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Directors UK is delighted to support TNB XPO

Directors UK is the professional association and membership organisation representing the creative, economic and contractual interests of the majority of working TV and film directors in the UK.

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DIRECTORS UK

Frontline

*Kedu (Hi),

We are proud to be returning for a 4th year to Rich Mix with our flagship event, TNB XPO 2025. Everyone is welcome as always but we actually need reinforcements because of the race riots last August and the new world order rising from the right, which has rolled back EDI initiatives. It seems like the performance is over and the masks are off. We must be prepared and resilient in surviving job cuts and being replaced by AI in these difficult times.



However, we are grateful for the allyship we have with Film London as our Principal Partner, Warners Bros. Discovery, BFI, FDA, NFTS, CDN, Directors UK, Bectu and other longtime supporters of our cause but it does not stop us from having the difficult and uncomfortable conversations as seen by our hard-hitting Provocations this year. We are not trying to start a fight for the sake of it but will admit that this is ‘ripping off the plaster’ of the wounds that have yet to heal. Nonetheless, it is better for it to ‘sting’ now than to allow personal injuries to fester and continue to poison the minds of future generations.

With our film choices, we are intentionally putting ladies first during Women’s History Month and we are proud to be acknowledging the overlooked pioneers of reggae and ska music through the documented lives of Sister Nancy and Pauline Black. They were both able to push boundaries with their pursuit of rights for their music and for their civil liberties.

We have stepped up another level in independently recognising our own worth by launching our own awards ceremony. The more we judge art by our standards, the more we can cement our self-belief and validate the content we produce. The typical categories will be selected for winners such as ‘Best Short Film’ but we shall also introduce ‘Best Social Impact’ as we understand the added layers of significance and influence that comes with telling our truth through our lens.

So, as you turn these pages and turn up to our events, please turn into the best version of yourselves as equality for us is equality for all!

Priscilla Ikonnaya Igwe

Founder + CEO

The New Black Film Collective

*Igbo (Nigerian) language

KEKE PALMER

SZA

ONE OF THEM DAYS

FROM PRODUCER ISSA RAE



Rotten Tomatoes
95%

VERIFIED
HOT
100

TRISTAR PICTURES PRESENTS IN ASSOCIATION WITH MACRO MEDIA A HOORAE MEDIA PRODUCTION IN ASSOCIATION WITH COLORCREATIVE
"ONE OF THEM DAYS" KEKE PALMER SZA AND KATT WILLIAMS MUSIC SUPERVISION BY SARAH BROMBERG AND STEPHANIE DIAZ-MATOS
EXECUTIVE PRODUCERS CHANDA DANCY COSTUME DESIGNER KAIRO COURTS EDITOR TIA NOLAN, ACE PRODUCTION DESIGNER MONIQUE DIAS DIRECTOR OF PHOTOGRAPHY AVA BERKOFSKY, ASC
EXECUTIVE PRODUCERS KEKE PALMER SHARON PALMER CHARLES D. KING JEFF VALERI WRITTEN BY SYREETA SINGLETON
PRODUCED BY ISSA RAE DENIESE DAVIS SARA RASTOGI JAMES LOPEZ POPPY HANKS DIRECTED BY LAWRENCE LAMONT

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#OneOfThemDays

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Keke Palmer
and SZA

One of Them Days

One of Them Days (2025) is a unique gem that blends the frantic, anxiety-inducing energy of a buddy comedy whilst exploring the complexity of female friendship. In an industry and time where buddy comedies are dominated by male leads, this film is a refreshing change, by placing two dynamic women at its centre. With a combination of humour, tension, and heartfelt moments, the movie captures the unpredictability of relationships and the beautiful chaos and the depth of female friendships.

At the heart of the film are powerhouse performances from Keke Palmer and SZA. Their chemistry shines through the film, creating a bond that feels intensely real – filled with love, irritation, and deep understanding.

Palmer's performance highlights her quick wit and undeniable charisma, delivering a hilarious and emotionally-grounded performance. She portrays a character that is strong-willed and flawed, navigating a day that continues →



to get worse with an energy that is both chaotic and captivating. SZA's debut lead role is a revelation. She brings effortless naturalism to the screen, radiating warmth and calmness. They definitely work as a pairing for buddy movies to come.

One of the film's standout features is its aesthetic which we have the women involved behind the scenes to thank. Producer Issa Rae's iconic bright, colourful palette adds a visual vibrancy that mirrors the story's heightened emotions. Whether it is the pastel-infused daylight scenes, or the rich colours of the characters' outfits, cinematographer Ava Berkofsky ensures that every frame bursts with energy. This is a film to experience, not just to watch.

The soundtrack is another key element that elevates the film from a standard comedy to something special. Carefully curated, the music flows seamlessly with the film's tone, from pulse-pounding beats like Doechii that match moments of high-intensity chaos to soulful, reflective melodies like Jackson Sisters that underscore the calmer scenes. Music becomes an emotional anchor, guiding the audience through the film's comedic peaks and heartfelt valleys.

While the humour keeps the film light and engaging, it also allows space for deeper themes to emerge. The film explores

loyalty, pressures of adulthood, and also the cycle of toxic relationships, all within the framework of a single chaotic day. The protagonists are forced to confront their fears and insecurities and the shifting dynamics of their friendship, particularly due to SZA's character's dependency on her romantic partner and how it affects everyone else around her.

The pacing of the film is another strength. From the very beginning, the story throws its characters into a whirlwind of misadventures, and it never lets up. The film thrives on its sense of urgency, making the audience feel just as anxious and exhilarated as the protagonists. The frenetic pacing mirrors the experience of those overwhelming days when everything seems to go wrong, yet somehow, the film manages to keep its emotional beat intact amidst the chaos.

In many ways, *One of Them Days* feels like an instant classic. It offers everything you could want in a comedy – sharp writing, brilliant performances, a stunning visual style, and a killer soundtrack – while also delivering something deeper. It is a story about connection at its most intense, about how relationships evolve under pressure, and about the resilience of two women who refuse to let the world bring them down. ●

***One of Them Days* is out in cinemas now**

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United**

Screening with the Enemy

Exhibiting film in a hostile environment

The arts hold a profound power to connect us, reflecting our shared humanity and amplifying the voices of those too often silenced.

For 17 years, African Odysseys, a programme hosted by BFI Southbank, has become an important place for African diasporic storytelling in the UK film industry. With its future now uncertain, conflicting narratives have emerged: the programme founder, David Somerset, has accused BFI of planning its closure, while the BFI denies these claims.

“The Programme has been a lifeline for authentic Black representation in film. Its closure would be a devastating blow”
– David Somerset (*Screen Daily*)

However, BFI CEO Ben Roberts has admitted to cutting back on funding, citing financial constraints (bfi.com, 2024). This raises a pressing question: what does this mean for the programme, and what does it signal about the priorities of one of the UK’s most influential cultural institutions?



Salute – Storm

While the BFI denies outright plans to close African Odysseys, scaling back resources sends a troubling signal about how the institution values the programme. Without sufficient support, African Odysseys risks losing its impact and accessibility, severing the vital connection it has built with its audiences.

The loss of African Odysseys would mean the loss of a hub for mentorship and a rare avenue for Black filmmakers to thrive. For instance, filmmaker Ngozi Onwurah credits the programme for giving her early exposure to industry connections as it was “instrumental in connecting (her) to industry opportunities” (Change.org Petition, 2023).

The most recent development stated that BFI refused to conduct a Race Equality Impact Assessment before implementing budget cuts that will effectively end African Odysseys. This received backlash from experts in race equality, film, and literature, with at least 20 notable figures, including Professor Gus John, Mia Morris, OBE, etc. lending their voices to a growing petition demanding transparency and accountability.

Despite Ben Roberts’ declaration in 2020 that the BFI is an anti-racist institution and publicly stated that BFI is not planning to close African Odysseys, the refusal to engage in a formal impact assessment raises questions about the sincerity of this commitment.



