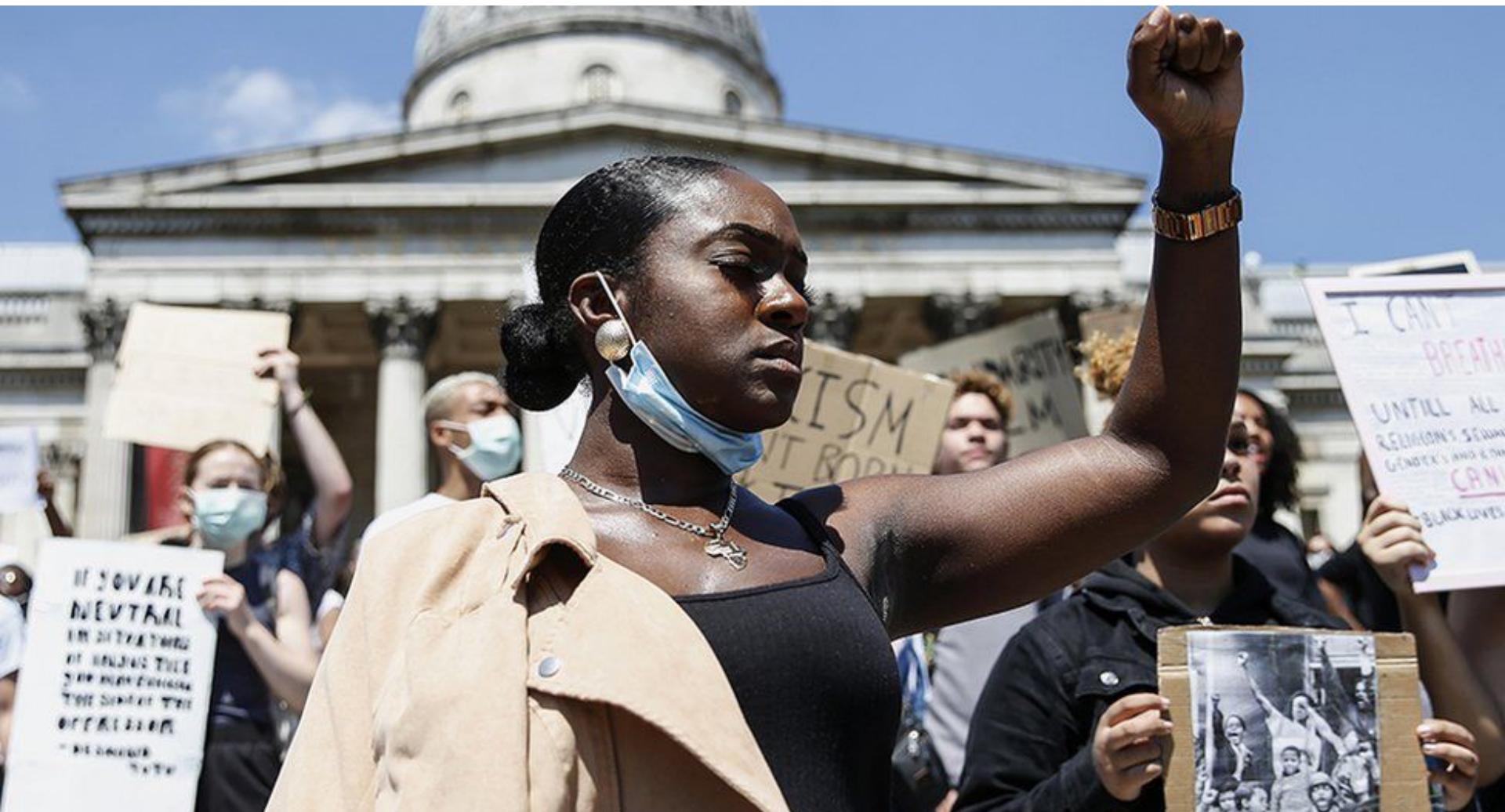


# Race, Media and Social Justice

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



*Pressure* (Dir Horace Ove, 1976)



