





Table of content

| | |
|------------------------------------|---|
| Letter from the Executive Director | 4 |
|------------------------------------|---|

27 Lettera27

| | |
|-------------|---|
| Our mission | 7 |
|-------------|---|

| | |
|---------------------|---|
| Initiatives in 2015 | 8 |
|---------------------|---|

| | |
|----------------|---|
| Strategic Plan | 9 |
|----------------|---|

★ Activities

| | |
|----------------|----|
| Activities map | 12 |
|----------------|----|

| | |
|--------|----|
| AtWork | 14 |
|--------|----|

| | |
|----------------------------|----|
| Ashoka Changemaker Schools | 26 |
|----------------------------|----|

| | |
|-----------------|----|
| Sustain-Ability | 28 |
|-----------------|----|

| | |
|-------------|----|
| Why Africa? | 30 |
|-------------|----|

| | |
|-------------------|----|
| Focus on migrants | 32 |
|-------------------|----|

| | |
|--|----|
| Ecriture Infinie/Infinite Writing Book 9 | 34 |
|--|----|

| | |
|-----------------|----|
| OSF partnership | 36 |
|-----------------|----|

| | |
|--------------------------|----|
| The notebooks collection | 38 |
|--------------------------|----|

| | |
|--------------------------------|----|
| Various events and initiatives | 40 |
|--------------------------------|----|

| | |
|----------------|-----------|
| Summary | 42 |
|----------------|-----------|

“We have nothing to teach to anyone [...] This inner light that belongs to everyone just asks to come out; and provided that we have the necessary intellectual and human tools, our role is to help this light reveal itself and flourish.”

— Simon Njami



The 2015 was a significant year for *lettera27*. We have learned a lot of new things and tested our purpose in the areas that we always pursue: innovative informal educational practices, art and culture for social transformation, sustainable culture. While implementing AtWork format in various countries and contexts, we have paid close attention to the suggestions and thoughts of our partners regarding the proposed format themes, as well as reactions of the participants.

Strong, determined and profound thoughts. We have shared them and debated them, since we deal with critical thinking and we hope to build a new generation of thinkers.

Utopia? Yes, a concrete one, paraphrasing Ou Ning who has been facilitating our AtWork workshop at Polimoda in Florence. But also Heterotopia, a topic proposed by Simon Njami for students of Fondazione Fotografia in Modena.

And if it was “Something Else? ...another paradigm, proposed at Cairo? So many questions... “Why?”, provokes “Why Africa?”, our editorial column of Doppiozero. And various forms of responses to this question. I’m

talking about forms, as the questions are not only verbal, or definitive, or univocal. They could also be manifested in a gesture, a grimace, an artefact, either physical or cognitive. The silence is also an

answer - one needs to know how to interpret it. Our world needs new interpretations and narrating voices that possess sensibility and capacity to express the message which is individual and choral at the same time. Starting with our personal story we can

differentiate ourselves from others. We can then develop empathy and compassion. In order to teach, as reaffirmed by Plato, there is a need for Eros, that is love. I would say, the same goes for learning. It’s a

reciprocal and shared feeling. Sharing the knowledge is, in the end of the day, an act of love. But it’s universal, quoting Edgar Morin, “it’s all

about maintaining or re-discovering a mission which is irreplaceable, the one that is a concrete presence, person-to-person relation, dialogue

with others for transformation of sacred fire and for mutual clarification of the misunderstandings, (...) a personal mission which draws from the

knowledge that the worst humiliation of others, as the worst with regard to human relations, is reciprocal humiliation. The way: escape from the vicious cycle

of the humiliation in order to find the virtuous circle of the mutual recognition.”*

It’s an infinite story. And *lettera27* has chosen the way towards access to knowledge and sharing of knowledge because this was the only way to overcome the fear of unknown, accepting the fact that it’s impossible to fulfil it, but it is possible to unveil it together.

* Edgar Morin, *Insegnare a vivere, Manifesto per cambiare l’educazione*. 2014 Raffaello Cortina Editore.

Tania Silvia Giansin
Executive Director



lettera27

Our mission

lettera27 is a non-profit foundation born in July 2006. The foundation's mission is to support the right to literacy and education, and promote access to knowledge across the world, with a specific focus on the African continent.

“

The right to education, free access to information, and sharing of knowledge should be some of the fundamental and undeniable principles for planetary citizenship.

”

To this end, *lettera27* raises funds to support education and research projects that rely on locally based resources and organisations. This co-funding is intended to strengthen such resources and support its agents acknowledging diverse value systems, and triggering an interactive dialogue with cultural and social actors. Integral to our mission and methodology is the search for projects that are in line with these prerequisites. The foundation researches, documents and divulges information related to advocating for the right to literacy and improved access to knowledge. Accordingly, *lettera27* provides the tools necessary to produce ad hoc studies that can encourage an informed open debate, in particular on topics related to stereotypes and African common places, as well as migration.

Our three main areas of intervention are:

- ART AND CULTURE FOR SOCIAL TRANSFORMATION
- INNOVATIVE EDUCATION
- SUSTAINABLE CULTURE

The simplicity of intent coupled with the complexity of thought and design are, in brief, the spirit and the style of Foundation *lettera27*.

In the process of developing and carrying out our work, we collaborate with other institutions, organizations, and individuals who are pursuing compatible goals.

Initiatives in 2015

The 2015 has been a thriving year.

We conducted four AtWork events — two workshops in Kampala and Cairo, and two labs in Venice and Florence — where some 80 participants had a chance to experiment the format through the creative process which stimulates critical thinking and debate on the proposed topics. Fifty one artists' notebooks have been created by the participants and donated to become part of the Collection, which in addition to the 9 new notebooks received from the recognised artists throughout 2015, grew to a total of more than 1.000 pieces. Three of our notebooks were displayed at galleries and other venues in New York, Tokyo and Florence.

In addition to that, in collaboration with Ashoka, *lettera27* conducted workshops on storytelling and WikiAfrica in South Africa. As a result, 55 students and teachers had a chance to learn powerful ways to tell the changemaker stories of their school and community. The workshops formed part of a multi-year programme “Changemaker School Initiative” that *lettera27* conducts in partnership with Ashoka since 2014.

