



AiM 2014 End of Year Report

Overview

The ninth edition of the Africa in Motion (AiM) Film Festival had as its overarching theme **Looking Back, Reaching Forward**, drawing inspiration from the Ghanaian Adinkra symbol of the Sankofa bird, which means 'reach back and get it'. Using this theme we focused on retrospectives of the past and explorations of the present and the future of Africa, including contemporary and classic fiction features, new and acclaimed short films, insightful documentaries and stunning animation.

The festival ran in Edinburgh from 24 October - 9 November, and in Glasgow from 2 - 9 November. Both cities had opening and closing films, but we held the festival opening party in Glasgow and closing party in Edinburgh. As in past years, our film programme was accompanied by a wide range of complementary events across different venues, including children's days, music performances, art exhibitions, masterclasses and live performances.

This year we collaborated with Afrovibes, a UK-wide live performance tour of South African music, theatre and dance, to bring two of their South African live performances to Scotland.

We also continued to expand audience accessibility to African cinema in Edinburgh and Glasgow through our Nomad Cinema pop-up initiative, which takes films outside of main cinema hubs to create screenings in bars, churches, African community centres and more.

Our audiences for 2014 reached almost 5,000 people, a notable increase from 3,500 in 2013.

Film Programme

AiM's extensive and diverse film programme consisted of 60 films – including fiction features, shorts and documentaries – which included 18 UK premieres and spanned 20 African countries.

In line with our main theme of *Looking Back Reaching Forward*, we programmed under various strands including:

- **20 Years of Democracy in South Africa** - this year marks 20 years since the end of apartheid in South Africa. Through this strand we looked at the history, cultures and stories of South Africa through film, including an early silent film from the 1920s, some of the most important anti-apartheid classics, as well as contemporary feature fiction and documentary films. We received funding from the British Film Institute and

the SA-UK Seasons to hold a touring programme of South African cinema in collaboration with the four other African film festivals in the UK (more details below).

- **20th Anniversary of the Rwandan Genocide** - this year also marks 20 years since the Rwandan genocide and to commemorate this we screened a selection of films from Rwanda, followed by discussions. We invited pioneering Rwandan filmmaker Eric Kabera to attend the 2014 festival, to show one of his films and present a masterclass to film and African studies students in Scotland.
- **Africa's Lost Classics** - Since the beginning of Africa in Motion we have included retrospectives of classic African cinema, through initiatives dedicated to recovering and showing "lost" African films, films that are no longer widely available or seen anywhere in the world. Our work on recovering lost African classics has led to the publication of a new book, *Africa's Lost Classics: New Histories of African Cinema*, edited by festival founder Lizelle Bisschoff and festival trustee David Murphy, which launched during AiM 2014, and was followed by film screenings of some of the African classics discussed in the book.
- **Contemporary African Cinema** - Through this strand we explored the best of contemporary African cinema from across the continent, including pioneering documentaries, beautiful fiction feature films and shorts.
- **African Science Fiction** - As part of the British Film Institute's national focus on science fiction, through a season entitled Days of Fear and Wonder, we programmed a stand of African science fiction short films.
- **Children and Youth** - We recognise the importance of introducing young people to African cinema, giving them an idea of how their African counterparts are living and also the cinematic representations for, by and about children and young people in Africa. Therefore as always we had dedicated screenings for families, children and youth, including the South Africa children and youth films *Felix*, *Khumba* and *Otelo Burning*.
- **Documentaries** - As in previous years, AiM's long-standing partnership with the Edinburgh College of Art (ECA) and the Scottish Documentary Institute (SDI) had an impact on the design of the 2014 programme. AiM curated a free afternoon of music documentary screenings which tracked new musical movements from Egypt to Botswana.

The film programme was primarily curated by the festival management team, consisting Lizelle Bisschoff, Justine Atkinson and Natalia Palombo, through visits to various African film festivals, including the Pan African Film Festival (Los Angeles), Colours of the Nile Film Festival (Ethiopia), the Durban International Film Festival (South Africa) and other film festivals, African film blogs and extensive research and contact with other film festivals and African film scholars.

Edinburgh Events

Opening screening

The opening screening, *Soleis*, expertly encapsulated our theme of Looking back, Reaching Forward. Set in West Africa, it follows an old man who is entrusted with curing a young girl struck by amnesia. In his quest to help her regain her memory and identity he takes her on a healing trip through space and time, to learn about African histories and cultures. Directed by acclaimed Burkinabe director Dani Kayoute, this film was a great way to start the festival and set into motion our theme for the next 16 days.

Upon arrival AiM guests were presented with our much-loved AiM-branded canvas gift bags, stuffed with AiM publicity materials, free magazines, pamphlets, and Fairtrade goodies of chocolate, accessories, coffee and snacks.

Closing screening

The closing film was *Hear Me Move*, an exciting, new and energetic South African dance feature film, creating a local challenge to a genre that includes such well-loved films as *Fame* and *Step Up*. Part of this year's focus on South Africa, and celebrating contemporary South African youth culture, the film was a great way to get people in the mood for our closing party.

Closing party

The closing party took place at Summerhall which was our Edinburgh hub during the second half of the festival. It was a sold out event with a mixture of friends and supporters of the festival, as well as general public. Upon arrival guests were given a specially created South African cocktail and snacks, and treated to accompanying South African music from The Township Café playlist. The night drew inspiration from the closing film screening, *Hear Me Move*, as well as the festival theme, and included live dance performances from the traditional West African dance troupe Ayawara and from the Edinburgh-based street dance crew Random Aspek. We then had DJ Swank 'n Jams playing an eclectic range of contemporary and traditional African music.

Filmhouse / Summerhall Programme

Our main festival hubs in Edinburgh were Filmhouse which has been home to the festival for the last nine years, and Summerhall where we expanded our programme following the success of screenings held there in 2013.

At Filmhouse we screened an array of fiction films and documentaries from right across the continent, including *Come Back, Africa*, an anti-apartheid classic from 1959, our Rwandan strand, and the beautiful Malian film *Timbuktu*, all of which received very positive feedback from audiences. In addition to film screenings we also held a variety of complementary events including a masterclass with Rwandan filmmaker Eric Kabera, our annual children's day, schools screenings, a launch reception for the new African Lost Classics book, an afternoon of African sci-fi shorts - a collaborative event between AiM and GFT for the BFI's Days of Fear and Wonder science fiction season - and a number of post-screening discussions and Q&As with directors.

This year we significantly expanded our programme at the Summerhall, which became our hub for our South African film screenings, live Afrovibes performances and the Township Café. The audience figures were good in Summerhall, but could certainly be built upon as we continue to use the venue during future festivals.

