

Race, Media and Social Justice

Dr Clive James Nwonka



Seminar Themes

1. My background and journey as a black academic
2. How can we use the media and popular culture to think about the ways in which society functions
3. You: the role of young black students in shaping and influencing society



EMPIRE

WINDRUSH

LONDON



351-679



HARROW ROAD W9

CITY OF WESTMINSTER



Pressure (Dir Horace Ove, 1976)



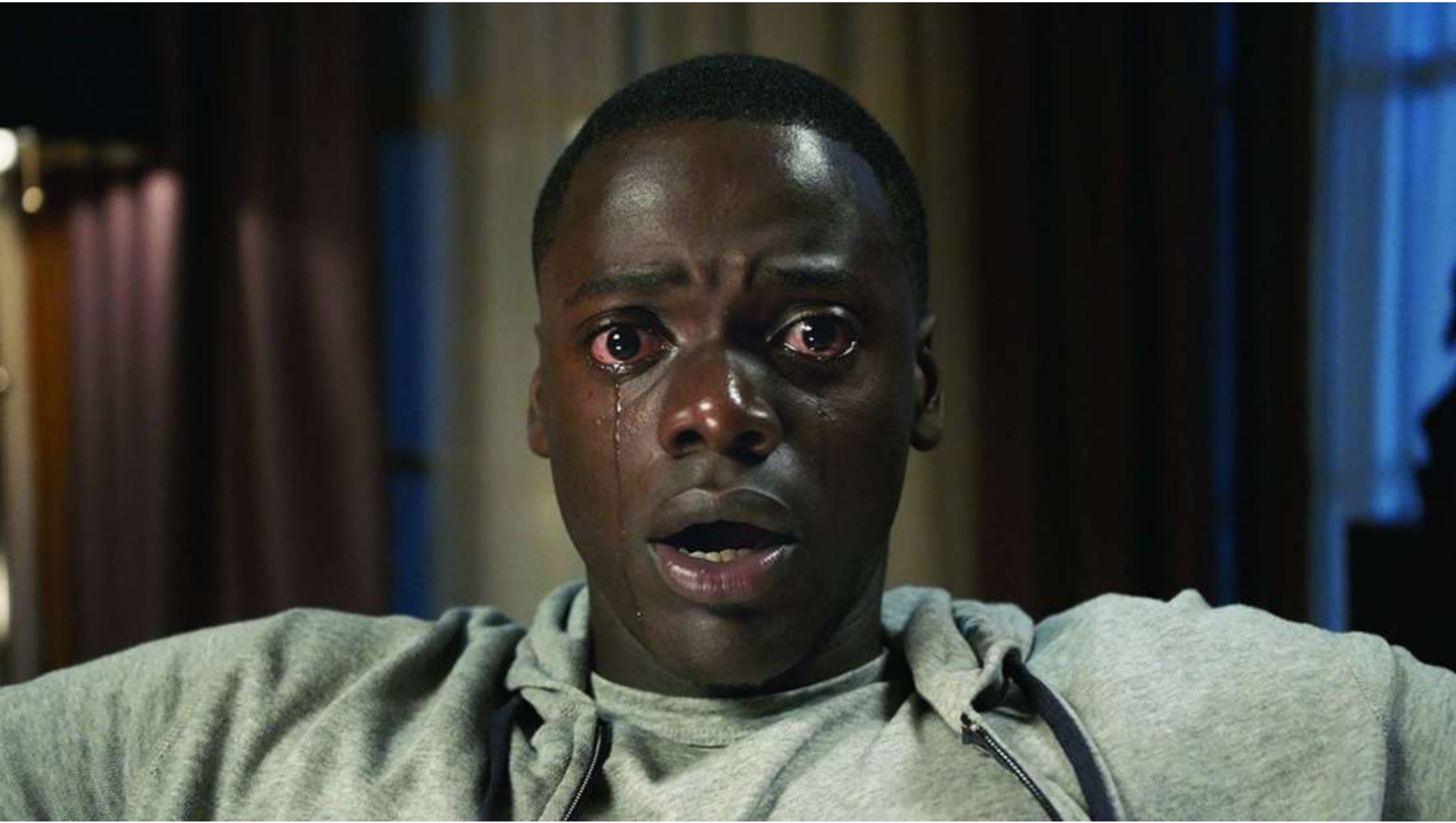
SOUL
CULTURES



Top Boy

Four nights of drama starts Mon 31 Oct 10pm

Sponsored by
BT Vision



Get Out (Dir Jordan Peele, 2017)

