



## AiM 2016 End of Year Report

### Overview

2016 marked the 11th edition of the Africa in Motion (AiM) Film Festival. This year we held a year round programme of screenings and events in addition to our annual festival.

Throughout the year we have held 107 screenings in a variety of venues across Edinburgh and Glasgow including screenings within our main festival programme as well as our year-round outreach programme.

The main festival took place from 28 October - 6 November, with 73 events in 30 venues across Edinburgh and Glasgow. The programme was comprised of film screenings, complementary events, family and children's days, music performances, art exhibitions, masterclasses and more. The programme included over 100 films including shorts, documentaries, features and also television shows in our TV Lounge.

The theme of Africa in Motion 2016 was **'Time'** through which we explored the past, present and future of Africa, looking at different eras of African history including slavery, colonisation, globalisation and future concepts of Africa. We also looked at cultural notions of time including a focus on Swahili time, the Amharic calendar and the place of tradition in a modern world. By looking at different political, cultural and social epochs we aimed to show how Africa has never been a place bound in past traditions separated from the rest of the world, but has always been influenced by and connected to global movements.

Some highlights of this year's programme include:

- The attendance of over 17 guest filmmakers who took part in post screening Q&As and discussions, adding to the richness and breadth of the programme.
- Highly successful outreach to BAME organisations through our year round screening programme and during the main festival programme.
- By working with different partners, young people, and community organisations we took on a unique collaborative approach to programming this year's festival, ensuring we involved audiences and diverse groups in programming the festival.
- 'Reviving Scotland's Black History' a project which gave five young programmers the opportunity to learn about black history in Scotland resulting in 4 events curated by the young participants.

Our audiences for 2016 reached 5,237 people, a similar number to 2015 and a notable increase from 3,500 people in 2013.

## **Programme of films and events**

AiM's extensive and diverse film programme consisted of 103 films – including fiction features, shorts, documentaries and television shows – which included 22 UK premieres and spanned 30 African countries.

We programmed under various strands and themes including:

### **Reviving Scotland's Black History Programme:**

Supported by the Heritage Lottery Fund, this year Africa in Motion Film Festival and the Coalition for Racial Equality and Rights (CRER) worked in partnership to develop a young programmers project entitled 'Reviving Scotland's Black History'. We brought together five young aspiring film programmers from different backgrounds to take part in lectures, walking tours, site visits and seminars exploring black heritage in Scotland and the UK. Through this project they discovered Scotland's links to slavery, through for example Glasgow's architecture, learnt about the various race riots that have taken place in Scotland from 1916 onwards as well as about Scottish activism against racism.

From the knowledge they acquired the young programmers were then tasked with programming four events taking place during Africa in Motion Film Festival and Black History Month. These screenings and events are inspired by what they learnt, combined with their own life experiences and passions.

Events included a package of short films curated by Jo Reid, looking at LGBTQ+ stories from across Africa. This event was entitled 'Queer Africa: Stories from across the continent' and took place at the Flying Duck bar. 'The Journey of Antonio' curated by Tinofara Fombe drew inspiration from her Grandfather's journey from Portugal to Mozambique during the period of liberation in Mozambique, and included a storytelling by her and a screening of 'The Murmuring Coast'. The third event 'Colourism' curated by Wacera Kamonji took place in the Biscuit Factory, Edinburgh and looked at the cultural conceptions of skin, race and body beauty through a package of short films and was followed by a discussion. The final screening 'De-Colonising the Image' was curated by Alasdair Campbell and explored films made during the colonial era by African's living in France.

Once the programme was in place the young programmers came in to the office in order to promote their screenings. Each event was extremely well attended with a sell out screening at the CCA and 40 people on average at the other pop-up events.

### **Havana - Dakar 1966: Capitals of an artistic and political revolution**

Through a specially curated programme of films and events we celebrated the 50<sup>th</sup> anniversary of two significant global gatherings held in 1966 - the Tricontinental Conference in Havana, Cuba, and the World Festival of Negro Arts in Dakar, Senegal. We held a symposium with leading experts (including Egyptian filmmaker Jihan El-Tahri) exploring these events at the University of Edinburgh, which was extremely well received and audiences commented that, screenings of archival films, 'learnt a lot and enjoyed all of it, lots

of information on pan African issues and historical roots', and 'lots of new information on pan-Africanism, a African Festival Culture and on Jihan El-Tahri- a new filmmaker to me and a fascinating one'. As part of the programme we screened three films including archive films capturing the events, 'Cuba, an African Odyssey' director by Jihan El-Tahri, who took part in a Q&A following the screening, and 'Soul Power' the classic film looking the 1974 festival in Kinshasa, Zaire.

