



AiM 2017 End of Year Report

Overview

2017 marked the 12th edition of the Africa in Motion (AiM) Film Festival. Throughout the year we held around 33 screenings as part of our year-round programme in addition to 60 events during our annual festival. Meaning that in total we held 93 screenings in a variety of venues across Scotland.

The main festival took place from 27 October - 5 November, with 60 events in 35 venues across Edinburgh and Glasgow. The programme was comprised of film screenings, complementary events, family and children's days, music performances, art exhibitions, a symposium and more. The programme included over 80 films including shorts, documentaries, and features.

Some highlights of this year's programme include:

- The attendance of over 15 guest filmmakers who took part in post screening Q&As and discussions, adding to the richness and breadth of the programme.
- 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 four programmers the opportunity to learn about black history in Scotland resulting in 4 events curated by the participants.

Our audiences for 2017 reached around 6,000 people, the highest yet.

Logo and Website rebranding

This year we rebranded our website, refreshing the site with a new more user-friendly and clear interface. The website is a crucial tool in the promotion of Africa in Motion and key to informing audiences about our programme and thus needs to be as accessible and attractive as possible. We feel that was an important development for the festival, ensuring we don't lose potential festival audiences because of difficulties in navigating our programme through our website. The new website now allows for a clearer and more extensive search function so that audiences can better navigate the programme. In addition to this we also had our logo redesigned to a more modern rendition of our older logo still incorporating the film reel element. This ensured that our branding was still recognisable but had a more modern and fresh feel.

Collaborative programming

Building on previous editions of the festival we took a collaborative approach to programming, through which opportunities were created for a number of different groups and organisations to participate in choosing what they want to see on screen. This is an important part of programming the festival ensuring that the selection of the films in the programme is as representative as possible.

This included our year-round screenings programme through which we worked in collaboration with Black, Asian, Minority Ethnic (BAME) groups to programme films in spaces they frequent; postgraduate students from the University of Glasgow who made up the selection committee for the Short Film and Documentary Competitions; young programmers who curated four events as part of our 'Reviving Scotland's Black History' summer school, and more. This approach is extremely successful in reaching new audiences, finding new spaces, and ensuring that we cater for the tastes of increasingly diverse demographics. It also helps to ensure the future sustainability of the festival, training up the next generation of African film programmes who we hope will continue to be involved in Africa in Motion in the future.

Diversity and Inclusion

Diversity and inclusivity is at the heart of Africa in Motion, and this year we further developed our efforts to create an inclusive festival programme, both internally and in terms of our audience engagement.

This year, Africa in Motion took further steps in order to diversify our staff team, almost 50% of the paid staff were from a Black, Asian, Minority, Ethnic (BAME) background, which is a significant shift in comparison to previous editions. We received funding from Young Start to offer a paid Programming Traineeship for candidates from BAME backgrounds, the Traineeship ran for five months (July-November), and the candidate became involved in the planning and organisation of the festival. This project provides an important step for AiM to welcome diverse staff into the company. The Trainee curated five events within the festival programme which attracted new and different audiences.

We used 35 venues in total, including traditional cinema venues Filmhouse and Glasgow Film Theatre, as well as churches, bars, restaurants, community centres, repurposed buildings and integration networks. This ensures that we are able to attract and cater for a broad range of audiences, taking the festival to venues they frequent. Many of our events were free, and we offered free tickets for refugees and asylum seekers for paid screenings (in particular we partnered with the Unity Centre offering free screenings to their members). Our programme this year was also inclusive in terms of gender, with 18 of the films in the programme being F-rated, meaning they were directed by women and/or have a strong female focus.

Year-round screenings and events

This year our reach to BAME communities was again extended through the creation of a series of monthly outreach screenings in partnership with three Black, Asian, Minority Ethnic (BAME) organisations, including: Central and West Integration Network (CWIN), Maryhill Integration Network (MIN), Kinning Park and the Coalition of Racial Equality and Rights. We consulted with members of the integration networks to see what they wanted to see on screen, they then suggested themes, languages, 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.

Examples of events include, Nollyfood, an event held at the Kinning Park Complex where we showed a new Nollywood film accompanied by Nigerian rice and plantain.

We ran an internship in collaboration with the University of Glasgow Film Curation Masters for a young Muslim woman from Indonesia, who programmed a film focused on a Muslim women's football club in Zanzibar. She felt that this was an interesting look at African film connecting it with her own identity. The film was shown to the Muslim Women's Society at the University of Glasgow.

We also worked in partnership with BAME dance initiative Project X to screen a series of African dance films for children and adults as part of their programme, and dance workshops.

Festival partnerships

We worked with a number of different partner festivals and organisations throughout the year to hold screenings and events and build our audience reach, these include:

Just Festival: We screened the documentary film 'Sembene!' that looks at the life of Ousmane Sembene, along with two of Sembene's films 'Black Girl' and 'Moolaade' as part of their Socially Conscious screenings in Edinburgh.

