

Creative, practical and inclusive
strategies for:

- Developing and keeping
audiences
- Curating for communities.



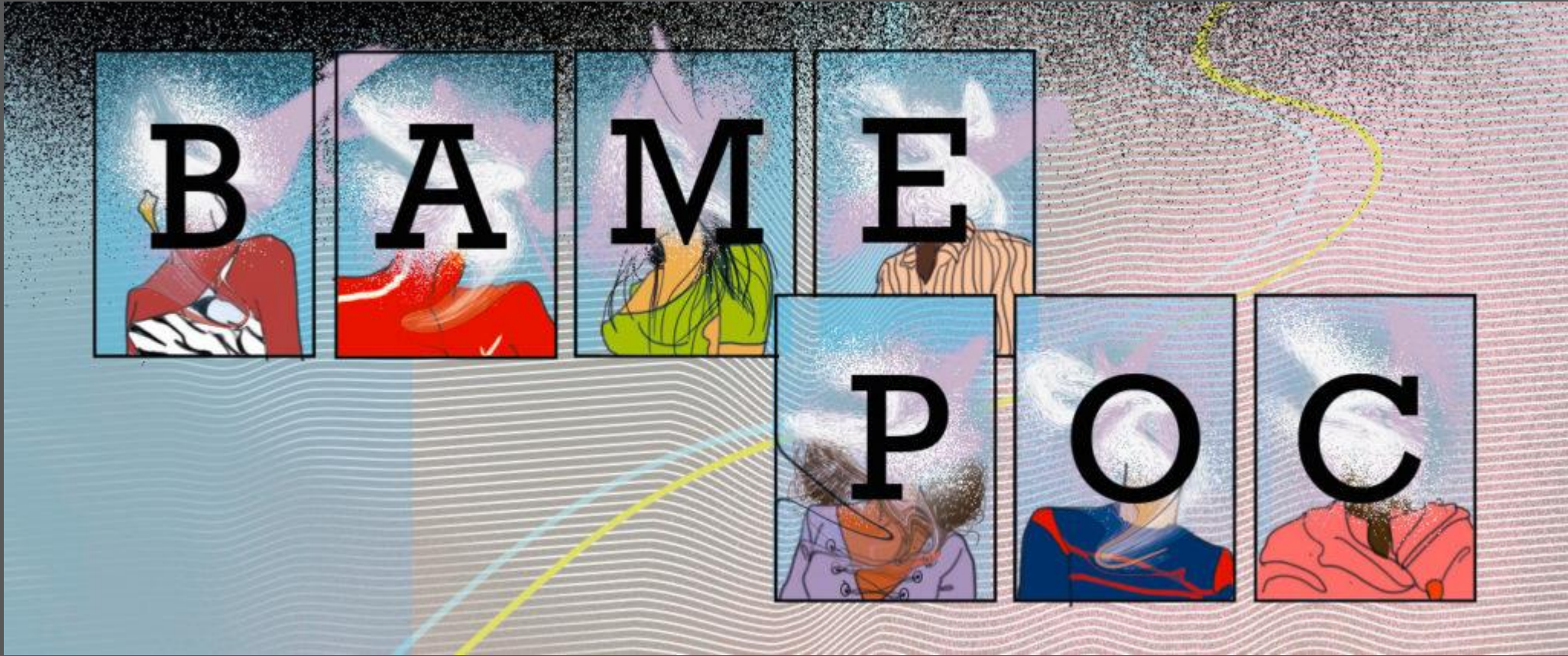
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What you will learn about in this session

- Situation analysis of BAME/POC audience in the sector
- Who are the BAME/POC audience?
- Understanding of strategies have been used/are being used.
- Understanding of what can be improved
- Creative ways to include POC/BAME
- How to avoid Tokenism
- Understanding Participatory Curating and Cultural Democracy
- Tools and Resources
- **Anything else?**



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7 years of Watch-Africa and engaging audience with African films!



7 years of Watch-Africa and engaging audience with African films!



An African film festival at the Magic Lantern in Tycyn - why?

Our quietest times of the year at the Magic Lantern are June into July and September into October - it can sometimes feel like the 'Marie Celeste'!

But rather than see this as a problem, we see it as an opportunity to side-step - to show some incredible films that are not part of the movie mainstream.

Watch Africa and the Wales African Film Festival is a beautiful and much appreciated gift to us. Our challenge is to get YOU and YOUR FRIENDS to come and watch these amazing films!

Wales African Film Festival - Watch-Africa, is proud to present to our audiences in Wales, a series of films that look at the North Africa Spring as well as exploring issues related to young people in Africa. With Q&As and animation workshops, Watch-Africa will bring three days of African festivity to Mid Wales. From animations to documentaries and feature length movies, the festival will give a real taste of Africa through film. I look forward to meeting you all at the Magic Lantern!



