

Decolonising Education for Peace in Africa

Final Project Report

Project organisation:	IOB, University of Antwerp
Project title/country for Proof of Contract projects:	Capturing Fluid Borders and Pluriversal Visions of Peace on the Tanganyika Lake Coast
Report completed by (name of person):	Astrid Jamar
Date report completed:	6 March 2025

Part 1: Project progress and strategy

1. Give a brief of the main achievements have been in the project.

Achievements and clearly significant results

Over the past three years, we worked and progressed towards the following achievements and significant results:

1. Setting up the project (lead by UA – Dec 2022 – March 2023)

- We obtained research ethical and security clearances; hired research assistants and research consultants; we organised a series of launching workshops to clarify objectives and concrete activity planning; as well as recruited three groups of regular participants across the Burundian-Congolese borderlands.
- We organised organised of six pilot workshops with smaller groups to test arts-based methodologies.

2. Development of decolonial arts-based praxis & joint process of learning and unlearning to rethink peace (all – March 2023 – August 2023)

- We organized 10 group reading sessions of decolonial/feminist texts
- We organised 16 workshops deploying drawing as a research methodology and creative writing (poetry and kasala with the three groups of regular research participants
- We drafted texts and worked with a writing coach to document and share the unfolding learning and unlearning in terms of decoloniality, research practices, academic writing/reading, and NGOs engaged in peacebuilding activities
- We translated selected outputs into French, English, Kirundi and/or Swahili
- We organised an exhibition and a dissemination events with drawing, texts, collages and emerging findings.
- We created a stimulating space to debate the coloniality of peace amongst ourselves - us the core team of researchers, borderlands participants, peace activists, young artists, and university students, as well as our respective professional academic, artistic, and activist networks in Belgium, Burundi, South Kivu – DRC, and beyond

3. Proverbial Arts, Coloniality of Violence, and Border Violence (led by UA & Caucus des Femmes May – December 2023)

- As a continuation of joint (un)learning and co-production knowledge, we identified the most prevalent themes from the previous phases and agreed to develop more focused workshops on the coloniality of gender and proverbs: we draw on prover arts to explore

tensions emerging from the simultaneous reproduction and undoing of gendered patriarchal norms through everyday languages, grammar rules, and proverbial metaphors.

- We organised three workshops with participants in Uvira and Gatumba on “Kirundi Proverbs and Coloniality of Gender.” During the three participative arts-based workshops, Congolese feminist peace activists discussed gendered roles, everyday politics, and cross-borders dynamics and violence/discrimination experienced from border customs agents. We also reflected upon what it would mean to create and use gender-positive proverbs.

4. Production of Audio-Visual Artistic tool « Capturing Fluid Borders » (led by Kioka – Dec 2023)

- We organised a one-week residence with Kioka’s team, two researchers, and invited Burundian, Congolese, Rwandan young and established artists
- We addressed border thinking and border arts with the invited regional artists and reflected on related themes
- We established bridges between arts and scholarship to produce border arts addressing peace, border, identity, and sense of belongings
- We provided a learning space through readings, talks, body and writing exercises, screenings to enrich the artists' background in terms of themes and methods
- We built upon artistic expression to produce arts that tackle societal debates in sensitive manner, considering particularly the contextual challenges in the Great Lakes region
- To showcase spoken words and collage produced throughout the residency, we produced a virtual audio and visual tool, a YouTube playlist with the produced spoken words mixed with sounds and music, and pedagogic handbook.
- The exercises were then used and tested in several workshops in Belgium. This experience showed that the teaching manual can be used in different contexts, while offering the same perspectives for reflection. These can be adapted to the participants' school/academic background, but above all to their realities. The results will vary according to the groups and their respective backgrounds.

