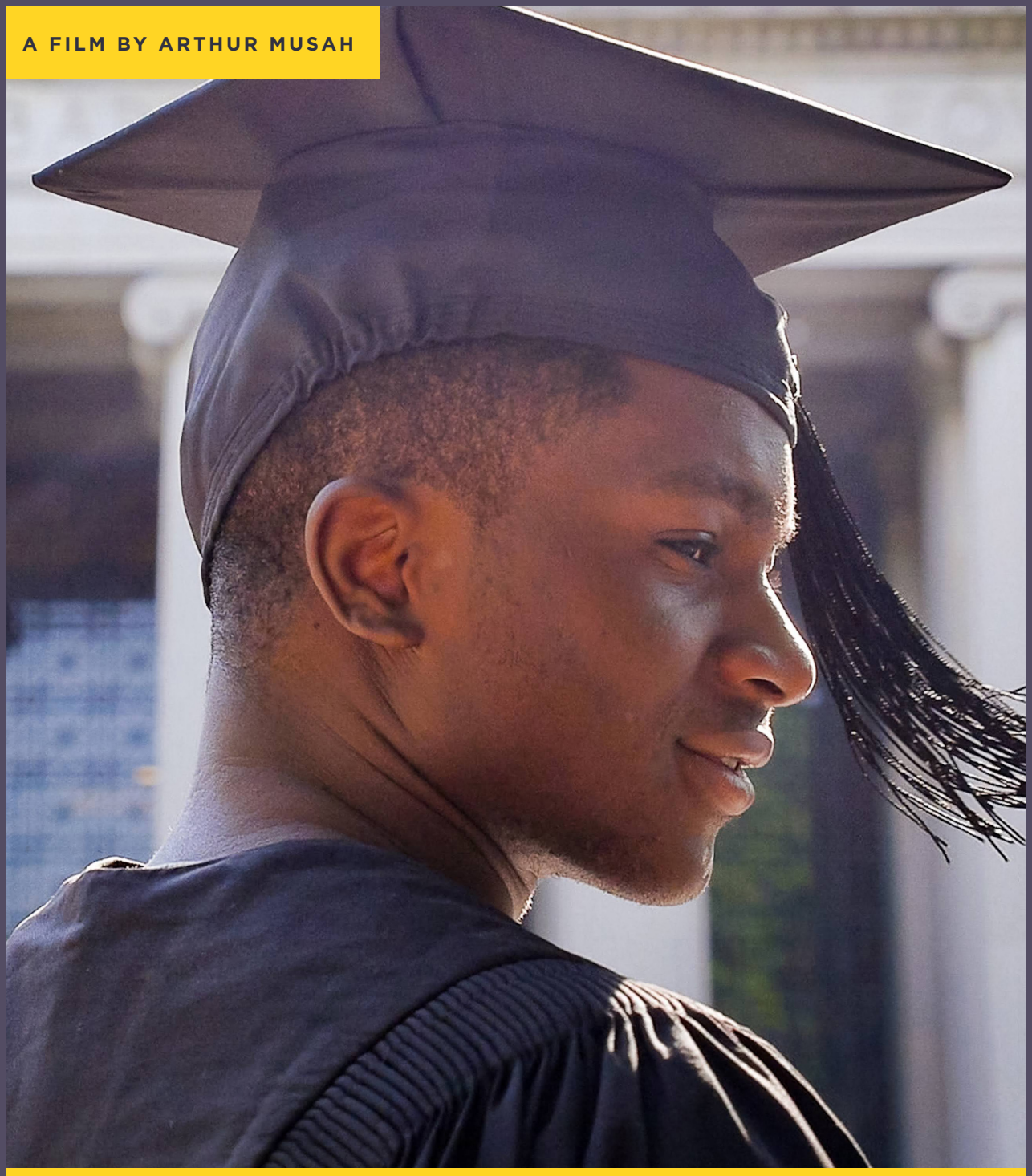
Brief Tender Light

A FILM BY ARTHUR MUSAH



POV

DISCUSSION GUIDE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Film Summary

A Ghanaian MIT alum follows four African students at his alma mater as they strive to become agents of change for their home countries Nigeria, Rwanda, Tanzania, and Zimbabwe. Over an intimate, nearly decade-long journey, all must decide how much of America to absorb, how much of Africa to hold on to, and how to reconcile teenage ideals with the truths they discover about the world and themselves.

