



AiM 2018 End of Year Report

Overview

2018 marked the 13th edition of the Africa in Motion (AiM) Film Festival. The main festival took place from 26 October to 4 November, with 55 events in 29 venues across Edinburgh and Glasgow, of which 20 events were sold-out. The programme was comprised of film screenings, complementary events, family and children's days, music performances, art exhibitions, symposiums and more, and included over 80 films including shorts, documentaries and features. Throughout the year we held around 24 screenings as part of our year-round programme in addition to around 55 events during our annual festival, totalling 79 events throughout the year. 2018 has been an exceptionally prolific and successful year for AiM.

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 curating the festival.
- 'Reviving Scotland's Black History', a project which gave four programmers the opportunity to learn about Black history in Scotland resulting in three events curated by the participants.

Our audiences for 2018 reached over 5,500 people, a similar number to 2016 and 2017.

Diversity and Inclusion

The festival recognises the lack of African and Black voices in the arts and creative industries in the UK and in response we have actively undertaken a new and robust diversity strategy tackling white privilege in our own organisation. The strategy was developed through a group consultation with the entire team, moderated by board member Graham Campbell. While the festival has always prioritised marginalised Black and African voices, we also strive for a diversity of voices in our curatorial practices. We take a collaborative approach to programming, ensuring that no single voice dominates the selection and curation process. We work with community groups, BAME artists, curators of colour and students to ensure that we are taking a democratic and inclusive approach when creating the festival.

When selecting films for the festival we maintain an awareness that African identity or 'being African' is not a monolithic or homogenous notion, it is complex and diverse, and not only confined to the African continent due to histories of slavery, colonisation and contemporary migration. African cinema reflects this, and thus we do not confine ourselves to cinema only from the African continent.

We want our location in Scotland to be relevant to our work, and to provide space for showcasing Scottish-African films and talent. We therefore act globally through bringing African and African diasporic stories to screens in Scotland, and work locally with People of Colour (PoC) and Black, Asian and Minority Ethnic (BAME) artists and communities ensuring they are represented on screen and during events.

Curatorial approach: We take a collaborative approach to curation, ensuring that no one voice has sole auteurship within the curation of the festival. Through what we have termed *participatory programming* we have created a non-hierarchical space with a variety of voices curating, selecting and suggesting films for the festival. This comes out of a recognition of white privilege and the space white people take up in the arts industry in Scotland and the fact that the festival was dominated by white curators for a number of years, which necessitated opening up space for new voices within the organisation. We work with community groups, BAME artists, curators of colour and students, including them within the selection of films. Over the last four years we have run Programming Traineeships specifically targeting candidates from BAME backgrounds. We have worked with community groups such as Maryhill Integration Network, Garnethill Multicultural Centre, Rosemount Educational Learning Centre, Glendale Women's Café, Glasgow Women's Library and others, to ask community groups who frequent these venues what they would like to see on screen. We also run a programme called Reviving Scotland's Black History which targets BAME programmers to learn about Black history in Scotland and about film curation through walking tours, lecture series and workshops. The participants then get an opportunity to curate their own events during the festival. All of these initiatives have changed the shape of the festival, bringing in new films and strands derived from the positionality of the curators. They have also helped us to diversify our staff team, as a number of trainees moved into paid positions resulting in around 60% of the paid staff being from a Black, Asian and Minority Ethnic (BAME) background, something we hope to continue building upon.

Audiences: We want to attract and include a diverse range of audiences and ensure that Africa in Motion is a safe space for a variety of demographics to attend and participate in the festival. We reach a wide variety of audiences through our work, including cinephiles, students, and people from the African diaspora. To cater for these audiences, we ensure that we use a wide range of different spaces ranging from professional cinema venues, to community centres, libraries, university venues, cafes and churches. We organise both free and paid screenings, and work with partners to make screenings free for refugees and asylum seekers, and those on low income. We screen films from as many different countries as possible, including as many different filmmaking styles, genres and narratives as possible, in order to cater for different tastes, contexts of viewing and aesthetic appreciation for film. This diverse programme also reflects the complexities and multiplicities of African stories, histories, cultures and identities.

We want our white audiences to learn from, appreciate and be exposed to Africa and African people through the films we show, and we want BAME and PoC audiences to feel that the festival can be a place where they are represented on screen. To ensure that this is possible and that screening spaces are safe for a variety of people, we ask audiences to be conscious of their space within the festival, ensuring that everyone is able to comfortably

take part in Q&As, and that there is a mutual respect amongst audience members and an awareness of the sensitive subject matters expressed in some of the films we screen

Year-round screenings and events

Partnerships are key to the success of the festival and this year we have collaborated with a number of organisations and festivals to develop the festival, ensuring a year round presence and also expanding our audience reach. Partners included:

BAME community groups: This year we held year round screenings in collaboration with Central and West Integration Network (CWIN), Maryhill Integration Network (MIN), Kinning Park and the Coalition of Racial Equality and Rights.

Radical Film Festival: As part of the 1968 festival theme we selected Senegalese classic *Mandabi* directed by the father of African cinema Ousmane Sembene.

Scalarama: We worked with Matchbox cinema to screen *Images of Apartheid* to a full house at Kinning Park Complex. This film focused on the untold story of the B-Movies that flourished under the brutal regime of race-segregation and political persecution, and was followed by a Q&A with the producer.

