

DIASPORA SCREEN MEDIA NETWORK BIBLIOGRAPHY

WRITTEN MATERIALS

Alonso, Andoni and Petro J. Oiarzabal. 2010. "The Immigrant Worlds' Digital Harbour: An Introduction", in A Alonso and P. J. Oiarzabal, eds. *Diasporas in the New Media Age : Identity, Policy and Community*. Reny: University of Nebraska Press. 1-19.

This chapter discusses how digital communications have an impact on the ways in which people in different countries can keep in contact more readily and instantaneously. Cyberspace has become the virtual platform whereby diverse communities worldwide can reconnect with fellow natives no matter the geographical location as well as family and friends in their native countries.

Baker, Houston A., Diawara, Manthia, and Lindeborg, Ruth H. *Black British Cultural Studies: A Reader*. Chicago, Ill; London: U of Chicago, 1996.

The main chapters within this book which relate to theories and discourses of media and cinema in particular include 'Black Cinemas, Film Theory, and Dependent Knowledge', 'Two Kinds of Otherness: Black Film and the Avant-Garde', 'The Cultural Context of Black British Cinema' and 'Cultural Identity and Cinematic Representation'.

Bakrania, F. (2013). From the Margins to the Mainstream: Asian Underground Artists and the Politics of Not Being Political. In F. Bakrania (Ed.), *Bhangra and Asian Underground: South Asian Music and the Politics of Belonging in Britain*, pp. 70-116. Duke UP.

Instead of exclusively focusing on music producers, Bakrania's study goes between male producers and female clubbers to focus on the complication of race and ethnicity by race and gender. The book interrogates simplistic accounts of musical production and identity formation through focusing on the twin tropes of authenticity and hybridity. Authenticity in the Bhangra context is defined in terms of acceptance of tradition that is modified by occurrences of the diasporic experience, which include an affiliation with black cultural forms. Through the author's examination of the specificity of the mix, she questions the stereotyped understanding of hybridity as the amalgamation of a homogenised South Asian tradition with a generalised Western influence. This musical hybridity is the product of the mixing of South Asian genres with specific black/white musical forms that are involved in relations of race, class and gender.

Dasgupta, R. (2006). Impossible Desires: Queer Diasporas and South Asian Public Cultures. *Intersections: Gender, History and Culture in the Asian Context*, 14(1).

Dasgupta's review of 'Impossible Desires' notes how the text's narrative builds on previous studies on 'queering' diasporic, South Asian-American and postcolonial studies, as well as making just as significant a contribution towards the 'de-whitening' of queer studies and gender/sexuality studies. Consequently the framing of queer (female) South Asian desire from within South Asia, or for that matter, from a non-United States South Asian diasporic position, may well have significant points of difference from Gopinath's analysis. This, however, does not, in any sense, make the work any less valuable or significant. Rather, it contributes towards the multiplicity and richness of research on genders and sexualities in the context of South Asia and the South Asian diaspora.

(See the full text - Gopinath, G. 2005. *Impossible Desires: Queer Diasporas and South Asian Public Cultures*. Durham and London: Duke University Press.)

Dawson, A. (2005). 'Bollywood Flashback': Hindi film music and the negotiation of identity among British-Asian youths. *South Asian Popular Culture*, 3(2), 161-176. <https://doi.org/10.1080/14746680500234462>.

Dawson's article focuses on the band Cornershop and takes a look at lead singer Tjinder Singh's pride in his Asian heritage. Cornershop's most well-known song 'Brimful of Asha' also points to the constructedness not just of the female persona in films but an entire set of imagined communities that these films enact. The group's name satirises the racial stereotyping engaged in by the UK's white majority who perceive that all Asians run corner shops. In contrast, the parody of diasporic nostalgia found in 'Brimful of Asha' suggests Singh's awareness of the complex terrain that second generation youths traverse. Cornershop uses the history of western musicians' appropriation of Indian music to criticise enduring disparities of economic and cultural resources. Delivering the lyrics in Punjabi, Singh foregrounds the song's use of Asian instrumentation such as the sitar by taking this Eastern inspiration to its logical conclusion.