Using This Guide

This guide is an invitation to dialogue. It is based on a belief in the power of human connection and designed for people who want to use *Brief Tender Light* to engage family, friends, classmates, colleagues, and communities. In contrast to initiatives that foster debates in which participants try to convince others that they are right, this document envisions conversations undertaken in a spirit of openness in which people try to understand one another and expand their thinking by sharing viewpoints and listening actively.

The discussion prompts are intentionally crafted to help a wide range of audiences think more deeply about the issues in the film. Rather than attempting to address them all, choose one or two that best meet your needs and interests. And be sure to leave time to consider taking action. Planning next steps can help people leave the room feeling energized and optimistic, even in instances when conversations have been difficult.

For more detailed event planning and facilitation tips, visit **https://communitynetwork.amdoc.org/**.

Participants

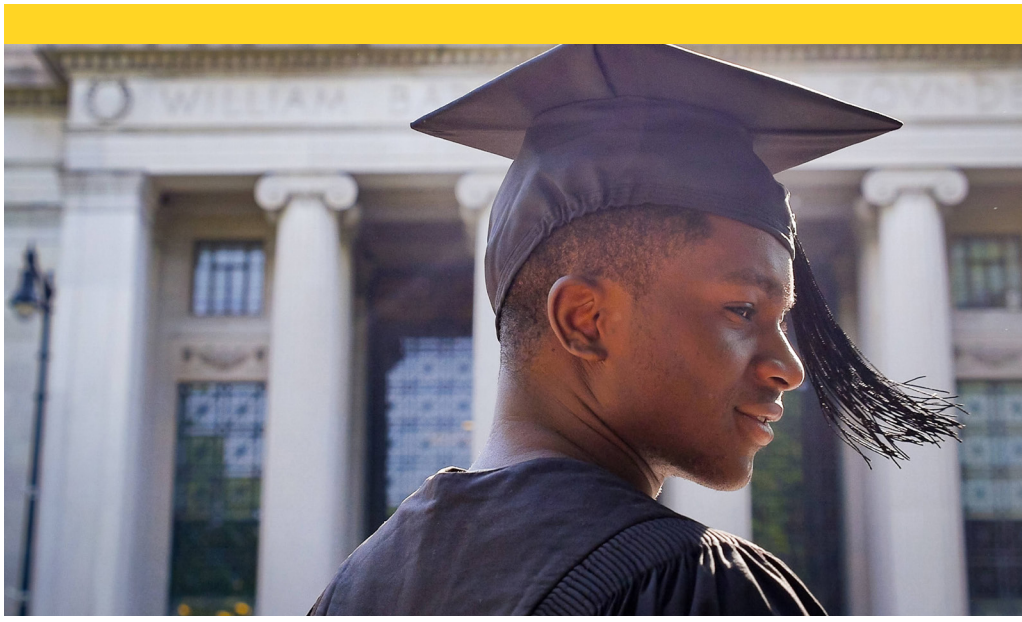
Philip
Philip Abel Adama is from Nigeria.

Fidelis
Fidelis Chimombe is from Zimbabwe.

Billy
Billy Ndengeyingoma is from Rwanda.

Sante
Sante Nyambo is from Tanzania.

Arthur
Arthur Musah was born in Ukraine and raised in Ghana. He produced, directed, filmed, edited, and wrote *Brief Tender Light*.



Key Issues

Brief Tender Light is an excellent tool for outreach and will be of particular interest to people who want to explore the following topics:

- African visions for the future
- Coming of age
- Education and social mobility
- Im/migration: leaving home, making home in a new place
- LGBTQ+ rights in Africa
- Race and Blackness in the US
- Reconciling personal dreams and wishes with family and community needs and expectations
- What makes a good life
- What it means to be African

COMMON CONCEPTS & LANGUAGE

Anti-colonialism

Anticolonialism is a broad term used to describe the various resistance movements directed against colonial and imperial powers. The ideas associated with anticolonialism—namely justice, equality, and self-determination—commingled with other ideologies such as nationalism and antiracism.