Fadhili Maghbiya
Founder & Festival Director
Watch Africa

Hazina is a Mid Wales charity that has now been carrying out development work in Tanzania for 8 years. Each time we visit Tanzania we are thrilled by the abundance of music and culture. We are therefore delighted to work with Wales African



Film Festival and the Magic Lantern Cinema to bring these great events to Mid Wales. This collection of films provides a fantastic opportunity to experience some of the amazingly rich culture of Africa. Enjoy!
Mark Olsson
Hazina

Doors open half an hour before the advertised start times, and all films will have a very short introduction.

FRIDAY 9TH OCTOBER

7.30pm
Festival Welcome

7.40pm - 9.20pm THE FORGOTTEN KINGDOM

Cert 12A 101 mins
Atana Makenya leaves the slums of Johannesburg to return to his ancestral land of Lesotho. Here he must bury his estranged father in the remote, mountainous village where he was born.

Stirred by memories of his youth, he falls in love with his childhood friend, Dineo, who is now a radiant young school teacher. Through Dineo, Atana is drawn toward the mystical beauty and hardships of the people and land he had forgotten and faces his own bittersweet reckoning.
Written and directed by Andrew Mudge. 2013. South Africa / Lesotho.

TRAILER:
<http://www.forgottenkingdomthemovie.com/trailer/>

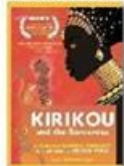
9.20pm - Midnight
LIVE@the Lantern presents OPEN MIC NIGHT
Local artists perform with the occasional African twist! Admission free with the evening's film ticket or £3.



SATURDAY 10TH OCTOBER

10am - 11.15am KIRIKOU AND THE SORCERESS

Cert U 74 mins
In a troubled African village, an unusual baby-hero named Kirikou is born. The tiny Kirikou sets out to fight the beautiful but



wicked sorceress Karaba who has cast a spell on his village. The water spring has dried up, the men are disappearing, life is not good. But what can a tiny thing like Kirikou do???

A gripping animation based on an African folktale.
Directed by Michel Ouellet. 1998. Belgium.
Trailer: <https://www.youtube.com/watch?v=LLBpjZ77qpl>

11.30am - 1.30pm
ANIMATION WORKSHOP for young people aged 7-15 - learn how to make cut-out characters and animate them with top animators Turnip Starfish

- Places are FREE with a 'Kirikou and the Sorceress' ticket, but places are limited to 25 - so please book in advance by emailing amagrandy@clara.co.uk
Venue to be confirmed.

11.40am - 1.15pm
SOLEILS
Cert 12A 96 mins
This is a road-movie with a difference. Transcending time and space and set against the stunning landscape of Burkina Faso, 'Soileils' follows the adventures of



Sotigui, a wise griot, who is entrusted with curing the young girl Dokamisa of amnesia. Their healing journey takes them through Africa's rich history - from the Mandingo Empire of the 13th century to the cells of Robben Island. Along the way, they meet many of the iconic 'soileils' / 'suns' of African literature, folklore and politics.

Directed by Olivier Delahaye & Dani Kouyate. 2013. Burkina Faso.
Trailer: <https://vimeo.com/88995008>

2.45pm - 4.50pm HORSES OF GOD

Cert 18 115 mins
Yachine and Hamid are two brothers growing up in the slums of Casablanca amid a life of football games, glue sniffing,



friendship and crime. Their lives change forever when Hamid comes out of prison. A transformed man, he now has close links with local Islamist extremists. Deftly directed, with exquisite cinematography and excellent performances, this is one of the best on-screen explorations of the seeds of terrorism, and one that is unlikely to leave you unmoved.

Directed by Nabil Ayouch. 2012. Morocco.
Trailer: <https://www.youtube.com/watch?v=duMtsVZMoo>

From 4.50pm onwards
EAT! - no, it's not a film but instead some really tasty Ethiopian food cooked and served by the Green Goat Café - must be booked in advance.
See **FOOD AND DRINK** on the back page.

6.15pm - 7.50pm UNDER THE STARRY SKY

Cert 15 87 mins
This film is a multi-layered exploration of the African diaspora and the fragile hopes of those looking for a new life or



revisiting an old one. The three, finely-crafted stories of Sophie, Abdoulaye and Thierno become entwined as they make their way between Turin, Dakar and New York. From initial strife and disillusionment to decisive decisions and actions, all three struggle to take hold of their futures, stake a place in life and find their personal freedom. The film is a rich emotional tapestry of both joy and heartbreak.