Desai, Jigna. *Beyond Bollywood: The Cultural Politics of South Asian Diasporic Film*. London: Routledge, 2004 (https://nelson.northampton.ac.uk/permalink/f/1vbs80v/44NORTH_SFX_DS100000000248114).

Desai discusses how there was a notable shift between the hopeful period of 1980s British cinema and the mid- and late 1990s cinema. The 1980s were marked by a struggle to acquire visibility and access such that cultural producers had to struggle with and negotiate the state and its apparatuses to gain the means of production and distribution. First, in the nineties, invisibility was less the issue. Although discourses of voice and visibility still had cultural capital, they no longer functioned in the same way. Desai says creators from nondominant communities typically have had to represent the identities and experiences of these minority groups as the rest of society have seen them. Kureishi's stories approached the common experiences of his native British Asian group but transformed the major characters into people who challenge hegemonic ideologies with a diverse range of identities and rejection of the characteristics ascribed to them.

English, Darby, "Notes from a Field", in *Field Notes on the Visual Arts*, ed. K. Lang. Bristol, Intellect, 2019, pp. 252-254.

Fiske, John. *Media Matters: Race and Gender in U.S. Politics*. 2nd Ed. London and New York: Routledge, 2016.

Frazer-Carroll, M. (2020, November). Lovers Rock gives life to the joyful Black history of blues parties; Steve McQueen's film captures the underground spaces that my mum's generation carved out for themselves in the 1970s. *The Guardian*.

Frazer-Carroll describes the experience of watching 'Lovers Rock' (part of the Small Axe anthology series) as feeling 'close to home'. The music heard in the film, such as Janet Kay's 'Silly Games', was a staple song in their childhood and was part of various gatherings with family. The author even refers to the music as a cultural touchstone within their family. They note that black spaces had always felt threatened by forces outside this community's control but the music released during the 1980s helped bring these communities into the mainstream as seen in the clubbing scene when these spaces opened up to Black audiences.

Gajjala Radhika. 2010. '3D Digital (Indian) Diasporas' in A Alonso and P. J. Oiarzabal, eds. *Diasporas in the New Media Age : Identity, Policy and Community*. Reny: University of Nebraska Press. 209-224.

Gilroy, Paul. "Nothing but Sweat inside My Hand: Diaspora Aesthetics and Black Arts in Britain." ICA Documents: Black Film, British Cinema. London: ICA, 1988, 44– 46.

———. *Small Acts: Thoughts on the Politics of Black Cultures*. London: Serpent's Tail, 1993.

———. *There Ain't No Black in the Union Jack: The Cultural Politics of Race and Nation*. New York: Routledge, 1987.

Gordon, J. (2020, November). The Beat at the Heart of 'Lovers Rock'. *New York Times*.

'Lovers Rock' takes its name from the musical genre lovers rock, a softer, sentimental spin on reggae created and popularized in mid-1970s England by the first generation of British citizens born to Caribbean immigrants and Caribbean-born immigrants who moved to Britain at a young age. The emergence of the lovers rock represented a major shift as pre-lovers rock, it was predominantly a male dance floor. However, by spotlighting female vocalists, who sang about romantic concerns rather than the politics inherent to traditional roots reggae, lovers rock musicians and D.J.s were able to alter the trajectory of the clubbing scene. Many of the original labels that hosted the kind of music heard in the film have since shut down or folded which has required the makers of these films to be flexible when curating the film's soundtrack.

Hall, Stuart. "Black and White in Television." *Remote Control: Dilemmas of Black Intervention in British Film and Television*. Ed. June Givanni. London: British Film Institute, 1995, 13– 27.

Hight, Craig and Harindranath Ramaswami, eds. 2017. *Studying Digital Media Audiences: Perspectives from Australasia*. Routledge.

