

AiM 2022 Festival Report

Overview

2022 marked the 17th edition of Africa in Motion (AiM) Film Festival. To safeguard the health and safety of our audience and staff, this edition took place in a hybrid format (online and in-person) from **11 to 20 November**, with 46 films and 8 events. The pre-selector team was the most diverse set in the history of the festival with 6 young Black curators each taking part in selecting the short film competition finalists for the first time in their careers. This change follows the diversification of the festival team following the appointment of a new festival director in 2020. Our festival programme consisted of film screenings, complementary events, performances and more. We are delighted to have screened 1 world premiere, 9 UK premieres and 3 Scottish premieres. We elected to push the festival into November (from October) so as not to divide audiences during Black History Month. This move is permanent for the foreseeable future as it also allows for non-competition with London Film Festival which takes place in October, and limits the splitting of Black audiences at numerous competing Black History Month events. The aim of the festival wasn't just to help counter the negative and emotionally damaging effects of the news and ongoing global pandemic, but to act as an agent of change in the commissioning of new work and creating moments of levity. Based on feedback we received in 2020 and 2021, the audience overwhelmingly supported the continuation of an online offering from Africa in Motion.

Board Recruitment

This year also marked a significant milestone in a transparent, open call for new board members – a process that has not taken place in the organisation before. The festival engaged governance consultant **Briana Pegado** to assist with the board recruitment and interview process. Close to 30 applications were received during the open call process.

Recruitment timeline

We created a [recruitment pack](#) which outlined the application process, how we are funded, the skillset we were recruiting for, Trustee responsibilities, and the current board structure. We created a unique email address to handle queries related to the application and held an open Q&A session for anyone with added queries. As part of the [marketing process](#), our Board Chair recorded an introduction, which we then subtitled with a BSL version too. Our social media posts also had BSL and ALT text.

Board recruitment outcomes

We amplified our open call via social media boosted posts and approached 39 suitable websites such as Reach Volunteering, NCVO, Trustees Unlimited, Arts & Business Scotland amongst others. We received close to 30 applications from all over the world, with a variety of skill sets. Each shortlisted candidate went through a **two-stage interview process** - the first was a 15-minute conversation with Festival Director Liz Chege, and the second, was an interview with consultant Briana Pegado and several current trustees. We successfully selected **8 new trustees** with Academic, community, HR, and communications expertise. We are still searching for legal and financial expertise but feel confident that we will find this soon. The new trustees will be announced to industry press in autumn 2023.

2022 Approach

Following the well-received online screenings we offered last year and with the first quarter of the year occupied by another national lockdown due to COVID-19, we elected to deliver a hybrid edition. AiM recognises the lack of Black voices in the arts and creative industries. We continued to pursue avenues where we can elevate artists forging a path for themselves and utilized our 'AiM at Home' programme of

screenings that paired archive and contemporary work.

Online platform

We continued to build on our website and online platform with Edinburgh-based web design company Purple Spider to enhance our bespoke online streaming platform for our virtual festival. All the online films in our programme were hosted on video-hosting platform **Eventive**, and embedded the video files for audiences to stream directly through Africa in Motion's website, protected by a paywall, and geo-blocked to the UK-only (with the exception of several films that permitted international audiences).

Most films were available for the entire festival week. This choice was based on audience feedback from our 2020 and 2021 surveys, where more time to watch the films was the most popular feedback. To fall within the film rights requested by distributors and filmmakers, once an audience member pressed 'play' they would have 48 hours to watch the film before their access to the film expired (a countdown below the video would display how much access time remained). Most filmmaker Q&As were pre-recorded during September and October, so that audience members could watch them right after viewing the film. All Q&As and events will be made available to the public on our YouTube channel.

Ticketing & Access

We had a number of different options for audiences wishing to access films. Audience members could either buy/gift a **Ticket** for an individual film or shorts package, or buy/gift a **Festival Pass** which gave them access to the entire programme. To make a purchase, an audience member now needed to create an account on our website - this new development means that we have now begun creating a community on our website and harnessing this data to serve our audience even better. To reflect the increase in expenses and the rising cost within the wider film industry, passes are available for our online programme only (£15/£10). Purchasing of individual tickets was on a sliding scale starting at £0 for shorts programmes, and £2 for feature films. This price point is still far below what most festivals are charging, but we feel it is important to keep AiM as accessible as possible. Festival passes included a concession for students, under 16s, senior citizens over 65 and anyone in receipt of Universal Credit, Job Seeker's Allowance, Employment and Support Allowance or Carer's Allowance (no proof required). We also worked with a number of community groups to provide free or group tickets. This flexibility proved attractive to audience members who were pressed for time and couldn't commit to attending the whole festival. All discussions, Q&As and masterclasses were accessible for free.

