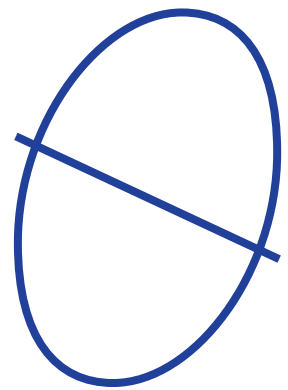


DECONFINING Arts, Culture, and Policies in Europe and Africa

FIRST PARTNER FORUM

REPORT



DECONFINING Partner Forum 1



DECONFINING Arts, Culture, and Policies in Europe and Africa

Partner Forum 1: Deconfining – What Does it Mean?

FRIDAY, 25 NOVEMBER 2022

11 am – 3:30 pm CET

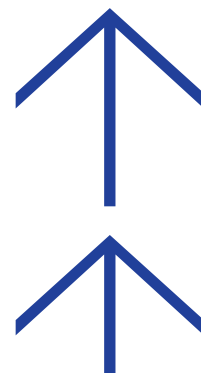
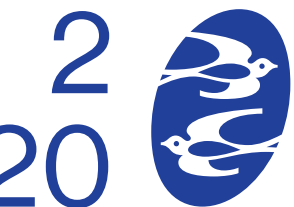
12 pm – 4:30 pm SAST