Lusofilm Festival: We programmed two Mozambican films for this festival which took place in April 2018, including a classic *Mueda, Memória e Massacre* and a contemporary film *Train of Salt and Sugar*.

Hidden Door Festival: We partnered with Hidden Door Festival to screen a selection of experimental short films around the theme of 'Tasting Place', that took place in the Leith Theatre, attended by over 70 people.

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.

Take One Action: This year we again exchanged screenings with Take One Action Film Festival, holding two collaborative screenings during each festival, one in Edinburgh, and one in Glasgow. In Take One Action we screened the new documentary *Strike a Rock*, which follows the story of female activists during the Marikana Strikes in South Africa. In Africa in Motion we screened *Standing on their Shoulders* another documentary about female activism in South Africa from 1952 onwards.

Havana Glasgow Film Festival: We worked with HGFF to present their newly restored short films directed by the first Afro-Cuban female director, Sara Gomez. The sold-out event took place at Glasgow Film Theatre.

Document: We have collaborated with Glasgow's Document Human Rights Film Festival to screen *Black Mother* (2018), Khalik Allah's spiritual exploration through Jamaica.

Glasgow Feminist Film Festival: We collaborated with the inaugural Glasgow Feminist Film Festival to hold an autism-friendly screening of *Rafiki*.

LUX Scotland: Our new partnership with LUX Scotland proved to be successful and one we would like to continue. Their support in programming moving image work opened up a new network for us and gave us access to films that would have proven difficult to find without this partnership.

Africa's Lost Classics (supported by the University of Glasgow): See: <https://www.africa-in-motion.org.uk/africas-lost-classics/>. Beyond the continued screenings of the restored films and the animated shorts that were curated through the ALC project last year, we continue to receive requests for screenings and specifically for the ALC educational workshops for schools and teachers. Requests came from festivals and venues around the UK such as Film Hub North, Brighton's Open Colour Film Festival, Afrika Eye in Bristol, Watch Africa in Wales, and others. The CPD workshops we developed on the topic of Classic Animation and Racial Diversity in the UK continue to be popular, and so do the teaching resources we created for primary and secondary school teachers. In particular, our collaboration with IntoFilm has proven to be a great success, as their dependence on our knowledge and archive of films has shown how valuable these are. Inspired by AiM's teaching resources, IntoFilm contacted us, as we had previously lobbied them to focus on African animation in the context of Anim18, the Year of Young People. As a result they created an extensive teachers' resource based on both short films from the ALC project and on more contemporary animation films. They credited the work of Africa in Motion and the Africa's Lost Classics project prominently in the creation of the resource.

Based on this collaboration, IntoFilm invited us to continue to contribute to CPD sessions particularly for primary school teachers, on using animation in the classroom. During AiM 2018 we coordinated a CPD workshop at GFT in Glasgow, where teachers learned about the African animation resource and became more familiar with specific African-themed forms of stop-motion animation, using iPads and storytelling techniques learned from the AiM and IntoFilm teaching resources.

Likewise, in Bristol, after a very successful series of screenings in 2017, the producer of the Afrika Eye festival invited us to attend this year's festival in Nov 2018 to introduce and lead a workshop on African storytelling, inspired by the classic African animation films and the teaching resource. Cinema 2 in the Watershed in Bristol was sold out for the screenings, and audiences stayed on afterwards to learn more about the resources available both through the AiM website and the IntoFilm materials.

International reach

This year we presented our work at international festivals across the world, including:

African Lost Classics: Throughout 2018 we disseminated three films we digitally restored as part of our African Lost Classics programme at festivals across the world. these films were, *Fatma 75* (Selma Baccar, Tunisia 1976), *Mossane* (Safi Faye, Senegal 1996) and *Flame* (Ingrid Sinclair, Zimbabwe, 1996). Festivals included the Zanzibar International Film Festival (Tanzania), the Melbourne International Film Festival (Australia) (for which we also curated a number of other lost classics in addition to the ones we restored), London Feminist Film Festival (London), for which *Fatma 75* was the opening film; Female Filmmakers Festival (California), American Film Institute (US) and Brighton Open Colour Film Festival (UK).

Workshop on women in cinema at Zanzibar International Film Festival: AiM staff conducted a workshop on the histories of African women's filmmaking at the Zanzibar International Film Festival in July 2018 in collaboration with the Ladima Foundation and one of the chairpersons of ZIFF, Fatma Alloo. Delegates of the festival as well as filmmakers and members of the audience attended the workshop, and went into dialogue with us about the role of women in diverse African filmmaking industries, and the forgotten or neglected histories of these women's films.

Festival attendance: Lizelle Bisschoff attended and contributed to screenings and workshops at the Melbourne International Film Festival, where she took part in a roundtable discussion on the topic of the history and contemporary situation of African cinema. ALC project coordinator and AiM programmer Stefanie Van de Peer attended the opening screening of the London Feminist Film Festival, where *Fatma 75* was screened to a sold-out audience at Genesis Cinema. The introduction of the film as well as the Q&A were very engaging and audiences were very keen to ask questions about the process of finding the film and restoring it, as well as its feminist content.