Other highlights include:

- Exponential growth of the editorial portal Why Africa? curated by *lettera27* on Doppiozero.com. Throughout 2015 some 19 articles have been published by both recognised and emerging contributors rendering the column a well recognised platform for a dialog on issues related to the art and culture on the African continent.
- Contributions to AMM-Premio Mutti within the Venice Film Festival, as well as to Ecriture Infinie/Infinite Writing Book 9 at The Divine Comedy exhibition in the Smithsonian Museum of African Art in Washington D.C.
- Further progress on building our internal capacity through continued implementation of the Sustain-Ability project, co-financed by Fondazione Cariplo.
- Two important new partnerships started by *lettera27*: with Open Society Foundation and TANDEM Europe, opening up a world of inspiring collaborations and activities, which will take place in 2016-2017.

Strategic Plan

The 2014-2016 Strategic Plan of *lettera27* seeks to integrate our programme goals, policies and actions, rendering them coherent and translating them into specified objectives. In particular, the Plan facilitates the decision taking process, allowing for the best use of the Foundation's resources, in line with its efficiency standards and integrity. This means on the one hand, placing more emphasis on increased efficiency through implementation of programmes, while on the other hand increased efficiency of the internal use of resources. In order to better define the market and product, the Deming method (a PDCA - Plan-Do-Check-Act cycle) has been selected as an approach.

The Strategic Plan entails **4 KEY ELEMENTS**:



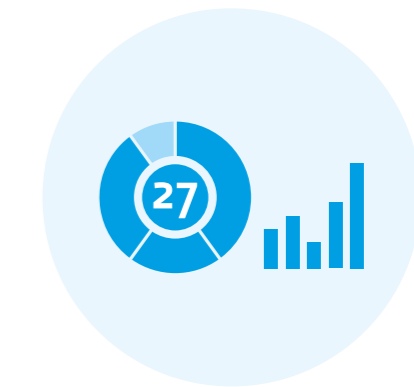
USE OF OUTSOURCING – externalising resources in order to increase efficiency of actions while reducing operational cost.



PARTNERSHIP – having networks, partners and co-creation as a basis of all activities.



IMPROVING ACCOUNTANCY – through monitoring and evaluation, continuous collection of data and opinions regarding programmes and initiatives of the Foundation.



DEVELOPING ANALYSIS – through both activation of ad hoc instruments and application of internal methodologies for work.

Initiatives

“

*The simplicity
of intent coupled with
the complexity of thought
and design are, in brief,
our spirit and our style.*

—

lettera27

”



Map of initiatives

- SA SUSTAIN-ABILITY
- AW AtWork
- AS ASHOKA
- WA WHYAFRICA
- FM FOCUS ON MIGRANTS
- EI ECRITURE INFINIE/WRITING BOOK9
- CT THE NOTEBOOKS COLLECTION

A photograph of a person's hand holding a small green object over a metal trash bin. The bin is lined with a blue plastic bag. A blue circular graphic overlay is centered on the image, containing text. The background shows a person's legs and feet in sneakers on a dirt ground.

AtWork

“

If personal development is the pathway to social development, then art has to play a central role in a society. AtWork recognizes it and builds paths in which this role is fulfilled.

—

Katia Anguelova

AtWork chapter 02_Abidjan

”

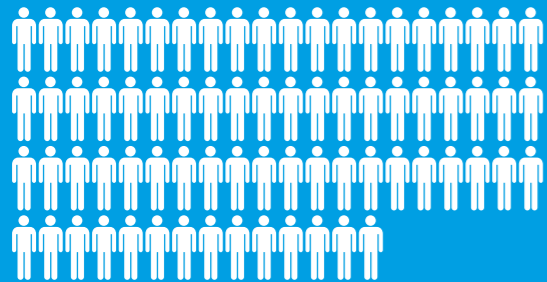
OBJECTIVE

To stimulate critical debate, empathy and creativity through the use of art as educational tool and the creative process.

RESULTS

74 young creative talents went through AtWork experience and joined the AtWork global community online on FB and on At-Work.org platform.

FACTS



74 participants



51 Notebooks created



340 members of AtWork Community



1,200 c.a. visitors attending AtWork exhibitions

24,373 €
Programme value



What is AtWork

AtWork is an itinerant educational format, conceived by *lettera27* and Simon Njami, that uses the creative process to stimulate critical thinking and debate among the participants. It contributes to build a new generation of thinkers. The key element of AtWork is a workshop conducted by an artist or a curator on the chosen topic. The topic stimulates the collective discussion and a personal self-reflection on issues such as identity, culture, community, etc. As a final output of the workshop each student produces a personalised notebook, which fixes the process of self-reflection triggered by the workshop. Each notebook takes on its own character and is the reflection of a thought at work. The produced notebooks are exhibited in an art show, co-curated by the students themselves. All the workshop participants become part of the AtWork Community, a group of international artists, students, curators, cultural organisations, intellectuals, who believe that art can be a tool for social transformation.

lettera27's role

- **FORMAT PROVISION** – delivery of guidelines, good practices and methodology to the partner organisations
- **FORMAT IMPLEMENTATION** – direct, on-site facilitation of the Kampala Chapter 03, Cairo Chapter 04, as well as AtWork labs in Venice and Florence.
- **COMMUNICATIONS** – sharing and promoting AtWork events through *lettera27's* channels of communication, building cross-border AtWork community.
- **RESOURCES MOBILISATION** – in-kind contribution (human resources) and notebooks donation.

What we have done in 2015

In 2015 we have added 4 new AtWork experiences to our map in 3 different countries: Kampala-Uganda, Florence and Venice-Italy, Cairo-Egypt. Two new chapters, the third and the fourth led by Simon Njami in partnership with prestigious local partners. Two new labs, adopted respectively by Polimoda in Florence during the IFFTI Conference and Nation 25 for the Nationless Pavilion during the Venice Art Biennale. Various themes and experiences that embrace the complexity and richness of each initiative and of the context where they take place. New opportunities to implement the format e test its efficiency from various points of view: educational, cognitive, personal and social. We have also developed a new video format that allows the local partners to produce the quality videos on the AtWork experience in a replicable and sustainable manner. The AtWork international community, launched as a Facebook group for the Kampala workshop has grown exponentially throughout the year, welcoming new active members from all the various AtWork experiences we held.



AtWork Chapter 03: Kampala (Uganda)

“How much can change in 5 days? As I discovered, quite a lot. When I first arrived to Kampala I found a group of more or less shy art students with more or less certain ideas of who they were. When I left Kampala 5 days later, I got to know 20 individuals, with their certainties shattered, but their confidence solidified. It wasn’t some kind of magic. They were simply put at work by Simon Njami during the 5-day intensive AtWork workshop.”