**The events in this programme were supported by CAS (Centre for African Studies) and LLC (School of Literatures Languages and Cultures at the University of Edinburgh, and the Faculty of Arts and Humanities at the University of Stirling.**

### **Mini pop-up festivals in Musselburgh and Paisley**

This year we decided to branch out from the city centre and spread the AiM festival vibes to the communities bordering Edinburgh and Glasgow. Renfrewshire and East Lothian are two Scottish regions that do not have access to a working cinema or independent cinema exhibition. In act to bring diverse cinematic experiences to these areas our nomad cinema travelled for the first time to the coastal town of Musselburgh and the historic town of Paisley hosting two one-off pop-up family orientated festivals. The pop-up festival in Musselburgh was curated in collaboration with the people of East Lothian, particularly with the Fisherrow Community Centre. The festival included an exciting programme of events made up of a diverse array of films, storytelling, printmaking and upcycling workshops, a North African music workshop and pop-up African Art Cafe. The pop-up festival in Paisley was curated in collaboration with the people of Renfrewshire, through the organisations Pachedu and Create Paisley. Again the festival in Paisley celebrated an array of different art forms like films, crafts, baking, fashion, storytelling and much more.

### **Art Exhibitions**

#### **'African Cinema Behind the Scenes'**

This year's exhibition looked to capture the often unseen journey of cinema from story development to location scouting, to rehearsals and seeing stars, crew and directors at work from across Africa! The final selection consists of a unique collection of stills revealing the world of filmmaking behind the scenes- catching un-guarded moments within the production and post-production stages, on and off the film set. We asked the filmmakers whose films we were screening within our main festival programme to submit to us stills capturing the making of their films. In response we received fascinating images, including photos depicting the struggles of filming in occupied territories and refugee camps, images of edited out scenes, make-up and hair checks, music recording sessions, and prop making. The best photographs were selected for this exhibition and were displayed in Edinburgh at the Filmhouse Cafe Bar and Glasgow at The Project Cafe.

### **Nomad Cinema Screenings**

The Nomad cinema takes films outside of traditional cinema spaces in to new venues across Edinburgh and Glasgow. 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, community halls and venues with screening equipment. We used a wide variety of venues including bars such as the Brass Monkey, The Wee Red Bar and Woodland Creatures in Edinburgh. As well as community spaces such as the Garnethill Multicultural Centre, Maryhill Integration Network and Kinning Park Complex in Glasgow. As

well as arts venues like the Glasgow School of Art and the Scottish Storytelling Centre across both cities. All the screenings were significantly successful and enabled us to significantly expand our audiences.

## **Edinburgh Events**

### **Filmhouse**

Filmhouse was the main venue in Edinburgh with a total of 18 screenings across the 10-day festival. We held screenings of a wide a range of films from across the continent, including documentaries, fiction features and shorts. We endeavoured to show the latest films emerging from Africa, some which had only just had their world premiere in Toronto International Film Festival of BFI London Film Festival a month earlier, including our opening film from Niger, 'The Wedding Ring', and the new Kenyan fantasy film 'Kati Kati' both of which were followed by Q&As with directors. There were 7 Q&As or post screening discussions following screenings in the Filmhouse, providing a opportunity for Scottish audiences to further explore the making of the film, or topics covered. Filmhouse screenings were well attended with an average capacity of 45 people.

### **Opening screening / Party**

This year we opened the festival with ***Zin'naariyâ! (The Wedding Ring)*** a brand new and highly acclaimed film from Niger, which earlier in the year had its world premiere at the Toronto International Film Festival. The film is a vibrant and beautiful female-led story that touches upon themes of love, longing, marriage and community. The film pays homage to the fading customs of the Songhay people in Niger, documenting their ways of life and cultural traditions in order to preserve their memory for generations to come.

We were delighted to have the director Rahmatou Keïta at the opening to take part in a Q&A following the screening.

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, rice, accessories, and snacks.

### **Opening party**

This year the opening party took place at the Filmhouse Cafe Bar which is Africa in Motion's main venue in Edinburgh. It was a sold out event with an audience of 250 people, a mixture of who were friends and supporters of the festival, as well as general public and festival first-timers. Upon arrival guests received complimentary South African wine spritzers and African snacks by Kenyan caterers Knights Kitchen. The space was decorated with African print material and also our festival exhibition 'African Cinema Behind the Scenes'. Performing we had Gnawa musician Omar Affif from Morocco playing the gimbri. Gnawa music is Morocco's traditional music using ancient African Islamic spiritual songs and rhythms.

### **School screenings**

Africa in Motion partnered with Into Film to hold our Edinburgh schools screening. We screened the film *Adama* to secondary schools, an animation showing Senegalese soldiers involvement in World War I.

### **Edinburgh Children's Day**

For the ninth consecutive year we held our Children's Day in Edinburgh. In the early afternoon we screened the animation feature *Zarafa*.

Following this we welcomed Kenyan/Scottish storyteller Mara Menzies and her exciting animal stories from across Africa. In the future we are considering moving the children's day outside of the Filmhouse in future years, as there is limited space for children to run and move around within the cinema space.

### **Dine and view**

AiM's Dine and View Event: A North African Feast was a sold-out event, where over 60 people experienced cuisine from Morocco, Tunisia and Egypt while watching three short films from Morocco and Tunisia. The event was held in partnership with the Serenity Cafe which deals with recovering addicts and alcoholics, creating a successful multi-sensory communal dining experience where audiences had the opportunity to taste North African cuisine while experiencing different visuals and stories evoking the cultural richness of North Africa. The three North African short films screened were: *Thank God It's Friday*, *My Shoes* and *Paris by the Sea*. The event finished with a complimentary performance by Gnawa musician Omar Affif from Morocco.