Jenkins Henry, Sam Ford and Joshua Green. *Spreadable Media: Creating Value and Meaning in a Networked Culture*. New York: New York University Press, 2013.

Julien, Isaac. "Burning Rubber's Perfume." *Remote Control: Dilemmas of Black Intervention in British Film and Television*. Ed. June Givanni. London: British Film Institute, 1995, 55– 59.

The 'Black & White In Colour' conference held in 1992 continued where Isaac Julien's documentary programmes of the same name left off. The conference, sub-titled "Prospects of Black Intervention in British TV and Film" considered how culture could move forward and the various paths that these forms of media could follow. It brought together major television controllers, black programme and film-makers and key decision makers from the predominant film and television institutions. Remote Control presents a summary of the topics which were debated on that day from a range of contributors and an overview of some of the main shifts that have been noticed over the past few years.

Karen Alexander, "Black British Cinema in the 90s: Going Going Gone." *British Cinema of the 90s*. Ed. Robert Murphy. London: British Film Institute, 2000. 109– 14.

Black filmmakers in the 1980s shared a collective vision that cinema would be about transgression, imagination, illumination and pleasure. Alexander notes that these words were typically not associated with immigrant groups and arts practice. Up until this period, minority ethnic communities had been associated with problem-ridden, undesirability and invisibility.

Karim. H. Karim, ed. 2003. "Mapping Diasporic Mediascapes". *Introduction to Media of Diaspora: Mapping the Globe, 1-16* . Routledge.

This introductory chapter outlines the meanings of the term 'diaspora' and how various elements; i.e. identity and space, impact how scholars have studied the movements and migrations in the last few centuries. The book forms discusses around how historical, social and cultural influences have shaped identities within diasporas, in particular, specific groups and the relationships formed with other groups.

Kureishi, Hanif. "England, Bloody England." *ICA Documents: Black Film, British Cinema*. London: ICA, 1988, 24– 25.

Lobato, Ramon. *Netflix Nations: The Geography of Digital Distribution*. New York: New York University Press, 2019.

MacCabe, Colin. "Black Film in '80s Britain." *Black Film, British Cinema* (ICA Documents 7). Ed. Kobena Mercer. London: ICA, 1988, 31– 32.

Malik, S. 2020. "Beyond the Cinema of Duty? The Pleasures of Hybridity: Black British Film of the 1980s and 1990s. *Dissolving Views: Key Writings on British Cinema*. Higson, Andrew ed. London: Bloomsbury Publishing.

Malik's main discussion is how, during the 1980s, Black British cinema (in particular, Asian, African and Caribbean diasporas) materialised as a more innovative display of filmmaking emerging from the nation. Due to a publication in 1976 by Nasreem Khan which highlighted the reassessment of financial aid and resources available to Black filmmakers and artists, this reinvigorated and provided a turning point for Black British films, hence the wide variety and prominence during the 1980s and 1990s. Identity and community are two recurring themes seen in Black British films which Malik says has enriched and further diversified what it means to be 'British'.

Mercer, Kobena. "Ethnicity and Internationality: New British Art and Diaspora-Based Blackness." *Third Text* 49 (Winter 1999– 2000): 51– 62.

Monk, Claire, and Amy Sargeant. *British Historical Cinema*. London; New York: Routledge, 2002.

Stephen Bourne's chapter on 'Black histories and British historical films' takes a firm view that Britain's black history(ies) have often been invisible and silent. He makes an interesting point that in 'popular' British films, black appearances were often limited to background roles or extras and, although the 1980s signalled a shift in British cinema and acknowledged the black community's presence in Britain's past, these films have often been set in the 'present' rather than in pre-WWII eras.

Nimrod, Galit. 2017. "Older Audiences in the Digital Media Environment." *Information, Communication & Society*, 20.2: 223-249.

Ogunyemi, Ola, ed. 2015. 'Conceptualising the Media of Diaspora', Introduction to *Journalism Audiences & Diaspora*, ed Ola Ogunyemi .London: Macmillan.