Colonization/Colonialism

Colonization can be defined as some form of invasion, dispossession, or subjugation of a people. The invasion need not be military; it can begin—or continue—as geographical intrusion in the form of agricultural, urban, or industrial encroachment. The result is the dispossession of vast amounts of lands from the original inhabitants. This is often legalized after the fact. The long-term result of such massive dispossession is institutionalized inequality. The colonizer/colonized relationship is by nature an unequal one that benefits the colonizer at the expense of the colonized. Ongoing colonialism and its legacies impact power relations in most of the world today. For example, white supremacy as a philosophy was developed largely to justify European colonial exploitation of the Global South (including enslaving African peoples, extracting resources from much of Asia and Latin America, and enshrining cultural norms of Whiteness as desirable in both colonizing and colonizer nations).

"Colonialism, as distinguished from imperialism, is generally defined as the appropriation, occupation, and control of one territory by another."

Ideology

"a set of beliefs, especially the political beliefs on which people, parties, or countries base their actions."

Immigration vs. emigration vs. migration

"Emigrate means to leave one's country to live in another. Immigrate is to come into another country to live permanently. Migrate is to move, like birds in the winter."

Pan-Africanism

"Pan-Africanism is the belief that people of African descent have common interests and should be unified. Historically, Pan-Africanism has often taken the shape of a political or cultural movement. There are many varieties of Pan-Africanism. (...) Pan-Africanist ideas first began to circulate in the mid-19th century in the United States, led by Africans from the Western Hemisphere."

Pathologizing

to present something or someone as wrong, bad, or as a problem.

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Racial Equity Tools

South African History Online

Background Information

Contemporary Africa and the legacies of European colonialism

Disclaimer: It is difficult to comprehensively lay out the range of factors (and actors) that have shaped the economic, social, and political realities of contemporary African countries. Such is the diversity of the African continent that zeroing in on the five countries discussed in Brief Tender Light — which span West, East, and Southern Africa — doesn't much ease the task of compiling a comprehensive background section. The dominant narrative about the African continent has long been one of crisis. Therefore, it is important to clarify that though this section focuses on the socio-economic challenges of African countries, it in no way captures the complete reality of lived experience in these countries. Rather, this focus was chosen to provide context specifically for the issues addressed by the film's protagonists.

While no one element can, on its own, explain the complex economic, social, and political realities of contemporary African countries, it is undeniable that European colonialism had a tremendous impact on the continent. Colonialism's legacies continue to inform lived experience across Africa in important ways — particularly in the areas addressed in the documentary: education systems, physical infrastructure, and legal systems. European colonialism in Africa ended, for the most part, in the 1960s, though some countries in Southern Africa, like Angola and Zimbabwe, attained independence in the 1970s and 1980s. The end of colonialism meant the possibility of self-determination for African states and people after decades of violent oppression.

The dawn of independence was a period of great hope and imagination as African anticolonial intellectuals and political leaders across the continent drew up plans for more egalitarian nations and for African countries' recognition on the global stage. However, the decades that followed hardly lived up to these hopes, as a number of factors, among them colonialism's imprint, continued to impact material, social, and economic conditions in African states for many decades.

Though colonialism took on many forms in the different regions of Africa, the European colonial project across the continent was animated by the same core ambitions: commerce, "civilization," and Christianity. The physical, social, political, and legal infrastructures instituted by colonial administrations were designed to support the aims of extracting raw materials from colonies for European markets, converting African populations to Christianity, and instituting European values, knowledge systems, and languages in colonized territories.

For instance, road networks were designed to lead from the interior of colonies, where raw materials were cultivated, towards the coasts, where raw materials would be shipped out to foreign markets. Similarly, the educational system across colonies was designed to fulfill the colonial

administration's labor needs by producing laborers and lower level workers, rather than providing a high level of education, which was seen as a potential threat to colonial authority. In addition, legal systems based on European law replaced existing modes of justice in the colonies (the anti-LGBTQ+ laws that are increasingly being enforced in many African countries after laying dormant for decades were typically introduced by colonial administrations).

Upon independence, new states faced the task of remaking territories with physical infrastructures that were not designed to benefit local populations, but rather to facilitate extraction towards the exterior. Additionally, these states dealt with heightened disparities between urban and rural areas, educational systems that were not designed to meet the needs of the masses, and ethnic categories and governance systems that created or heightened tensions between groups or regions.

