



AiM 2015 End of Year Report

Overview

This year marked the 10th edition of the Africa in Motion (AiM) Film Festival, which was celebrated with a diverse array of film screenings, complementary events, family and children's days, music performances, art exhibitions, masterclasses and more. The programme included over 70 films including shorts, documentaries, features and also television shows in our newly inaugurated TV Lounge.

The festival ran in both Edinburgh and Glasgow from 23 October - 1 November, with 76 events in total across 26 different venues.

The theme of Africa in Motion 2015 was **Connections**, through which we explored the interrelatedness of the myriad aspects of African experiences. We created a programme of films and events that engaged with the many diverse interpretations of **Connections** - from political connections, artistic collaborations, generational ties, lost and restored cultural links and pan-Africanism.

Some highlights of this year's programme include:

- The attendance of over 21 guest filmmakers who took part in post screening Q&As and discussions, adding to the richness and breadth of the programme.
- The launch of our brand new Documentary Competition which ran in Edinburgh and Glasgow in addition to our annual Short Film Competition.
- The production of a documentary capturing our Nigerian-Scottish Film Odyssey which is due to be broadcast on the African Movie Channel across Africa on 5 December 2015.
- Highly successful outreach to BAME organisations.

Africa in Motion has grown from strength to strength over the past 10 years. Our own statistics show that we have screened around 500 African films to over 30,000 people in Scotland since the inauguration of the festival in 2006.

Our audiences for 2015 reached almost 5,000 people, a similar number to 2014 and a notable increase from 3,500 people in 2013.

Programme of films and events

AiM's extensive and diverse film programme consisted of 70 films – including fiction features, shorts, documentaries and television shows – which included 28 UK premieres and spanned 20 African countries.

In line with our main theme of **Connections**, we programmed under various strands including:

Nigerian-Scottish Film Odyssey

During this year's programme we hosted a Nigerian-Scottish Film Odyssey as part of UK/NG: UK - Nigeria Season 2015/2016, supported by the British Council. This strand explored the similarities and differences between independent filmmaking in both countries, looking at funding opportunities, production, distribution and storytelling practices.

Two sold out, glamorous, red carpet premieres showcased the latest films from two of the brightest young Nollywood filmmakers, C.J. Obasi who presented his zombie horror film, *Ojuju*, and Chinedu Omorie who presented Stephanie Linus' new film *Dry*. Both filmmakers were in attendance and during their time in Scotland these filmmakers were given the opportunity to meet and engage with young filmmakers from Scotland and key industry stakeholders in discussions around the state of independent filmmaking in both countries. They were taken on guided tours of the popular Scottish soap *Rivercity* film set and Glasgow's Film City, as well as trips to Loch Lomond and Edinburgh.

These discussions then fed into an industry day held at the Lighthouse, Glasgow, where leading professionals from both industries will engage on storytelling practices, audience development and production.

The two Nigerian directors trips were documented by MsC film students from the University of Glasgow and will be edited into a 52 minute documentary directed by Dr. Holger Mohaupt Produced by Africa in Motion Film Festival. The documentary will broadcast on 5 December on the African Movie Channel, a TV platform with a focus on Nollywood cinema.

Audiences were also given the opportunity to share their views in the lead-up to the industry day in a 'Tweet-a-long' using the designated hashtag #NollywoodOdyssey.

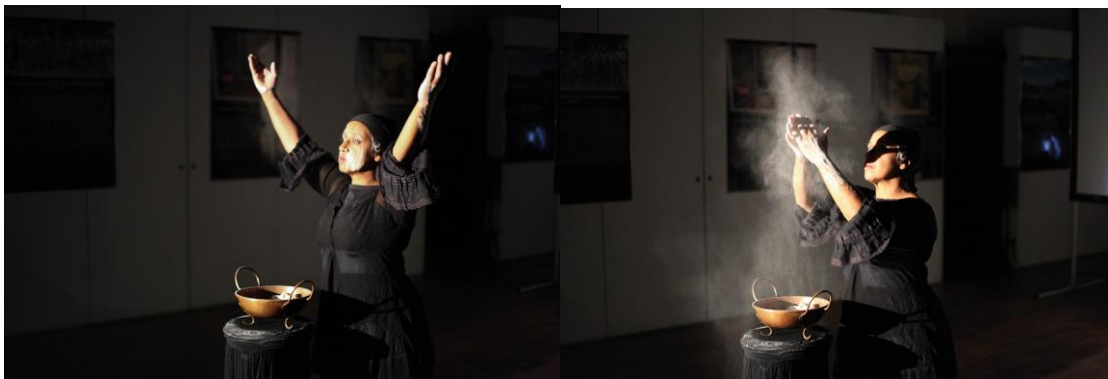


Dr. Holger Mohaupt filming for our documentary Directors C.J. Obasi and Chinedu Omorie

The Unrepaired Past

The Unrepaired Past used a series of events and film screenings to connect the histories of slavery and colonisation to the present, with a special focus on the subjects of psychological repair, justice and reparations. It featured three film screenings accompanied by a photo exhibition exploring the links between the histories of European-led slavery and colonialism and racial oppression today, a dance performance entitled 'Traces of Time' by Dutch-Surinamese professional choreographer Farida Nabibaks, and a public debate with a panel of experts on the subject of reparations for slavery.

This strand was sponsored by the University of Edinburgh, the Global Justice Academy (GJA) at the University of Edinburgh, Hope for Africa (Atlanta, Georgia) and the Coalition for Racial Equality and Rights (CRER).



Farida Nabibaks performing 'Traces of Time'

From Africa with Love

From Africa, with Love was a programme of films from the African continent that focused on the theme of romantic love as part of BFI's LOVE in partnership with Plusnet. This took place between the 5th October and the 21st November across five UK African film festivals including:

- Africa in Motion (Glasgow and Edinburgh)
- Afrika Eye (Bristol)
- Cambridge African Film Festival (Cambridge)
- Watch Africa (Cardiff)
- Film Africa (London)

This programme consisted of 31 screenings of 8 films across the five festivals. Africa in Motion presented 6 of these screenings. The programme was composed of both classic and contemporary African films from 6 countries and were presented in three strands:

- **Love Brewed in an African Pot** saw a passion for food with a passion for film combined in a romantic dine-and-view setting, where Jenna Cato Bass' *Love the One*

You Love and the short film *Kanye Kanye* screened while guests enjoyed African food provided by the Knight's Kitchen at the Canongate Kirk Hall in Edinburgh. About 60 guests attended this very successful event

- **Love in Conflict** looked at love in times of adversity, dealing with the sometimes near-impossible circumstances under which love can flourish, as well as those situations in which love simply cannot overcome the odds.
- **Romantic Views** explored the cultural perceptions and interpretations of love across Africa and looked at the unique place of love in African life, manifested in marriage, dowries, courting rituals, and the challenges of unconventional love, includes both classics and fresh new cinema. The opening night film *Hyenas* (Senegal, 1992) formed part of this strand.