INNER CITY VS OUTER SPACE

# ATTACK THE BLOCK

FROM THE PRODUCERS OF SHAUN OF THE DEAD

15 CERTIFICATE

OPTIMUM

facebook.com/AttackTheBlock



# 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

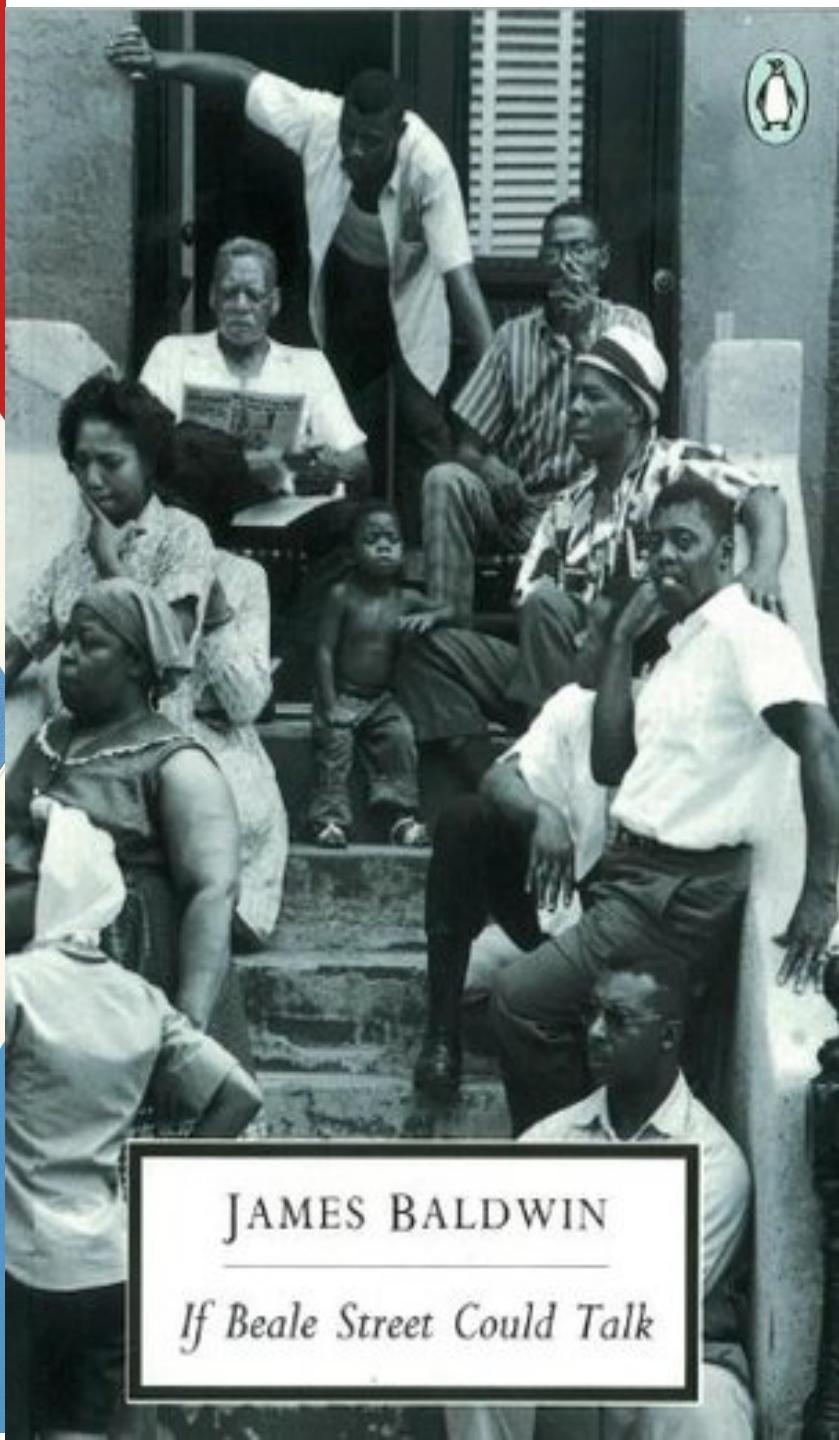
# LAURE SMITH NOW

'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.

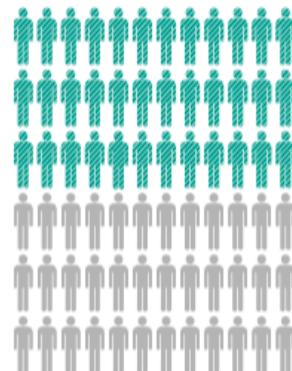
### Standard A and B Insights (Table 3)

In looking at the frequency of the citing of race/ethnicity, there were 2,991 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

URG	All productions (N=235)	
	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)