For many countries, the first few years after independence brought successes in the face of these challenges: high economic growth, increased rates of school enrollment, and new infrastructure projects. Fates soon started to turn, however. The new African states found themselves burdened by debt; in some countries, as was the case in Ghana and Zimbabwe, for example, former anticolonial leaders turned into autocratic leaders; and in many countries, ethnic tensions that had been exacerbated by colonial era policies led to violent conflict. For instance, the ethnic conflict between Tutsi and Hutu in Rwanda that led to the 1994 genocide against the Tutsi was a product of a system of racial classification and hierarchy put in place by the Belgian colonial administration when Rwanda was under Belgian rule.

Adding to the infrastructural and social challenges faced by the newly independent African states were the economic conditions in which they unfolded. When African countries emerged from colonization, their

economic systems were in dire straits. Because the primary purpose of the colonies had been the extraction of raw materials, African economies had not been industrialized or diversified. As a result, African populations were largely dependent on European and other Western powers for manufactured goods. Moreover, a number of states inherited the debt colonizers amassed while ruling the territories, and, in the case of former French colonies, their monetary policy remained tied to European central banks. As a result, African states had limited leeway for setting the policies that shaped their populations' livelihoods.

Further afflicted by the global economic crisis of the 1970s, African states approached the World Bank and International Monetary Fund for assistance. This assistance came in the 1980s as the set of reforms known as "Structural Adjustment Programs." The loans provided by the international financial institutions as part of these programs were conditional on a restructuring of the economy, which included, among other elements, increased privatization of social services, including education and health services. The reforms did not have the desired effect of boosting African economies. Instead they resulted in inflation and increased unemployment, further entrenching populations in poverty and making a continent rich with natural and human resources the poorest on the planet.

African educational journeys

Though most African mobility happens within Africa, Africans have long traveled outside of the continent for educational purposes. For instance, historical records tell the stories of 19th century figures from elite families in present-day Ghana, such as Kwasi Boachi, who were sent by their families to acquire a European education. Other examples exist of individuals who attained a high level of education in Europe after being forcibly removed from their place of origin in Africa and sold as slaves for European dignitaries. During the colonial era, a small minority of African colonial subjects traveled to the colonial center in Europe (France, England, Portugal) to study. Typically coming from elite backgrounds, some of these individuals would become political leaders in their home countries after independence. This was the case for Léopold Senghor, who became Senegal's first head of state.

After colonial rule ended, African migration outside of the continent for educational or professional pursuits was initially to Europe, most commonly to the former colonial power. This migration was bolstered by France and Britain's favorable immigration policies from the end of World War II until the 1970s. African migration to Europe took on a new scale against the backdrop of the economic crisis that unfolded across the African continent in the later part of the 20th century.

In economics and other disciplines, migration is understood as the result of so-called "push-pull" factors: the conditions that push individuals to leave, and the conditions that draw them to another place. Typically, poor economic conditions in the home country spur emigration to other locales with better economic opportunities and possibly favorable immigration regimes. The departure of a potential work force from one place to another is often referred to as "brain drain." Economic migration can offer an avenue for improving both the émigré's condition and that of

their families and communities in the country of origin through remittances, or sending money back home. With under-resourced institutions of higher education, soaring unemployment rates, and stagnating economies in their home countries, traveling to Europe often appeared as the only option many young Africans had to improve their and their families' economic circumstances.

African students have been traveling to the United States since at least as far back as the 1930s, if in small numbers. For example, Ghana's first president, Kwame Nkrumah studied in the United States between 1935 and 1945. Restrictions were in place to limit non-European immigration to the U.S. from after the Civil War until the mid-20th century. What had been a trickle, compared to migration to Europe, increased significantly during the Cold War, as the United States and the Soviet Union jostled for geopolitical control over the newly independent, so-called "non-aligned" African states. Funding African students to study in their countries became a key way for both the U.S. and the Soviet Union to extend political and cultural power in African countries, leading to thousands of young, primarily male Africans studying in Eastern European states like Russia, Ukraine, Poland, and Czechoslovakia. Not to be outdone, the United States also developed scholarship programs starting in the 1950s aimed at attracting African students to American institutions.