Kuche Dinner Project Cafe: We worked with Kuche, a social enterprise focused on hosting multicultural food-based events, to host a number of food and film led events throughout the year including the Nollyfood event mentioned above, an event focused on Moroccan cuisine at the Project Cafe, and an event marking the Abolition of the Transatlantic Slave Trade in the Kinning Park Complex.

Hidden Door Festival: We partnered with Hidden Door Festival to screen a selection of short films around the theme of 'Reimagining African Cityscapes', this took place in the Leith Theatre.

Solas Festival: Using our mobile cinema we created our own screening barn at the Solas Festival in Perthshire showing a range of films over the two days, including children's films, political documentaries, and an evening of fiction feature films. Events were well attended and well received.

Scottish Mental Health Festival: We partnered on the Ghanaian short 'Coping' which was screened as part of the Scottish Mental Health Festival.

Main programme of films and events

AiM's extensive and diverse film programme consisted of 89 films – including fiction features, shorts, documentaries and television shows – which included 14 UK premieres and spanned 30 African countries.

We programmed under various strands and themes including:

Reviving Scotland's Black History Programme

This year we again worked with the Coalition for Racial Equality and Rights (CRER) to further develop the 'Reviving Scotland's Black History' programme. We brought together four aspiring film programmers from different backgrounds and of all ages 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 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 the 'Vanishing Sail' curated by Elizabeth Williams who looked into her Caribbean heritage. The film is set on the tiny island of Carriacou, West Indies, the film follows the last wooden sailboat builder who dreams of saving a great tradition passed down the generations from Scottish settlers that sailed their centuries ago. The screening was followed by a Q&A with producer Justin Sihera, and a Caribbean club night with DJ Yemster. Alysha Somani (who has Tanzanian heritage) programmed the Tanzanian film 'T-Junction' looking at muslim communities Dar-es Salaam, this event was followed by chai and mandazi (Tanzanian doughnut). This event attracted a lot of Swahili speaking groups, and had an attendance of over 70 people in total. Elias Tekle an Eritrean refugee chose to programme an Eritrean comedy, 'Debbas', for the men's community group in Maryhill Integration Network. The final event, The Transatlantic Slave Trade Acknowledged, curated by Ailsa Cole, was a very well attended event (over 100 people in total) that examined the transatlantic slave trade and its continued effects. It took place in St John's Church and we screened two films including the Scottish production '1745' and 'The Crying Conch'. The screenings were accompanied by a panel discussion on the legacy of the slave trade and its continued effects with Steven Mullen and Geoff Palmer.

Each event was extremely well attended with an average audience attendance of around 57 people at each event.

Africa's Lost Classics

Supported by the Arts and Humanities Research Council, this year Africa in Motion Film Festival and the Universities of Stirling and Glasgow worked in partnership to develop an extensive programme of "lost" African films. From 2006 onwards, AiM has screened some "lost" classics almost every year. In 2017 this preparatory work was consolidated with a specific strand of the festival dedicated to these films. "Lost" in the context of African cinema means films that are no longer screened in cinemas or festivals, and that in most cases had very limited distribution at the time they were first produced. This year, we screened over 20 African classics, among which a package of African animation for children and films for young people on diversity and race relations in the UK, and - most significantly - we restored, subtitled, digitised and screened three "lost" women's films, films which have never existed with English subtitles and had never been screened to audiences in the UK before.

Films included on the programme were: 'Al-Mumia, The Night of Counting the Years' (Egypt), 'Badou Boy' and 'Touki Bouki' (Senegal), 'Chronicles of the Years of Embers'

(Algeria), 'De Voortrekkers' (South Africa), 'Mueda' (Angola), 'Living in Bondage' (Nigeria), 'Rage' (UK), 'Soleil Ô' (Mauritania), 'Trances' (Morocco) and 'Women with Open Eyes' (Togo). These were screened in Scottish cinemas including the GFT and Filmhouse but also at pop-up screenings in the Dominion Cinema, Corinthian and Glasgow Women's Library. We worked with these organisations and venues to enable local and more diverse audiences to see these films. For all screenings we organised appropriate introductions and Q&As after the films with authorities in aspects of the film.

In addition to the screenings in Scotland, we also toured these ALC films across the UK, at the four other African film festivals, in London, Cambridge, Wales and Bristol. Apart from Cambridge, which struggled with funding issues this year, each of the partner festivals screened five classic films, at a variety of locations: either at their regular venues or at pop-up events in spaces like, e.g. South London Gallery, The Castle Cinema, SOAS, Rich Mix (London); Watershed, Arnolfini (Bristol), Butetown Community Centre, Temple of Peace, Pontio (Wales). Again, we ensured the film was accompanied by an appropriate introduction or a discussion after the screening in order to contextualise the film in African cinema history.