The national programme was still ongoing at the time of the the compilation of this report.

The programme saw coverage in a number of publications including Pictureville, BizCommunity and Okay Africa and more.

Okay Africa: <http://www.okayafrica.com/news/from-africa-with-love-uk-african-film-festivals/>

Pictureville:

<http://www.pictureville.net/2015/10/love-one-you-love-bfi-has-teamed-up.html>

ArtMatters:

<http://artmatters.info/heritage-formerly-culture/2015/10/african-love-films-screen-across-the-united-kingdom/>

BizCommunity:

<http://www.bizcommunity.com/Article/410/97/135856.html>

Art Exhibitions

'Ways We Watch Films in Africa'

Across Africa local film industries are flourishing, and as commercial and independent cinema spaces slowly begin to cater for African cinema, audiences have found a myriad of innovative ways to watch African films. This exhibition is comprised of a selection of photographs that were submitted to AiM as part of a call for photographs depicting 'Ways We Watch Films in Africa'. We asked photographers, professional or amateur, to capture film-viewing habits across the African continent. In response we received stunning images of street pop-up cinemas, crowded film parlours, mobile phone cinema, film festival screenings and more. The best photographs were selected for this exhibition and will be displayed in Edinburgh and Glasgow. The winning image has received a cash prize and was selected to be the cover image for the AiM 2015 festival brochure.

The exhibition was displayed in Filmhouse cinema, Edinburgh and The Old Hairdressers Glasgow from 20 Oct - 1 Nov. It also received extensive coverage in the Guardian online and in G2 Magazine, Screen Africa, Okay Africa and more.

Guardian article online: <http://www.theguardian.com/film/2015/oct/21/cinemas-in-africa-from-cramped-shacks-to-screenings-in-the-sahara>

Guardian print article in G2 Magazine, Thurs 22.10.15



'The Unrepaired Past'

This poster exhibition was part of our overall strand 'The Unrepaired Past' and was comprised of twelve posters that drew complex links between the slave trade, colonial pasts, and the continuation of racial discourses in the present beyond the moment of abolition and the history of decolonisation. By comparing six images of the past with six images of the present, the viewer could confront and question different forms of everyday racism and social marginalisation, and will be asked to engage with the need to repair a past that remains ever present. The exhibition was displayed in St Johns Church from 23 Oct - 1 Nov.



Nomad Cinema Screenings

The Nomad cinema takes films outside of traditional cinema spaces in to new venues across Edinburgh. Events were held using our mobile cinema equipment (The AiM Shebeen Screen) which enables us to turn any space in to a cinema, and also through the use of bars, cafes and venues with screening equipment. We used a wide variety of venues including bars such as the Brass Monkey and Woodland Creatures in Edinburgh, St Johns Church and Canongate Kirk Church Hall, Glasgow Women's Library, Gallery of Modern Art Library, the African and Caribbean Centre, Kinning Park Complex and more. All the screenings were significantly successful and enabled us to significantly expand our audiences.

Edinburgh Events

Opening screening

The opening screening, *Hyenas (Hyenas)*, expertly encapsulated our theme of Connections using a classic to connect with the trajectory of African cinema. It is the second and final feature of maverick director Djibril Diop Mambety, *Hyenas* is a towering masterpiece of African cinema >>

The screening took place in Filmhouse cinema, with over 250 people in attendance. Upon arrival AiM guests were presented with our much-loved AiM-branded canvas gift bags, stuffed with AiM publicity materials, free magazines, pamphlets, and Fairtrade goodies of chocolate, accessories, coffee and snacks.

Opening party

The opening party took place for a second year at Summerhall which was also one of the festival's main venues in Edinburgh. It was a sold out event with an audience of 400 people, a mixture of who were friends and supporters of the festival, as well as general public and festival first-timers. The opening party took place primarily within Summerhall's courtyard area and took inspiration from the unique African 'market space' which traditionally is a free public space where friends and neighbours meet and greet each other. The evening was also a celebration of AiM's 10th birthday and so used traditional birthday motifs, for example the courtyard was decorated with African print bunting, balloons, candles and complimentary Rooibos and peanut inspired birthday cupcakes greeted the guests on arrival. Upon arrival guests were also given complimentary South African wine spritzers and African snacks by Kenyan caterers *Knights Kitchen*. The Summerhall courtyard was also host to a winter South African Braai and fire-pit, as well as performing artists including Baobab Gateway's West African drum group, circus troupe Pyroceltica, fire performer Ashlee Male and Afro-Beat DJ Swank 'n Jams.

Filmhouse / Summerhall Programme

Our main festival hubs in Edinburgh were Filmhouse which has been home to the festival for the last ten years, and Summerhall which we used for the third year.

At Filmhouse we presented a rich programme of fiction films and documentaries many of which were followed by discussions and Q&As with directors. These included *The Dream of Shahrazad*, a new documentary which looks at recent political events in Egypt and Turkey through the lens of the famous story collection known as *One Thousand and One Nights*, which was followed by a discussion focused on the use of art and activism during the Arab spring. We looked at family ties, kinship and lost relations through films such as *It's Me, Anna* and *Ayanda*, both directed by South Africa's leading female filmmaker Sara Blecher, who was in attendance and took part in Q&As following both screenings; and also the new Rwandan experimental and highly acclaimed film *Things of the Aimless Wanderer* and director Kivu Ruhorohoza was there to take part in a Q&A. In addition to film screenings we also held a variety of complementary events including a masterclass with filmmaker Philippe Lacote from the Ivory Coast, our annual children's day and schools screenings.

In the Summerhall, we screened the new fiction feature *Hope* which portrays the pertinent issue of African migrants in search of something better in Europe, and was followed by a discussion with a panel of experts. We had an evening focused on films from East Africa including *WAZI FM* from Kenya and *Boda Boda Thieves* from Uganda. The audience figures were good in Summerhall, but could certainly be built upon as we continue to use the venue during future festivals.

School screenings

Africa in Motion partnered with the Filmhouse cinema to hold our Edinburgh schools screening. We screened the Ethiopian film *Lamb* to primary schools, which shows the Ethiopian landscape and tells a story of a young boy and his best friend, a sheep called Chuni.

For secondary schools we screen the new South African film *Ayanda* which is a coming of age story about a young Johannesburg girl who wants to follow in her father's footsteps and become a mechanic. The screening was followed by a Q&A with director Sara Blecher.

Edinburgh Children's Day

For the seventh consecutive year we held our Children's Day in Edinburgh. In the early afternoon we screened a specially curated package of children's short films entitled *AfriKids*, which included stories from Zambia, South Africa, and Sierra Leone.

Following this we welcomed Zimbabwean /Scottish storyteller Tawona Sithole from *Seeds of Thought* to perform a one hour storytelling to the child, capturing the minds of children in Scotland by teaching them about African instruments and transporting them to the vast and diverse continent of Africa.