Directed by Dyana Gaye. 2013.
Trailer: <https://vimeo.com/85602665>

8pm - late! MUSIC with DJ EARTHDOCTOR

This eminent DJ will be playing a selection of African music from the 1970's to the present day, both chilled and lively, to suit whatever the night brings! Admission free with the evening's film ticket or £4.



SUNDAY 11TH OCTOBER

2pm - 4pm
FINDING FELA
Cert 15 119 mins
Africa's greatest musical icon - to the government he was a dangerous

revolutionary, to the world he was a musical visionary, but to his people he was FELA! This is the story of Fela Kuti's life, his music and his social and political importance. He created Afrobeat and used that forum to express his revolutionary political

opinions against the dictatorial Nigerian government of the 1970s and 1980s. His influence helped bring a change towards democracy in Nigeria and promoted Pan African politics to the world. His message still has currency today.

Directed by Alex Gibney. 2009. USA.
Trailer: <https://www.youtube.com/watch?v=937SQ8-6Rv4>

4.30pm - 6.10pm SEMBENE! + Q&A SESSION

Cert 15 82 mins
Award-winning, veteran filmmaker and natural story-teller Ousmane Sembene has long been hailed as the "father" of African cinema. An author, filmmaker



and activist, his work spans several decades and his overtly political stance has at times incurred the wrath of Senegalese authorities.
This documentary of his life, co-directed by Gadji, his biographer and the world's foremost expert on Sembene's work and life, brilliantly conveys the complexities of a man considered one of the most important cultural figures in Africa.

Followed by a Q&A session with Dr Rachael Langford.
Directed by Samba Gadji and Jason Silverman. 2015. USA / Senegal.
Trailer: <https://vimeo.com/66352186>



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A truly local film



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Stats

- Diverse audiences tend to be heavier film consumers compared to the national average, especially Eastern Europeans (31% are “heavy” film consumers compared to 12% for the national average)
- Asian, Black, Eastern European and LGBT audiences attend the cinema much more frequently than the national average (all over 30% for “very regular” compared to 14% for the national average)
- These audiences also have an above-average affinity for cinema, with over 1 in 2 Black, Eastern European and LGBT audiences saying cinema remains the best place to watch film – even higher (3 in 5) for the Asian audience
- The following are the proportions from diverse audiences who say they would watch more films if people from diverse backgrounds were portrayed more authentically: 59% of the Asian audience, 66% of the Black audience, 54% of the Eastern European audience[4]
- Source: Portrayal Vs. Betrayal? April 2011 - An investigation of diverse and mainstream UK film audiences A research report commissioned by the UK Film Council
- [file:///C:/Users/Volunteer/AppData/Local/Packages/microsoft.windowscommunicationsapps_8wekyb3d8bbwe/LocalState/Files/S0/7324/Attachments/uk-film-council-portrayal-vs-betrayal-an-investigation-of-diverse-and-mainstream-uk-film-audiences\[32743\].pdf](file:///C:/Users/Volunteer/AppData/Local/Packages/microsoft.windowscommunicationsapps_8wekyb3d8bbwe/LocalState/Files/S0/7324/Attachments/uk-film-council-portrayal-vs-betrayal-an-investigation-of-diverse-and-mainstream-uk-film-audiences[32743].pdf) OR <https://www.bfi.org.uk/industry-data-insights/reports/audiences>



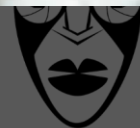
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Who are the BAME/POC audience?

Black cinema, and BME programming in general is not one kind of cinema. You need to think about your audience not as something homogenous but open to many different factors including education, geography, income, transport, gender, access and age among others.



Image from: <https://www.the-bigger-picture.com/articles/black-audiences-returning-to-cinemas/>



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How have you engaged with diverse communities when programing? - Discussion



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What are some challenges you have faced when programming for BAME/POC audience?



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Where are the blind spots? What could you do differently?



**Blind spot
Take care**

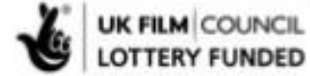


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Who are the BAME audience?

Market overview

Film consumption



Qualitative insight

Asian

- Many films this audience watch are **mainstream UK and Hollywood blockbusters** with big name stars and special effects.
- Asian audiences display **above average consumption patterns to the mainstream** (although in many ways this audience are mainstream), so DVD and Cinema consumption is not unusual.
- Pakistani respondents in general, although particularly females, are watching a fair amount of South Asian film/TV. This is in contrast to our Indian respondents, for whom **Bollywood can appear out of date and not in tune with modern times**.
- There is an overall feeling, however, that **Asian film is highly inaccessible in UK cinema** as it is shown at inconvenient times and this is a suggested area for improvement.

