



AiM 2013 End of Year Report

Overview

The eighth edition of the Africa in Motion (AiM) Film Festival centred around films and events which reflected the overarching theme of *Twende: Africa on the Move* ("twende" a Swahili word which translates as "let's go!"), capturing Africa's diverse richness and beauty through movement. We devised a programme that encapsulated all types of movement, from the movement of people across regions and borders with films about immigration and asylum, to political, cultural and social movements; to movement in its more literal form with films about sport dance and the vibrancy of African cities and street life.

As in past years, our film programme was accompanied by a wide range of complementary events across different venues. These included opening nights in both Edinburgh and Glasgow, children's days, music performances, art exhibitions, two masterclasses and a distribution forum.

This year we also developed many new initiatives in order to expand audience accessibility to African cinema in Scotland. As part of this we developed the AiM Nomad Cinema that took films outside of our main cinema hubs to create pop-up screenings in bars, churches, empty swimming pools and more.

Last year AiM expanded to Glasgow after six successful years in Edinburgh, and it was clear that Glasgow audiences were excited by African cinema. This year we expanded the Glasgow programme, as we continue with our aim to build and develop audiences in Glasgow.

Film Programme

AiM's extensive and diverse film programme consisted of over 50 films – features, shorts and documentaries – which included 12 UK premieres and spanned 20 African countries. The festival looked at the multifaceted nature of movement and encompassed a diverse range of themes and strands.

The film programme was primarily curated by Lizelle Bisschoff (festival programme consultant), Justine Atkinson (Edinburgh Coordinator) and Natalia Palombo (Glasgow Coordinator), through visits to the FESPACO Film Festival (Burkina Faso), Zanzibar International Film Festival, Durban International Film Festival (South Africa) and other film festivals, African film blogs and extensive research and contact with other film festivals and African film scholars.

Festival themes and strands

Movement of film and filmmakers

Through selected films and our distribution forum we looked at how African film can voyage across borders and cultural boundaries carrying new stories and ideas across the world. We looked at how African filmmakers who now reside outside of Africa continue to tell African stories in a society with different beliefs, attitudes and values.

Within this strand we programmed Daniella Ricci's documentary *Creation in Exile* that follows five major African filmmakers living in 'exile' and *One Man's Show* by Newton Aduaka, who was also one of the five

filmmakers featured in *Creation in Exile*. Both screenings were followed by Q&As with the filmmakers.

Women's movements

All across the continent women are standing up against oppressive patriarchal societies and traditions, claiming their freedom and rights in the domestic and public sphere. The films programmed aptly demonstrated this and included *Virgin Margarida*, that looks at the violence perpetrated against women following the end of colonial rule in Mozambique, and *Millefeuille (Hidden Beauties)*, that tells the story of two Tunisian women who search for emancipation during the turmoil of the revolution.

Political movements

Africa has a rich history of strong and fearless political movements that have fought back against political, social and cultural injustices. Contemporary Africa is no different, across the continent people are arising through grassroots movements. Although movements differ markedly in their aims, they all have one goal – to fight for change. The wide range of documentaries and feature films in this strand showed how the strength and vigour exuded by African political movements has helped to end unjust regimes, unveil corruption and inspired millions of people across the world.

Kenyan independence

This year marks 50-years of Kenyan independence; in celebration we screened films that show the diversity, vibrancy and contemporary challenges of Kenyan society. We screened *Something Necessary*, a feature film that takes us inside the aftermath of the post-election violence of 2008, showing the destructive impact on the lives of everyday citizens. We invited director Judy Kibinge to attend as a guest of the festival and take part in a Q&A following the screening. We also screened *Nairobi Half Life* and *The First Grader*, both feature films that deal with contemporary Kenyan society.

Religious movements

Through beautiful imagery and captivating stories we offered audiences a glimpse into the multifaceted and diverse influences of religious movements in Africa. We looked at how beliefs, cultures and values merge with religion and how the continued influence of the West impacts religion, society and human rights.

Post-apartheid South Africa

Through this stand we explored post-apartheid South African society as a diverse, multi-cultural, vibrant and complex cosmopolitan. This diversity was reflected in the range of post-apartheid films including Akin Omotoso's film *Man on Ground* that looked at the effects of the xenophobic attacks that took place in 2008 and *Material*, an insightful comedy following a Muslim family in Johannesburg. *Of Good Report*, the controversially banned (then unbanned) film, also repositioned the direction of South African post-apartheid filmmaking.

Journeys

Many Africans leave, or attempt to leave, the continent for the promise of a better life in Europe or America, often leading to tragedy and shattered dreams. However, equally as many Africans have also settled successfully in European countries, and have contributed much to these societies in economic, cultural and social life. This strand followed films which take us on journeys and included *La Pirogue* which shows the often tragic human stories behind the headlines about illegal immigration, and our closing film *The Forgotten Kingdom* which follows a young man from Johannesburg who journeys back to his ancestral home of rural Lesotho to discover his roots.

City movements

Through this stand we showed that African cities are vibrant metropolises where age-old traditions meet modern life, resulting in a mixture of business, informal trade, entertainment and street life that give each African city its own unique flavour.

Children and Youth

We recognise the importance of introducing young people to African cinema, giving them an idea of how their African counterparts are living and also the cinematic representations for and about children and young people in Africa. We had our usual family days and school screenings, which included storytelling sessions and the feature-length animations *Aya of Yop City* and *Adventures in Zambezia*.

Sexualities

Views on homosexuality in Africa have become prominent in the international media recently, and the films in this programme looked at the role African governments, proponents of traditional African cultures, and Western influence continue to play in promoting homophobia in Africa, but also the brave voices of people speaking out against injustice and discrimination. Films programmed included *Difficult Love* and *God Loves Uganda*. We invited visual activist and filmmaker of *Difficult Love*, Zanela Muholi, the producer of *God Loves Uganda*, Ugandan political activist Prossy Kokoza and a number of academics to take part in discussions reflecting on the issues put forward in the films.