### **Glasgow Events**

Having consolidated our partnerships with various community groups, integration and African diaspora networks through our year-round screenings, we were able to significantly develop our audience outreach and engagement by hosting events within our festival programme in partnership with the groups and communities who we have built relationships with throughout the year. This year we worked with around 19 venues across the city and in partnership with 7 different arts, integration and community organisations.

### **Glasgow Film Theatre / Centre for Contemporary Arts**

We again used the Glasgow Film Theatre and Centre for Contemporary Arts as our main cinema spaces within Glasgow. We held two screenings in the GFT, where we screened a newly restored version of the classic 'The Battle of Algiers' and highly acclaimed Egyptian film, 'In the Last Days of the City'. Both screenings were sold out and 'In the Last Days of the City' received a standing ovation. We screened five films in the Centre for Contemporary Arts, four from our documentary competition, which was held for the second year in the CCA, and the event De-colonising the Image: Repression and resistance in anti-colonial film, which was sold out and received great audience feedback. The documentary audiences ranged from 15-30 people per screening, which is much lower than our average audience attendance of 45. For 2016 we might re think hosting the competition in CCA, to allow for a more diverse programme there.

### **Women in a World of Symposium**

This symposium, supported by the University of Glasgow, brought together women working in the screen industries worldwide, to discuss the role of women in a world of film. Despite living in an era dominated by gender equality discourses, statistics show that women account for only about 16% of all directors, producers, writers, cinematographers and editors working in the film industries internationally. The symposium provided for a platform for discussion through two free-flowing panels, considering the role of women in storytelling, script development and thematic/stylistic choices, as well as industrial issues such as training, funding, production, exhibition and distribution. The event took place at the Glasgow Women's Library, a venue in the East End of Glasgow, that holds an extensive collection of historical artefacts and archive materials celebrating the lives, histories and achievements of women, and that supports thousands of women across Scotland every year to improve their lives through a wide range of services and programmes. Soul Food Sisters, a multicultural, women-only not-for-profit food collective providing high-quality catering for meetings and events in Glasgow.

Speakers included:

- Jennifer Armitage: Creative Scotland Screen Officer
- Miriam Bale: Film critic, women's film festival organiser and curator
- Lizelle Bisschoff: AiM Festival Founder and researcher in women in African cinema at the University of Glasgow
- Karen Boyle: Professor of Feminist Studies and Co-Director of the Centre for Gender and Feminist Studies at the University of Stirling
- Rosie Crerar: Co-founder of Barry Crerar Ltd, a film production company with a focus on women's stories
- Kathi Kamleitner: PhD researcher working on women's film festivals
- Lisa Kelly: Researcher in women in television at the University of Glasgow
- Carolyn Mango: Kenyan PhD researcher working on Kenyan female filmmakers
- Stefanie Van de Peer: Researcher on women's filmmaking in North Africa and the Middle East
- Helen Wright: Film programmer, filmmaker and writer, Director of Scottish Queer International Film Festival
- Cecilia Zoppelletto: Filmmaker, director of *La Belle at the Movies*

The symposium was attended by around 50 people, and was followed by a screening of Tunisian director Leyla Bouzid's feature debut *As I Open My Eyes*. Feedback on the event was extremely positive, with audience members rating the event as "excellent" and noting what they gained from the event:

- Knowledge gained, experiences from panelists that would inform my research
- Really interesting and enjoyable - please keep doing these events!
- Open minded people. Ideas and issues from the rest of the world
- Interesting afternoon and the chance to see a film I had missed before
- That solidarity and bold are required!
- Names/faces/studies/reports etc. to follow and look out for regarding engendering an environment for encouraging more women in film (on and behind the screen)
- A new interest in African politics/effects of the Arab Spring

The event was filmed by the MSc Filmmaking students at the University of Glasgow, and podcasts and the discussions will be made available on the Africa in Motion website.

## **Migration (mis) Translation**

This collection of short films was put together in response to the current refugee crisis, to reflect on what is happening as we live through one of the biggest refugee crises in history. The four short films consider concepts and feelings of geographical dislocation by looking at the migrant, the refugee and the nomad's physical movement, the dystopian futures that lie ahead and the state of being 'lost in translation' when away from home. The event was a free event and was extremely well attended. 'Migration (mis) Translation' was hosted in partnership with The Project Cafe who helped to market the event.

## **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.

During the festival we had 17 filmmakers in attendance who took part in post-screening Q&A and discussions. We also held post screening discussions with leading experts after films that dealt with difficult subject matters, including immigration and refugees, the dispute over land in the Western Sahara, our women's symposium, and the 'Decolonising the Image' screenings.

## **Short Film Competition**

AiM's annual Short Film Competition took place during the 2016 edition of the festival for the 9th consecutive year. African filmmakers were invited to submit films of no longer than 30 minutes, completed in 2014 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 300 submission entries were received, which is a record in the festival's history. The final selection of 8 short films reflects the variety of African cinema, with productions from South Africa, Mauritius, Morocco and Tunisia from both male and female filmmakers. The selections were made by a viewing committee consisting of postgraduate students from the University of Glasgow.