Main programme of films and events

AiM's extensive and diverse film programme consisted of over 80 films – including fiction features, shorts, documentaries and television shows – which included 24 UK premieres and spanned 30 African countries.

We programmed under various strands and themes including:

Reviving Scotland's Black History:

Africa in Motion and the Coalition for Racial Equality and Rights (CRER) worked in partnership again this year to host the third edition of the Reviving Scotland's Black History programme. We brought together aspiring film curators from different backgrounds to take part in lectures, walking tours, site visits and seminars exploring Black heritage in Scotland. Through this project they learnt about Scotland's links to slavery, through for example Glasgow's architecture, as well as Scottish activism against racism.

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

Events in this programme included an event entitled AYE-dentity which took place in the Fruitmarket Gallery, and looked at sexuality, image and belonging, with a specific focus on the African diaspora in Scotland. Other events formed our Queer Africa strand including a screening in GMAC of Kenyan LGBT short film package, *Stories of our Lives* and a Queer African party, *Kiburi* (the Swahili word for pride), with performances, DJs and film screenings at Transmission Gallery in Glasgow.

This collaborative approach to programming helps the festival to reach new audiences, creating space for the inclusion of People of Colour and also Queer communities within arts events in Scotland. All the events were extremely well attended and received.

Moroccan Focus

Having partnered with the University of Exeter-based AHRC-funded project Transnational Moroccan Cinema (TMC) for the last two years, this year AiM created space for a number of films and events from this North African country. While AiM does not usually commit to a nation-specific approach but rather prefers a pan-African spirit in curation, the opportunity to collaborate with the TMC project enabled us to explore and expand our audience's interest in North Africa as part of the continent's cinema. We have noticed over the years that there is a commitment to the Maghreb in particular: the short film competition very often contains North African films and Moroccan films in particular have performed exceptionally at AiM, as it has at other international film festivals. The sponsorship of these events and screenings by the AHRC-funded project enabled us to keep most of these screenings free of charge, which assisted in their accessibility and popularity with diverse audiences.

This year, we co-organised with TMC an international symposium on Moroccan cinema, entitled 'Morocco in Motion: The Global Reach of Moroccan Cinema', with three full days of presentations and roundtables, 35 speakers and an average of 55 delegates attending each day. In addition to Moroccan filmmakers, film critics, academics, activists and producers, we also had contributions from scholars from around the world: visitors to Edinburgh included Americans, French, Germans, Chinese, Spanish, Scandinavian and Canadian contributors. We also welcomed non-academic and professional delegates, who benefited from the fact that the symposium was free of charge and open to all.

The presence of such a large delegation of Moroccan filmmakers and producers benefited the appeal of the festival, as they attended many film screenings and contributed to the general diverse audiences. Five Moroccan feature films and five shorts were screened at various locations: In Filmhouse in Edinburgh we screened *Apatride* and *Volubilis* accompanied by short films. These films were accompanied by introductions and Q&As, as the producer of *Apatride*, Lamia Chraïbi and the artist behind short film *Ayam*, Sofia El Khyari, were present during the screenings. *Burnout*, the Moroccan submission for the Oscars, was screened in Glasgow at Citizen M in the presence of the filmmaker. Initially Nouredine Lakhmari expressed disappointment not to be programmed in Filmhouse, but he later admitted that placing the film in such an interesting venue in a city like Glasgow was very appropriate. The fact that the screening sold out to a very engaged audience was also a contributing factor to the overall success of the screening.

In addition to screenings of experimental docs *Crossing the Seventh Gate* and *Fragments of Memory*, we also organised a workshop at ECA on experimental documentary, with directors Ali Essafi and Touda Bouanani. They had not presented a workshop in English before, and while the language difference could have been an obstacle, we felt that they made their talk entertaining and interesting enough to engage a predominantly student audience. Interspersed with clips and photographs from their different films, and guided by a brief provided to the filmmakers by AiM staff, they delivered a challenging and enriching workshop on archival film, personal storytelling, and experimental documentary. The workshop had initially been programmed in the Cinema Space of ECA but due to popular demand, it was

moved to the much bigger Hunter Lecture Theatre, which was full to capacity, containing at least 80 audience members.

Decolonizing the Speculative: Journeys to African Futures

Comprised of an exhibition, African sci-fi shorts programme and Halloween screening of a South African Horror, *Decolonizing the Speculative: Journeys to African Futures* was a strand of the festival focusing on the speculative work of a number of filmmakers from across the African continent and its diaspora. Drawing on, among other influences, Black speculative fiction, African cosmology and Afrofuturist preoccupations with liberation, time-travel and technology, the strand explored the ways in which these filmmakers rework canonical speculative genres (sci-fi, horror, fantasy, gothic) to creatively interrogate the here and now, forging visions that variously contest, transform or entirely leave behind those paradigms of the future associated with colonial modernity. The strand was funded by the University of Glasgow's Knowledge Exchange Fund.