Qualitative insight

Black African / Caribbean

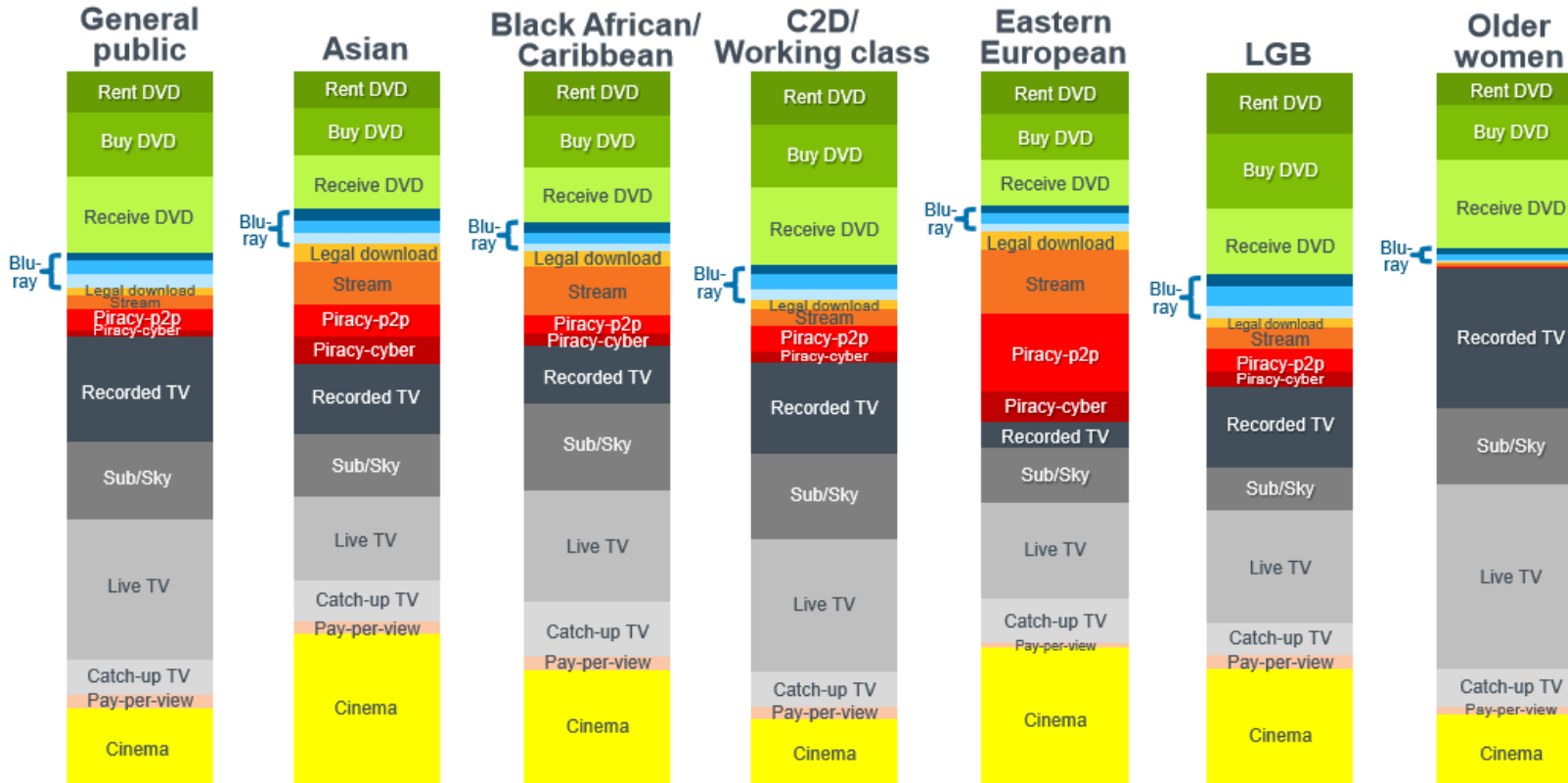
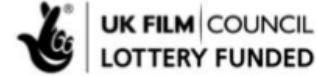
- Whilst the black audience that we met qualitatively were interested in mainstream film genres, their tastes were also influenced by black directors. This issue dominated discussion – with the overriding issue that **there are very few British black directors of note**.
- They were particularly attracted to films with **all black casts**. They like films such as *'Why did I get married?'* (one respondent recently got married so could relate to it!) and *'The Family that Preys'*, both of which were directed by Tyler Perry.
- One group attendee was a collector of U.S. 'Blaxploitation' films, primarily because of the music. Many more **buy movies with all black casts from Amazon** (shipped from the US).
- Overall there is a feeling that films with an all black cast are **highly inaccessible in UK cinemas**, for example they may be shown in one cinema in the whole country (Brixton) or are shown for extremely short periods – sometimes just a few days.



Who are the BAME audience?