AiM committed to ensuring that most films and documentaries in our programme were fully **closed-captioned** for d/Deaf and Hard-of-Hearing audiences. In addition, all other films in the programme that contained dialogue had English subtitles. We worked with the Scottish firm Matchbox Cineclub to caption the films.

Year-Round Activity

Coconut & Cane: Filmhouse Takeover
May, 2022

Coconut & Cane is a new biannual event created to strengthen ties within the Black diaspora using film, poetry, music and food. We are inspired by Black Audio Film Collective and Sankofa Film and Video to reach back to the past and rediscover knowledge that will be of benefit to us in the future. The two crops in the title reflect the produce widely grown across lands occupied by Black populations and the significance they had, and continue to have, before and since, the era of the British Empire. This event series tackles the lack of representation in the film industry by creating opportunities for creative talent to watch films and attend talks from those already succeeding in creative fields. Our first programme in this series took place in May 2002 as a takeover of **Filmhouse** cinema.

- **Films:** In partnership with **Channel 4** and **BeUnited** we presented a programme which aimed to strengthen ties within the Black diaspora through film, poetry, music and food. It marked our **first in-person event** since the onset of the COVID-19 pandemic. We screened a double-bill; *Lingui: Sacred Bonds* (2021) - a strikingly emotional and thought-provoking portrait of sisterhood and community in an oppressive world designed and dominated by men, and *Foresight* (2021), an urgent Sci-Fi anthology of short films produced by Fiona Lamptey.
- **Talks:** We held a post-screening discussion on women's rights, safety, health, and wellbeing joined by ACES (Afrikan and Caribbean Elders Scotland) and KWISA (Kenyan Women In Scotland Association) and another discussion featuring the Film4-commissioned short filmmakers weaving audiences through themes of migration, black parenthood, memory work, climate change, and the effects of social exclusion.

Guardian Live Talk: Steve McQueen with TATE Modern June, 2022

We were proud to [support the Guardian Live talk](#) with award-winning artist/filmmaker **Steve McQueen**, Professor **Paul Gilroy** (winner of the Holberg Prize in 2019), TATE director **Maria Balshaw** hosted by former Guardian columnist **Gary Younge**, with a special discounted with a special £5 discounted ticket rate. In 1999, McQueen won the Turner prize for his film and video works, and in 2014 his film *12 Years a Slave* won three Academy Awards and two BAFTAs; Paul Gilroy is the founding director of the Sarah Parker Redmond Centre for the Study of Race and Racism at University College, London; and Maria Balshaw became the first female director of the Tate in 2017. This talk is now [available to watch](#).

Emerging Curators Launch July – November, 2022

In July 2022, we launched an [Emerging Curators programme](#). This exciting new pathway is designed to open new opportunities in the exhibition sector and help prevent the gatekeeping of roles within the film industry. The callout was open for three days, and we received 62 applications in total. In August, six curators with a love for film and storytelling were chosen to partake in our inaugural edition of the programme: **Tosin Alapafuja, Emmanuel Falade, Ya**

Mallen Jagne, Mbali Mashaba, Ese Onojeruo, and Philippa Walusimbi. Two applicants are based on the continent (South Africa and Gambia), three in England, and one in Scotland.

ARCadia - Festival of Ideas Community Festival 25 September 2022

The University of Glasgow celebrated the opening of The ARC (Advanced Research Centre) with a community festival. We took part in the festival and screened two short films in partnership with [Black Scottish Adventurers](#) and [Baba Yangu Mental Health Foundation](#), centred around the exclusionary nature of outdoor spaces and activities. Introduced by **Joshua Adeyemi** (Co-founder of Black Scottish Adventurers), the two films selected for the showing were *Brotherhood of Skiing* (USA, 2019), about an African-American ski club that banded in the aftermath of the civil rights movement, and *Taking on the Ramsay Round* (UK, 2021) about Black Trail Runners taking on the epic challenge of completing the renowned Ramsay Round in the Scottish Highlands. The screening was succeeded by a conversation with **Josephine Amahoro** (Baby Yangu Foundation Trustee and Occupational Health Nurse) hosted by **Enoch Adeyemi** FCCA (CEO of BPS and Co-Founder of Black Scottish Adventurers), which focussed on the outdoors and its positive effects on a person's mental health and wellbeing. Following the talk, people were invited to gather for complimentary food and drinks.