Township Cafés

The Edinburgh Township Café was located at Summerhall. Throughout the week, the café had extended opening hours and served a South African-inspired dish daily. Alongside an exhibition by a South African graphic artist, Modise Blackdice, the café had a specially curated South African music playlist. We had two live events in the Edinburgh Township Café - a capoeira demonstration and a stand-up comedy night. Inspired by the film *Jogo do Corpo: Body Games*, about the links between Angola and Brazil in the development of the dance form capoeira, we held a free capoeira demonstration and taster class which took place after the screening. The event was well attended with about 40 participants on top of the capoeira troupe. There was a mix of ages - the youngest participant was about 12, and the eldest was about 55. We were pleased to have the Wasasa comedy collective perform a stand-up comedy night in the Township Café with comedian Philip Dikotla (who was the performer, writer and director of *Skierlik*, one of the Afrovibes performances). This event was well-attended with was well-received.

Afrovibes performances

This year we collaborated with Afrovibes, a UK-wide touring programme of South African music, theatre and dance to bring two of their South African live performances to Scotland. In Edinburgh we brought *The Soil*, a multi award-winning, platinum selling a capela vocal trio which performed in the Summerhall, our hub for all our South African events during the festival. The performance was well-attended with over 80 people (83% of capacity), and the group provided a stunning mix of musical styles including, township jazz, hip-hop, afro-pop, and afro-soul.

School screenings

Africa in Motion partnered with Into Film, a nationwide programme of free film screenings and related activities for children aged 5 to 19. Into Film is an annual celebration of film and cinema, enabling young people across the UK to enjoy a wide variety of films and learn about filmmaking and the film industry.

As part of Into Film we screened the South African animation *Khumba* (for primary schools) at Filmhouse. The screening was free of charge and participating schools received teaching resources on the film to complement topics in the curriculum, and give students and deeper understanding of topics addressed in the film, and to teach pupils about animation filmmaking and about South Africa.

Edinburgh Children's Day

This year marked the sixth year of our Children's Day in Edinburgh. In the morning there was a screening of the South African animation *Khumba* for children and their parents.

In the afternoon there was an hour of African storytelling with Kenyan/Scottish storyteller Mara Menzies of Toto Tales. Mara has been a firm favourite of AiM's younger audiences for the last six years, capturing the minds of children in Scotland and transporting them to the

vast and diverse continent of Africa. This free event is always a big success, as Mara engages with the children and their grown-ups both off and on stage, bringing some of them up to take part in the stories' action.

Filmmaker's Masterclass

This year, our guest filmmaker Eric Kabera, a talented filmmaker and pioneer of the Rwandan film industry, delivered a filmmaker's masterclass which took place in Filmhouse. In this masterclass Eric showed clips from his films and offered insights into his filmmaking practices and the Rwandan cinema industry. This insightful masterclass was attended by an audience composed of mainly film students and people with an interest in Rwanda, with the opportunity to discuss many aspects of filmmaking in Rwanda and the current landscape of African cinema.

Art Exhibitions

Looking Back: Classic African Film Posters 1972-1990

To reflect the festival theme, Africa in Motion partnered with the June Givanni Pan-African Cinema Archive to produce an exhibition of traditional African film posters in Filmhouse Café. The posters, preserved from the *Nuovi Graffiti D'Africa* Collection, presented by the 1st Milan African Film Festival in 1991, feature films from almost 2 decades (1972-1990) from North and South of the Sahara. The posters depicted films of a broad selection of well-known directors: Sembene, Cissé, Bouzid, Ouedraogo, Kabore, Hondo, Chahine and many others. The line-up includes classic films and lesser known films and directors to discover, from countries rarely featured in UK African film screenings such as Togo. The posters present a kaleidoscope of styles and images that give visitors some idea of the designs and tastes that have caught the attention of potential cinema-goers on the continent; and they feature actors frequently seen on African screens like Sidiki Bakaba and Gerald Essomba.

Negritude Republic by Modise BlackDice

Negritude Republic is a new lifestyle brand driven by South African born, Johannesburg based, designer/illustrator/photographer/art director, Modise Sepeng. Modise is the winner of our 2014 Poster Competition and lent his talents to creating the festival image for AiM this year. We then developed two specially curated exhibitions of his work, at Summerhall in Edinburgh and South Block in Glasgow. Modise's creativity stems from the cultural ideology of Afrocentrism; elevating messages of Black Consciousness, rooted in a (re)discovery of the authentic self. His work aims to draw attention to his own African heritage using symbolic references of liberation heroes like Steve Biko and Madiba, and allowed our audiences to reflect on the development of modern African identities adhering to our theme and complimenting many aspects of our programme.

This was Modise's first solo exhibition in the UK. This partnership has received incredibly positive feedback and provided professional links for the artist in the UK.

Glasgow Events

Opening night

The opening film, *Soleils*, took our audience on a spectacular road trip through time and space as relationships between Europe and Africa were revisited. By recounting history from an African perspective and portraying the effect that these histories have had on modern African identity, the film encapsulated our theme of looking back and reaching forward perfectly. In its whimsical tone and uplifting narrative, *Soleils* was a great way to start the festival and set into motion our theme for the next 7 days in Glasgow.

Following the screening the guests were led in procession to the after party at Centre for Contemporary Arts, where they enjoyed complimentary South African wine and a night of live music. The night began with DJ La Emolientera (Peru) playing a low-tempo set of Afrobeat, Gambian and afro-latin beats, followed by a exhilarating live performance from kora virtuoso Sura Susso and his band. Originally from the Gambia, Sura was born into a griot family, a tradition that originates from West Africa and refers to cultural figures that carry knowledge and the regional identity of their communities through song, music and poetry. Sura fused his traditional influences with new genres which made for an enchanting performance as we are transported through Africa through music and song. DJ Kwaby played us out with an eclectic set of Afrobeat, Naija jams and hip hop.

GFT / Centre for Contemporary Arts

Following the success of last year's Glasgow programme, we expanded this year's programme to include 33 film and events in Glasgow (over twice as many as in 2013). Films and events were concentrated across two venues: Glasgow Film Theatre (GFT), whom we have worked with since the inception of the Glasgow festival in 2012, and Centre for Contemporary Arts (CCA). This was our first year working with CCA as a film venue. We are very pleased with this new partnership which enabled us to diversify and grow our Glasgow programme, programming films that do not necessarily speak to the GFT audiences.

At GFT, we screened an array of fiction films, including our opening film, *Soleils*, which received very positive feedback from an almost sold-out audience. GFT was also our host venue for this year's Children's Day, a number of outreach screenings with local primary and high schools, and an afternoon of African sci-fi shorts.

In Glasgow, the Township Café was located at CCA, created through temporary exhibitions of South African music videos and archival short films. The café also played a range of African music throughout the day to help us create a festival buzz in our new venue. At the CCA we predominantly screened films from our South African strand. The audience figures at CCA were modest and could be improved. From feedback suggestions included increasing partnerships, and more diverse publicity, so this is something we will work on in 2015.