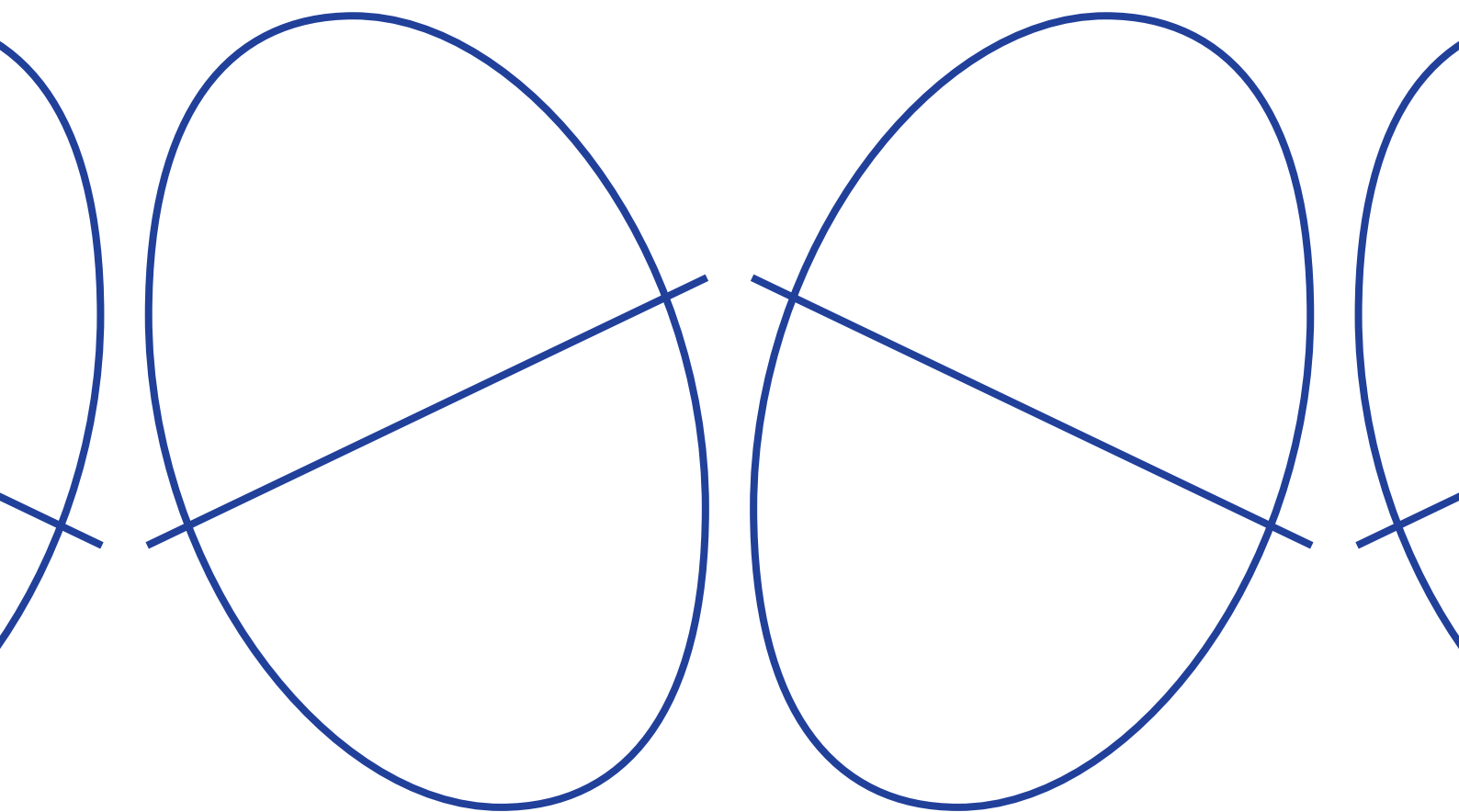
1 pm – 5:30 pm EAT

The first official online partner forum of our **DECONFINING** project, took place online. It gave us a chance to learn more about each other and lay the foundations for a prosperous future collaboration.

Video link:

https://uso2web.zoom.us/rec/play/DV6h4LQMXATnRF1hGXWuhG8-D8HVjZl9Dp7THGFSPMQtvt9GzdAVncBa4WIUl9CEaUMV_N4xXBxiiUVnQ.QPSTjF9-NI6QfYE3?continueMode=true&xzm_rtaid=szy-4N-URXqJXOPAQD_54A.1670929149196.e7a6e574362d8a675c23751ofdca88d1&xzm_rhtaid=454





DECONFINING is a large-scale collaborative project that aims to create new, equal cultural ties between Europe and Africa by developing a sustainable reference model of cooperation.

Building on the close collaboration between partners from the two continents and the integration of their Capitals of Culture programmes, this project brings together cultural practitioners, policymakers, performing and media/visual artists, in-field universities, and audiences from both continents to explore new ways of intercontinental artistic and cultural cooperation, define new mobility and policy recommendations and to disseminate artistic projects.

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The purpose of **DECONFINING** is to contribute to a better understanding of confinement patterns from different viewpoints from an intercontinental perspective in order to disrupt paternalistic and colonial schemes in favour of a strong participatory approach and provide better access and information for intercontinental mobility and co-creation.



250 artists, 170 major works of art, 2,500 cultural organization representatives, 400 cultural stakeholders, 4 forums, 4 micro-conferences, 1 mobility platform, 1 interactive polity toolkit, 1 DECONFINING anthology ebook, 20 podcast episodes, 12 art tourings, 30+ countries, 2 continents



2025



Partner Forum 1: Deconfining – What Does it Mean?

FRIDAY, 25 NOVEMBER 2022 11 am – 3:30 pm CET
12 pm – 4:30 pm SAST
1 pm – 5:30 pm EAT

Agenda 11:00–15:30 CET

11:00 – 11:30 CET

Opening Words

- Thomas Engel ITI, Coordinator / Project Manager
 - Mustapha Moufid Africapital, Content Coordinator Africa
 - Alejandro Ramilo Project Officer/EC
- MODERATOR: Karolina Bieniek, Art Transparent

11:30–13:00 CET

Who is the Consortium?

presentations of partners by forum participants
(alphabetical order, max 2-3 min each)

MODERATOR: Thomas Engel, ITI

13:00–13:30 CET

LUNCH BREAK

13:30–14:30 CET

Deconfining? What is This?

- discussing the topic together / speed dating in breakout rooms
 - summary of thoughts
- MODERATOR: Karolina Bieniek, Art Transparent

14:30–14:50 CET

Impact

- common goals
 - building the community
 - needs and expectations
 - Q&A
- MODERATOR: Sara Božanić, ITD

14:50–15:15 CET Deliverables, Milestones & Rules

- cooperation outcomes
 - timeline and deliverables
 - risks and measures
 - next Partner Forum
- MODERATOR: Malin Nagel

15:15–15:30 CET

Closing Words! What's Next?