Main 2022 Festival Programme

The festival run both in-person and online from **11 to 20 November 2022**, with most films available for the duration of the festival. Once an audience member pressed 'play' for the online programme, the film was available for 48 hours playable directly on the Africa in Motion Eventive platform after which, access to the film will expire. Most of the films in the programme were geo-blocked to the UK only:

- **Opening event + Director Intro** - The festival opened with Tanzanian film *Tug of War* (2021) by **Amil Shivji** which world-premiered at Toronto International Film Festival. We hosted the film's director for an introduction and informal Q&A while he was on tour with the film in the UK.
- **A celebration of the Punk and Metal music scene** on the continent with a strand titled "Frequency Adjustment". This strand set to probe diasporic interpretations of liberation through sonic practice in the punk genre. The title is inspired by a collective feeling within the Black community to find both psychological release, and new ground, following the traumatic events in the lead-up to the Black Lives Matter movement and the impact of the COVID-19 pandemic. The programme presents the beginning of the festival's longer-term inquiry into fostering collective well-being within the Black community, both in the UK and the diaspora. There were numerous film anniversaries, including:

- *Death Metal Angola* (2012, Angola) by **Jeremy Xido** - 10th year anniversary. A film about how death metal music is helping young people recover from PTSD developed during the Angolan civil war.
- *Afropunk* (2002, USA) by **James Spooner** - 20th anniversary. A film about the Black punk music scene in the US.
- *Poly Styrene: I Am a Cliché* (2021, UK) by **Celeste Bell and Paul Sng**- British-Somali musician Marianne Joan Elliott-Said and member of X-Ray Spex would have been 65 years old in 2022.
- **Mixtape**: We partnered with [Decolonise Fest](#) to present a playlist of African and Black diaspora punk bands. The festival is an annual London-based, volunteer-run, non-profit DIY punk festival collectively organised by and for punx of colour. Their collective is made up of activists, militant community organisers, musicians, and artists that came together to hold their first festival in 2017.
- **YungNollywood Guest Curation**
Nollywood is the second largest film industry in the world, complete with loyal audiences (both within Nigeria and within the African diaspora) and a star system. We offered a [guest curation](#) slot to Theodora Imaan, who runs the [Yung Nollywood](#) online platform. Her programme titled "We Are Every Woman: The Symbiosis of the Light and Dark Feminine", presented 5 Nollywood short films, and she took part in a Q&A about how meme culture has impacted African cinema.
- **Wellbeing Strand**
Throughout the festival, we provided pockets of respite and calm to foster community care. This has been designed to be a [permanent strand](#) of the festival. At the height of the Black Lives Matter resurgence and the COVID-19 pandemic, it felt difficult to unpack what was happening all around us. It still feels this way in many ways, especially for Black and other people of colour worldwide. Some are searching for a space where they can be present, without judgement and obligation. We offered 3 free sessions:
 - [How to Find a Therapist](#) + a grounding meditation
 - [Wellness for Immigrant Daughters](#) – as a companion to the film Queen of Glory
 - [Sound Bath Session](#) - A sound bath is a relaxation technique and meditative experience in which participants 'bathe' in the sound waves produced by the human voice as well as instruments such as chimes, gongs, drums and singing bowls.
- **Queer Africa**
Queer Africa was created as a space to champion stories and filmmakers from the LGBTQIA+ community - both from the continent and the African diaspora. The strand consisted of [a curated selection of short films](#), preceded by a writing workshop led by **Martha Adonai Williams**. The short films screened sought to encourage intimate reflections on what it means to be Black and Queer, and to explore how people navigate the world when standing at the intersection of multiple marginalised identities. The [writing workshop](#) that followed - *I love you like the trees: collaging queer devotionals* - was a dedicated space for Queer and questioning Black people and

People of Colour (BIPOC) to come together and engage with the themes presented in the short films through explorative writing and conversation. Guests co-created a perspective with which to deepen the experience of the films, interrupt the idea of being a passive audience, and to cultivate a sense of a shared experience that is living, complex, and generative.