Conflicting statements from the BFI compound the issue. In June 2024, the institution assured the public that it had “no desire or intention” to end African Odysseys. Yet, as of January 2025, there is no mention of African Odysseys in the latest BFI brochure, no scheduled events for the programme, and no formal engagement with its Steering Committee, which had planned 13 events for the year. The budget cuts and staff redundancies have left the programme with no means to operate, despite its last three events selling out in advance. The key programmer behind these successes is now at risk of redundancy, paradoxically



*Boom for Real: The
Late Teenage Years of
Jean-Michel Basquiat*

as part of BFI's support efforts to "promote diversity and cut costs." (Black History Walks, 2025)

If BFI does decide to go ahead with the closure, it may provide an opportunity to refocus its efforts on contemporary African cinema rather than broader historical or cultural programming. Yet, this potential pivot comes with risks. A narrowed focus on contemporary cinema could inadvertently exclude the historical and cultural dimensions that make African Odysseys so unique and impactful. At the end of the day, BFI's duty is to provide access for upcoming filmmakers and provide a platform where

they are able to speak about the systemic barriers faced by minorities in the film industry and in this case, it seems that the BFI has failed to do so.

While the African Odysseys programme has made significant contributions to showcasing Black cinema and its closure will have a major impact on Black filmmakers, it is not without its shortcomings. One of the key concerns regarding the programme is accessibility for filmmakers. The programme's selective collaboration with a limited number of Black-led organisations may inadvertently reinforce the systemic gatekeeping that already exists within the film industry. →



African Odysseys Q&A

However, in response to growing criticism and the looming possibility of closure, African Odysseys is now reaching out to Black-led groups and communities for support. While this shift may indicate a recognition of past fallibility, it also highlights the programme's need for sustained meaningful engagement rather than reactive outreach. Also, perhaps there is a lesson to be learnt from depending on a sole white employee of a British institution to gain access to space meant for all – which, in the wrong light, has 'plantation overseer' overtones.

African Odysseys at BFI Southbank is both a cautionary tale and a call to

action. BFI must provide clarity regarding its intentions and demonstrate a commitment to sustaining programmes that elevate African diasporic storytelling, as well as amplifying diverse voices in mainstream media.

The legacy and importance of African Odysseys is too crucial to be dismissed as a financial casualty. Whether through revived funding, innovative reimagining, or a recommitment to its principles, the programme's ethos must endure. Only then can the film industry truly honour the richness of Black cinema – and its power to transform our shared cultural narrative. *Devangini Vanalia* ●

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Image: Film & TV Award Winner 2020, Akuol de Mabior admiring her trophy



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Miranda Wayland

CEO of Creative Diversity Network



Miranda Wayland has over 20 years' experience working for the world's largest and most influential broadcasters and streamers, which include, Amazon MGM Studios, BBC, and ITV.

She has both national and international DEI expertise working for FTSE100 organisations. Ms Wayland also has a track record of developing and implementing strategies that effectively drive culture change. She has worked across both strategic and operational delivery requirements that have supported industry leaders to implement policies and governance structures for increased representation at all levels of the organisation.

Miranda was listed in *Variety's Impactful International Women of 2023* and awarded the *Winner of the Inspirational Leader of the Year* by the Precious awards, which celebrates the achievements of women of colour in business leadership and work, in 2020.

Miranda was appointed CEO of Creative Diversity Network (CDN) in September 2024.

Having worked in the industry internationally and on a local level, what has inspired you to stay committed to the cause of Diversity and Inclusion?

How has your journey been so far?

Diversity, Equity and Inclusion creates the foundation of equitable storytelling.

My journey has always been driven by the undeniable desire to ensure equity for all and through the medium of TV, ensuring our industry accurately and consistently represents its audiences, society and the population via its workforce.

Having worked across different markets, I've seen firsthand the transformative impact of inclusive practices and, conversely, the damage caused by their absence. The drive to create systemic change and the steadfast belief that our industry is committed to change keeps me driven and focused. Progress has been made, but the work is far from done. The biggest challenge—and opportunity—is ensuring that inclusion is not a project, but a standard embedded across every level of the creative process, to which we all collectively work together to achieve.

How do you measure progress in diversity across the film and television sectors, and are there any recent trends or achievements you're particularly proud of?

Progress must be measurable, and at CDN, we ensure that data sits at the

heart of accountability. Our Diamond project provides the industry with the most comprehensive dataset on diversity in UK broadcasting, tracking representation on and off-screen. While we've seen improvements in areas such as gender representation and proactive approaches to inclusion, challenges remain, particularly in disability representation and socioeconomic diversity. I'm particularly proud of how our data has driven real policy change, empowering broadcasters to remain vigilant to their commitments for Equity and Inclusion.

It is inspiring to see Black women in roles like these. As a leader in the creative industries, how do you navigate the complexities of maintaining a personal voice while upholding the values and expectations of your organisation in an increasingly polarised world?

Any leadership in this space requires conviction, resilience, and adaptability. As a Black woman, I recognise the importance of using my platform to amplify the voices of those who are often not in the room, while also ensuring that our work at CDN remains rooted in evidence and best practice. Navigating polarisation means staying focused on the facts—ensuring that our interventions are driven by data rather than opinion. It also requires a willingness to challenge the status quo, even when uncomfortable, and to push for systemic change in a way that brings people along rather than alienates them.



We are looking forward to your presence at TNB XPO 2025. What excites you most about participating in TX25 this year, and what message or advice do you hope to convey to the attendees?

TX25 is a vital space for conversations that drive action. What excites me most is the opportunity to connect with changemakers who are as committed as we are at CDN to embedding equity in the creative industries. My message to attendees is simple: representation is power. But power must be cultivated, protected, and wielded responsibly. The work we do now determines the stories that will be told for generations to come.

How do you see collaborations between organisations like the CDN and grassroots collectives, such as The New Black Film Collective, fostering change?

Grassroots collectives are often at the forefront of innovation and advocacy. Their work is deeply connected to communities, ensuring that lived experiences shape the narratives we see on screen. CDN's role is to bridge the gap between grassroots activism and industry decision-making, ensuring that systemic barriers are dismantled. Collaboration means creating clear pathways for talent, securing funding, and embedding accountability at every stage of the creative pipeline so that it is open to all.

With AI playing an increasing role in content creation and decision-making, how do you see its potential to either support or hinder progress in Equity, Diversity, and Inclusion within the

creative industries? What steps can organisations take to ensure AI tools are used responsibly in this space?

AI holds both promise and risk. If used responsibly, it can help reduce bias in decision-making, analyse representation gaps in content, and provide valuable insights into audience engagement with diverse narratives. However, if left unchecked, AI can replicate and reinforce systemic biases, as it is only as objective as the data it is trained on. Organisations must adopt a responsible AI framework—ensuring transparency in how algorithms are developed, auditing for bias, and centering human oversight in critical decision-making processes.

What's next for the CDN, and how do you envision the network contributing to a more inclusive future for the creative industries?

CDN's next phase is about deepening impact.

That means strengthening our data-driven approach, expanding industry-wide participation in Diamond, and ensuring that the insights we generate translate into tangible change.

We'll also be focusing on policy interventions, working closely with regulators, broadcasters, and industry stakeholders to ensure that inclusion is not just encouraged but sustainable. Beyond that, we're looking at how we can future-proof our work, ensuring that the next generation of creatives inherit an industry that is fair, representative, and forward-thinking. *Manaal Siddiqui* ●

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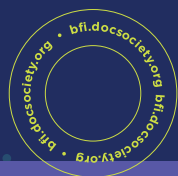


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Seeking Mavis Beacon

Seeking Mavis Beacon (2024) is a fun, bright and vibrant film that attempts to explore challenging subject matters and serves as a reminder that questions don't always have answers, and missing people aren't always lost. Premiering at the 2024 Sundance Film Festival, the movie illustrates the importance of information

sharing (did you know the world's first consumer facing digital assistant was a dark-skinned Black woman who crawled so Siri, Alexa and Cortana could walk, because I sure didn't?) and the growing movement to reveal and reverse the erasure of Black women and their achievements.



Filmmaker Jazmin Jones, and her “cyber doula” friend of Black Girls Code fame, Olivia Ross, set out to find the face of software programme *Mavis Beacon Teaches Typing*, explore the impact the teaching game had on those who played it (they set up a hotline for people to tell their stories and share their memories) and the legacy of representation and accessibility it created.

Moving cross country and setting up headquarters in a rented garage, (how Silicone Valley coded) the women track down Walt Bilofsky and Joe Abram, two of the three men responsible for creating the programme before its release in 1987, to score information about the game’s cover star.