Rajgopal, Shoba S. 2003. "The Politics of Location: Ethnic Identity and Cultural Conflict in the Cinema of the South Asian Diaspora." *Journal of Communication Inquiry*, 27:1, 49-66.

In the 1980s and 1990s, a new movement emerged in mass media with the work of South Asian diasporic filmmakers in the West. Asian films no longer lurked outside in the periphery but entered the mainstream (especially with the releases of films such as 'Bend It Like Beckham' (2002)). Gurdinder Chadha's films shone a light on to class, race, and gender issues and focused on the position of marginalized outsiders, the working classes of the western metropolis, much of which is made up by people of color from Britain's former colonies in Asia and Africa. Rajgopal's article examines the representation of female subaltern identity in Chadha's films using the lens of cultural studies and postcolonial theory.

Roopika, Risam and Rahul Gairola. 2019. "Studying Digital Humanities: Then and Now." *Introduction to Special issue of South Asian Review*. <https://doi.org/10.1080/02759527.2019.1599548>

Roopika and Gairola's contribution to 'South Asian Review' takes a look into initiatives such as Digital Humanities Alliance of India (DHAI) which assists in research revolving around digital humanities and South Asian studies. One point in the text of particular note, is the examination of how computational humanities methods can address performance and aural forms seen in South Asian poetry and how significant historical poets and their work exposes how sound and rhythm plays a role in poetry's meanings.

Snead, James A. "Black Independent Film." *ICA Documents: Black Film, British Cinema*. London: ICA, 1988, 47– 50.

Wambu, Onyekachi, and Kevin Arnold. *A Fuller Picture: The Commercial Impact of Six British Films with Black Themes in the 1990s*. London: British Film Institute, 1999.

Williams, James S. 2018. "The Time Is Now: Pressure, Guerrilla, and the (Re)invention of Black British Cinema and History." *Film Quarterly*, 72:1, 26-38.

Williams considers how and why John Ridley's 'Guerrilla' television series (2017) 're-radicalizes' early black British cinema, in particular 'Pressure' (1975) which was the first feature film made by a Black British director. Specifically Horace Ové's 1975 film, Pressure, the first feature-length work by a black British director. A close comparative study of both works in terms of characterization, cinematic style, the depiction of urban space, and the representation of violence highlights the originality and overlooked significance of 'Pressure'. It also suggests that Ridley reinvents the story of Black Power in early 1970s Britain in order to intervene in more contemporary debates taking place in America about diversity and the function of revolutionary violence to effect social change.

BRITISH SOUTH ASIAN ARCHIVES

South Asian Diaspora Arts Archive - housed in the Birmingham Museum and Art Gallery

<https://sadaa.co.uk/>

*The South Asian Diaspora Arts Archives continuously updates their digital archive, which is accessed through their official website. They also have a physical archive, which has been recently moved to the Birmingham Museum and Art Gallery. The archive aims to enhance the knowledge and appreciation for five different art forms - art, music, literature, dance and theatre - all of which it collects. It was founded as a response to the concern that the works of South Asian writers and artists (which informed Britain's development in the creative arts) were either disappearing or inaccessible. The archive's aim is to acknowledge that the work of these displaced or relocated South Asian academics is integral to Britain's historical narrative. Many of the individuals and organisations featured in the archive have played an important role in the development of the various art forms. Musicians in the archive include Najma Akhtar (whose songs from her album *Qareeb* feature in 1987 film *Sammy and Rosie Get Laid*) and punk/world music label Nation Records.*

Najma Akhtar - <https://sadaa.co.uk/archive/music/najma-akhtar>

Nation Records - <https://sadaa.co.uk/archive/music/nation-records>

'Dissident Sounds: Mapping Current British South Asian Music' by Ashwani Sharma (current featured article on the music archive webpage)

Making Britain - online database from the Open University

<http://www.open.ac.uk/researchprojects/makingbritain/>

Making Britain is a research database at the Open University which looks at how South Asians shaped the nation between the years of 1870 and 1950. The website includes locations (where South Asians lived and worked), individuals (the lives of these South Asians and their connections to Britain), events (a timeline for important events during this period) and organisations (the South Asian-involved groups). The website is very interactive and offers timelines, maps and diagrams modelled on networking sites which demonstrate the interactions and relationships of South Asians in the UK. Some of the entries have extracts from actual archive sources with detailed explanations of their content and relevance.