The main event of the strand was the African Sci-Fi shorts programme, which screened to sold-out audiences in both of its Edinburgh (Filmhouse) and Glasgow (University of Glasgow) airings. The programme consisted of six shorts films released over the last decade, including Wanuri Kahiu's seminal *Pumzi* (2009), C.J. Obasi's vibrant *Hello, Rain*, and Alexis Peskine's *Aljana Moons*. Both screenings were followed by a lively and wide-ranging panel discussion, centering on, among other issues, what it means to decolonise the speculative and why this is needed, the history of African and Afro-diasporic speculative production, and the current rise in popularity of speculative genres such as Afrofuturism. Edinburgh Panellists included director Alexis Peskine and co-curator of the strand Fatima Seck, and in Glasgow AiM were joined by speculative fiction author Danya Buchanan and Dana Little, who is currently completing her Creative Writing PhD at the University of Glasgow.

The Scottish premiere of South African horror *The Tokoloshe* (Jeremone Pikwane, 2018), which screened on Halloween, was also a success. The screening marked the release of Dr Rebecca Duncan's monograph *South African Gothic: Anxiety and Creative Dissent in the Post-apartheid Imagination and Beyond* (2018), who gave an extended introduction to the film, and we held a wine reception afterwards which gave audience members the opportunity to talk to Rebecca Duncan about her book and its relation to the film and the strand.

The final instalment for the strand was an exhibition at Filmhouse in Edinburgh. Running from 25 October to 6 November, this comprised of thirteen large images displayed on the walls of Filmhouse cafe bar. The images were either film stills or posters of films screening as part of the strand. The images used were striking and colourful, and served as a very good advertisement for both the strand and the festival as whole.

All in all the strand was a real success: very well attended, really lively discussions and the focus on decolonisation – in speculative cinema and more widely – is an important and complex issue that demands our sustained attention. We have provisional plans to publish an academic article centered on the strand and the films within it, and we also received

interest from a PhD researcher at the University of Berkeley to run a version of this event in California.

“Inspiring films. A reminder of the constant need for decolonisation in film/written fiction (and everything). Great to see and promote” (Edinburgh audience member).

“First of all, it was an amazing night - a packed house and instant friends - unforgettable. It was fantastic to dig into some of the more uplifting along with the more problematic features of Afrofuturism. Questions around how much of the past bleeds into the future in the stories that act as examples of decolonising the speculative, in particular, were highlights.” (Dana Little, Glasgow panellist).

Nelson Mandela and Albertina Sisulu Centenary

This year marked the centenary of both Nelson Mandela and Albertina Sisulu’s birth. Both were icons in South African history, Sisulu was a political activist and is often referred to as the ‘Mother of the Nation’ for the role she played in fighting for human rights and equality in South Africa throughout her life.

Nelson Mandela is a globally beloved icon and was a leading figure of freedom, peace and reconciliation. He is known for the extraordinary role he played in liberating South Africa from the shackles of apartheid, and as the first democratically elected leader of the country. Scotland took part in a number of strategic political acts during the anti-apartheid campaign, the most prominent of which was renaming the street the South African embassy was located as Nelson Mandela Place. We drew on these links to curate a series of films screenings and events which included a sold-out screening of the new documentary *Nelson Mandela: A True Pan-Africanist* in Filmhouse followed by a Q&A with director Faith Isiakpere and producer Firdoze Bulbulia. We also held screenings of inspiring documentary *Standing on Their Shoulders*, preceded by a poetry performance by a South African artists inspired by Winnie Mandela and followed by a discussion on female activism.

Edinburgh Events

Filmhouse

Filmhouse was the main venue in Edinburgh with a total of 14 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 at the Toronto International Film Festival of BFI London Film Festival a month earlier, including *aKasha*, *Djon Africa*, and *Mayfair*. There were five Q&As or post-screening discussions following screenings, providing an opportunity for Scottish audiences to further explore the making of the film and topics covered. Filmhouse screenings were extremely well attended this year with an average capacity of 67 people. This is a marked increase from the past few years.

Opening screening and reception

This year we opened the festival with the Scottish premiere of Wanuri Kahiu’s queer love story *Rafiki*. The screening took place in Filmhouse cinema, to a sold-out audience of 300 people. 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 beats from talented DJs Francis Dosoo and Ishwaq.

Glasgow Events

The Glasgow programme is now on par in scope and breadth with Edinburgh, with the festival running simultaneously across the two cities. This year we worked with around 13 venues across the city and in partnership with 12 different arts, integration and community organisations.

Nollywood Travel Film Festival

We partnered with the Nollywood Travel Film Festival to bring the inaugural edition of the festival to Glasgow as part of this year's AiM festival. The Nollywood Travel Film Festival has already held successful editions in Atlanta, Toronto and Hamburg and aims to create platforms for Nigerian filmmakers to network with their counterparts from elsewhere, fostering collaborations, knowledge and cultural exchanges.

Funded by the British Council Nigeria, we worked in collaboration with the Nollywood Travel Film Festival to spotlight women in Nollywood, celebrating women both in front of and behind the camera. Leading Nollywood directors Blessing Egbe and Tope Oshin were in attendance, as we screened their latest productions. Both screenings were followed by Q&As with the directors and the lead actress, Funlol Aofiyebi, of *We Don't Live Here Anymore*, was also present. Also in attendance were Mykel Parish, founder of the Nollywood Travel Film Festival and a host of other industry stakeholders. With the support of AiM board member Olumide Fadeyibi, the event was sold-out with around 100 people in attendance, most of whom were from the Nigerian diaspora in Glasgow.