As part of the Township Café, we produced a varied events programme for the first year in the festival's history. Our event programme was highly successful, producing some of our highest audience figures of the festival. In partnership with local organisations, we offered capoeira and dance workshops, open mic comedy and music events.

CCA was also the host venue for the large-scale live productions as part of our partnership with Afrovibes.

Schools screenings

This year we partnered with the GFT to hold three schools screenings during the festival to students between the ages of 5 - 16. As part of this we screened the South African animation *Khumba* (for primary schools), another South African film *Felix* (for primary schools), and South African drama *Otelo Burning* (for secondary schools). The screenings were free of charge and participating schools received teaching resources on the films to complement topics in the curriculum, and give students and deeper understanding of topics addressed in the films. The screenings were very well attended with over 560 pupils attending in total.

Children's Day

Last year, AiM collaborated with GFT's popular Take 2 to present Glasgow's Children's Day, a relationship that we continued this year. Take 2 is a weekly family event run by Glasgow Film Theatre which includes main features and children's workshops. As part of Glasgow Children's Day, Moroccan musician Omar Afif presented a fun, interactive music workshop following the screening of *Felix*, taking the children through a journey into the traditions of North Africa through music, dance and storytelling. Using a range of traditional Moroccan instruments including genbre, krakeb and castanets, they learned basic Moroccan rhythms and chants.

Glasgow Township Café

The Glasgow Township Café was located in CCA. To create the South African vibe, there were South African music videos playing on three flat-screen television sets in the entrance to the building, South African dishes on the menu and an African playlist playing throughout the week.

We held five events and performances the during the week including, an evening of stand-up comedy by Wasasa comedy collective, a dance workshop with Glasgow Open Dance School, a live DJ set from Music from the World Tomorrow, an African acoustic sounds afternoon of live music hosted by Omar Afif and Seeds of Thought; and a capoeira demonstration. All the events were well attended by a diverse range and demographic of people, and we also found that holding events which were linked to film screenings really helped to develop our audiences.

Afrovibes performances

In Glasgow the South African a capella group *The Soil* performed to an audience of around 70 people. *Skierlik*, a one-man award-winning play which revisits the horror of a racially-motivated shooting spree in South Africa in 2008, was also performed at CCA as part of Afrovibes. This powerful piece was also very well received.

Symposium: Twenty Years of Democracy: Art and Activism in South Africa

This one-day symposium took place on 3 Dec and was co-hosted by Africa in Motion, the University of Glasgow and South Africa at 20: The Freedom Tour. It was part of the festival's focus on 20 years of South African democracy. Led by Albie Sachs – famous anti-apartheid activist and freedom fighter, art lover, and a former judge on the Constitutional Court of South Africa – as keynote speaker, the symposium included talks and discussions by a number of high profile South African scholars and cultural practitioners. Other speakers on the day included Annie Menter, previous director of the WOMAD Foundation who has worked with world musicians across Africa, India, Australia and UAE; Mandla Mbothwe, acclaimed and award-winning South African theatre maker and Creative Director of ARTSCAPE Theatre Centre; and Jacqueline Maingard, Reader in Film at the University of Bristol and scholar of South African cinema. The symposium was extremely well-received by an audience of around 60 people, with very positive feedback from audiences and participants alike. Albie Sachs wrote this response to his participation in the symposium:

“What a great and delightful surprise it was for me to discover passionate and intrepid explorers of African film in Glasgow. And the day's event itself was great - serious without being solemn, warm without losing its critical edge. The re-discovery of Africa is just beginning. Congratulations on what you have already accomplished.”

Exhibition: Negritude Republic by Modise BlackDice

An exhibition of the work of this talented South African graphic designer, took place at Summerhall in Edinburgh and also at South Block in Glasgow, for the duration of the festival (see above).

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.

AiM 2014 introductions & discussions were done by:

- Justine Atkinson (AiM Management Team)
- Natalia Palombo (AiM Management Team)
- Noe Mendelle (Film & TV Department, Edinburgh College of Art, University of Edinburgh & Scottish Documentary Institute)
- Lizelle Bisschoff (Festival founder, Research fellow, University of Glasgow)
- David Murphy (Professor, School of Arts and Humanities, University of Stirling)
- Jacqueline Maingard (Reader, Department of Drama: Theatre, Film, Television, University of Bristol)
- David Sorfa (Lecturer in Film Studies, University of Edinburgh)
- George McBean (Former UNICEF worker and author of Children of the Moon)
- Saleem McGroarty (Edinburgh Islamic Organisation)
- Ismaila Ceesay (PHD student Centre for African Studies University of Edinburgh)

- Juwon Ogungbe (Composer and Musician)
- Eric Kabera (Rwandan Filmmaker - *Keepers of Memory*)
- Scottnes Smith (South African Filmmaker - *Hear Me Move*)
- Paul Modjadji (Choreographer - *Hear Me Move*)
- Andy Smith (Zambian Filmmaker - *Beti and Amare*)
- Pascal Dawson (German Producer/Actor - *Beti and Amare*)
- Jolyon Mitchell (Professor of Communications, Arts and Religion, University of Edinburgh)
- Wolfgang Zeller (Co-ordinator - African Borderlands Research Network (ABORNE), University of Edinburgh)
- Khalo Matabane (Filmmaker - *Nelson Mandela: The Myth and Me*)
- Meg Rickards (Filmmaker - *1994: The Bloody Miracle*)
- Paul Egan (Producer - *1994: The Bloody Miracle*)
- Shola Amoo (Filmmaker - *Touch*)
- Ragna Amling (Africa in Motion - Intern)
- Anna Dziwosz (Africa in Motion - Intern)
- John Ssebanakitta (Africa in Motion - Intern)
- Genevieve Kay-Gourlay (Africa in Motion - Volunteer Coordinator)
- Melanie Berard (Africa in Motion - Intern)
- Peter West (Honorary Consul for Malawi in Scotland)
- Charlie Bevan (Member Services Manager - Scotland Malawi Partnership)
- Maggie Kathewera-Banda (Women's Legal and Resource Centre (WOLREC) in Malawi)
- Tiwonge Harawa (Malawi Association in Scotland)
- Lansana Mansaray (DOP and Research - *They Are We*)

Short Film Competition

The competition was started in 2008 as part of AiM's commitment to nurturing young African filmmakers, as well as a continuation of AiM's mission to provide a platform for African films to be seen in Scotland and beyond. In addition to the increasing numbers of submissions, so too have the countries from which they hail increased annually. Films submitted this year came from more than 20 countries across the continent, from South Africa to Tunisia, Cape Verde to Djibouti.