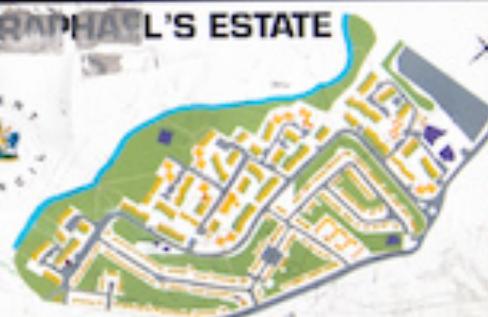






WELCOME TO

ST. RAPHAEL'S ESTATE



X



One way

1  
3





Stephen Lawrence 1974 - 1993



Professor Stuart Hall 1932-2014

## **Visual Language and Representation**

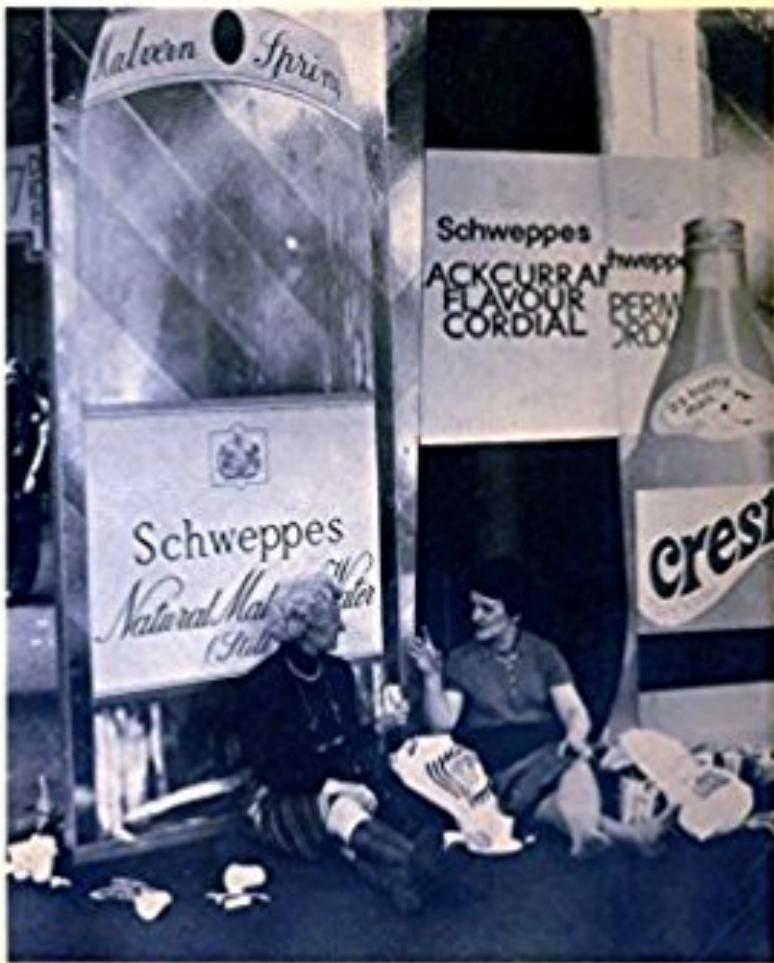
The question – does visual language reflect the truth about a world which is already there or does it produce meanings about the world through representing it?

(Hall, 1997:7)

# Culture, Media, Language

Edited by

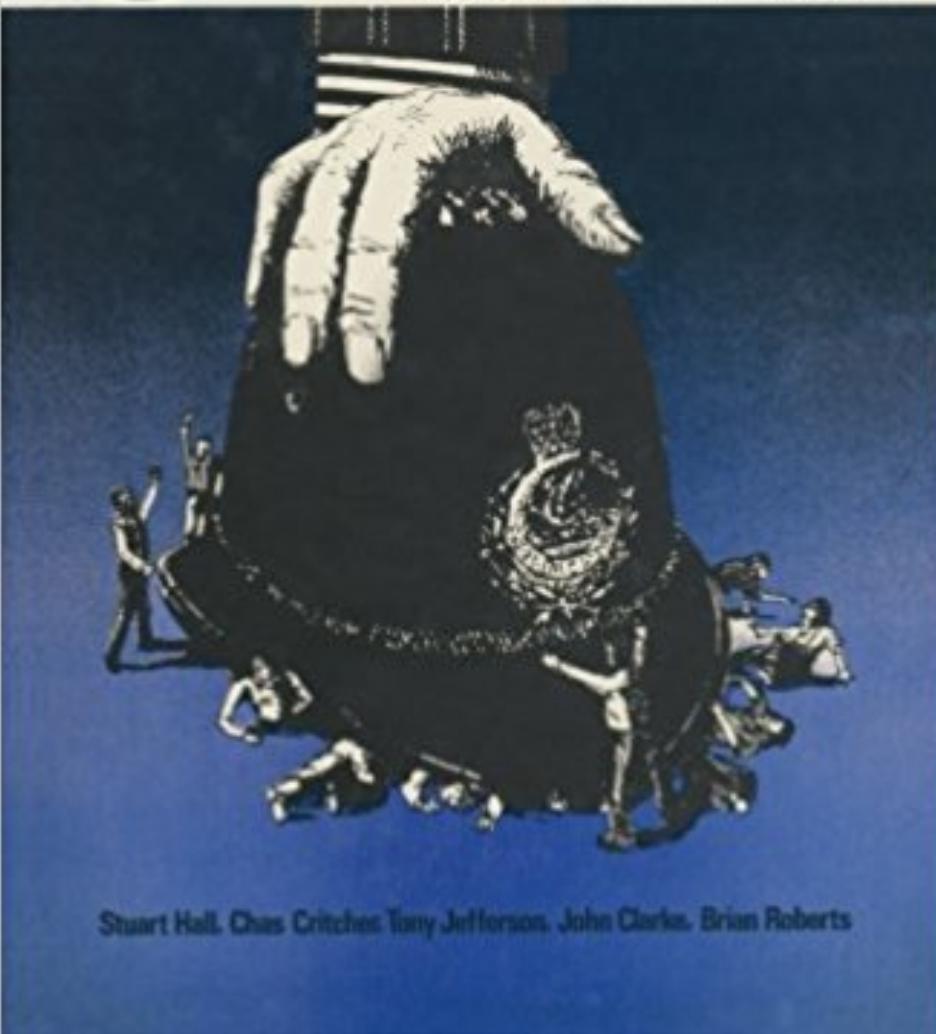
Stuart Hall, Dorothy Hobson,  
Andrew Lowe and Paul Willis