Since the end of the Cold War in 1991, and significant American divestment from Africa thereafter, the desire to attract African students to the United States has cooled. African students have been shown to be the most highly achieving immigrant group in the US in terms of educational outcomes. Yet, in recent years, the denial rate for African student visa applications has not only been increasing, but it has been disproportionately higher than denial rates for applicants from other regions of the world. A 2023 report, using data from 2015, shows that the denial rate for African students was 44%, compared with 30% of Asian students and just 8% of students from Europe.

This means that almost half of African students who applied for a visa to the U.S. were denied. Another study showed that "of 3,000 students from Sub-Saharan Africa admitted for graduate studies to a top U.S. university in 2022, only about 60% were granted a student visa to the United States despite being admitted and having secured the required funding. This translates into a denial rate of 40% as compared with denial rates of 30% for India and 10% for students from China and Brazil."

The question of return has loomed large in the midst of African educational journeys: To what extent do those who leave have a duty to return to their home country? To what extent do they want to, or are able to? What does it take to reintegrate after a long absence? To what extent does (or can) the host country become home? What does "home" mean? These questions about the (im)possibility of return and the definition of home across the African country of origin and the host country have been recurring themes across African literatures from the early 20th century to the present. Some recent novels that address the subject include Americanah by Nigerian writer Chimamanda Ngozi Adichie, the Ethiopian Dinaw Mengetsu's The Beautiful Things that Heaven Bears, or Zimbabwean Tendai Huchu's The Maestro, the Magistrate and the Mathematician, to name but a few. Migration studies scholars have shown that the decision to return or not is the result of an interplay of personal, policy, social, and economic considerations. For many who leave their country of origin for economic reasons, migration is not a definite, but rather a "circular" phenomenon, with repeated movement between the country of origin and the host country.

African and African American linkages

Historian Paul Zeleza writes: “Africa and the Americas have been permanently connected since the sixteenth century by the continuous flows of people in both directions. (...) [T]he slave trade was not a one-time event, but a continuous process that lasted four centuries, from the mid-fifteenth century to the mid-nineteenth century. (...) Over the centuries cultures in both continental Africa and diaspora Africa changed and influenced each other, to varying degrees across time and space.”

Exchanges between Africans and the African diaspora in the United States specifically have and continue to take place in many realms: political, educational, and cultural. There is a long history of alliances between African and African American political movements. These historical alliances are visible, for example, in how the Civil Rights Movement in the U.S. and movements for independence in Africa mutually reinforced each other. This mutual support came, for example, in the form of the political project of Pan-Africanism, that brought together African and African American political thinkers, and in the pressure that the African American political lobby exerted on the U.S. government to divest from South Africa during apartheid.

Historically Black Colleges and Universities (HBCUs), which were created in the late 19th century, attracted African students and also served as inspirations when newly independent African states designed their higher education systems. These universities also facilitated interactions between African and African American elites that would form the basis for later collaborations. For instance, Ghana’s first president, Kwame Nkrumah, studied at Lincoln University, an HBCU, in the 1930s. Almost thirty years later, in 1961, the African American sociologist WEB DuBois moved to Ghana and joined Nkrumah on a project to develop a comprehensive encyclopedia of African and African American experience. DuBois

would obtain Ghanaian citizenship and die in Ghana. Other important African American cultural figures, such as musician Nina Simone and writers Richard Wright and Maya Angelou, also spent some time living in Ghana during the 1960s; and important American political figures, such as Malcolm X and Muhammad Ali, made high-profile visits to newly independent African countries like Ghana and then-Zaire (present-day Democratic Republic of the Congo). During the Civil Rights struggle in the US in the 1960s-1980s, celebrating pride in African cultural heritage through actions such as wearing African print textiles and jewelry, adopting African names, or celebrating the Kwanzaa holiday, was a political act.

There has been a renewal of African and Afro-diasporic rapprochement, as a new generation of Americans, born of immigrant African parents, who straddle both American and African cultures, emerge, and as contemporary African forms circulate more widely around the world. This phenomenon is perhaps most visible in the cultural sphere, in collaborations, for instance, between American (and global) icons like Beyoncé and African celebrities like Afrobeat sensation Burna Boy and Nigerian writer Chimamanda Ngozi Adichie, to name but a few. The rapprochement is also visible in displays of political solidarity, as with the publication of open letters of support from African writers in support of the 2020 Black Lives Matter movement condemning anti-Black violence and structural racism in the United States and beyond. Initiatives such as Ghana's Year of Return celebrations in 2019, and the "Right of Abode" law passed in 2001, which grants residency rights to the American descendants of enslaved people, seek to further extend economic and cultural connections between African Americans and African nations.