ALC Teaching Resources: In addition to the film screenings, we also enabled children and young people to grow in confidence and media-literacy when watching African films. As indicated, we screened several animated films for children and young people, including school screenings and other pop-up events at GMAC, where we screened Rage and jemima and Johnny. These films were also selected to serve as content for the teaching resources we created for primary and secondary school teachers.

We collaborated with Jim Stirk from Animation Jam on designing a two-day intensive workshop at two primary schools in Edinburgh, St Cuthbert's and St David's, where Jim started from the screening of Bon Voyage Sim (niger, 1966), which is the oldest sub-Saharan animated film by Moustapha Alassane, and encouraged the children to create their own story in the spirit of this film. The films are available on Jim's vimeo page, here: <https://vimeo.com/animationjam>

In addition to this we have designed two educational resources intended to educate students about (1) Africa and a sense of place; about family-ties and the role of storytelling in education in Africa; and about animation; (2) about racism and race relationships in the UK, and about diversity in modern society. Both packs are intended to stimulate imagination and creative thinking, encourage children and young people to think about the similarities and the differences between those living in the UK and in Africa, enhance cultural awareness, and improve listening skills through storytelling. This aligns with both the citizenship, the language and the art and design strands of the primary school curriculum - National Curriculum in England, the Curriculum for Excellence in Scotland, the Northern Ireland Curriculum and the National Curriculum for Wales.

The resources can be viewed and downloaded freely on our website.

Art Exhibition: African Cinema, Looking Back through the Lens

The exhibition revisited the history of African cinema, and took in films that have never before been screened in the UK. It offered a look at the long history behind some of the world's masterpieces of African cinema. Twelve central displays provided information on the films' histories, political and cultural contexts, and restoration stories. A map connected visitors back to the geographical history of the film, and film clips showed the look and feel. For the conceptualisation of this exhibition we worked with a young student, Alasdair

Campbell, who is studying for an MA in Exhibition Design. He worked together with InSitu, a collective of creative based in London, who built the exhibition in Kelvinhall. Alasdair coordinated the transport of the exhibition to Whitespace Gallery in Edinburgh after it was finished in Kelvinhall.

The exhibition was a large event in itself, and was integrated into the AiM festival as it consisted of three main elements: (1) a pre-exhibit interactive display at Kelvin Hall in Glasgow between 23 and 28 October culminating in a symposium, (2) a full-scale exhibition at WhiteSpace Gallery in Edinburgh between 28 October and 9 November, and (3) a reflection of the exhibition in the Cafe of the Filmhouse Cinema in Edinburgh during the film festival between 27 October to 5 November, to serve as link between the Filmhouse and the exhibition in WhiteSpace.

Afro-Latin Visibility

Comprised of a series of four screenings and associated cultural and academic events, **Afro-Latin Visibility in Focus** highlighted diverse filmic engagements with Afro-descendant heritage and futures from across the Central American and Caribbean region. This featured strand of the festival was collectively curated by organisers of the AHRC-funded International Network hosted at University of Edinburgh, 'Afro-Latin (in)visibility and the UN Decade: Cultural politics in motion in Nicaragua, Colombia and the UK' in collaboration with AiM.

The events drew attention to the African diaspora in Latin American countries through films, discussions and complementary events. In Edinburgh, events included a screening of the new Columbian film 'Keyla' (the first ever fiction feature filmed in Providence Island) this screened in Filmhouse and was followed by a discussion. At the University of Edinburgh we screened 'The Black Creoles: Memories and Identities' and a film that gives voice to Creole people from Nicaragua who lived in resistance of colonialism, are still struggling to maintain their identities through the changes on the island, accompanied by a programme of short films from Colombia and a discussion with Ramon Perea Lemos (Carabantu Colombia) and Dixie Lee (URACCAN); and 'Cuba Libre' a film looking at the Cuban struggle for independence. In Glasgow we screened 'Black and Cuba' in the Rum Shack, this screening was followed by a discussion and accompanied by Afro-Cuban snacks provided by Kuche.

Pop-up Festival Paisley

Building on the success of last year we again held a mini-festival in Paisley. We worked in collaboration with Pachedu, an organisation committed to promoting African culture in Paisley, to select the films, devise complementary events and assist with marketing. The festival consisted of three screenings: Afrikids in the morning for children accompanied by a craft station; Kenyan feature 'Watatu' was screened in the afternoon followed by a discussion, and an evening screening of music documentary 'Fonko', followed by an open mic night showcasing talent from the diaspora'. Snacks were provided throughout the day, and a North African inspired meal was provided in the afternoon.

The project helped to develop exhibition opportunities in Paisley by providing locals with the opportunity to not only experience the festival, but also engage in the curatorial process of programming itself. Working with Pachedu to consult them on the types of films and events they wish to see in their areas, gave them an increased level of ownership and involvement in the programme of events, and providing and scope of further collaboration on events in the future. Around 80 people attended the day in total, 95% of who were of African descent.

