# Vic Moy reframes Notting Hill Carnival with intimate, resilient portraits and a push for inclusive representation



Vic Moy, a London-based photographer raised in a belief system where children were seen but not heard, describes her work as a deliberate act of permission—to speak, feel, reflect, heal and grow. She has spoken of a hopeful future, where “it's safe to feel, somewhere frostbite doesn’t exist,” a line that threads through her practice and colours the emotional gravity of her images. Moy’s Notting Hill Carnival project sits at the heart of that intention, offering a quiet, intimate counterpoint to the spectacle around her. The Guardian’s archive of Notting Hill Carnival photography captures the festival’s decades-long energy, colour and pageantry, as well as the evolving dynamics of crowd movement and community under threat from far-reaching social pressures. The juxtaposition helps situate Moy’s work within a broader chronicle of a city’s infrastructural and cultural shifts as it welcomes diverse communities to the streets of West London.

Last year Moy returned to Notting Hill Carnival for a second pass, steering her approach with more time spent in cultural research before raising her camera. She describes the series as “a story of resilience and one of joy,” and explains that her preparation centres on listening to the people around her and tracing the journeys of elders who helped shape the UK’s Black British history. Her intent was to reveal the small, radiant moments—feathers, flag capes and dollar chains—while focusing on inner beauty, identity and the extraordinary spirit of each individual. The project is also framed by a broader discourse around representation and collaboration; Moy has noted the importance of addressing disability representation through advocacy work associated with With Not For, an organisation dedicated to inclusive practice in the creative industries and beyond.

Notting Hill Carnival remains, in this account, a living, evolving symbol of London’s diversity, built on Caribbean migration and the Windrush era. Reuters has described the festival as a space of unity and cultural exchange, underscoring its role in promoting inclusion even as the city contends with racially charged incidents and a complicated public memory of the Windrush generation. The event’s scale and its social significance are echoed by AP News, which documents hundreds of thousands attending over two days—the Children’s Day and the adult parade—while situating the carnival within the broader historical arc of migration, post-war Britain and the ongoing challenges of security and community resilience. Taken together, Moy’s intimate photography and the wider coverage of the carnival sketch a portrait of Notting Hill as a site where art, memory and advocacy intersect, and where inclusive representation remains an active, evolving practice.

### 📌 Reference Map:

* Paragraph 1 – [[1]](https://www.itsnicethat.com/articles/vic-moy-with-crnvl-photography-project-210825), [[4]](https://www.theguardian.com/culture/2017/aug/29/notting-hill-carnival-sensational-street-photography)
* Paragraph 2 – [[1]](https://www.itsnicethat.com/articles/vic-moy-with-crnvl-photography-project-210825), [[2]](https://www.itsnicethat.com/articles/vic-moy-with-crnvl-photography-project-210825), [[5]](https://www.reuters.com/world/uk/notting-hill-carnival-celebrates-londons-diversity-after-racist-attacks-2024-08-26/)
* Paragraph 3 – [[3]](https://www.withnotfor.co.uk/), [[6]](https://apnews.com/article/832f5d87d07e76c46681d348e2c0c0b0)

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Source: [Noah Wire Services](https://www.noahwire.com)

## Bibliography

1. <https://www.itsnicethat.com/articles/vic-moy-with-crnvl-photography-project-210825> - Please view link - unable to able to access data
2. <https://www.itsnicethat.com/articles/vic-moy-with-crnvl-photography-project-210825> - Vic Moy is a photographer based in London who grew up in a belief system where children were seen but not heard. In this interview with It's Nice That, she explains that her work is rooted in permission—to speak, feel, reflect and heal—and she envisions a future 'where it's safe to feel, somewhere frostbite doesn't exist.' Moy's CRNVL '24', presented as a 'story of resilience and joy', with preparation grounded in cultural research. She emphasises elders' journeys to the UK, intimate moments, and an aim to reveal inner beauty and identity while addressing disability representation via With Not For advocacy.
3. <https://www.withnotfor.co.uk/> - With Not For is a disability-founded talent and production agency dedicated to exclusively representing disabled creatives. Its stated aim is to bring more disabled talent into creative workplaces by working WITH and NOT FOR disabled people. The site outlines services across talent, production and on-screen roles, with guidance on accessibility and inclusive language throughout projects. It also promotes training and events, including workshops, speakers and bespoke research groups. Clients include major brands and agencies, and the agency highlights collaboration with partners to ensure authentic representation. The organisation positions itself as an advocate for inclusive practice within advertising, media and beyond.
4. <https://www.theguardian.com/culture/2017/aug/29/notting-hill-carnival-sensational-street-photography> - Notting Hill carnival is celebrated in The Guardian's photograph essay, highlighting decades of London's most colourful street gathering. Andy Hall's street photography captures the festival's evolution from earlier two-halves to a single, unified celebration, while noting the impact of recent events such as Grenfell and terrorism fears on crowd dynamics. The piece records the carnival's sounds, costumes and pageantry, and reflects on the enduring energy and hedonism that define the event. It also situates the celebration within a broader history of multicultural London, where diverse communities come together to share music, dance and food, and glimpse everyday life amid colour.
5. <https://www.reuters.com/world/uk/notting-hill-carnival-celebrates-londons-diversity-after-racist-attacks-2024-08-26/> - Reuters reports that Notting Hill Carnival remains a symbol of London's diversity, staged amid reminders of integration and a history rooted in Caribbean migration. The piece notes Claudia Jones’s early influence, the Windrush generation and the event's evolution from indoor beginnings to Europe’s largest street party. Interviewees describe carnival as a space of unity and celebration, transcending recent racially charged incidents. The report asserts the event’s prominence in promoting inclusion and cultural exchange, as crowds, bands and sound systems fill West London with music, fashion and food, underscoring not only entertainment but a civic expression of shared Britain for all.
6. <https://apnews.com/article/832f5d87d07e76c46681d348e2c0c0b0> - AP News covers Notting Hill Carnival as a vibrant expression of Caribbean culture in London, noting hundreds of thousands attending over two days. The piece describes Sunday’s Children's Day and Monday’s Adult parade, with colours, music and food forming a multi-sensory experience. It places Notting Hill Carnival within the Windrush era and post-war migration that reshaped British society, while acknowledging contemporary challenges and security concerns. The report also marks the 75th anniversary of the Empire Windrush, situating the event as a living reminder of migrant communities’ contributions to Britain's arts, economy and social fabric that continue to colour British life.
7. <https://www.nationalarchives.gov.uk/education/resources/the-empire-windrush/empire-windrush-the-notting-hill-carnival/> - The National Archives’ Empire Windrush: Notting Hill Carnival resource presents classroom materials highlighting the carnival’s significance within postwar migration. It foregrounds Claudia Jones’s pioneering indoor Caribbean carnival and the Windrush generation’s arrival in Britain, linking early immigrant histories to the Notting Hill event’s street celebration. The pack guides educators through primary sources, including passenger lists, carnival programmes and photographs, to explore why the carnival began and how it endures. Activities invite pupils to design posters or profiles, and to examine migrant contributions to British life. The resource emphasises inclusive education and the importance of archives in understanding multicultural Britain today.