Events

This year, we increased the number of artist moving image work within our programme, showcasing work from the African continent and the diaspora. This was also represented in a screening programme titled 'Between the Sea and the Land' at CCA. Allowing us to attract a visual arts audience, this screening was hugely successful and sold-out the 72 seat venue.

We worked collaboratively with LUX Scotland to screen work by London-based Nigerian filmmaker, artist and researcher Onyeka Igwe at Glasgow's Tramway. Igwe was in attendance and took part in a post-screening discussion about the themes raised in her films.

We also were awarded funding by Film Hub Scotland to curate a Queer Africa strand. This will take place across both our festival and year-round programme, with screenings in Glasgow, Edinburgh and Dundee. In Glasgow, we worked with one of our Reviving Scotland's Black History participants, Luke Simumba, to curate a screening of Kenyan film *Stories of Our Lives*, as well as *Kiburi*, a night of music, performance and film at Transmission Gallery. These screenings were significant in diversifying and increasing our

audiences, with two thirds of our audience at *Stories of Our Lives* identifying as LGBTQI+ and new to the festival.

In addition to this, we held a hugely successful screening of Black British filmmaker Isaac Julien's documentary *Black Skin, White Masks* in the Andrew Stewart Cinema at the University of Glasgow. The screening was accompanied by the short film *Finding Fanon* and was followed by a thought-provoking panel discussion about postcolonial histories and theories. We received great feedback on this event and would like to implement more events like this into our year-round programme.

School Screenings

We again partnered with Int Film to screen the Kenya superhero film *Supa Modo* in the Glasgow Film Theatre as part of the main IntoFilm touring festival. This was aimed at children between the ages of 12-16 and attracted around 40 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

We have successfully run our annual Short Film Competition for the past eleven years. This year, the shortlist was selected from over 450 entries, a record in AiM's history. African filmmakers were invited to submit short films of up to 30 minutes, and the final shortlist boasts a diverse and captivating collection of work from across the continent, including Ghana, Algeria, Senegal, Morocco, Kenya and Nigeria. The Short Film Competition is central to AiM's commitment to nurturing young African filmmaking talent. The shortlist was compiled by Master's students in Film and Television Studies at the University of Glasgow.

The winner 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), Lara Utian Preston (Co-Founder of the Ladima Foundation), and Edima Otuokon (Co-Founder of the Ladima Foundation). An Audience Choice Award is also attributed, based on audience votes for their favourite film after the screenings.

The winner of Jury Prize for this year's competition was Tunisian short *Wake Up*. The winning director received £500 sponsored by the Scottish Documentary Institute. The Audience Choice Award was *Tikitat-A-Soulima*, announced at the end of the festival.

Guests

Every year it is apparent that one of the experiences that makes AiM so special is the opportunity to invite guests to attend screenings and events in person. Their attendance provides an important and rare chance for audiences, festival staff and volunteers and filmmakers to interact and engage with the artists of the films they're engaging with through the festival. Its importance not only lies in bringing people together, but also exposing filmmakers from the continent to new audiences and for audiences in Scotland to engage with work they otherwise don't have access to.

It's an amazing festival that manages to bring innovation, excitement, cross media platforms and participatory events across many barriers of race, class, culture, age, etc. – Firdoze Bulbulia (South African filmmaker and activist)

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, and which is nurtured by the academic and informative angle given to so many of the discussions of films and other scheduled events.

The organization and hospitality was exemplary, I felt very well looked after. – Onyeka Igwe (filmmaker)

As in previous years AiM hosted a number of international and UK based guests during the festival, from filmmakers to activists to scholars, for whom we organised and paid for their travel and accommodation. Invited guests were: Phillipa Ndisi-Herrmann (filmmaker, Kenya), Onyeka Igwe (filmmaker, UK), Ronak Patani (actor, UK), Alexis Peskine (visual artist, France), Tope Oshin (filmmaker, Nigeria), Blessing Egbe (filmmaker, Nigeria), Firdoze Bulbulia (activist, South Africa), and Faith Isiakpere (activist and filmmaker, South Africa) as well as a delegation of 30 filmmakers and curators from Morocco, in partnership with the University of Exeter.

Our stay in Edinburgh was made so easy and comfortable, as much as it was an eye opening opportunity for all of us to meet, exchange and get to know each other a bit more. We have you to thank you for everything you did to organise the event, which, I hope we can bring to Morocco, as we all wish to do. - Hakim Belabbes (Moroccan filmmaker)

This year the festival benefitted by having a horizontal approach to curation, enriching the perspectives in African cinema. The result was that we were able to offer a number of

excellent strands from *Queer Africa* to *Decolonising the Speculative* to *Nelson Mandela and Albertina Sisulu Centenary*. This not only offered a diversity in the films and events we were able to programme but also allowed us to invite a range of guests to discuss the films, themes and contexts within the programme and within their work.

A big part of the Nelson Mandela and Albertina Sisulu Centenary is that we were able to bring over anti-apartheid activist, Firdoze Bulbulia, from South Africa. She was able to take part in post-screening discussions for multiple screenings including South African documentaries *Nelson Mandela: A True Pan-Africanist* and *Standing on their Shoulders*. This allowed the audience to engage with the context of both films, and ask questions about real experiences in the anti-apartheid struggle. Firdoze also chaired the Q&A with actor Ronak Patani after the screening of *Mayfair*, which enriched the conversation around filmmaking in contemporary South Africa.