You can access music-related articles in the database (using keyword 'music') via

<http://www.open.ac.uk/researchprojects/makingbritain/search/node/music>.

The articles feature biographies of each artist and their connections to other artists of the same time, as well as complete lists of their published works.

Moving People Changing Places

<http://www.movingpeoplechangingplaces.org/>

Moving People, Changing Places is a website archive which covers the key concepts of migration, identities and diasporas and how we face the challenges of living together as citizens in diverse societies. Migration histories looks at major historical migrations and their role in shaping Britain. Locations focuses on places of migration and multi-ethnic settlement and introduces the idea of transnationalism. Identities and cultures looks at various aspects of culture and what they tell us about identity and the makeup of Britain. The 'British Asian cities' webpage features a link to Leeds University research about five cities and an extensive collection of articles, photographs, interviews and publications (link to more information - <https://ahc.leeds.ac.uk/history-research-innovation/dir-record/research-projects/785/writing-british-asian-cities>). The Moving Music web page focuses on how music can transcend across various diasporas and communities. The influence of music from different places brings about creative and fresh fusions and hybrids; many of which can be heard in popular music from South Asian artists (see Cornershop).

The South Asia Collection

<https://thesouthasiacollection.co.uk/>

The South Asia collection is a Norwich-based museum managed by the South Asian Decorative Arts and Crafts Collection Trust (SADACC) and celebrates arts, crafts and cultures of South Asia and its neighbouring countries. It was founded for the purpose of recording, conserving and promoting South Asian artefacts in Britain. It is a museum collection of the everyday arts and crafts of the region, including religious and domestic objects in a variety of materials from the different communities and cultures of South Asia. One of their current projects is 'Objects of Creativity' where the SADACC manages the research centre (this has also turned into an archive and library of its own). The research centre involves collaborations on research projects between the United Kingdom and South Asia.

Background - <https://thesouthasiacollection.co.uk/our-story/>

Research - <https://thesouthasiacollection.co.uk/research/>

Objects of Creativity project - <https://thesouthasiacollection.co.uk/research/object-of-creativity/>

Asian Music Circle

<https://scroll.in/magazine/881709/how-an-indian-man-and-his-english-wife-introduced-george-harrison-to-ravi-shankar-to-create-history>

The Asian Music Circle was an organisation that ran from 1946 to 1970 in London, England and promoted Indian/South Asian styles of music, dance and culture in the West. It was credited with facilitating the immersion of the Indian subcontinent's artistic practices and traditions into mainstream British culture. The music circle maintained a list of London-based Indian musicians who were available to visiting Indian artists as backing players. They performed locally in the area and the founders of the circle offered their services for both film and recording work.

South Asian Seminar series - organised by the British Library and found on Soundcloud

<https://soundcloud.com/the-british-library/sets/south-asian-seminar-series>

The South Asian seminar series is organised by the British Library and is found via the Soundcloud platform. British Library academics and researchers share 50-minute long discussions on their research pertaining to South Asian culture, mostly related to literature and music.