From the overall submissions, a shortlist of seven films was chosen by AiM's viewing committee, and then sent on to our jury of acclaimed film practitioners and academics to decide upon one winning film. The 2013 Short Film Competition was won by South African director Vincent Molio for his short film *Berea*. All seven of the shortlisted films were played to audiences in Edinburgh and Glasgow on Monday 28th October. In addition to the Jury winner, the competition also has an Audience Choice Award, which this year was won by the Ethiopian film *Adamt* (Listen).

University of Stirling Screenings

The long-standing partnership between AiM and the School of Arts and Humanities, University of Stirling was again utilised through a screening of *Finding Hillywood*, a film that follows the film industry in Rwanda, followed by a discussion with Rwandan director Eric Kabera.

Festival Partnerships

Partnerships were key to the success of this year's festival, and ensured that we attracted diverse audiences and that people were able to engage with the festival in a variety of ways.

Africa in Motion collaborated with the four other African film festivals in the UK - Afrika Eye in Bristol, Film Africa in London, Watch Africa in Wales, and the Cambridge African film festival, to share resources and expertise. We partnered on a number of screenings and guests, in order to co-negotiate lower screening fees and share travel costs of bringing filmmakers over from Africa.

We also worked with the UK African film festivals to create and implement **South Africa at 20: The Freedom Tour** - an extended tour of South African cinema which formed part of each festival's programme. The tour is supported by the British Film Institute and the SA-UK Seasons and will run into April 2015, hosting around 140 screenings of 20 South African films across the UK, with screenings being accompanied by a wide range of complementary events. The partnership between the UK African film festivals has been very successful and we hope to continue and strengthen this in the future.

As part of this year's focus on South Africa we also partnered with **Afrovibes**, a UK-wide touring festival of South African music, theatre and dance, to bring live performances to Edinburgh and Glasgow during the festival. Performances included the rhythmic vocals of **The Soil**, an acapella group from Soweto, who performed a fusion of hip-hop, afro-pop and afro-soul; as well as the powerful and deeply moving performance **Skierlik**, an award-winning play that revisits the after-effect of racially motivated shootings that devastated the remote settlement of Skierlik in South Africa in 2008.

Other partners included:

Venue Partners:

- Filmhouse Cinema
- Summerhall
- Glasgow Film Theatre (GFT)
- Centre for Contemporary Arts (CCA)
- Edinburgh College of Art (ECA)

Events Partners:

- Toto Tales
- Seeds of Thought
- Calabash Restaurant
- Playwrights Studio Scotland
- University of Glasgow
- June Givanni Pan African Cinema Archive
- Rwanda Scotland Alliance
- Scotland Malawi Partnership
- Barrowland Ballet
- Maryhill Intergration Network
- Into Film Festival

Media Partners:

- The Skinny

- The List
- Buni TV

Some comments from partners include:

'We always enjoy the relationship with AiM, the team is helpful and supportive and quick to respond, as well as grateful for the exposure we offer. It's important to us at The Skinny that we continue to be culturally diverse and socially conscious, and AiM is a fantastic way for us to express that and keep abreast with cinema from all over the world.' - **George Sully, The Skinny**

'The involvement with AiM gave a small performance more of an impact and made participants feel part of something bigger than themselves'. - **Belinda McElhinney, Producer, Barrowland Ballet**

Guests

A distinctly possible contributing factor to the continued success of AiM, as cited in audience feedback and noted in box office numbers, are the special guests in attendance at AiM every year. This is a feature which creates a rare opportunity for our audiences to have personal interactions with these international guests, and has been notably appreciated by our audiences and the guests alike.

Having special guests in attendance at AiM is one of the highlights for many people when attending films and events. A chance to hear filmmakers speak about their own work and to engage with them in Q&A sessions deepens the experience audiences have of the films they have watched, and it can broaden their overall understanding of African cinema generally. Likewise, our special guests themselves have frequently expressed to us how valuable an opportunity they believe it is to engage with their audience post-screenings, as well as to also have the chance to network closely amongst each other. This is apparently, according to the guest attendees, a unique aspect of AiM given the relaxed atmosphere that is present in the 'smallness' of the festival and its space, and which is nurtured by the academic angle given to so many of the discussions of films and other scheduled events.

As in previous years AiM hosted a number of international guests during the festival, from filmmakers to scholars, for whom we organised and paid for their travel and accommodation. Invited guests were: Jacqueline Maingard (senior lecturer, University of Bristol; AiM trustee, UK), Juwon Ogungbe (musician, UK), Eric Kabera (filmmaker; festival director, Rwanda), June Givanni (Pan African Cinema Archive; curator, UK), Adeyemi Michael (filmmaker, UK).

We also played host to a number of other guests who were active participants in the festival, assisting in their accommodation searches as well as covering some of their expenses while at AiM. These guests include Andreas Siege (filmmaker, Germany), Pascal Dawson (actor, Canada/Germany) and Lansana Mansaray (cinematographer, Sierra Leone).

As part of South Africa at 20: The Freedom Tour we also hosted filmmakers from South Africa who actively participated in the festival happenings and Q&As. We assisted them in securing accommodation and covered some of their local transportation costs. However the main expenses (travel, accommodation, daily allowance) was covered by The Freedom Tour, with funding from the British Film Institute and the Department of Arts and Culture in

South Africa (through the SA-UK Seasons). Attending guests were Scottnes Smith, Paul Modjadji, Megan Rickards, Khalo Matabane and Ian Gabriel.

Below is a selection of comments from guests at AiM2014:

"Thanks so much for a fabulous festival and superb hospitality – as always!"

Jacqueline Maingard (Reader, University of Bristol)

"I saw several films in the festival and thought they were of a very high quality and this has enhanced my awareness of contemporary African arts and expression in ways that are bound to be useful in the future."

Juwon Ogungbe (Musician, *Siliva the Zulu*, UK)

"Our involvement with AiM brought great networking opportunities and creating links with filmmakers from outside our own country."

Paul Modjadji (Choreographer, *Hear Me Move*, South Africa)

Management and Organisation

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

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

- **Event Coordinator:** Rhea Lewis
- **North Africa Programming Consultant:** Stefanie Van de Peer
- **Volunteer Coordinator:** Genevieve Kay-Gourlay
- **Guests Hospitality:** Katharina Kamleitner
- **Web Development:** James Cocker
- **Press and Marketing Coordinator:** James Erwin
- **Press Officer:** Ruth Marsh
- **Illustrator and Designer:** Modise BlackDice
- **Graphic Designer:** Jamie Young
- **Trailer Design:** Basharat Khan
- **Web Design:** Darlingforsyth
- **AiM Technician - Summerhall:** Steve Anderson
- **AiM Box Office Manager Glasgow:** Lauren Mair
- **Edinburgh Photography:** Stewart Main
- **Glasgow Photography:** Beth Charlmers
- **Festival Interns:** Sara Ameti, Ragna Amling, Melanie Berard, Bryony Budd, Anna Dziwosz, Jon Ssebanakitta, Bea del Valle

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

Staff satisfaction was really high during the festival, and all staff said that they would work for the festival again, one said:

"I enjoyed working for the festival as I felt a very appreciated team member and could contribute work and opinions".