Her name is Renee L’Esperance, a Haitian lady approached whilst working



in a department store, and whilst it is unclear how she came to be in America, if she left soon after and where she is now, we do know she was paid a one-off sum of \$500 for the use of her likeness. This is despite Americans buying over six million copies of the game in the 11 years after its release, it being one of the most successful educational tools of all time and the creators pocketing \$400 million dollars upon its sale. A classic case of Black women being undercut for their cultural contributions.

The narrative is interspersed with viral clips about the internet, that we have all seen and cite, that appear in pop-up window form in the way an uninvited advert would on your computer – clever artistry and complementary editing decisions that reinforce the technological tale being told. →

Algorithms, programming, our digital footprint, consent and control over what information of ours appears on the web and for how long, are all topics referenced in the film, but it was the discussion on if/how we can separate technologies from their creators that I found most alarming. These systems are still primarily made by white men with all their inherent biases and prejudices, and the realisation, perhaps belatedly, that not only must we contend with their human gaze but learn to circumvent their coded one too, was terrifying.

When interviewing the developers, Jones fails to follow up on or question why they were so determined to have a Black woman on the cover, but it would be interesting to know if their conviction that it would be a good marketing strategy had anything to do with their preconceived ideas about Black women and service roles.

Seeking Mavis Beacon is a film filled with music, dance, hair braiding and all the other things young Black women do and enjoy when they are trying to live their lives. Critics argue personal footage of Jazmin and Olivia is superfluous, irrelevant to the quest to find L'Esperance, but I'd counter that the inclusion of the clips is a powerful reminder that Black women are so much more than our work and deserve rest and respite too.

The beauty of the feature is found in its chaotic and haphazard nature. Twenty-six years on from the last sighting of her, Renee L'Esperance remains missing, elusive to a world that suddenly cared about her existence. No happy ending for the plot; sometimes things don't add up or work out, and that's okay.

Rachel Haase ●

Seeking Mavis Beacon (Opening Night Film) is out in cinemas on Friday, May 9th



Jazmin and Olivia
in studio



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A photograph of two young women sitting on a couch, smiling and playing video games. The woman on the left is wearing a yellow shirt and has long dark hair. The woman on the right is wearing a patterned sweater and has curly hair. They are both holding video game controllers. In the background, a man is partially visible, also looking towards the camera. The lighting is warm and focused on the women.

She got games

Annabel Ashalley-Anthony is the Founder of Melanin Gamers, an organisation that promotes diversity and inclusion in the video games industry. Their mission is to create a socially conscious gaming community. As a part of that ethos, they run events both online and in person, create podcasts and other content and collaborate with gamers to help make gaming more inclusive.

With the massive increase in visibility of diverse gaming communities (women, Global majority, etc.) what is preventing a similar increase in diverse voices behind the scenes?

There is a backlash; what is being termed anti-woke culture is gripping several different industries right now, and shareholders are hesitant to take

unnecessary risks, which is why there has been so much anti-DEI talk of late.

Why should storytellers, filmmakers and authors think about video games as a way to tell their stories?

Video games as a medium for telling stories are similar; some may say even more immersive than other mediums. I got into gaming because I love reading so much, so my introduction into gaming was because I played a game that felt like a book. A lot of narrative games are story rich; ergo, the feeling is similar. A video game is just a book that you can play through instead of read. That feeling of immersion and suspending your disbelief that makes reading or watching a movie so enjoyable can be found when playing certain games.



Annabel Ashalley-Anthony

With TV shows like *The Last of Us* and films like the *Super Mario* movie, will we see many more video game adaptations in the future and do you think this is a good thing, or should games stay games?

Storytelling should be able to be told in any medium – games can become movies and vice versa. I think it's a wonderful thing that stories can cross-media. I loved the game *The Last Of Us*, but my sister isn't a gamer and I told her about the game when I played it. When the HBO show version came out she really enjoyed the series. We should see it as something that can connect us.

What do you think about the rise of AI? Is it a helpful tool or an unsustainable harbinger?

There is a lot of fearmongering around

AI. Yes, we should always be mindful of anything that is new being introduced, and there is a lot of harm that AI can do, but there are also a lot of good. AI is like a tool; the choice lies with the person wielding it.

Do you have a significant early gaming memory that you think informs the work you do today?

My earliest gaming memory is of playing *Earth Worm Jim* with my siblings. We were stuck on a difficult level and we all took it in turns trying to beat the game. I think the community aspect of playing and working together still informs how I run Melanin Gamers: it started out as a community and it will always have the people just wanting to play and work together at its very core. →

Why are calls for better representation of facial features, hair textures and skin colours when it comes to character design so important?

There are various different reasons as to why there should be more representation. Some games are all about customisation and so it makes sense for the game to have all hair and all skin types available. If you are creating a game where the player can create a character that looks exactly like them, then that makes sense.

Are there games you've played recently or developers you've been watching who embody the increased interest in diversity in gaming?

There are a few games that I would like to mention that show a high level of diversity: *Tales of Kenzera*; I really enjoyed getting to know the rich Bantu culture that was interwoven in the story. Another game is *Apex Legends*; when I first played *Apex*, I noticed right away that the legends were from different backgrounds. That wasn't something they added in after the fact, but it was launched from day one.

What are the current trends in the gaming industry that get you excited about the future?

I do a lot of work in the Ghana gaming industry and I have noticed recently the uptake in the gaming industry across the African continent. There are more stories that are

being made coming out of the African continent and I am very excited for the future of the gaming industry where we can enjoy stories that are rich with African culture, which is something we don't have enough of.

What do gaming companies, developers and contributors need to do to bring in more Black and Brown people?

I think they need to be higher in diverse spaces; they also need to make themselves mindful of different cultures. It's important for all companies to be up-to-date on unconscious bias, systemic racism, and gender disparity. If companies and organisations took the necessary steps then this would naturally attract diverse candidates.

Safia Hamid ●





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House Negro vs Field Negro

Choosing your community over
commodifying your culture?

Rewind to 2016 when the ‘Doggfather’ Snoop admonished any Black person prepared to perform at Donald Trump’s first inauguration, calling them, “Uncle Tom Ass N*ggas”. Nine years later, you’d be forgiven for double taking at the bow-tied Bojangles performing at the overseer of the White House technological policy, David Sacks’ Crypto Ball, celebrating Trump’s second term. Is that you Uncle Tom, sorry, I mean Snoop?

As his sell-out status was achieved, the overwhelming feeling from Black people on X was one of disappointment, and 500,000 Instagram users made their feelings of disgust known by unfollowing his account on the picture and video sharing site in the 30 days that followed. Whilst he wasn’t the only minstrel at the show, with Rick Ross and Nelly performing at other inauguration events, I’d imagine it was his previous vocal and vehement criticisms of the orange devil that made this about-face so difficult to digest.



Snoop Dogg and Donald Trump

Signs that Snoop Dogg had crip-walked up out the field and into the big house were there from January 2024, when he declared, “(he) has only done great things for me... I have nothing but love and respect for Donald Trump”; we just weren’t looking closely enough. Though best known for a musical repertoire including *Drop It Like It’s Hot*, *P.I.M.P* and *Beautiful*, Snoop also has 86 film credits, having featured in cultural classics *Baby Boy* (2001), *Training Day* (2001) and *Soul Plane* (2004) as Rodney, Blue and Captain Antoine Mack respectively.

Based on recent behaviour, it seems he’d be better suited to playing a brown-nosing Black, a character who puts the needs and desires of white protagonists ahead of themselves, their family and wider community, whether acquiescently – think Cecil Gaines in *The Butler* (2013) – or in a more perverse manner, akin to Stephen in *Django Unchained* (2012). So convincing was Samuel L. Jackson’s performance as Calvin Candie’s henchman in infamous Blaxploiter Tarantino’s film, that his face is now synonymous with the house slave/ Uncle Tom figure, his likeness used in viral memes calling out those who sell their fellow Blacks down the river. It is this inside joke why his performance as Uncle Sam, the embodiment of America, at Kendrick Lamar’s halftime Superbowl show, was so powerful; we see all of you working against your own race just so you can don the stars and stripes – you are really, “not like us”.



*The Butler*

Now, this article is not trying to do away with Black people's right to live with nuance, to support politicians, or even be politicians (coughs 'Kemi Badenoch'), whose ideals fall outside of 'expected' or existing voting patterns, to change their minds, to evolve, or in this case regress, in their thoughts. It is not trying to denounce Black endeavours to 'get the bag' (even when the bag isn't needed by multi-millionaire celebrities), but it is asking at what cost, and if it ever pays (for them or us) to be in the inner sanctum of whiteness?