— Elena Korzhenevich, *lettera27*

“Should I Take off My Shoes?” evokes the moment in which we enter new unknown territories, inviting us to reflect on the symbolic meaning of “crossing the threshold.” This often requires questioning our identities, our certainties and the way we interact with our surrounding environment. A subversion of our common perceptions and automatic ways of thinking was the central idea of the workshop led by Simon Njami, in collaboration with Katrin Peters-Klaphake, curator of the Makerere Art Gallery, a team of facilitators, and a special guest: the acclaimed film director Mira Nair.

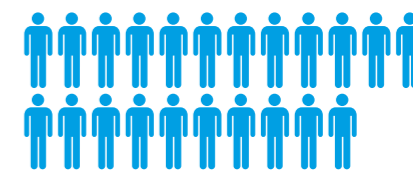
AtWork experience also extended beyond the workshop participants group and became a catalyser, an event that allowed many protagonists of Kampala artistic and creative scene to come together: there was a talk at East 32° with artist Said Adrus conducted by Simon Njami, as well as meetings and discussions with Kampala Biennale past and future curators.

i MAIN FACTS

WHERE



NUMBERS



22 workshop participants



300 exhibition visitors



22 notebooks produced

PARTNER

**Maisha Foundation,
Makerere University Art School
and Gallery**



AtWork Lab Florence (Italy)

“How to make ideas happen? Abandoning rules and structures and retrieving the dimension of freedom that is closer to the primordial chaos”.

— Giada Pasqualetti, AtWork Lab Firenze participant

The 2-day workshop took place during the IFFTI conference and was hosted in the Florence National Library. Inspired by the work and the words of Ou Ning together with Maria Sebregondi, a group of 20 Polimoda students from various backgrounds have taken part in the workshop, exchanging thoughts on how to make ideas happen and creating unique artworks on Moleskine notebooks as a result of the discussion.

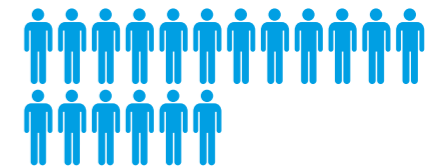
The idea was born from Bishan Commune Project, a prototype of a return-to-rural-life community in the South-East China, conceived by Ou Ning on a Moleskine notebook, that tells the story of an unexpected place. A place created by an artist that has put together the intellectuals, other avant-garde artists, designers and students of the big Chinese metropolitan areas, architects, musicians, writers, directors and craftsmen thanks to the same vision. A seemingly utopic vision that quickly became a reality that contaminates the antique traditions with the future of the new China.

MAIN FACTS

WHERE



NUMBERS



18 workshop participants



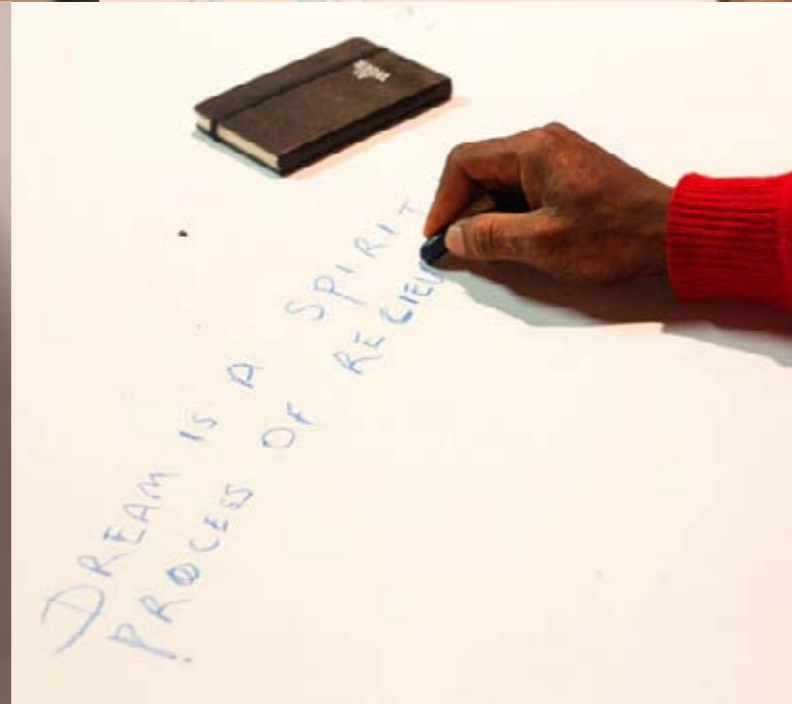
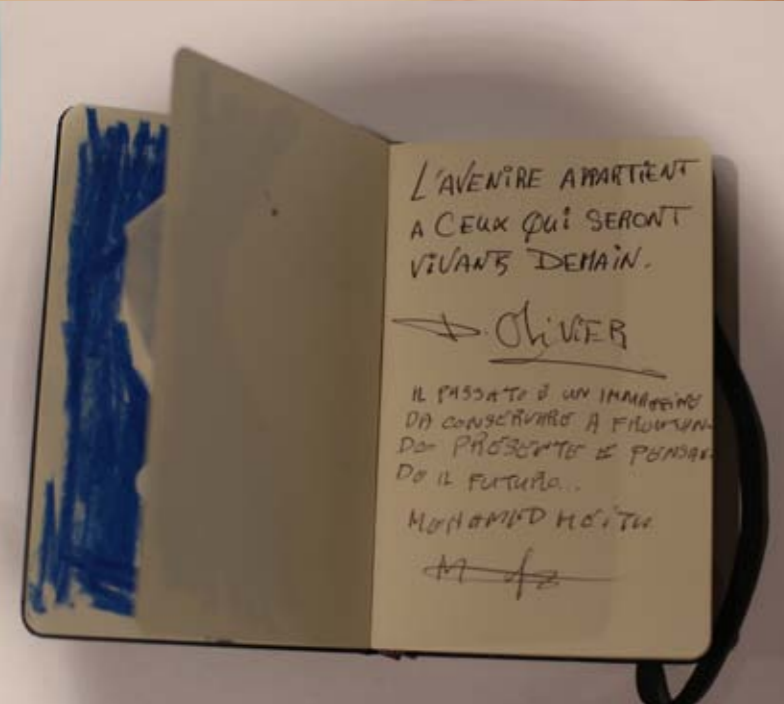
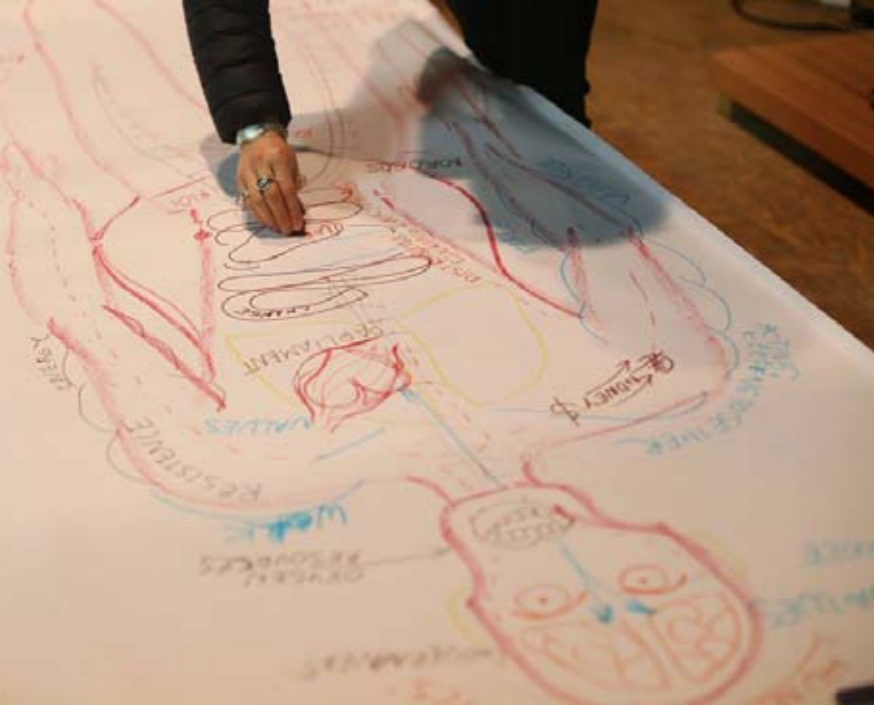
800 c.a. visitors of the Ou Ning exhibition



