was so much interaction outside.

I had a cursory look around the museum, but I didn’t get much of a chance to see everything and how it connected together.

Some co-creators saw specific value in delivering their activities at the Museum:

What I loved above the event at Royal Museums Greenwich – it’s not the place that you expect to find Caribbean family history. It more like the seat of English history and maritime history. Those things don’t normally go together. But it was great and there was so much interest there, it changed how I thought about a place like that.

At the RMG, I could see a link to how we originally set up in Solihull. That support and interest in what we’re doing can come from unexpected places.

I’m not sure what I was expecting, but people who came are those who are thinking about this things. They want to go and find out about things. It’s not just people there for food, or music, although those were good too. You know, people are really there to learn and find out. And that’s what we’re about so it was actually a really good fit.

It was a great event. The audience were great.

Being at RMG, it had an impact. A museum is a place you go with an intent. It’s a different mindset, going there. Although the events are similar to other Windrush things – the spoken word, and singing and dancing. But the museum environment is about learning, and that’s what makes it different. For me, I loved the vibe and environment at RMG.

“To see and meet and talk to all these people we would normally never otherwise have known”.

Compassion

“People were looking, learning, being open, questioning, thinking together, with no colour bar. It was fantastic, you know?”

The range of activities enabled by new partnerships created variety in the ways that Festival participants could engage with the history and experiences of the Windrush Generation including...

...through art workshops:

Everyone who participated loved the idea, and how it linked to the artwork. They really got the idea of migration and integration, and the contribution of different communities to this country, and the commented on this. That the art work presented this idea so clearly, and the families really got this and responded to it.

When people found out I was the artist they said “wow” “amazing”. They said the work encompassed the way they feel as someone from the Caribbean. They feel underrepresented but that the artwork represents them.

...through music:

My background is as a Selector, which I’ve done since I was six years old. At family functions I was always too embarrassed to dance, so instead I took it upon myself to choose the songs, and started to enjoy it. I learnt how to read and look at a crowd, to work out what they want and need and play the right music for the right time. You feel the vibration of the crowd, and you enhance it. And I did this at the National Maritime Museum. It was important to be reflective of Windrush, so I played Lord Kitchener, and other really memorable, really identifiably Windrush music. The music is part of their story, it’s interlinked. So I spent time researching and putting the playlist together to reflect this. It’s important that my selection is reflective of the crowd.

Some of the activities delivered by the co-creators had particularly moving outcomes:

On Thursday, a family came with a mother who did her pedigree chart with support from our group online, and searched for relevant records online. Up came a death certificate of her great grandmother. The smile and happiness, and then the tears, and “that’s her”. And everyone in the family smiling. It was wonderful. You know, the whole family was there and shared the discovery. That’s why I do it.

Working with co-creators expanded the Museum’s information base about the historic context of Windrush:

I did the first 10 days, mapping the ships that weren’t the Windrush, and when they arrived, from where, and when. I then interviewed 2 people, and found their passenger records. I then had a meeting with Ros, who asked if I could do something on Windrush Day, so this was added on. I created an education resource pack so that the research could be used and shared at the Museum in their other activities, and did a talk as well, which were all extra days of work on top of the original project.

After the first part of the project, the Museum wanted me to expand the spreadsheet of boats that travelled to England apart from the Windrush, so that they could then use these in other elements of the project. I think my work has gone to the education department and the learning department to help them with what they’re doing too.

The NMM is an appropriate place to host an event like Windrush 75:

It’s great that RMG were open to host such a surprising event, actually. RMG has an opportunity to be surprising and useful – a really useful place for such an appropriate event.

People were looking, learning, being open, questioning, thinking together, with no colour bar. It was fantastic, you know?

“When people found out I was the artist they said ‘wow’, ‘amazing’. They said the work encompassed the way they feel as someone from the Caribbean. They feel underrepresented but that the artwork represents them”.

Co-Creation

Invited Partners

Partners became involved in the Windrush 75 Festival through different routes:

“It was through Mervyn Stuart, who is part of the Brixton Immortals, and I play for Brixton Immortals too”.

“I was representing the Diamonds at the event, and playing with the Diamonds, but we are made up of people from five other clubs – from Brixton and Clapham and other places. We’re in a league together”.

“Always there are men in that group, so we branched off to form a ladies team, but all the ladies branch back to their other teams too. I don’t prefer either group, I like playing for both of them”.

The Brixton Immortals, they go from library to library to teach young people about dominos and the play and other games too. So Mervyn had organised it but then asked us to play. We love to play as the Diamonds, without men to tell us how to play. Those men, they tell us what to do and what to play. But as the Diamonds, we do it according to how we want to play, with no man tell us. It’s fun, and we have fun. I like playing with the Brixton Immortals too, but the Diamonds bring something different.

Artist Partners

Partners became involved in the Windrush 75 Festival through different routes:

I had reached out about 2 years ago to the National Maritime Museum to see if they wanted to exhibit my work. I didn’t hear much back, but then they then contacted me with this opportunity a few months ago to be involved in Windrush Day.

Originally I thought to contact the National Maritime Museum because I had already been connected to the Liverpool Maritime Museum. They acquired a print of my work. But I was born in Greenwich and it’s my favourite place in London – the park, the vibe – my dad is from there, so that’s why I reached out to the National Maritime Museum.

Doing the workshop about my art at the National Maritime Museum gave me confidence to know that I can do it. I know how to organise myself, and manage a crowd of people”.

Partners were pleased with how the Festival was organised:

The organisation was spot on. Everything. Everything went well.

Tell us again that you’re doing it, and we will be there.

It was my first experience in the museum, and I would just say “keep it up”. That’s all I can say. It was spot on.

The organising was spot on. It was so easy. We turned up, we played, we won.

Partners identified future opportunities to maintain the new partnerships that were created for the Festival:

There could be more throughout the year. It’s a big place. You could bring the game out into the open, onto the map. You could do it outside to bring people in.

Working with the NMM created opportunities to explore new areas of work for partners. These were supported by NMM staff:

I hadn’t done any public workshops before. So I didn’t feel trepidation exactly, but I was a bit nervous.

Paul was great. He eased us in to the interactions with families, and ushered people through, explaining to the visitors what we were doing.

Doing the workshop about my art at the National Maritime Museum gave me confidence to know that I can do it. I know how to organise myself, and manage a crowd of people, and organise an activity in that way. It showed you can do an activity that helps families to better understand my work, and feel it for themselves. Paul had a great rapport with the families. It eased them into the space and the activity, and it set the right tone.

Artist Partners – continued

Partners felt that activities were truly co-created, bringing both the NMM's and the partners' expertise together to create each activity:

The idea for the workshop was something that me and Ros came up with together. I came up with the idea of the collage, then we both decided together if it should be A4, A5, the materials that would be best, that kind of thing. So the whole thing was collaborative.

There was another lady doing ships and painting. It would have been good to include paint into my workshop too, but it would have been repetition. So in a way, it was collaborative across the whole event, getting the right balance, and Ros worked with me and I guess everyone else to get that balance.

Before we started, I wasn't sure if the concept for the activity was enough. But actually doing it, and how well it was received by everyone, showed me that you can have a family activity that feels simple but has impact.

There was lots of freedom in deciding the content of the workshop. It was only limited by the materials that could be used in that space.

Some of the partnerships created for Windrush 75 have a potential legacy relationship:

Separately from the workshop, I'm now talking with the NMM about whether they will acquire the work or not, to have the work exhibited.

“The idea for the workshop was something that me and Ros came up with together...the whole thing was collaborative”.

Tailored Partners (1)

Some partners brought their existing practice to Windrush 75, tailoring it to the context of Windrush 75:

I welcomed people to the Museum for Windrush Day with my music. I was right at the door to go in, so it set the scene. I had a curated playlist for the day. I didn't play at the previous event, on the 22nd. So on the Saturday, I was told by the staff that they had a curated playlist too that they thought I could repeat, but I had my own playlist.

I made the selection of what to put on the playlist in consultation with the CSF, but I integrated a bit of both. I will always make a playlist before I do an event, with is tailored to the client – so if it's an event about the Caribbean then I will play certain music, or if it's about Windrush it will be different, or the history of dancehall it will be different again.