Filmmaker's Masterclass

This year, our guest filmmaker Philippe Lacôte, a talented first time feature filmmaker from the Ivory Coast, delivered a masterclass which took place at the Filmhouse talking about his evolution from short film, to documentary, to feature. His masterclass also included a special intervention looking at three sequences from his film *RUN*, where he talked about 'writing

with a camera'. This insightful masterclass was attended by an audience composed of mainly people with an interest in Francophone cinema and the current landscape of African cinema.

Dine and view

AiM's Dine and View Event: Love Brewed in An African Pot was a sold-out event, where over 60 people experienced African cuisine while watching two South African films. The event was a successful multi-sensory communal dining experience where audiences had the opportunity to share and taste food cooked by Kenyan caterers *Knights Kitchen* while watching two love themed films: *Kanyekanye* and *Love the One You Love*. This event was in partnership with the BFI's LOVE strand as well as the Year of Food and Drink in Scotland.



Glasgow Events

This year we again expanded our Glasgow programme to include 36 events in around 18 venues across the city. We developed many new partnerships with festivals, community groups and African Diaspora networks thus further consolidating our presence in the city and significantly developing our audience outreach and engagement.

GFT / Centre for Contemporary Arts

Our main cinema venues in Glasgow included the Glasgow Film Theatre (GFT), whom we have worked with since the inception of the Glasgow festival in 2012, and Centre for Contemporary Arts (CCA).

At GFT, we screened an array of fiction films, including our Gala screening film, *Run*, from the Ivory Coast which received very positive feedback and was followed by a Q&A with director Philippe Lacote. GFT was also our host to three other highly acclaimed feature films including *Necktie Youth* from South Africa, *Lamb* from Ethiopian and the *Narrow Frame of Midnight* from Morocco. As well as our Afrikids short film programme for children which screened at Take 2. Although the opening screening and the Afrikids programme were very well attended some of the other screenings should have had higher attendance. We had an extensive publicity campaign for the GFT programme including targeting specific groups, for example Ethiopian groups for the screening of *Lamb*; a partnership with the Glasgow University African and Caribbean Society who were offered a ticket deal, and also numerous reviews of the films screened there in a variety of publications, this however, did not yield a very large audience. Given the expansion to numerous other venues in Glasgow and the opportunity to see many of the films for free there, could mean that audiences were more inclined to attend these rather than the screenings which were charged for, like at the GFT. This is something we will work to address in 2016.

We worked with the Centre for Contemporary Arts for the second time this year, and used the venue to screen our six shortlisted documentaries which were in our documentary competition, and two other documentaries from our main programme, including *The Dream of Shahrazad* and *Beats of the Antonov*. The documentary competition screenings were quite quiet as they were through the day, but the evening screenings were very successful. For 2016 we will ensure to only hold screenings in the evening at CCA.

Off the page: An African storytelling journey event

This event took the audience on a journey through African literature, and was held at the Gallery of Modern Art Library in collaboration with Glasgow Life and Black History Month. The event included three storytelling performances and a screening of *The Art of Ama Ata Aidoo* a documentary that explores the life and writings of one of Africa's foremost female writers. The Storytelling performances were given by Kenyan-Scottish storyteller who gave a reading from Kenyan literature; Zimbabwean-Scottish storyteller Tawona Sithole who performed a reading from Zimbabwean literature; and also Yaba Badou the director of *The Art of Ama Ata Aidoo* who read one of Ama Ata Aidoo's stories before the screening and took part in a Q&A after. The event was fully booked and audience feedback indicated that they really enjoyed the event.





AiM TV Lounge

Africa in Motion's newly inaugurated TV lounge attracted over 200 people across 4 days at The Old Hairdressers Bar in Glasgow. The audience who attended the TV Lounge was a mixture of Film and Television students, as well as a large proportion of walk-in audience members. This worked incredibly well as the TV Lounge was a way to attract and engage people with the Africa in Motion programme who would not normally consider attending an African film festival. The TV Lounge was also complimented by the 'Ways We Watch Films in Africa' photography exhibition. The TV Lounge took over a corner of The Old Hairdressers bar with African print decor, sofa, television and complimentary African Chai tea.

Schools screenings

Africa in Motion partnered with Into Film, a nationwide programme of free film screenings and related activities for children aged 5 to 19. Into Film 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 Into Film we screened the South African film *Ayanda* (for secondary schools) at the Glasgow Film Theatre. The screening was free of charge and participating schools received teaching resources on the film to complement topics in the curriculum, and give students and deeper understanding of topics addressed in the film.

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 context in which the stories take place, and the subject matters addressed in them.

- Justine Atkinson (Festival Manager)
- Sarah Dawson (Assistant Festival Manager)
- Deborah May (Shadow Curator)

- Lizelle Bisschoff (Festival founder, Research fellow, University of Glasgow)
- David Murphy (Professor, School of Arts and Humanities, University of Stirling)
- Clara Giruzzi (AiM Intern and Short Film and Documentary Competition Team)
- Paul Gerard (Short Film and Documentary Competition Team)
- Harriet Downey (Short Film and Documentary Competition Team)
- Phill Jones (Glasgow Refugee Night Shelter)
- Suzi McIver (Scottish Refugee Council)
- Lucy Lowe (University of Edinburgh)
- Agatha Kai Kai (Refugee Survival Trust)
- Olumide Fadeyibi (AiM Board Member)
- Kyle Barrett (Phd Student, University West of Scotland)
- Andrea Gibb (Scottish Screenwriter)
- Duncan Cowell (Scottish Filmmaker)
- Sambrooke Scott (Film Hub Scotland Manager)
- Gerard Anders (AiM Board Member)
- Bethany Frank (Scottish Designer)
- Mathias Thaler (Global Justice Specialist, University of Edinburgh)
- Hazel Gray (Lecturer in African Studies, University of Edinburgh)
- Zoe Marks (Lecturer in African Studies, University of Edinburgh)
- Arturo Beckles
- Farida Nabibaks (Contemporary Dancer)
- Paul Sutton (Caribbean Specialist)
- Esther Stanford Xosei (reparations specialist and chair of the Pan-African Reparations Coalition in Europe)
- Mario Gousse (member of the Haiti Support Group)
- Stephanie Van De Peer (North Africa Programming Consultant)
- Marion Edmunds (South African Filmmaker- *Troopship Tragedy*)
- Philippe Lacôte (Ivorian Filmmaker- *Run*)
- Sara Blecher (South African Filmmaker- *Ayanda and Dis Ek Anna*)
- Niel Van Deventer (South African Producer- *Dis Ek Anna*)
- Charlene Brouwer (South African Actress- *Dis Ek Anna*)
- Samba Gadjiogo (Senegalese Filmmaker- *Sembene!*)
- Kivu Ruhorahoza (Rwandese Filmmaker- *Things of An Aimless Wanderer*)
- Chinedu Ben (Nigerian Assistant Filmmaker- *Dry*)
- C.J. Obasi (Nigerian Filmmaker- *Ojuju*)
- Mpumelelo Mcata (South African Filmmaker- *Black President*)
- Anna Teeman (Producer- *Black President*)
- Shameelah Khan (South African Filmmaker- *Women in the Dark*)
- Andy Jones (Filmmaker- *I Shot BiKidude*)
- Yaba Badoe (Filmmaker- *The Art of Ama Ata Aidoo*)
- James Erwin (AiM- Marketing Coordinator)
- Genevieve Kay-Gourlay (AiM- Volunteer Coordinator)

Short Film Competition

AiM's annual Short Film Competition (Aduna Award for Short Film) took place during the 2015 edition of the festival for the 8th consecutive year. African filmmakers were invited to submit films of no longer than 30 min, completed in 2013 or after. Candidate filmmakers must not have completed a feature-length film before, since the aim of this award is to encourage young and emerging filmmaking talent from Africa.