- **After-party:** We held a free and un-ticketed after-party with DJ Junglehussi at CCA, which featured East African cocktails, Nigerian pepper soup, free gift bags (in partnership with BeUnited) and a free to use photo-booth.

Short Film Competition

The process for the Short Film Competition commenced in June 2022, when our Filmfreeway platform began receiving submissions from directors from across Africa and the diaspora. The deadline for submissions was the 31st of July and by that time we had received over 600 eligible entries. The finalists of our Emerging Curators programme were our official pre-selector team.

The festival's 2022 competition jury comprised of Sundance Momentum Fellow and BAFTA Breakthrough **Ekwa Msangi**, whose award-winning and critically acclaimed feature film *Farewell Amor* (2020), premiered in competition at the Sundance Film Festival, Angolan filmmaker **Fradique**, whose first feature film *Air Conditioner* (2020) participated in more than forty film festivals garnering ten international awards, is also a co-founder of filmmaking collective Geração 80. Libyan-South African director **Khalid Shamis** has a long career as a promo director in the satellite television realm, with made-for-TV content from the West into the Arab world. Having worked in the film industries of the UK, Middle East and Southern Africa, Shamis now runs Tubafilms, his own production company, from Cape Town.

After collating the scores from the jury members, the highest average was mathematically calculated, and the award of £500 went to **Kevin Mavakala's** film *La Star* (2021, Democratic Republic of Congo). The online screening platform allowed audience members to rate the short films from 1 – 5, and from this, our Audience Choice Award was selected. This went to **Joash Calvin Omondi** for his film *Jua Kali* (2021, Kenya). The 11 films in our final selection were diverse in genre, theme, and country and supported the festival's goal of showcasing the work of emerging African and diaspora directors.

New Promoter Programme

Filmhub Scotland's [New Promoter scheme](#) aims to increase the number of marginalised people programming films for cinemas, festivals and venues within Scotland. This includes those marginalised due to race, gender, sexuality, age, class, and disability. This comes from a recognition that these identities are not adequately represented within the Scottish screen industry. Our New Promoter this year was **Tom Krasny**. Working as Programme Coordinator at Africa in Motion, Tom has curated and produced three events as part of the 2022 festival edition:

- An [original performance commission](#) by **Drag King Tanaka**, that took place before a screening of *Neptune Frost* (2022), highlighted the sense of community, representation and connection, and world-premiered at the festival, exposing new audiences to the performer's culture-specific,

innovative and inspiring work.

- A [writing workshop](#) as part of our Queer Africa that created a safe space for queer and questioning Black people and People of Colour (BIPOC) by local writer and programmer **Martha Adonai Williams**. Offering a brave and safe space to poetically engage with questions of intersecting identities.
- Original research and presentation looking into emotional safety as a crucial and holistic access perspective in film programming. This is an ambitious conversation that emerged in the duration of the festival and will hopefully continue to develop and grow in a wide industry context.

“I programme with a clear image of my audience in mind. I am interested in making decisions that are based on an ongoing, nuanced dialogue with my audience’s interests, curiosities, and potential blind spots. I am interested in challenging the perceived distinction between “exhibitors” and “audience”, and instead cultivate a group conversation that is reciprocal, joyous, generative and dynamic.”

- Tom Krasny, Programme Co-ordinator

Management and Organisation

The festival was managed and organised by the following people:

Festival Director: Liz Chege

Festival Producer: Sharon Thomas

Programme Coordinators: Osasu Igodan, Tom Krasny, Eugenie Theuer

Short Film Competition Coordinator: Grace Coletta Feinmann

2022 Emerging Curators cohort: Tosin Alapafuja, Emmanuel Falade, Ya Mallen Jagne, Mbali Mashaba, Ese Onojeruo, Philippa Walusimbi

Communications Managers: Victoria Monari, Eugenie Theuer

Festival Editor: Kael Onion Oakley

Web Development: James Cocker

Graphic Design: Aaron Yejaboah JR

Captioning: Matchbox Cineclub

Festival Advisors: Adam Murray, Dr Stefanie Van de Peer, Kayus Bankole, Natalia Palombo, Tanatsei Gambura, Awa Konate, Mosa Mpetha, Katharine Simpson, Briana Pegado.