The CSF made lots of choices about music and then I expand from there.

The NMM could make more of the opportunity of working with new partners:

My work was sort of just, put up. I think the way it was on the wall, it looked more like an infographic. It's supposed to be framed, but the magnet strips that were used to put it up damaged it a bit. It was more plonked on the wall, with strips to hold it up. So the work wasn't centred and it didn't really look like an art work.

The workshop was successful though. I think if people had been able to see the workshop better, they would have engaged more, or been drawn in if they were passing.

The artwork consolidated the themes of the Windrush Day. People said it was touching. The artwork was able to do this in a way that text can't. They were able to verbalise this to me as the artist. I think more could be made of that in the future.

I think the workshop itself would maybe have been better if we could have used paint, and if it was in a different space where you could use paint it would have had a bit more freedom. This would have reflected my own practice too. Lots of people at the workshop didn't know that the artwork was a print, or what printing is and that it's made of layer on layer of paint. They couldn't really relate to this as a process because there was no way of them physically experiencing it with the materials that we were using.

Lots of people didn't know the artwork was by me. I think the way it was displayed made it look more like graphic design. But when they found out they asked “really?” “It was painted?” “How was it printed?” and other questions. They wanted to find out more. In a way, some of the impact was probably lost.

Some partners integrate co-creation into their work with a range of other partners:

I made the selection of what to put on the playlist in consultation with the CSF, but I integrated a bit of both. I will always make a playlist before I do an event, with is tailored to the client – so if it's an event about the Caribbean then I will play certain music, or if it's about Windrush it will be different, or the history of dancehall it will be different again.

The CSF made lots of choices about music and then I expanded from there.

Tailored Partners (1) – continued

“I love it when people do line dances, they are getting involved, it is live and alive. People are participating in different ways with the history of Windrush. It was amazing”.

Some partners also created opportunities to co-create with Festival participants:

Nine out of ten time I will have people coming up to me and making song requests – everything from relevant music, to under the sea, or songs I don't know that I will learn on the spot and play along. I try to play what people ask and especially if it contributes to the spirit of the event. It's the interaction that I think people really enjoy. I'm not really prescriptive in sticking to my own playlist, which makes it more interactive. I play what people want to hear, that makes them feel good at a certain event about a certain thing. The interaction is what it's about.

I often take requests and once people realise I'm taking requests then they start coming up. What I love to do if I have a request is to play it, especially if there is some sort of specific cultural connection. Often there is a line dance associated with a specific piece of music, like the Candy dance.

At the Windrush event, there was a particularly special moment, when there was a cultural dance, a dance of celebration, but I hadn't seen this dance done with that particular music before. It was Sanco I think. I didn't know it but I recognised it. It was a special moment. It was organic. It was a celebration.

I played along even though I didn't know it, and I taught a kid how to play it and their parents, then while we were playing it, the CSF did a dance. So now I also know I can use this music in the future to get a response from a particular group.

I love it when people do line dances, they are getting involved, it is live and alive. People are participating in different ways with the history of Windrush. It was amazing.

Co-creators responded positively to the on-the-day support that they received:

In terms of setting up, I like to get to places early. The steel pan is a weight to take around so I always give myself lots of time, so setting up was fine and easy. I was then able to welcome everyone, even all the staff as they arrived too.

The staff helped me, getting an extension lead for my speaker. I bring a backup battery but the extension cable helped too. Everyone was friendly and helpful.

You can only create something so successful when there is trust. The CSF trusted me and let me know that they did. They were well placed to know what was needed for the event. We all have a responsibility to look after each other. Me, the CSF, the NMM. We all have our own brand, our own reputation to uphold. It's important that we all do the best we can. We were working collaboratively and we were all on the same page. We all understood clearly the assignment. It's about getting the right people involved, making sure we all know what we're doing, the atmosphere we're trying to create. So it was really successful, I wouldn't change anything.

“Me, the CSF, the NMM. We all have our own brand, our own reputation to uphold...We were working collaboratively and we were all on the same page. We all understood clearly the assignment. It's about getting the right people involved, making sure we all know what we're doing, the atmosphere we're trying to create. So it was really successful, I wouldn't change anything”.

Full Agency Partners

Co-creators added new areas of work to their existing practice by being involved in Windrush 75, which they will go on to use elsewhere:

I do a lot of project work and history stuff. I saw a call out on a Whatsapp group I'm part of. I'd worked with the London Metropolitan Archives on a two-year project, and on other research. I'm already doing Windrush research on different journeys made to England. So I applied, and had a meeting, and it's all gone from there.

It's a 10 day project so it's got a very short lead in time. This project is a bit outside of what I normally do, and a bit different. So it was a good opportunity for me to do something new. I found the research really good, really useful, and it's contributing to my other Windrush project too. The idea of creating an overview of the experience, that really was experienced by so many different people, was really interesting.

Tailored Partners (2)

Co-creators worked collaboratively with NMM staff at the Festival to enable the activities to be delivered successfully at such a large event:

There is normally more than one person representing us at different events, but I was there on my own. So I gave a talk, manned the stall.

I learnt from being there on Thursday and this helped to make Saturday work well. There were so many people and it was just me from the Caribbean Family History Group. So with Penny we decided to move upstairs and set up in the library. We set up the library in a certain way to make sure we could accommodate lots of people. We had members of our group available online at home, so they could provide virtual assistance to people searching for their family members. The first day, there were too many people for how we had set it up, so we learnt from that and made changes and it worked a lot better.

We were swamped. We couldn't cope to begin with. It was amazing. So to deal with the numbers we started taking names, and then we did a search of one name with everyone else watching, so it was more like a demonstration. This method worked really well, so we'd use that again for big numbers. When we found the marriage certificate of that person's great grandparents, they were in teams.

After Thursday, through talking to Penny, we moved the table upstairs. Penny was really open to my instincts and appreciated my ideas, so I moved upstairs and Penny manned the table downstairs. We reached all the decisions collaboratively and worked it out together. Penny was really supportive and open to ideas. We were learning together as we went along.

Co-creators were positive about their collaboration with the Museum's staff:

The communication with Ros was fantastic, it couldn't be better.

When I was at the festival, there were loads of people who wouldn't normally go to the Maritime Museum, who were brought in to the space. There was a buzz. It was so exciting. People had really travelled to be there, it wasn't just local people. It really worked, and you don't normally get this at a place like that museum.

I had friends that came with me, and I brought my own network along too.

I loved the whole experience and would love to do more work with the Museum.

Being part of Windrush 75 had contributed to the future of co-creators' organisations:

It has given me ideas for the future of how we can staff and run really large events, by having people from our group available online to help with searching. This also has given me ideas for the future – of how we can help people who can't attend an event. That's going to get more and more important as people get older.

The festival was a learning curve – working with Penny to change what we did between Thursday and Friday, but it really worked. Normally we would have two or three people from our group there, but we only had me. We dealt with it quickly and found a solution together that worked really well. We need to remember we are not a community group, we are a Caribbean Family History Group. We can get distracted as there is so much else we could do and so much interest in our work, but we need to keep focused on where we can add the most value and help.

Windrush 75 reinforced why and what I love about what I do. Helping people to start. To find their own history.

It has taken my awareness of how to run a day like this, by having people from our group online that can help and take you through the process step by step. As an organisation, we can now take this forward as we've seen how it can work. Many people took our card, we need more to be printed actually, and we'll use that to see if they want to come to future events or need more support from us. Fifty-two people put their names down to be contacted, so that tells me that they're really motivated to find out more.

Collecting and Curating

“I think the museum could be more confrontational with this history. Not just two days, but a whole week, more weekends, or throughout the year”.

Some partners felt that the NMM could go further – using Windrush 75 as a gateway to highlighting the longer and more complex history of Caribbean and black connections with Britain, which could be made permanent:

Windrush is sort of more of a soft subject. It is fun, and the day was fun, but the history is more complex. The longer, more complex history that it sits within, of transatlantic slavery, and the movement of people, wasn't confronted on the day, so it doesn't put the burden of actually what happened in that longer context onto visitors. It shortens the impact to just 75 years.