Market overview

Volumetric analysis – diverse audiences



We can do the same share of volume analysis for each **diverse audience**. Again, some striking differences compared to the national average. The most clear difference is the use of online/digital by Eastern Europeans – they are clearly watching a massively disproportionate volume through streaming and piracy, which in turn squeezes their reliance on TV. Cinema plays a disproportionate role for Asians, Eastern Europeans and, to a lesser extent, for Black and LGB audiences.



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Who are the BAME audience?

Types of film that diverse audiences typically enjoy watching

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We know from earlier that most of our diverse audiences in the study are disproportionately connected with film. We see this illustrated again here by the degree to which they are higher than the general public for genre viewing.

As it is difficult to see the rank order of preference per diverse audience in the table on the right, on the next page we show the same data in a different way to understand order preference more clearly.

	Total GB into film	Asian		Black African/ Caribbean		C2D/ Working class		Eastern European		Lesbian, gay, bisexual		Older women	
Comedy	64%	81%	+17	84%	+20	64%	0	87%	+23	75%	+11	53%	-11
Adventure	60%	74%	+14	72%	+12	63%	+3	82%	+22	70%	+10	46%	-14
Drama	55%	54%	-1	66%	+11	50%	-5	70%	+15	76%	+21	72%	+17
Thriller/Suspense	53%	61%	+8	63%	+10	50%	-3	59%	+6	67%	+14	62%	+9
Action	50%	73%	+23	74%	+24	55%	+5	74%	+24	58%	+8	25%	-25
Sci-fi/Futuristic	44%	49%	+5	50%	+6	45%	+1	56%	+12	61%	+17	36%	-8
Romcom	37%	62%	+25	59%	+22	38%	+1	66%	+29	49%	+12	44%	+7
Family	37%	61%	+24	60%	+23	42%	+5	55%	+18	41%	+4	40%	+3
Fantasy	37%	44%	+7	46%	+9	41%	+4	58%	+21	61%	+24	25%	-12
Horror	32%	43%	+11	41%	+9	37%	+5	47%	+15	51%	+19	16%	-16
Documentary	31%	40%	+9	54%	+23	25%	-6	73%	+42	58%	+27	33%	+2
Animation for kids	29%	44%	+15	54%	+25	34%	+5	47%	+18	45%	+16	22%	-7
War	29%	26%	-3	33%	+4	26%	-3	40%	+11	29%	0	20%	-9
Period drama	29%	24%	-5	31%	+2	20%	-9	31%	+2	52%	+23	54%	+25
Animation for adults	28%	41%	+13	54%	+26	30%	+2	56%	+28	53%	+25	14%	-14
Disaster	28%	30%	+2	34%	+6	32%	+4	44%	+16	43%	+15	24%	-4
Musical	26%	28%	+2	43%	+17	23%	-3	36%	+10	50%	+24	40%	+14
Romance	26%	49%	+23	47%	+21	24%	-2	49%	+23	42%	+16	35%	+9
Biographical drama	22%	25%	+3	39%	+17	17%	-5	45%	+23	52%	+30	34%	+12
Western	19%	24%	+5	33%	+14	18%	-1	25%	+6	20%	+1	15%	-4
Sport	15%	24%	+9	37%	+22	13%	-2	28%	+13	17%	+2	8%	-7
Teenage comedy	15%	34%	+19	39%	+24	22%	+7	33%	+18	24%	+9	3%	-12
Kids (non animation)	12%	30%	+18	29%	+17	17%	+5	27%	+15	21%	+9	6%	-6
Film noir	10%	18%	+8	23%	+13	6%	-4	26%	+16	36%	+26	9%	-1
World cinema	8%	30%	+22	31%	+23	4%	-4	56%	+48	42%	+34	7%	-1
Bollywood	4%	56%	+52	24%	+20	3%	-1	19%	+15	11%	+7	3%	-1
Nollywood	1%	9%	+8	35%	+34	2%	+1	14%	+13	8%	+7	3%	+2