When asked, *'What have you gained from your involvement in AiM?'*, other positive comments included:

"I have of course learnt a lot about African film culture, but also gained insight in a very inspirational and dynamic process of festival making. I have also made important professional and personal contacts – eventually it is the people who made my experience with AiM".

"I've learned to become more independent, I've gained some Marketing skills and an insight to the Marketing work required to run a festival".

"Getting to meet new people who were there for similar reasons as myself; getting to watch some interesting movies that I would never have seen otherwise".

"A new skill on my CV and developed more festival knowledge and learned of a wonderful event I didn't know before existed"!

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

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

Volunteers

In line with AiM's objective to promote community development through the placement of volunteers with the film festival organisation, the 2014 festival once again created opportunities for people to volunteer their time, learn new skills and contribute to the implementation of the festival, both in Edinburgh and Glasgow.

Volunteers were invited to volunteer some of their time with the festival (four half-days per week approximately), enabling them to develop new skills and build upon existing areas of interest, make social connections, invest in the festival and contribute to the production and daily running of the festival; becoming an integral part of the AiM team and feeling valued.

A call for volunteers was circulated on the AiM website and social media, amongst partner BME and African organisations, as well as on social media, Volunteer Glasgow, Edinburgh and Glasgow universities, with course-specific circulation, student societies and clubs, arts groups, festival venues, arts opportunities sites, community centres and libraries. A flyer with details of the call out was also circulated in Glasgow and Edinburgh in associated venues mentioned above, as well as in cafes, bars, bookshops, cinemas, charity shops and libraries. The call out outlined general volunteer roles and benefits and invited potential volunteers to send in an application form which could be downloaded or emailed on request. Individuals who had volunteered previously were also invited to volunteer again.

Applications were received and interviews set up with potential candidates in both Glasgow and Edinburgh over 2 sessions per city. Some Skype interviews were also arranged to accommodate those unable to make the set dates. Meetings were also arranged with previous volunteers interested in volunteering again, to assess their requirements and establish a connection. At interview, a brief outline of the festival programme was given as well as further clarification of volunteer roles. Interviews enabled in-person contact to be established and the opportunity to identify individuals for more specific roles within the volunteer team. This year it was decided that, due to the duration and scale of the festival, the implementation of Lead Volunteers in both cities at each of the four main venues was essential. Lead Volunteer roles allowed for those with good previous experience to gain skills in people management and supervision as well as developing existing communication skills and using initiative to ensure volunteer team was informed and running smoothly during shifts. The Volunteer Coordinator was still the primary point of contact for all volunteers, ensuring the volunteer team were supported and engaged throughout.

Successful volunteers were contacted and invited to attend inductions in their respective cities. These inductions outlined the finalised programme, introduced volunteers to one another and the AiM staff team and interns, and inducted volunteers into their roles and responsibilities, as well as acting as a vital social and team-building session. Volunteer resource packs, code of conduct and Volunteer Agreements were also handed out at these sessions. Additional training pre-festival included venue inductions, exhibitions installation, Goodie Bag packing session, audience feedback & evaluation forms.

During the festival volunteers duties included venue set up, handing out goodie bags and drinks at Opening/Closing events, welcoming guests at venues, promotional material distribution, audience evaluation, information assistants, stewarding, box office (CCA only), ushering, and creating a buzz and atmosphere as well as being a presence for the festival in the four venues. Volunteers worked on average 12.5 hours/week, which worked out as approximately 3 x four hour shifts, with the 3 Lead Volunteers committing to around 8 hours more than this in total each. One volunteer also assisted on the box office and another on several exhibitions installs and distribution and so their contribution was far more substantial. A total of 39 volunteers participated in AiM this year.

Volunteer Feedback:

22 out of 39 volunteers returned feedback, and there was an overwhelmingly positive response. Feedback showed that the volunteers were predominantly female, between the ages of 18-30, around 12% of our volunteers were from BME background.

Out of the responses received, all volunteers said they enjoyed their volunteering experience, would volunteer with AiM again and would recommend volunteering with the festival to a friend. Of particular note were the number of comments relating to volunteers feeling valued and a part of the team, as well as the benefits and positivity of being able to contribute to the continuation of AiM, its significance and importance as a festival. Overall we had a really positive and energetic volunteer team this year who have gained a lot from their involvement with the festival.

Areas for development next year would involve more training for volunteers regarding newer approaches to audience evaluations. The inclusion of Lead Volunteers was essential this year and is to be encouraged in future, with perhaps more one-to-one training for these individuals and their recruitment at an earlier stage, to enable them to take more ownership of the role and be present at team meeting pre-festival.

Some comments from volunteers on their festival experience are below:

“As a lead volunteer, I learnt about how best to be a point of contact and to keep others updated about changes or problems that arose. I also learnt more about working with people and how to balance friendship and leadership.”

“I would love to be a part of the festival again to meet more people and learn more about the festival process. I really believe in what AiM is doing and I think it's quite a unique festival.”

“...people of the festival are nice, all instructions are given clearly in advance, other volunteers are easy to work with, the festival was itself a good place to learn new culture, had chance to watch fantastic screenings/performances.”

“I really enjoyed volunteering with AiM. I met some great people and saw some wonderful films. I really liked the overall atmosphere of the festival, especially the fact that it was a relatively small team. Not only did people get to know each other better but one had the opportunity to learn a lot about how the festival was run and to get involved with a wider range of activities.”

“Great fun hanging out with and working with the other volunteers. Amazing getting to watch some of the films. And the experience overall was just fun and so enjoyable.”

“I really feel as part of the AiM family and would not hesitate to spread its good message and image.”

“...it was a wonderful experience, got to experience how film affects peoples emotions especially films from Africa”

“...I think the festival is of great relevance and importance. It makes me very happy to participate in this kind of project.”

Internships

This year we implemented the AiM Mentoring Programme, through which we recruited, trained and mentored 9 internships, including three in film programming, two in marketing and publicity, two in guest hospitality and two in events management. Each intern was given specific tasks and responsibilities and was line managed by a relevant member of staff. All interns and volunteers received an induction introducing them to the work of the festival, the team, and given a handbook outlining their role and tasks, points of contacts and festival policies. The induction packs developed for the interns also include a list of tasks they will undertake as part of their internship, and a fact-sheet outlining the skills required in the workplace for their role, so that they can ensure these are developed during the internship and these skills can be transferred in the future. All volunteers and interns also received a full induction of their role and responsibilities, an introduction to all the relevant policies, and sign and agree to a contract of commitment to the festival.