13 notebooks produced

PARTNER

Polimoda – International Institute of Fashion and Design,
Central National Library of Florence,
International Foundation of Fashion Technology Institutes (IFFTI)



AtWork Lab Venice (Italy)

"In this sharing process, the words became a vehicle for recovering an inner, immaterial image from a fleeting vision and keeping it alive; an image to be used as a guide, without necessarily translating it into a tangible visual representation".
— Melania Fusco, AtWork Lab Venezia participant

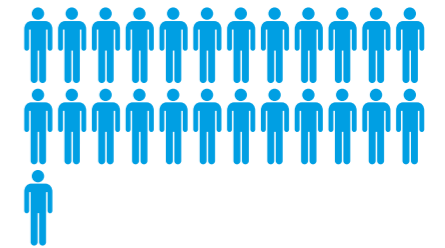
Venice AtWork Lab took place from October 26-28, at S.a.L.E. Docks, a former salt-storage facility in Venice, as part of The Nationless Pavilion LABORATORY, curated by Nation25 Association and Art platform. The workshop entitled *Nomadism of Imagination and Nomadism of Fear* has involved some 20 artists and professionals dealing with migration and post-colonial issues including people with direct migration experience. Italian artist Emilio Fantin took the AtWork participants on a journey to discover their inner visual dimension, the dimension of the dream, beyond the differences of languages, backgrounds, personal stories and geographies. Two artists' notebooks have been created during the workshop: a collective one done by the participants and individual one contributed by one of the students.

MAIN FACTS

WHERE



NUMBERS



25 workshop participants



300 exhibition visitors



2 notebooks produced (out of which 1 collective and 1 individual)

PARTNER

[Nation25](#),
[Archivio Memorie Migranti](#),
[Open Society Foundations](#),
[Free Home University](#),
[Musagetes Foundation](#),
[S.a.L.E. Docks](#)



Ashoka Changemaker Schools Initiative

“
The big vision: each school will be its own ‘storytelling hub’, illustrating and promoting the power of youth-led social innovation within the school, community, country and beyond.

—
Ashoka Africa

”

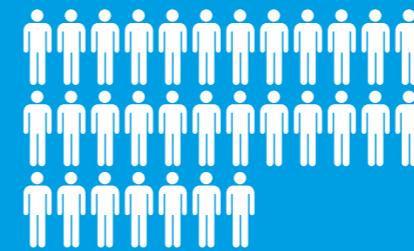
OBJECTIVE

To strengthen the effectiveness of Ashoka Changemaker Schools programme across the African continent.

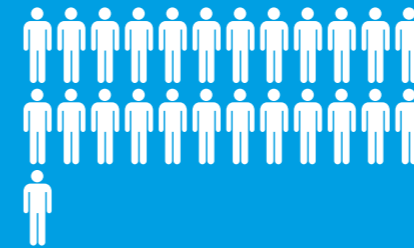
RESULTS

Strengthened capacity for the communication through storytelling skills development.

FACTS



30 students trained in storytelling



25 participants attended WikiAfrica training

32,909 €

Value of the project

PARTNER

Ashoka

What is Ashoka Changemaker School Initiative

A three-year collaboration project between *lettera27* and Ashoka allows to identify best educational practices across the African continent and create a network of “changemaker schools” — examples of African excellence in innovative education.

lettera27's role

- **CONTENT PRODUCTION** – collaborating with Ashoka on the format co-creation with focus on communication
- **COMMUNICATIONS** – sharing and promoting of the Changemaker Schools initiative through *lettera27's* channels
- **FUNDING SUPPORT** – co-financing the Changemaker Schools initiative

What we have done in 2015

Storytelling is one of the fundamental elements of today's world. It can provide ideas or suggest solutions to long-standing questions; it allows us to identify with other people, put ourselves in their shoes, and relive their experiences. Being able to tell one's stories is one of the key skills of a change maker — a person who initiates social change. That is why both *lettera27* and Ashoka identify storytelling as one of the key skills to be developed within the Changemaker Schools in Africa.

A 5-day storytelling workshop took place on 19-23 October at the African School of Excellence (ASE) in Johannesburg, where some 30 students learnt the basic techniques of script writing, storyboarding, video making, vlogging, and video interviewing in order to be able to tell the changemaker stories of their school and their community. The workshop was a pilot for launching a number of schools in Africans “storytelling hubs”. In addition to the workshop, *lettera27* together with Isla Haddow, conducted a 2-day learning project dedicated to WikiAfrica, with the aim of introducing students and teachers to the most widely used online encyclopaedia in the world and encouraging students to share stories related to their local communities and cultural heritage. All together they have co-created the article Tsakane on Wikipedia.

Sustain-Ability

“

What is the main goal of business organisations? Profit.

And what is the main goal of non-profit organisations? Mission.

Money is a common resource, but is used and distributed in different ways. These two worlds have recently begun to converge and intertwine.