5. Border Curriculum (led by UCLouvain Saint-Louis Bruxelles – June 2024 – Jan 2025)

- We mapped policy and practice on citizenship education in the Burundian-Congolese borderlands, including an overview of all primary school and secondary school materials available and a specific zoom on secondary school materials
- We organised 4 focus groups with high school teachers about citizenship education in formal secondary school education
- We identified challenges associated with the deployment of pan-African citizenship education, and considered ways to further integrate pan-African values as a way out of the rigid identities that fuel nationalism and conflicts between neighbouring countries
- We organised a policy workshop gathering high school teachers, school directors, peace educators and civil society from the two countries
- We brought in dialogues teachers and educators from borderlands region (living few kilometres apart but operating in very different education systems) to develop a metacognitive analysis of citizenship education, as well as jointly questioned entrenched feelings of belonging, and their pedagogic implications

6. Dream Pocket Movie Competition (led by UA & Yole! Africa – May 2024 – Jan 2025)

- In order to deepen feminist/ontological dimensions of border thinking to peace education, we organised a competition of ideas of movies around dreams, decolonial aspirations and oneiric cosmologies. Regional filmmakers had to propose a short film project. We selected first selected 5 Burundian and Congolese filmmakers. We had no

entries from Women. Yole!African expended the work with 8 woman filmmakers from Goma.

- We run four workshops on Dreams, Burundian and Congolese cosmologies with Burundian and Congolese artists, activists, and students in Bujumbura and Goma.
- 6 pocket movies were produced. All articulated around dreams, the movies produced address deep and sensible themes, such as humanitarian crisis, mourning, thin borders between being alive and dead. Three of movies have been produced within refugee camps.

6. Fluid Borders Closing Workshops (led by Kioka – January 2025)

- We organised two arts-based workshops and an open day to mark the closure of the project, celebrate the fruits of our work and share it to a wider artistic and university public in Burundi
- Building upon the pedagogic manual and arts over the various phases of the project, we run a whole-day workshop for artists and one for university students and staff. Out of all applications, we selected 27 participants to join the respective workshops (14 people the first day, 13 the second day). Kioka organised several pilot exercises with various youth groups in Belgium.
- With the two groups, we introduced core concepts, let them select their preferred forms of artistic expression (drawing/painting/collage, poetry, music, theatre) through various warming.
- In the second part of the day, we provided guidance to narrow down the themes to be explored and arts upon reflection on the e-book and on various themes (the border, identity, the relationship with oneself and others, etc. Based on previous experiences and further pilots, it was important that each group's workshop takes place separately, so we can guide more efficiently the groups according to their strengths and interests. The visual production were integrated in the exhibition on the spot and on the permanent online gallery.
- On the last open day, we presented how the project unfolded through a dedication to research through the arts. We had an open mic sharing spoken words (poetry, slams, sketches, songs) that shaped by the project, that was produced through the it, resonated with it, and/or was inspired by it. We set up an arts installation exposing visual material produced through all the different phases. We projected the FluidBorders YouTube playlist. We premiered one of the Dream Pocket Movie, and exchanged on poetic, visual and audio-visual productions with regional artists, activists, and NGO staff.

Through such collaborative work we achieved the following general significant results:

With the research/arts team:

- We formed a team of made of researchers, artists, and activists based in Belgium, DRC-Congo, Rwanda, and the US that effectively implemented the project.
- We strengthened our writing and analytical skills, improved our understandings of decolonial feminism, eco-feminism, and/or Pan-Africanism. Centring the methodology around sensorial knowledges and long engagement with the participants, we were able to rethink security and environmental issues beyond mainstream technical perspectives and get a strong sense of lived experiences and deployed resistance by borderlands communities.
- We cultivated the virtues of multidisciplinary teamwork. Working closely with artists, researchers, activists and disaster victims, we (un)learned from each other and appreciated strengths in avoiding to search for one single dominant reading. Despite important tensions, this constant dialogue, in which each perspective is valued, shaped

a genuine decolonial reflexive space, in which the diversity of knowledge is not only respected, but also nurtured as an essential force for rethinking research and its societal impact.