benchmark

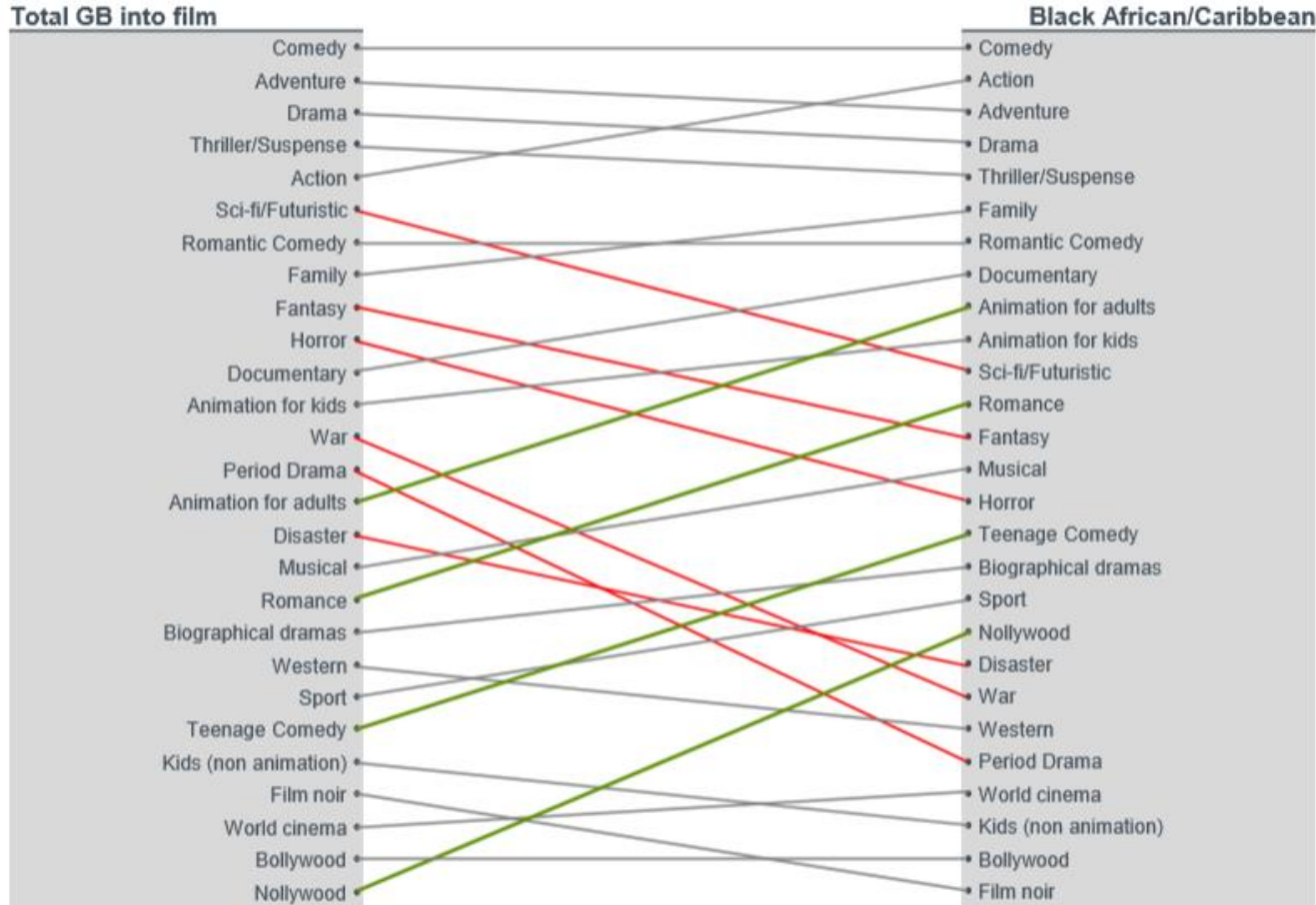
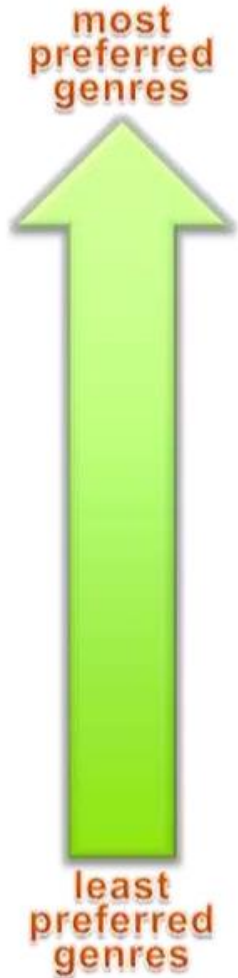
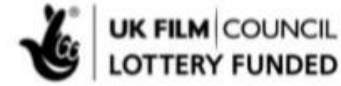


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Who are the BAME audience?

Genre preferences

Comparing film genres the general public typically enjoy watching with the **Black** audience



— a big jump in preference for this audience (>3 places in rank order)
 — a big dip in preference for this audience (<3 places in rank order)



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Who are the BAME audience?



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Specific films that diverse audiences feel they can personally associate with

(an unprompted, open ended question)



Avatar, East Is East, Slumdog Millionaire and The King's Speech are films that all diverse audiences can personally associate with.