Meeting halfway, they are finding a common ground (low-profit organisations, benefit corporations), cautiously drawing closer to each other.

—
Tania Giansin, *Metamorphoses of sustainability*

”

OBJECTIVE

To render *lettera27* sustainable by increasing the scope of its economic resources and improving its organisational performance.

RESULTS

Comprehensive performance monitoring and evaluation tool (Balanced Scorecard) has been developed and put in practice.

FACTS



Communication and Fundraising guidelines developed and published



Balanced Scorecard with 35 Key Performance Indicators developed



Performance monitoring plan put in place and ready for testing

168,905 €
Annual budget

PARTNER

Kwantis, Doppiozero, Che fare

What is Sustain-Ability

Sustain-Ability is a three-year project, which aims to strengthen organisational capacity of *lettera27*. In collaboration with project partners (Kwantis — a consultancy specialised in performance optimisation and Doppiozero — web magazine focused on culture), *lettera27* is conducting a complex analysis of the internal working processes, including strategic management, communications and fundraising practices, and developing toolkits necessary for improvement of our performance. The project is co-funded by Fondazione Cariplo.

lettera27's role

- **PROJECT COORDINATION** – leading the implementation of project activities in collaboration with project partners
- **COMMUNICATION** – promoting the project toolkit and guidelines through *lettera27's* channels of communication
- **FUNDING SUPPORT** – covering 60% of the project cost

What we have done in 2015

It has been an intense year for the Sustain-Ability project, as we have been developing and testing our performance monitoring and evaluation tool — Balanced Scorecard. Some 35 Key Performance Indicators (KPIs) have been identified and organised into 11 organisational performance areas, such as Management, Communication, Administration, Finance, Fundraising, R&D etc. A pilot in-house evaluation test has been conducted and based on this, a comprehensive Performance Monitoring Plan, including timeline starting from 2011 and lessons learnt, has been developed. In addition, we have developed detailed strategic plans in the areas of Communications and Fundraising, as well as Guidelines, which are meant to facilitate replicability of the good practices in communications and resource mobilisation. The Guidelines provide small and medium cultural organisations with a practical and easy reference for designing customised strategies leading to achieving sustainability. Published under the Creative Commons license, the documents are free for download, broad use and sharing.

Why Africa?

“

Why Africa? Let me try to answer this question as follows based on my special interest in contemporary African art from a Japanese eye: to witness how people of Africa recover their proper right to represent and to narrate their own histories not only in European way but in their proper ways.

— Yukiya Kawaguchi

”

OBJECTIVE

To create a virtual laboratory where the potential impact of channeling *lettera27*'s contents on an external platform can be studied and evaluated.

RESULTS

Strengthened dialogue with cultural protagonists and opinion leaders focused on Africa

FACTS



15 contributors activated



19 bi-lingual articles (English/Italian) released between January and December 2015



11,000 unique visitors between January and December 2015



4,000 like

The value of the project is intrinsic with the value of content. Contributors provide their input on a voluntary basis, in line with nature of *doppiozero.com*. The total cost of translation per year: €3.000.

PARTNER

Doppiozero

What is Why Africa?

Launched in October 2014, Why Africa? is an editorial column curated by *lettera27* and hosted by our media partner *doppiozero.com*. The column is dedicated to exploring various issues and debates around the African continent. It is a stage for the cultural protagonists to express their opinions, tell their stories, stimulate critical debate and subvert multiple stereotypes surrounding the topic.

lettera27's role

CURATORIAL WORK – curating the column contents and work in collaboration with Doppiozero editor-in-chief to determine the editorial guidelines.

What we have done in 2015

Between January and December Why Africa? column hosted a total of 19 editorial pieces dedicated to African art and culture. Some of the contributors include Wole Soyinka, the winner of the Nobel Prize for Literature and one of the most important contemporary African writers, Achille Mbembe, one of the most brilliant theorists of the postcolonialism, Aida Muluneh, Ethiopian photographer and director/curator of the Addis Foto Fest, as well as Simon Njami, curator, critic and writer, advisor of *lettera27* and regular contributor of the Why Africa? column. Others include Maria Pace Ottieri writing on Fiston Mwanza Mujila's latest book "Tram 83", Houghton Kinsman (Another Africa) with contribution on Tracing Emerging Contemporary Art Practice in Nigeria and Angola, as well as AtWork participants — Gloria Kiconco (Kampala AtWork Chapter) and Melania Fusco (Venezia AtWork lab), who shared their reflections following the AtWork experience. A new form of contribution — a playlist — has been added by Bonaventure Soh Bejeng Ndikung, Founder and Director of SAVVY Contemporary Berlin, taking the Why Africa? platform to the new level - the world of sound and vibrations, beyond the words.

The overall impact of the column has been substantially scaled up during the 2015. With close to 11.000 unique visitors and more than 4.000 likes Why Africa? is becoming an important editorial platform for community focused around art and culture on the African continent. For *lettera27*, the impact of the column is also important from the point of view of consolidation of the network partners, i.e. Another Africa, Contemporary&, 1:54, as well as AtWork participants.

Focus on migrants

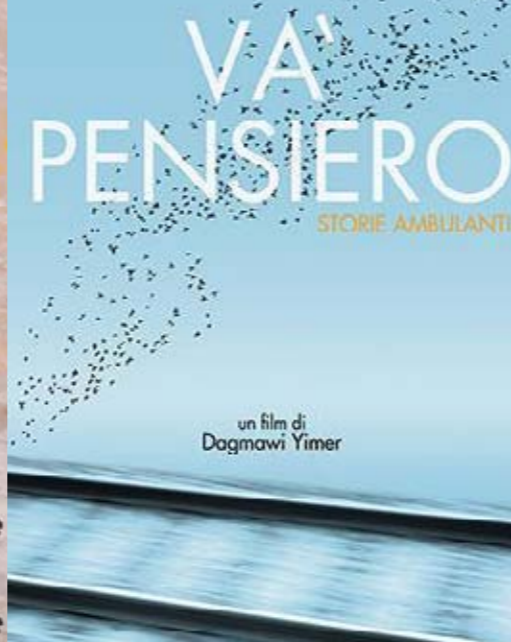
in partnership with AMM - Archivio delle Memorie Migranti

“
I wanted to show the emotions, the fears, the attempts at getting free from the past of those who, from one day to the next, find themselves victims only because of the colour of their skin.

The film allows the migrant to shed his anonymity and the public to rediscover the man behind the victim.