'A triumph'
GUARDIAN

SHORTLISTED FOR
THE WOMEN'S PRIZE FOR FICTION 2013

'A masterpiece'
DAILY TELEGRAPH

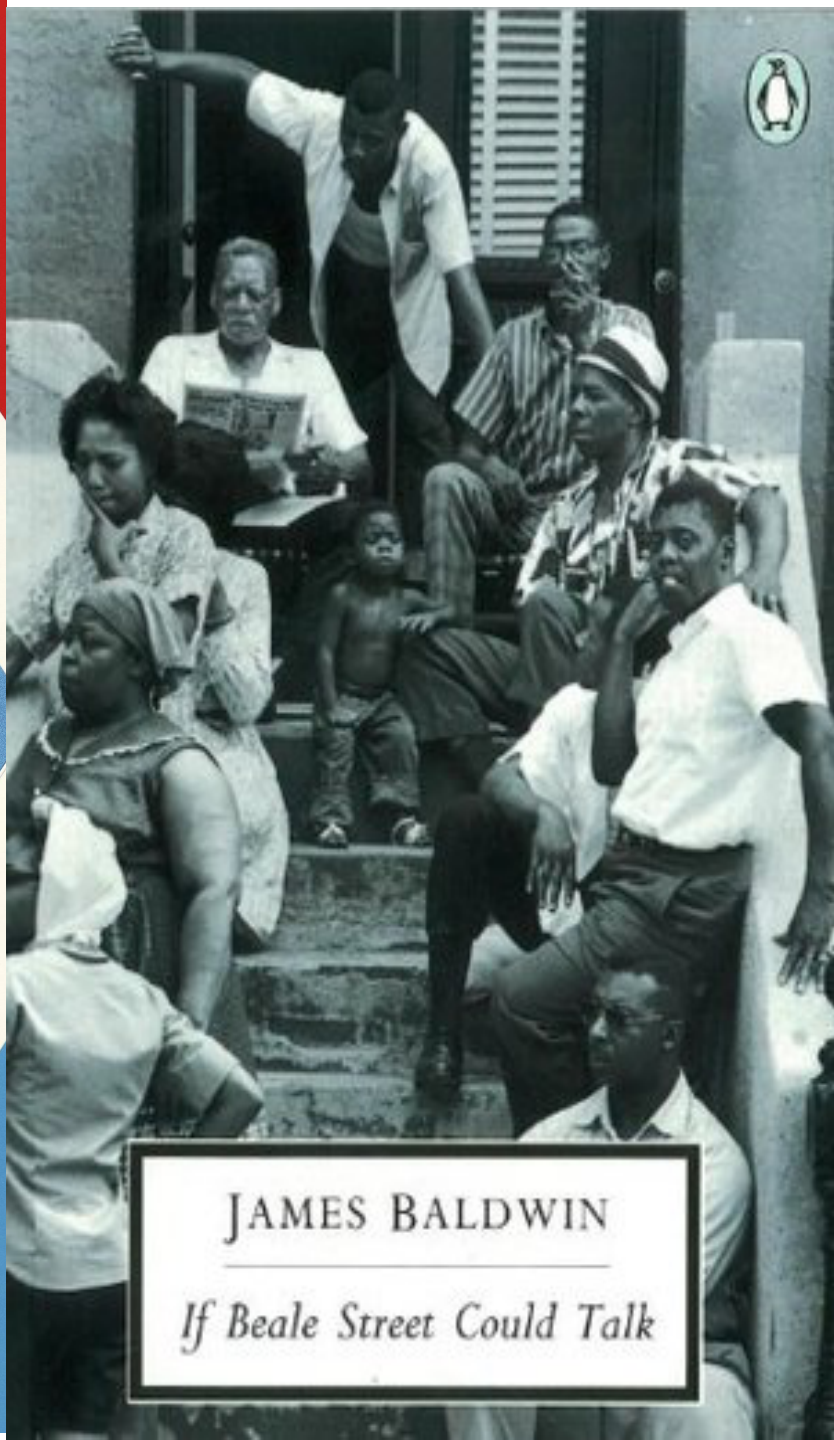
ZADIE SMITH WHY

'Dazzling'
GRAZIA

'Marvellous'
SPECTATOR



THE SUNDAY TIMES
TOP TEN BESTSELLER



JAMES BALDWIN

If Beale Street Could Talk

Analysis of Race and Ethnicity in the BFI Diversity Standards Data Report 2020

Dr Clive James Nwonka

The Overall Landscape of race/ethnicity in the UK Film Sector

This enquiry was addressed in two ways: (a) By looking at the proportion of film productions that referenced race/ethnicity in evidence for at least 1 criterion in Standard A and/or Standard B, and (b) by looking at the frequency with which race/ethnicity was cited in evidence for Standards A and/or Standard B out of all instances where URGs were referenced. Both approaches show that race/ethnicity was the second most common URG referenced in evidence for Standards A and B, after Gender.

Standard A Insights

(Table 1) 117 The data reveals film productions referenced race/ethnicity in evidence for at least 1 Standard A criterion, which is 50 per cent of all 235 productions in the dataset. There is little difference between BFI and non-BFI productions in this regard, and almost half of BFI productions (48 per cent) referenced race/ethnicity in evidence for Standard A, while the same was true of 51 per cent of Non-BFI productions.

Standard B Insights (Table 2)

93 productions referenced race/ethnicity in evidence for at least 1 Standard B criterion (40 per cent of all productions in the dataset). Similar to Standard A, there is little difference between BFI and Non-BFI productions, and 37 per cent of BFI titles referenced race/ethnicity in evidence for at least 1 Standard B criterion, which is comparable with 41 per cent of non-BFI films.

Standard A and B Insights (Table 3)