Documentaries

As in previous years, AiM's long-standing partnership with the Edinburgh College of Art (ECA) and the Scottish Documentary Institute (SDI) continued with screenings of a wide range of documentaries. AiM curated two afternoons of free entry documentary screenings at ECA, categorised into two thematic strands: *Physical movement* and *Political movements*.

Edinburgh Events

Opening Night – Edinburgh

The opening screening, *Grigris*, tells the inspiring story of a 25-year-old man living in N'Djamena, capital of the central African country Chad, with dreams of becoming a dancer in spite of his physical disability. Directed by critically acclaimed director Mahamat-Saleh Haroun, this film was a great way to start the festival and set into motion our theme for the next 11 days.

Upon arrival AiM guests were greeted by African dancers from Dancebase, and also presented with our famous AiM-branded canvas gift bag (stuffed with AiM publicity materials, free magazines, pamphlets, and Fairtrade goodies of chocolate and snacks). Following the screening the guests were led in procession by an African drummer to the reception at Cargo bar where they enjoyed complimentary African canapés, South African wine and a night of live music from Edinburgh-based Afrobeat/electronic musician Law, and an African DJ set. The opening was a very well received, celebratory event with extremely positive feedback from audience members and partners alike.

ProExposure, African photography exhibition - Filmhouse café

This year AiM collaborated with ProExposure to bring the photographs of African photographers to the Filmhouse. ProExposure trains photographers in African, enabling them to tell their own stories in images and helping them to find their place amongst those photographers who are redefining Africa's image. The exhibition took place in the Filmhouse café and gathered 22 prints. Three Ethiopian photographers framed their interpretation of Africa in Motion's 2013 theme 'Twende' through their photographs.

Immigration Stories at Stills Gallery

As part of AiM 2013's focus on immigration, the film programme from *Immigration Stories*, taking place at the CCA in Glasgow, was screen at Stills Gallery from the 1st until the 27th of October. *Immigration Stories* sat cohesively within Stills' 3-year long research project, Image/identity. This project is exploring how the movement of people from one place to another has become a normal part of contemporary society through themes of imagination, diaspora, transnationalism and multiculturalism.

Edinburgh Nomad Cinema

The AiM Nomad cinema took films outside of the traditional cinema venues, therefore allowing audiences

wider access to African cinema. The majority of the screenings were free of charge, thereby significantly increasing accessibility of African film in Scotland. According to the feedback over 57% of attendees to venues other than Filmhouse were new to the festival, which indicates the success of the AiM Nomad Cinema to attract new audiences to the festival.

Edinburgh Nomad Cinema: South African adventures at the Summerhall

The Summerhall is one of Edinburgh's newest and most popular arts venues, the former Royal (Dick) School of Veterinary Studies in Edinburgh, now a creative hub for arts and sciences. In keeping with its history we screened two African documentaries: *Two Wings Many Prayers* and *The Animal Communicator* - films about adventure and the art of animal communication. These two screenings were very well attended, feedback forms were given out and showed that almost 70% of the audience had not attended an Africa in Motion event before, and the demographic was significantly different from those who frequent the Filmhouse, with about 70% of the audience between the ages of 15-35.

Edinburgh Nomad Cinema: Horror film night

Once part of Edinburgh's infamous underground vaults, the Banshee Labyrinth is one of Scotland's most haunted pubs. Here we screened the South African horror film *Night Drive* plus several African horror shorts. Tickets to this event were £5 per person, and we worked in partnership with Edinburgh Ghost Tours to promote the screenings and also offered a discount on tickets for those who had been on the tour that day.

Edinburgh Nomad Cinema: An Islamic pilgrimage at Brass Monkey

We screened the film Islamic pilgrimage film *Touba* in the Brass Monkey - a Moroccan style lounge fused with a traditional Scottish pub. The screening was free of charge and attracted a full house.

Edinburgh Nomad Cinema: AiM Movie Bus

The AiM Movie Bus was located outside The Three Sisters pub and each audience member received a complimentary cocktail upon arrival. We screened *Durban Poison*, a South African road movie which follows the passionate and destructive relationship between two lovers. There were some visibility issues for people sitting at the back of the bus, however, overall the screening was well received and feedback indicated that audiences enjoyed the pairing of a road movie with a screening on a bus.

Edinburgh Nomad Cinema: Journey at St John's

St John's is a thriving Scottish Episcopal church at the heart of Scotland's beautiful capital city. Here we screened *The Pirogue*, a film illuminating the moving and often tragic human stories behind the headlines about illegal immigration. The screening was promoted across the churches congregation and proved very popular.

Distribution forum

This event, our first industry event, took place in the Boardroom of the Edinburgh College of Art, it looked at the burgeoning African film industry and the new and exciting distribution possibilities emerging for African films. It drew on the experience and expertise of leading industry professionals who shared their insights into filmmaking, film festivals and film distribution.

Key speakers included: Newton Aduaka (filmmaker, Nigeria), Jahmil X.T. Quebeka (filmmaker, South Africa), Daniella Ricci (filmmaker, France), Rod White (Filmhouse Cinema), Marie Conte (Hispanic Film Festival, Scotland), Sambrooke Scott (Creative Scotland, Scotland), Jane Maduegbuna (Afrinolly, Nigeria), Lizelle Bisschoff (Africa in Motion, Scotland), and Noe Mendelle (Scottish Documentary Institute, Scotland).

Topics discussed included the declining audience figures for independent cinemas in the UK and the role the Filmhouse plays in acting as a platform for independent films and niche film festivals; Afrinolly's new mobile app and the new markets opening up for African films across the world, looking specifically at how online platforms are revolutionizing the way people watch films, and the importance of making films with

artistic integrity.

Afrinolly reception

The Cabaret Voltaire resides deep in the heart of Edinburgh's Old Town, known as one of the city's most exciting venues. In keeping with its classy ambience, Afrinolly held a night of live African music, African canapés and South African wine.