The festival was supported by AiM’s Board of Trustees which consists of:

Stefanie Van de Peer: Animation Programme Coordinator, Lecturer in Film & Media, Queen Margaret University, Edinburgh

Cllr Graham Campbell: Glasgow City Council and Co-Convener African Caribbean Cultures Glasgow

Olumide Fadeyibi: Filmmaker

Joanna Keating: Head of International Development Team at Scottish Government

Peter West: Malawi’s Honorary Consul in Scotland

Reception of the festival

The 2022 edition of the festival was well-received by audiences and guests alike. Online, we sold 32 Festival Passes (allowing audiences to watch multiple films) and 225 individual film tickets. In-person, we sold 264 individual film tickets and an additional 57 for complementary events such as our two workshops and the closing party.

The 2022 Festival online audience viewing numbers were as follows:

- Film Programme - 86
- Complementary Events (Wellbeing sessions) - 61

Total: 151

The 2022 Festival in-person audience viewing numbers were as follows:

- Film Programme - 264
- Complementary Events (Workshops and Closing Party) - 57

Total: 321

Overall festival attendance: 472

Total year-round screenings audience: 558

Metrics

Website analytics (June - November 2022)

Top Referrers	Views	Visitors
Facebook/Instagram	795+230	953+273
Google	3.1K	3.9K
Twitter	590	732
Overall figures	4 715	5 858

Audience Feedback

- **Online Films and Events** - The most well-attended online screening was AiM's 2022 Short Film Competition. Other popular and memorable films were: *We Are Every Woman* curated by Yung Nollywood, *Queer Africa*, *Vuta N'Kuvute* (Tug of War), and the two Scottish Documentary Institute Showcases featuring Kenyan and East African stories.
- **In-Person Films and Events** - The most well-attended in-person screening and event was *Neptune Frost*. Other popular and memorable films, according to the survey, were: the closing film *Feathers*, *Afro-Punk*, *Queer Africa*, *A Tale of Love and Desire*, the Short Film Competition,

AiM's 2022 Closing Party, and *I love you like the trees: collaging queer devotionals* - a writing workshop led by Martha Adonai Williams.

- **Memorable moments** - Below are some quotes extracted from the evaluation forms about key moments for audience members:

Tug of War

"Very inspiring and powerful. I wouldn't have had the chance to watch the film otherwise, and now I feel a bit more educated on Zanzibar's history of resistance."

Queer Africa

"I enjoyed the films and writing workshop before it very much. I can't wait for something like this again. I loved it a lot!"

"Such amazing, heartfelt, and powerful films. Really, really loved everything. Thank you!"

"Incredibly important. Continue telling these stories!"

"I have enjoyed watching people who look like me experience my lived experience on screen. I feel seen, heard, and understood!"

Writing Workshop

"This was a transformative experience that made me feel things I want to understand."

"It was surreal. Emotionally and mentally as well."

Afro-Punk

"A brilliant and thought-provoking film. So reassuring and empowering!"

Death Metal Angola

"This film opened my eyes to the emotional impact of metal music."

"An amazing film. Super educational and moving. I'm excited to look further into Angola and its music scene and will recommend the film to others. Thank you for sharing it with us!"

"A lovely intro by Kayus and an overall welcoming and positive feeling at the festival. A great selection of films by people who are clearly passionate about them."

"The film was amazing. Very excited to attend more at this festival. 10/10 film!"

Feathers

"I thought the film was visually exceptional and immersive. It made me think a lot and the conversation afterwards was so open, gentle, and respectful."

Overall

"Great events and films; a lot of diversity in terms of Black and LGBTQIA+ films."

- **Reach:** Feedback showed that most respondents found out about the festival through word of mouth. This was followed by the given venue's websites and AiM's Instagram and Facebook channels. 69% stated this was their first time attending the festival, showing an increase in reaching new audiences. Most online audience members were based in Glasgow, Edinburgh, and London, followed by Birmingham and Leeds.
- **Demographics:** Feedback showed that almost half of the audience was between the ages of 25 and 34 years old at 47%. 26% were 24 and younger, 16% were between the ages of 35 and 44, and 11% were over 45 years old.

Of those who chose to submit this information, 58% of the audience identified as female, compared to 27% who identified as male, 10% as non-binary and 5% who preferred to self-identify.

14% of respondents considered themselves as having a disability or long-term health condition.

54% of audience members identified as white, 22% identified as mixed heritage or 'other', 17% of audience members identified as being Black, and 5% as being of South/South East Asian descent. 2% preferred not to share their ethnic origin.

