

Institution: University of Winchester		
Unit of Assessment: D34 Communication, Cultural and Media Studies, Library and Information Management		
Title of case study: Globalising the Awareness of Pan-African Heritage and Cinema		
Period when the underpinning research was undertaken: 2000-2020		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s): Imruh Bakari	Role(s) (e.g. job title): Senior Lecturer in Film Studies; Senior Fellow (Knowledge Exchange)	Period(s) employed by submitting HEI: 1994-Present
Period when the claimed impact occurred: 01/08/2013-31/12/2020		
Is this case study continued from a case study submitted in 2014? Yes		
<p>1. Summary of the impact (indicative maximum 100 words)</p> <p>Research on African and African diasporic 'film culture' has underpinned impacts on the understanding and knowledge of film culture, with significance for publics, British community groups, and public policy. Impacts have reached local, national, Pan-African, and global constituencies, principally:</p> <ul style="list-style-type: none"> i) among publics and cultural activists through knowledge exchange and engagement with varied community groups in London, such as Khizra Foundation, the Pan-African Society Cultural Forum (PASCFC) and Numbi Arts; ii) in collaboration with June Givanni Pan-African Cinema Archive (JGPACA), professionals and cultural workers concerned with issues of archives and archiving and related issues in relation to the UK; and iii) among professionals and policymakers in Africa concerned with the role of culture and the creative industries in realising sustainable development. 		
<p>2. Underpinning research (indicative maximum 500 words)</p> <p>Imruh Bakari's research is framed within a background of academic work in Film Studies at the University of Winchester, professional work in the film industry involving production, and in cinema culture concerning film festivals. At the core of this ongoing research is a critical perspective that moves away from nationalistic frameworks to understand African and African diasporic cinema within a single paradigm; and simultaneously, in relation to various historically instantiated communities linked by cultural traditions through which they have engaged with modernity.</p> <p>1] <u>Decolonising the Paradigm of Pan African Cinema and Film Culture</u> The research's starting point [3.1] was a critical response to the way in which the politics of race and ethnicity during the 1980s had codified and defined 'Black British Cinema'. This contestation of the implicit location of Africa and Africans in Britain's colonial and imperial history was taken up in [3.2]. Both interventions developed a new account, and a '(re)discovery', of the African image produced 'by African creative engagement with the processes of modernity.' Hence, as a central concern, [3.3] develops a critical analysis of convergent trends in global cinema, and a contemporary manifestation of African film practice. By locating contemporary African experiences of cinema within a transnational film culture, a perspective is offered for new approaches to the idea of 'Pan-African cinema' and its curation.</p> <p>2] <u>From Critical Intervention to Strategic Interventions</u> 'The Role and Function of Film Festivals in Africa' [3.4] was first presented as a keynote paper for the African Film and Politics Conference organised by the Africa Media Centre, University of Westminster in 2013. It offered a critical historical account of the intersection of politics, ideology, power and diversity in African film industries. Reflecting on discussions at an earlier conference 'for</p>		

academics and practitioners', 'African Film in the Digital Era', University of Westminster in association with the Communication and Media Research Institute (CAMRI), Centre for Research and Education in Arts and Media (CREAM), the London African Film Festival (LAFF), and Africa at the Pictures, London (2009), the chapter offers a postcolonial perspective on the evident challenges facing African film industries of varying maturity within the global cinema economy. Its central argument is for the establishment of a formal institutionalised film industry at national, regional, and Pan-African levels, able to maintain a sustained presence in film festivals and having a socio-cultural impact. This perspective is further developed with a focus on the premier film festival in Africa, in a commissioned and peer-reviewed article [3.5].

3] Research Findings Disseminated via Public Engagement to Public and Practitioners

This research focuses on and is being developed around film and wider issues of cultural production. Presentations to the public have helped to stimulate, encourage, and mentor archivists. Examples include the co-authored archive film compilation *Big City Stories* [3.6], and 'Africa in the Atlantic Triangle: Narratives, Archives and Identity', delivered as public lectures and workshops and focusing on the specific issues of approaching archives and the use of archival material. This ongoing work involves knowledge exchange around the value of personal, professional, and community involvement with the 'materials of history' through curation, archives, and museums.