In looking at the frequency of the citing of race/ethnicity, there were 259 references to this characteristic in evidence for Standard A out of 1,151 URG references altogether (23 per cent). Here, race/ethnicity was almost as commonly referenced as Gender (25 per cent). However, race/ethnicity was referenced 137 times in evidence for Standard B out of a total 576 URG references (24 per cent), which represented almost half the number of mentions of Gender (49 per cent).

Figure 1 Under represented groups across Standard

A	All productions (N=235)	
URG	No. films	%
Gender	149	63%
Race/ethnicity	117	50%
Socioec. status	97	41%
Disability	89	38%
Age	64	27%
Sex orientation	57	24%
Regional part	20	9%
Religion	14	6%
Other	7	3%
Not stated	4	2%
Gender identity	3	1%

Note: Figures do not sum 100% because a film could meet each criterion with more than one URG



Race/ethnicity: 50% (117 films)













Stephen Lawrence 1974 - 1993



Professor Stuart Hall 1932-2014

Visual Language and Representation

The question – does visual language reflect the truth about a world which is already there or does it produce meanings about the world through representing it?

(Hall, 1997:7)

Culture, Media, Language

Edited by
Stuart Hall, Dorothy Hobson,
Andrew Lowe and Paul Willis



POLICING THE CRISIS

Mugging the State and Law and Order



Stuart Hall, Chas Critcher, Tony Jefferson, John Clarke, Brian Roberts

BRITAIN'S CRIMEWAVE

DRUG DEALER RECRUITED AGED 10

The Sun on Sunday Says -- Page Two



BREAKING NEWS **TOTTENHAM RIOT**

TWO POLICE CARS, A SHOP AND BUS SET ON FIRE DURING DISTURBANCES IN NORTH LONDON

01:50 **RS, A BUS AND SHOPS SET ON FIRE DURING DISTURBANCES IN TOT**



'Kneejerk' decision to stop showing Blue Story criticised by academics

Decision by Vue and Showcase follows years of censorship of black artists, say experts



“It’s a classic moral panic. Stuart Hall predicted it with mugging in the 70s - there’s hysteria around young black people and that eventually provokes an over-reaction like this.”