The Short Film Competition was hosted at the Filmhouse in Edinburgh and at the Andrew Stewart Cinema in Glasgow. Attendance was of around 70 people in total between the two cities. Jury members Przemek Stepień and Yvonne Dublin-Green were present at the screening in Edinburgh to announce the Jury winner.

The winner of the Short Film was decided by a jury of high profile academics and filmmakers, composed of Przemek Stepień, the Artistic Director of AfryKamera, Yvonne Dublin-Green, the Channel Manager of the Africa Movie Channel, Maimouna Doucouré, Senegalese director and the winner of last year's AiM Short Film Competition and Sarah Dawson, former Festival Manager at Durban International Film Festival and Assistant Festival Manager at AiM. The winner of the Short Film Competition received a cash prize of £500 (sponsored by the Africa Movie Channel), 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 Jury Prize for this year's competition was *The Suit* by South African filmmaker Jarryd Coetsee. The jury winner was announced after the screening of all films and the audiences' votes. The Audience Choice Award was *The Purple House* by Tunisian filmmaker Selim Gribaa, which was announced at the end of the festival.

### **Documentary Film Competition**

Following the success of AiM's Short Film Competition, in 2015 AiM launched a Documentary Film Competition. African filmmakers were invited to submit documentary films of 30 minutes or more, completed in or after 2014. The aim of the competition was to support creative emerging African documentary filmmakers, making relevant and innovative films.

For this second edition of AiM's Documentary Film Competition, 100 submission entries were received from all corners of the African continent. 5 documentaries were shortlisted and screened during the festival at the Edinburgh College of Art (Edinburgh) and at the Centre for Contemporary Arts (Glasgow). Filmmaker Willem Oelofsen, who made *Nobody's Died Laughing*, 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, Daniel Nyalusi, the Assistant Festival Manager at Zanzibar International Film Festival, Teboho Edkins, South African filmmaker and winner of the competition last year and Darryl Els, the Festival Director of Encounters that takes place in both Johannesburg and Cape Town. 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 *Action Kommandant* by South African filmmaker Nadine Angel Cloete. The Audience Choice Award was *Nobody's Died Laughing* by South African filmmaker Willem Oelofsen. Both winners were announced at the end of the festival.

### **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 we 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, ensuring that we benefited as many people as possible from a variety of different backgrounds. We did this by once again increasing the amount of venues used during the festival, reaching an incredible 30 venues across Edinburgh and Glasgow, therefore spreading the festival presence more widely across both cities. The main cinema hubs of the festival include Filmhouse (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 community centres, 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.

### **Year-round screenings:**

Through developing a year-round outreach programme this year from January 2016 until November 2016 we have been able to secure a more constant and continuous relationship with BAME communities in Glasgow. We have done this by hosting 3-4 screenings per month in partnership with various BAME organisations, including regular screenings held in partnership with the Central and West Integration Network, Maryhill Integration Network and Glasgow Refugee Night Shelter. Having worked with these three BAME organisations, and other organisations sporadically throughout the year, including Rosemount Lifelong Learning Centre and Everlasting Arms Ministry, we have been able to provide African communities living in Scotland with the opportunity to see African films on screen.

The outreach screenings also provided communities with the opportunity to develop skills in programming and curating African cinema by making sure that communities were involved in choosing what got screened within their community spaces. We did this by asking the various BAME film clubs or community groups about what they wanted to see, they then made suggestions to us about themes or genres they were particularly interested in seeing, for example, films about women, Nollywood, films in Arabic or Swahili etc. We then sent them a selection of films for them to choose from, and a focus group decided what was shown. This worked particularly well, giving them more of a stake in the event than if we had just parachuted in with a film we thought might work. Many of the year-round outreach screenings were followed by complementary events, such as food, discussions, or workshops, usually this was organised through contacts from within the partner group.

Partnerships, such as the ones developed through the year round screening programme, were essential to the success of this year's main festival programme, ensuring that we attracted a diverse and growing audience across both cities. The festival's audience development and particularly its engagement with Black, Asian, Minority Ethnic communities (BAME) depended on the partnerships we established with ISARO Social Integration Network, the Coalition of Racial Equality and Rights, Black History Month, Scottish Refugee Council, Glasgow Refugee Night Shelter, Maryhill Integration Network, Central and West Integration Network, Glendale Women's Cafe, NG Homes and African Challenge Scotland 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 complementary 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, Document, SQUIFF, Folk Film Gathering, Hidden Door Festival and Into Film.

### **Partners included:**

#### **Venue Partners:**

- Filmhouse
- Glasgow Film Theatre (GFT)
- Centre for Contemporary Arts (CCA)
- National Museum of Scotland
- Edinburgh College of Art (ECA), Edinburgh
- Glasgow Women's Library, Glasgow
- Anderston Kelvingrove Parish Church, Glasgow
- Glasgow University - Andrew Stewart Cinema, Glasgow
- Alliance Francaise, Glasgow
- University of Edinburgh
- Scottish Storytelling Centre, Edinburgh
- Garnethill Multicultural Centre
- Platform, Glasgow
- Glasgow School of Art