To acknowledge the much longer history, of 400-500 years of Caribbean and black connection with Britain, and their impact. The context is much much longer, much harder, a more sensitive topic. But the NMM because it is a museum and the type of museum it is, it has the space to tell that longer story, on contribution and migration. You actually can tell the longer story at the NMM, in ways that you can't at other Windrush 75 celebrations. But as an introduction, the Windrush 75 event was really nice. Like a gateway into it.

I think the museum could be more confrontational with this history. Not just two days, but a whole week, more weekends, or throughout the year. It could be advertised. And that way there would be more content, and context and that longer context that I was talking about.

Some partners advocated for a permanent display, that springboards from the Windrush 75 Festival:

It would be great for the stories that are started with the [Windrush 75] event to be spread throughout the museum. So not just the ships on display, but how they were linked together to trade and to where we are today. It would be a shame for the event to just be in a vacuum, without continuity of explanation going out into other displays that you can see all the time. This would make sure that Windrush 75 wasn't reductive, that it actually connects to that wider context of a much longer timeframe, not just 75 years.

“When I play at an event like this, it make people curious... they move and listen to the music. It creates a sense of intrigue. It has an effect on how they feel as they go in to the event”.

The success of the Windrush 75 Festival suggests that including some of the activity's approaches would add to how the Museum collects and curates this history going forward:

It was the same as at 'Who do you think you are live'. There are so many people and so many stories. People are desperate to share their own story or find the story of the people that matter to them. They find us, someone who will listen to them, and they just have so much to remember and share. As the Caribbean Family History Group, there is so much for us to help with, so much interest in what we do, so much work to do.

The people that came were looking for their ancestors. Many already had that in their mind. I just wish we could have helped even more people in a deeper way.

Working with co-creators created an atmosphere for the Festival which presented a different way to learn about Windrush 75:

The whole event seemed to go well. The music helped to set the tone for the event. Everyone was smiling and happy to be there, they were dancing as they went in the building. The spontaneous line dance was linked to the music. It was a fantastic moment. It makes you feel something, and see something differently.

I love welcoming people, the vibration of the pan, it helps to welcome them. It puts people at ease, reminds them of a summer tropical feel. It sets the tone of the event.

When I play at an event like this, it make people curious. Men, women, adults, children, they move and listen to the music. It creates a sense of intrigue. It has an effect on how they feel as they go in to the event.

“There are so many people and so many stories. People are desperate to share their own story or find the story of the people that matter to them. They find us, someone who will listen to them, and they just have so much to remember and share”.

Collecting and Curating (continued)

“To work out who to interview, I found people from my existing network. I approached older Caribbean people in my area...they were interested in the project”.

Working with co-creators (particularly through the Ships, Ports, Passengers project) brought in new stories to the Museum which hadn't existed before:

To work out who to interview, I found people from my existing network. I approached older Caribbean people in my area, I just went up and knocked on their door. They were surprised to see me, but then they were interested in the project.

They're people that I already say hello to in the street, but I have never had a chance to spend proper time with them. So this was actually a great opportunity for me in my community too, to make these extra connections.

It was a really nice experience doing the interviews. The people I interviewed really grasped it, what I wanted to know, and what it would be used for. They enjoyed it. They're at home a lot, not doing very much, they are retired. They loved the idea of the project. I showed them photos and a copy of what I produced went to them too, with their images blown up a bit. It was really special. I told them about the National Maritime Museum, and the project overall. They were chuffed to be involved. They didn't know about the National Maritime Museum before, they live in Wood Green in North London so quite far away. But they wanted to be involved in the wider project, they liked the fact that someone wanted to hear their stories.

Finding the personal stories behind the facts and history. We often just have the singular narrative about Windrush, but the scale of how many ships and over such a long time, is so important too. From this project, I got a really good idea of the full sense of the actual period. The criss-crossing of the ocean of so many ships. A real sense of what it must have been like. It was an exciting time. A time of real energy. People from the Caribbean and other places. There were thousands. Someone from every family would go, or you would know someone down the road, or from your area that went. There was excitement at the time, of the prospects waiting in England. They were going to a world that they didn't know. They were young. There was energy. This really struck me in the research I was doing.

It was so simple, so special. One woman said she was actually really chuffed to be a part of it. It was nice to have a reason to make extra connections in my community – an excuse to walk up and knock on the door.

I was surprised by some of the stories that I found out. One story I heard was about how involved the British Government was. One woman told me that she was met off the boat by an embassy representative, she was taken to a special place to stay, everything was already set up for her. She was going to music school in England, and someone from the Embassy met her and had sorted her accommodation. It showed me that there isn't just one story of the Windrush Generation. We often think about the experience on the boat, the experiences in the years of settling in England, but we don't think about that specific moment they stepped off that boat, and exactly what happened first. It must have been such a strange and different experience for people. I found this one story opened my eyes about how much variety there was for the Windrush generation.

“From this project, I got a really good idea of the full sense of the actual period. The criss-crossing of the ocean of so many ships. A real sense of what it must have been like...They were young. There was energy. This really struck me in the research I was doing”.

Misc. operational recommendations

Timing:

It's important to tell us early if you want us to play [dominoes]. Especially if it's a specific day, and one like Windrush when there are many many events with lots of people wanting us to play.

Spaces:

Where we were working, it was around the corner from where people walked in, and sort of at the end, it wasn't easy to find. I think if the work was framed, and shifted, to maybe be on the back wall so you could see it better as you were approaching the space, it would have been better. Where it was, it was down the end and to the left, so you couldn't see the art if you looked towards the area we were working in. It wasn't immediately obvious what we were doing and what it was about if you just walked past.

Longer set-up time:

We only had about 1 hour to set everything up, and when I got there I wasn't sure exactly where to go, or where all the materials were. If we had had more time it would have been better – if we could have gone the day or evening before, or earlier, so that we could set everything up so it was all ready without any visitors there. We had to keep turning people away in the morning while we set up before it started, so it could have looked slicker if we had already set everything up the night before.

Information available publicly:

I would have liked to have some links that I could have shared with people that follow me and my work, like where my work is going on the website, information on my talk. But there wasn't anything specific that I was able to share.

On-site wayfinding:

It would have been great to have someone walking around or outside our workshop would could give an intro to the workshop as people were walking past, and explaining what was going on. They could have taken them to the right place. We had lots of people walk up and say "what's going on here?", but it would have been better if it could be self-explanatory or that people could be told in other places what was happening. I know there was a hand out, but someone walking around, helping people, walking up to them and telling them what there was to do, and asking what they were interested in, that could have been good.

I went out of my way to announce when I was going to be speaking and where to find us, so maybe some more people directing people where to go and when. It would be great if people could really be directed to places on a 1-1 basis, as it definitely worked well when I did it.

Co-creators payment:

It took so long to be paid, which was a problem. I don't think I had been paid for the first part of the work before starting the new part. But I really loved the project so there was trust there. But it was a problem for me, so it would be good if this didn't happen again.

Results by Methodology: Feedback from young people

Method

The Windrush 75 Festival and Project originally intended to include a programme of activities co-informed by young people, and delivered to young people. The co-informed programme that was planned consisted of a series of spoken word workshops for young people in May 2023, followed by a performance of the outcomes of the workshops at the Windrush 75 Festival. There were not enough participants in the planned series of workshops, likely due to the delivery date of the workshops coinciding with a busy exam period for young people. As a result, the Windrush 75 programme for young people was adapted to maintain the spirit of the co-informed programme, as well as the connections with the companies and individuals commissioned to deliver it. The adapted programme that was delivered consisted of:

- A performance by professional DJs and spoken words artists at the Windrush 75 Festival – ‘Speak Pon Dem’ – produced by Lauren Gee.
- Two podcast episodes recorded by the National Maritime Museum’s [NMM] ‘Gen-Z’ podcast group, interviewing two of the performers from the ‘Speak Pon Dem’ performance.
- An online spoken word workshop delivered by Born:Free to young people in partnership with the Royal Borough of Greenwich youth substance mis-use creative arts team.