This year, over 120 submission entries were received, which is a record in the festival's history. The final selection 7 short films reflects the variety of African cinema, with productions from Northern, Southern, Western and Eastern African countries, from both male and female filmmakers.

The Short Film Competition was hosted at the Filmhouse in Edinburgh and at the Andrew Stewart Cinema in Glasgow. Attendance was of around 65 people in total between the two cities. Filmmaker Shameelah Khan, who made one of the short films screened this year (*Women in the Dark*), was present at the festival and answered audience questions in both cities after the screenings. Feedback from the audience on this event was extremely good: to the question "How likely are you to watch African films again after this screening?", 91% answered "Very Likely", only 9% answered "Somewhat Likely", and none answered "Not Likely".

The winner of the Aduna Award for Short Film was decided by a jury of high profile academics and filmmakers, composed of Zina Saro-Wiwa, the founding film-maker of the alt-Nollywood movement, Matt Lloyd, the director of the Glasgow Short Film Festival, and Vincent Moloi, a South African director and the winner of last year's AiM Short Film Competition. The winner of the Aduna Award received a cash prize of £500 (sponsored by Aduna), with the hope that this prize will help the filmmaker to make more inspiring films. An Audience Choice Award is also attributed, based on audience votes for their favourite film after the screenings (no cash prize attached).

The winner of both awards (jury and audience) for this year's competition was *Mothers* by Senegalese filmmaker Maïmouna Doucouré. The jury winner was announced after the screening of all films and the audiences' votes. The Audience Choice Award was announced at the end of the festival.

Documentary Film Competition

Following the success of AiM's Short Film Competition, a brand new Documentary Film Competition has been launched at this year's festival. African filmmakers were invited to submit documentary films of 30 minutes or more, completed in or after 2013. The aim of the competition was to support creative emerging African documentary filmmakers, making relevant and innovative films.

For this first edition of AiM's Documentary Film Competition, 20 submission entries were received from all corners of the African continent. 6 documentaries were shortlisted and screened during the festival at the Edinburgh College of Art (Edinburgh) and at the Centre for Contemporary Arts (Glasgow). Filmmaker Marion Edmunds, who made *Troopship Tragedy*, was present at the screenings in both cities to take part in a Q&A with the audience.

The winner of the Documentary Film Competition was decided by a jury of high profile academics and filmmakers, composed of Noe Mendelle, the founder of the Scottish Documentary Institute, Judy Kibinge, one of the best-known Kenyan female filmmakers, and Omelga Mthiyane and Darryl Els, who are renowned South African filmmakers. The winner of the jury award received a cash prize of £500 (sponsored by the Scottish Documentary Institute), with the hope that this prize will help the filmmaker to make more inspiring films. An Audience Choice Award was also attributed based on audience ratings of each of the films out of 5, in percentage of the number of attendants (no cash prize attached).

The winner of the jury award was *Coming of Age* by South African filmmaker Teboho Edkins. The Audience Choice Award was *Waves* by Egyptian filmmaker Ahmed Nour. Both winners were announced at the end of the festival.

Audience feedback on the screenings, all documentaries combined, was very good: to the question "Do you feel as though this film has given you greater insight into the African continent?", 74% answered "Yes, Definitely". Given the positive feedback received on this event presented for the first time in AiM's history, the competition will be organised again for AiM 2016.

Festival Partnerships and audience development

Each year we provide different ways of interacting with African culture and use films as creative tools to be explored as much more than a medium of entertainment. We believe that the best way to learn about Africa is to listen to African voices and to view representations created by African themselves, as these often counter the stereotypical representations we encounter of Africa in mainstream media in the West.

It is therefore imperative that the festival takes place in a wide variety of venues and locations that attract different demographics across Scotland, and that the films are presented in such a way that they encourage debate, discussion and engagement.

This year built on our people-centred and place-based approach when programming the festival in order to engage a wide demographic of people from across Scotland and beyond, we ensured that this benefited people from a variety of different backgrounds.

We used 26 venues across Edinburgh and Glasgow during the festival and therefore spread the festival presence widely across both cities. The main cinema hubs of the festival include Filmhouse (Edinburgh), Summerhall (Edinburgh), Glasgow Film Theatre (Glasgow), and Centre for Contemporary Arts (Glasgow). These cinemas mainly cater for cinephile audiences, and with the expansion to other venues such as communities centre, bars, church halls, universities, libraries, art schools, restaurants and more we feel that we were able to engage a diverse range of audiences who frequent the various spaces. Through the use of these venues we were able to offer a number of free pop-up events increasing accessibility and creativity of the programme this year.

Our programme in Glasgow has again increased (since expanding there in 2012) to include 36 events in around 18 venues across the city, making it on par with our Edinburgh programme in terms of number of events and audience reach. We developed many new partnerships with festivals, community groups and African Diaspora networks thus further consolidating our presence in the city and significantly developing our audience outreach and engagement.

Partnerships were key to the success of this year's festival, and ensured that we attracted a diverse and growing audience in both Edinburgh and Glasgow. The festival's audience development and particularly its engagement with Black, Asian, Minority Ethnic communities (BAME) depended on the partnerships we established with integration networks such as ISARO Social Integration Network, the Coalition of Racial Equality and Rights, Black History

Month, Scottish Refugee Council, the African Caribbean Centre, Glasgow Refugee Night Shelter, Maryhill Integration Network and Digital Desparados who are run by and work with BAME community groups in Edinburgh and Glasgow. These partnerships were extremely successful in engaging audiences from a variety of different communities and we worked with them to create complimentary events following the screening including the provision of African food or snacks, post screening discussions and storytelling performances which enhanced the events and also gave the partner organisations a stake in the event.

Festival partnerships

We worked throughout the year to maintain a presence on the Scottish festival calendar and held numerous partnerships with other film independent film festivals and cultural organisations. These included the Scottish Refugee Festival, Take One Action Film Festival, Just Festival, Document and World of Film Festival.