#### **Events Partners:**

- Toto Tales
- University of Glasgow
- Maryhill Integration Network
- Glasgow Refugee Night Shelter
- CRER (Coalition for Racial Equality and Rights)
- Document International Human Rights Film Festival
- Take One Action Film Festival
- Scottish Queer International Film Festival
- Scottish Refugee Festival
- Just Festival
- Into Film
- Black History Month
- Centre of African Studies, University of Edinburgh
- School of Literatures, Languages and Cultures, University of Edinburgh
- Faculty of Arts and Humanities at the University of Stirling
- Alliance Francaise
- Global Development Academy, University of Edinburgh
- Serenity Cafe
- One World Shop

- Just Trading Scotland
- Slow Food Movement
- Folk Film Gathering
- Hidden Door Festival
- Film Africa
- Central and West Integration Network
- FC United Glasgow
- Scottish Mental Health and Arts Film Festival
- Create Paisley
- Pachedu
- Soul Food Sisters

**Media Partners:**

- The Skinny
- The List

**Guests**

As with every year, analysing audience feedback and box office numbers makes it 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, the festival volunteers, 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 by giving context to the films but also to the process of making the films. This can then broaden the audience's overall understanding of African cinema and filmmaking in general. It is also an opportunity for African audiences in Scotland to engage with films from their country of origin. This year in the post-screening Q&A of the Egyptian film *In the Last Days of the City* with actor Khalid Abdalla, our guest was thanked by audience members for bringing the film to Glasgow. The Q&A was then followed by a standing ovation.

Our special guests have also 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 film 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.

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: Jean-Pierre Bekolo (filmmaker, Cameroon), Rahmatou Keita (filmmaker, Niger/France), Jihan El-Tahri (filmmaker, Egypt), Mandla Dube (filmmaker, South Africa), Thabo Rametsi (actor, South Africa), Khalid Abdalla (actor/producer,

Egypt/UK), Nassra Mohamed (football coach, Zanzibar), Cecilia Zoppelletto (filmmaker, UK) and Mbithi Masya (filmmaker, Kenya) and Stefanie Van De Peer (North African film programmer).

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 Willem Oelofsen (filmmaker, South Africa), Adams Mensah (filmmaker, Ghana/Belgium), Przemek Stepień (AfryaKamera Film Festival), and Yvonne Dublin-Green (African Movie Channel).

This year we also organised two, day long symposiums, one in Edinburgh, 'Havana-Dakar 1966' and one in Glasgow, 'Women in a World of Film'. Panels in both symposiums were comprised of both academics with expertise in the topics covered, and also filmmakers and industry professionals. These guests were: Miriam Bale (Film Critic), Helen Wright (Scottish Queer International Film Festival), Carolyn Mango (University of Glasgow), Lisa Kelly (University of Glasgow), Cecilia Zoppelletto (Filmmaker), Karen Boyle (University of Stirling), Rosie Crerar (Creative Scotland), Stefanie Van Der Peer (Oostende Film Festival), Jennifer Artimage (Creative Scotland), David Murphy (University of Stirling), Raquel Riberio (University of Edinburgh) and Jihan El-Tahri (Filmmaker).

The opportunities for filmmakers and audiences to interact and engage with each other took place following screening through post-screening Q&A sessions and discussions, two symposiums, and also in informal settings such wine receptions following screenings and bars within the main festival hubs (Filmhouse, GFT, and CCA).

#### **Below is a selection of comments from/about guests at AiM2016:**

*'I want to use this opportunity to thank you guys very much for having me and my film at your festival. I really enjoyed myself, got the chance to learn some new things and met new people as well. Thank you guys for the wonderful hospitality and treats as well. Hope to meet you guys soon in the nearest future'. – Adams Mensah (filmmaker)*

*'It is always a pleasure and of benefit to engage with well run and visionary festivals. I think my involvement in AiM this year broadened the horizon not just for the films and the audiences, but for me and my engagement with AiM and similar setups'. - Jihan El-Tahri (filmmaker)*

*'Watching Kalushi and the post-film discussion was really refreshing - hearing a Q&A session which had actual questions and debate, including a call to action, as opposed to the usual commentary (people just stating that they enjoyed the film/show you get).'* - Volunteer

#### **Management and Organisation**

The festival was managed and organised by the following people:

**Festival Manager:** Justine Atkinson

**Assistant Festival Manager:** Deborah May  
**Festival Founder and Advisor:** Lizelle Bisschoff  
**Programme and Volunteer Coordinator:** Lauren Clarke

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  
**Hospitality Coordinator:** Sara Shaarawi  
**Trailer and Cover Design:** Diek Grobler  
**North Africa Programme Consultant:** Stefanie Van de Peer  
**Graphic Designer:** Jamie Young  
**Reviving Scotland's Black History Programmers:** Alasdair Campbell, Tinofara Fombe, Wacera Kamonji, Jo Reid  
**Short Film and Documentary Competitions Submissions and Selections Team:** Rohan Berry Crickmar, Finn Daniels-Yeomans, Letty David, Grant Halliday, Erika Rodríguez Horrillo, Cassandra Schreiber

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**

We outlined during our initial application that we would appoint around 40 volunteers who will each assist at 4-6 events during the festival, and five interns in programming, marketing and publicity, guest hospitality and events management. We exceeded these numbers appointing over 100 short term volunteers and 7 interns. We also made a concerted effort to recruit volunteers and interns from BAME backgrounds.