Evaluation of Festival participants’ experiences of the ‘Speak Pon Dem’ performance is included into the Festival Survey section of this report.

The Gen-Z podcast and the Born:Free activity were evaluated in the same way. At the end of each projects’ activity, participants were asked to respond to four questions about what they learnt, how they felt, what they would take away from the experience and their favourite activity. The results of this evaluation are combined under each question heading, along with some analysis of the feedback. Responses are identified as either ‘Born:Free feedback’ or ‘Gen-Z feedback’.

Summary of Results

- Participants in the Gen-Z podcast learnt about those they were interviewing, as well as about themselves and their own skills.
- Participants in the Born:Free workshop both increased their knowledge and understanding about the Windrush Generation, as well as about themselves and their own skills.
- Both activities had powerful and moving impacts on the participants.
- There are indications from feedback on both activities that they will have a lasting impact on participants.
- Meeting different people was key to making the activities a success.
- The Born:Free facilitator’s skills in delivering the workshop to people from different backgrounds was important to its success.
- The content of both activities provide effective models that could be taken forward into future programming.

All Results

After participating in these activities, what's the most important thing that you learnt?

Young peoples' responses to this question show:

- Participants in the Gen-Z podcast learnt about those they were interviewing, as well as about themselves and their own skills.
- Participants in the Born:Free workshop both increased their knowledge and understanding about the Windrush Generation, as well as about themselves and their own skills.

"I learnt how identity can shape a person's craft, and how being from a particular culture can play a part in how their art is perceived by others. I also learnt that poems do not have to be extravagant not perfect they can be surface level" (Gen-Z feedback).

"The personal connection and identity with the Windrush Generation has highly impacted the music and poetry industry. I learnt to retain information in order to ask follow up questions" (Gen-Z feedback).

"Windrush is an everyday / constant influence on the poets. I need to learn how to have confidence in myself" (Gen-Z feedback).

"I have learnt about the impact of Windrush and how Maia and Rahim implemented that into their work. I learnt about my confidence and developed my speaking skills towards the interviews" (Gen-Z feedback).

"I was able to dive into my own conscious" (Born:Free feedback).

"I learnt a lot but I'm bad at relaying information" (Born:Free feedback).

"I learnt more about black history and my emotions" (Born:Free feedback).

"I learnt how identity can shape a person's craft, and how being from a particular culture can play a part in how their art is perceived by others".

After participating in these activities, what the most important thing you felt?

Results from this question show:

- Both activities had powerful and moving impacts on the participants.
- There are indications from feedback on both activities that they will have a lasting impact on participants.

"Empowered to do more than I am, and live up to their sacrifice"

"Learning about the Windrush Generation has made me more culturally aware of the black diaspora being a Nigerian myself, and also about the different contributions black people have made in the UK as a whole. Though I think the most important thing is recognising that London is cultivated from different identities" (Gen-Z feedback).

"I felt SHAMAZING SO MUCH FUN the interviews impacted how I view things. Great to hear" (Gen-Z feedback).

"I felt very motivated and interested to reignite my passion for singing. I also was very inspired to gauge a deeper understanding of poetry and then the relation to Windrush" (Gen-Z feedback).

"I felt very proud – happy with the outcome – made an impact – moved – felt moved too, by words" (Gen-Z feedback).

"I felt very enlightened" (Born:Free feedback).

"It took me on a trip through history, and how most Jamaican/English people came to be, it felt me empowered to do more than I am, and live up to their sacrifice" (Born:Free feedback).

"Learning about the Windrush Generation has made me more culturally aware of the black diaspora being a Nigerian myself, and also about the different contributions black people have made in the UK as a whole".

What was the best thing about meeting and working with other people?

Results from this question show:

- Meeting different people was key to making the activities a success.
- The Born:Free facilitator's skills in delivering the workshop to people from different backgrounds was important to its success.

"Meeting both Zena Edwards and Nathaniel Cole was a great experience as I was able to have genuine conversations with them both and to understand more about them as artists and people" (Gen-Z feedback).

"Getting to hear their story and impact on making the world a better place" (Gen-Z feedback).

"Talking about our shared knowledge of London and bouncing off each other. I found enrichment from being immersed into their culture. I was very comfortable" (Gen-Z feedback).

"Enjoyable – felt attached to what they were saying" (Gen-Z feedback).

"They were very open and helpful and observant on people's backgrounds and take that into consideration" (Born:Free feedback).

"I found enrichment from being immersed into their culture".

What was the best part of the activities you participated in?

Results from this question show:

- The content of both activities provide effective models that could be taken forward into future programming.

"The actual researching and interviewing would have to be the best activity. As seeing them in person felt natural and allowed me to see the perspective of black creatives" (Gen-Z feedback).

"Discussing with two talented individuals and actually doing the interviews" (Gen-Z feedback).

"Watching our hard work coming into fruition and seeing the response to our questions. I also loved the flow of the conversation and the ability to get a deeper understanding" (Gen-Z feedback).

"Sitting back and listening back to them – Charlie Brinkhurst-Cuff is now my mentor - grateful for this experience" (Gen-Z feedback).

"The best activity for me was writing poems as I was able to express my emotions through other means instead of the usual ones" (Born:Free feedback).

Results by Methodology: Demographics and Reach

Method

Demographic data was captured for all participants in the Windrush Festival and Project who participated at the levels 'Engagement Level 3: Enable' and 'Engagement Level 4: Empower'. This represented 191 participants. In addition, demographic data was captured via the Festival survey for participants across Engagements levels 'Engagement Level 1: Inspire' and 'Engagement Level 2: Engage' representing 137 participants. Two additional activities within 'Engagement Level 2: Engage' also had demographic data captured for participants: The Schools Workshop and the oral history participants in the Ships, Ports, Passengers Project. For all demographic data captured for this project, please see Appendix A.

Staff undertaking the Festival survey received training so that asking Festival visitors to participate was undertaken without bias and to reflect the visitor makeup. The results can therefore be viewed as representative of the proportions of the different demographics represented by visitors and participants in the Windrush 75 Festival and Project.

Below, the demographics are presented under four areas – age, ethnicity, disability and gender. For comparison, they are grouped by the anticipated demographic makeup at the 'Enable & Empower' levels, and by the actual makeup at these levels. The actual demographics at the 'Inspire & Engage' levels are also presented, as well as the combined demographic data for all engagement levels.

The demographic results are followed by a table showing the overall reach of the Windrush 75 Festival and Project.

Summary of Results

Demographics - Age of participants:

- There were fewer participants from the '26-64 years' age group at the 'Enable' and 'Empower' Levels than anticipated.
- There were slightly more participants from the '15-25 years' age group at the 'Enable' and 'Empower' Levels than anticipated.

Demographics - Ethnicity of participants:

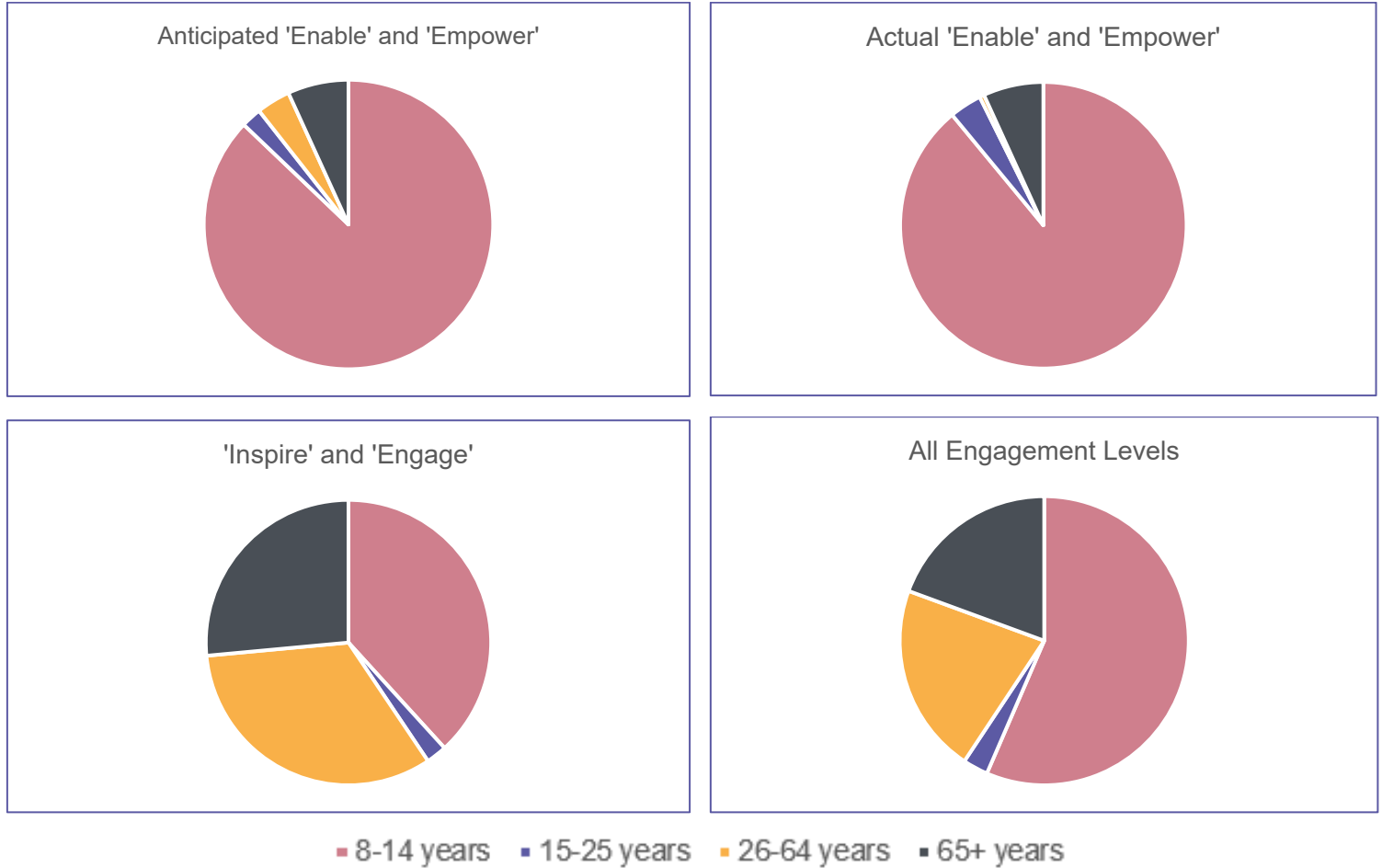
- There were significantly more participants with 'Black / African / Caribbean / Black UK' ethnicity at All Engagement Levels (60%) and the 'Inspire' and 'Engage' Level (75%), demonstrating the power of Festivals and Project like Windrush 75 to attract participants from the ethnicity represented by the Festival and Project activities.
- There were far fewer participants with 'White' ethnicity at the 'Enable' and 'Empower' Levels than anticipated – 25% actual compared to 52% anticipated.

Reach:

- There were 8,540 Festival Participants, almost double the anticipated 4,500.
- Across every Engagement Level the actual number of participants exceeded the anticipated participation.
- Activities at the Windrush 75 Festival which had noticeably more participation than anticipated were: The talks programme, 'Walking Images' and the 'Ships, Ports, Passengers' stand, manned by the Caribbean Social Forum.

All Demographics Results

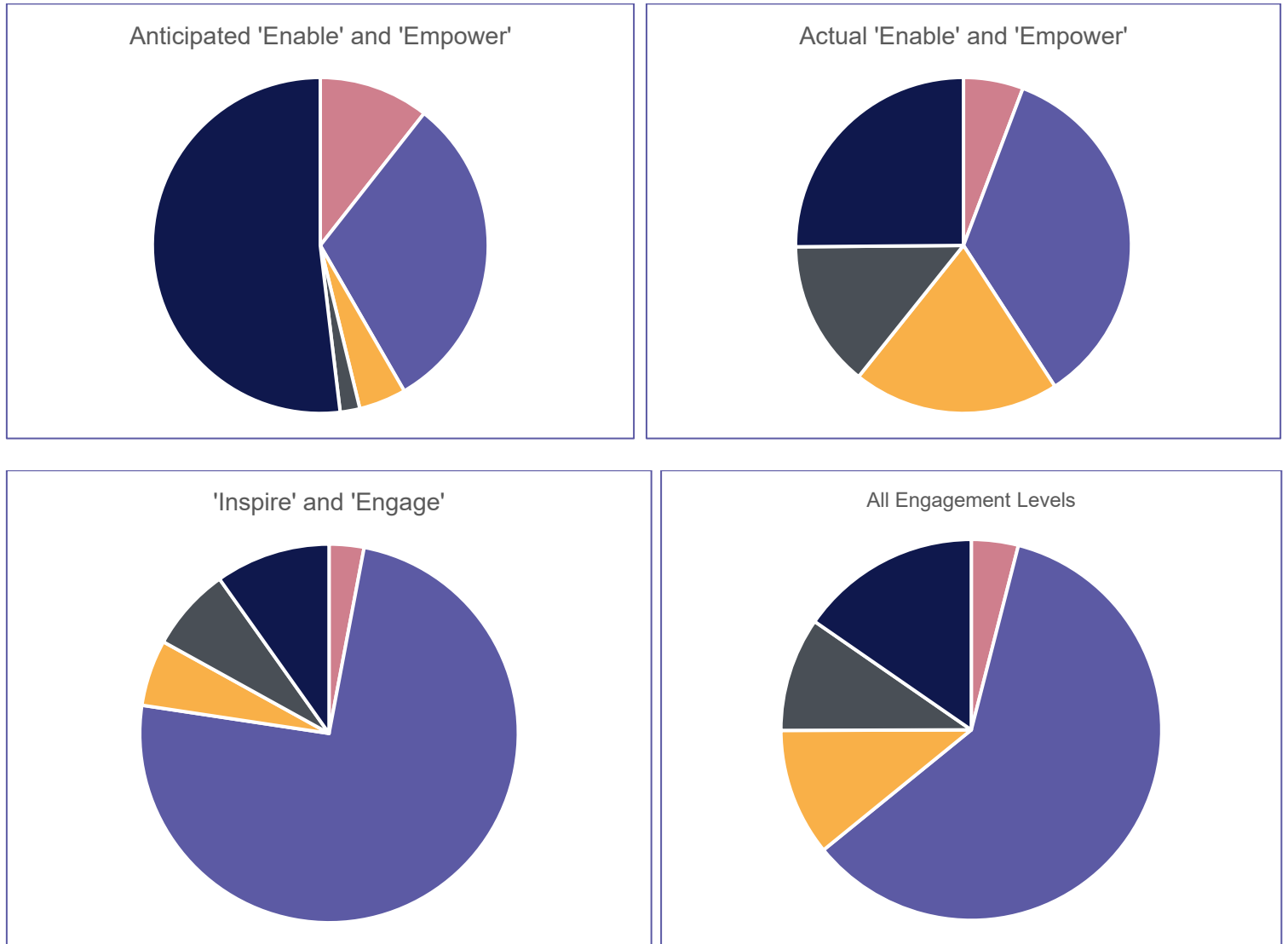
Age



The 'Age' pie charts show:

- There were fewer participants from the '26-64 years' age group at the 'Enable' and 'Empower' Levels than anticipated – 4% anticipated and 0.5% actual.
- There were slightly more participants from the '15-25 years' age group at the 'Enable' and 'Empower' Levels than anticipated – 2% anticipated and 4% actual.
- The proportions of '8-14 years' and '65+ years' age groups at the 'Inspire' and 'Engage' levels reflects that many opportunities to bring different age groups together were purposefully built-in to the Windrush 75 Festival and Project.