3. References to the research (indicative maximum of six references)

- 3.1 Bakari, I. (2000) 'A Journey From The Cold: Rethinking Black Film Making in Britain'. In: Owusu (ed.) *Black British Culture and Society*. London and New York: Routledge, 246-256.
- 3.2 Bakari, I. (2007) 'Colonialism and Modern Lives in African Cinema.' *Screen* Vol. 48 No. 4, 501-505. DOI: [10.1093/screen/hjm051](https://doi.org/10.1093/screen/hjm051)
- 3.3 Bakari, I. (2018) 'African film in the 21st Century: some notes to a provocation' in *Communication Cultures in Africa* (CCA), Vol. 1, No. 1, December 2018. DOI: <http://doi.org/10.21039/cca.8>
- 3.4 Bakari, I. (2017) 'The Role and Function of Film Festivals in Africa'. In Mano et al (eds.) *African Film Cultures: In the Context of Socio-political Factors*. Newcastle upon Tyne: Cambridge Scholars Publishing, 188-205. [Submitted in REF2]
- 3.5 Bakari, I. (2020) 'Towards Reframing FESPACO', *Black Camera: An International Film Journal*, Vol.12, Number 1, Fall 2020; DOI: [10.2979/blackcamera.12.1.26](https://doi.org/10.2979/blackcamera.12.1.26)
- 3.6 *Big City Stories* (June Givanni and Imruh Bakari, 2011) DVD. www.blacklondonfilmheritage.org and <https://www.intofilm.org/films/18813>

Outputs 3.3 and 3.4 were assessed by external reviewers and rated 2*.

4. Details of the impact (indicative maximum 750 words)

Bakari's work over the years has forged and disseminated new global and postcolonial perspectives on the frames of representation of Africa and Africans in relation to 'modernity'. As such, Bakari's research has enhanced 'Public and Diasporic Awareness and Engagement' within communities intersecting across the UK and globally; enhanced and influenced initiatives concerned with 'developing archives and related awareness' in the UK; and influenced practitioners concerned with 'policy development in Africa' at various levels.

Increasing public and diasporic awareness and engagement

Bakari's approach and perspectives are exemplified by 'Africa in the Atlantic Triangle/Circle' [5.1]. Written testimonies from the participants and organisers of the events said:

1. PASC: 'I was moved by how you had connected up a range of institutions and sites constructed in relation to archive [...] the presentation went wider and deeper than I expected'

2. Khizra Foundation: 'I was mostly surprised at how attentive the younger members of the audience were; the presentation was quite academic but, from the feedback forms the presentation was the most liked as it revealed a history that many in the audience were unaware of. [...] They

felt it helped to increase their wider black history knowledge and inspired them to learn about their own heritage in Britain.'

'This session achieved positive outcomes by inspiring attendees to get involved in archiving projects and understanding that there's more research needed to explore Black Muslim heritage in the UK. This session assisted attendees to comprehend the importance of heritage, oral history and archiving that can benefit younger/future generations [and] instil empowerment.'

3. Numbi Arts: Among the participants at the Khiza Foundation events were Numbi Arts [5.2] collaborators: i) an architectural designer engaged in spearheading the design process for a Numbi Village in Gambia said 'The most significant idea presented for me was the idea of approaching the problem by standing against injustice with a humanist social vision [...] It's important to me that I think about spatial injustices before beginning to design social housing. Thinking in this way helps me to create with the end-user in mind, improving diversity and quality of the end product'. ii) An artist/educator said 'The mapping and timely wealth of knowledge and experience on the subject both professional and academic, filmmaking and personal lived experience [...] was truly educational [...] it is going to be useful especially as we develop our first Somali Museum in the UK.' This museum project was launched in 2020 with a successful crowd-funding initiative [5.2].

4. Engagement through public lectures and workshops has also been beneficial for a diasporic community in the UK other than the African Caribbean community, as feedback from the organisers and participants (50 at the discussion) at the *Altab Ali Day - 40 Years On* [5.3] commemoration event indicates. Written feedback from participants (mainly Asian) indicated that Bakari's perspectives influenced perceptions of their own 'diasporic social, political and cultural narratives'. Overall, the value and use of archival material was reinforced, in this instance, the use of 'photography and audio-visual media'. One response particularly stated that the respondent was inspired to draw inspiration 'from disseminating or emancipating hidden histories and fostering intercultural conversations around traumatic events, in the hope of fostering greater social cohesion, understanding, peace and amity.'