MODERATORS: Thomas Engel, Karolina Bieniek,
Mustapha Moufid



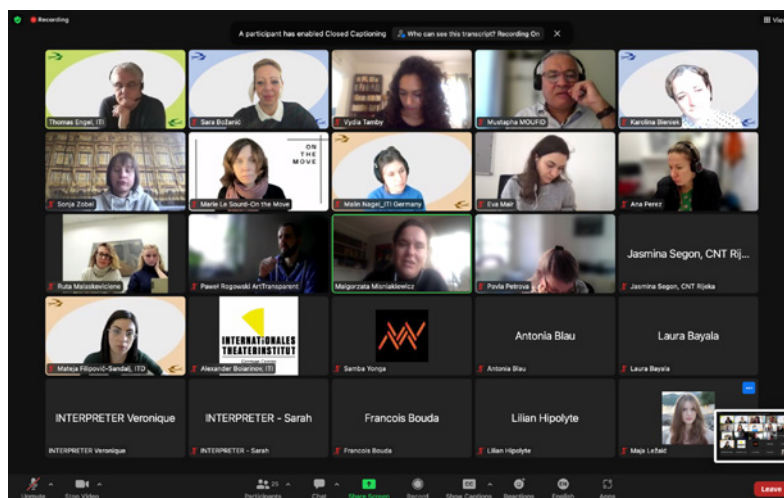
1st Partner Forum Report

NUMBER OF PARTICIPANTS: 27 & 2 FR-ANG INTERPRETERS

List of participants
(in alphabetical order by last name):

Juhász Abigél
Laura Bayala
Karolina Bieniek
Antonia Blau
Alexander Boiarinov
Francois Bouda
Veronique Bourgois
Sara Božanić
Sarah Combette
Thomas Engel
Mateja
Filipović-Sandalj
Lilian Hipolyte
Marie Le Sourd
Maja Ležaić

Eva Mair
Ruta Malaskeviene
Malgorzata
Misniakiewicz
Mustapha Moufid
Malin Nagel
Ana Perez
Pavla Petrova
Alejandro Ramilo
Pawel Rogowski
Dorcy Rugamba
Jasmina Šegon
Vydia Tamby
Samba Yonga
Sonja Zobel



Welcome words by
Karolina Bieniek, Thomas Engel,
Mustapha Moufid and Alejandro Ramilo



INTRODUCTORY SESSION FOR ALL THE PROJECT PARTNERS AND INTERCONTINENTAL COOPERATION ORGANISATIONS INVOLVED:

(in alphabetical order of the countries
in which they are located)

Africapitales
(African Capital of Culture, panafrican)

Bad Ischl – Salzkammergut 2024
(Austria)

On the move.org
(Belgium)

Les Récréâtrales
(Burkina Faso)

Opera Village Africa
(Burkina Faso)

Ivan Zajc Croatian National Theater in Rijeka
(Croatia)

Prague Art and Theatre Institute
(Czech Republic)

Pro Prograssione
(Hungary)

National Kaunas Drama Theatre
(Lithuania)

Festival sur le Niger
(Mali)

Bodo 2024
(Norway)

Art Transparent
(Poland)

Rwanda Arts Initiative
(Rwanda)

National Theater of Dakar
(Senegal)

Raw Material Company
(Senegal)

Institute for Transmedia Design
(Slovenia)

Goethe Institut Madrid
(Spain, Germany)

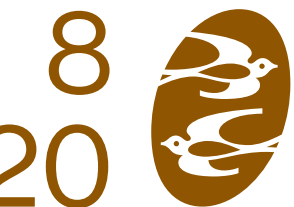
Nafasi Art Space
(Tanzania)

Culture Funding Watch
(Tunisia)

Nyege Nyege Festival
(Uganda)

Women's History Museum
(Zambia)

The project is led by the
International Theatre Institute
(Germany).



The Project is Implemented with 7 Work Packages

WP1 Governance: Management, administration and coordination

➤ led by ITI German Centre

Project governance foresees project and financial management, transnational coordination of integrated content development as well as intercontinental relationship management. This work package involves all partners as well as international cooperation organisations with equal co-decision power.

Main outcomes: Infographic of intercontinental project governance model and partner fora for the building of sustainable networks.

WP2 Cultural Policy: Policy framework for intercontinental cooperation and support

➤ led by ITI German Centre, co-implemented by On the move, Arts and Theatre Institute and Culture Funding Watch, as well as Salzkammergut2024, Bodø24 and Africapitales

This strand is responsible for developing a toolkit on new models for the internationalisation of Capital of Culture initiatives and for providing online exchange of information for mobility. All partners involved in WP2 work together on recommendations for mobility and intercontinental cultural policy, which also take into account the full range of experiences available from the partners responsible for WP4–6.