At the end of each internship, interns were invited to meet with their line manager and another key member of staff to evaluate their time with AiM and their experiences. All of the interns said that they have benefited a great deal from their internships, and have gained skills, a better understanding of the planning of film festivals and friendship with team members.

Programming Internship (August - November): We appointed three programming interns who came in to the office twice a week, and are working with as part of a team to programme films and events during the festival. They selected film 3 films from a small wish list drawn from the main festival and used this to programme three film screenings during Africa in Motion 2014. As part of this they had to think about how the films they programme will work for different audiences in Scotland, and find an appropriate venue for the film screenings in order to create tailored events. They planned an African horror film night, an diaspora community screening Glasgow, and an evening of short films in a quirky bar in Edinburgh.

In addition to this they assisted with promoting and managing the short film competition: Collated and uploaded stills and press packs for the films screening in this year's festival; helped to negotiate licensing fees from filmmakers and distributors; updated and maintain the AiM film library ensuring that new entries and logged and that everything is up-to-date; and watched and introduced films during the festival and also help with event coordination during the main festival.

Marketing Internship (August - November): The marketing interns were line-managed by the Marketing and Publicity Coordinator, and undertook the following tasks: developed schedules for social media, photography and filming during the festival, alongside the Marketing Coordinator; assessing feasibility of volunteer involvement in media output – e.g. Instagram updates from volunteer photographs at events etc; managing Africa in Motion's website blog – confirming the schedule, acquiring copy from contributors, proofing, editing, formatting and publishing to deadlines; updating social media channels in line with agreed schedules; ensuring sponsor/media partner agreements are fulfilled, including cross-promotional arrangements; sourcing, adjudicating and fulfilling competitions and giveaways; niche/segmented marketing strategies – targeting groups and areas with specific events from our programme; helping with press releases and e-newsletters – drafting, proofing, circulating.

Hospitality Internship (September - November): The hospitality intern worked alongside the AiM Hospitality Coordinator to liaise with guests of festival, researching into international flights, hotels, and restaurants; working to put the guest goodie bags together; work to develop guest schedule and work alongside the AiM Hospitality Coordinator to greet and look after guests during their time in Scotland.

Reception of the festival

This year's festival encompassed a diverse range of screenings and complementary events. The majority of the screenings took place in the Filmhouse (Edinburgh), Summerhall (Edinburgh) Glasgow Film Theatre (Glasgow) and the Centre for Contemporary Arts (Glasgow). The reception was very good and audiences were engaged with the films, numbers per screening remained similar to previous festivals - around a 60% average cinema capacity, with nine sold out screenings. Audience figures increased from 3,500 in 2013, to over 5,000 in 2014, the biggest festival yet in terms of audience numbers. We were delighted to be welcomed by a nearly full house at AiM's opening evening screenings at Filmhouse in Edinburgh with 259 people (85% capacity), and at Glasgow Film Theatre with 118 people (83% capacity) attending.

This year our audiences were again expanded through the AiM Nomad Cinema. This initiative took films outside of traditional cinema venues to create pop-up screenings in non-conventional spaces. Screenings proved very successful in reaching new audiences; almost 300 people attended Nomad screenings in Edinburgh and Glasgow of which 58% were new to AiM. 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 performances, capoeira workshops, comedy nights and more. This is something we will continue to develop in 2015, as it is a great way of attracting and engaging new audiences with the festival.

Glasgow audience figures were as follows:

- Cinema screenings: 632
- School screening: 578
- Nomad Cinema pop-up screenings: 127
- Complementary events: 589
- Exhibition: 500

Total Glasgow audiences: 2,409

Edinburgh audience figures were as follows:

- Cinema screenings: 1,392
- School screenings: 150
- Nomad Cinema pop-up screenings: 166
- Complementary events: 442
- Exhibition: 500

Total Edinburgh audiences: 2,650

Overall festival attendance (Edinburgh and Glasgow): 5,059

The festival is showing clear signs of continual growth and the positive feedback received from audiences at the screenings, combined with the fact that people stayed en masse and

participated enthusiastically in the post-screening discussions and complementary events, are positive indicators of how the festival was received by audiences overall.

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

Audience Feedback

We distributed feedback questionnaires at selected screenings and events in Edinburgh and Glasgow. Specific feedback forms were designed for school screenings, and children also provided feedback with drawings and their opinions, which complemented feedback from their parents/carers. This year, in addition to feedback forms, we also implemented new feedback methods in order to gather different types of information and data from audiences and to measure the impact of the festival on audiences in different ways - notice boards with post-it notes, and pre- and post-screening verbal feedback. In total, around 500 audience members gave feedback, which represents 10% of the total audience number.

We had a notice board outside of selected screenings, with audiences asked to write the answer to a question on a post-it note and attach it to the notice board. Questions asked and answers collated included:

- What one word would you use to describe your evening? (Opening screening *Soleils*)
 - Mesmerising, Excitement, Beautiful!, Committed, Social, Thoughtful, Dreams, Journey, Fantastic!, Eye-opening, Amazing, Evocative, Interesting, Great, Humbling, Enchanting, Dreamy, Fantastic, Memorable, Fab, African!
- What emotions would you use to describe the impact the film had on you? (*Difret*)
 - Eye-opening; The most deep experience of cinema I have ever had; Inspiring - what a movie - my favourite of AiM 2014; Great film - and good to raise awareness of GBV cultural practices; Thought-provoking - good to see how solutions should be packaged into different contexts; Amazing, wonderful, an inspirational story with great acting and a ton of heart; Thought-provoking; Very moving, well-acted and beautifully shot film - Excellent!; Touching
- Describe the sounds and movements from today's event? (Capoeira demonstration)
 - Fluid, flowing, snakelike, playful, connected, exhilarating, bendy, rhythmic, meditative, uplifting, wonderful, novel, fun, hypnotic, enjoyable

We also undertook pre and post screening verbal feedback, where volunteers approached audience members to ask questions before and after the film. We found this to be a much more personal away of collating feedback and getting responses from audiences.

Questions and responses included:

When asked, '*Have you seen any African films before today?*' only 25% of respondents answered no, and 75% yes. Many of the yes answers were previous Africa in Motion festival attendees, and when asked the follow up question, '*If yes, please specify*', responses included, '*Every year at the festival since it began*', '*I lived in Africa and that's what sparked*

interest'. This indicates that the festival is successful in creating and maintaining audiences, who come back to the festival year after year.