Birmingham Museum and Art Gallery's 'Asian Youth Culture: Exploring the Heritage and History of Young British Asians in Birmingham'

<https://www.birminghammuseums.org.uk/bmag/whats-on/asian-youth-culture-exploring-the-heritage-and-history-of-young-british-asians-in-birmingham>

Birmingham Museum and Art Gallery featured an exhibition in 2018 entitled 'Asian Youth Culture: Exploring the Heritage and History of Young British Asians in Birmingham'. The exhibition covers three distinct periods (1950-60s, 1970s-90s and 2000s-present day) and encourages audiences to discover objects, stories and lived experiences from Birmingham's South Asian community which covers arts and culture, community archives, diversity and divergence. Showcases and celebrates the untold stories of Asian youth culture in the city including archive film, photographs, oral histories, records and scripts etc. Displays the journey of Asian youth; what they are doing today and why, pointing to the unique, everyday stories that they have to share to arrive at actual experiences, motivations and humanity as a whole.

Asian Youth Culture - <https://asianyouthculture.co.uk/>

Manchester Museum (University of Manchester)

<https://www.museum.manchester.ac.uk/about/thechatshow/>

The University of Manchester's Manchester Museum features 'The Chat Show', a behind-the-scenes look at building the first South Asia gallery in Northern England (and a collaboration with the British Museum). This involves meeting people and sharing stories on the streets of Manchester. The gallery will showcase collections together with the lived experiences of the South Asian diaspora in the United Kingdom and give these communities a chance to share stories, knowledge, heritage and culture. It includes a performance space which is dedicated to showing the best live music, dance and performance from and inspired by South Asia.

South Asia Gallery - <https://www.museum.manchester.ac.uk/about/hellofuture/southasiagallery/>

Headstone Manor & Museum

<https://headstonemanor.org/the-collection/your-exhibitions/past-exhibitions/>

The Headstone Manor & Museum featured an online exhibition in 2020 for South Asian Heritage Month (SAHM). The exhibition highlights not only the people and places relating to South Asian heritage in Harrow but also their personal journeys to Harrow. Aims to commemorate and celebrate South Asian history and culture and build an understanding of the diverse heritage that links South Asia with Britain. In 2021, the museum once again participated in SAHM and the focus of the exhibition was on music and creativity. As well as collecting new stories on South Asian music from the area, the exhibition provided a wider context on the two themes within a wider British culture context.

2020 exhibition - <https://view.genial.ly/5ef4e6933a27780daccf6625/presentation-sahm>

2021 exhibition - <https://headstonemanor.org/south-asian-heritage-month-celebrating-music-creativity-in-harrow/>

Centre of South Asian Studies (University of Cambridge)

<https://www.s-asian.cam.ac.uk/library/electronic-resources/>

E-resources are arranged by category or geographically in the case of libraries and archives. One such collection is the 'Bibliography of Asian Studies' which includes articles, book chapters and conference notes from 1971 to the present day and covers topics within the fields of arts and humanities. Some of the associations and groups that the CSAS links to include the British Association for South Asian Studies (BASAS); a world-leading learned society for South Asian research, and the South Asian Archive and Library Group; a blog created by representatives of libraries, archives and institutions with a focus on South Asian studies in Britain.

British Association for South Asian Studies - <http://www.basas.org.uk/>

South Asia Archive and Library Group (UK) - <https://saalg.blogspot.com/>

FILMS



THE FILM WILL BE FOLLOWED BY OGA WITH CARROLL THOMPSON

IN THIS RAGGAE MUSICAL SET IN HARLESDEN WEST LONDON, THREE WOMEN MEET TO CONSIDER LAUREN SMITH'S DETERMINATION TO MAKE IT AS A SINGER. THEY STAYED IN ALL THE RAGGAE GROUP WITH HER FRIENDS CAROLINE CONROY AND GAIL TO BE JOINED BY A RAGGAE PROJECT WITH THE SUPPORT. THE BOYS ARE STUCKED AGAINST HER NET - JUST WITH HER SHEEP. THEIR RHYTHM GAIL, JAMSON, WITH THE HELP OF FRIENDS MUSIC. SHE BE. THE GROUP STARTS TO GET SOME EXPOSURE TO TRIUMPH AGAINST THE LOCAL THE COMPETITION.