Philippa Ndisi-Hermann was also able to join us from Nairobi, Kenya, for screenings of her documentary *New Moon* in both Glasgow and Edinburgh. She not only took part in post-screening discussions but also gave a masterclass at Glasgow University for filmmaking Master's students, furthering engagement with the University and providing an excellent opportunity for the students to learn about documentary filmmaking in a context they may not be familiar with.

I enjoyed my conversations with the AiM team, the other invited guests and my audience. – Philippa Ndisi-Hermann (filmmaker)

Lastly, this year we were able to host our annual red-carpet Nollywood event in partnership with the Nollywood Travel Festival. The Nollywood event was a definite highlight, as the focus was on films made by women, and we screened a double bill of *The Women* and *We Don't Live Here Anymore* at the Africa Arts Centre in Ibrox. Both screenings were followed by discussions with filmmakers Blessing Egbe and Tope Oshin, who were able to provide insight into the biggest film industry in Africa from a distinctly female perspective. The Nollywood event was extremely well attended and really allowed for the Nigerian community in Scotland to connect with the cultural output of their country of origin, and was generally a great night out and a brilliant closing to the festival.

Thanks to the AiM team for the warmth and hospitality and vibrancy. I felt very welcome and had an amazing time! I look forward to being back in Glasgow at another edition of AiM. – Tope Oshin (filmmaker)

Management and Organisation

The festival was managed and organised by the following people:

Festival Producer: Justine Atkinson

Programming and Fundraising Assistant: Myriam Mouflih

Festival Founder and Advisor: Lizelle Bisschoff

North African Programming Coordinator: Stefanie Van de Peer

Programming Trainee: Nene Camara

Hospitality Coordinator: Sara Shaarawi
Marketing Coordinator: Wacera Kamonji
Volunteer Coordinator: Finn Daniels-Yeomans
Programme Contributors: Finn Daniels-Yeomans, Rebecca Duncan, Felipe Gonzalez, Lisa Williams, Mykel Parish Ajaere
Short Film Competition Coordinator: Madeline Chandler
Graphic Designer: Jamie Young
Web Development: James Cocker
Website Design: Darling Forsyth Design
Reviving Scotland's Black History Programmers: Natasha Ruwona and Luke Simumba

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

Lizelle Bisschoff: Africa in Motion film festival founder, Lecturer in Film Studies, University of Glasgow
Stefanie Van de Peer: North Africa Programme Coordinator
Graham Campbell: Network Development Coordinator, African Caribbean Cultures Glasgow
Olumide Fadeyibi: Filmmaker
Joanna Keating: Head of International Development Team at Scottish Government
David Murphy: Professor, School of Languages, Cultures and Religions, University of Stirling
Raquel Ribeiro: Lecturer in Portuguese, University of Edinburgh
David Sorfa: Senior Lecturer in Film Studies, University of Edinburgh
Marenka Thompson-Odlum: PhD researcher at the University of Glasgow examining Glasgow Museums collections and their connections with New World Slavery
Peter West: Malawi's Honorary Consul in Scotland

Volunteers

The volunteer call was sent out via the festival's website and Facebook page, as well as emailed to a number of different networks, community groups and university mailing lists, including the Maryhill Integration Network, the Garnethill Multicultural Centre, Centre for African Studies (Uni of Edinburgh), and Film and TV department at the (Uni of Glasgow). The call was aimed at reaching people who are interested in film and/or who are from the African diaspora, which was reflected in the make-up of the volunteer team: the majority of volunteers were either from Afro-diasporic communities or (past or current) film studies students.

We received 73 responses from the call out. After a number of no-shows at the interview or cancellations due to other commitments we ended up with a team of 44 volunteers (17 in Edinburgh and 27 in Glasgow). All volunteers were invited to attend an induction session, which took place in mid-October in Edinburgh (East-Side Yoga) and Glasgow (The Space). These informal sessions served to brief volunteers about the responsibilities of the role, as well as a chance for volunteers to get to know both each other and members of the festival team. A volunteer induction pack, t-shirt and name badge were given out, and those who could not attend the induction were invited to collect these before their first shift. Food and drink was provided at the induction, and there was a screening of one of the short films from

the festival programme. Festival brochures were also given to volunteers for them to distribute to their various networks/communities.

Shifts were allocated according to the availability and preferred shifts specified on both the application form and a doodle poll circulated after the inductions. Volunteers were also invited to get in contact with the Volunteer Coordinator to request shifts they would most like to volunteer at. These requests were largely accommodated, with each volunteer given at-least one of their preferred shifts. Once the volunteer rotas were circulated, two Whatsapp groups were set-up to monitor any alternations that needed to be made (mainly shift swaps or shift cover due to last-minute availability issues). These groups served as the main form of communication throughout the festival, although a couple of volunteers did not have access to this so text/email was used (volunteer feedback specified that these Whatsapp groups worked well).

On the whole the volunteer team were committed, punctual and full of energy. They each understood their roles and implemented them accordingly, and were very comfortable communicating with audience members whenever they were needed to. There were no real issues with availability, and when any arose the other volunteers were happy to help out.