School screenings

Africa in Motion partnered with the first National Youth Film Festival (NYFF), a nationwide programme of free film screenings and related activities for children aged five to 19. The festival is an annual celebration of film and cinema, enabling young people across the UK to enjoy a wide variety of films and learn about filmmaking and the film industry. As part of NYFF, we screened two African animations at Filmhouse, *Aya of Yop City* (for secondary schools) and *Adventures in Zambezia* (for primary schools). These screenings were free of charge and participating schools received teaching resources on the films to complement topics in the curriculum, and give students and deeper understanding of topics addressed in the film, and to teach pupils about animation and filmmaking.

Edinburgh Children's Day

This marked the sixth year of our Children's Day in Edinburgh. In the morning there was a screening of the South African animation *Zambezia* for children and their parents followed by an African storytelling session with Mara Menzies of Toto Tales. Mara has been a firm favourite of AiM's younger audiences for the last sixth years, capturing the minds of children in Scotland and transporting them to the vast and diverse continent of Africa. This free event is always a big success, as Mara engages with the children and their grown-ups both off and on stage, bringing some of them up to take part in the action.

Filmmaker's Masterclass

This year, guest filmmaker Judy Kibinge, a talented Kenyan filmmaker who has made several fiction and documentary films to high acclaim, delivered a filmmaker's seminar at the Edinburgh College of Art with fellow Kenyan filmmaker Zippy Kimundu who we were also fortunate enough to have in attendance. This insightful seminar attracted an audience composed of mainly film students, with the opportunity to discuss many aspects of filmmaking with two professionals helping to create an exciting landscape for African filmmaking today.

Short Film Competition (SFC)

The competition was started in 2008 as part of AiM's commitment to nurturing young African filmmakers, as well as a continuation of AiM's mission to provide a platform for African films to be seen in Scotland and beyond. In addition to the increasing numbers of submissions, so too have the countries from which they hail increased annually. Films submitted this year came from more than 20 countries across the continent, from South Africa to Tunisia, Cape Verde to Djibouti. The SFC carries a cash prize of £1,000, sponsored by Buni TV and The Africa Channel. This year's winner also received a trophy, a first for the competition. The trophy was a commissioned work by a Zimbabwean artist living in Scotland, and it was sponsored by Edinburgh's ICE Store.

From the overall submissions, a shortlist of five films was chosen by AiM's viewing committee, and then sent on to our jury of acclaimed film practitioners and academics to decide upon one winning film. All five of the shortlisted films were played to audiences in Edinburgh and Glasgow on Monday 28th October. Jury member and filmmaker Rungano Nyoni, who won the AiM 2012 short film competition, was in attendance at the Filmhouse screening to announce the winner. In addition to the Jury winner, AiM's SFC also has an Audience Choice Award, which this year was won by the same film selected as the jury winner, Tunisian Anis Lassoued's magical short film, *My Shoes*.

Glasgow Events

Immigration Stories

This year, AiM hosted *Immigration Stories from across Scotland and beyond* at the Centre for Contemporary Arts (CCA) in partner with Document Film Festival. AiM and Document invited immigrants from all over the world who now reside in Scotland to submit their immigration stories on film. Bringing together many of these films, the programme has been curated thematically and included a panel discussion with filmmakers and NGOs. The programme of the day included twelve screenings. Through his event, we wanted to give the opportunity to immigrants, refugees, asylum seekers and people from diaspora communities living in Scotland, to share their stories and experience of their lives in Scotland.

It proved a challenge to bring people to the CCA early on a Friday morning, but the afternoon screenings were very successful. In the future, we will consider hosting this kind of event in the afternoon or over the weekend. We had very positive feedback from all the attendees who also expressed their will to see similar events taking place in Glasgow throughout the year. Media Co-op, the Scottish Refugee Council and Stills Gallery also warmly expressed their willingness to continuing working with Africa in Motion in the future. This event also unearthed an opportunity for the festival to get involved in Scottish Refugee Week and other related projects in the future.

Opening night

The opening screening, controversial South African feature *Of Good Report*, was a brave start to the festival in Glasgow and set the tone for the challenging and innovative programme in Glasgow over the following 10 days.

Upon arrival AiM guests were presented with our famous AiM-branded canvas gift bag. Following the screening the guests were led to the reception at the Centre of Contemporary Art (CCA) where they enjoyed complimentary North African buffet, South African wine and a night of live music from Edinburgh-based Afrobeat/electronic musician Law, and an African DJ set by Sierre Leone Chief Boima. Glasgow-based collective, Yebo, kept our crowd dancing through the morning and provided a provocative live visual set. The opening reception was an extremely successful and well-attended event, and the CCA was clearly a perfect venue for this event, which we hope to continue using in the future.

Children's Day

This year, AiM collaborated with Glasgow Film Theatre's popular Take 2 event to present Glasgow's Children's Day. Take 2 is a weekly family event run by GFT. We presented an African storytelling and percussion workshop with Zimbabwean poet Tawona Sithole. With up to 70 people in the audience, Tawona introduced the audience to a range of East African percussion and thrilled them with traditional African fables. The storytelling session was followed by a screening of South African feature film, *Adventures in Zambezia*, attended by 150 people.

Glasgow Nomad Cinema: Govanhill Baths

In the first of Glasgow's dynamic pop-up film events as part of the AiM Nomad Cinema, we screened South African film *Otelo Burning*. *Otelo Burning* is set in the east coast of South Africa in 1989, in the final years of the crumbling system of apartheid and tells the story of a group of township kids who discover the joy of surfing. Providing a sensory experience, the film was screened inside one of Glasgow's oldest, disused swimming pools and adhered to the activist artistic history of the space. Govanhill Baths were first opened in 1917 and in 2001 the council announced that they were closing the baths. Over 10 years of protest ensued in the shape of unique cultural events, which proved successful - last year it was announced that the baths would be restored. Despite the wet and chilly weather the screening was very well attended and guests were given a cup of hot chocolate and pop-corn on arrival.