Asian

Slumdog Millionaire
The King's Speech
East Is East
Bend it Like Beckham
My Name is Khan
Black Swan
Inception
To Kill a Mockingbird
Four Lions
Titanic
My Sister's Keeper
Crash
3 Idiots
Avatar
The Kite Runner
Gandhi
PS I love You
Bride & Prejudice
Kidulthood
The Kids are Alright

Eastern European

Slumdog Millionaire
Black Swan
Harry Brown
The King's Speech
Inception
Avatar
Fish Tank
American History X
Happy Go Lucky
Bridget Jones's Diary
Trainspotting
The Matrix
Notes on a Scandal
Harry Potter
The Pursuit of Happyness
Schindler's List
The Reader
East Is East
An Education
The Pianist

Black African/Caribbean

Slumdog Millionaire
Kidulthood
Adulthood
Blood Diamond
The King's Speech
The Pursuit of Happyness
Harry Brown
Precious
Avatar
The Shawshank Redemption
Mandela
Pretty Woman
Bridget Jones's Diary
Roots
The Color Purple
Love and Other Drugs
Mississippi Burning
East Is East
Philadelphia
Last King of Scotland

Lesbian, gay, bisexual

Brokeback Mountain
The King's Speech
Slumdog Millionaire
Black Swan
The Kids are Alright
Vera Drake
A Single Man
Milk
Boys Don't Cry
If These Walls Could Talk
East Is East
Bridget Jones's Diary
Philadelphia
Avatar
The Hours
Girl Interrupted
Never Let Me Go
Harry Brown
Trainspotting
Rabbit Proof Fence

C2D/Working class

Slumdog Millionaire
The King's Speech
This Is England
Billy Elliot
My Name Is Khan
Bridget Jones's Diary
Four Lions
Milk
As Good As It Gets
Torch Song Trilogy
Avatar
Donnie Darko
East Is East
The Matrix
The Fighter
My Left Foot
Kidulthood
Eat, Pray, Love
Into the Wild
Harry Brown

Older women

The King's Speech
Slumdog Millionaire
Black Swan
Harry Brown
Calendar Girls
Avatar
Vera Drake
The Full Monty
Shirley Valentine
Trainspotting
Mamma Mia!
This Is England
Gandhi
Another Year
East Is East
Brassed Off!
Secrets and Lies
The Boy in the Striped Pyjamas
Educating Rita
Beaches



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Who are the BAME audience?



Specific actors that diverse audiences feel they can personally associate with
(an unprompted, open ended question)



Colin Firth and Johnny Depp stand out as two actors that all diverse audiences can personally associate with.

Asian

Denzel Washington
Colin Firth
Will Smith
Leonardo DiCaprio
Aamir Khan
Dev Patel
Ben Kingsley
Bruce Willis
Jennifer Aniston
Sylvester Stallone
Johnny Depp
Tom Hanks
Jason Statham
Jackie Chan
Matt Damon
Hilary Swank
Shahrukh Khan
Julia Roberts
Sandra Bullock
Parminder Nagra

Eastern European

Johnny Depp
Natalie Portman
Colin Firth
Leonardo DiCaprio
Nicole Kidman
Colin Farrell
Angelina Jolie
Keanu Reeves
Edward Norton
Samuel L Jackson
Bruce Willis
Brad Pitt
Robert De Niro
Sally Hawkins
Tom Hanks
Denzel Washington
Julia Roberts
Al Pacino
George Clooney
Sally Hawkins

Black African/Caribbean

Denzel Washington
Will Smith
Samuel L Jackson
Morgan Freeman
Colin Firth
Angelina Jolie
Brad Pitt
Michael Caine
Julia Roberts
Eddie Murphy
Halle Berry
Jason Statham
Sidney Poitier
Thandie Newton
Matt Damon
Tyler Perry
Idris Elba
Leonardo DiCaprio
Johnny Depp
Whoopi Goldberg

Lesbian, gay, bisexual

Colin Firth
Helen Mirren
Jake Gyllenhaal
Helena Bonham-Carter
Jodie Foster
Angelina Jolie
Julianne Moore
Leonardo DiCaprio
Julie Walters
Ellen DeGeneres
Drew Barrymore
Sandra Bullock
Johnny Depp
Michael Caine
Sean Penn
Natalie Portman
Kathy Burke
Hilary Swank
Tom Hanks
Heath Ledger

C2D/Working class

Jennifer Aniston
Johnny Depp
Cameron Diaz
Helen Mirren
Colin Firth
Leonardo DiCaprio
Michael Caine
Sandra Bullock
Jack Nicholson
Simon Pegg
Tom Hanks
Matt Damon
Sigourney Weaver
Ian McKellan
Kevin Spacey
Denzel Washington
Meryl Streep
Julie Walters
Al Pacino
Dev Patel