I made friends and met brilliant, interesting people, whether as guests or as part of the festival team. I watched more films than I expected, and really got involved with the festival and Africa in Motion team, which was unexpected, but extremely fun and something I would do again in a heartbeat. - (Edinburgh volunteer 2018).

I learned so much about African cinema and meeting so many people who study it was interesting! - (Glasgow Volunteer 2018).

I really care about diversity in cinema and it makes me really happy to be a part of a festival that encourage that :) - (Edinburgh volunteer 2018).

Reception of the festival

The reception of the 2018 edition of the festival was excellent with 20 sold-out events (over a third of the festival programme), an increase in Filmhouse audiences from a cinema capacity of 60% in recent years to 75% in 2018, and an overall average of 70% capacity across all screenings.

Audience figures were the biggest yet in the history of AiM, with 5,508 people reached this year. We were happy to maintain these figures with a reduced programme of 55 events compared to over 70 events in 2016 and 2017 (due to a substantially reduced grant from Creative Scotland this year). We were delighted to be welcomed by a full house at AiM's opening screening at Filmhouse in Edinburgh with 300 people.

This year we expanded our audience reach through our Queer Africa strand (six screenings in total), as feedback showed that, of people attending this strand, 58% have never attended an AiM event before, 91% of people were below the age of 35, 65% identified as LGBTQ+ and 31% were from a BAME background. It is thus evident that this strand was able to reach a new audience, something we hope to build upon in the future.

Glasgow audience figures were as follows:

- Cinema screenings: 445
- Pop-up screenings: 850
- Into Film screening: 40

Total Glasgow audiences: 1,415

Edinburgh audience figures were as follows:

- Cinema screenings: 964
- Opening reception: 200
- Pop-up screenings: 943
- Exhibitions: 1000

Total Edinburgh audiences: 3,107

Year-round screenings:

- Outreach screenings (Garnethill x2, Maryhill x1, Kinning Park Complex): 128
- Hidden Door Festival: 70
- The Flying Duck (*Stories of our Lives*): 45
- Alliance Francais (*As I Open My Eyes*): 55
- Radical Film Network (*Mandabi*): 30
- Lusafilm Festival (*Mueda* and *Train of Salt and Sugar*): 88
- Scalarama (*Images of Apartheid*): 53
- Take One Action Film Festival: 73
- Document Film Festival: 40
- Havana Glasgow Film Festival: 60
- Glasgow Feminist Arts Festival: 60
- Dundee University LGBTQ+ screenings: 64
- Solas Festival: 220

Total year-round screening audience: 986

Overall festival attendance (Edinburgh, Glasgow and year-round): 5,508

The festival is showing clear signs of continual growth and we are happy to create an inclusive festival programme cutting across a variety of different demographics, including age, gender, sexual orientation and race. We feel that strategies that encouraged this growth were our collaborative programming initiative creating space for new voices within the festival programme, use of space as different audiences are attracted to the various spaces we use across the city, and our strategic partnership development.

Audience Feedback

We distributed feedback questionnaires at almost all screenings and events, and obtained feedback from 666 audience members. 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, their experiences of the festival and how they found out about it.

In feedback, many audience members said that they had an interest in Africa, came because they wanted to try something new, and were attracted by the fact that the event 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.

97% 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 28% of audiences said that they had an interest in, or a personal connection to Africa. 10% of respondents were regular cinema attendees, and 18% said that they came to try something different.

When asked how they found out about AiM 36% of audiences said through the AiM brochure or website, 16% through the venue brochure or website, 24% through word of mouth and 15% through social media. Only 1% of respondents stated that they had heard about the festival through press and publicity.

Feedback showed that 64% of people attending the festival were female, compared to 31% of male and 5% identified as 'other'. Almost half our audiences (64%) were between the ages of 20-34, and were predominantly white (74%). Around 26% 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 27%. 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'.

Audiences enjoyed the new experimental visual art films in the programme, such as 'No Dance, No Palaver', with comments such as 'Excellent piece of audiovisual art. Very interesting and intense film', and 'The artist gave amazing feedback which got me excited to look at archives and think about the people whose stories are in them. It got me so excited about the power in editing to change the context of footage and to cut to rhythms. As an editor, it inspired me a lot and I will use what I learned. The artist's films were an absolute pleasure'; and 'Really great to have new voices in the room giving a space to black experience'.

Comments about screening and events which audiences particularly appreciated included:

'A very interesting look at the work of Fanon. Raised a lot of questions about the relationship between violence, independence and the personal struggle of the colonial to overcome alienation'. (*Black Skin White Mask*)

'Inspiration to go back to Fanon's work with lots more context and debates in mind. Dialectics. Reflectives of effective potential of the documentary film. Interest in the role of desire in these questions. Impetus to rethink the value and potential of theory when placed in a history of ideas - what we can build now'. (*Black Skin White Mask*)

'I didn't realise Mandela had travelled the continent so widely. He made a great start in addressing inequality and the impact of colonisation. What an inspiring man. A great film. Thank you'. (*Nelson Mandela: A True Pan-Africanist*)

'I have travelled central and southern Africa and have limited knowledge of Morocco, especially its art. This was a great first exposure to Moroccan cinema which has piqued my interest'. (Moroccan strand)