Partners included:

Venue Partners:

- Filmhouse
- Summerhall
- Glasgow Film Theatre (GFT)
- Centre for Contemporary Arts (CCA)
- Edinburgh College of Art (ECA)
- African Caribbean Centre
- Glasgow Women's Library
- Anderston Kelvingrove Parish Church
- African Caribbean Centre
- Glasgow University - Andrew Stewart Cinema
- Townhead Village Hall
- Calabash Restaurant

Events Partners:

- Seeds of Thought
- Calabash Restaurant
- University of Glasgow
- Maryhill Integration Network
- Glasgow Refugee Night Shelter
- ISARO Social Integration Network
- CRER (Coalition for Racial Equality)
- Document International Human Rights Film Festival
- Take One Action Film Festival
- Glitch Festival
- Scottish Refugee Festival
- Just Festival
- Digital Desparados
- Document

- Into Film
- The Year of Food and Drink Scotland 2015
- Black History Month
- Coalition of Racial Equality and Rights

Media Partners:

- The Skinny
- The List
- Buni TV

Guests

Analysing audience feedback and box office numbers makes quite clear, that one of the contributing factors to the ongoing success of AiM, are the numerous special guests attending screenings and events of AiM in person every year. Their attendance gives our audiences the rare opportunity to interact personally with the international guests, a factor that has been notably appreciated by the audiences and the guests alike.

Meeting the artists that work behind the scenes of African filmmaking is a highlight for many people when attending AiM screenings and events. It is a chance to hear filmmakers and producers speak about their work, and ask them questions in Q&A sessions. These interactions deepen the experience the audiences have of the films they watch, and can broaden their overall understanding of African cinema and filmmaking in general. Simultaneously, our special guests have expressed how much they appreciate the opportunity to engage with their Scottish audiences post-screenings and how valuable it is to network closely amongst each other and with representatives of the Scottish industry. This is apparently, according to the guest attendees, a unique aspect of AiM given the relaxed atmosphere that is present in the 'smallness' of the festival and its space, and which is nurtured by the academic angle given to so many of the discussions of films and other scheduled events.

As in previous years AiM hosted a number of international guests during the festival, from filmmakers to scholars, for whom we organised and paid for their travel and accommodation. Invited guests were: Samba Gadjigo (professor, Mt. Holyoke College, Senegal/US), Philippe Lacote (filmmaker, Ivory Coast/French), Sara Blecher (filmmaker, South Africa), Yaba Badoe (filmmaker, storyteller, UK), Kivu Ruhorahoza (filmmaker, Rwanda) and Andy Jones (filmmaker, UK).

We also played host to a number of other guests who were active participants in the festival, assisting in their accommodation searches as well as covering some of their expenses while at AiM. These guests include Mpumelelo Mcata (filmmaker, musician, South Africa), Anna Teeman (producer, UK), Shameelah Khan (filmmaker, South Africa), Joseph Oleo (Afrika Filmfestival, Leuven), Marion Edmunds (filmmaker, South Africa), Niel Van Deventer (producer, South Africa), Charlene Brouwer (actress, South Africa), Mohamed Issa Matona

(musician, Zanzibar) Stefanie Van Der Peer (Oostende Film Festival) and Piotr Cieplak (filmmaker, Rwanda).

The opportunities for filmmakers and audiences to interact and engage with each other included post-screening Q&A sessions, a masterclass with Philippe Lacote at Filmhouse, a research seminar with Samba Gadjigo supported by the University of Glasgow, a wine reception after the screening of 'Black President', a live music performance by Mohamad Issa Matona at The Old Hairdresser's, the festival's Opening Party in Edinburgh and the Red Carpet Premiere of two Nigerian films in Glasgow.

As part of UK/NG: UK - Nigeria Season 2015/2016, we hosted the Nigerian-Scottish Film Odyssey, which explored the similarities and differences between independent filmmaking in both countries. For this we invited two Nigerian filmmakers, C.J. Obasi and Chinedu Omorie, to join AiM as guests, and organised their travel and accommodation. These expenses were covered with funding by the British Council. Their schedule in Scotland included an Industry Day at the Lighthouse in Glasgow, attendance of numerous AiM screenings and events, day trips to Loch Lomond and Edinburgh, guided tours to the production space at Film City Glasgow and the set of River City at BBC Scotland, and a Red Carpet Premiere event to screen their films 'Dry' and 'Ojuju' at the Corinthian Club in Glasgow.

Below is a selection of comments from guests at AiM2015:

"Thanks to all of you for giving me and our Sembene! team the opportunity to be part of your great festival. Your program was very rich, well organized, and both educational and entertaining."

Samba Gadjigo (Professor, Mt. Holyoke College, US)

"It was a wonderful trip to Scotland and thank you once again for all your help and the goodie bags full of treats!"

Jude Riddell (PR for Mohamed Issa Matona, UK)

"My experience at AiM was terrific – from travel arrangements to pick ups from the hotel and restaurant. I really enjoyed the screening of The Art of Ama Ata Aidoo at the library as part of Black History month. The venue was intimate and the audience was committed and interested. I also enjoyed meeting up with other filmmakers over lunch – all in all – a great experience. Thank you all very much indeed."

Yaba Badoe (filmmaker & storyteller, UK)

"(It) was great to come and screen at the festival and to have such an amazing and appreciative audience."

Andy Jones (filmmaker, UK)

"I enjoyed the experience. Learnt so much from the audience reaction to OJUJU. As well as learning that we don't have it as bad as we think in Nigerian industry, despite the lack of

many

things.”

C.J. Obasi (filmmaker, Nigeria)

“The festival has been a life changing experience. There are not many African film festivals in South Africa, so to be involved in the festival is always a way to view some African content that we are, sometimes as Africans, derived of.”

Shameelah Khan (filmmaker, South Africa)

Management and Organisation

The festival was managed and organised by the following people:

Festival Manager: Justine Atkinson

Assistant Festival Manager: Sarah Dawson

Festival Founder and Advisor: Lizelle Bisschoff

Shadow Curator: Deborah May

The festival was able to secure funding to take on a limited number of seasonal specialised members of staff. This team included:

Web Development: James Cocker

Copywriting Assistant: Rohan Crickmar

Web Design: Darlingforsyth

Publicity and Marketing Coordinator: James Erwin

Hospitality Coordinator: Kathi Kamleitner

Volunteer Coordinator: Genevieve Kay-Gourlay

Trailer Design: Basharat Khan

Programme Consultant: Natalia Palombo

North Africa Programme Consultant: Stefanie Van de Peer

Graphic Designer: Jamie Young

Marketing Intern: Clara Giruzzi

Fundraising Intern: Dan Perry

Short Film and Documentary Competitions Submissions and Selections Team: Harriet Downey, Aaron Garcia, Paul Gerard, Clara Giruzzi, Felipe González Silva, Paul Smith, Chen Zhao

The festival organisation was monitored through meetings with staff, interns and volunteers, ensuring that they are clear about their roles and responsibilities and that deadlines and timescales are met. We also distributed a staff/volunteer/intern feedback form after the festival which gave us an insight into the experiences of staff and volunteers working for the festival, and suggestions for changes we could implement in the future to enhance staff experiences and have more effective and productive working procedures.