When asked, *'Where do you usually watch films?* 27% said in a multiplex, 43% in independent or arthouse cinema, 13% online and the rest a mix between TV, DVD, and other. This is useful information for us, as it indicates that most of our audience members regularly frequent the arthouse cinemas (Filmhouse and GFT) which are the central hubs of the festival.

When asked, *'What type of film they normally watch?'* 14% said mainstream/Hollywood films, 22% said foreign language films, 21% said documentaries and 17% said films with subjects relating to diversity. This indicates a mixture of film tastes among our audiences that supports our curatorial approach which has diversity at its heart, ensuring that there is something for everyone in the festival.

The feedback forms given out to audiences following screenings gave us a realistic overview of the kinds of audiences AiM attracts with regards to demographics, likes and dislikes, and ideas for future festivals. An analysis and summary of this feedback follows.

According to feedback 95% of audiences rated the films they had seen in the festival as either excellent or good. When asked what are the main reasons they came to the event 42% of audiences said that they had an interest in, or had a personal connection to Africa, and many audience members commented that they had lived in Africa or had a partner from there, so seeing a film set in Africa reminded them of their time there, or that they had studied or were studying African history or politics. 20% of respondents were regular cinema attendees; and 12% came to try something different.

When asked how they found out about AiM 38% of audiences said through the AiM brochure or website, 15% through the venue brochure or website and 28% through word of mouth. Only 10% of respondents stated that they had heard about the festival through publicity and marketing, which shows that the media outlets we used might not have the right reach, and do not result in 'bums on seats'. However, feedback also showed that 57% of respondents said they had attended an AiM event before, which might explain the low number of people who found out about the festival through publicity and marketing, as respondents who know about the festival already might go in to the venue and pick up a brochure or look on the AiM website before or during the festival. The remaining 10% of respondents said that they had found out about the festival through other means.

Many audience members commented on how important AiM is as a platform for African cinema, which wouldn't otherwise be seen. One person stated: *'That there is a vibrancy and wealth of films on offer, sadly ones that too few will see'*, and another *'I have had no exposure to African cinema previously, a great first experience'*.

Audiences emphasised the value of the discussions following screenings with comments such as *'Speakers opinions and feedback from audience gave more background to film and more insight into issues in Mali'* and *'Very engaging and thoughtful discussion'*.

Many comments on the questionnaires showed that audiences had increased their awareness of the reality of life in Africa. Some felt screenings gave them an *'incredible insight into another country and its culture'* and another said *'Fascinating and highly interesting selection of African film. Really thought provoking'*. The content of the screenings had an impact on audiences, *'Beautifully shot film. It made a great impact on me and I am*

grateful to have seen I, and finding out a bit about a place and people who receive little or no attention in our increasingly 'connected' world' and 'An incredible insight into another country and it's culture'.

Screenings which were praised by many respondents included: *Difret, Timbuktu, Soleis* and *White Shadow*.

Constructive feedback for 2014 included ensuring that presenters speak slowly and clearly, and asking audiences to continue the discussion post-screening in venue cafes.

Feedback also showed the overall demographics for AiM 2014 audiences, which according to the data collected were around equal numbers of male (46%) and female (54%); were much more likely to be between the ages of 20-34 (60%), and were predominantly white British (66%). Around 21% of AiM audiences were from a BME background, which is higher than the national average of 16% of BME communities who attend arts events in Scotland (Scottish Arts Council, 2010). Engagement with BME communities is something that we will continue to build on in the future.

Schools screenings were highly successful this year and were extremely well received by teachers and pupils alike. In feedback teachers stated that the films gave pupils a deeper experience of African life and culture, were relevant to the Curriculum for Excellence, and that they increased students interest in foreign film and understanding of foreign issues. One teacher commented that *'The children were entirely engaged with the film, they loved the music, characters and the story'.*

Students seemed to really enjoy the screenings with 98% of them rating the film either good or great. When asked 'what did you learn from the film?' student comments included: *'I learnt that Africans speak another language and dance weird'; 'That if you try hard enough you can fulfill your dreams; 'That they have big private schools'; 'I learnt that there were a lot of poor people in Africa'; 'How hard life is in Africa'; 'I learned that Africa is not poor everywhere and they play the same instruments as us'; 'That even if you're black, you're not different. Work hard to get what you want'.* These comments indicate that students learnt a lot about African culture and that the film challenged their perceptions of what it's like in Africa, which is great outcome, showing that the film expanded their knowledge of different cultures and helped to break down prejudices.

When asked what did you like most about your experience today answers included: *'When the film started because I was excited', 'Going to the cinema', 'My favourite part of the film was when Felix learnt to play a saxophone', 'The film and the big comfy seats', 'My favourite bit of the experience was seeing the movie on the big screen.'* *'Going with my friends to see a decent film'.* This indicates the students really enjoyed the cinema experience, as going to the cinema with their friends is not something they regularly experience. It also shows that they have engaged with the story and topics covered in the film.

Funding/Sponsorship

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

Core funder:

- Creative Scotland

Other Funders:

- Awards for All
- SA-UK Seasons
- British Film Institute - Programming Development Fund
- Voluntary Action Fund
- Glasgow Life
- Film Hub Scotland Open Fund

Sponsorship:

- School of Arts & Humanities, University of Stirling
- Scottish Documentary Institute
- Centre of African Studies, University of Edinburgh
- Society for Francophone Postcolonial Studies

In-kind sponsorship:

- Divine Chocolate (Gift bags)
- Tropical Whole Foods (Gift bags)
- Dear Green Coffee (Gift bags)
- CGS4Gambia (Gift bags)
- SwellBow Clothing
- Jekkah

Marketing

The Africa in Motion 2014 marketing team consisted of a Marketing Coordinator and two new Marketing Intern roles – an addition that proved valuable in increasing our productivity and also continuing the festival's tradition of providing opportunities for people to get involved and gain experience in junior roles.

This year's marketing campaign struck an effective balance between print media distribution and digital marketing. In the lead-up to the festival, in collaboration with programming, our designer and festival management, we produced and distributed festival brochures, A5 postcards and A3 posters, mainly across Edinburgh and Glasgow. We also assisted with keeping AfroVibes UK materials (brochures, postcards, coasters) stocked up at venues and at our volunteer information points.

- 9,000 brochures (new 'mini' size – 180mm x 260mm – newsprint style)
- 5,000 postcards (double-sided – featuring design, dates, web and venue info)
- 100 A3 posters
- 5 Quad posters

Brochure distribution was carried out through a combination of volunteer drops at relevant locations (cultural venues, cafes, bars, organisations) in Edinburgh and Glasgow, as well as paid distribution with Door To Door, who made 77 brochure deliveries across the two cities, in quantities specified by us (depending on venue size and importance, based on previous results).