'Brilliant debate (Q&A). Enjoyable movie: stories and characters. Very interesting to discover this movie and get to know Morocco more'. (Moroccan strand)

'Ideas for film. A greater appreciation for African diaspora in science fiction. A greater sense of shared imagery'. (Decolonising the Speculative strand)

Supporters

As always, the festival was supported, financially and otherwise, by a wide range of organisations:

Principal Funder

Creative Scotland

Funders and Supporters

Young Start Big Lottery Fund

Voluntary Action Fund

Film Hub Scotland

Film Audience Network

British Council

Arts and Humanities Research Council

University of Exeter

University of Glasgow Knowledge Exchange Fund

School of Arts and Humanities, University of Stirling

Glasgow Life

Africa Week, University of Edinburgh

Centre of African Studies, University of Edinburgh

Society for Francophone Postcolonial Studies

Scottish Documentary Institute

Alliance Française

Event Partners

Central and West Integration Network

Coalition for Racial Equality and Rights

Black History Month

Into Film

Küche

Take One Action

Femspectives

Mixed Roots Scotland

Edinburgh Caribbean Association

Document

LUX Scotland
Nollywood Travel Film Festival
Havana Glasgow Film Festival

Venue Partners

Filmhouse
GFT
CCA
GMAC
The Fruitmarket Gallery
Glasgow Women's Library

TANO - Supporting Festivals

Afrika Eye
Cambridge African Film Festival
Film Africa
Watch-Africa

Goodie Bag Sponsors

Divine Chocolate
Tropical Wholefoods

Media Partners

The List
The Skinny

Press/ Marketing

Press

As in previous years, AiM developed media partnerships with the two leading local cultural papers *The Skinny* and *List Magazine* which guaranteed coverage of the festival. In the lead-up to the festival, we also enjoyed coverage from the *Edinburgh Reporter* and two student newspapers *Qmunicate* (Queen Margaret University) and the *Glasgow Guardian* (University of Glasgow).

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 Pride Magazine, Pat's Guide to the West End, Coalition for Racial Equality and Rights, Black History Month, Screen Africa, Nigerian Vanguard, Pulse, and Edinburgh Reporter.

We disseminated four press releases advertising the programme including one to coincide with our programme launch, containing information about the overall festival, one for our Nollywood strand, one focused on the Nelson Mandela strand and a final one on the Decolonising the Speculative strand. These were all sent out to various targeted publications across the UK and Africa.

Here is a selection of our press publicity:

'Africa in Motion Reveals 2018 Preview' (The Skinny, 2018):

<https://www.theskinny.co.uk/festivals/uk-festivals/film/africa-in-motion-2018-preview>

'Africa in Motion Film Festival 2018' (The Edinburgh Reporter, 2018)

<https://www.theedinburghreporter.co.uk/2018/09/africa-in-motion-film-festival-26-october-to-4-november-2018/>

'Africa in Motion's theme for 2018 is rebellion' (The List, 2018)

<https://www.list.co.uk/article/103836-africa-in-motions-theme-for-2018-is-rebellion/>

'Nollywood Travel Film Festival to Spotlight Female Directors at Glasgow Edition' (Nigerian Vanguard, 2018)

<https://www.vanguardngr.com/2018/09/nollywood-travel-film-festival-to-spotlight-female-directors-at-glasgow-edition/amp/>

Print publicity

10,000 copies of the beautifully-designed festival brochures were printed and distributed at Filmhouse, Glasgow Film Theatre, our partner venues and through Door-to-Door Distribution to over 200 locations in Glasgow and Edinburgh (cultural venues, cafes, educational institutions, etc). The main image of the festival was an artistic interpretation of a still from *Rafiki*, our opening film, designed by Kenyan visual artist Joy Richu. The striking image attracted a lot of attention and positive feedback from audiences and partners. The pink and purple pastel colours of the main image were also transferred to all our other branding, including our pop-up banners, posters, t-shirts and goodie bags. This, in addition to our website which was redesigned and rebranded in 2017, ensured that the festival had a consistent and noticeable visual branding.

Posters for the festival were also distributed to cinemas and cultural venues by local distributors 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 and distributed by our volunteers and team members and inserted in the goodie bags distributed to audiences at the opening night at Filmhouse.

Online marketing

The festival programme launched on Monday 24 September. Daily posts for Facebook, Instagram and Twitter 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 25,000 people, almost 450 reactions (likes & comments) and over 98 shares on Facebook of our main post and dissemination of contents on our three social media accounts (Facebook, Twitter and Instagram). 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. Our social media followers greatly increased over the festival period, with Facebook followers growing from 5,900 in Sept to 6,500 by the end of the festival. We have over 4,000

followers on Twitter and almost 600 followers on Instagram. Social media engagement from audience members was higher than ever before, with dozens of retweets and posts about AiM events, using our designated hashtags. Positive and appreciative posts about our screenings and events also serve as a valuable feedback gathering tool.

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, Arabic films were promoted to Arabic speaking communities and university groups, the Nelson Mandela strand was promoted to African studies scholars at the University of Edinburgh and South Africans resident in Scotland. We did niche marketing for each event in the programme, to make sure no event got lost. This strategy was evidently very successful, resulting in very high attendance numbers and 20 sold-out events during the festival.

Report compiled by Africa in Motion Film Festival, November 2018