Feast and Film: A multi-sensory experience from across the African continent

We used this strand to create socially engaged food projects exploring African food and film. The project showcased a series of five one-off food and film led events promoting African cuisine and cinema; exploring the diversity of tastes, cultures and film from the continent, and creating a space for cultural integration by engaging with African diaspora communities and Scottish audiences.

Events included:

Tule Chakula

We organised a dine and view that brought a scrumptious night of East African inspired food prepared by Kenyan chef Christine Longstaff, from Knights Kitchen, combined with a selection of short films from Tanzania, Kenya and Ethiopia. This took place at the Serenity Cafe in Edinburgh, and was sold out.

The Kinning Park Cabaret

We held a cabaret inspired night showcasing talent from the Scottish African diaspora. The event began with a poetry performance by Zimbabwean Tawona Sithole, followed by a short film 'The Crying Conch' and a performance from musician Heir the Curse. The performances were interspersed with delicious African food served by Kuche. This event took place at the Kinning Park Complex and there were around 80 people in attendance.

Couscous Saturday

A re-imagining of Morocco's Couscous Fridays – this event paired traditionally prepared couscous with a collection of short Moroccan films. It was held in the Project Café where we welcomed a full house.

Edinburgh Events

Filmhouse

Filmhouse was the main venue in Edinburgh with a total of 15 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 Berlinale, Toronto International Film Festival or BFI London Film Festival a month earlier, including Berlinale Silver Bear winner 'Felicite' (Dir. Alain Gomis, DRC, 2017) and 'Wallay' (Dir. Berni Goldblat, Burkina Faso). There were 8 Q&As or post screening discussions following screenings in the Filmhouse, providing an 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 the Scottish premiere of Alain Gomis' latest film 'Felicite'. 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 Divine chocolate and Tropical Wholefoods fruit snack bars. We enjoyed

wine and African snacks by Knights Kitchen as well as African jazz from the talented Zimbabwean singer Cynthia Gentle.

Call and Response: A Workshop on Moroccan Music Documentary

For the workshop, which took place at DanceBase, we collaborated with the University of Exeter's project on Transnational Moroccan Cinema. Florence Martin, one of the team members for this project, and Professor of French and Francophone Cinema and Literature at Goucher College, Baltimore, gave a workshop on musical and filmic call-and-response techniques. She talked about the representation of the musical wealth of distinct Moroccan traditions in sacred, folk and learned music: from the Amazigh oral traditions, to the Jewish, Gnawas, and Andalusian strands in music all the way to today's rap scene in Morocco's urban centres. The talk was enriched by clips of musical documentaries from North Africa and Morocco specifically. A Q&A about making documentaries, music and festivals was followed by a musical intermezzo and Moroccan tea and snacks by musical chef Omar Afif, after which the Q&A continued with a focus on distribution and reception of Moroccan and music documentaries. Filmmakers Izza Genini and Ahmed el Maanouni, as well as musician and chef Omar Afif attended and enriched the workshop tremendously with their interactions. Their films were then screened at Filmhouse in the evening.

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 18 venues across the city and in partnership with 12 different arts, integration and community organisations.

Glasgow Film Theatre

We showed three films at the Glasgow Film Theatre again this year including the Lost Classic 'Soleil o'; the new South African film 'Vaya' and Tunisian film 'Foreign Body'. All the films were well received with an average attendance of 40 people.

Symposium: Curating the Global Film Archive

The ALC project brought to UK screens some of the greatest African film classics, works that have been neglected or forgotten. Through this project, contact with archivists around the world led to discoveries of films that were deemed lost, and collaborations with restorers have brought old and decaying film reels back to life. As such, we became newly aware that curators can re(dis)cover old films and transform films' material deterioration into the cinematic experience the film was made for.

By organising, as part of this project, a one-day symposium on *curating the global archive*, we placed African cinema at the centre of the **global film archive**, while providing a context of worldwide archival curation and research. We invited scholars from across the world to Glasgow to participate in this symposium, and the keynote speaker was June Givanni from the Pan-African Film Archive in London.

Tasting Place

We organised an event at The Project Café for a multisensory, interactive cinema event combining samples of food ethically sourced from different countries in Africa with short films providing experimental snapshots of life from all over the continent, with a particular focus on landscape and space and how people engage with them. This event was a great success and sold out in advance of the night. People were interested in seeing experimental short films from Africa and the event provided an access point to this genre to Scottish audiences.

African Dance Workshop

In partnership with Be United and Project X, we ran a dance workshop at the African Arts Centre with South African dance group Champions Tale. This was extremely well attended and the group did an excellent job in teaching Pantsula dance to a diverse group of people of different backgrounds and abilities. Everyone who attended enjoyed themselves and the room was full of laughter. We would love to again partner with Be United and Project X to run more dance workshops in the future.