WRITTEN & DIRECTED BY JULIAN HENRIQUES
ORIGINAL MUSIC BY BONES HAMBING AND CARROLL THOMPSON
CHANNEL FOUR FILMS, 1998
CELEBRATING BLACK HISTORY MONTH



BabyMother (Dir. Julian Henriques, 1998)

Synopsis: <http://www.screenonline.org.uk/film/id/442572/index.html>

Trailer (1m 47s) <https://www.youtube.com/watch?v=8TWBkaizImE>

This film (much like 'Lovers Rock') uses music to accurately explore a sub-culture and raise wider social issues.

Bend it Like Beckham (Dir. Gurinder Chadha, 2002)

Synopsis: <http://www.screenonline.org.uk/film/id/475636/index.html>

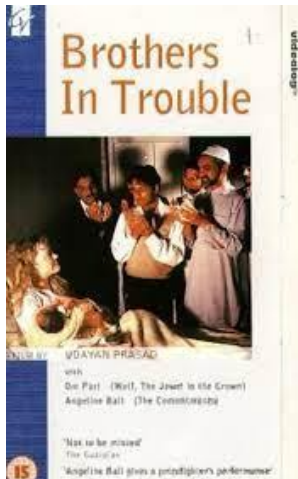
Trailer (2m 02s) https://www.youtube.com/watch?v=-DNwS_CwEAw



Bhaji on the Beach (Dir. Gurinder Chadha, 1994)

Synopsis: <http://www.screenonline.org.uk/film/id/442547/index.html>

Trailer (1m 50s) <https://www.youtube.com/watch?v=20KdLa-9d2c>



Brothers in Trouble (Dir. Udayan Prasad, 1995)

Synopsis: <http://www.screenonline.org.uk/film/id/475661/index.html>

Trailer NOT AVAILABLE

The director Prasad himself first entered Britain in the early 1960s at a young age, and is consequently highly sensitive to the immigrants' plight, and this film depicts South Asian themes without the usual stereotyping.



East is East (Dir. Damien O' Donell, 1999)

Synopsis: <http://www.screenonline.org.uk/film/id/452266/index.html>

Trailer (1m 58s) <https://www.youtube.com/watch?v=zg-zwt-XMFE>



Goodness Gracious Me (BBC, 1998 – 2001, 2014-2015)

Synopsis:

[https://en.wikipedia.org/wiki/Goodness_Gracious_Me_\(TV_series\)](https://en.wikipedia.org/wiki/Goodness_Gracious_Me_(TV_series))

Advert (0m 30s) <https://www.youtube.com/watch?v=3IWOLTLijoE>

The show explored British Asian culture, and the conflict and integration between traditional South Asian culture and modern British life. Some sketches reversed the roles to view the British from a South Asian perspective, and others poked fun at South Asian stereotypes.



I'm British But... (Dir. Gurinder Chadha, 1989)

Synopsis: <http://www.screenonline.org.uk/film/id/502124/index.html>

Trailer (0m 57s) <https://www.youtube.com/watch?v=iGTit2dHWXc>



My Beautiful Laundrette (Dir. Stephen Frears, 1985)

Synopsis: <http://www.screenonline.org.uk/film/id/443819/index.html>

Trailer (2m 19s) <https://www.youtube.com/watch?v=e5JtE83ksg0>

Frears has created a new romanticism film where 'place' sets up the relationships and issues seen within a Thatcherite London scene. The laundrette serves as the catalyst for Omar to employ Johnny and alleviate previously made conceptions about power and race relations. The 'home' is also a place where power relations and conversations about the future are made. We see this in numerous scenes, from the older Pakistani community speaking to Omar and Johnny, to the brotherly reunion near the film's conclusion. The new romanticism movement was important in facilitating these depictions of more complex South Asian characters than had previously been seen on stage and screen during the Thatcher era.