Snoop's acceptance of Trump can be directly attributed to the latter's decision to pardon and release his friend, Michael

'Harry O' Harris, who co-founded Death Row Records and then spent 33 years in prison on drug trafficking charges. This pardon is one in a long line of apparent exoneration for endorsement schemes, brokered by right-wing lawyer Bradford Cohen, targeting Black rappers, including Lil Wayne, Kodak Black, and by extension, the votes of their fans and followers.

In true house negro form, these celebrities use their relative privilege for personal gain, not community elevation, and put the interests and preservation of themselves and their immediate circle over the greater good. But does proximity to power, and by default whiteness, ever help any of us get ahead?

The promise of ‘40 acres and a mule’ in exchange for African American support in the civil war, an initiative of reparative justice broken less than two years after victory was won on the backs of the enslaved, is one of the earliest examples that participation in existing power structures and employment as political pawns doesn’t pay.

This precedent was further entrenched during the 1970s when Richard Nixon got his run for a second term endorsed by Godfather of Soul, James Brown. Enamoured by the president’s plans to assist and promote Black entrepreneurship, the progenitor of funk whose artistry also crossed over into films such as *The Blues Brothers* (1980) and *Rocky IV* (1985) believed, “the future of the country lies with Mr Nixon”.

The decision to co-sign Nixon to curry favour with the administration, not only backfired on Brown, who saw record sales

plummet and pickets plot up outside his apartment, but on the Black people whose agenda he was allegedly trying to advance. Nixon failed to advance Black Capitalism and was instead responsible for introducing the War on Drugs policies that still have a disproportionate impact on Black people, and enforced a new system of racial control.

As expounded by Nat Turner, played by Nate Parker in *Birth of a Nation* (2016), it is only when we stop ingratiating ourselves as house negroes for relative ease, get out in the fields and stop being complicit cogs in a system designed for our ruin, that true freedom will be found.

Black people have been building the White House, literally and figuratively, since 1792 without a return on our investment, so maybe it’s time we decided to stay outside of structures that uphold white supremacy and construct our own. *Rachel Haase* ●





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Rico Johnson-Sinclair



Currently working as Skills and Training Director at Warner Bros. Discovery developing and leading on CrewHQ, a skills and training centre based at the renowned Warner Bros. Studios Leavesden, Rico works to develop and nurture 'below-the-line' crew and embed inclusion into training and skills from inception.

His last role was as Race Equality Lead for the British Film Institute (BFI), working to bring a critical perspective into conversations about race in the film industry and the intersectionality between class, disability and gender. Rico was also co-director of ARTEF (the Anti-

Racist Taskforce for European Film), an organisation that seeks to develop equitable processes across European exhibition and production, with successful events at Cannes, Berlinale and BFI London Film Festival in 2022 and 2023.

From BFI to Warner Bros. Discovery you have some impressive names on your CV already. Did you ever plan this trajectory and can you offer any advice for your younger self wishing to hit these milestones in the film industry?

I never really planned to work in such big companies if I'm honest. Of course I had deep seated ambitions, but my overall ambition was to do as much good as →

I could in my work with industry and to find freedom and creativity in my writing. I'm glad I've had the opportunity to try to facilitate change across industry and also be a part of building what's next.

You hold these positions of relevance and have recently created your own short film, you have more than one role, in fact, you're incredibly diversified. What's the most fun way you've described your career to someone?

Reluctant producer, writer, always industry body, always advocating for inclusion whether explicitly or implicitly. Or "a small cog in a big machine trying to change the machine or break it down."

Do you have any hopes or aspirations for the direction of Black queer cinema

and art forms in 2025 and the rest of this decade?

More Joy, more Black owned structures to tell stories without the need for buy-in from performative organisations.

You describe yourself online as 'curious, cute, cautiously optimistic' – do you still feel cautiously optimistic? If so, what helps you maintain that, if not, what has shaken your world view?

These days I still hold out hope that what we're seeing is a more equal society. But this requires organisations to be steadfast in their commitments. We are faced with two possibilities, a period of extreme discomfort that turns into something fundamentally good, or war. I choose to hope and articulate the best of our society while preparing for the worst.



How do you protect yourself when you feel overwhelmed by attacks, either personal or global, on queerness and Blackness? Are you bothered by these?

I still get really rattled by these. Before Covid, I learnt to thrive and almost resist discrimination, out of spite. But during Covid my body and soul became accustomed to safety against this in lieu of fear for my health. Since Covid has somewhat diminished I'm left with both the fear for my health and less resilience against the world. But I reckon the best form of resistance is to exist unapologetically.

How do you decide what projects to be part of, what do you hope for/look for in a team of creatives?

I look to work around those that genuinely love film. This isn't just a job for me. It's a mission. In this industry, I've always been deeply committed to helping build the best industry possible. And that is only because I want our industry to make the best films possible.

Of the different film festivals you've programmed for, which one had the best vibe?

I think Outfest Fusion in LA or Vancouver Queer Film Festival. They both had real film lovers and a dedication to their communities.

Being from Birmingham and setting up CineQ there, how did that impact the start of your career?

It was invaluable. Birmingham is the kind of city that you get to create and test in

with very little consequence. People are forgiving, and failure is celebrated as long as it's paired with learning. It also allowed me to stay connected to film, even when my money making sat firmly outside of it as I often worked a full time job alongside the festival.

You have been part of training schemes e.g. FEDS (Film Exhibition, Distribution & Sales Trainee Scheme) yourself but they have often been thought of as 'training to nowhere' for Black creatives. What's the difference with CrewHQ and the importance of focussing on below-the-line jobs?

I think our education systems love to shout about writers, directors and producers. And our industry loves to spotlight them. Rightly so, but I think the below-the-line talent builds dreams from nothing. And that's pretty damn magical. CrewHQ takes people with that dream of working in production and offers them a place to belong at no cost to them. A lot of programmes don't help trainees break into the industry because they're not connected to production. We're Warner Bros. Discovery, we're based at the studio and cover HBO, WBTV and Warner Bros. Discovery features. We couldn't be more embedded. FEDS for me was so important because it allowed me to see I belonged in the room. It built a self belief in me that wouldn't have been there otherwise. I hope to do the same with CrewHQ. *Drew Chateau* ●

DESIRE

the Carl Craig story




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Not Too Taxing

A black and white portrait of Samuel Ampah, a man with a beard and short hair, smiling. He is wearing a dark blazer over a light-colored shirt. The portrait is positioned on the left side of the page, partially overlapping the main title.

Samuel is a key member of Alliotts Media team, working with production companies and helping produce their accounts. He regularly presents at third party webinars and workshops on a range of areas of interest to media businesses, ranging from tax incentives, accounting and growing a business.

Can you explain in simple terms, to those who aren't familiar, what the Independent Film Tax Credit is?

The Independent Film Tax Credit is a newly introduced and enhanced tax incentive designed for UK films with a budget of up to £23.5 million. This scheme offers an elevated headline rate of 53%, with an effective rate of 31.8% after tax, on production expenses Used or Consumed within the UK.

What does this mean for smaller/independent production companies?

This is a game-changer for all low-budget UK productions. The enhanced rate will significantly →

*Samuel
Ampah*

support financing for UK-based projects, giving independent films a stronger chance of securing the funds needed to move into production.

Do you think Black production companies are aware of this tax credit rebate?

This is a newly introduced tax credit, and I believe it will take time to fully integrate across the industry. While Black production companies may be aware of it, many are still uncertain about the mechanics behind it and how they can access the benefits. Many believe the incentive is only accessible for big budget films, but in fact the incentive does not have a lower limit cap and in fact can be used on short films or micro budget features.

Is awareness the main reason why we aren't seeing Black production companies take advantage of the scheme?

Yes and no. This is a brand new incentive that technically does not come into full effect until April 1st, 2025. One reason Black production companies are often unaware of these incentives is the ongoing difficulty of securing initial financing in the UK. Additionally, declining film profitability over the past decade has led financiers to adopt a risk-averse approach and stick to the status quo, further disadvantaging Black productions.



Alongside tax incentives, what other benefits are there to filming in the UK?