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

- **Gerhard Anders:** Lecturer in African Studies, Centre of African Studies, University of Edinburgh

- **David Sofar:** Senior Lecturer in Film Studies, University of Edinburgh
- **Lizelle Bisschoff:** Africa in Motion film festival founder, Research Fellow at University of Glasgow
- **Graham Campbell:** Network Development Coordinator, African & Caribbean Network, Glasgow
- **Olumide Fadeyibi:** Filmmaker
- **Joanna Keating:** Head of International Development Team at The Scottish Government
- **Jacqueline Maingard:** Reader in Film, University of Bristol
- **David Murphy:** Professor, School of Languages, Cultures and Religions, University of Stirling
- **Stefanie Van de Peer:** Teaching Fellow, University of Stirling
- **Peter West:** Malawi's Honorary Consul in Scotland

Volunteers

Volunteer Coordinator started in mid-August. Initial meetings with Festival Management team took place to discuss programme, requirements of venues, events and screenings and roles for volunteers. Volunteer report and feedback from 2014 was reviewed and approach for 2015 discussed and implemented.

Volunteer recruitment and outreach began in mid-August; previous volunteers were invited to get involved again, outreach and referral partners such as African Caribbean Centre, Maryhill Integration Network, Film, Television and Media and Festival and Events Management courses at universities, colleges and FE institutes in Glasgow and Edinburgh as well as related student societies (African Caribbean Society, Film clubs, Arts societies) and community and arts organisations were contacted to share the opportunity within their networks. Festival partners were encouraged to share the call for volunteers across email, websites and social media. Twitter and Facebook were heavily employed this year, as well as community forums and online opportunities platforms such as Creative Scotland, Creative Edinburgh, Volunteer Scotland and The Skinny.

In August Volunteer Coordinator met with Africa in Motion Venue Supervisor for Filmhouse to discuss volunteer roles and daily procedures.

Volunteer applications were accepted up until the start of October - this was an extension on an earlier deadline of late September due to university term times for returning students. This should be taken into account at an early stage next year and deadlines adjusted accordingly, as students make up a large number of the volunteer team. Three interview sessions were held in both cities during September, with successful applicants signing up to pre-Festival marketing material distribution and venue set up assistance.

In September a volunteer was identified for the role of voluntary Assistant Volunteer Coordinator. This mentored role provided an individual with previous volunteering experience the opportunity to gain supervisory and administrative experience in her field of interest; Film Curation and Exhibition, as well as building relationships and furthering insight into the workings of a festival. This role was for 1-2 days per week pre-festival, with more presence during the festival.

Welcome & Induction sessions took place at the start of October - one in both Edinburgh (Filmhouse) and Glasgow (CCA). These venues worked effectively, as this provided an opportunity for volunteers to familiarise themselves with key venues in the festival programme. This should be taken into account for future inductions. The sessions were structured with time for welcome and introductions, brief presentations from the Festival Management team (covering festival history, this years programme and highlights), overview of the volunteer role including important information covering uniform, expenses, shift patterns, complimentary tickets and FAQs, as well as time for refreshments, socialising and Q&As. The Inductions also covered important training on gathering audience feedback, further developed based on previous festival volunteer feedback.

Google Docs, email and a dedicated AiM Volunteers Facebook group were the primary modes of communication amongst the volunteer team this year. This was maintained/developed based on positive feedback from the volunteers in 2014. This was once again very effective and provided a platform for important announcements, rota updates, photo sharing, socialising, communication and daily feedback on the programme. This also ensured sickness/absence was covered efficiently and reminders could be sent regarding upcoming shifts and events.

During the festival Volunteers were proactive and engaged. The team this year were welcoming to the public and promoted the festival in a positive and inclusive way at all times, creating an enthusiastic and supportive community network and acting as strong ambassadors for the festival.

A post-Festival social is being held for volunteers in November.

Volunteer Comments/Feedback:

"I think this festival is so much fun to volunteer for, the films and events are great, all the other volunteers and team are really fun to be around, very warm and welcoming. It is also nice to see so many different venues being used"

"This was an enjoyable and informative experience and I would love to get involved again"

"The interaction with the filmmakers was the best part, as well as getting to watch the films. Absolutely worth it"

"The only thing about volunteering is that you miss out on going to other screenings on during your shifts. But this would need time travel to see all screenings in one evening. Also I think being given shifts is really good because this year i got to see screenings that were really good which i might not have gone to if i had not been put on the volunteer shift for that particular event"

"Great experience, saw many good films and met interesting people"

"[Enjoyed] watching films that introduced me to totally new and exciting world"

"I loved the people from the festival, the selection of films, the pop up events! :)"

“Being part of the festival makes you aware of all the screenings happening. I think the addition of the TV Lounge in the Old Hairdressers was great! Very cool, idea, and nice mix of things showing on the TV.”

Reception of the festival

This year’s festival encompassed a diverse range of screenings and complementary events. The majority of the screenings took place in the Filmhouse (Edinburgh), Summerhall (Edinburgh) Glasgow Film Theatre (Glasgow) and the Centre for Contemporary Arts (Glasgow). The reception was very good and audiences were engaged with the films, numbers per screening remained similar to previous festivals - around a 60% average cinema capacity. Audience figures maintained a similar number to 2014, around 5000 in total which is a significant increase from 3,500 in 2013.. We were delighted to be welcomed by a nearly full house at AiM’s opening evening screenings at Filmhouse in Edinburgh with 259 people (85% capacity), and at Glasgow Film Theatre with 84 people (73% capacity) attending.

This year our audiences were again expanded through our outreach initiatives including community group and BAME engagement and the AiM Nomad Cinema. Pop-up screenings in non-conventional spaces proved very successful in reaching new audiences; almost 1000 people attended Nomad screenings in Edinburgh and Glasgow. The majority of these screenings were free of charge, thus increasing accessibility. In feedback many audience members said that they came because they wanted to try something new, and were attracted by the fact that it was free. Audiences were also expanded through our very successful programme of events that accompanied screenings, including live music and dance performances, director Q&As, discussions storytelling and more. This is something we will continue to develop in 2016, as it is a great way of attracting and engaging new audiences with the festival.

Glasgow audience figures were as follows:

- Cinema screenings: 416
 - School screening: 300
 - Nomad Cinema pop-up screenings: 765
 - Complementary events: 75
 - Exhibition: 500
- Total Glasgow audiences: 2,056**

Edinburgh audience figures were as follows:

- Cinema screenings: 1,079
 - School screenings: 73
 - Nomad Cinema pop-up screenings: 145
 - Complementary events: 554
 - Exhibition: 600
- Total Edinburgh audiences: 2,451**

Year round screenings:

- Scottish Refugee Festival: 25
- Just Festival: 40
- SQIFF: 80
- Document: 20

- Take One Action: 100
 - World of Film Festival: 30
- Total year round screening audience: 295**

Overall festival attendance (Edinburgh, Glasgow and year round): 4,802

The festival 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 and complementary events, are positive indicators of how the festival was received by audiences overall.

