Minutes: 30 July 2022 (by Avi Sooful)

Session 1: Methodologies - Understanding the visual world between interpretation and translation. Chair: Odoch Pido

Patrique de Graft-Yankson (Ghana): Traditional symbols as social practice

Value of symbols in Africa and other parts of the world. Ghanian symbols should be recognised by the youth as valuable. Looked at 3 categories of symbols:

1. State/traditional council emblems-223 states each with their emblem of identification.
2. Clan symbols-Symbols of the people represented in the clan symbols. Although 60 symbols are mentioned, there are more that require excavating.
3. Traditional symbols- exist in scarcity as they belong to specific traditional leaders.

Attempt in the research to highlight the existence of such symbols. Sensitize youth with these images and publicize them. The history of the Akan symbols is unknown. Key elements in symbols have been identified:

1. stools
2. vegetation
3. minerals
4. mammals
5. water images

Reason for the specificity of images selected in the symbol. The theory that emblem = social practices.

EFFUTU State: Pnche Otu (God) Belief in the god who assisted them. Lessons to be learned (sacrifice, first a prominent man, tiger, deer) tradition continues today. Aboakyer Festival (animal hunting festival) Entire community is involved. **Boosted tourism and the local economy** of Winniba. Festival **influences art making** by students. Public sculptures celebrate the image of the festival. **Status** of community seen as brave individuals, denoting pride.

Ebenezer Acquah (Ghana): Unpacking visual narratives from students' pictorial images

Visual interpretations of paintings and other pictorial images: perceptions from Winniba. No conscious effort to publicize exhibitions by students. The project was to make the community aware of what transpires in the visual arts to the public. Have the public critique these works. Link community and institutions. The critiquing was random sampling to prevent bias. performed one-on-one interviews with individuals. Realised that there were specific images that individuals selected to comment on. General understanding of the work was immediate, however, issues of inclusivity etc were not immediately available. Images shown:

1. large collage work (fabric on plywood). Image of direct representation of a street seen.
2. A pregnant woman is seated with her daughter and spiritual & beauty doll.
3. Traditional Boats on a river
4. informal trader
5. Portrait (fibre art)
6. fishing boat return (use of veneer strips as colour strips)
7. Young female, self-portrait with a textile background. Issue of self-confidence as central (watercolour with coffee stains)

Nobumasa Kiyonaga (Japan): 1001 Ways to Teach Seeing – An international comparative study (Japan, SA, Germany)

Overview of the project with collaborating colleagues from Germany, SA & Japan. The project looks at different **perceptions and interpretations that influence visual culture**. This includes theoretical interpretations and ways of making.

How to teach these differences? Look at students' reception to differences in perspectives to influence teaching methods. Images to interpret:

1. Yinka Shonibare (post-colonial hybrid)-*Mrs Pinckney and the Emancipated birds of South Carolina*
2. Olafur Eliasson
3. Tomas Saraceno
4. Ai Wei Wei

Delegates were divided into 4 groups and allocated to specific speakers for discussion and wrapping up.

Session 2: Artistic/creative responses to socio-economic dynamics. Chair: Avi Sooful

In this session, we consider relationships: relationships between man and society (Hawer project), human and non-human (Video game), human relationships to climate change (Narratives /storytelling) and requests for greater arts education within the sciences preferred system in Ghana).

It is important to note that these relationships mentioned, are not singular, these have far-reaching consequences like a ripple in a pond. Our task is to critique these dynamics/relationships to understand these effects on how society structures itself when confronted. For example, how hawkers involve the social economy of employment, informal trade, availability of goods and the realization of how we identify different values in people, and associations of differences. Methodologies that we employ in documenting histories, such as storytelling, and the necessity of the arts within education. How effective is arts education in our social well-being, etc?

We need to rationalize what are the finer details that are shared in these presentations and what education is transferred and why are these important. These discussions will be done in smaller break-away groups who will respond to the presentations via a poster presentation.