MAIN OUTCOMES: ECOC Internationalisation Toolkit, Europe-Africa mobility information exchange website on mobility, Mobility and intercontinental cultural policy recommendations.

WP3 Debate: Networking and knowledge sharing

➤ led by Goethe Institut Madrid, co-designed with Africapitales and linked to artistic and cultural policy areas of the project

This strand will take into account the wide range of debates on decolonisation and international cultural cooperation that have played an important role in recent national initiatives and in the EUNIC and the EU Platform for Cultural Relations, as well as the artistic statements and expressions developed in WP4–6, and will actively integrate artistic perspectives into the debates and micro-conferences.

MAIN OUTCOMES: Thematic papers on DECONFINING themes and 4 micro-conferences for cross-sectoral and cross-continental adoption of policy recommendations and thematic discussions by decision-makers and the general public.

WP4 Artistic expression and capacity building: Arts Festivals

➤ led by Art Transparent and co-implemented with Pro Progressione as well as Women's History Museum of Zambia, Nafasi Art Space and NyegeNyege Festival

Work package 4 includes open calls for authors for research residencies related to deconfinement, artistic productions, podcast production, a social dimension of audience development, and reflection on lessons learned and recommendations for new ways of intercontinental artistic cooperation from the perspective of festivals and large-scale art events in former European Capitals of Culture.

MAIN OUTCOMES: WP4–6 artistic production, e-books publication, podcast production, documentation on cooperation experience and lessons learned, dissemination of work of arts.

WP5 Artistic expression and capacity building: Cultural Institutions

➤ led by Croatian National Theatre “Ivan Zajc” Rijeka and co-implemented by National Kaunas Drama Theatre and National Theater of Dakar, Raw Material Company, Les Récréâtrales

The work package includes performing art co-productions which will be presented in national theatres at premiere events and will tour in four European (Austria, Lithuania, Norway, Croatia) and two African countries (Burkina Faso and Senegal) during the duration of the project. Additionally, the partners of WP5 will be mainly responsible for the preparation of the intercontinental writers anthology.

MAIN OUTCOMES: WP4–6 Anthology of writers, performing arts productions, wide audience development programmes.

WP6 Artistic expression and capacity building: Capitals of Culture Foundations

➤ led by Bad Ischl – Salzkammergut 2024 and co-implemented by Bodø24 and Rwanda Arts Initiative, Opera Village Africa and the Festival sur le Niger

This work package includes testing new forms of intercontinental cultural cooperation through co-production programmes (including performing co-productions and art installations) and touring activities in the EU and Africa. Activities in the two ECOC 2024 involved will be integrated in their official programme and will also involve local (cultural) policy makers, enriching the recommendations with the local and intercontinental perspectives of the current ECOC.

MAIN OUTCOMES: local deconfining co-produced event programme including performing arts co-productions and art installations, intercontinental deconfining school and youth exchange, ECOC legacy activities documentation.

WP7 Communication and dissemination: Visibility and impact

➤ led by the Institute for Transmedia Design and co-implemented by all partners and all International Cooperation Organisations

Communication and dissemination activities are carried out in close cooperation with all partners as part of an integrated transnational and local communication approach and are linked to activities in all other work packages.

MAIN OUTCOMES: Cartography design and implementation as **DECONFINEMENT** open and visualised archive, visibility of **DECONFINEMENT** results transnationally and locally in the EU and beyond.

About the Partners

International Theatre Institute **– German Centre (Germany)**

Thomas Engel, th.engel@iti-germany.de

ITI is the world's largest organisation for the performing arts, with more than 90 Centres spread across every continent. The German ITI centre was created in 1955. It develops and supports international cultural cooperation by providing information services, and by organising international encounters, specialist conferences, the festival THEATER DER WELT, and workshops centred around various aspects of the performing arts.

Pro Progressione (Hungary)

Barna Petranayi, barna.petranayi@proprogressione.com

Pro Progressione is a Budapest-based artistic hub that connects people, professions and ambitions by designing international collaborations in the field of culture. From this combination, creative ideas emerge – artists, cultural activists, scientists and experts of various fields meet and give cutting-edge answers for the questions of our age.