New stories of Africa, the need for multiple and richer narratives

For centuries, the dominant narrative about the African continent was generated outside of Africa. This narrative not only rendered the continent as a singular, uniform place, but also put it forward as the epitome of dysfunction: savagery, poverty, famine, war. Exoticizing tropes centered on wild animals, nature, and so-called "primitive" peoples rounded out these dehumanizing narratives of the African continent and its inhabitants. These imaginaries of Africa as "the dark continent" served as a justification for the colonial project of the 19th century, just as they fueled the "development" narratives at the root of the World Bank and International Monetary Fund's structural adjustment programs a century later. Across the centuries, these narratives painted the African continent as being in a perpetual state of crisis and requiring salvation from the Western world.

A key reason for the dominance of negative stereotypes about Africa has been the fact that the stories about the continent and its inhabitants that have tended to reach global audiences have been those produced by Western entities. Thanks to the efforts of African scholars, political actors, writers and other artists, journalists, and their allies in the West, however, there is today widespread recognition that the narratives that have long framed discourse about the African continent are the outgrowth of racist, anti-Black beliefs that served to justify an economic order based on the exploitation of African bodies and natural resources. To redress this issue, African organizations like Africa No Filter, are actively working to change the dominant narrative about Africa by supporting storytellers across the continent in producing narratives that reflect the continent's diversity. Likewise, new African media platforms, such as Ventures Africa, publish content by African journalists that both reflects the complexity of the continent and is geared towards the interests of African publics.

And Africa-based literary magazines like *Brittle Paper* and *Chimurenga* feature African writers across a variety of genres. The stories emerging from the African continent today and being distributed around the world through these platforms, are weaving a narrative of vibrant, complex, multiple, and—importantly—human African lives.

Naming the problematic nature of narratives that pathologize the African continent, and arguing that the "story of crisis" should not be the single narrative of Africa, doesn't mean that the continent hasn't faced, and doesn't still face, serious challenges. But, because the knowledge produced about Africa by the West has been steeped in racist ideologies, it is important to adopt a critical stance towards coverage of the continent in mainstream Western media. That means, namely, historicizing the social, political, and economic challenges faced by contemporary African societies, which makes the range of forces that have produced current realities visible. It also means centering African voices, recognizing and highlighting their multiplicity, and considering how African-ness intersects with many other social categories such as social class, gender, sexuality, and religion in shaping the lived experiences of African populations on the continent and beyond.

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DISCUSSION PROMPTS

Starting The Conversation

Immediately after the film, you may want to give people a few quiet moments to reflect on what they have seen. You could pose a general question (examples below) and give people some time to themselves to jot down or think about their answers before opening the discussion. Alternatively, you could ask participants to share their thoughts with a partner before starting a group discussion.

- Why do you think the film is named *Brief Tender Light*?
- Did one of the characters resonate with you more than the others? Which one, and why?
- Did the film surprise you in any way? Please describe how.
- What were some of your favorite moments in the film? Describe one or two of these moments and what you enjoyed about them. What emotions did they bring up for you?
- What did you learn from this film? Did you gain any new insights from it?
- What would you say is the main takeaway from the film for you?
- What questions, if any, did the film leave you with?

Personal wishes and responsibility to one's community

1. Each of the four characters describes their excitement at being admitted to MIT. We also hear their families' and communities' hopes and expectations for the students. To what extent do the characters' hopes and their families' align? Have you ever experienced a tension between doing what makes you happy versus what is expected of you? How did you address that tension?

2. What do you consider to be the responsibility of individuals to help better their families' and communities' conditions? How far should that responsibility go? Does everyone have an equal responsibility to contribute? How much should one be willing to give up for their family and/or community?