Knowledge exchange and cultural action

Bakari's collaborative work has been recognized as 'a key resource' for varied publics: educational and film industry professionals, cultural and community arts organizations, galleries and museums, both within the UK and internationally. This has involved a range of JGPACA events, including screenings, panel discussions, exhibitions and symposia as exemplified by [5.4], engaging a range of students, artists and cultural activists; and [5.5] at Nottingham Contemporary. The Audience Report indicates that 'People (45,148 visited *The Place is Here*; 59% were from Nottinghamshire; 43% within the 16-30 age bracket; 27% of the audience came from non-White British backgrounds; 31% were first time visitors; 21% were non-specialist audiences; 59% had a general knowledge of contemporary art) saw the exhibition as intellectually stimulating, and people attended "to learn something" as well as "to be inspired"'

In addition to engagement as noted above ('Awareness and Engagement'), Bakari has made other influential knowledge exchange interventions indicative of collaboration at the international African Studies Association UK (ASAUK) Conference in 2018. Drawing on [3.2], [3.3] and [3.4] (above), Bakari 'has also contributed to debates about African film at major conferences and has helped provide new directions. Nollywood in Nigeria has benefitted from his insights as well' [5.6].

Policy and institutional development in Africa

Bakari's extensive research on the African experiences of cinema and decades of professional work in film production, combined with his influential role in film industry organisations and in organising and curating film festival events in the UK and in Africa, supported his prominent involvement in the consultative forum in preparation for '50 Years of FESPACO', the premier film festival on the African continent. The work of this consultative forum culminated in a two-day symposium, 'Confronting our memory and shaping the future of a Pan-African cinema in its essence, economy and diversity', which was the centrepiece of the festival's twenty-sixth edition

held in Ouagadougou, Burkina Faso in 2019. This international event, and particularly the symposium, attracted widespread national and international media attention, particularly in the Francophone world [5.7]. Drawing on earlier research [3.2], [3.3], [3.4] and Bakari's symposium intervention [5.7]), a peer-reviewed article [3.5] was commissioned for a publication dedicated to FESPACO 2019.

Bakari's research has also influenced cultural policy development initiatives in Tanzania [5.8] and the East Africa region. As a result of this work, Bakari was consulted by the Observatory of Cultural Policies in Africa (OCPA) to provide input for the 'Regional Study in view of Preparation of the UNESCO Forum of Ministers of Culture, Paris, 19 November 2019' 'in which more than 120 Ministers took part, 110 of whom spoke, including 22 African Ministers' [5.9]. The study produced by OCPA [5.10] made substantial use of the research provided by Bakari's briefing document [5.11] and incorporates East Africa area specific information provided, and policy perspectives developed, from earlier research. OCPA reported [5.9], 'we cannot fail to note the thanks and appreciation to the OCPA for its intellectual contribution to the preparation of the working document of the Forum of Ministers and in particular the Regional Study No. 7 on Africa'. It was indicated that the study would support 'the formulation and the implementation of new appropriate cultural policies, the need for cultural infrastructure development, facilitating digital access, cultural and artistic education, promoting cultural diversity, protecting the freedom of creation, safeguarding the cultural rights of communities, new obligations of politicians facing the dizzying growth of cities, the economy of culture and the development of instruments for measuring the impact of culture on global development.' (OCPA News, no.386, p.6)

5. Sources to corroborate the impact (indicative maximum of 10 references)

- 5.1 *Africa in the Atlantic*: 'Africa in the Atlantic Triangle: Narratives, Archives and Identity', keynote paper, Everyday Muslim/ Khizra Foundation Symposium: An Exploration of Black Muslims in British History and Heritage, Richmix, London, 18 March 2017, 100+ attendees; archived/documented by Khizra Foundation.
<https://www.youtube.com/watch?v=LUAfZh16CHA>. Organizer's Report on 'Knowing & Preserving the Past: A Participatory Discussion with Imruh Bakari', Everyday Muslim/Khizra Foundation Heritage and Archive Initiative at The Poetry Society, London, 19 August 2017, 10+ invited participants; archived/documented by Khizra Foundation,
<https://www.everydaymuslim.org/black-british-muslim-heritage-podcasts/knowning-and-preserving-the-past-a-participatory-discussion-with-imruh-bakari/>. 'Africa in the Atlantic Circle: Narratives, Archives and Identity', Workshop paper for Pan-African Society Community Forum, London, 2 June 2017, 40-50 attendees; archived/documented by Pan-African Society Community Forum (PASCF), Brixton, London.
- 5.2 NUMBI ARTS: 'Social, spatial and environmental relations',
<https://numbi.org/numbievent/numbi-arts-social-spatial-and-environmental-relations/>, part of NUMBI Fest 2018
<https://www.ideastore.co.uk/assets/documents/Local%20History%20Archives%20Online/Numbi%20Takeover%20Updated.pdf>, featured in 'Crowdfunded Somali/UK Living Museum Space To Become Community Archive' <https://culturepledge.com/arts/crowdfunded-somali-uk-living-museum-space-to-become-community-archive/>
- 5.3 Written feedback from the organisers and participants of *Altab Ali Day - 40 Years On*, 4-6 May 2018, Brady Arts & Community Centre, London; Purbo Pictures: South Asians on Film + Panel Discussion 'Diaspora through the lenses' - questions of race, class and representation on film. Archived/documented. <https://www.eventbrite.co.uk/e/purbo-pictures-south-asians-on-film-panel-discussion-disapora-through-the-lenses-tickets-45137323951>. Panel members include Ruhul Amin, Imruh Bakari, Farrukh Dhondy and Tom Learmonth. Chaired by Clelia Clini.
- 5.4 June Givanni Pan-African Cinema Archive - statement 23/9/19, detailing participation and collaboration across a number of events and activity, including: *Movements* - June Givanni Pan African Cinema Archive exhibition and screenings, 16-23 October 2014, in collaboration with June Givanni Pan-African Cinema Archive, the Birkbeck Institute of the Moving Image and the University of Arts London (Chelsea); co-organiser and panel chair and participant on the one-day 'international roundtable' Pan-African Cinema, Négritude and the Archive (18 October) at