School Screenings

We again partnered with Into Film to screen the Burkinabe film 'Wallay' in the Glasgow Film Theatre as part of the main Into Film programme. This was aimed at children between the ages of 12-16 and attracted around 50 people in total.

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.

Short Film Competition

AiM's annual Short Film Competition took place during the 2017 edition of the festival for the 10th consecutive year. African filmmakers were invited to submit films of no longer than 30 minutes, completed in 2015 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 Ghana, Algeria, Morocco, Senegal, Kenya and Nigeria 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 80 people in total between the two cities.

The winner of the Short Film was decided by a jury of high profile academics and filmmakers, composed of Noe Mendelle (Director of the Scottish Documentary Institute), Mykel Parish (President of the Pan-African Film Consortium), Jarryd Coetsee (Director of The Suit, winner of the AiM 2016 Competition) and Holger Mohaupt (Filmmaker) and 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 Senegalese short 'Dem Dem!'. The jury winner was announced after the screening of all films. The Audience Choice Award was 'The Ant Queen' which was 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 35 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). 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.

Guests

As with every year, 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, 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 then can 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 film from their country of origin. 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.

As in previous years AiM hosted a number of international and UK based guests during the festival, from filmmakers to scholars, for whom we organised and paid for their travel and accommodation. Invited guests were: Amanda and Aaron Kopp (filmmakers, USA), Ingrid Sinclair and Simon Bright (filmmakers, UK), Ben Cowley (film distributor, South Africa), Catarina Simao (curator, Portugal), Selma Bacchar (filmmaker, Tunisia), Firdoze Bulbulia (activist, South Africa), June Givanni (film curator, UK), Oyejuwon Ogungbe (musician, UK), Izza Genini (filmmaker, Morocco), Ahmed El Maanouni (filmmaker, Morocco) and Piotr Cieplak (filmmaker, UK).

A strand of the festival that was particularly special this year was *Africa's Lost Classics*, which was in partnership with Glasgow University, and saw the restoration and screenings, a couple for the first time in the UK, as part of AiM 2017. The film programme was accompanied by an exhibition and a day long symposium on the curation of African film. Taking part in the symposium were several of our guests including Catarina Simao, Firdoze Bulbulia, Ben Cowley, and included a keynote speech by June Givanni and a film screening of *The Faces We Lost*, followed by a Q&A with the filmmaker, Piotr Cieplak.

A big part of the *Lost Classics* strand was also restoring film made by women, and a definite highlight was being able to bring Tunisian filmmaker Selma Bacchar to the UK, to view a film screening of her film *Fatma 75*. The film had never been screened in Tunisia due to censorship, and in fact had only ever been screened once, in the Netherlands. It was exciting both for Selma and for the entire AiM team to be able to bring her to Edinburgh to view the UK premiere of her film, and engage in a post-show discussion. Other highlights included the screening of 'Liyana' where the filmmakers heard emotional feedback from an audience member about the joy of being able to share her culture with her children, as well as the Q&A session following the screening of *Winnie* with women's rights, anti-apartheid activist Firdoze Bulbulia.

The opportunities for filmmakers and audiences to interact and engage with each other included post-screening Q&A sessions, a day long symposium and film screening of 'The Faces We Lost' which included lunch and coffee/tea breaks, exhibition opening of African Film: Looking Back Through the Lens at Whitespace Gallery with a wine reception, the Kinning Park Cabaret, big staff/guest meal at The Outsider, the festival's opening party in Edinburgh, and the closing Red Carpet Nollywood event Glasgow.

Below is a selection of comments from guests at AiM2017:

It was successful and beneficial to share the outcome of my research with other professionals that are in diverse ways dealing with similar questions. Many new contacts came out of the work sessions, and new projects might come out of those positive meetings.

– **Catarina Simao (curator)**

The presentation of my work in AiM enables me to tap into areas of my expressive range that I would like to utilize more often. I enjoyed the process of preparing for the performance and also doing it. I have been advised to record the music I have created as a result of my involvement in the festival. This was the case for the music I created for "Siliva the Zulu"

three years ago and is also what I hope to do with the music for “De Voortrekkers” in the near future. – Oyejuwon Ogungbe (musician)

LOVED every minute of my time with you all at AiM! - Firdoze Bulbulia (South African activist)

It was extremely meaningful to connect with the audience in Edinburgh. And connecting with the AiM team was priceless! The people and mission are wonderful, it's well-organized and fun! - Amanda and Aaron Kopp (filmmakers)

Management and Organisation

The festival was managed and organised by the following people:

Festival Producer: Justine Atkinson

Festival Founder and Advisor: Lizelle Bisschoff

Project Coordinator - Africa's Lost Classics: Stefanie Van de Peer

Programming Trainee: Myriam Mouflih

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

Volunteer Coordinator: Nima Séne

Marketing Coordinator: Manon Haag

Hospitality Coordinator: Sara Shaarawi

Graphic Designer: Jamie Young

Web Development: James Cocker

Website Design: Darling Forsyth Design

Trailer Production: Basharat Khan

Reviving Scotland's Black History Programmers: Ailsa Cole, Alysha Somani, Lisa Williams, Elias Tekle

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.