Bodø24 (Norway)

Henrik Dagfinrud, henrik@bodo2024.no

Bodø is the first European Capital of Culture north of the Arctic Circle, holding the title for 2024. Bodø is a regional capital of just over 50.000 inhabitants. The city is located at 67°17'N. For the ECOC project, Bodø has initiated an ambitious cooperation with Nordland county. Nordland consists of thriving towns and cities, deep fjords, high mountains and wild nature. Nordland has professional cultural institutions spread across the region. One of the ECOCs main strategic goals is to connect the institutions closer together, and to a larger international network, creating more and better arts and culture to locals and visitors alike.

Kulturhauptstadt Bad Ischl **– Salzkammergut 2024 (Austria)**

Sonja Zobel, s.zobel@salzkammergut-2024.at

Kulturhauptstadt Bad Ischl Salzkammergut 2024 is a limited company that currently designs and will then implement an international cultural program for the 23 municipalities of the Salzkammergut in 2024. Currently the organization employs 7 people but will grow to a total number of 45 permanently employed staff.

National Kaunas Drama Theatre (Lithuania)

Ruta Malaskeviciene, projektai@dramosteatras.lt

National Kaunas Drama Theatre is the oldest professional theatre in Lithuania which was founded in 1920. The theatre's ensemble consists of 50 actors. The theatre's repertoire includes about 40 performances of various genres – from classical works to contemporary dramaturgy for different age groups – from children to older audiences.

Croatian National Theatre “Ivan Zajc” (Croatia)

Jasmina Šegon, jasmina.segon@hnk-zajc.hr

Croatian national theatre was founded in 1856 as a community theatre, becoming national theatre in 1991. It consists of Ballet, Opera (soloists, choir and philharmonic orchestra), Croatian drama, Italian minority drama and Youth ensemble. CNT cooperates with European theatres, artistic organizations and artists, performs as a guest at international theatre festivals, records operas for international recording companies. We give a platform for creation for artists from all over the world: choreographers, directors, singers, dancers, actors, ... In 2019 our ensemble had more than 230 different performances and 22 premieres with more than 90.000 visitors. For the last 4 years CNT has organized the Summer Classics festival in the amphitheater in Pula.

Art Transparent (Poland)

Karolina Bienek, k.bieniek@arttransparent.org

ART TRANSPARENT Contemporary Art Foundation originated in 2005 in Wrocław. People who are involved in its work are specialists in a variety of fields: artists and lecturers associated with the Wrocław Academy of Fine Arts, psychologists and specialists in the area of social sciences. The Foundation's goals regarding contemporary art and social topics are being achieved by means of local and national projects as well as own initiatives and attempts to consolidate the intellectual environment around current social and art problems. The key direction of their activities is a constant participation in the awareness raising of the public space – its purpose and ways in which it is used. Moreover they wish to contribute to the extensive promotion of contemporary art.

Arts and Theatre Institute (Czech Republic)

Martina Hajkova, martina.hajkova@czechmobility.info

The Arts and Theatre Institute (ATI) is a state-funded organization founded by the Ministry of Culture of the Czech Republic in 1959 as the Theatre Institute. The mission is to provide the Czech and international public with a comprehensive range of services in the field of theatre and individual services connected to other branches of the arts (music, literature, dance and visual arts). We collect, process, and provide access to collectible materials relating to the theatre. We conduct research and pursue educational activities in the field of performing arts, cultural policy and CCI. We participate in international projects and publish specialised and scholarly literature.

On the Move (Belgium)

Marie Le Sourd, mobility@on-the-move.org

On the Move was created as a website by IETM – International network for contemporary performing arts in 2002, became an independent association (Belgium asbl) in 2005, and was then structured as a network in 2009. Today, On the Move's network counts some 45 organisations – from national funders, to other networks and info points, to centres for creation. Joined by a small number of individual members, they share a commitment to promoting cultural mobility in all its forms while striving for a fairer sector. The network meets once a year for its annual meeting, but collaborates on projects and activities all year round.

Goethe Institut Madrid (Spain, Germany)

Antonia Blau, antonia.blau@goethe.de

The Goethe-Institut Madrid has been working in the Spanish capital and many regions since 1957. It has been offering professional online and offline language classes and support to the educational system, a library with the newest media and literary publications in German and its Spanish translations, information about the country and a quiet, open and luminous working environment. It supports translations of German speaking authors into Spanish. Furthermore, cultural cooperation is at the heart of the activities of the Goethe-Institut Madrid with various partners in Madrid and Spain. Through intercultural dialogue, co-operations and co-creations, the Goethe-Institut Madrid seeks to contribute to a European citizenship based on the values of freedom, equality and the accessibility to culture.