My Brother the Devil (Dir. Sally El Hosaini, 2012)

Synopsis: https://en.wikipedia.org/wiki/My_Brother_the_Devil

Trailer (2m 02s) <https://www.youtube.com/watch?v=hZjXLdU8A>



My Son the Fanatic (Dir. Udayan Prasad, 1997)

Synopsis: <http://www.screenonline.org.uk/film/id/484175/index.html>

Trailer (1m 50s) <https://www.youtube.com/watch?v=JqS8eFLa1ns>



Pressure (Dir. Horace Ové, 1975)

Synopsis: <http://www.screenonline.org.uk/film/id/480497/index.html>

Extract (3m 11s) <https://www.youtube.com/watch?v=9-JqA1zg0Uw>

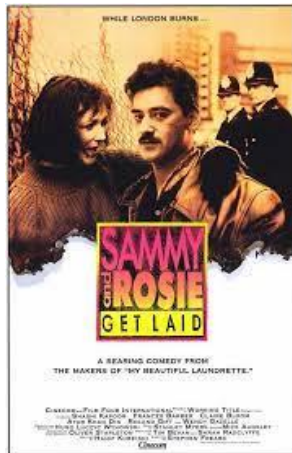
A PRIVATE ENTERPRISE
Salmaan Peerzada



Private Enterprise (Dir. Peter K. Smith, 1974)

Synopsis: <http://www.screenonline.org.uk/film/id/490687/index.html>

Trailer NA at the moment



Sammy and Rosie Get Laid (Dir. Stephen Fears, 1987)

Synopsis: <http://www.screenonline.org.uk/film/id/476121/index.html>

Trailer (0 52s) <https://www.youtube.com/watch?v=e1fOQTm9mR4>

SIXTH HAPPINESS



A FILM BY WARIS HUSSEIN

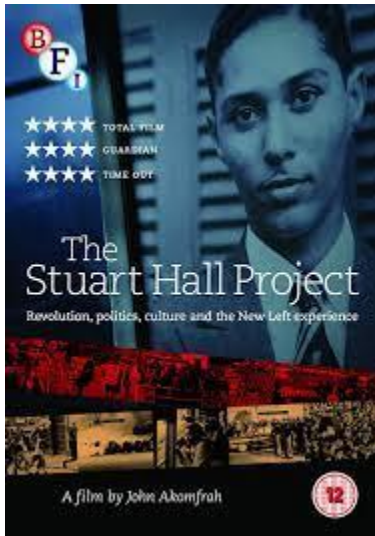


Firauz Kang's performance has battery-pack power...
A remarkable true story! Awards make Every Sunday

Sixth Happiness (Dir. Waris Hussein, 1997)

Synopsis: <http://www.screenonline.org.uk/film/id/475682/index.html>

Extract (1m 56s) <https://www.youtube.com/watch?v=763CsNOIyx8>



The Stuart Hall Project (Dir. John Akomfrah, 2013)

Synopsis: https://en.wikipedia.org/wiki/The_Stuart_Hall_Project [consulted 16 March 2021]

Trailer (2m 15s) https://www.youtube.com/watch?v=MA-og9_-Yro



Young Soul Rebels (Dir. Isaac Julien, 1991)

Synopsis: <http://www.screenonline.org.uk/film/id/497077/index.html>

Trailer (2m 21) <https://www.youtube.com/watch?v=C48N4TBsBdQ>



Blinded by the Light (Dir. Gurinder Chadha, 2019)

Synopsis: [https://en.wikipedia.org/wiki/Blinded_by_the_Light_\(2019_film\)](https://en.wikipedia.org/wiki/Blinded_by_the_Light_(2019_film))

Trailer: https://www.youtube.com/watch?v=f1YFA_J5JBU



Guerrilla (Sky Atlantic/Showtime, 2017)

Synopsis: [https://en.wikipedia.org/wiki/Guerrilla_\(TV_series\)](https://en.wikipedia.org/wiki/Guerrilla_(TV_series))

Trailer Season 1: <https://www.youtube.com/watch?v=bevJ7ykiaXw>

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