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

- David Sorfa: Chair, Senior Lecturer in Film Studies, University of Edinburgh
- Joanna Keating: Head of Scottish Government's International Development
- Gerhard Anders: Lecturer in African Studies, University of Edinburgh
- Lizelle Bisschoff: Africa in Motion film festival founder, Lecturer in Film Studies at University of Glasgow
- Graham Campbell: Network Development Coordinator, African Caribbean Cultures Glasgow
- Olumide Fadeyibi: Nigerian Filmmaker
- David Murphy: Vice-chair, Professor, School of Languages, Cultures and Religions, University of Stirling
- Stefanie Van de Peer: African Film Researcher
- Peter West: Malawi's Honorary Consul in Scotland

Volunteers

We sent the call out for volunteers through our website, facebook and e-mailed it to networks such as the Garnethill Multicultural centre and the Scottish Refugee Council. We also printed a flyer promoting the call which was circulated to arts venues, community centres and universities across Edinburgh and Glasgow. According to our feedback form, the majority of volunteers received the call out form through facebook or their friends, family or community groups. The call out was aimed at reaching people who are interested in film and/or who are from the African diaspora.

We received 76 responses and only 3 people had to decline as they received jobs over this time period they needed to prioritise. This year we had three voluntary coordinators, who took more responsibility during events including, two in Edinburgh for the invigilation of the exhibition at Whitespace Gallery exhibition as well other events, and one in Glasgow. It was great to be able to support these volunteers and we arranged additional meetings to make sure they were fully briefed on their responsibilities during the festival and that they felt supported.

The shifts were allocated according to the application form where volunteers could indicate many days they would be available. Additionally, they could get in contact and request the shifts they would most like to volunteer at by emailing the Volunteer Coordinator. They were changed before the induction and until a few days before the festival started. A Whatsapp group was created in order for volunteers to write each other arrange their own cover should they need so last minute under the coordinators guidance.

The inductions took place in mid-October in Edinburgh (Filmhouse) and Glasgow (Transmission Gallery) with an interactive icebreaker drama exercise for volunteers to get to know each other, as well as the AiM Team introducing themselves and giving a history of the festival. At the Glasgow induction we prepared the goodie bags and had food/snacks and time to mingle at the end. At the end of the induction time was made to talk to specific individuals about their shifts and desires and their background interests, as well as handing out t-shirts badges and brochures to hand out to their various networks.

During the festival we had some key volunteers who really shaped certain events and excelled in their shift. As we still accepted late applications, it was useful to have passionate individuals that took on their role.

Below is a selection of written feedback from 2017 Volunteers about what they gained from their experience:

“Communication skills”

“Met lots of lovely people and got the opportunity to see an amazing selection of African films, many of which otherwise wouldn't have been available.”

“The festival was definitely a positive experience for me, both in terms of gaining experience in the film industry and having the opportunity to attend events and screenings I probably wouldn't be aware of otherwise. It was also a nice way to get to know people from different career backgrounds that are volunteering/working for AiM.”

“I saw many interesting films that I might not have found and watched on my own. I especially valued the discussions before and after. The volunteer tasks themselves were not

very challenging at the events I was at, but it gave me more time to focus on the programmes themselves.”

“Very positive collaborative environment. Gain confidence in talking with the general public about the festival. Also gain knowledge about the film I was covering.”

“It was fantastic and I would love to be involved with AIM in the future.”

Reception of the festival

This year’s festival encompassed a diverse range of screenings and complementary events. The programme spanned across 35 venues, with a third of screenings taking place in the Filmhouse (Edinburgh) and Glasgow Film Theatre (Glasgow).

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 5,447 in total. We were delighted to be welcomed by a nearly full house at AiM’s opening evening screenings at Filmhouse in Edinburgh with 250 people (75% capacity), and a full house at our Glasgow launch at the Glasgow Film Theatre with 66 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 1,645 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 and 1,373 in 2016. 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: 136
- Mini festival Paisley: 80
- Nomad Cinema pop-up screenings: 785
- Complementary events: 35
- Into Film screening: 50
- Exhibition: 450

Total Glasgow audiences: 1,536

Edinburgh audience figures were as follows:

- Cinema screenings: 966
- Opening reception: 150
- Nomad Cinema pop-up screenings: 860
- Complementary events: 120
- Exhibition: 700

Total Edinburgh audiences: 2,796

Year-round screenings:

- Outreach Screenings (Garnethill x2, Maryhill x2): 198
- Hidden Door Festival: 70
- Just Festival: 120
- Solas Festival: 220
- A Moroccan Feast: 40
- Commemoration of the Abolition Transatlantic Slave Trade (screening and event): 120
- Nollyfood (dine and view): 70
- Screening of 'NGO' at Edinburgh University: 45
- Screening of Zanzibar Soccer Queens: 52
- Project X African Diaspora Dance x3 screenings: 95
- Children's school screening: 45
- Scottish Mental Health Festival: 40