Two strategies that actively encouraged this growth were attention towards a more effective promotion/marketing collaboration with the venues we work with, greater emphasis placed on developing strategic partnerships with community organisations in Glasgow and Edinburgh and strategic marketing that engaged diverse communities in the lead up to the festival. This included face-to-face promotion, social media publicity, and print materials.

Audience Feedback

We distributed feedback questionnaires at selected screenings and events in Edinburgh and Glasgow. Specific feedback forms were designed for children who also provided feedback with drawings and their opinions, which complemented feedback from their parents/carers. This year we decided to revise the feedback process in consultation with specialists at the University of Glasgow, in order to improve and maximise return of data. This involved splitting up the previously lengthy and unwieldy feedback form into shorter, snappier feedback cards that rather than seeking all information from every survey participant. The information was broken down into demographic feedback questionnaires that provide insight into who are audiences are, and cards that requested qualitative feedback and information regarding their experiences. We also placed pin board strategically in venues to seek short one word responses from audiences regarding the perceptions of Africa in Motion, as well as asking volunteers to conduct short verbal surveys of audiences as they left films. These strategies meant that we increased our coverage, gaining feedback from well over ten percent of our audience members, providing a representative sample. In total, over 500 audience members gave feedback, which represents 10% of the total audience number.

The feedback forms given out to audiences following screenings 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.

According to feedback 91% of audiences rated the films they had seen in the festival as either excellent or good. When asked what are the main reasons for coming to AiM 52% of audiences said that they had an interest in, or a personal connection to Africa, and many audience members commented that they had lived in Africa or had relatives there, some commented: "I am Kenyan, so the events relayed are very close to my heart. All in all, terrorism is a global problem! God bless Kenya!" and "I love my nation Kenya". 14% of respondents were regular cinema attendees, and 13% said that they attend the festival each year.

When asked how they found out about AiM 54% of audiences said through the AiM brochure or website, 10% through the venue brochure or website and 18% through word of mouth. Only 6% of respondents stated that they had heard about the festival through publicity and

marketing, which shows that the media outlets we used might not have the right reach, and do not result in 'bums on seats'. However, feedback also showed that 51% of respondents said they had attended an AiM event before, which might explain the low number of people who found out about the festival through publicity and marketing, as respondents who know about the festival already might go in to the venue and pick up a brochure or look on the AiM website before or during the festival. The remaining 12% of respondents said that they had found out about the festival through other means.

Many audience members commented on how important AiM is as a platform for African cinema, which wouldn't otherwise be seen. One person stated: '*AiM is an excellent way to seeing remarkable films from Africa. Well done!*' and another 'I like the choices of films. The films are informative and powerful. AiM is a great opportunity to see African films'.

Audiences emphasised the value of the discussions following screenings with comments such as '*The film was excellent and discussion helpful in interrogating the various themes in the film*' and '*The film was thought provoking and was interesting to discuss the film with the director*'.

Many comments on the questionnaires showed that audiences had increased their awareness of the reality of life in Africa and also the connections between the UK and Africa. One audience member commented that '*it was interesting to learn that as well as in the West-even in Africa there is a great lack of education about the slave trade and its effect*', and another found that the film gave them '*A greater understanding of Scotland's past and debt to Africa*'. Others gained '*A greater idea of the current refugee situation, an experience of the African migration crisis- all the damages they endure*'.

The content of the screenings had an impact on audiences, '*The most profound observation within the film is 'does the story ever end?' (or words to that effect). Political realities present in Turkey & Egypt exemplify that question*' and '*Joy, sadness, beauty, understanding-fantastic film!*'.

Screening and events which were particularly praised by many respondents included: *The Dream of Shahrazad, Ayanda, Hope and Off the Page: A Journey through African storytelling and Love Brewed in an African Pot*.

Many audience members left the Off the Page: A Journey through African storytelling inspired and with '*A better understanding of the great women in Africa literature and storytelling (past & contemporary) and 'I need to read all her books*'. Others were '*encouraged not only to pursue not only the works of Ama Ata Aidoo but to devote my time to writers from the African diaspora*' and inspired to develop '*A better understanding of the great women in Africa literature and storytelling (past & contemporary) and 'I need to read all her books*'.

Our Love Brewed in an African Pot event was also a huge success audiences thought that '*the combination of film and a meal was great*', they laughed and cried at the first film and found the second very interesting'.

Constructive feedback for 2015 included ensuring that presenters speak slowly and clearly, and asking audiences to continue the discussion post-screening in venue cafes.

Feedback also showed the overall demographics for AiM 2015 audiences, which according to the data collected were around equal numbers of male (49%) and female (51%); were

much more likely to be between the ages of 25-34 (60%), and were predominantly white (73%). Around 26% of AiM audiences were from a BME background, which is higher than the national average of 16% of BME communities who attend arts events in Scotland (Scottish Arts Council, 2010) and an increase from our 2014 figure, which was 21%. Engagement with BME communities is something that we will continue to build on in the future.

Funding/Sponsorship

In 2014, Africa in Motion received financial and in-kind support from the following organisations:

Core funder:

- Creative Scotland

Other Funders:

- British Film Institute - Love Season
- Glasgow Life
- British Council - UK/NG: UK - Nigeria Season 2015/2016

Sponsorship:

- School of Arts & Humanities, University of Stirling
- Centre of African Studies, University of Edinburgh
- Society for Francophone Postcolonial Studies
- Global Justice Academy (GJA) at the University of Edinburgh
- Global Development Academy (GDA) University of Edinburgh
- Coalition for Racial Equality and Rights (CRER)
- Hope for Africa
- Alliance Francais
- Aduna - Short Film Competition Sponsorship
- Scottish Documentary Institute - Documentary Competition Sponsorship

In-kind sponsorship:

- Divine Chocolate (Gift bags)
- Dear Green Coffee (Gift bags)
- Continent Clothing
- Aduna

Marketing

The Africa in Motion 2015 publicity and marketing strategy was carried out by the Publicity and Marketing Coordinator and Marketing Intern, who divided responsibilities accordingly. This continued the success of the intern roles introduced for the 2014 festival and also continued the festival's tradition of providing opportunities for people to get involved and gain experience in key areas of festival management.

Balancing a print media campaign and digital publicity, the Africa in Motion marketing strategy emphasised the tenth edition of the festival and key areas of the programme such as the inaugural Documentary Competition, the Scottish/Nigerian Film Odyssey. In the lead up to the festival, in collaboration with programming, our designer and festival management,

we produced and distributed festival brochures, A5 postcards, A3 posters, folded A4 flyers and quad-sized posters on poster drums in Edinburgh and Glasgow.

