

Programming by and for Minoritised Communities

Inclusive Reopening Advice for Exhibitors post Covid-19



About this Pack

Explore how to build authentic, long-term, exhibition strategies with programmes and experiences for all film goers, whether they are from diverse backgrounds or not. Shaped by lived experiences, this pack supports diverse film programming by and for minoritised communities.

As cinemas and festivals re-develop their business models for re-opening post Covid-19, it's vital that we listen, reflect and work to address inequality in UK cinema exhibition. This includes the global Black Lives Matter movement and how we take action to support inclusive film culture on screen, in the audience and in our organisations.

This pack has been developed with support from BFI FAN's [Advice Sessions](#), managed by [Film Hub Scotland](#).



Top Tips from the Workshop Leaders

Umulkhayr Mohamed



Bio

Umulkhayr Mohamed is a 26-year-old first-generation Welsh Somali who is a Creative and Cultural worker, working mainly within the film exhibition, and heritage sectors. Umulkhayr is also currently a part of BFI FAN's D&I Advisory Group and BFI FAN's Young Consultants Group. Previous roles include project coordinating for Film Hub Wales's Anim18, a national season celebrating British Animation, being a programme assistant at Hanoi DOCLAB and being one of Independent Cinema Office's FEDS traineeship alumni.



How to develop equitable partnerships with People of Colour (POC) in the Exhibition Sector

[Read Umulkhayr's presentation in full here.](#)

- **Discuss care from the offset:** This way you are able to ensure that POC feel able to co-create ways of working together, making the collaboration a safe and welcoming one.
- **The ask isn't a specific one:** Instead of approaching POC with a set idea, approach expressing that you would like to work with them so you can develop a collaborative project that serves both your wants and needs.
- **The parameters of the collaboration aren't based on race:** It is tokenistic to want to work with POC when you are trying to be more representative in terms of race.
- **Whichever organisation approaches:** It should be understood that both organisations are benefiting from this collaboration/partnership not just the POC led one.
- **Funding for shared projects should be evenly distributed:** White-led, established organisations, should leverage their ability to provide operational support.
- **Ways of working are developed together:** Take nothing for granted and find a way to meet people where they are.
- **The 'Burden' of outreach is equally shared:** Do not only seek to work with POC so that you can gain access to their communities. Both organisations in the partnership should be reaching out to these communities and equally ensuring that the opportunity to programme is also shared.
- **The collaboration doesn't end when then funding stops.** The partnership is a sustained one that enriches not only communities of colour but supports the long term goals of the POC you work with.

Fadhili Maghiya



Bio

Fadhili is the Founder and Director of Watch-Africa Cymru: Wales' African Film Festival. Having started the festival in 2013, it has grown to become one of the leading festival in Wales focusing on African cinema. With a background in Social Sciences and Human Rights, Fadhili has worked for various NGOs as well as the UN tribunal for Rwanda (UNICTR) before relocating to Cardiff in 2013 to become the Director for the Sub-Sahara Advisory Panel (SSAP), a network of African communities in Wales working in international development. At SSAP, Fadhili manages a team working on local and international projects (mainly in Sub-Saharan Africa).



How to create inclusive strategies that develop and keep audiences and curate for communities.

[Read Fadhili's presentation in full here](#)

- Avoid lazy **programming**,
- Are your screening **fees** compatible with the community you are working with/targeting?
- Unlearn old habits/ **trust**,
- **Access:** Make people feel that this is their place,
- Practice **Equitable Partnerships**,
- **Avoid Tokenism:** e.g. Black History Month is not just in October,
- Programme diverse **content**,
- **Engage local artists** from POC communities,
- **Curatorial Strategies:** Involve and consider diverse/ people of colour when programming.
- Consider **extra activities** e.g. music/food/dance etc,
- **Subtitling:** For many minoritized communities, English is their 2nd, 3rd or 4th language and at times reading is easier than listening to people talking and picking up different accents. Subtitling is one way to make it easier for them to watch and enjoy films that have have strong accents,
- **Staff / Organisational Culture:** The composition and culture of the organisation has a huge impact on how they are able to engage with minoritized communities. It is important that the organisation has a diverse board or members of staff to bring lived experiences of minoritized communities to the organisation and programming team.
- **Outreach** – Festivals should think more of doing outreach screenings rather than focusing on exhibiting at independent cinemas. They can host screenings in community settings where people are at ease and prices are probably cheaper compared to venues that they don't feel comfortable in.