Total year-round screening audience: 1,115

UK-wide Lost Classics screenings:

London: 191

Bristol: 199

Wales: 89

Total: 479

Overall festival attendance (Edinburgh, Glasgow, Lost Classics tour and year-round): 5,926

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 almost all screenings and events in Edinburgh and Glasgow, and as a result obtained feedback from 687 audience members, over 15% of our audiences. Forms were broken down into four simplified cards to ensure that feedback was as accessible as possible. The information was broken down into demographic feedback questionnaires that provide insight into who our audiences are, and others that asked their experience of the event and how they found out about the event. Specific feedback forms were designed for children who also provided feedback with drawings and their opinions, which complemented feedback from their parents/carers.

We also placed pin board strategically in venues to seek short one word responses from audiences regarding the perceptions of the film they had just seen or Africa in Motion overall.

The feedback forms given out to audiences following screenings offer 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 94% 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 45% of audiences said that they had an interest in, or a personal connection to Africa. 16% of respondents were regular cinema attendees, and 13% said that they came to try something different. 58% 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 37% of audiences said through the AiM brochure or website, 10% through the venue brochure or website, 30% through word of mouth and 16% through social media. Only 6% of respondents stated that they had heard about the festival through publicity and marketing.

Feedback showed that 59% of people attending the festival were female, compared to 40% of male and 1% identified as other. Almost half our audiences (49%) were between the ages of 20-34, and were predominantly white (73%). Around 27% AiM audiences were from a BAME background, which is significantly higher than the national average of 16% of BAME communities who attend arts events in Scotland (Scottish Arts Council, 2010) and a slight decrease from our 2016 figures of 29%. Engagement with BAME communities is something that we will continue to build on in the future.

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', others said that they were able 'To watch cinema from a part of the world I have never really experienced', and 'having a chance to know stories from Africa'.

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

Our dine and view event at Egyptian restaurant Glasgow, where audiences enjoyed the combination of the Egyptian food and film.

'Very good hummus and a nice movie, a pleasure to see a contemporary Egyptian production not routinely accessible in Glasgow.'

'The food, culture and the film. Wonderful movie!'

'Great experience! It was lovely watching a film from Egypt while eating Egyptian food, what a way to get a taste of the culture. I would absolutely do this again and recommend it to friends!'

The screening of the new documentary Winnie which took place at Filmhouse, audiences found the film to be very powerful, stating:

'A reshaping of my understanding of the events surrounding Winnie Mandela and the fall of apartheid.'

'I can see never seen before footage, listen to people's opinions and stories on the Q&A, find out a bit about recent political events in SA. I know that if it wasn't for that event I might never get to see this documentary.'

'How deep and hard the struggle is and how the oppressors will stop at nothing to maintain power. Brilliant in-depth analysis of Winnie's role in the struggle. Beautifully filmed and meticulous. Viva Winnie Mandela.'

'As a Black South African (yes, in a South African context it's important to mention), I've always had issues with the way Winnie Mandela has been negatively portrayed in SA and international media without giving due regard to the traumas she faced and survived at the hands of the white Apartheid government and the police. Her story is rarely given proper context. I have never seen such a fair reflection of Winnie Mandela and the role she played. I hope it reaches SA and is widely spread and watched'.

Funding/Sponsorship

Principal Funder

Creative Scotland

Funders and Supporters

Young Start Big Lottery Fund

Awards for All

Film Hub Scotland

Film Audience Network

Arts and Humanities Research Council

University of Glasgow

Paisley 2021

School of Arts and Humanities, University of Stirling

Glasgow Life

School of Literatures, Languages and Cultures, University of Edinburgh

Global Development Academy, University of Edinburgh

Centre of African Studies, University of Edinburgh

BEMIS

History Heritage and Archaeology 2017

Society for Francophone Postcolonial Studies

Scottish Documentary Institute

University of Exeter

Event Partners

Glasgow Women's Library

Maryhill Integration Network

Nur Restaurant

Glasgow School of Art

Central and West Integration Network

Pachedu

Coalition for Racial Equality and Rights

Black History Month

Project X

Into Film

Instituto Camoes & Portuguese Embassy

Institut Français d'Écosse

Cinémathèque Afrique

Kelvin Hall, Moving Image Archive

Küche

Carabantú Association

Urracan

Venue Partners

Filmhouse
GFT

TANO - Supporting Festivals

Afrika Eye
Cambridge African Film Festival
Film Africa
Watch-Africa

Media Partners

The List
The Skinny

Printed by: The Newspaper Club

This year our goodie bags were sponsored by Divine chocolate, who provided 360 bars of two new flavours of chocolate - Dark Chocolate with Caramel and Cappuccino. We were also supported by Tropical Wholefoods who provided sponsorship in the form of dried fruit and nut bars which we also gave away in our goodie bags.