A Volunteer Coordinator was recruited and trained and has made a concerted effort to expand AiM's base of volunteers through the year to include people of BAME background. By continuing to work with BAME organisations year round the relationships have been able to flourish leading to long term partnerships. We have seen the results from these year initiatives within our main festival programme, as by encouraging active participation of BAME community groups we have had a significant increase in volunteers from BAME backgrounds both year round and within the main festival, with 27 volunteers during the main festival and 25 year round.

This year we placed a particular emphasis on making it as accessible as possible, which resulted in numerous strategies to eliminate any barriers to volunteering for the festival. Starting with the application form, which was simplified to only request key details from applicants including name, email address and availability. Individuals interested in volunteering had multiple ways to submit their applications for example, by post, email or through online submission via Survey Monkey. Travel costs and a meal would be provided for volunteers while on shift. AiM also provided the option to have a translator and cover any childcare expenditures. The volunteer call was circulated around AiM's networks developed through the outreach screening, such as Glasgow Refugee Night Shelter, West of Scotland Regional Equality Council, Central and West Integration Network, African Challenge Scotland, as well through various social media channels. The Volunteer Coordinator also went directly to BAME organisations in Glasgow, such as Maryhill Integration Network (MIN), to speak with groups and interested parties about volunteering and the support AiM would be able to offer.

Volunteer applications were accepted up until the end of September. Three interview sessions were held in both cities during September, with successful applicants signing up to pre-festival marketing material distribution, goody bag packing and venue set up assistance. During the interview process a significant group of the short-term volunteers expressed an interest in learning about event coordination and wanting to take on additional responsibility in other areas of the festival. This resulted in some volunteers writing reviews on the films in the programme and interviewing filmmakers, in doing so developing their writing and interview skills. Others were interested in photography and taking pictures of the events, which enabled them to build their own personal portfolios. In addition to this, three volunteers were selected to be long-term Event Coordinators because of their interest in event management. Each of them were looking to gain experience in running pop-events and to increase their employability. They underwent training briefing them on their responsibilities, the venue, specifics of the events they are managing and guidance on how to ensure an event is executed successfully.

Welcome and induction sessions took place at the start of October - one in both Edinburgh (Filmhouse) and Glasgow (CCA). The sessions were structured with time for welcome and introductions to key staff members, brief presentations from the Festival Management team (covering festival history, this year's 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. Both sessions concluded with an optional screening to give the volunteers an opportunity to engage with a film which was already programmed as part of the AiM 2016 final programme.

We appointed four long-term young programmers (two from BAME backgrounds and two white Scottish) that worked together on a project entitled 'Reviving Scotland's Black History'. Through this programme they attended lectures, walking tours, site visits and seminars exploring black heritage in Scotland and the UK. Through this project they discovered Scotland's links to slavery, through for example Glasgow's architecture, learnt about the various race riots that have taken place in Scotland from 1916 onwards as well as about Scottish activism against racism. From the knowledge they acquired the young programmers were then tasked with programming four events taking place during Africa in Motion Film Festival and Black History Month. These screenings and events are inspired by what they learnt, combined with their own life experiences and passions.

Throughout the year short term volunteers have helped to promote events they are undertaking, through social media, flyer distribution, websites and community engagement. For three months we had two press and marketing interns who assisted with the design of the festival press, publicity and marketing campaign in collaboration with the Festival Management Team. They helped to write and proofread copy for brochure, create blog posts reviewing the films in the programme, research niche marketing opportunities and create social media posts for Facebook and Twitter.

This year's volunteers have been dedicated, proactive and engaged and it was a privilege to work with each of them. It is encouraging and exciting the amount of interest there has been in AiM as well as the amount of volunteers we have been able to take on this year. However, the increased intake of volunteers it has led to more time being spent interviewing, training and managing volunteers this. Also, devising a strategy for scheduling the volunteer has been tricky with an increase number of bodies at each event. It also has meant certain costs, such as purchasing volunteer t-shirts and badges have increased this year. This is something to consider for 2017. A large portion of the volunteers were new to Glasgow and Edinburgh, volunteering with AiM provided a space for them to meet and engage with new people of diverse backgrounds and interests - bringing together individuals who may not have met otherwise.

#### **Below is a selection of comments from VolunTERS at AiM2016:**

"Great to engage with a non-typical African film audience and help with interesting events"

"I learned a lot about myself and views of others"

"I enjoyed the variation of things shown, from feature films to tv to short films. This was a great learning experience. I had a great time!"

"A wonderfully eclectic mix of movies, a great, very diverse audience and lovely conversations after the screenings"

"I did not had any experiences of African movies so far, the AiM was the perfect opportunity to change this and get involved"

"Everyone is always very open to talking at this festival and the films are new and different so there are always things to discuss. And it is just a fun environment to be in!"

"A good experience, it's nice to see films I wouldn't normally see and meet people"

#### **Reception of the festival**

This year's festival encompassed a diverse range of screenings and complementary events. The programme spanned across 30 venues, with a third of screenings taking place in the Filmhouse (Edinburgh), Glasgow Film Theatre (Glasgow) and the Centre for Contemporary Arts, and the rest in one-off or pop-up spaces.