Alongside the tax credit, the UK boasts some of the best crew and filming facilities in the world. Combined with the fact that we are an English-speaking country with a relatively stable economy and government, this makes the UK an extremely desirable location for film production.

How is the IFTC going to benefit the UK film industry as a whole?

This is one of the biggest changes to the UK independent film sector in a generation. The new tax credit will help reduce the financial risk of filmmaking in the UK while supporting the backbone of the industry—the independent market.

It will provide new and emerging filmmakers with a platform to grow, enabling them to take on bigger and better productions. This, in turn, will help cement the UK as one of the best places to film in the world. *Safia Hamid* ●

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What a 'tax' relief!

Talking Drum Entertainment is a visionary UK company dedicated to the development and distribution of Black film and TV content. It started developing film projects in 2006 and in 2009 established a small part-time operation with the backing of Odeon Cinemas, organising premieres and special screenings across the UK. By 2011, it had transformed into Talking Drum Entertainment, quickly gaining a reputation for its unique and innovative approach to the production and distribution of Black films, including *Flower Girl*, *Tango With Me* and *Wedding Party II*.

The UK's new Independent Film Tax Credit is creating significant interest across the filmmaking world, more recently at the American Film Market (AFM) 2024 in Las Vegas. This revised tax credit rebate supports film production in the UK across the board, offering a

powerful incentive with a 53% enhanced credit rate for eligible projects with budgets up to £15 million. This translates to a 40% net benefit—a compelling draw for filmmakers worldwide.

But it's not just the tax credit that's appealing. The UK has long been known for its exceptional talent, both in front of and behind the camera, along with its world-class film infrastructure, strong cultural ties to the global Black community, and close links to Hollywood, which considers the UK its second home. This new rebate regime is likely to attract inward investment to the UK, which is projected to exceed the record £2 billion set in 2022.

Already, major streamers like Amazon and Netflix are expanding their UK production presence, joining established studios ready to make the most of these benefits. Some production companies and producers globally are adapting projects to meet UK guidelines, while others like XYZ Films (releasing *Alphas*) and Palisades Park Pictures (releasing *Eyes in the Trees*) have relocated to the UK to take advantage of these favourable conditions.

So, where are the Black production companies and producers from Africa, the United States, Canada, and beyond? Why aren't we in the game?

Having shot *It's the Blackness* in the UK through my company, Talking Drum Entertainment, under the previous tax rebate system, which offered a 20%

*It's The Blackness*

return on qualifying spend, we know firsthand how valuable these rebates are and how seamlessly they work. However, with the new tax credit system, a qualifying spend of £1 million guarantees a £400,000 rebate—a highly attractive proposition by any standard.

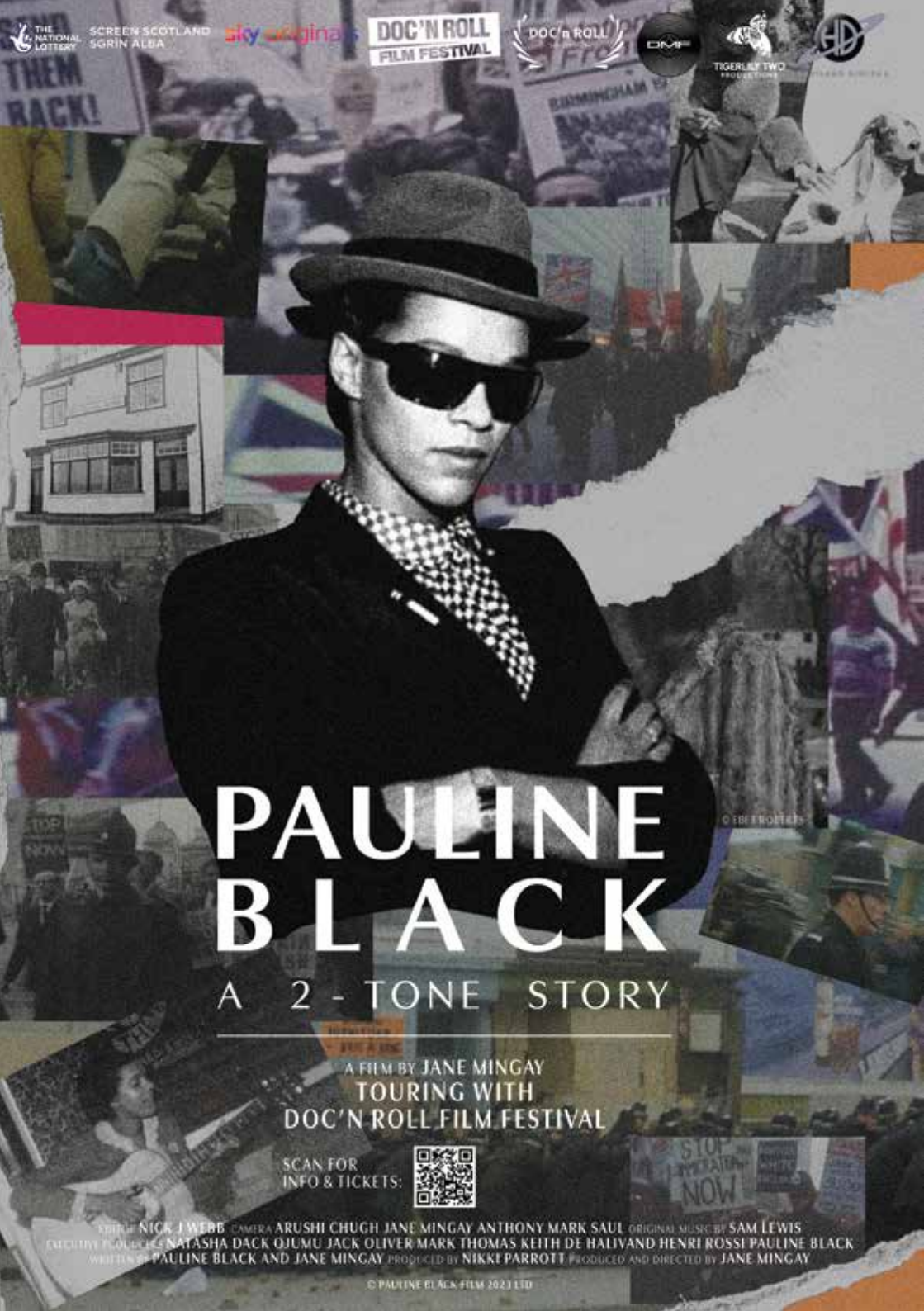
The UK has solidified its place as a leading global destination for film production. As companies and producers worldwide explore the UK's benefits, the British film sector anticipates a steady stream of international projects adapting to leverage this lucrative incentive. Yet, we are not seeing Black film production companies or producers taking advantage, and I am not sure why.

We have a large global primary target audience of 37.5 million people, according to research carried out by Talking Drum Entertainment, that we struggle to serve with films. Yet,

Nollywood has stagnated, South Africa barely makes a dent on the global stage, and African American filmmakers don't seem to be aware of or interested in exploring the opportunities, while Black Britain cannot get access to finance to enable them to participate meaningfully in their own film industry.

Hollywood, the streamers, and the mainstream film industry are at the forefront, as usual, so let's not be the ones who turn up late to the party—or miss it altogether—because we failed to recognise what's on the table. This new tax credit gives the global Black film community a real chance to step into the UK's thriving production landscape. Now is the time to connect, collaborate, and take advantage of the rebate to bring our exciting, fresh stories to a hungry international audience through the support that's available.

Dapo Oshiyemi ●



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EXECUTIVE PRODUCERS NATASHA DACK OJUMU JACK OLIVER MARK THOMAS KEITH DE HALIVAND HENRI ROSSI PAULINE BLACK
WRITTEN BY PAULINE BLACK AND JANE MINGAY PRODUCED BY NIKKI PARROTT PRODUCED AND DIRECTED BY JANE MINGAY

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Pauline Black

A 2-tone story



Pauline
Black

Marginalisation and microaggressions; we all know how it is to live under a white gaze which leaves us feeling restricted, lonely and questioning our inherent worth. Thankfully, at the end of the day most of us can go home and leave the malicious and malignant phenomenon behind, shut out, sheltered by the four walls and those within them.