3. Philip describes his main aim for his studies as "helping my family and making sure my mom doesn't struggle too much; [to] get to the point where my family is stable financially." Later in the film, he talks about having achieved this goal but still feeling like a stranger in the US after 7 years and continuing to struggle with immigration issues. Do you think the costs of living in the US for Philip are worth what he gains from it? Why or why not?

4. Arthur and Sante allude to feelings of guilt about not living up to the dreams they had about returning to their home country, and instead contributing to the American economy by staying in the US. Why do they feel guilty? What decisions would you have made, had you been in their place? Why?

The promises of higher education

1. Fidelis describes college as "the formative time of one's life." What makes a period of time formative? What other kinds of formative experiences might one have?

2. Why is the fact that they will be attending MIT particularly meaningful to the film's characters?

3. Billy talks about the importance of design and architecture, and Sante celebrates taking a class where she didn't have to "think about math or physics," but rather she could think about "what is happening in the world right now."

    a. How can STEM (Science, Technology, Engineering, Mathematics) subjects contribute to the betterment of society?

    b. How about subjects in the Arts, Humanities, or Social Sciences?

    c. In your experience, are these subjects valued equally? If not, do you think they should be? Why or why not?

4. Philip describes the hardship he grew up in. How did his background impact his educational trajectory in the US and his hopes for the future?

    a. How did it compare to the experiences of the other characters?

    b. To what extent does education lead to upward class mobility?

5. What makes a "good life" for you?

    a. What is the place of education in the attainment of a good life?

The role of failure and of the unknown in going after dreams

1. What did you dream of being when you grew up?
   a. Where did that dream come from?
   b. What informed it?
   c. Have you ever had to leave something, someone, or some place, behind in order to pursue a dream?
2. What kinds of challenges do the characters face as they try to live out the dreams they had when they first came to college in the US?
   a. What emotions do these challenges bring up for them?
3. Sante describes struggling to come to terms with failing physics. She begins to doubt her dreams of becoming an engineer, and of having her place at MIT. Have you ever faced failure and self-doubt?
   a. How have you coped with disappointment about things not working out as you had hoped?
4. Is failure a necessary part of realizing one's dreams? Why?
5. Fidelis speaks about feeling fearful about the future because things are not turning out as he had planned and he doesn't know what lies ahead. Why might not knowing what lies ahead be frightening?
   a. What other emotions can not knowing bring up?

b. What is the right balance between knowing and not knowing when trying to accomplish something new?

c. What might one do in the face of uncertainty?

Who are you?

1. When Arthur asks him "Who are you," Billy says that question was easier to answer when he first came to college. How do you define "who you are"?

   a. Have you found that question harder to answer at some times than others? Why?

   b. What elements have remained constant in how you've defined yourself over the years?

2. Sante describes the changes she's observed in other African people who migrated to the US. Why are these changes upsetting to Sante?

   a. Why might it be upsetting to other people when we change?

   b. How much should other people's opinions of us matter when we consider whether the changes we are undergoing are good or bad?

3. Each of the characters describes some of the challenges of being Black in the US. What are some of these challenges?

   a. How do these experiences impact their experiences at MIT?

   b. What questions does it raise for them, and how do they respond?

4. How much have you had to think about race or deal with racism in your day-to-day life? Which of the characters' experiences resonated with your own?

5. When Billy's sister is asked at US immigration why she didn't want to stay in the US after her studies and instead chose to return to her home country, her answer is: "I'm not American, I'm Rwandan." How does your nationality impact the choices you have made in your life so far?

   a. How do you think your nationality has impacted the opportunities you have had?

What makes home?

1. For each of the characters, a visit to their home country after a couple of years away brings conflicted feelings; happiness at returning and also sadness, disappointment, or culture shock. How does the idea of "home" shift for the characters? How do you define home for yourself?

2. Have you ever spent time away from home? What did homesickness feel like? How did you stay connected to home while you were away?

3. Arthur describes feeling safer in the US as a gay man, given recent proposed anti-LGBTQ+ legislation in his home country Ghana, and Sante talks about feeling freer to pursue her professional ambitions as a woman in the US than in her home country Tanzania.

   a. What makes you feel safe?

b. What makes you feel free?

c. How much does feeling safe or free matter in what makes a place feel like home to you?

4. The last line of the film is: "Perhaps what matters is that when home calls for that which we can give, be it our old home or our new one, we answer." What do you understand this statement to mean? How might "home call"?