Institute for Transmedia Design (Slovenia)

Sara Božanić, sara@transmedia-design.me

The Institute for Transmedia Design is a smart institution focused on story and technology driven innovation. A pioneer in transmedia design methodology and practice (research, development, and production), the Institute has been actively involved in co-creating international projects with partners such as the British Council, Edinburgh Napier University, the Arts Academy, Split, Croatia, MEDIA Desk Slovenia, etc. Its work has been selected for major industry events – Cross Video Days, Biennale of Design, Ljubljana, Cartoon Forum, IDFA Forum, MIT Open Doc Lab, Berlinale, to name but a few. ITD is a multi-faceted creative community that participates in international projects and promotes local and international debates, cultural exchanges, and education in the field of transmedia design.



Breakout Rooms – Deconfining? What is This?

After the introductory session participants were divided into three breakout rooms

Discussion Conclusions

The initial goal of the 1st partner forum was to get to know each other and exchange views on what deconfinement as a concept means to us. The core discussion took place in three (3) separate breakout rooms, allowing participants to get to know the peers in smaller groups. The topic was discussed on three main levels/three main pillars of deconfinement: social, environmental and spatial.

SOCIAL DE-CONFINEMENT: stereotypes, colonial views, exclusion, hate speech, discrimination, obstacles to diverse cultural expressions...

How to build intercontinental people-to-people exchanges? And frameworks for related contributions from the arts?

ENVIRONMENTAL DE-CONFINEMENT: climate crisis, environmental and biodiversity concerns and our relationship to nature ...

Which human-nature-relationships can generate forward-looking approaches?

SPATIAL DE-CONFINEMENT: (perceived) remoteness and isolation, mobility obstacles, lack of accessibility

Which roles play bigger and smaller cities in order to overcome obstacles for artistic and cultural cooperation? How to enlarge the understanding of access and cultural rights? ...

Participants were free to use and discuss the general concept of deconfinement – to liberate, to be freed – or the subject that touched upon one or more of the three pillars. A randomized approach was used in the breakout rooms to mix participants, taking into account that each discussion involved actors from both continents.



1st Breakout Room

The first breakout group focused on the theme of social de-confinement and opened a debate on how to build relationships between people in an unequal world and on the position of women in Eastern European countries and West Africa, particularly in Burkina Faso. In both areas, because of the strong patriarchal view of society, the fight for equality and women's rights are often perceived as something influenced from outside, i.e. from Western societies.

EASTERN EUROPE: there is still a very conservative view on women's position in society which is affecting their rights

WEST AFRICA: gender inequality has its roots in colonialism, which has replaced many of the past prosperous matriarchal societies with oppressive patriarchy.

To build a world of equals, to build just relations, to work together and to build something together, we should leave behind the question of power and first listen to each other.

MAIN GROUP DISCUSSION KEYWORDS: Respect, confidence, building together, women's rights

2nd Breakout Room

Summary of discussion:

- Deconfining is a need for digging deeper than the buzzwords, it is a need to recognize the differences between others' experiences, working and mobility conditions.
- Deconfining is also a need for conversation on necessary criticism (the built-in systematic unfairness in funding schemes and cultural cooperation)
- Given the complexity of definitions and contexts, we need to be humble about what can be achieved within the project, careful with descriptions and wording.

The idea of the project started in a moment of confinement: the pandemic as a global historical universal pattern is an opportunity to gather stories from different parts of the world as a way to establish communication between the two continents.

MAIN GROUP DISCUSSION KEYWORDS: Deconfining, restitution, decolonization, eye-level cooperation

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3rd Breakout Room

The third breakout room focused mainly on social and spatial aspects.

It was pointed out that we still have to overcome mental colonial views and inequalities. The question has been raised of how we can involve and empower the local communities, specially in the African cities. It has been argued that it would make sense to work with smaller communities, because: “People – specially in African cities – live all the time in culture and with culture but they are very often not feeling invited to culture events in museums or galleries.

“We need to know each other better.”

“We need to know our own territory.”

“We have to go with the culture and arts projects to the public spaces to reach out to the communities and inhabitants of the cities” (www.partcours.art)

➤ “How to do projects, which can talk and go with the people?” It has been pointed out as well that the local communities very often don’t feel invited, as soon as the big players, who are coming from outside (like Goethe Institut, Institute Francais) are organizing the events.