- 9,000 brochures ('mini' size - 180 mm x 260 mm - newsprint style)
- 2,000 A6 postcards
- 1,000 A6 postcards advertising the Nollywood screenings
- 100 A3 posters
- 10 quad posters
- 5 roller banners
- 1,000 A4 folded flyers for documentary competition screenings
- 1,000 A4 folded flyers for AiM TV Lounge
- 500 A5 flyers - AiM infographic

Brochure distribution was implemented through a combination of volunteer drops at relevant locations (cultural venues, cafes, bars, organisations) in Edinburgh and Glasgow, as well as paid distribution with Door To Door, who made 77 deliveries, in quantities specified by us (based on previous results).

We worked directly with venues to ensure that AiM had a presence on-site at all times during the festival and prior to it. Our posters (quads, A3s) and brochure/flyer drops, as well as photography exhibitions at The Old Hairdressers (Glasgow) and Filmhouse (Edinburgh), were effective ways to build interest in the programme and ethos of the festival. Our events once again featured in the printed brochures for GFT and Filmhouse websites, as well as the CCA and Summerhall websites - which enabled us to reach those outside of our regular audience base.

Online publicity was once again a key aspect of our marketing focus, and our website was adapted to match the house style/colours of the brochure and other print materials. It was also improved with a number of new browsing features - including a module that displayed the events that were taking place on the day in question in both cities. Once again, a concerted effort was made to link all social media to the main AiM website to help draw new traffic and provide full event information and booking links.

Email newsletters were used to highlight the festival at key points, with large graphics and embedded media key aspects of their design. The average open rate for our eNewsletters was 30.6% and the click rate averaged at 5.5% - a slight increase on last year's figures.

Social media/online promotion of events and screenings were divided between the Publicity and Marketing Coordinator and the Marketing Assistant with event partners, venues, festival supporters and relevant groups particularly targeted in social posts and email communication. These groups included film societies at universities, African studies groups and events/culture promoters in the two cities.

The main media partners were once again The List and The Skinny, who both supported the festival with print and online pieces, as well as some social media recirculation of content and other support. We were similarly supported on social media platforms by partners/supporters like Film Hub Scotland, Creative Scotland, Scottish Documentary Institutud, Aduna, Edinburgh College of Art and festival supporters like Mark Cousins. These relationships were beneficial in terms of reciprocal publicity and broadening audiences. There was also a new relationship with African Movie Channel, who consistently promoted the festival (particularly the Scottish/Nollywood Odyssey strand) in the lead-up and throughout.

Social media numbers were once again very encouraging with daily Facebook reach peaking at 2851 impressions. Throughout the month of October, we totalled 161,000 impressions on Twitter, demonstrating the scope and reach of the festival's profile. On social media, working to an agreed-upon house style, the marketing team approached the programme in two phases – aiming to write a post about each and every event in the festival before it had begun, then covering their events once again as the festival was underway with additional/alternative content and full details.

We continued to see significant boosts in follower numbers on Facebook and Twitter, and significant success coming from paid advertising to targeted online audiences. Top performing posts in terms of reach and engagement included those on the AiM Documentary Competition, the Guardian photo essay on Ways We Watch Films in Africa and our festival trailer.

Facebook

- +359 likes since 1st September 2015 - 9% increase
- Average page visits of 142
- Three posts with highest 'organic' (non-paid) reach recorded figures of 7168, 4046 and 3061 (all higher than last year's best - 2136)
- Highest clickrate posts were:
 - AiM inaugural Documentary Competition (17/10/15)
 - Guardian photo essay link (22/10/15)
 - Winning Photography Competition image (26/09/15)

Twitter

- 3198 followers (increase of over 1000 followers since 2014 festival, 118 increase during the festival)
- Over 6000 page visits during October 2015
- 263 mentions between 1st October and 1st November 2015
- Top tweets in terms of user impressions:
 - Documentary Competition - 5470
 - Sembene! screening at Filmhouse - 4713
 - Nollywood Screening Event - 2938

Instagram

- Integration of core staff and volunteers into producing our Instagram output - photographs from venues and events - continued, with the gallery available to view at www.instagram.com/aimfilmfest

-

Press

We had one of our strongest years yet in terms of press coverage, with extensive and very positive coverage received in a number of different publications and media. Print publicity included extensive editorial coverage in The List Magazine and The Skinny, the two regional arts listings publications we had media partnerships with. The festival was very positively reviewed in these publications, with The Skinny stating: "So it's a packed programme looking both backwards and forwards. And that's what Africa in Motion has been doing for the last ten years: celebrating African cinema's history while also looking to its future".

Other print publicity included an article in the Guardian G2 of our photo exhibition, Sight and Sound, The Edinburgh Reporter, Herald, a listing in The Guardian Guide, and three articles in the Student Newspaper.

Online coverage and write-ups in e-newsletters were, as usual, numerous and extensive and included articles and listings on regional, national and international blogs, news, arts listings, film and other websites including Biz Community, Dynamic Africa, Okay Africa, Creative Scotland, Pat's Guide to the West End, Coalition for Racial Equality, Black History Month, Africa in Words, Screen Africa, Edinburgh Guide, STV Glasgow online covered us with numerous articles and interviews on individual screenings and events.

We sent a press release out for specific events and strands which also yielded it's own publicity, for example our Nigerian-Scottish Film Odyssey was covered in many publications in Nigeria such as Nairaland, the British Council blog, Art Matters, Insider News, The Nigerian Voice, Film Hub Scotland and more. The 'From African. with Love...' stand was also picked up by a number of publications such as Okay Africa and Art Matters. Our dine and view event in Edinburgh was covered by food listings such as Eating Edinburgh and Scotland's Year of Food and Drink; and our exhibition 'Ways We Watch Films in Africa' was picked up by

Broadcast coverage included an interview on BBC Radio Scotland Culture Show with South African filmmaker Sara Blecher and Africa in Motion Marketing officer James Erwin. Summerhall Radio and Television also covered the festival through staff and guest interviews and the Justine Atkinson (Festival Manager), Deborah May (Shadow Curator) and Sarah Dawson (Assistant Festival Manager) also made an appearance on the STV Riverside Show before the festival, and Lizelle Bisschoff (Festival Founder) and Clara Giruzzi appeared on the Fountainbridge Show on STV during the festival.

Africa in Motion 2016

Next year will mark the 11th edition of Africa in Motion's. We plan to maintain our audience reach of 5000. We will maintain and further develop our partnerships across the two cities including outreach to community and BAME groups. Our festival theme will be 'Time' which will look at Africa through time such as the slave trade and colonisation, to modern day Africa now. The theme will include different conceptions of time in Africa including Swahili time and Ethiopian time. We receive our core funding from Creative Scotland, and our expectation is that Creative Scotland will continue to support the festival in future years, as we are one of the most important and successful Scotland-based festivals funded by Creative Scotland. In 2012 we gained charitable status, which opened up new funding avenues for the festival, currently being explored and developed. We have established strong relationships with the UK universities since the beginning of Africa in Motion, including the Universities of Edinburgh, Glasgow and Stirling, which we anticipate will continue in the future.

Report compiled by Africa in Motion Film Festival, November 2015