Glasgow Nomad Cinema: Halloween Event

For an ambitious outdoor pop-up event, AiM worked with Glasgow Housing Association (GHA) and design

studio, Pidgin Perfect, to introduce school audiences to African film. Working with St Conval's Primary School in Pollokshaws, this event included African storytelling sessions with Zimbabwean poet Tawona Sithole, a range of Halloween-themed workshops and games, and a screening of Obi Emelonye's, *Mirror Boy*. Telling the story of a young boy from The Gambia living in the UK, the film spoke to the diverse ethnic community of Pollokshaws.

The event was challenged by adverse weather conditions which, despite erecting a number of gazebos and providing waterproof cover, blankets and hot drinks and snacks, proved disruptive to the overall event. However, it proved a positive experience despite the weather conditions.

Glasgow Nomad Cinema: African & Caribbean Centre (ACC)

The ACC serves as a headquarters for the Glasgow Afro-Caribbean network, formed in 2005 to support Glasgow's various Afro-Caribbean communities and promote inclusion. The centre is run entirely by volunteers, who endeavour to host regular events including open mic nights, community events and fundraisers. At this event, we screened Ethiopian documentary *Twilight Revelations: Episodes in the Life and Times of Emperor Haile Selassie* to a large and critically-engaged audience from mostly from the African diaspora. The film concluded with an informal discussion on the socio-political structure of Ethiopia and surrounding countries as per the issues depicted in the documentary.

Glasgow Nomad Cinema: Calabash Screenings

Opened by Kenyan owners in 2011, Scotland's premier pan-African bar and restaurant is the unofficial municipal for African communities in Glasgow. The partnership between AiM and Calabash was an important development in the reach of the festival and allowed the festival to engage with diverse African diaspora communities. Overall we received very positive feedback from audience members, the only issues was some viewing difficulties due to the space.

We screened the following films at Calabash:

- *The African Cypher*: A South African street dance film. The location of this screening in the restaurant successfully publicised the festival to many Africans who were in situ, many of whom were new to the festival and came back to see other screenings.
- *Kinyarwanda*: Calabash is centre to a vast Rwandan community in Glasgow which made it the ideal venue for our Rwandan film screening this year. *Kinyarwanda* is based on true accounts from survivors who took refuge at the Grand Mosque of Kigali and the madrasa of Nyanza during the 1994 Rwandan genocide. An emotionally moving afternoon that was met with positive feedback from the audience and venue alike.
- *The Last Flight to Abuja*: AiM 2013 in Glasgow concluded with a screening of Obi Emelonye's award-winning film *Last Flight to Abuja*. Screened to a mostly Nigerian audience, the film allowed diaspora audiences to bask in the familiarity of Nigeria's prolific film industry, Nollywood. The event included an African cuisine buffet prepared on site. We had great feedback from audience members who enjoyed the informality of eating dinner whilst watching a film. We aimed to recreate the Nollywood phenomenon of watching these films in an informal setting, and in fact one audience member said she felt like she was back at home!

Exhibition - Noble Eagle/Wiley Fox by Rachel Jones

Working for the first time with a Scottish graduate artist, AiM hosted the first solo exhibition of Rachel Jones' work. From a mixed Caribbean, African and English heritage, Rachel Jones graduated this year from the Glasgow School of Art and her degree show received a number of acclaimed awards.

Noble Eagle/Wily Fox was a combination of paintings from Jones' degree show and a series of new works created in response to Africa in Motion's festival theme, Twende: Africa on the Move. Responding to the idea of movement, Jones developed a series of paintings that consider action and consequence of inaction. The exhibition was visited by dozens of people and gained extremely positive feedback.

University of Stirling Screenings

The long-standing partnership between AiM and the School of Arts and Humanities at the University of Stirling was again utilised through a filmmaker's masterclass with Nigerian director Newton Aduaka, followed by a screening of his acclaimed feature film *Ezra* at macrobert cinema on Stirling campus.

Both the response from the students' societies and media outlets on campus, and the level of attendance at the screening were disappointing. AiM and the University of Stirling team will work towards devising a more effective strategy for the future of these screenings.

Introductions & Discussions

In line with the festival's ethos to provide a platform for African films to not only be seen but also contextualised, questioned, discussed and reflected upon, all screenings were introduced by filmmakers, film historians, theorists and critics, who also took part in post-screening panel discussions and Q&A sessions, during which audience members were encouraged to participate and ask questions. This element of the festival puts the films into context and promotes conversations around the films, the geographic, social and political contexts in which the stories take place, and the subject matters addressed in them.

AiM 2013 introductions & discussions were done by:

- Jahmil X.T. Qubeka (AiM guest filmmaker, South Africa)
- Dr Stefanie van de Peer (AiM programme consultant)
- Newton Aduaka (AiM guest filmmaker, Nigeria)
- Judy Kibinge (AiM guest filmmaker, Kenya)
- Daniella Ricci (AiM guest filmmaker, France)
- Justine Atkinson (AiM Edinburgh Coordinator)
- Natalia Palombo (AiM Glasgow Coordinator)
- Professor Noe Mendelle (Film & TV Department, Edinburgh College of Art, University of Edinburgh & Scottish Documentary Institute)
- Dr Lizelle Bisschoff (Festival founder, Research fellow, University of Glasgow)
- Professor David Murphy (School of Arts and Humanities, University of Stirling)
- Dr Jacqueline Maingard (Department of Drama: Theatre, Film, Television, University of Bristol)
- Dr Barbara Bompani (Centre for African Studies, University of Edinburgh)
- Prossy Kokoza (Gender activist, Uganda)
- Kari Ann Shiff (AiM Short Film Competition & Guest Hospitality Coordinator)
- Rungano Nyoni (Filmmaker, Zambia, Short Film Competition Jury)
- Zippy Kimundu (Filmmaker, Kenya)
- Professor Jolyon Mitchell (School of Divinity, University of Edinburgh)
- Professor Louise Chappell (School of Social Science, University of New South Wales)
- Dr David Archibald (Film and Television Studies, University of Glasgow)

Guests

As in past years, AiM's invited guests were another highlight of the festival and another contributing factor to its continued success, as can be noted by both the box office numbers for screenings when guests were in attendance, and also in the audience feedback forms. Filmmaker Q&As and post-screening discussions provide audiences with a unique opportunity to engage with filmmakers, producers and actors on a personal level. These interactions add a level of understanding to the film and foster a deeper connection with the story they have seen, overall enhancing their experience with AiM and their general understanding of Africa through films.