Birkbeck Institute of the Moving Image; Public presentation archived and documented by June Givanni Pan-African Cinema Archive and the Birkbeck Institute of the Moving Image, <http://www.junegivannifilmarchive.com/>, Roundtable discussion held at Birkbeck: <http://www.junegivannifilmarchive.com/movements/>, Podcast: <http://www.bbk.ac.uk/arts/research/birkbeck-institute-for-the-moving-image/podcasts-and-videos/podcast-pan-african-cinema-negritude-and-the-archive>

- 5.5 Audience report and press review: *Third Eye: An Introduction to Independent Cinema* - Gallery Installation in *The Place Is Here*, 4 February– 30 April 2017, Nottingham Contemporary in collaboration with the Van Abbemuseum, Eindhoven (<https://www.nottinghamcontemporary.org/whats-on/the-place-is-here/>). Exhibition tracing some of the urgent and wide-ranging conversations taking place between black artists, writers and thinkers in Britain in the 1980s. Archived/documentated by Nottingham Contemporary and Van Abbemuseum, Curators: Nick Aikens and Sam Thorne with Nicola Guy.
- 5.6 Written testimonial from a co-convenor of the 'African Cinema Audiences' panels at the African Studies Association UK (ASAUk) Conference in 2018, and co-editor of *African Film Cultures: In the Context of Socio-political Factors* (Cambridge Scholars Publishing, 2017), in which 'The Role and Function of Film Festivals in Africa' [3.4] is published.
- 5.7 FESPACO 50th Anniversary Symposium, 'Confronting our memory and shaping the future of a Pan-African cinema in its essence, economy and diversity', Ouagadougou, Burkina Faso. Archived/documentated by Fespaco/Imagine Institute. Panel presentation symposium discussion, 25-26 February 2019. Examples of media coverage specific to the symposium: Bartlet, O. 'Colloque du cinquantenaire du FESPACO: panafricanisme et pérennisation', [27 March 2019](http://africultures.com/colloque-fespaco-14640/), <http://africultures.com/colloque-fespaco-14640/>; W.F., 'J3: Mémoire et avenir du Fespaco en question', 26 February 2019, <http://cinemawon.net/new-blog-1/2019/3/11/j3-la-mmoire-et-lavenir-du-fespaco-en-question>
- 5.8 Bakari, I. (2012) *Culture and Creative Industries in Tanzania: A Plan for Strategic Action*, UNESCO, <https://unesdoc.unesco.org/ark:/48223/pf0000245149.locale=en>
- 5.9 'The UNESCO Forum of Ministers of Culture 2019 (Paris, 19 November 2019)' and 'OCPA at the World Forum of Ministers of Culture (Paris, 19 November 2019)', OCPA News, 386, November 2019
https://ocpa.irmo.hr/activities/newsletter/2019/OCPA_News_No386_201911en.pdf;
- 5.10 *Regional Study in view of the Preparation of the UNESCO Forum of Ministers of Culture, Paris, 19 November 2019*, OCPA, Maputo, July 2019. (Confidential Report available as PDF)
- 5.11 Bakari, I. (2019) *Brief for OCPA Towards the 2019 the 2019 'UNESCO Forum of the Ministers of Culture'* (Paper and consultation brief available as PDF).