The reverse was true for Pauline Black, born Belinda, the adopted daughter of a white couple from Essex, othered by a family where casual racism was the norm and Enoch Powell was lauded. It was at home where the white gaze was most penetrative and incessant and out in the world where Pauline became and felt safest being Black. →



Pauline Black with
her family (l-r)

Pauline Black: A 2-Tone Story (2024), is a feature film directed by Jane Mangy, and loosely based on Paulline's book *Black by Design* (2011). It provides Pauline with the stage to tell her story and that of the second half of the 20th century, of which she played an integral part. The use of archival footage containing words and imagery we hope are the echoes of Britain's bygone age, but suspect is still prevalent under the surface, is balanced out with personal anecdotes. Pauline retraces her steps to houses and places central to her journey, and a scintillating soundtrack of music encompasses genres, generations and the globe itself. Some of the biggest moments of the century and most prominent and influential figures are intertwined with Pauline's story, the monumental nestling alongside the personal that makes this docu-film so compelling.

The front woman of *The Selecter* band and the fitting face of 2-tone, the music that amalgamated reggae and rock-steady on one side and punk and rock on the other, and a movement that stuck two fingers up at Thatcher-era policies which tried to pit Black against white, Pauline finally had the space and creative freedom to explore all sides of herself and become who she always was.

Her coming of age could have been stunted by a volatile late 1970s and early 1980s fraught with racial tension and class agitation, but alliances such as Rock Against Racism, and the 100,000 that showed up for their 1978 concert in Victoria Park, showed that her and other Black artists were welcome in music and this country no matter what Eric Clapton said a couple of years earlier at a concert in Birmingham, when he spewed racist vitriol about "get the foreigners out" and

“keep Britain white”. As well as illustrating the unifying and redemptive power of music, the documentary demonstrates the importance of time and place and exemplifies how critical sub-cultures are to the formation of identity and giving individuals a place in the world.

Fun, but frank about the triumphs and troughs of life, including finding her biological father, her mother’s fandom and discovering the existence of 16 paternal siblings, Pauline’s performance pulsates and is central to the cinematic experience that also features interviews with Don Letts, Arthur ‘Gaps’ Hendrickson and Sonia Boyce. Into her 7th decade and finally comfortable in her skin, we get the impression that the length of the journey doesn’t matter, the arrival is all that counts.

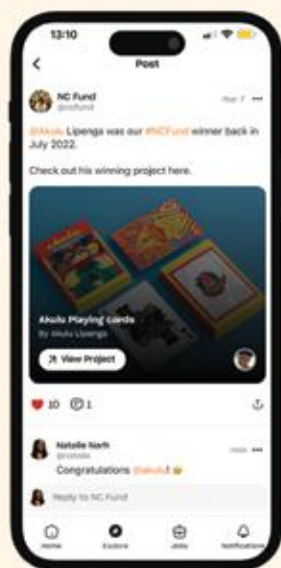
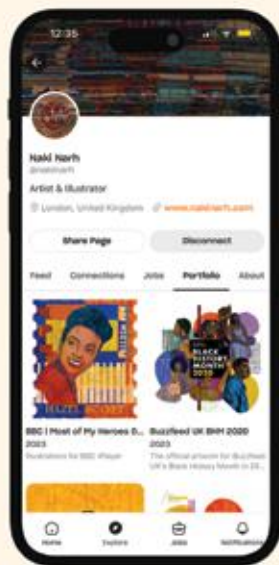
Roxy Bembridge ●

Pauline Black: A 2-Tone Story is out in cinemas now



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Killing the White man

Revenge cinema by Black and female auteurs

'Revenge cinema' encompasses films where protagonists seek retribution, often reflecting a broader narrative of empowerment and resistance against historical exclusion, particularly for Black and female creators. This genre explores themes of justice, morality, and resilience, with characters facing grave transgressions and pursuing vengeance against their oppressors. Despite the

cultural success and impact of seminal works of Revenge cinema by Black and female auteurs, the accolades rarely shift hands, these creators often still vying for a seat at the table.

What are they taking revenge for? Perhaps, it has something to do with over a 100 years of cinema where Black and brown bodies have been thrown off cliffs in Tarzan films, slaughtered in →



Carey Mulligan,
Promising Young Woman




Michaela Coel,
I May Destroy You

Westerns by cowboys or lynched in films such as *Mississippi Burning*. Where women have been objectified and overpowered by the male leads in mainstream franchises such as James Bond which, until recently, seemed innocent enough and even glamorous growing up. This is just the tip of the iceberg. Exploitation of women on screen is so endless that one would not know where to start.

Significant works in this genre of 'payback' include Jordan Peele's *Get Out* (2017), Ridley Scott's *Thelma and Louise* (1991), and atypically, Zoë Kravitz's *Blink Twice* (2024), Emerald Fennell's *Promising Young Woman* (2020) and Greta Gerwig's *Barbie* (2023). These pieces challenge stereotypes, celebrate resilience, and

redefine Black or female storytelling roles, often culminating in the protagonist's irreversible stand against their antagonist.

The *Barbie* Oscar snub further illustrates the barriers faced by female creators, suggesting an underlying resistance to recognising women's contributions in film, even those with proximity to whiteness. This pattern of exclusion raises questions about the value of seeking validation from predominantly white male-created institutions. It reflects a broader industry trend where Black and female creators' work is undervalued compared to their white male counterparts. When attempting to 'Kill the White Man', it seems he retaliates silently, attacking with nonchalant viewership or a lack of attention.



However, what happens when you are both Black and female trying to tell your truth through your own lens? Well, it seemed like the world was ready for that on TV when Michaela Coel's *I May Destroy You* garnered critical acclaim with her semi-autobiographical take on her sexual assault. In her BBC and HBO drama, she takes the revenge when she both rapes and kills the white man she believed to have attacked her in a deadly fantasy. However, even then she is surpassed by another story told by Netflix (who Michaela turned down \$1million for wanting to keep all her rights) called *Baby Reindeer*. Another semi-autobiographical mini-series about sexual assault by a white man but the point of difference is that it's another

white man (Richard Gadd) that is also the victim and flawed hero. Amazing how the familiar story gained more Emmys, Golden Globes and accolades in general and was coincidentally also owned by Netflix. Literally and historically, Black women can't win!

But with life, nothing is that simple. What happens when the Black woman is the perpetrator of the abuse? Is the one taking advantage of her own people? The controversy around the musical *The Color Purple* (2023) suggests that subversion of the existing system is futile. Though Oprah Winfrey is a self-made Black woman who produced a film about Black women overcoming adversity, it is alleged that she subjected the cast to poor treatment, no food and limited resources. Winfrey has denied those allegations.

Revenge cinema, while illuminating marginalised experiences, cannot expect endorsement from the very structures it critiques. In the current entertainment industry, it seems Black and female auteurs are either ignored or assimilated into its modus operandi. The industry's reluctance to embrace diversity and equality in recognition and remuneration calls for a re-evaluation of the pursuit of accolades within patriarchal systems. →



Fantasia Barrino and
Taraji P. Henson,
The Color Purple

‘Killing the white man’ is not a modern or insignificant feat, and is important to vary the voices of art, not just to enrich the genre, but also to match the entertainment narrative to the world we inhabit. In the pursuit of equality in the arts, instead of seeking approval within white-dominated spaces, Black and female creators should forge their own paths.

When it comes to writing we know we have to ‘kill our darlings’ and cut away what we believe will work for the sanctity of the narrative. For storytelling, Black auteurs must annihilate the need to assimilate and stand firm behind their authentic nuanced voice.

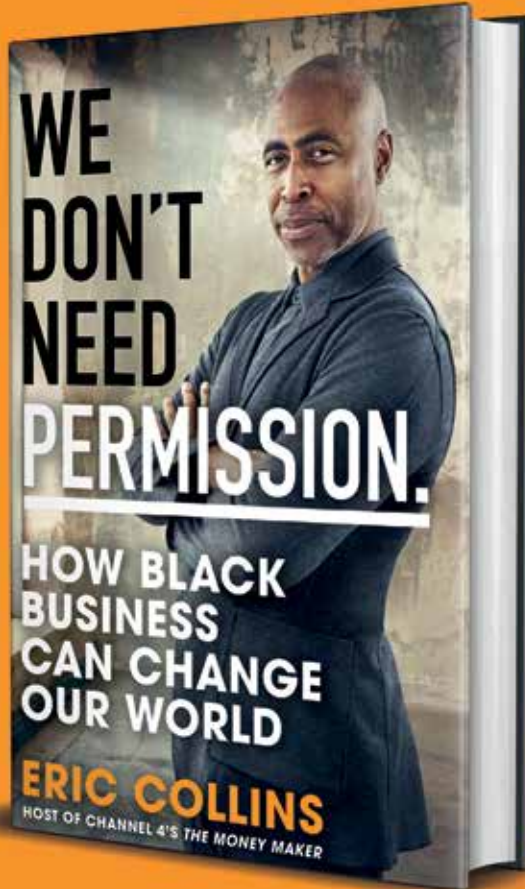
The metaphor of ‘killing the white man’ symbolises breaking away from traditional power structures that often ignore or assimilate diverse voices. It is societally

reiterated often that Black women’s contributions are celebrated only when serving others, as seen in film roles and award-winning performances e.g. *The Help*. So, if we are to ‘kill the white man’, we cannot perform to his corpse, but for the living audience who feel seen in these stories.