—
Dagmawi Yimer
Documentary director

”



OBJECTIVE

To support initiatives which aim at activating visibility spaces and channels for migrants' auto-representation and storytelling.

RESULTS

Two significant migrant-focused initiatives conducted in 2015, including Premio Mutti (an award for talented migrant filmmakers) and Va' Pensiero, educational kit and documentary projection.

FACTS



2 talented migrant film directors awarded with Premio Mutti



7 screenings of a documentary "Va' Pensiero" done in Italy and abroad

20,000 €

total contribution provided to AMM

PARTNER

AMM (Archivio delle Memorie Migranti)

What is "Focus on migrants"

lettera27 regularly supports activities aimed at increasing awareness on migrant issues through contribution to development, promotion and distribution of film and literature/art works of talented migrants, through professionals and specialised operators.

lettera27's role

- **COMMUNICATION** - promoting the migrant-focused initiatives through lettera27's channels of communication, activating its interactive community
- **RESOURCE MOBILISATION** - co-funding the initiatives and facilitating/providing capacity building on request

What we have done in 2015

Va' Pensiero - *Walking stories* - a documentary by Dagmawi Yimer, an Ethiopian film director - is an interwoven account of two racist attacks in Milan and Florence and the victims' painful attempts to piece the fragments of their lives back together. The film was released in 2014, but it's trek across Europe continues: in Berlin during the WIR SIND ALLE BERLINER symposium, as well as in Rome at the Istituto Centrale per i Beni Sonori e Audiovisivi, within the Week Against Racism; and in Zurich, Marsiglia, Liverpool and Colonia within various film festivals. On 3 May Dagmawi Yimer made an appearance in San Diego University with a talk about his personal experience of migration (the talk *Names and Bodies: Tales from the Other Side of the Sea*) on the occasion of the screening of his latest work "Asmat-Nomi" - a short-film produced for the first anniversary of a shipwreck which had happened on the 3rd of October 2013 in Lampedusa, taking a toll on the lives of 368 people. AMM film projects "Benvenuti in Italia" and "Soltanto il mare" have been screened regularly throughout the 2015 as well.

Educational kit "Va' pensiero. Percorsi di antirazzismo in classe", realised in collaboration with Giunti Scuola, has been distributed at schools in Rome, Florence and Milan. Didactical guidelines curated by AMM for teachers and students at all educational levels were launched. The first lab has started in December, within the project "EduCit" at the University of Turin. *Premio Mutti*, a grant for the new talents of the migrant cinema, promoted by Associazione Amici di Giana in collaboration with AMM, Fondazione Cineteca di Bologna, Prendiamo la Parola and Human Rights Nights has been awarded. Two ex-aequo projects received the jury's recognition this year: Nadia Kibout from Algeria for a documentary "Le ali velate" and Suranga Deshapriya Katugampala from Sri Lanka for a documentary "Gandabba". The award ceremony took place on 6 October in Venice within the Venice Film Festival.

Ecriture Infinie/Infinite Writing Book 9

at The Divine Comedy exhibition

“

Writing interests me because it can be approached from a myriad of angles... as a universal piece of literature that brings people together. I am inviting people to write in the books as if it were their last opportunity to handwrite something.

— Bili Bidjocka

”

So may the
light that leadeth thee
on high
I find in thine own
free-will so much of w
so needful is up to the
highest azure.



OBJECTIVE

To contribute to the promotion of contemporary African art and culture and to stimulate critical debate around it.

RESULTS

Successful launch of *The Divine Comedy* exhibition, including premier presentation of *Ecriture Infinie Book 9* by Bili Bidjocka within the Smithsonian Museum of African Art, Washington D.C.

FACTS



The artwork of **40** African artists is exhibited at the Divine Comedy exhibition at the Smithsonian African Art Museum



Over **200,000** visitors $\times 10,000$ attending the Divine Comedy exhibition

Resources mobilised:
human resources contribution

What is *Ecriture Infinie/Infinite Writing Book 9*

“Ecriture Infinie/Infinite Writing is the celebration of a 3500 year old invention: handwriting. For generations, men and women have put pen to paper to spread revolutionary ideas, request payments, run inner monologues, declare their love, make up stories, send death threats. What now? Is handwriting still necessary? While becoming less and less of a routine task, it seems that handwriting is morphing into a source of leisure, reaffirming its magical, artistic and sacred origins.”

— *Ecriture Infinie website*

lettera27's role

- **COMMUNICATIONS** – promoting *The Divine Comedy* exhibition through *lettera27's* media outlets and networks
- **RESOURCE MOBILISATION** – financial contribution to the production of 3 volumes of *Ecriture Infinie*, as well as provision of an overall organisational support (contribution in-kind)

What we have done in 2015

Previously shown at Museum für Moderne Kunst Frankfurt am Main and the Savannah College of Art and Design the exhibition *The Divine Comedy: Heaven, Purgatory, and Hell Revisited by Contemporary African Artists* curated by Simon Njami, was on view at the Smithsonian National Museum of African Art between April and November. Forty African artists explored the themes of paradise, purgatory, and hell with video, photography, printmaking, painting, sculpture, fiber arts, and mixed media installation.

Within the exhibition *lettera27* in collaboration with Moleskine supported the production of *Ecriture Infinie/Infinite Writing, Book 9*, the work of art by Bili Bidjocka. The book 9 is a triptych, an ensemble of 3 large books that form one single book. Each book corresponds to a section of the exhibition and has the respective color code: white book for Paradise, red book for Purgatory, black book for Hell. The visitors were invited to copy particular passages from the *Divine Comedy* onto the pages, in his or her own handwriting, reflecting on the gesture and on the personal meaning of the chosen text.



Partnership con Open Society Foundations (OSF)

“Artistic and cultural initiatives can be pivotal in bringing societal transformations and facilitating process of intercultural exchange. Art and cultural projects have the capacity to build a new language, to connect with audience in profound way, to envision that change that is yet to come.”

OBJECTIVE

To support art and culture initiatives related to migration and integration in Italy.

RESULTS

Increased intercultural exchange, critical debate and sensitisation. Cross pollination of artistic, cultural and educational initiatives related to migrants, asylum seekers, ethnic minorities and new citizens living in Italy.