- We developed a particular interest in the exchange of ideas and reflections between groups that do not particularly socialise, and to were able to draw parallels between similarities and differences due to the influence of their respective backgrounds.
- We created concrete and long-lasting bridges across disciplines usually perceived as opposed (creation and research) and demonstrated that the two are not totally indistinguishable – even if this is particularly labour intensive.
- We developed working methodologies that encourage reflection on complex and delicate subject that can be deployed as free but guided method of expression in various contexts. We produced pedagogic materials that enable to tackle complex issues from a commonplace/accessible perspectives (i.e. through the simplicity of the exercises and sensitivity to political contexts using metaphors), to deepen knowledge thanks to various sources (scholar and activists authors, singers, filmmakers, etc.), and to be able to express or produce thoughts more freely.
- We undertook an in-depth reflection on decolonial methodologies and decolonial pedagogies within the Burundian and Eastern DRC contexts in relation to peacebuilding.
- We strengthened each other capacity to analyse the intricate nuances between valuing Burundian/Congolese cosmologies at their approach to approach social cohesion on the one hand, and deconstruct the coloniality of the peacebuilding industry, including their instrumentalization of these very cosmologies on the other hand
- We articulated joint processes of learning and unlearning in terms of understandings of peace, decoloniality, research practices, academic writing/reading. In doing so, one significant result of the project consists of having pushed forward methodological decolonial feminist debates on peace.

With the groups of participants:

- We encouraged groups of citizens from different communities to feel legitimate to express themselves/reflect on subjects generally reserved for a form of ‘intellectual elite’; to have become aware that they can express and reflect their thoughts and reflections through vectors other than language.
- By avoiding to reproduce NGO-ised activities that pretend to offer ready-made solutions to complex problems, our collaborative work provide an overview problems faced by borderlands communities in Gatumba and Uvira. Through their participation, participants provided rich individual and collective reflection (including self-reflection) around issues that are rarely addressed through their (and our) school curriculum.
- While many participants were unfamiliar with artistic approaches, they enjoyed to learn a broad field of expression for dealing with subjects particularly sensitive. We all (un)learned from these spaces of free discussion not constrained by the formatting and limitations of formal environments, but also attentive to political and security sensitivity.
- Participants gained confidence in critically analyzing the implications of diverse approaches to peace and identity in the borderlands on policy, and its effects on lived realities on the borders. Jointly, we then were able to interrogate how we think about peace and identity in the borderlands, how we produce and co-produce knowledge, and examining how arts can be used to undermine identified colonial tropes.

Overarching most significant results:

Over three years, we built a strong and stimulating space to debate the coloniality of peace among ourselves (about 20 researchers, 10 peace educators/activists, and 10 artists) with about 50

research participants, as well as our respective professional academic, artistic, and activist networks in Belgium, Burundi, South Kivu – DRC, the UK, and beyond. In addition, the project encouraged many other activists and policy makers to rethink how to approach peace activism and peace education, consider but also act upon power asymmetries and extractivism within peacebuilding policy and practice. Through the unfolding of the project we set an example of how to work at a slower pace to mitigate the too often dismissed effects of the coloniality of peace and co-produce locally relevant arts and pedagogic material.

Through robust dissemination efforts, we promoted an in-depth reflection on decolonial methodologies and decolonial pedagogies within the Burundian and Eastern DRC contexts in relation to peacebuilding. Concretely, we created spaces for dialogue and creativity addressing peace education and its coloniality across with three groups the Burundian-Congolese borderlands and wider artists constituencies. With policy partners, we developed our respective capacity to identify some forms of coloniality in the ways through which peacebuilding is delivered (penny-dropping decolonial moments).

Through the production and dissemination of pedagogic tools and policy briefs, we encouraged peace educators and high school teachers to address peace and violence from decolonial feminist perspectives in Burundi, Belgium, DRC Congo, the UK and beyond.