This opportunity to relate to each other in the small cinema-setting is equally valuable to the guests, who

receive first-hand feedback from audiences outside of their usual markets. In addition to their engagement with AiM's audiences, invited guests have often remarked to us their appreciation of networking opportunities amongst other film professionals in attendance. This aspect of the festival is very specific to AiM, due to the relative smallness of the festival itself, the close-knit physical space of AiM's main hub, Filmhouse, and also the village-like feel of Edinburgh in general.

In total, 24 guests attended AiM this year; 11 of whom were official invitees for whom AiM fully organised and paid for their travel, accommodation and meals. Of them, two guests were shared with partnering festivals Film Africa (London) and Afrika Eye (Bristol), and with whom the costs were split. The other 13 guests were assisted as needed, writing letters of support for visa purposes, securing accommodation as well as covering some expenses, such as meals.

Below is a selection of comments from guests at AiM 2013:

"Thank you so much for all of your support and hospitality. It has been a truly amazing experience being here with all of you. You are doing amazing work and am proud to have participated in this year's festival. Thank you again for a wonderful experience."

Jahmil Qubeka (Filmmaker, *Of Good Report*, South Africa)

"I would have loved to come a little earlier in order to network a little more and meet a few more filmmakers, but I found my time at AiM inspiring and some of the films I was able to see helped broaden my horizons and vision as a filmmaker. Love the vibe, the people, the family atmosphere. Also great selection of films. I like the way some of the films were introduced – with real knowledge and insight to filmmakers. The pop up cinema was inspirational! Very, very cool indeed."

Judy Kibinge (Filmmaker, *Something Necessary*, Kenya)

"As I whizz my way back to London, I have a good feeling about our meetings at AiM and about the little part of the festival I was able to experience. It has very good energy and I wish you continued 'maturity' and 'consolidation'!!"

June Givanni (African Film Curator and Director of June Givanni Pan African Cinema Archive, UK)

Management and Organisation

The festival was managed and organised by the festival management team composed of Lizelle Bisschoff, Justine Atkinson (Edinburgh Coordinator) Natalia Palombo (Glasgow Coordinator).

This team was assisted by a number of part-time staff, contractors and volunteers. The festival was able to secure funding to take on a number of seasonal specialised staff, who were paid for their contract-based collaboration with the festival. This team included:

- Edinburgh Assistant: Lucette Ahouangnimon
- Web Development: James Cocker
- Press and Marketing Coordinator: James Coutts
- Press Officer: Miles Fielder
- Illustrator and Designer: David Galletly
- Glasgow Assistant: Rhea Lewis
- Volunteer Coordinator: Nadia Lipsey
- Guests Hospitality & Short Film Competition Coordinator: Kari Ann Shiff
- Graphic Designer: Jamie Young

Volunteers

In line with AiM's objective to promote community development through the placement of volunteers with the film festival organisation (as outlined in AiM's Memorandum and Articles of Association), the 2013

festival once again created opportunities for people to volunteer their time, learn new skills and contribute to the implementation of the festival. Information about the volunteering opportunities was posted on the website and widely distributed to colleges/universities, arts organisations, African groups, volunteering organisations and various places where we thought it may be of interest.

Potential volunteers were provided with a resource pack outlining the different kind of volunteering roles available, codes of conduct and other useful information for volunteering with AiM, and asked to complete an application form. Applicants then met the volunteer coordinator to establish face-to-face contact and so that the volunteer and the co-ordinator could ensure the role was clear. Facebook groups were set up for volunteers to chat to each other and there was constant contact from the co-ordinator. All volunteers were invited for an induction in their respective cities to meet the AiM staff and to go over their duties.

During the festival, volunteers helped set up venues and take tickets, welcome guests, hand out goodie bags and serve food and drinks at the opening events. They welcomed guests to each event and helped with various tasks at the different pop-up events depending on what was needed. All volunteers were expected to undertake at least 4 shifts during the festival (this could include distribution) but many did more. Only a couple did less.

We had a total of 30 feedback responses from 44 volunteers contacted, which is a great return. The comments were overwhelmingly positive. All 30 volunteers who responded said that they enjoyed their experience of volunteering and would recommend it to friends.

Areas to work on for next year that emerged in the feedback were mainly around ensuring that there was enough for volunteers to do, clearer task instruction, and to ensure better communication between AiM staff and volunteers. A number of volunteers had some really fantastic skills that the festival should aim to utilise to a greater extent to enhance its offering.

Here are some comments from volunteers:

“I really enjoyed volunteering because this event made me feel I can do something for film. It’s great that the people in Edinburgh could get the chance to see African films.”

“I felt very well treated by the AiM team and I met very interesting people during the festival. I did not have any idea about African movies, so now I am more curious about it.”

“The festival was fantastic! Being able to watch some fantastic new films, but mainly the actual volunteering part: meeting new amazing people, being part of a team, seeing new and different places, as well as just being able to talk to all the different people attending the events, hearing their opinions on films, their own history and relationships to specific films that were screened.”

Volunteer numbers: 44 (41 female, 3 male), 16 in Glasgow, 28 in Edinburgh. 5 had attended AiM events previously; 1 was a previous volunteer. Glasgow had an undergraduate slant while Edinburgh tended to be more Masters and PhD students.