Feedback also showed that online audience members were from a wide range of locations - the majority being based in Glasgow, Edinburgh, and London, followed by Birmingham and Leeds. Other cities included Hove, Cullompton, Inverness, St Andrews, Manchester, Todmorden, Wisbech, Croydon, Kirkcaldy, Sale, Perth, South-on-Sea, Ossett, Oldham, Smethwick, Carlisle, Barking, Brighton, Bristol, Cambridge, Sidcup, Stourbridge, Milton Keynes, Sheffield, and Hayes.

Supporters

The festival was supported, financially and otherwise, by a wide range of organisations:

Principal Funder

Screen Scotland

Funders and Supporters

Film Hub Scotland

Centre of African Studies, University of Edinburgh

Scottish Documentary Institute

University of Glasgow
University of Edinburgh

Event Partners

BeUnited
CCA
GFT
ARCadia
Black Scottish Adventurers
Homegirls Unite
Black Professionals Scotland
Filmhouse
Film4

Media Partners

The Skinny
Jambo Radio
The List
SNACK mag
Percy & Warren

Publicity and Marketing

Press - For this year's edition, we approached both local press and trade publications to engage both Glasgow-based audiences interested in cultural activities and UK-wide cinephiles that could watch our online programme. Africa in Motion 2022 was featured, for instance, in renowned entertainment publications like Variety and Deadline. Locally, Africa in Motion was promoted by publications like The List and SNACK Magazine, which featured an interview with director Liz Chege. Survey data suggests that this press strategy might have proven quite effective: Though audiences could not indicate whether they had heard about Africa in Motion via the press, almost 61% reported that they found out through word of mouth, which is likely to have been increased by the press coverage.

A selection of press publicity:

Publication	Date	Headline
Deadline	31 Oct 2022	Netflix Shows To Be Preserved In BFI Archive; Lucy Holden Memoir Adapted As Drama; Africa In Motion Film Festival; Canal+ Docs Deal — Global Briefs
Variety	31 Oct 2022	‘Bridgerton,’ ‘Heartstopper,’ ‘Top Boy’ Join BFI National Archive Collection – Global Bulletin
Señal News	1 Nov 2022	The festival Africa in Motion unveils its 2022 full programme

The Skinny	1 Nov 2022	Scottish Film Events: November 2022
Snack Mag	10 Nov 2022	Interview: Liz Chege – Festival Director, Africa in Motion
The List	16 Nov 2022	Africa In Motion Festival taking place at Glasgow Film Theatre and CCA

Radio - We continued our partnership with Glasgow-based Jambo Community Radio

Print Publicity - This year due to the exceptional circumstances posed by the outbreak of COVID-19, and that many venues were still closed to the public during the festival preparations, we decided against printing brochures and posters from our marketing strategy. Instead, we commissioned the design of a digital version of the programme that could be downloaded from our website. This pdf was also shared on our social media channels.

Online Marketing

For Africa in Motion's first hybrid edition, we needed to build a new marketing approach with the aim of increasing the festival's online presence, awareness and directing the audience to the website, which was the hub of the virtual programme. Our online marketing strategy continued to be more important than ever. This new strategy required us to pay special attention to the visual identity of the festival and to new ways of standing out from the myriad of other online events happening at the same time.

Social analytics between 31st Aug to 20th November 2022

Instagram - During this time there were 26,259 accounts reached, this was up by 710%. With the accounts reached during this time, approximately 24,000 were non-followers whilst 2,206 were followers. 2.1% of accounts were reached from adverts that were scheduled. The 2 most popular types of content produced were; Instagram grid posts which reached approximately 20.5k accounts and reels which reached 7,616 accounts. The two least popular posts were Instagram stories and videos. The reach for Instagram stories in particular were 1,337 and videos were 1,111. Overall, our total followers were 3,472 at the time of this report.

TOP POSTS - based on reach:

1. Yung Nollywood (Nov 7th) - **9,952**
2. AiM 2022 Poster (Oct 25th) - **1,813**
3. Home Girls Unite (Nov 14th) - **1,562**
4. Neptune Frost (Nov 5th) - **1,416**
5. Emerging Curators (Oct 3) - **993**

TOP REELS (VIDEO POSTS) - according to reach:

1. AiM 2022 Trailer (Nov 1st) - **2,734**
2. Nanny Trailer (Nov 9th) - **2,457**
3. Short film competition trailer (Oct 14th) - **2,441**
4. Board induction promo (Sep 26th) - **401**
5. Board announcement promo (Sep 19th) - **506**

In terms of the accounts engaged during this time ; 1,820 accounts were engaged which went up by +531%. There were 4,205 content interactions during this period, which was up by +844%, 0.4% of these interactions were from adverts. 1,254 was the number of accounts from non-follower engagement and 566 accounts were followers, who engaged during this time.