Older women

Helen Mirren
Judi Dench
Meryl Streep
Colin Firth
Julie Walters
Maggie Smith
Michael Caine
Emma Thompson
Alison Steadman
Julia Roberts
Helena Bonham-Carter
Renee Zellweger
Kathy Burke
Jim Broadbent
Johnny Depp
Brad Pitt
Jennifer Aniston
Morgan Freeman
Patrick Stewart
Dustin Hoffman



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Did you know...? – Avoid Tokenistic Programing

- 78% of the Asian audience say Asian characters are too frequently portrayed as having family conflicts
- 74% of the Asian audience say Asian religious culture needs to be reflected more authentically
- 80% of the Black audience say Black characters are too often portrayed as drug dealers in films
- 63% of the Black audience say Black characters are too often portrayed as being overtly sexual
- 72% of the Eastern European audience thinks that new immigrants from Eastern Europe are too often portrayed at the bottom of the economic ladder
- 75% of the Eastern European audience think films need to paint a more realistic picture of Eastern Europeans living in the UK ... and these views are shared by the general public

- **In this case what can curators do to combat this narrative?**



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Who are your audiences?



Democratization of Culture

- Democratization of culture is concerned with increasing access to high-art in mainstream art galleries and arts institutions for those who do not have access due to lack of income or other reasons.
- It is often associated with government initiatives that aim to bring excluded groups into arts and culture, by, for example, funding film institutions to increase access for marginalized groups



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Cultural Democracy and Participatory Programming

- Cultural democracy emerged in response to the notion of democratization of culture; it takes a bottom-up approach and incorporates diverse voices within the creation, promotion and dissemination of art and culture.
- A bottom-up or grassroots approach to film programming, ensuring the inclusion of BAME groups, social classes and other excluded groups within the decision-making process, providing access to, and a stake in, cultural production.
- **What hinders cultural democracy in film programming?**



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What is participatory curating?

- Participatory programming contributes to cultural democracy insofar as it ensures that curatorial methods take a bottom-up rather than a top-down approach.
- The organization identifies the communities it wants to reach and includes them within the selection, exhibition and distribution of art, including film.
- The research often suggests that attempts by these organizations to become inclusionary are tokenistic, and reinforce hierarchies of power by failing to remove barriers that restrict the participation of BAME groups



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Case Study – Africa In Motion

- Ensuring that no one voice has sole auteur ship within the curation of the festival. Through what we However, despite the continued growth and interest in African cinema amongst audiences who frequent the Film house, the lack of diversity was an impediment to the festival’s advancement of cultural democracy, as the films the festival was screening were not accessible to many people living in Scotland. In reality, arthouse cinemas are not usually spaces that attract a diverse clientele: the ticket price can be prohibitively expensive to audiences, and these spaces are often associated with a white, middle-class audience and therefore other racial groups or ethnicities might feel out of place.
- As a result, the festival was not accessible to the groups it should attract, including BAME communities, lower socioeconomic groups, students, and those living outside city centre. For the first six years, from 2006–2012, the audience numbers grew from around 1,400 to 2,500, however, the demographic reach remained similar, with an average 91 per cent of audience members identifying as white, 8 per cent as BAME, and 1 per cent who did not identify
- ‘Justine Atkinson’ – Former Producer of Africa In Motion



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- Combined with the year-round screenings, these approaches to participatory programming were hugely successful in achieving tangible audience development. Events curated in this way were well attended with an average of fifty-four people per screening, a total of 2,216 people in 2016.
- The year-round screenings increased the festival reach to BAME community groups from 21 per cent in 2014, 26 per cent in 2015 to 29 per cent in 2016. Encouraging active participation of BAME community groups throughout the year also resulted in a significant increase in the number of volunteers from BAME backgrounds. Twenty-seven volunteers from BAME backgrounds took part in the 2016 festival, in contrast to only a handful in previous editions of the festival



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Involving local creatives



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Extra activities to make it inclusive and diverse



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More ways....

- Organizational culture - Make sure BAME/POC are part of the programing/staff/governance
- Avoid lazy programing
- Are your screening fees compatible with the community you are working with/targeting.
- Unlearn old habits/ Trust
- Access – making people feel that this is their place
- Extra activities e.g. music/food/dance etc
- Subtitling
- Equitable Partnerships
- Staff
- Avoiding Tokenism: e.g. BHM is not just in October
- Diverse content
- Outreach – for festivals
- Engaging local artists/creatives from POC community
- Curatorial Strategies – Diverse/Ppl of color when programing.



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BAME Organisations in Wales

- Watch-Africa Cymru
- Race Council Cymru (RCC)
- BAWSO
- Sub-Sahara Advisory Panel (SSAP)
- North Wales African Community
- Diverse Cymru
- African Community Centre – Swansea
- Hub Cymru Africa



Asante sana!

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