The reception was very good, numbers per screening remained similar to previous festivals - around a 60% average cinema capacity. Audience figures were the biggest yet, with 5,202 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 230 people (75% capacity), and a full house at our Glasgow launch at the Glasgow Film Theatre with 166 people (100% capacity) attending.

This year our audiences were again expanded through our outreach initiatives including our year round outreach screening programme, partnerships with BAME community groups and the AiM Nomad Cinema. Pop-up screenings in non-conventional spaces proved very successful in reaching new audiences; with 1373 people attending our 'nomad cinema screenings' in Edinburgh and Glasgow (average of 45 people per screening), an increase from just under 1000 people in 2015. 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 food, director Q&As, discussions storytelling and more. This is something we will continue to develop in 2017, as it is a great way of attracting and engaging new audiences with the festival.

**Glasgow audience figures were as follows:**

- Cinema screenings: 358
- Mini festival Paisley: 165
- Nomad Cinema pop-up screenings: 568
- Complementary events: 50
- Exhibition: 500

**Total Glasgow audiences: 1641**

**Edinburgh audience figures were as follows:**

- Cinema screenings: 790
- School screenings: 169
- Mini festival East Lothian: 185
- Nomad Cinema pop-up screenings: 572 (increased from 145 in 2015)
- Complementary events: 154
- Exhibition: 500

**Total Edinburgh audiences: 2,370**

**Year round screenings:**

- Outreach Screenings: 876
- Hidden Door Festival: 70
- Just Festival: 35
- SQIFF: 30
- Document: 70
- Take One Action: 45
- Radical Film Network: 50



- Restless Natives Festival: 50  
**Total year round screening audience: 1,226**

### **Overall festival attendance (Edinburgh, Glasgow and year round): 5,237**

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. We created feedback cards to collate key information. The information was broken down into demographic feedback questionnaires that provide insight into who our audiences are, cards that request qualitative feedback and information regarding their experiences, and 3 variations of the demographic feedback questionnaire which included a few qualitative questions to provide us with both information on who our audiences are and their experience with AiM. 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 audience as they arrive and leave the events. 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 600 audience members gave feedback, which represents over 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 99% 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 30% 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: "My mother is South African and I lived there for a year or so" or 'my father is Nigerian'. 11% of respondents were regular cinema attendees, and 16% said that they came to try something different. 62% of attendees had never been to an AiM event before, showing that we are reaching new and diverse audiences across Edinburgh and Glasgow.

When asked how they found out about AiM 23% of audiences said through the AiM brochure or website, 15% through the venue brochure or website, 28% through word of mouth and 25% through social media. Only 3% 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'. The remaining 6% 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 learning about Africa. One person stated that the event was, 'fascinating - very rare. Offering an alternative view of history', 'Thanks for an excellent festival. I attended four films, all politically/socially interesting and well made', and 'better understanding of Africa and filmmaking'.

Screening and events which were particularly praised by many respondents included:

Western Sahara double bill, looking at the conflict over land between the Western Sahara and Morocco, which included two screenings and a discussion about the topics covered. Audiences said: 'I didn't know the Moroccan pride of the conflict before I saw the film', and 'It is about time the people in the UK heard about the Saharan cause'.

Our North African dine and view event was also a huge success audiences thought that it was an evening of 'amazing food and interesting films', and helped them to gain 'an appreciation of African film and food'.

The event on colourism also received positive responses and helped people to look into the complexities of identity and race. When asked what they will take away from this event audiences said 'the importance of discovering colourism, and reflecting on its impact on our lives', 'The perspective that you should feel confident in your skin. Everyone is the same on the inside so why worry about it. A question we should all ask ourselves', and 'I learnt more about race/racism from the perspective of black people'.

Constructive feedback for 2016 included ensuring that pop-up venues provided better heating, to provide microphones during Q&As in non-cinema venues.

Feedback showed that 63% of people attending the festival were female, compared to 32% of male and 5% identified as other. Over half our audiences (52%) were between the ages of 20-34, and were predominantly white (64%). Around 29% AiM audiences were from a BAME background, which is higher than the national average of 16% of BAME communities who attend arts events in Scotland (Scottish Arts Council, 2010) and a 3% increase from our 2015 figures, which was 26%. Engagement with BME communities is something that we will continue to build on in the future.

## **Funding/Sponsorship**

In 2016, Africa in Motion received financial and in-kind support from the following organisations:

### **Core funder:**

- Creative Scotland

### **Other Funders:**

- Heritage Lottery Fund
- Film Hub Scotland
- Awards for All
- Voluntary Action Fund
- British Film Institute - Black Stars Season
- Glasgow Life

- Regional Screen Scotland

#### **Sponsorship:**

- School of Arts & Humanities, University of Stirling
- Centre of African Studies, University of Edinburgh
- School of Literatures, Languages and Cultures, University of Edinburgh
- Faculty of Arts and Humanities at the University of Stirling
- Global Development Academy, University of Edinburgh
- Society for Francophone Postcolonial Studies
- Alliance Française
- African Movie Channel - Short Film Competition Sponsorship
- Scottish Documentary Institute - Documentary Competition Sponsorship

#### **In-kind sponsorship:**

- Divine Chocolate
- Just Trading Scotland
- Aduna

#### **Marketing**

Balancing a print media campaign and digital publicity, the Africa in Motion marketing strategy emphasised key areas of the programme such as the UK premieres and special screenings, the Nollywood Nights season supported by the BFI Black Stars in the lead up to the festival. We produced and distributed festival brochures, A5 postcards, A3 posters, folded A5 flyers and quad-sized posters on poster drums in Edinburgh and Glasgow.