Twitter - *Analytics between 28th July August to 20th November*

All tweets gained 65.1k impressions over this 91-day period. There were 469 impressions per day during this time.

Top tweets:

- Introducing Yung Nollywood (Nov 17th) - gained 2,539b
- AiM 22 Trailer announcement (Nov 2nd) - gained 11,204 impressions
- Call for AiM Trustees (Sep 20th) - gained 8,584 impressions
- Black Oot Here (Oct 10th) - gained 3,731 impressions
- Africa no filter grant (Aug 30th) - gained 2,749 impressions

Over this 91 day period there was 3.2% engagement rate. There were 267 link clicks, 444 likes and 315 tweets without comments. During this 91 day period there were 716 impressions per day.

Facebook - *Analytics between 28th July to 20th November*

The overall reach of this time was 8906 this was down by 42.2% The overall amount of facebook visits were 1466 , this was up by 261.1%. **The median gender** is 55.6% women, with the percentage of men engaging being 44.4%. **The median age** of the users who engage is between 25-44 years old; this is the most common age group (highest percentage of age groups) of users who engage in the posts on Facebook. The first cohort in the age groups was 25-34; this consisted of 21.5% women and 15.2% men. The second cohort in terms of age group is 35 - 44; this consisted of 17.1% women and 14.3% men. Overall, it seems like the festival tends to attract more engagement from women rather than men.

The most popular location of engagement is Glasgow at 10.3%, the second most popular destination of engagement is Edinburgh 9.5% and the third most popular spot is 5.7%.

Top performing organic post on Facebook was the closing film *FEATHERS* (Scottish Premiere) by **Omar El Zohairy**, Egypt, 2021 - post that was made on (7 November 2022). This post had a reach of 815.

Goals that were met and improvements to be made:

The overall goals for this year's festival edition was to raise awareness of the festival, grow our social media outreach, improve quality of content and make sure that our social media is not stagnant. A key part of spreading the festival's message was the community shares we received. By sharing events from similar organisations and companies, on Twitter and Instagram specifically, we made sure social media wasn't stagnant, this also enabled the spreading the message of the festival because the organisations would usually return the favour and share our upcoming events related to AiM 2022.

The quality of the content also improved as there was a clear tone of voice set from the beginning of the festival. This was through the decision to have a set design for key posts such as the festival poster and the festival trailer, allowing people to recognise the festival's identity throughout the AiM 2022 campaign rollout. Another important goal was to try and reach as many people from the African diaspora as possible. Through our location data, a lot of engagement seemed to be from Glasgow and Edinburgh, suggesting that those from the diaspora who were geo-located there were heavily engaging in the content. One key improvement which could be made could be aiming to attract a balanced audience in terms of gender, as right now the mean gender is female at 55.6% according to Facebook stats.

Looking Forward

Planning for AiM 2023 has commenced, and we are considering a number of ideas to implement. The feedback continues to be overwhelming in support of an online offering of some kind from the festival. The flexibility and access an online platform allows across the UK is an avenue we will pursue while continuing to support independent cinema venues. The new COVID-19 variants present a unique and challenging variable in event delivery, so hybrid (online/offline) choices for the festival are highly likely in the near future, especially as mobility continues to be a pressing issue for many. With guidance from Screen Scotland, we are reflecting and looking into how best to reach the borders and further afield in Scotland. Looking forward, the risks presented by the pandemic are still quite high, and we will use this opportunity to focus on strengthening the current assets of the festival and develop grassroots community ties within the Black community in Scotland.

In the festival programme, we will look to consolidate the industry strand of the festival, strengthen the short film competition and the Critics Circle element to develop up-and-coming writers and film critics. We will continue to use our festival assets to raise awareness of the festival and build on the new partnerships we have fostered this year. In order to develop these assets and seek multiple income and funding sources, it is likely that year-round activity will need to be reduced. Still, we are determined to be of service to our community by using our platform to amplify, advocate and maintain a positive voice for the African continent.

Report compiled by Africa in Motion Film Festival, November 2022.