Ethnicity

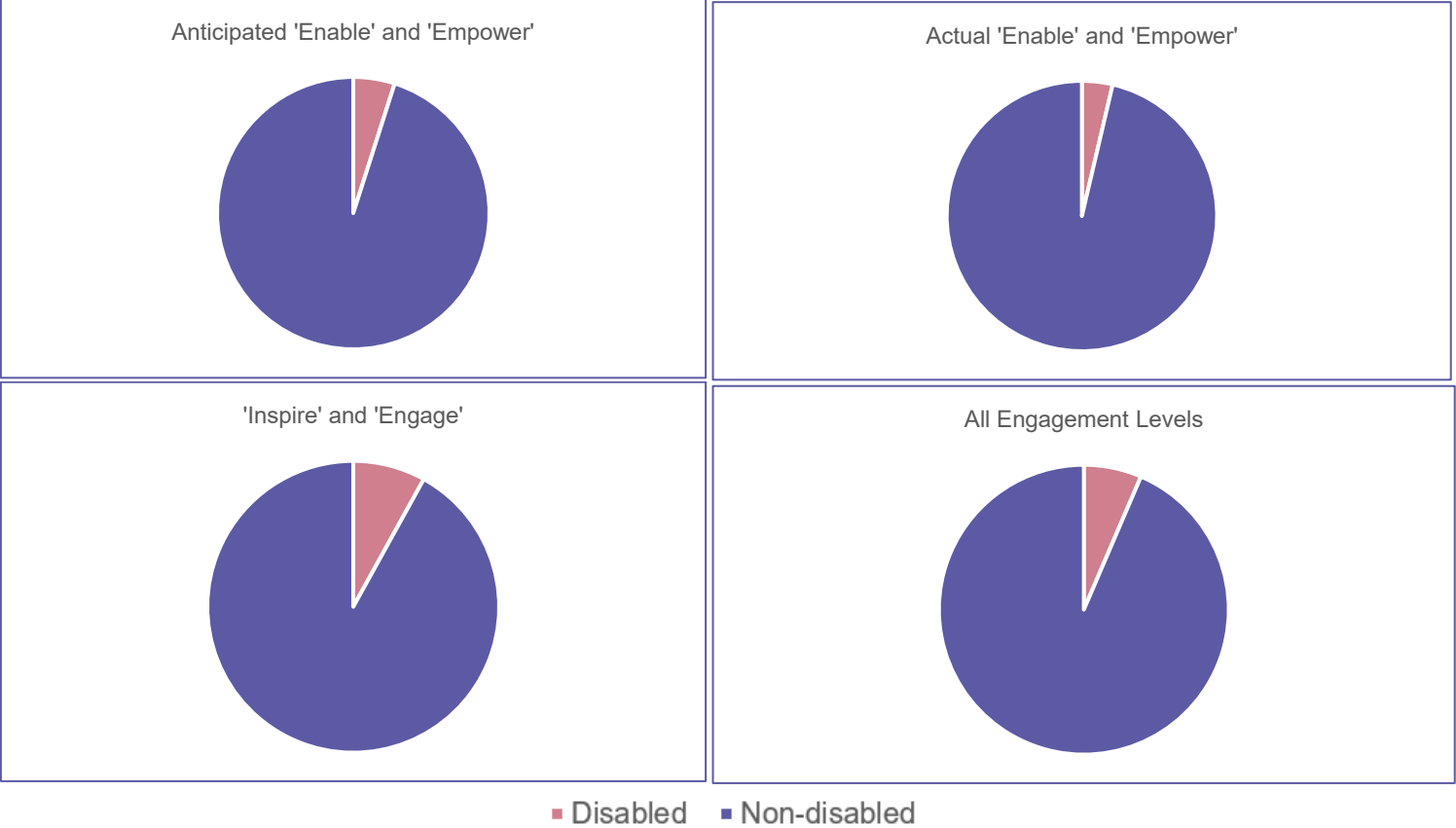


■ Asian/ Asian UK ■ Black/ African/ Caribbean/ Black UK ■ Mixed Ethnicity ■ Other ethnic group ■ White

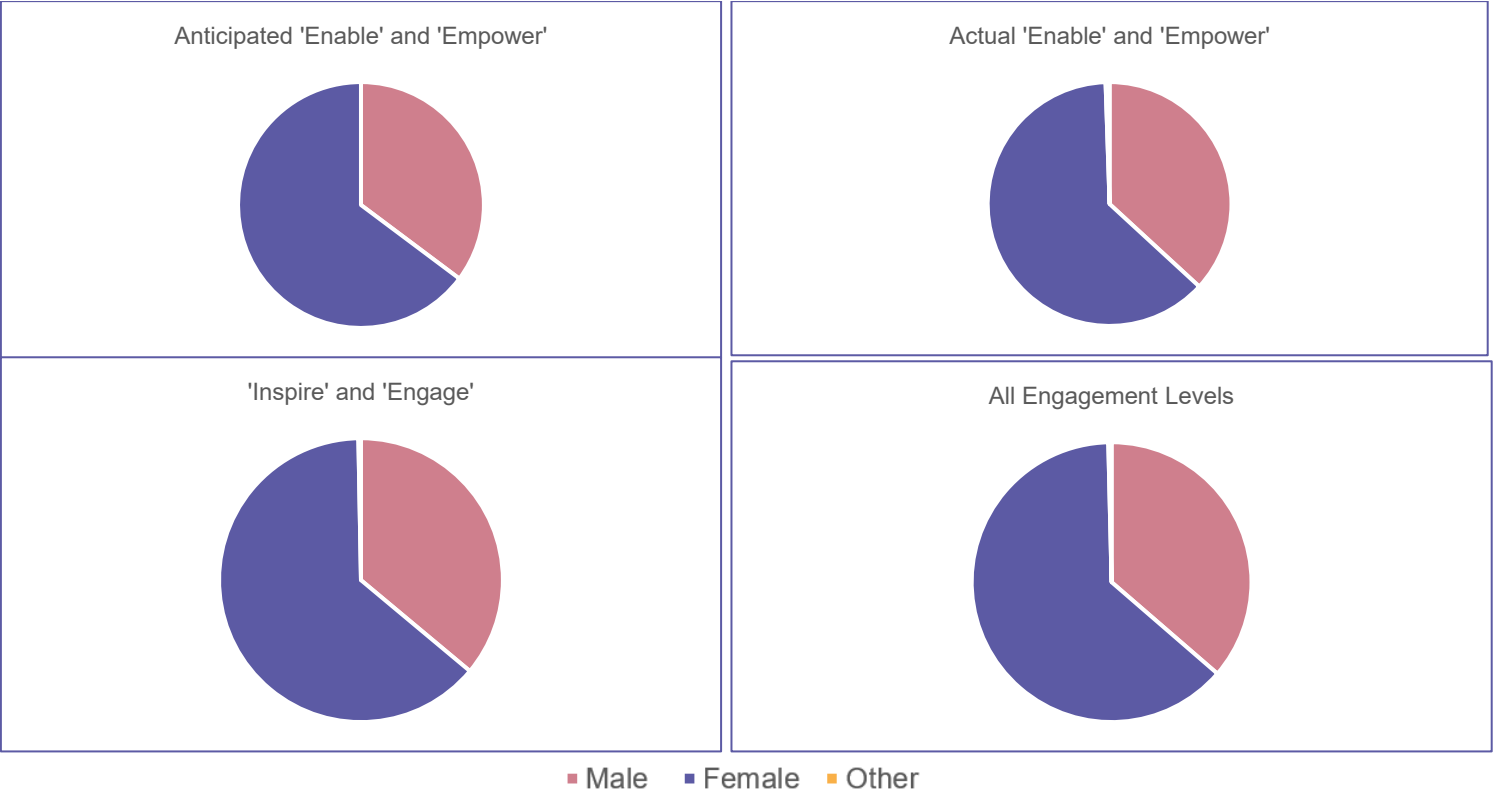
The 'Ethnicity' pie charts show:

- The number of anticipated and actual participants with 'Black / African / Caribbean / Black UK' ethnicity at the 'Enable' and 'Empower' Engagement levels was similar (30-35%).
- There were significantly more participants with 'Black / African / Caribbean / Black UK' ethnicity at All Engagement Levels (60%) and the 'Inspire' and 'Engage' Level (75%), demonstrating the power of Festivals and Project like Windrush 75 to attract participants from the ethnicity represented by the Festival and Project activities.
- There were far fewer participants with 'White' ethnicity at the 'Enable' and 'Empower' Levels than anticipated – 25% actual compared to 52% anticipated.