Nationality/ethnicity of volunteers: 11 Scots, 6 English, 3 Chinese, 2 Black African (Rwanda and Somalia), 21 White Other (Poland, Germany, Denmark, Romania, France, Italy, Lithuania, USA, Netherlands, Spain, Portugal), 1 Black English, 1 Northern Irish

Age (of those who answered): 18-21 x1, 22-25 x18, 26-30 x10, 31-40 x3

How did you hear about AiM? Attended festival previously x4, Creative Scotland website x4, Recommendation from a friend x7, Recommendation from course tutor or group leader x13, Through AiM website or Facebook page x10, Other x6

Internships

From August to November we hosted an intern from Portugal, Ana Curtinhal, funded by the EU's Leonardo programme. Not only was it very useful to us to have an externally funded full-time intern working in the festival office, but Ana also proved extremely competent and committed and her contributions to the AiM 2013 festival were invaluable. We hope to continue working with EU funders to place interns in the festival.

We collaborated with the Centre of African Studies at the University of Edinburgh to create two internships or work-based placements as part of their Masters in International Development. Two students were placed in the festival from April to June 2013 and conducted very useful work for the festival. One student researched the funding landscape for a small charitable arts organisation, and presented us with a detailed and comprehensive report, including descriptions of possible funding bodies and recommendations. Another student organised one evening of screenings and discussions at the festival, focused on African sexualities. Both these internships were completed successfully and we hope to continue working with the University of Edinburgh in hosting internships, and also to expand our internships to other universities in Scotland.

Reception of the festival

Edinburgh

This year's festival encompassed a diverse range of screenings and complementary events. The majority of the screenings took place in the Edinburgh Filmhouse, where films were shown to our loyal audiences who have been developed over the past eight years. Though the reception was good and audiences were engaged with the films, the numbers remained similar to previous festivals (around a 60% average cinema capacity, with six sold out screenings), an indication that we may have reached a saturation point with the number of cinema goers who visit Filmhouse to see African films.

This year our audiences were expanded through the AiM Nomad Cinema. This initiative took films outside of traditional cinema venues to create pop-up screenings in non-conventional spaces. Screenings proved very successful in reaching new audiences; 260 people attended Nomad screenings in Edinburgh of which 57% were new to AiM. The majority of these screenings were free of charge, thus increasing accessibility. In feedback audience members expressed that they thought the way in which films matched the venue really enhanced the viewing experience (e.g. a road movie on a bus), and many said that they came because they wanted to try something new, and were attracted by the fact that it was free. Pop-up screenings also changed our demographics as Filmhouse mostly attracts a mostly white, middle-aged, middle-class audience, whereas pop-up screenings attracted a younger, more culturally diverse crowd.

Overall, almost 2,500 people attended the festival in Edinburgh this year, and Filmhouse remains the main hub of the festival, however, in future years we would like to expand the AiM Nomad Cinema and use these screenings as a platform for engaging more and new audiences in African film.

Edinburgh audience figures were as follows:

- Filmhouse screenings: 1,517
- Receptions: 110
- Edinburgh Nomad Cinema screenings: 260
- School screenings: 330
- Edinburgh College of Art documentary screenings: 120
- Documentary masterclass: 30
- Storytelling: 88
- Distribution forum: 20
- **Total Edinburgh Audiences: 2,475**

Glasgow

The Glasgow edition of the festival ran parallel to the Edinburgh programme. Lasting the full 10 days of the festival, it included films and events that took place in Glasgow Film Theatre (GFT), Centre of Contemporary Art (CCA), Calabash, South Block, Govanhill Community Baths, African & Caribbean Network (A&CN) and an outdoor event in Pollokshaws. We were delighted to be welcomed by a nearly full house at AiM's opening evening screening at GFT, with 118 people (83%) attending.

The remaining four screenings at the GFT registered good attendance numbers between 40% - 60% capacity, a notable increase from last year. The festival in Glasgow is showing clear signs of continual growth and the positive feedback received from audiences at the screenings, combined with the fact that people stayed en masse and participated enthusiastically in the post-screening discussions, were positive indicators of how the festival was received by Glasgow audiences overall.

The Glasgow Nomad Cinema accounted for 60% of the overall Glasgow screenings and showed impressive audience numbers. The Nomad Cinema allowed the festival to break down barriers of accessibility, hosting screenings and events in community spaces which enabled access to larger audiences who would not usually attend the GFT. The nature of these screenings also allowed creative freedom in programming films and events and allowed us to curate events particular for specific audiences and spaces.

Two strategies that actively encouraged this growth were attention towards a more effective promotion/marketing collaboration with the GFT as per feedback from GFT last year, and to make improvements to scheduling which reflect days and time slots specifically targeted at the audience the festival is aiming to capture. The Glasgow festival team also placed emphasis on developing strategic partnerships with community organisations in Glasgow and strategic marketing that engaged diverse communities within the city in the lead up to the festival. This included face-to-face promotion and workshops with schools and integration networks. Overall, close to 1,000 people attended 15 events, compared to 400 people attending eight events in 2012.

Below is a breakdown of Glasgow audience figures:

- Glasgow Film Theatre screenings: 291
- Immigration Stories: 30
- Opening reception: 90
- Storytelling: 70
- Children's screening: 150
- Glasgow Nomad Cinema screenings: 267
- Exhibition: 98
- **Total Glasgow Audiences: 996**

Audience Feedback

We distributed feedback questionnaires at selected screenings and events in Edinburgh and at all events in Glasgow. Specific feedback forms were designed for school screenings, and children also provided feedback with drawings and their opinions, which complemented feedback from their parents/carers. The feedback gave us a realistic overview of the kinds of audiences AiM attracts with regards to demographics, likes and dislikes, and ideas for future festivals. An analysis and summary of this feedback follows.

Edinburgh

Many comments on the questionnaires showed that audiences had increased their awareness of the reality of life in Africa. Some discovered for the first time that Africa had an 'active film industry' and said that they had seen their 'first African film'. Others commented that going to an AiM screening was 'a change from a US blockbuster', and that they had '[seen] a film they would otherwise not have had the opportunity to see'. Many audience members had lived in Africa or had a partner from there, so seeing a film set in Africa reminded them of their time there.