- 9,000 brochures ('mini' size - 180 mm x 260 mm - newsprint style)
- 5,000 A6 postcards (these can also be used year round)
- 100 A3 posters
- 10 quad posters
- 5 roller banners
- 1,000 A4 folded flyers for mini festival screenings in Paisley
- 1,000 A4 folded flyers for mini festival screenings in Musselburgh
- 1,000 A4 folded flyers for AiM TV Lounge

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 102 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 Project Cafe (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 other 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. 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.

Social media/online promotion of events and screenings were divided between the Management team through a coordinated Facebook/Twitter and Instagram campaign, 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 Institute, 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 short film competition, of which they were a supporter) in the lead-up and throughout.

This year niche-marketing played a big role in our publicity campaign through which we carefully considered the audiences, organisations and publications we could target for each event. Examples include, the Egyptian film 'In the Last Days of the City' which screened in the GFT, was promoted to Arabic groups, through Egyptian contacts, politics societies, film clubs and North African community groups; and our screening of films looking at the current refugee crisis and immigration, Migrantion (mis) Translation, which we promoted to refugee and asylum seeker groups such as the Scottish Refugee Council, GRAMnet, Refuweegee, and more, we asked the Project Cafe (the venue where the screening took place) to circulate it to their networks and create a Facebook event page.

Social media numbers were once again very encouraging with a daily Facebook reach peaking at 2,851 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.

#### Facebook

- +322 likes since our programme launch on 26th September 2016
- Average daily page visits of 142
- The post with highest 'organic' (non-paid) reach recorded figures of 10,679 (all higher than last year's best - 7,168)

#### Twitter

- 3,536 followers (increase of over 500 followers since 2015 festival)
- Over 6,000 page visits during October 2016
- 266 mentions between 1st October and 6th November 2016

#### 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](http://www.instagram.com/aimfilmfest)

## Press

The festival received extensive and very positive coverage 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: 'A truly collaborative approach has led to various groups and organisations choosing what they want to see on screen in Scotland'.

Other print publicity included Sight and Sound, The Edinburgh Reporter, Herald, a listing in The Guardian Guide, and two 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, Pat's Guide to the West End, Coalition for Racial Equality and Rights, Black History Month, Africa in Words, Screen Africa, Edinburgh Guide, 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 its own publicity, for example our Black Stars Nollywood Nights programme was covered in many publications in Nigeria such as The Nigerian Voice, Film Hub Scotland and more. Our dine and view event in Edinburgh was covered by food listings such as the food section in The Scotsman.

Broadcast coverage included an interview with board member Olumide Fadeyibi on BBC Radio Scotland Culture Show. Summerhall Radio also covered the festival with an interview with the Deborah May (Festival Assistant Manager). Justine Atkinson (Festival Manager) and Deborah May also made an appearance on the STV Riverside Show before the festival.

Please find a selection of our online publicity from our year-round screenings and 2016 festival here:

'AiM Short Film and Documentary competitions 2016 open for submissions', 7 Apr 2016, ScreenAfrica:

<http://www.screenafrica.com/page/news/festivals/1657820-AiM-Short-Film-and-Documentary-competitions-2016-open-for-submissions#.WaiJAJMrKR>

'Scottish Film Event Highlights – June 2016', 31 May 2016, The Skinny:

<http://www.theskinny.co.uk/film/film-events/scottish-film-event-highlights-june-2016>

'What to see at the 11th Africa in Motion's film festival', 27 Sep 2016, The List:

<https://www.list.co.uk/article/84948-what-to-see-at-the-11th-africa-in-motions-film-festival/>

'Africa in Motion (AiM) Film Festival', 25 Oct 2016, Africa on the Blog:

<http://www.africaontheblog.com/africa-motion-aim-film-festival/>

'Make Time For Africa', 29 Oct 2016, Kiltr:

<https://www.kiltr.com/brian-beadie/1783182403-make-time-for-africa>

'Scotland Goes to Nollywood', 30 Oct 2016, The Herald:

[http://www.heraldscotland.com/news/14831868.Scotland\\_goes\\_to\\_Nollywood/?ref=rss](http://www.heraldscotland.com/news/14831868.Scotland_goes_to_Nollywood/?ref=rss)

Please find a selection of our print publicity from our 2016 festival here:

<https://app.box.com/s/emjbrj92rt643pp8rcwhrhq42w7q69dk>

### **Africa in Motion 2017**

Next year will mark the 12th edition of Africa in Motion. We plan to maintain our audience reach of 5,000. We will maintain and further develop our partnerships across the two cities including outreach to community and BAME groups. 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. We have established strong relationships with the UK universities since the beginning, 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 2016*