Press/ Marketing**Press**

As in previous years, AiM developed media partnerships with the two leading local cultural papers The Skinny and the List which guaranteed coverage of the festival. In the lead-up to the festival, we also enjoyed coverage from the Edinburgh Reporter and the Wee Review (as well as two reviews published during the festival for 'Nawara' - 5 stars, and 'Wulu' - 4 stars).

The Africa's Lost Classics programme also generated press coverage through mentions in The Skinny, Screen Africa, Radio 4, and other publications as well as a one-page article written by Mark Cousins in Sight and Sound who stated that 'Let's put this bluntly: you don't know cinema if you don't know African cinema'.

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.

Other print publicity included Sight and Sound, The Edinburgh Reporter, Herald, 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, Screen Africa, Edinburgh Reporter, covered us with numerous articles and interviews on individual screenings and events.

Please find a selection of press from our 2017 festival here:

'Africa in Motion Reveals 2017 programme' (The Skinny 2017):

<http://www.theskinny.co.uk/film/news/africa-in-motion-2017-programme>

'Africa's lost classics to be showcased in the UK' (Screen Africa 2017)

<http://www.screenafrica.com/page/news/film/1663776-Africa-s-lost-classics-to-be-showcased-in-the-UK#.WcEZfa2ZPBK>

'Africa Lost Classics UK Tour Open Your Eyes' (Sight and Sound 2017)

<http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/africa-lost-classics-uk-tour-open-your-eyes>

'In Edinburgh this month: the 12th Africa in Motion Film Festival' (Edinburgh Reporter 2017)

<http://www.theedinburghreporter.co.uk/2017/10/in-edinburgh-this-month-the-12th-africa-in-motion-film-festival/>

Radio 4, The Film Programme, interview with Lizelle Bisschoff:

<http://www.bbc.co.uk/programmes/b098nc6w>

Africa in Motion Film Festival 2017 looks at African and black identities globally (The List, 2017)

<https://film.list.co.uk/article/95933-africa-in-motion-film-festival-2017-looks-at-african-and-black-identities-globally/>

Print publicity

9,000 copies of the festival brochures were printed and distributed at Filmhouse Edinburgh, Glasgow Film Theatre, our partner venues and through Direct Distribution to over 118 locations in Glasgow and Edinburgh (cultural venues, cafes etc).

Posters for the festival as well as for our special event 'Reconfigured Rhythms' distributed to cinema and cultural venues by Direct Distribution and the AiM team. Our visual presence during the festival was also enhanced by a number of pop-up banners displayed in the main festival hubs as well as the venues used for our pop-up screenings.

Flyers were created for special events;

- Nollywood Double-Bill
- Africa's Lost Classics
- An Arabian Night
- Tule Chakula

They were distributed by our volunteers and team members and inserted in the goodie bags distributed to audiences at the opening night at Filmhouse Edinburgh and the symposium Curating the Global Film Archive at Kelvin Hall, Glasgow.

Online marketing

The festival programme launched on Monday 25 September. Daily posts were scheduled in the week leading up to the launch in order to build momentum. We also sent out a digital marketing guide to partners and supporters containing information about the festival and template social media posts, encouraging them to share this on their social media channels, in order to help generate social media traffic in the run up to the festival. This strategy was

very successful with a reach of over 20,000 people, almost 350 reactions (likes & comments) and over 80 shares on Facebook for our main post and dissemination of contents on our three social media accounts (Facebook, Twitter and Instagram).

This was also the launch of the festival's new visual identity including the new website and logo which received very positive feedback from audience members and partners.

Efforts were sustained to share information with potential audiences using social media with regular posts about the many titles on offer. The aim of these posts was to help audiences to navigate the dense programme:

- Visuals were specifically designed for the title in the Africa's Lost Classics strands to create a specific visual identity for it.
- films singled out by staff members (alongside articles written by them and published on our website and social media)
- Blog articles on programmes at specific venues, around specific themes and interviews with people involved with some of the titles (published on our website and social media).

We observed sustained interest and reaction to the contents posted online in the lead-up and during the festival (when pictures of the events and 'live' recordings were also added to our Facebook page) as well as an increase in engagement with the page in general.

Screenings were listed on the main listing websites operating in Scotland (The List, The Skinny, Ents 24/7, What's on...) in the month following the digital programme launch.

In addition, all staff members, as well as a number of volunteers, took part in niche marketing for the festival and specific screenings. Emails were sent out to different interest groups to recommend specific titles to them or simply raise awareness of the festival. For example,

For certain events, emails were designed through Mailchimp including special discounts to encourage purchase. The result of this strategy varied from one event to the other but we are confident this could be attempted successfully again in the future.

Report compiled by Africa in Motion Film Festival, November 2017