We should shift towards creating independent platforms that honour and prioritise marginalised voices. This includes rethinking award systems like the BET Awards or establishing new ones that inherently respect and elevate Black and female auteurs. It is not enough to simply subsume his place in his space. The feat of ‘killing the white man’ is one of self-reliance and the creation of spaces where diverse stories and achievements are not just an exception, but the norm.

Drew Chateau and Priscilla Igwe ●

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Bam Bam

The Sister Nancy Story

The first female dancehall DJ, a pioneer who fearlessly stepped into and stood out in the male world of reggae is the star of this documentary. *Bam Bam: The Sister Nancy Story* (2024) reveals the majestic sistren behind the song still dominating the genre, and crossing over into others 40 years later. As we follow her travelling on tour in the present day, we are regaled with stories about what influenced her come up in the past.

The sounds, a group of DJs, MCs and engineers who set up rival street parties (clashes), the Kingston six area in which she was born and raised, and her brother Brigadier Jerry were three of her most important shapers, with scenes played out by child actors depicting her formative years, showing us how.

Through scratchy static vinyl, song wheel ups, blaring horns and locations daubed across the screen in Pan African colours, we learn that music is a catalogue, a conveyor belt linking us together; the instrumental for *Bam Bam* having derived from the legendary Stalag 17 Riddim mixed in 1974 and the actual song sampled over 140 times since its release in 1982. Interviews with Janelle Monae, Sister Carol, Michie Mee and Queen Ifrica articulate the reverberation and longevity of the song and the template and blueprint of the woman.

Written, directed and produced by Canadian filmmaker Alison Duke, with editing from Eugene Weis, the film will have you bobbing your head throughout with snippets of songs played as they →



Sister Nancy
and band

are mentioned, a who's who of reggae artists woven together for the good of the sound and the movement. Filled with archival footage of Sister Nancy, born Ophlin Russell, two of the most enduring images are her swathed in the Jamaican flag on her way to perform, a wrapping that appeared to protect her and propel her forward, and a group of men following her on one of her regular returns home – a musical pied piper, the symbolic reverse of how it was when she was younger, unknown and derided.

Told to put down the mic, deterred and insulted, *Bam Bam* the song, an improvised one-take that originated from a scramble to find the final tune for her first album, demonstrates the magic that can happen when you bravely deny your detractors the opportunity to define you. Not all that glitters is gold however, as the documentary touches on the murkier side of the entertainment industry and what

happens when artists do not own the rights to their songs.

The lyrics “used, never refused but abused” explains the song’s trajectory and alludes to the fact Sister Nancy didn’t receive any royalties for 30-plus years following its release, and was still working her day job as an accountant at a bank to make ends meet. Upon recognising her claim and employing a lawyer to fight it, a settlement was agreed with a third of backdated royalties and entitlement to 50% of future earnings awarded.

Bold, fearless and spicy, loved in the Black community and beyond, Sister Nancy has already given the world so much; an immortal song and a dedication and desire to continue performing it. Finally, she is not only getting her flowers and her homage, but her money too. *Roxy Bembridge* ●

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TNB XPO 2025 SCHEDULE

Ground Floor

TIME		Location
DAY 1 – Launch (Mon, 24.03.25)		
18:30-19:30	Opening Night Drinks	Channel4
19:30-21:15	Private Screening – Seeking Mavis Beacon	Channel4
DAY 2 – Rich Mix (Tue, 25.03.25)		
09.00-10.00	Registration + Networking Breakfast + Exhibition Stands	SS/4th Fl
10.00-11.30	Keynote Speeches + Roundtable with <i>Adrian Wotton (Pre-recorded)</i> , Terry Jervis (former BBC Executive), Faisal Qureshi (BECTU), Avril Evans (Directors UK), Emmanuel Anyiam-Osigwe (British Urban Film Festival)	Stage
11.30-12.15	FLAMIN (Film London Artists' Moving Image Network) Animations – 2023-2024 Showcase Nathan Geyer (Host, FLAMIN) Bart Yates (Executive Producer/Founder Blinkink), Aliyah Harfoot (Artist, FLAMIN Animations), Jess Stephens (Artist, FLAMIN Animations)	Stage
12.15-13.00	Lecture (Provocation) – Screening with the Enemy Charmaine Simpson (Black History Studies)	Stage
13.00-14.00	LUNCH BREAK (Black Market + Recruitment Fair)	SS/4th Fl
14.00-14.45	FDA Session – Sales Clare Harris (Embankment Films)	Stage
14.45-15.30	BlackTrack – Delphine Lievens (Barbican Cinema)	Stage
15.30-16.15	Undocumented (LSA) Panel Tamera Heron (Host), Kelechi Ehenulo (Renaissance Studios), Sophie Akel, Laura Brosnan, Ariane Barnes	Stage
16.15-17.30	Pitch'n'Mix – Pitching to Industry Maggie Ellis (Head of FLAMIN), Paul Tester (Paramount), Christopher Kenna (GenB TV)	Stage
17.30-20.00	Networking Drinks (BECTU/Film London EAN) + Exhibition Stands + Shorts Programme	SS/4th Fl
20.00-22:30	Special Screening + Q&A – One Of Them Days	Screen 2

TIME		Location
DAY 3 – Rich Mix (Wed, 26.03.25)		
09.00-10.00	Registration + Networking Breakfast + Exhibition Stands	SS/4th Fl
10.00-11.30	Keynote Speeches + Roundtable with Rico Johnson-Sinclair (Warner Bros. Discovery), Anita Herbert (Film and TV Charity) Ijeoma Akigwe (NFTS), Miranda Wayland (Creative Diversity Network)	Stage
11.30-12.15	Warner Bros. Discovery CrewHQ Session with Rico Johnson-Sinclair	Stage
12.15-13.00	Lecture (Provocation) – Killing the White Man with Professor Kehinde + Priscilla Igwe	Stage
13.00-14.00	LUNCH BREAK (Black Market + Recruitment Fair)	SS/4th Fl
14.00-14.45	FDA Session – Distribution with Kenji Lloyd (Altitude)	Stage
14.00-16.00	NFTS Showcase with Ijeoma Akigwe	Screen 2
14.45-15.30	Call My Agent (Assistant)! Hosted by The Developing Room	Stage
15.30-16.15	Advertising Panel with Tolu Stedford (Host), Monquie Needham (BBU), Daisy Ifama (Gal-Dem/Reframe the Game), Melody Sylvester, Marvyn Benoit	Stage
16.15-17.30	Lion's Den – Pitching to Investors with Eric Collins (ImpactX), Carine Hejazi (Fourth Culture Films), Clare Harris (Embankment Films), Chloe Tucker (Freelance)	Stage
17.30-20.00	Networking Drinks (NFTS) + Exhibition Stands + Shorts Programme	SS/4th Fl
20.00-22:30	Special Screening + Q&A – Pauline Black: A 2-Tone Story	Screen 2
DAY 4 – Rich Mix (Thu, 27.03.25)		
09.00-10.00	Registration + Networking Breakfast + Exhibition Stands	SS/4th Fl
10.00-11.30	Keynote Speeches + Roundtable with Attica Dakhil and Chris Filip (BFI UK Global Screen Fund), Anna Mansi (BFI Certification), Laurence Jones (JAMPRO), Samuel Ampah (Allots Accountants)	Stage
11.30-12.15	International Film Markets Panel with Mel Hoyes (BFI Inclusion), Briony Hanson (British Council), Chee Cheung (Sovereign Films), Lala Akindoju (Make It Happen Productions)	Stage