The content of the screenings had an impact on audiences, with reflections on 'why are people so cruel?', discovering the 'reality of torture' and seeing the everyday struggle of African people. A few responses stated that they had new-found 'empathy for migrants', and felt that the screening had showed them 'how to act [on] planet earth' in terms of animal preservation. Many gained ideas for further research/learning post-screening.

Screenings which were praised by many respondents included: *God Loves Uganda*, *The First Grader* ('deeply touched'), *The Pardon*, *Two Wings Many Prayers* ('a brilliant epic!') and *Nairobi Halflife* ('utterly realistic').

Constructive feedback for 2014 included ensuring that presenters speak slowly and clearly, investigating using a camera with sound to amplify Q&A sessions, testing equipment in advance, and asking audiences to continue the discussion post-screening in venue cafes.

Glasgow

Glasgow feedback echoed Edinburgh in terms of AiM screenings showing our guests unknown cultures: '...[my] first insight into [a South African] film - glad to have seen it' and increasing their '...understanding of the different ways of life of black and white people.' Many said that the films had given them a grounding in a specific cultural or political situation, from discovering 'dance culture', to Ethiopian and Tunisian history, HIV/AIDS and radicalisation. A few indicated that they had seen their first Nollywood film at AiM. Nomad Cinema venues were particularly praised in the feedback - with respondents saying that they were visiting these locations for the first time: Calabash Restaurant, African & Caribbean Centre and Govanhill Community Baths ('...unique experience'),

Screenings that received particularly positive feedback included: *African Cypher*, *Of Good Report*, *Last Flight to Abuja* and *The Forgotten Kingdom*.

Feedback to inform AiM 2014 includes comments on improving seating and sound (particularly at Nomad venues) and programming a discussion after each screening. One audience member also suggested '...some form of online registration to know the crowd attending so the right venue can be chosen.'

Audiences at AiM Glasgow were more likely to be female and attending for the first time (69%). Glasgow audiences had a higher representation of those from BME backgrounds than Edinburgh, which indicates that our aim of attracting the larger BME communities in the west of Scotland is successful.

A PhD researcher on film audiences at the University of Glasgow, Lesley-Ann Dickson, assisted us with designing the audience feedback form. To expand our audience research and get a more in-depth picture of our audience demographics, preferences and expectations, Lesley will host a series of focus groups with selected Edinburgh and Glasgow AiM audiences early next year, and present her findings to us in an extensive report, which will assist us in developing our audiences in the future.

Funders, Sponsors and Partners

In 2013, Africa in Motion received financial and in-kind support from the following organisations:

Core funder:

- Creative Scotland

Creative Scotland remains our core funder, and we know from feedback from our project officers that the festival is very highly regarded by Creative Scotland and often showcased as one of the most important and successful film festivals they support.

Corporate sponsor:

- Afrinolly (main corporate sponsor)

Afrinolly is a Nigeria-based telecommunications company which develops innovative smartphone applications for film viewing. This was the first year that AiM received funding from a corporate sponsor, and we hope to expand and extend our relationship with Afrinolly in the future, as well as exploring further opportunities for corporate sponsorship.

Funding:

- School of Arts & Humanities, University of Stirling (Guest filmmaker Newton Aduaka, films *Ezra* and *One Man's Show*)
- Scottish Documentary Institute (documentary film screenings, director's masterclass)
- Centre of African Studies, University of Edinburgh (sexualities evening)
- Rwandan High Commission & Rwanda Scotland Alliance (*Imbabazi: The Pardon*)
- British Council (contributed towards flights for guest filmmakers Jahmil Quebeka and Judy Kibinge)
- School of Divinity, University of Edinburgh (*The Children's Republic*)
- Society for Francophone Postcolonial Studies (*The Pirogue*)

Smaller sponsorships for specific film screenings and events once again came mostly from academic institutions in Scotland, highlighting the extent to which the festival is valued as a forum for intellectual discussion and debate. We would like to expand sponsorship by organisations with a specific interest in Africa, but we are also aware that the current economic climate makes it difficult for charitable organisations and NGOs to offer sponsorship.

Short film competition sponsors:

- The Africa Channel (Short Film Competition)
- Buni TV (Short Film Competition)

African film distributors The Africa Channel and Buni TV once again shared the prize money for the Short Film Competition, through each sponsoring £500. We hope to continue this partnership with them in the future, as their work is a very suitable fit for Africa in Motion.

Venue and event partners:

- Filmhouse Cinema
- Glasgow Film Theatre (GFT)
- Govanhill Community Bath
- Stills Gallery
- The Three Sisters
- Centre for Contemporary Arts (CCA)
- Edinburgh College of Art (ECA)
- Toto Tales
- ProExposure
- National Youth Film Festival
- African & Caribbean Network (A&CN)
- Seeds of Thought
- Glasgow Housing Association
- Pidgin Perfect
- Calabash
- Document film festival
- macrobert

Our strong collaboration with Filmhouse Cinema and GFT ensured we could rely on their highly qualified and committed staff, including their management staff, publicity and marketing officers, print traffic coordinator, projectionists, ushers, box office staff, and bar management and staff. AiM communicated

regularly with the different managerial teams at Filmhouse and GFT, all effective in making sure the preparation and planning stages were accomplished in a timely manner, and that all people involved were in possession of the necessary levels of information. In addition to these two main hosting venues, we also collaborated with a number of other venues in Edinburgh and Glasgow, in particular for the pop-up screenings as part of the AiM Nomad Cinema, and complementary events.

In-kind support (for goodie bags):

- Divine Chocolate
- Tropical Whole Foods
- Dear Green Coffee
- Awamu
- Just Trading Scotland

Festivals partners:

- Film Africa
- Africa Eye Film Festival
- Cambridge African Film Festival

Africa in Motion collaborated with the three other African film festivals in the UK - Afrika Eye in Bristol, Film Africa in London and the Cambridge African film festival, to share resources and expertise. We partnered on a number of screenings and guests, in order to co-negotiate lower screening fees and share travelling costs of bringing filmmakers over from Africa. The partnership between the UK African film festivals was very successful and we hope to continue and strengthen this in the future.