Disability



Gender



The 'Disability' and 'Gender' pie charts show there is no significant variation from anticipated to actual participation.

All Reach Results

The table below shows a summary of the total reach of the Windrush 75 Festival and Project. Please see Appendix B for the full reach of the Festival and Project. The table sets the anticipated participation at each Engagement Level against the actual participation for each.

Some activities listed in the left hand column changed Engagement Level during the course of the Festival and Project. For each of these changes, the actual Engagement Level is shown in the table, rather than the anticipated Engagement Level. All changes were confirmed with Spirit of 2012 during the course of the Windrush 75 Project.

The activities that changed Engagement Level are:

- **School workshops:** Moved from 'Level 3:Enable' to 'Level 2:Engage'.
- **Oral Histories:** Oral histories recorded as part of the 'Ships, Ports, Passengers' project have been moved to 'Level 2: Engage' from 'Level 4: Empower', and oral histories recorded with post-event by the NMM have been moved to 'Level 4: Empower' from 'Level 2: Engage'.
- **Activities by and for young people:** The activity originally conceived as 'Young people involved in co-creating Music Jam' was split into two activities: the 'Born:Free' workshops delivered in partnership with the Royal Borough of Greenwich youth substance mis-use creative arts team, and the 'Descendants' podcast by the Museum's Gen-Z podcasting group. The 'Born:Free' workshops have been moved to 'Level 3: Enable' and the 'Gen-Z podcasts' remain in 'Level 4: Empower'. Both are listed in the table as 'Young people involved project activities'.

New activities that have been added are:

- **Engagement Level 3, Enable - 'CSF Contributors to the Windrush 75 Festival and Project':** Members of the CSF who co-created or delivered a number of activities in the Windrush 75 Festival, including being on a Community Hero Banner, delivering Games Without Wires or the Dominoes Tournament, meeting Festival participants at the Ships, Ports Passengers stand, co-creating and delivering the Schools Workshop, and who are regularly involved in activities with the NMM.
- **Engagement Level 2, Engage – 'Co-Informing Activities':** Participants in co-informing meetings that supported the development of the Windrush 75 Festival and Project.

The results in Table 3 show:

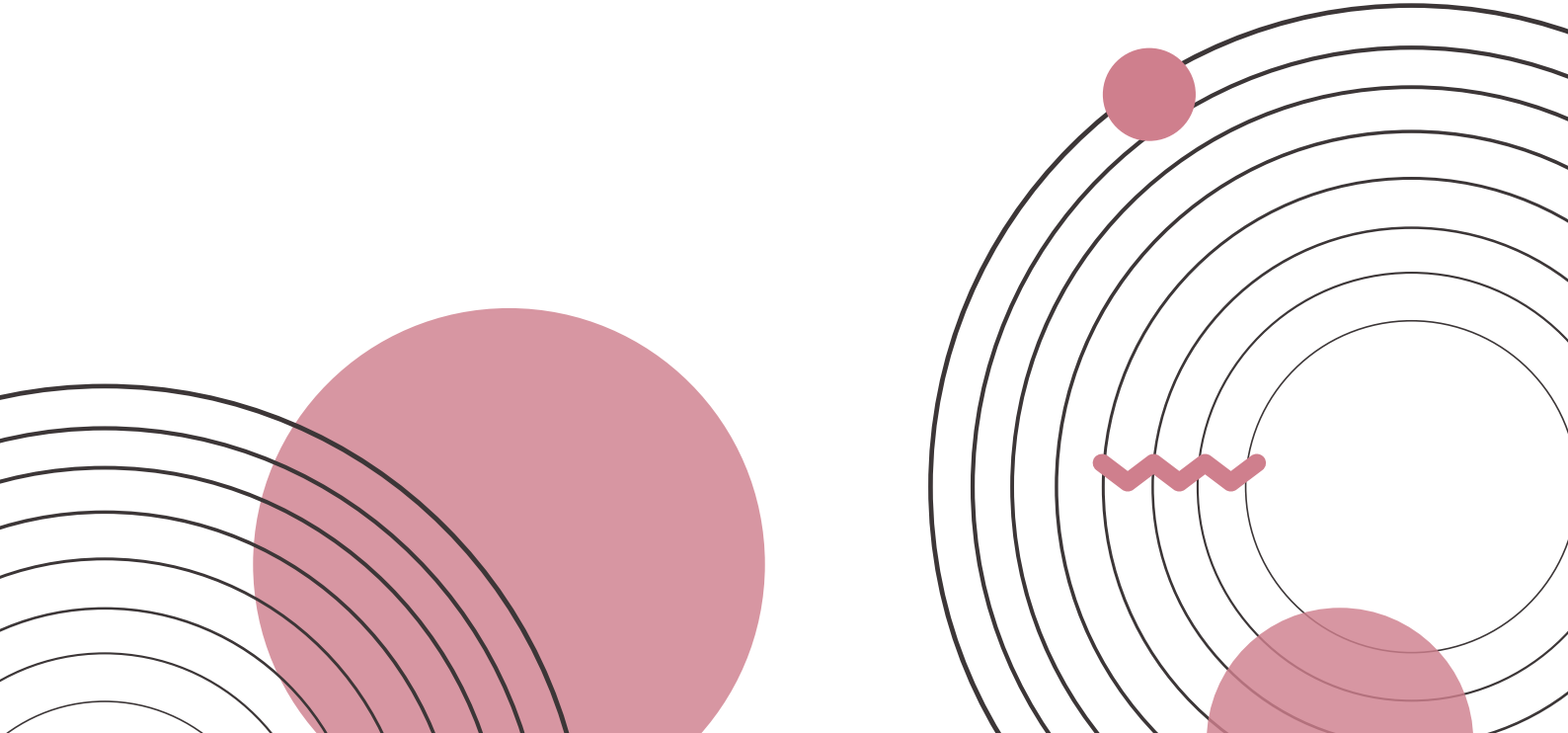
- Across every Engagement Level the actual number of participants exceeded the anticipated participation.
- Activities at the Windrush 75 Festival which had noticeably more participation than anticipated were: The talks programme, 'Walking Images' and the 'Ships, Ports, Passengers' stand.
- The range of participatory workshops was far expanded beyond the original Festival plan, which enabled much higher participation in specific activities.
- New co-informing or co-creation relationships were included which were not anticipated within the original Festival plan. These included co-informing activities with The Motherhood Group and young people living in Greenwich, and expanded co-creation with the Caribbean Social Forum. Additional co-creation relationships are described and discussed in the 'Semi-Structured Interviews with Co-Creators' section of this report.

Engagement Level 1: Inspire		
	TOTAL ANTICIPATED	TOTAL ACTUAL
Digital Reach, including social media 'impressions'	40,000	531,424
Press readership (44 print / online pieces, 3 broadcasts)	9,000,000	7,009,052
Number of resources taken	-	14500
Total 'Inspire' (Digital and Press reach):	9,040,000	7,554,976
Total 'Inspire' (Festival Visitors):	4500	8540
Engagement Level 2: Engage		
	TOTAL ANTICIPATED	TOTAL ACTUAL
Co-Informing Activities Total:	-	44
Choir performance participants	100	224
Participants in CSF choir performance	100	20
Choir performance audience	650	150
Talks Total:	150	549
Caribbean Character performances: 'Walking Images'	880	1152
Dominoes Tournaments Total:	100	170
Participants in dance workshops across the two events Total:	140	158
Engaged across the range of participatory workshops and 'music jam' Total:	480	1769
People accessing the teachers' digital legacy resource	100	153
Participation in Ships, Ports, Passengers Project	180	700
Participants across 6 school workshops Total:	150	198
Participants sharing oral histories through the Ships, Passenger and Ports Project	6	3
Total 'Engage':	3036	5290
Engagement Level 3: Enable		
	TOTAL ANTICIPATED	TOTAL ACTUAL
Participants in school choir performance workshops Total:	100	201
Young people involved in project activities Total:	6	11
CSF Contributors to the Windrush 75 Festival and Project	-	10
Total 'Enable':	106	222
Engagement Level 4: Empower		
	TOTAL ANTICIPATED	TOTAL ACTUAL
People involved in project activities for young people Total:	- (see this category in 'Enable' level)	8
Members of the Core Co-Creation Team from CSF	2	3
6 people engaged post-events in recording oral histories	6	1
Total 'Empower':	8	11

Table 3: Total Reach of the Windrush 75 Festival and Project.