However, before this happens, I would like to offer a short session (10 minutes) for clarity on any of the projects presented so that we are all on the same page. This will happen when all presentations are complete. I think that it is important for us all to learn from the Q& A to the projects as we have a final collective session on the poster creation/discussion on Thursday.

Mary Claire Kidenda, Esther Kute (Kenya) Hans Binder-Knott, Regina Kushtanova (Germany): Sharing ressources - a board game

The Hawker Project is a collaboration between TUK Nairobi and HAS Augsburg in preparing for the games. Interdisciplinary processes. Collective decisions, sharing of ideas. Intercultural sharing of cultural games. Skill transfer in game design, art and culture & educational sharing. Hawker game based on informal trade in Nairobi. Role of art & design in a global context. Human-centeredness in the design of the game. 6 areas of exploration in developing the game. Presenters assisted in developing ideas on the game (Doris Binger, Gents), and 6 students (TUK) worked with students at Augsburg. two games (Mali Mali (goods sold)), (Koka 1)

Hans: presented an overview presented on Nairobi Culture, and hawkers who are unlicensed traders. Games create flexible narratives. Regina: visit Nairobi to understand the culture. Create a prototype and test the game. Esther: Designing and Africanising the content of the game but retaining the experience of chaos and congestion with people. Materials, packaging, fonts, production, and board game design were conceptualized and developed. QR code that links to the EVC link. The game beads are symbolically conceptualized (human facial expressions- hawkers, grey colour/hat for the police) 3D printing utilised (used a collective to print the beads). The game was presented and explained to the delegates.

Mary Claire Kidenda, Emman Kianga (Kenya): Hawker 101 - a video game

Emman: Presented the video game. Creation of experiences in virtual space. presented the depth in designing the game, character development, atmosphere/environment of game creation, etc.

Game 1- Brikicho (children's game) Not a game that is common amongst city children today but relational to childhood memories (hide and seek). A game designed for real-life spaces. The game is made for mobile phones. Demonstration presented to delegates.

Game2- Hawker 101, Cartoon characters of people in the street (typical dress, hairstyle, authority figures). The story is developed on real experiences of hawkers, kanjo's etc. Real-life situations are presented.

Suki: edutainment/entertainment?

The juxtaposition of cultures (all cultural groups). Digestion of various social experiences (immigration of various people into Kenya) considers the complexity that exists.

Netshia Shonisane, Theophilus Mensah, Esther Kute, Juste Constant Onana Amougui, Lis Haddad, Thaís Machado, Isadora Canela, Christian Kabuss (South Africa, Ghana, Kenya, Cameroon, Germany, Brazil): Narratives of the Anthropocene. Transmedia Storytelling

Collective of individuals from 6 countries. Photovoice project. Looking at the environment in various countries specifically in the global south. – *Waterbody*

Kenya/SA - pollution

Brazil- mining issues (corruption leading to disasters)- exhibition

Germany- Flower project. The link between Germany and South Africa (strelitzia)- Karnitz

Osuanyi Quaicoo Essel (Ghana): STEAM

Education: STEAM in senior high school, Ghana: Reforms in education have repeated themselves over the years. Art is seen as learning for those who are not intellectually gifted by the government. The benefits of art must be highlighted. Workshop with students- asked to design something that cleans up the environment around the school. Prototypes are being built at present.

Session 3: Book Launch and Exhibitions

After the book launch, presentations on the exhibitions were made by:

- Anja Schönau (Germany): Reflecting, provoking, transforming: Artistic methods and approaches to sustainable consumption as a global responsibility and field of social action
- Avitha Sooful (South Africa): The Waste Claimer Project - methods used to gain new knowledge
- Paul-Henri Souvenir Assako Assako (Cameroon) and Markus Schlee (Germany) presenting the exhibition about their cooperation on the topic Collective Memory