FACTS



5 partner organisations identified and selected

50,247 €

Budget

PARTNER

OSF – Open Society Foundations

Partnership with Open Society Foundation (OSF)

The partnership agreement is a fruit of a long-term collaboration between OSF and *lettera27*, who have collaborated for the last 4 years within the Lampedusa Film Festival (2012), AMM docu-film productions, Benvenuti in Italia; Premio Mutti in Bologna and Venice venues (2014-2015). Shared vision, mission values, goals, tone of voice and in general a very compatible strategic approach. Our shared experience can bring an added value in the identification and the selection of initiative to support, able to inspire and activate a systemic change in the Italian society.

lettera27's role

- **RESOURCE ALLOCATION** – co-participation with OSF on identification of grantees and managing the selection process
- **RESOURCE MANAGEMENT** – overseeing the grant implementation by the partners and accounting for the expenditures
- **COMMUNICATION** – leveraging visibility of the projects funded.

What we have done in 2015

“The Italian society only recently has started to experience demographic, social and cultural transformation. Beside new policies and laws, Italy needs a cultural shift. In this context art and culture can play a crucial role in facilitating this passage.”

— Partnership Agreement, *lettera27* e OSF

Building on this premise, in December 2015 *lettera27* and OSF signed a partnership agreement aimed at supporting art and culture initiatives related to migration and integration in Italy, as well as in a wider context. Within its framework, *lettera27* is managing the funding allocation process, starting from grantee co-selection, contract sign-off, follow-up and reporting and accountancy. Projects supported under the agreement include artistic, cultural and educational initiatives related to migrants, asylums seekers, ethnic minorities including Roma, and new citizens living in Italy.

The notebooks collection



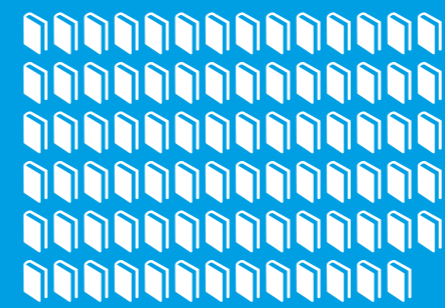
OBJECTIVE

To preserve, develop, promote and exhibit online and offline the biggest collection of the artists' notebooks of our times. To promote the talent of each participant to the projects that foster the collection and to disseminate the culture of sharing and gifting that distinguishes it. To contribute significantly to the fundraising of the Foundation through the loans, initiatives and events that can make the most of its attractive potential.

RESULTS

From 2006 to 2015 collected more than 1000 notebooks from 3 main initiatives: Detour, myDetour, AtWork.

FACTS



83 new notebooks collected from AtWork format



9 new notebooks collected from renowned authors



3 notebooks exhibited in 3 Countries: USA, Italy, Japan



11 notebooks exhibited at Art Basel – Basel edition

What is the notebooks collection?

lettera27's notebooks collection was started in 2006 through a project "Detour" and "myDetour". Along the years, it grew exponentially, with 10 different chapters in 10 cities across the world: London (October 2006), New York (May-June 2007), Paris (April 2008), Berlin (October 2008), Istanbul (May 2009), Tokyo (October 2009), Venice (August 2010), Milan (April 2011), Shanghai (October 2010), Beijing (September 2013), London (September 2014).

Currently the collection holds close to 1,000 pieces, divided into 3 parts:

- **DETOUR** – notebooks produced by acclaimed artists and displayed within the Detour exhibitions by Moleskine
- **MYDETOUR** – notebooks produced by general public focused around Detour project and various other initiatives (i.e. Parson's Jam NY, The Undiscovered letter, North is up, Mapping Contemporary Venice, Moleskinabile 2013-2014, ISKO 2014/2015 edition)
- **ATWORK** – notebooks created by artists, students and creative youth in line with AtWork educative format.

All the resources are added by the same principle: authors donate their notebook to support the mission of lettera27.

What we have done in 2015

In 2015 the collection gained a total of 83 new pieces. These are partly through arrival of artistic notebooks created by AtWork participants: 22 notebooks from AtWork Chapter 03 (Kampala), 14 notebooks from AtWork Chapter 04 (Cairo), 25 from AtWork lab in Florence and 5 from AtWork lab in Venice. In addition to it, some 9 new notebooks have been created and donated to lettera27 by established and recognised authors: Heinz Beck, Eduardo Cachuco, Davide D'Elia, Jean Claude Ellena, Franck Abd-Bakar Fanny, Pélagie Gbaguidi, Giulio Iurissevich, Maurice Pefura, Marina Spadafora.

A selection of 11 notebooks produced during AtWork format various chapters and labs has been exhibited in occasion of Art Basel, at the Art Basel-Kickstarter Crowdfunding Booth.

Three of the artists' notebooks belonging to lettera27's collection were on a display at the host galleries: in May a notebook by Maurice Pefura at the Skoto Gallery New York, in June notebook by Ou Ning in National Library in Florence within the IFFTI conference by Polimoda International Institute of Fashion Design & Marketing, while in September notebook by GamFratesi at Minamiaoyama Minato-ku gallery, in Tokyo.