LOGISTICS

TIME		Location
DAY 4 <i>Continued</i> – Rich Mix (Thu, 27.03.25)		
12.15-13.00	Lecture (Provocation) – House Negro vs Field Negro with Trevor Hakim	Stage
13.00-14.00	LUNCH BREAK (Black Market + Recruitment Fair)	SS/4th Fl
14.00-14.45	FDA Session – Exhibition with Kashif Shirazi (Filmbankmedia)	Stage
14.45-15.30	Learn to Adapt – David Williams (Independent Cinema Office), Cassandra Johnson-Beoke (Women In Scripted), Jamie Perault (Outline), Shawn S X Zou (Outline)	Stage
15.30-16.15	BFI Filmmaking Fund with Morgana Melvin (BFI Film Fund), Vicki Brown (BFI Film Fund)	Stage
16.15-17.30	BFI Network Shorts Showcase	Stage
17.30-20.00	Networking Drinks + (JAMPRO) + Exhibition Stands + Shorts Programme	SS/4th Fl
20.00-22.30	Preview Screening + Q&A – Bam Bam: The Sister Nancy Story	Screen 2

SS (StreetSide) 4th Fl (4th Floor)

Schedule is subject to change.

Top Floor

TIME		Location
DAY 2 – Rich Mix (Tue, 25.03.25)		
09.00-10.00	Black Market + Recruitment Fair / Networking Breakfast + Exhibition Stands	The Mix
10.00-11.30	Film School with Dr Ashvin Devasundaram (Queen Mary's University)	Studio
11.30-12.15	AI and Tech session	Studio
12.15-13.00	Games London Panel with Danwen Huang (Host)	Studio
13.00-14.00	LUNCH BREAK (Black Market + Recruitment Fair)	SS/4th Fl
14.00-14.45	Renaissance Studios Script Writing Clinic – Kelechi Ehenulo	Studio
14.45-15.30	Renaissance Studios Development Clinic with Charlene Campbell & Justin Chinyere	Studio
15.30-16.15	BECTU Hair and Makeup Panel	Studio
16.15-17.00	Renaissance Studios Inclusion and Access Clinic with Kyra-Cherise Campbell	Studio
18.00-22.00	Shorts Showcase	Studio

TIME		Location
DAY 3 – Rich Mix (Wed, 26.03.25)		
09.00-10.00	Black Market + Recruitment Fair / Networking Breakfast + Exhibition Stands	<i>The Mix</i>
10.00-11.30	Film School with Black Starline	<i>Studio</i>
11.30-12.15	AI and Tech – Black Tech Day AI Workshop	<i>Studio</i>
12.15-13.00	AI and Tech Podcast with Neal Romanek (AU!) and Stella Oni	<i>Studio</i>
13.00-14.00	LUNCH BREAK (Black Market + Recruitment Fair)	<i>SS/4th Fl</i>
14.00-14.45	Jen Francis – Exploring Steve McQueen	<i>Studio</i>
14.45-15.30	Rico Johnson-Sinclair – Curatorial Justice and Positionality	<i>Studio</i>
15.30-16.15	CV and Skills Session – Stacey Olika (Channel4), Natalie Narh (NewComma)	<i>Studio</i>
16.15-18.00	The Psychosis of Whiteness + Professor Kehinde Introduction	<i>Studio</i>
18.00-18.45	Post Credit Scene Podcast with Gaz Om, Husam Elgenied, Maneul Domingos and Bisola Otun	<i>Studio</i>
DAY 4 – Rich Mix (Thu, 27.03.25)		
09.00-10.00	Black Market + Recruitment Fair / Networking Breakfast + Exhibition Stands	<i>The Mix</i>
10.00-11.30	Film School Masterclass and Shorts Showcase with Natasha Preville (The Ascension Agency) and Albert Mensah (Fortune Favours TV), Kaya Morris, Donne Dowe, Maybri Boyle, Danielle Njamen and Maya Jay, Leanne Ivey	<i>Studio</i>
11.30-12.15	AI and Tech – Rosie Carter (BECTU), Lesley Gannon (Writer’s Guild) and Hazel Dixon (CoStar RHUL)	<i>Studio</i>
12.15-13.00	Gaming – Danielle ‘Ebonix’ Udogaranya	<i>Studio</i>
13.00-14.00	LUNCH BREAK (Black Market + Recruitment Fair)	<i>SS/4th Fl</i>
14.00-14.45	Gaming and Art Lex Fefegha	<i>Studio</i>
14.45-15.30	Nigel Twusami (mayamada)	<i>Studio</i>
15.30-16.15	BECTU TV Drama Action Plan with Faisal Qureshi, Janice Turner and Goz Ugochukwu	<i>Studio</i>
16.15-17.30	Gaming – Melanin Gamers with Annabel Ashalley-Anthony and Alan Ashalley-Anthony	<i>Studio</i>
18.00-22.00	Games Tournament with Melanin Gamers	<i>Studio</i>

SS (StreetSide) BR (Boardroom – 3rd Floor)

Schedule is subject to change.

Online

TIME		Location
DAY 5 – Online (Fri, 28.03.25)		
10.00-11.30	Keynote Speeches + Roundtable Simone Pennant (The TV Collective), Kassana Garraway (Be United), Erica Motley (Impact X Capital), Delphine Lievens (Barbican Cinema)	Zoom
11.30-12.15	NewComma UK and Global African Creatives Showcase with Nigel Mensah and Natalie Narh	Zoom
12.15-13.00	Global AI Discussion with Johann Garcia (BrandedStreams)	Zoom
13.00-14.00	LUNCH BREAK	Zoom
14.00-14.45	Europe Calling Panel Jerry Chiemeke (Writer), Sheila Marshall (Filmmaker) Sara Amanda (Writer / Filmmaker)	Zoom
14.45-15.30	Diversity at Cannes with Yolonda Brinkley	Zoom
15.30-16.15	Africa Calling Panel Dedy Bilamba (AfroVFX) Ayo Ogebebe (Talking Drum Entertainment) Oscar Michael (Africomicade) Ne Kunde Nlaba (London Pan African Film Festival)	Zoom
16.15-17.00	Caribbean Calling Panel Jackie Jackson (Jamaican Film Commissioner) Judith Slater (British High Commissioner) Dr Ava Eagle Brown (Black River Film Festival) Analisa Chaplin + Tanya Batson-Savage (Have a Bawl Productions) Nadean Rawlins (JAFTA)	Zoom
17.00-17.45	Black Hollywood Calling Panel with XL FEST Troy Pryor (Host – XL / Creative Cypher) Vee L Harrison (Journalist / Author) George Ellzey (Director / Producer) Denzel Whitaker (Filmmaker / Actor) Michelle A. Danell (Executive Producer / Screenwriter) Quincy Ledbetter (Filmmaker / Actor)	Zoom
17.45-18.00	Wrap Up	Zoom

Schedule is subject to change

BSL Interpreters are being provided through the generous support of Creative Diversity Network.

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35-47 Bethnal Green Road
London E1 6LA

Wheelchair accessible

richmix.org.uk/visit-us

How to get there

BY BUS

8, 388, 26, 35, 47, 48, 67,
78, 135, 149, 242 and 243.

BY TUBE

Liverpool Street (0.6 miles),
Old Street (0.7 miles), Aldgate East
(0.9 miles) and Bethnal Green (0.8 miles).

BY OVERGROUND

Shoreditch High Street (0.1 miles).

BY BICYCLE

There is a Santander Cycle hire point
at Shoreditch High Street station.



The Color Purple

SQUAD

TNBFC would like to thank Trevor Hakim, Charmaine Simpson, Rico Johnson-Sinclair, Melanie Hoyes, Delphine Lievens, Janice Turner, Geraldine Moloney, Fiona Fletcher, Miranda Leyland, Jahnelle Hutton-Parr, Enid Williams, Lauren Preteceille, Ijeoma Akigwe, Toyin Ayinde, Paul Bowman and Anita Herbert, Negede Assefa and the entire Rich Mix team for their stellar partnership.

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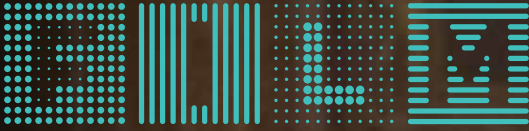


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