BLACK
LIVES
MATTER



I CAN'T BREATHE



BLACK
LIVES
MATTER



The Guardian Weekly

A weekly double of the news magazine
of news, views and culture for the UK



THE UPRISING

What the
George Floyd
protests mean

by Jonathan Brown,
Gregory Eversley,
Natalia Labat,
Kopelman,
Philip V. McKenna,
David Mervin,
Paula J. Pollack

Breaking with Boris

Tim Montgomerie Johnson's former close ally on what is going wrong inside No 10

Stephen Bush
on Kate Stannard
Philip Ball on
the gene wars

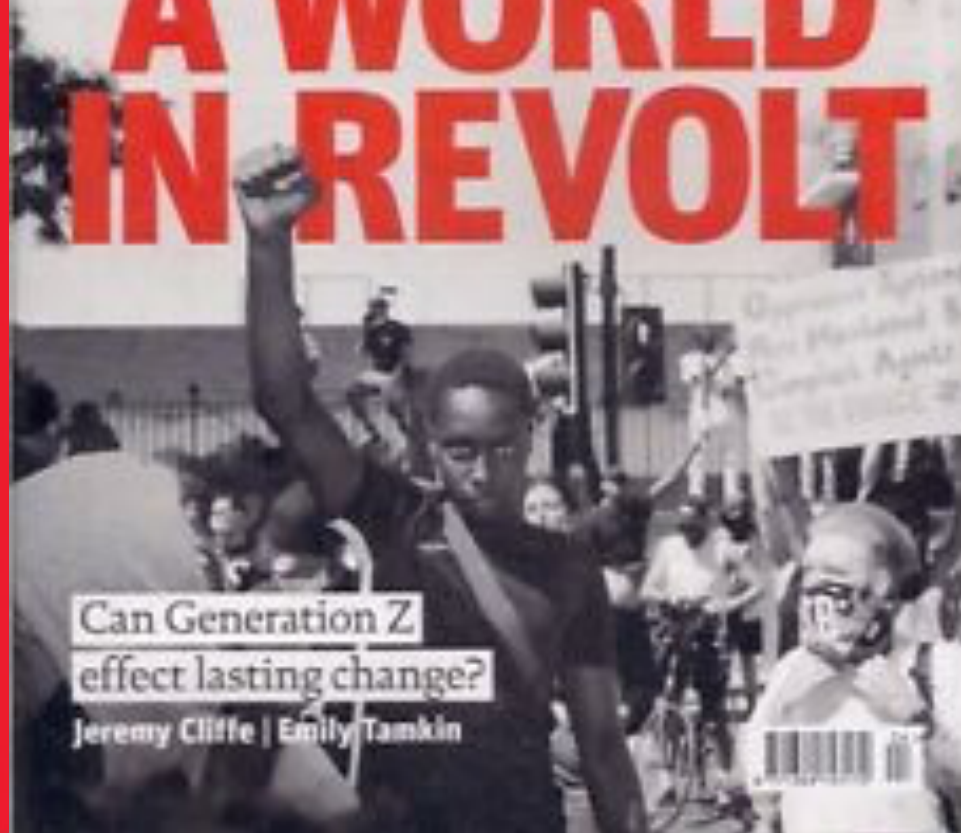
David Larmy on
the fall of Colonel
Althea Bee on
longing for home

New Statesman

highlighted (Reading to Anti-Corruption)

10-15 June 2020, No. 15

**A WORLD
IN REVOLT**



Can Generation Z
effect lasting change?

Jeremy Cliffe | Emily Tamkin



John Boyega, June 2020



John Boyega, June 2020



Jordan Peele ✓ @JordanPeele ·
We got you, John.



Charlie Brooker ✓ @charltonbrooker · 15h
I would crawl through a barrel of broken glass to have John Boyega
even so much as *glance* at one of my scripts.

John Boyega, June 2020



BGT, September 2020



BGT, September 2020



Professor Paul Gilroy

Black and British and 'Mutually Exclusive'

'it is still felt today as black settlers and their British born children are denied their authentic national membership on the basis of their race and, at the same time, prevented from aligning themselves within the British race on the grounds that their national allegiances inevitably lies elsewhere'

(Gilroy, 1987:46).



The media, social justice and identity

- The narratives of media, film and popular culture construct, mediate and frame our social and individual identities
- A key site for exploring the usefulness of contemporary theories of identity, cultural change and representation
- Media, film and cultural identities operate to structure meaning. The stories that circulate within media and culture work to construct our sense of which we are as individuals and social subjects.

You:

High-achieving London state school students from African/Caribbean backgrounds in years 10-13 who are expected to achieve 5 A*-B (9-6)





George the Poet



Dr Abenaa Owusu –Bempah, LSE Department of Law



Zulum Elumogo, LSE SU General Secretary 2018-2020