CLOSING QUESTION

OPTIONAL

At the end of your discussion, to help people synthesize what they've experienced and move the focus from dialogue to action steps, you may want to choose one of these questions

- What did you learn from this film that you wish everyone knew? What would change if everyone knew it?
- If you could require one person (or one group) to view this film, who would it be? What do you hope their main takeaway would be?
- The story of *Brief Tender Light* is important because _____.
- Complete this sentence: I am inspired by this film (or discussion) to _____

Resources

African Centre for Cities
African Centre for Cities is an interdisciplinary hub at the University of Cape Town with a mandate to conduct meaningful research on how to understand, recast and address pressing urban crises, with a particular focus on African cities.

Africa Is a Country
Africa Is a Country is a site of opinion, analysis, and new writing on and from the African left.

AfricanFeminism
AfricanFeminism (AF) is a pan-African feminists digital platform and collaborative writing project between African authors and writers with the long-term ambition of bringing on board at least one feminist voice from each country on the continent.

Africa No Filter
An organization supporting the community of storytellers and organisation already working to shift stereotypical narratives of Africa through the development of nuanced and contemporary stories.

Afroqueerpodcast
AfroQueer is a podcast from telling the stories of Queer Africans from across the continent and diaspora.

Bright Tender Light
The film's official website.

Brittle Paper
Brittle Paper is an online literary magazine for readers of African Literature.

Chimurenga
Chimurenga is a pan African platform of writing, art and politics founded in 2002. Drawing together a myriad voices from across Africa and the diaspora, Chimurenga takes many forms operating as an innovative platform for free ideas and political reflection about Africa by Africans.

Feminist Africa
Feminist Africa is a continental gender studies journal produced by a community of feminist scholars. Feminist Africa attends to the complex and diverse dynamics of creativity and resistance that have emerged in postcolonial Africa, and the manner in which these are shaped by the shifting global geopolitical configurations of power.

Genocide Archive of Rwanda
The Genocide Archive of Rwanda is a digital collection of items related to the 1994 Genocide against the Tutsi in Rwanda, pre-genocide history and post-genocide reconstruction processes. Its collections include testimonies, audio and video materials, photographs, physical objects, documents and publications as well as interactive mapping data.

LGBTQ+ Rights Ghana
A Ghanaian organization advocating forthe rights of LGBTQ+ individuals in Ghana.

Naija Beta
Official website of the documentary, "Naija Beta" (dir. Arthur Musah, 2016), about a group of Nigerian undergraduate students in the US who return to Nigeria to organize the first-ever robotics camp for high schoolers in the country.

None on Record
None On Record produces and distributes media, curates and convenes spaces that centre Queer African stories and provides tools, training, and techniques to Queer African activists, organizations and community groups, enabling them to tell their own stories.

RightifyGhana
Rightify Ghana is a human rights organization in Ghana focusing on advocacy, community empowerment, media monitoring on human rights, and documenting and reporting abuses. Provides constant updates on the LGBTQIA+ community's fight for equality in Ghana.

"Teaching Africa across disciplines"
National Humanities Center online course that exposes and explores the ways in which dominant discourses about Africa are the products of historical forces that reflect a Western, Eurocentric bias. The course offers an overview of the study of Africa from the perspectives of African knowledge producers, as it looks at the continent and its peoples through various disciplinary angles.

Ventures Africa
Ventures Africa is an online platform for news, analysis and discussion about African business, policy, innovation, and lifestyle that champions an evolving Africa through stories exploring the opportunities and complexity of the African continent and its Diaspora.

Credits & Acknowledgments

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M. Amah Edoh, PhD is a cultural anthropologist whose work centers on African being in the world. She is co-founder of the African Futures Lab (AfaLab), a Brussels-based non-profit organization that supports movements for historical and contemporary racial justice across Europe and Africa, and co-host of the Future Perfect | Futur Antérieur podcast. Prior to co-founding AfaLab in 2021, Amah was Assistant Professor of Anthropology and African Studies at MIT, where she taught courses on the politics of knowledge production on Africa, African creative cultures, and reparative justice for colonialism and slavery. Amah is Togolese-American and, in addition to the United States, has lived in West Africa, Southern Africa, and Western Europe.

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