Publicity and Marketing

Marketing activity for the festival included the production and distribution of printed items such as a brochure, posters and a postcard, combined with paid-for print and online advertising in The Leither, The Skinny and MADE. The Marketing team worked closely with venues such as the Filmhouse to maximise on-site opportunities to promote the festival, including poster sites in and outside the venue, an AiM trailer in screening rooms and on café plasma screens. Filmhouse and GFT also featured AiM in their What's On brochures and websites, which were effective in driving sales. Distribution of the festival brochure in 2013 was expanded from previous years, with additional copies distributed to relevant locations in Glasgow and Edinburgh.

There was extensive online marketing activity - email newsletters, social media and interest group outreach. Content such as features, video clips and still photography were commissioned and used in email marketing and on social networks. The marketing team worked with the web developer to make improvements to the festival website and to add the events to it.

The AiM brochure performed strongly, with a 7% recall amongst the survey respondents. The AiM website and social media channels matched the recall level in our survey results of the Filmhouse/GFT websites, which was a good outcome given the reach of their networks.

Email newsletters sent during the festival performed well – with an average open rate of 24% and a click rate of 3%. Subscriber numbers grew by 6% from September to November 2013.

Reaching out to a number of interest groups with volunteers and the marketing assistant resulted in a number of social media/print swaps with events such as the Radical Book Fair, and with organisations such as Ghost Tours Edinburgh.

Media partnerships were established with the following organisations: The Africa Channel; Buni TV; AfriPop! Magazine; The Skinny; Balancing Act; and Africafilms.tv. These partnerships resulted in reciprocal publicity,

shared news items in e-newsletters, editorial coverage and interviews, and other mutually beneficially publicity and marketing opportunities.

Print & Merchandise

A5 festival brochure x8,500; A3 posters x150; A6 postcards x5,000; Quad posters x6; Nomad Cinema banner x1; AiM 2013 banner x2

Press

We received coverage in almost all of the outlets expected, including the Guardian Guide, Screen International, Empire online, Scotsman, Big Issue, all of which are important local and national outlets. The quality of the coverage was good, with interview-led features and previews which work better in gaining ticket sales.

Print: The List (two consecutive issues), The Skinny, Herald Scotland, Scotsman (Weekend Life), Sunday Herald, The Big Issue, Guardian Guide, Metro, MADE magazine

Online: The Leither, Film Kenya, Somaliland Sun, Africine, AFDA Alumni News, The Culture Trip, Africa in Words, Edinburgh Reporter, Afriipop, The List, The Skinny, Screen International (two posts), Herald Scotland, Eye for Film, STV Local (3 posts), Empire Online, Edinburgh Journal. Screen Africa, The Journal (2 posts), Screen International Daily (2 posts), The Brig

Broadcast: The Culture Show (formerly Movie Cafe) at BBC Radio Scotland, BBC Focus on Africa, BBC Swahili

AiM Year-Round Activities

***Art and Trauma in Africa* book launch**

In May this year held a screening of a South African film at Filmhouse cinema to accompany the launch of the book *Art and Trauma in Africa: Representation of Reconciliation in Music, Literature, Visual and Film*, co-edited by Lizelle Bisschoff and Stefanie Van de Peer, both previous directors of Africa in Motion. The book developed out of the 2009 film festival and its focus on issues around peacemaking and reconciliation in Africa.

Document International Human Rights Film Festival

The AiM team was invited to curate an Africa focused film for Document International Human Rights Film Festival, which ran from 18-20 Nov, in Glasgow. We screened the documentary film *Beatrice Mtetwa and the Rule of Law* as we thought that this was good bridge between human rights and Africa. It was a very well-attended and received event and we hope to continue this collaboration with Document in the future.

Looking forward

Planning for AiM 2013 has already commenced, and we are considering a number of ideas to implement during 2013:

- This year saw great growth in the second edition of the festival in Glasgow. However, through an ambitious and varied programme across the two cities, we have been able to reflect further on how best to represent the festival across two cities. Looking towards 2014, we are aware that there is a necessity to better integrate the programmes in both cities, ensuring that Glasgow get the full benefit of the reputation that Africa in Motion has built over the last eight years in Edinburgh. Further integrating the two programmes will also provide a more cohesive public facing image for festival audiences.
- Next year we would like to further consolidate the industry strand of the festival. We would do this by looking into wider distribution opportunities for African films in the UK, for example through working with other UK-based African films festivals to release films theatrically and on DVD.

- This year we attempted to run an online film festival alongside the main festival, supported by Africafilms.tv. We were unable to establish this, as we received permission for online screenings for only three films. This was due to several reasons, including filmmakers' reluctance to make brand-new films available online, the lack of clear and guaranteed incentives for filmmakers and rights holders, and distribution and territorial limitations imposed by distributors. We are aware of the challenges surrounding online film distribution and exhibition, and we plan to contract a digital film distribution expert to assist us in conducting an audit on online film festivals and make recommendations for us to implement in the future, in our aim to set up an online version of Africa in Motion.
- The new partnership between the UK African film festivals is in its early stages, and there is much opportunity to develop this in the future, to strengthen our collaboration, and to maximise the benefits of the partnership for all the festivals.
- We hope to expand our year-round activities, as this would maintain awareness of the festival in the public eye, increase and expand our audiences, and provide new opportunities for partnership development. For 2014 we plan a festival of African sport films in the summer, in conjunction with the Commonwealth Games held in Glasgow, as well as a touring festival of South African films throughout October, in celebration of 20 years of South African democracy.
- We plan to continue exploring the new funding opportunities open to us since we gained charitable status in 2012. This would also help to strengthen and consolidate our staffing and organisational structure, including the appointment of a full-time festival manager and administrator.

Report compiled by Africa in Motion Film Festival, November 2013