Yvonne Connikie



Bio

Yvonne Connikie promotes independent Black Film as a freelance film exhibitor and producer. Having founded the Black Film Festival Wales in 2000 which she ran for 8 years, Yvonne recently created a new screening platform, Cinema Golau to support the work of emerging Black Filmmakers in Wales and curate Black Welsh and Black independent film. Yvonne's experience also includes:

- Assistant Curator (Black London Film Heritage), to curate the first DVD compilation entitled 'Big City Stories',
- Former Chair of the New Black Film Collective (TNBFC),
- 3 years programming for the Portobello Pop-Up Cinema,
- An ongoing PhD at the University of South Wales, researching the leisure activities of Caribbean Elders in Cardiff and Newport.



How to to avoid tokenism.

[Read Yvonne's presentation in full here](#)

- **Include films in your programme that have several minority characters:**

One of the surest signs you've got tokenisation going on is when you have a cast full of non-minorities except for one or two people representing minorities. If you have a cast with a bunch of white people with one black guy, or a cast with a bunch of men and one woman, you probably have tokenisation going on.

- **Make sure that minority characters have important roles in the overall story:**

If your minority characters are limited to sidekicks, secondary characters, one-shot characters, and/or plot devices, you're doing it wrong. Make sure at least some of your minority characters play important and key roles in the story and do more than simply help a non-minority reach our ultimate goals and/or glory. Let them play vital and key roles in the overall story.

- **Your minority characters identities and interests should not revolve around their minority-ness:**

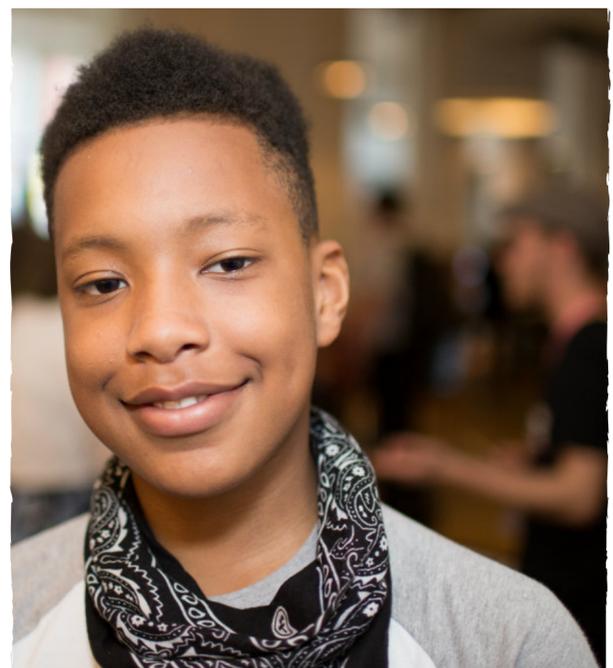
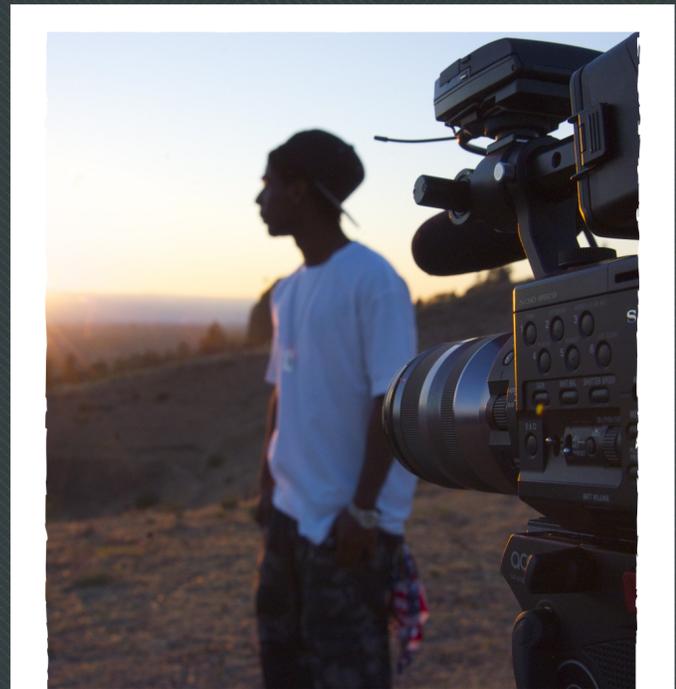
Their minority statuses should be a *part* of their identities, but their identities should not completely revolve around it. They should have plenty of hobbies, interests, life experiences, ambitions, and goals that any other person could share.

- **Pass your Bechdel Tests:**

The original Bechdel Test runs as follows: does a film contain at least two female characters who talk to each other about something besides a man? Similarly, does your story contain at least two non-white characters who talk about something that isn't racial issues or a white person? If you can answer "yes" to these or any minority group represented in your story, then you're probably a fair step away from tokenism.