We worked with venues diligently (particularly with Filmhouse front of house and CCA marketing departments) to ensure we had a presence on-site at all times during the festival and as much as possible prior to it. This included quad-size posters at all venues and A3s in appropriate display areas, as well as the 'Africa in Motion jukebox' at Filmhouse, which saw box office staff playing a selection of vinyl records by African artists throughout the day. Our

events once again featured in the printed programmes for Filmhouse and GFT, which enabled us to reach those outside of our regular audience base.

Enhancements could be made to our print media campaign next year with a more structured volunteer distribution system and specific efforts to claim/book visual spaces in venues such as CCA (which had a lot of poster sites around the building, many of them taken up by materials from another festival that had already finished).

Digital/Online Marketing

Online work was bolstered by the new website redesign, which retained successful aspects of the previous site while adding new features and a brighter, more engaging colour scheme. The marketing team took the lead in adding event information and data through the website CMS in the lead-up to its re-launch, and amended details when new guests were added etc. A concerted effort was made to link all content on social media and eNewsletters to our website, to help draw new traffic to it and provide users with full information and booking links.

Email newsletters were used more sparingly this year, with five sent out throughout the festival (including programme launch and post-festival) to a subscribers list of just under 1500. The design was revamped to reflect the new website design and efforts were made to use larger graphics and more thorough linking. The average open rate was 23% with a click rate of 3%, which is identical to last year's figures. This is an area to be scrutinised with a view to increasing these figures for future events.

With social media/online promotion of events and screenings divided evenly among the marketing team, we targeted a variety of groups and organisations through segmented marketing via social media platforms and email. These included societies at the University of Edinburgh, University of Glasgow and Edinburgh College of Art, as well as specialist groups such as Glasgow Comic Con (for our sci-fi shorts programme).

The main media partners this year were The List and The Skinny, who both supported the festival with print and online pieces of writing, as well as social media recirculation of content and information. We also had strong support on social media from Afrovibes UK, Scottish Documentary Institute, Edinburgh College of Art and our four main venues. These relationships were beneficial in terms of reciprocal publicity and broadening audiences.

We once again saw significant progression in our digital marketing stats this year, with Facebook and Twitter accounts providing a steady flow of promotion for events and screenings. Working to an agreed-upon house style, the marketing team approached the programme in two phases – aiming to write a post about each and every event in the festival before it had begun, then covering their events once again as the festival was underway with additional/alternative content and full details.

We saw significant boosts in followers on Facebook and Twitter, with higher post-reach than ever before and significant successes with strategically implemented paid advertising. Once again, it is clear that photo galleries from events are the most engaging posts we can offer on Facebook, in terms of reach and post clicks.

Facebook

- +526 likes since 1st October 2014 - 17% increase
- Daily page visits peaked at 268 on 03/11/2014

- Average daily page visits of 133
- Three posts with highest 'organic' (non-paid) reach recorded figures of 2136, 1870 and 1618 (all higher than last year's best – 1055)
- Posts with highest clicks were photo galleries of:
 - o Edinburgh Capoeira Workshop with Mao No Chao
 - o Glasgow Opening Party with Sura Susso
 - o Edinburgh Masterclass with Eric Kabera

Twitter

- Just over 2000 followers
- Remains a very useful platform for condensing events into themes, dates and times, and responding quickly to enquiries
- Cross-promotional links with Glasgow Women's Library (particularly around BFI sci-fi events) and also with our partner festival AfroVibes UK
- Venues – CCA and Filmhouse particularly – were reliable retweeters of information and multimedia content

Instagram

One of the aims stated in last year's festival report came to fruition this year, as we were able to successfully integrate our volunteer team and core staff into our digital marketing output through Instagram. Throughout the festival, volunteers took photos from events as they happened and sent them through to marketing, who published them on the Africa in Motion account, which then shared these on other social media platforms. A gallery of these can be found at www.instagram.com/aimfilmfest.

Press

We had one of our strongest years yet in terms of press coverage, with extensive and very positive coverage received in a number of different publications and media. Print publicity included extensive editorial coverage in The List Magazine and The Skinny, the two regional arts listings publications we had media partnerships with. The festival was very positively reviewed in these publications, with The List stating: "This year, the annual Africa in Motion festival sees the continent exploring new and otherworldly territories. The 2014 selection reveals fresh ambition and imaginative directions" and The Skinny: "...whether you nurture an existing passion for African movies or are looking to broaden your world cinema horizons, AiM's cultural, ethnic and genre diversity offers plenty to discover." Other print publicity included an article in The Edinburgh Reporter, Herald, The Leather magazine, I On Magazine, a listing in The Guardian Guide, and an article in the Daily Record (Scotland's most widely read newspaper) on the symposium with Albie Sachs.

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, Okay Africa, Connect ZA, Creative Scotland, Product Magazine Top Ten Club (which asked us to compile a top ten from the films in the programme), Coalition for Racial Equality, Black History Month, Africa in Words, Screen Africa, Reel Scotland, Buni TV, Dokweb, Edinburgh Guide, TV Bomb, and Mail and Guardian Africa. STV Glasgow online covered us with numerous articles and interviews on individual screenings and events.

Broadcast coverage included two interviews on BBC Radio Scotland - one for The Culture Show with two of the festival managers, and one with filmmaker Eric Kabera about the Rwandan film industry. Summerhall Radio and Television also covered the festival through

staff and guest interviews and we achieved our first television broadcast coverage this year, with the festival managers appearing on STV's The Riverside Show.

Several journalists had press accreditation to attend festival screenings and events. Harriet Warman wrote an extensive piece on the festival for the BFI's Sight and Sound magazine, in which she discusses many of the films in the programme and concludes with: "...in a showcase of a previously ignored continent's worth of filmmaking activity, what is pertinent should not be undervalued. Being now the largest of five African film festivals in the UK means Africa in Motion is now in good company, and having this year partnered with their fellow continent-focused festivals to produce the South Africa at 20: The Freedom Tour, much of its programme will tour around the UK, making this winter something of a core time to explore African cinema."

Africa in Motion 2015

Next year it is Africa in Motion's tenth anniversary. The festival has become firmly established on the UK arts calendar as one of the most important platforms for African cinema in the UK and Europe. We have built up a loyal audience base, screening over 350 films to around 25,000 audience members over the past 9 years, and we continue to expand our audiences and attract new audience members each year. We receive our core funding from Creative Scotland, and our expectation is that Creative Scotland will continue to support the festival in future years, as we are one of the most important and successful Scotland-based festivals funded by Creative Scotland. In 2012 we gained charitable status, which opened up new funding avenues for the festival, currently being explored and developed. We have established strong relationships with the UK universities since the beginning of Africa in Motion, including the Universities of Edinburgh, Glasgow and Stirling, which we anticipate will continue in the future.

Report compiled by Africa in Motion Film Festival, December 2014