➤ Mobility is a huge topic. Even travelling within Africa is very, very complicated. The conditions are very different in each area in Africa.

➤ The big, successful African productions are shown outside of Africa and they are very often not so well documented. African institutions need to find ways to document and archive their art, productions and knowledge better.

➤ The ecosystem for big culture projects and art is not very supportive, because the politics are not supporting the cultural sector

MAIN GROUP DISCUSSION KEYWORDS: Financial autonomy for African commons, formation of a performative archive, thinking from the local to the global, thinking culture and art for and from local people.



General Conclusions

General conclusions were presented during the final Q&A session. The partners pointed out that the **DECONFINING** project needs special attention in terms of equality and participation. The group concluded that the project should not focus on European and/or African values as these values are universal, but rather on unity by defining new ways and means of cooperation.

After lunch Sara Božanić (ITD) and Malin Nagel (ITI) presented the findings so far resulting from the work of WP7 (communication) and WP1 (management). Each session ended up with the Q&A part.

IMPACT - our common goals in communication and promotion

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Impact; what's that?!

14:30–14:50 CET

- Common Goals
- Building the Community
- Needs and Expectations
- Q&A

We need to understand your needs and expectations. So at the end and before moving to the visual identity design, I would really like to open a bit of the debate to see how all these needs can be covered so just to be reminded why we are here we need to go to the basics

2022-11-25 14:25:29

Objectives

- Better understanding confinement patterns from different points of view in an intercontinental perspective;
- Elaborating and demonstrating of doing intercontinental artistic and cultural cooperation;
- Anchoring sustainable change in intercontinental artistic cooperation and related cultural policy.

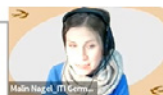
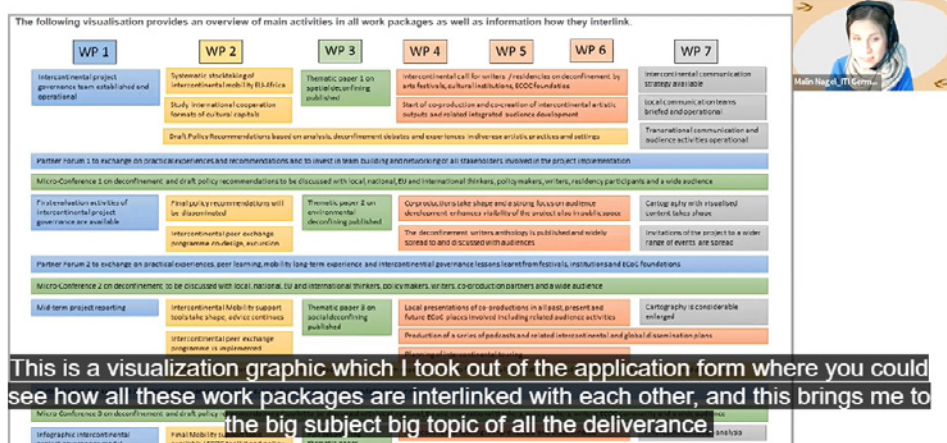


Deliverables, Milestones And Rules of the Project

2022	NOVEMBER	1 st partner forum
2023	FEBRUARY	Capitals of Culture International Cooperation Formats Analysis
	MARCH	Website, cartography and social media launch
	MAY	1 st DECONFINING Micro-conference
	SEPTEMBER	2 nd partner forum
2024	FEBRUARY	Publication of the anthology ebook
	JUNE	Launch of the podcast
	MAY	2 nd DECONFINING Micro-conference
	OCTOBER	3 rd partner forum
2024	DECEMBER	Touring of art projects and co-productions in the EU and Africa
2025	JUNE	
	MAY	3 rd DECONFINING Micro-conference
	NOVEMBER	4 th partner forum
2026	FEBRUARY	Publication of the Capitals of Culture International Cooperation Toolkit
	APRIL	Publication of the innovative intercontinental project governance model
	MAY	4 th DECONFINING Micro-conference

Milestones

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DECONFINING Arts, Culture, and Policies in Europe and Africa

Looking forward to the next partner forum!

CONTACT:

Malin Nagel, m.nagel@iti-germany.de

This project will last 48 months and
is funded by the Creative Europe
Programme of the European Union.



Co-funded by
the European Union

DECONFINING Arts, Culture, and Policies in Europe and Africa