Recommended Resources

- [A White Institution's Guide For Welcoming Artists of Color* and their Audiences](#)
- [African Film Database](#)
- [We Are Parable Audience Research](#)
- [Jemma Desai's 'This Work Isn't For Us'](#)
- [Curating an African Film Festival in Scotland - *The Recognition of Difference*](#)
- [Film Hub Scotland: An investigation of diverse and mainstream UK film audiences](#)
- [Inclusive Cinema Ethnicity Data](#)
- [Case Study \(Africa In Motion\)](#)
- [Watch-Africa Film Festival](#)
- [Terminology: Writing About Ethnicity](#)
- [June Givanni Pan African Film Archive](#)
- [TANO \(Network of African film festivals\)](#)
- [Wind Rush Film Festival](#)
- [Black Film](#)
- [Shadow and Act](#)
- [FESPACO](#)
- [Coco Fusco Young, British and Black](#)
- [The British Blacklist](#)
- [Culture Kinetica](#)
- [Towards Defining The Black Film](#)
- [Caribbean Tales](#)
- [Race Traitors: White Filmmakers Who Make Black Films](#)
- [Why Diversity Matters in Programming](#)
- [Second Sight: A woman doesn't dread essay](#)
- [Film Awards and Why They Matter](#)
- [White Micro-aggression Against Black Awards and Why They Matter](#)



Discover Black, Asian and Minority Ethnic Organisations in Wales

Please note that this is a selection only.

Watch-Africa Cymru: Wales' Annual African Film Festival celebrating the best of African cinema. Launched in 2013, the festival provides a platform for African films, art and culture in Wales.

Race Council Cymru (RCC): Promotion of equality and diversity for by the elimination of discrimination on the grounds of race, gender, disability, sexual orientation or religion.

BAWSO: Providing practical and emotional support to black minority ethnic (BME) and migrant victims of domestic abuse, sexual violence, human trafficking, Female Genital Mutilation and forced marriage.

Sub-Sahara Advisory Panel (SSAP): Formed in 2009 by African diaspora groups in Wales to advance their common interest in local and International Development. They seek to utilise skills, capacity and knowledge found within Welsh African diaspora communities for the benefit of all.

North Wales African Community (NWAS): A community organisation based in Gwynedd, North Wales, including members of the African diaspora community and people who have interest in Africa.

Diverse Cymru: A unique Welsh charity committed to supporting people faced with inequality and discrimination because of: age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex and sexual orientation

African Community Centre –Swansea (ACC): A registered charity which offers support to people across Wales, especially Africans born in Africa, African Caribbean's and British Africans who are currently resident in Wales.

Hub Cymru Africa: A partnership supporting the Wales Africa Community, bringing together the work of the Wales for Africa Health Links Network, the Sub Saharan Advisory Panel and Fair Trade Wales.

Ethnic Minorities & Youth Support Team (EYST): An award-winning voluntary organisation set up to support ethnic minority people in Wales.

Gentle/Radical: A grassroots cultural organisation and platform for radical thinking, creative practice and social change.

Glitter Cymru: A monthly social meet-up group for Black, Asian and Minority Ethnic (BAME) people who identity as LGBT+.

Privilege Cafe: A virtual cafe and safe space empowering participants to feel confident and explore privilege.

The Welsh Arts Anti-Racist Union: a group of Black and NBPOC artists and art workers demanding justice for racialised communities in the arts.

Cinema Golau: A network for emerging Black filmmakers in Wales.

Programming

Our speakers curated over 100 film titles into a People of Colour Centric Cinema Package. See some examples below and find a [full list of titles here](#).



Coming of Age

I Am Not A Witch

Director: Rungano Nyoni

Distributor: Curzon Artificial Eye

Shula is the first child taken to a travelling witch camp, where she is told that should she cut the ribbon and attempt to escape, she will be cursed and transformed into a goat.



Drama

Socrates

Director: Alexandre Moratto

Distributor: Filmbank Media/Peccadillo

After his mother's sudden death, Socrates, a 15-year-old living on the margins of São Paulo's coast, must survive on his own while coming to terms with his grief.



LGBTQIA+

Stud Life

Director: Cambell X

Distributor: BFI

After JJ falls in love with a gorgeous diva, her friendship with Seb becomes strained, and she may be forced to choose between Seb and her lover.



Comedy

Gone Too Far

Director: Destiny Ekaragha

Distributor: BFI

Follow two estranged teenage brothers over the course of a single day as they meet for the first time, and struggle to accept each other for who they are.

[Click to see the full list of titles](#)

Get in Touch

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