Appendices



Appendix A
Windrush 75: Participant Demographics

	Estimated number regular participants (L3 & 4)		Estimated number regular volunteers (L3 & 4)		TOTAL ACTUAL (Inspire, Engage, Enable, Empower - i.e. including festival surveys):	TOTAL ACTUAL (Enable and Empower only):	TOTAL ACTUAL (Inspire & Engage only):	TOTAL ACTUAL (3 Enable only):	TOTAL ACTUAL (4 Empower only):	Engagement Level 1: Inspire	
	Festival participants		Caribbean Social Forum								
	Festival participants [Note: Some responses will be from participants who were also included into Engagement Level 2: Engage via participation in activities]		CSF participants at focus group. All heard about Windrush 75 Festival, many visited or participated.								
8-14 years	230	0	14	170	14	170	0	14			
15-25 years	6	0	8	7	8	4	3	8			
26-64 years	10	0	112	1	112	1	0	102	10		
65+ years	18	0	88	13	88	9	4	18	70		
TOTAL:	264	0	222	191	222	184	7	142	80		
Disabled	13	0	22	7	22	6	1	14	8		
Non-disabled	251	0	196	184	196	178	6	124	72		
TOTAL:	264	0	218	191	218	184	7	138	80		
Asian/ Asian UK	28	0	2	11	2	11	0	2			
Black/ African/ Caribbean/ Black UK	82	0	192	67	192	60	7	112	80		
Mixed Ethnicity	12	0	4	38	4	38	0	4			
Other ethnic group	5	0	17	27	17	27	0	17			
White	137	0	4	48	4	48	0	4			
TOTAL:	264	0	219	191	219	183	7	139	80		
Male	93	0	68	70	68	69	1	38	30		
Female	171	0	154	119	154	113	6	104	50		
Other	0	0	1	1	1	1	0	1			
TOTAL:	264	0	223	190	223	183	7	143	80		

	Engagement Level 2: Engage								Engagement Level 3: Enable				Engagement Level 4: Empower			
	Ships, Ports Passengers Project		Schools workshop						Choir			Music / Spoken Word Jam	Caribbean Social Forum	Music / Spoken Word Jam	Oral Histories (completed by NMM)	CSF - Co-creators (expanded to all CSF after feedback meeting August 10th)
	Oral History 1	Oral History 2	School workshop 1	School workshop 2	School workshop 3	School workshop 4	School workshop 5	School workshop 6	Choir session 1	Choir session 2	Choir session 3	Music / Spoken word Jam	Co-creators	GenZ Podcast	Oral History 3 (Completed by NMM)	Co-creators
8-14 years			26			30	29	31	44	39	86	1				
15-25 years												4		3		
26-64 years													1			
65+ years	1	1											9	1	3	
TOTAL:	1	1	26	0	0	30	29	31	44	39	86	5	10	3	1	3
Disabled	1		0				2	2			3	1	2			1
Non-disabled		1	26			30	27	29	44	39	83	4	8	3	1	2
TOTAL:	1	1	26	0	0	30	29	31	44	39	86	5	10	3	1	3
Asian/ Asian UK			0				6	2	4	4	3					
Black/ African/ Caribbean/ Black UK	1	1	10			19	12	15	12	13	23	2	10	3	1	3
Mixed Ethnicity			5			3	4	3	12	4	21	1				
Other ethnic group			0				3	4	16	6	5					
White			11			8	4	6		12	34	2				
TOTAL:	1	1	26	0	0	30	29	30	44	39	86	5	10	3	1	3
Male	1		14			11	17	12	10	7	46	1	5	1		0
Female		1	12			19	12	19	34	32	40	2	5	2	1	3
Other											0	1				
TOTAL:	1	1	26	0	0	30	29	31	44	39	86	4	10	3	1	3

Appendix B Windrush 75: Participation Figures

Note: Dark blue cells are those that were listed in the original project application. White cells are either additional activities, or show the activity breakdown.

Engagement Level 1: Inspire			Actual breakdown		
	TOTAL ANTICIPATED	TOTAL ACTUAL			
Webpages (including Windrush 75 event pages, supporting event pages, and supporting content)	-	-	100,761		
Social media (including Twitter, Facebook, Instagram, Instagram stories)	-	-	48,783		
Newsletters (including What's On, Member's newsletter, Family newsletter)	-	-	224,571		
Paid marketing (advert across Meta platforms)	-	-	156,000		
Blog post ('Researching your Jamaican Family History')	-	-	1309		
Digital Reach, including social media 'impressions'	40,000	531,424	531,424		
Press readership (44 print / online pieces, 3 broadcasts)	9,000,000	7,009,052			
Number of resources taken	-	14500			
Project Dissemination: International Windrush Conference (June 2023)	-	-	35		
Project Dissemination: International Network Meeting	-	-	20		
Project Dissemination: Museums Association Conference	-	-	100		
Project Dissemination: Warner Brothers Windrush event, showing 'Windrush and Me' film	-	-	45		
Total Project Dissemination	9,040,000	7,554,976	200		
Visitors 22nd June	2250	3439			
Visitors 24th June	2250	5101			
Total 'Inspire' Festival Participants (i.e. not including Digital, Press, Resources Taken, Dissemination)	4500	8540			
Engagement Level 2: Engage			Actual breakdown		
	TOTAL ANTICIPATED	TOTAL ACTUAL	Actual (22nd)	Actual (24th)	Total (if applicable - e.g. 'total listens')
Young people in NMM's Network and Greenwich area	-	-			16
The Motherhood Group: Family Trail Consultation	-	-			28
Co-Informing Activities Total:		44	0	0	44
Choir performance participants	100	224	224	NA	
Participants in CSF choir performance	100	20	20	NA	
Choir performance audience	650	150	150	NA	
Talk 1: CSF in conversation : 'My Windrush Story'	-	-	NA	68	
Talk 2: Stella Dadzie: 'Windrush Women'	-	-	NA	69	
Talk 3: Lin Kam Art 'Sound System Culture'	-	-	NA	86	
Talk 4: Carlston Walters 'Two clues, five steps and a detective's mindset - finding your (Caribbean) ancestor'	-	-	120	113	
Talk 5: Ewewright Studios 'Belongings - Windrush 75'	-	-	NA	43	
Talk 6: 'Windrush and Me' Film	-	-	50	NA	
Talk 7: Veronica McKenzie on 'Ships, Ports, Passengers' project	-	-	45	NA	
Talks Total:	150	549	170	379	-
Caribbean Character performances: 'Walking Images'	880	1152	NA	1152	
Dominoes Tournament (audience)	-	-	NA	150	
Dominoes Tournament (players)	-	-	NA	20	
Dominoes Tournaments Total:	100	170	0	170	-
Dance workshop 1	-	-	32	40	
Dance workshop 2	-	-	32	54	
Participants in dance workshops across the two events Total:	140	158	64	94	-
Games Without Wires activity	-	-	400	400	
Participatory workshop: Reminiscence session 1	-	-	40	19	
Participatory workshop: Reminiscence session 2	-	-	3	38	
Participatory workshop: 'Contributions' art workshop with Shane D'Allessandro	-	-	NA	125	
Participatory workshop: 'Legacies of Windrush' art workshop with Zita Holbourne	-	-	NA	175	
Participatory workshop: Film Screening: 'Windrush and Me'	-	-	NA	40	
Participatory workshop: 'Speak Pon Dem' Spoken Word & DJ performances	-	-	NA	155	
Participatory workshop: 'Tracing your Windrush roots' Library & Archive Team	-	-	75	150	
Participatory workshop: Pearl Morris	-	-	70	58	
Participatory workshop: Body-Positive Slow Flow Yoga	-	-	NA	21	
Engaged across the range of participatory workshops and 'music jam' TOTAL:	480	1769	588	1181	-

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