CRITICAL  
SOCIAL  
STUDIES

# POLICING THE CRISIS

Mugging, the State and Law and Order



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

## SHOCKING TRUTH BEHIND

EXCLUSIVE  
BY SHARON HENDRY

**THE** brutal reality of Britain's knife crime epidemic is laid bare by a drug dealer aged just 12.

Jamal, who was recruited by a gang two years ago, has seen dozens of stabbings and has already been to the funeral of several close pals.

He says: "When the blade goes in, you just feel it. You just feel you're real-life it for real."

"People think, 'What?' But it's real-life. You just feel it. You just feel the violence gets worse and worse."

Asked if he has seen刀刃

extreme in East London, where "last week some people from a borough we don't even name to our borough just to fight."

"They hop out of the cars and

they just start fighting. At least one guy has his hands on me and I don't know what to do."

Then he heard screams and saw someone from the opposition had been stabbed.

"Everyone ran off the estate. The police were called. The road got closed off. The police were there and they said they saw nothing. It's the same story over and over again."

"Now the police are trying, it

is not working. Real identity we

are not revealing, real names we

are not revealing. The police are linked to the

driving gang culture controlling

the driving gang."

The stakes are high — with Jamal reported to have been paid up to £30,000 with him on a drugs run.

He adds: "These people are crazy and they will do whatever they can to get involved to protect their nest."

Jamal says know

they are easy to

get hold of and to get away.

"Now the police are trying, it

is not working. Real identity we

are not revealing, real names we

are not revealing. The police are linked to the

driving gang culture controlling

the driving gang."

"The road, people from X are

not nice, people from Y are not nice,

it's just how the turf is

carved up and who's got what," he says.

"I know someone who

lived out of his man's house but

they can't touch him. But he is

not a master-of-fact about

things in general."

He adds: "The first thing to say

about stabbings on the road (among

gangs) is that you just innocent

people will get caught up in it and you'll never be touched."

"I know someone who

lived out of his man's house but

they can't touch him. But he is

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"The road, people from X are

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"I know someone who

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not a master-of-fact about

things in general."

# Jamal, 12: When the knife goes in time just stands still

DRUG DEALER RECRUITED AGED 10

get offensives in the year to year in London, kills 100 people and has 12,000. The capital now has a higher murder rate than New York. The knife goes in time just stands still as a way of supporting the drug dealers.

He admits: "I am a stereotypical I

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higher murder rate than New York.

The knife goes in time just stands

still as a way of supporting

the drug dealers.

"You see for me, when looking

at the刀刃

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**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**



# FOOT LOCKER



## '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

A protest sign featuring the text "BLACK LIVES MATTER" in large, bold, black letters. The letter "I" is stylized to include a raised fist. The sign is held by a person wearing a colorful, patterned headscarf.

I CAN'T BREATHE

A protest sign featuring the text "I CAN'T BREATHE" in black letters. Red, teardrop-shaped marks resembling blood are visible on the sign.



# The Guardian Weekly



## THE UPRISING

What the George Floyd protests mean

By Kristofor Hall, Gwynn Murphy, Monica Jihed, Christopher Phillips, Daniel Fierman, Pauline McNamee, [GuardianWitness](#)

## Breaking with Boris

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

Stephen Bush  
on Kate Beaton  
Philip Ball on  
the gene wars

David Lammy on  
the fall of Colston  
Alibek Bee on  
longing for home

# New Statesman

Independent thinking in politics

# 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 · 15h  
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