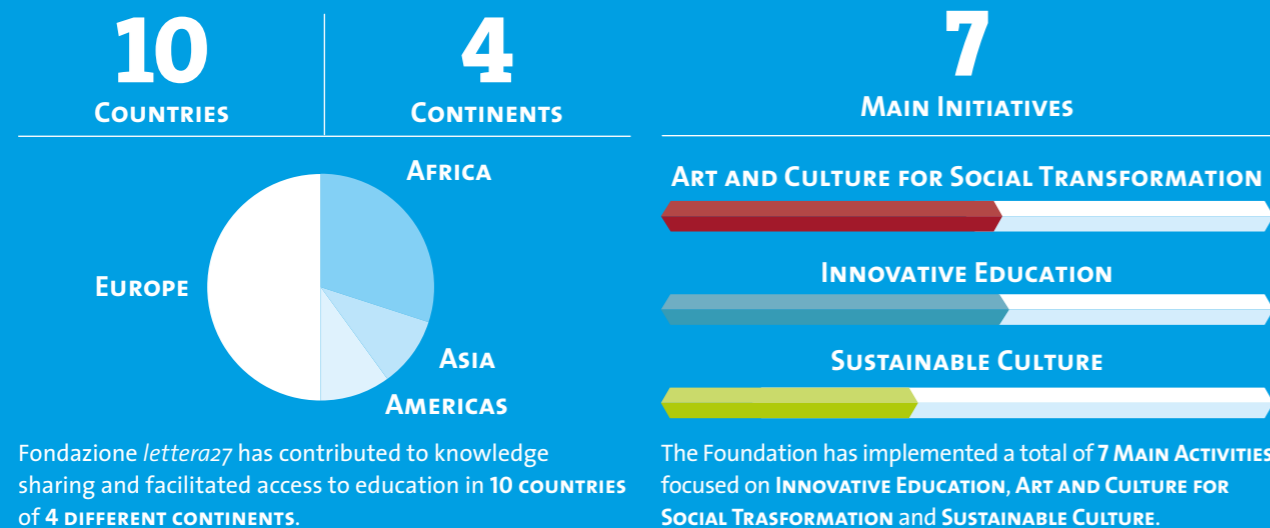


Various events and initiatives

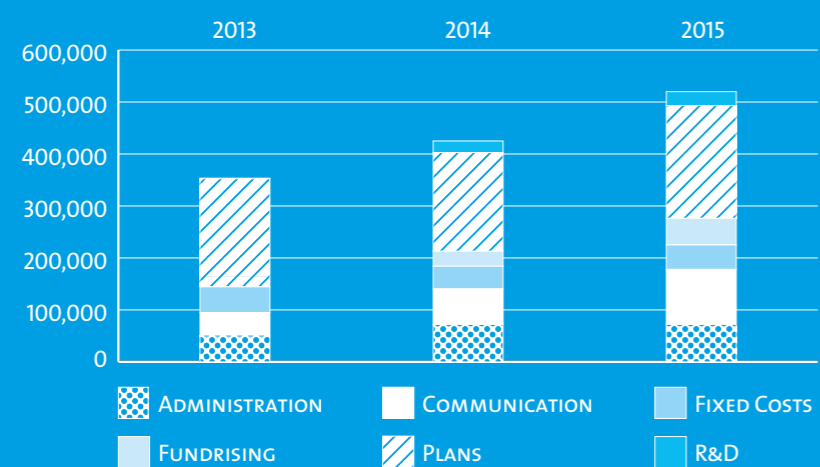
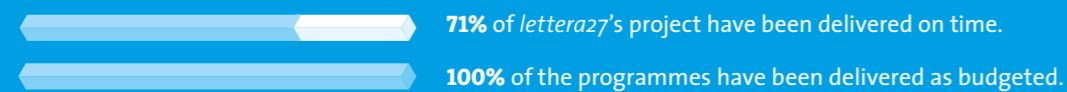
- In June AtWork format, chapters and artist notebooks were presented at the Art Basel event in Switzerland, where *lettera27* had been invited to take part in the Crowdfunding Lab. A conversation between Simon Njami, AtWork co-creator and advisor, and Adama Sanneh, *lettera27*'s Programme Director, touched the social relevance of AtWork and its goal to experiment new educational paradigms, providing the tools that would allow the young creatives to develop critical thinking and make their artistic practice more informed and meaningful. The event was a unique opportunity not only to showcase the work of the artists that had donated their notebooks to *lettera27*'s, but also give visibility to the works of the young talents that have participated to workshops in Africa, in front of the international audience of art professionals (gallerists, museum directors, collectors and journalists).
- In June the AtWork notebooks created during the AtWork lab in Cochabamba, Bolivia in 2014, made a landfall in Europe where they were exhibited during the International Prize Bice Bugatti — Giovanni Segantini 2015, one of the oldest artistic contests in Italy. Territories, cultures and people once again met among the pages of the 20 artists' notebooks created within the AtWork lab held at third edition of the Conart festival by a partner organisation mARTadero.
- In November *lettera27*, represented by Cristina Perillo, Project Manager, was selected to participate in the TANDEM Europe project — an exchange programme for cultural managers, organised by the European Cultural Foundation and MitOst e.V. With the goal to strengthen long-term cross-country partnerships and develop new professional skills, TANDEM feeds into a variety of objectives – from facilitating creative innovation to nurturing local cultural change-makers. In partnership with a Greek non profit art gallery State of Concept, *lettera27* will be implementing a 1,5-year project focused on building capacity of the young artists.

Summary

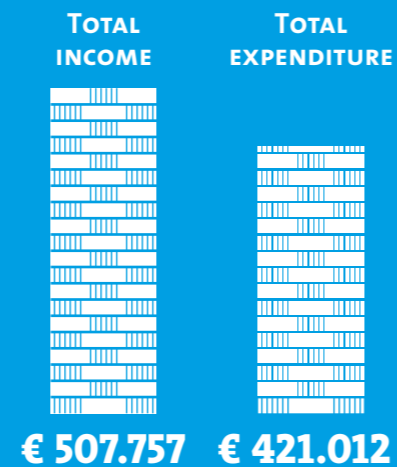
KEY FACTS AND NUMBERS IN 2015



MAIN PERFORMANCE RESULTS IN 2015:



Resource allocation as per organisational areas (2013–2015)



The difference between income and expenditure is due to the reception of funds at the end of the year for initiatives that will be implemented in 2016.

LOOKING INTO 2016

DAK'ART BIENNALE

CROWDFUNDING CAMPAIGN

AtWork ADDIS ABEBA

TANDEM

PHOTO CREDITS

- PAG. 2: MAURICE PEFURA, *Non-stop city*
- PAG. 4: Lucio LuZo Lazzara
- PAG. 6: AIDA MULUNEH, *"Sloth"*
- PAG. 10: MAURICE PEFURA, *If You Can't Swim I & II*
- PAG. 14, 18: SOLOMON E. OKURUT, ASABA PATIENCE, CLARE MCLAY, ELENA KORZHENEVICH, KATRIN PETERS-KLAPHAKE
- PAG. 20: LETIZIA FRANCINI NALDI, NICCOLÒ SCELFO, FEDERICA DI GIOVANNI
- PAG. 22: MOHAMED KEITA
- PAG. 17, 24: LUCA DIMOON
- PAG. 26: SIPHOSIHE MKHWANAZI
- PAG.28: AIDA-MULUNEH, *The-World-is-9*
- PAG. 30: Wole Soyinka (©ANTHONY OFOEGBU), Achille Mbembe, Aida Muluneh, Maria Pace Ottieri, Fiston Mwanza Mujila, Melania Fusco, Gloria Kiconco, Simon Njami, Bonaventure Soh Bejeng Ndikung (©PAUL HUF)
- PAG. 32: ARCHIVIO AMM
- PAG. 34: ELENA KORZHENEVICH
- PAG. 36: immagini di repertorio di ciascun partner
- Pag. 38: Art Basel, AtWork Bolivia, Tandem
- Pag. 40: FOTO DI RAFFAELLA CARILLO
- PAG. 43: MAURICE PEFURA, *alta tensione #2*

lettera **27**

FONDAZIONE *lettera27* ONLUS

Via Valtellina, 65
20159 Milano Italy
T. +39 02 36.70. 98.00
www.lettera27.org

CON IL SOSTEGNO DI



fondazione
cariplo

MOLESKINE