2. List all partner institutions and organisations that have been involved in your project.

Partner institutions and organisations
<ul style="list-style-type: none"> - Institute of Development Policy and Visual and Digital Research Center, University of Antwerp (Belgium) - Association for Peace and Human Rights (Burundi) - Centre de recherches en histoire du droit, des institutions et de la société and CESIR, UCL - St Louis Bruxelles (Belgium) - Kioka Burundi (Burundi) - Le Caucus de Femmes pour la Paix (DRC Congo) - PTT Research & Analytics, LLC (USA) - Yole!Africa (DRC Congo)

3. Indicate which groups you have engaged with and describe the engagement activities/types.

STAKEHOLDER/GROUP	CHECK BOX IF YES	BRIEFLY DESCRIBE THE ENGAGEMENT/ACTIVITY [include numbers where possible]
Other disadvantaged groups	<input type="checkbox"/>	
Displaced communities - refugees/ IDPs	<input checked="" type="checkbox"/>	Out of the core participants groups, there were 10 people living in camps of people displaced by severe floodings in Gatumba, Burundi and in Uvira. Three of the pocket movies were produced in collaborations with actors living in refugee camps. 8 of the filmmakers live in displaced camps in North Kivu.
Women and girls	<input checked="" type="checkbox"/>	Out of the 34 participants of the core groups involved in our project, 22 are women

Rural communities	<input checked="" type="checkbox"/>	All the Burundian participants are based in Gatumba in rural parts of Burundi
Others (please provide a description(s))	<input type="checkbox"/>	
Educational Institutions	<input checked="" type="checkbox"/>	We organised several workshops with Burundian and Congolese universities. We collaborated with school teachers and directors from 5 high schools in Burundi and DRC
NGOs/Arts-based Organisations	<input checked="" type="checkbox"/>	Kioka is an arts-based organisation. The Caucus des femmes is a feminist peace activist NGO based in South Kivu. The activities within the project is building upon their own networks and will be disseminated within these respective networks.
Researchers	<input checked="" type="checkbox"/>	Dozens of researchers attended the workshops organised within universities in Burundi, DRC, Belgium, UK, and Peru
Policy Makers	<input checked="" type="checkbox"/>	Burundian and Congolese education civil servants working on pedagogic and educational matters

4. Describe below if you have had to deviate from your planned activities how you have managed this and if it has impacted on your overall plans.

Activities impacted (please give a description of the planned activity)	How has the activity been impacted?	How have you managed this/mitigated it and what approach did you take instead?
First months of activities and workshops organisation	Two partners have been replaced within the project	We found more suitable project partners and kept running activities with the remaining members of the group
Activities and workshops with/through APDH	The organisation was dismantled by Burundian authorities, their director and legal representative were imprisoned, the organisation accounts got froze. Funds could not be transferred to them. To avoid to expose further anyone, the launch of activities in Burundi had to be postponed, and we avoided to work directly with their constituency as initially envisioned. Upon release, they both had to go in exile. The director tragically passed away in exile.	We remained in regular communication with their network to provide moral support. We hired full time one of their member under a research contract. The running of workshops was relocated to the city centre to avoid exposing research participants (as formal instruction was already made to local authorities). We organised activities with other peace educators in Ngozi. We expressed our condolences.
Co-production of pedagogic tools and policy impacts	It took longer than anticipated for all of us to hold a common understanding of decolonial stakes. By encouraging all partners and participants to address themes that were the most relevant for	Contributions from all participants were extremely rich. We re-orient several times the scope of the policy and pedagogic work. We hired three researchers to map further

	themselves, it was not easily translatable into pedagogic dimensions. Working on decolonial themes through contexts heavily affected by colonialism and neo-colonialism created inter-personal tensions.	pedagogies opportunities and challenges. We spent significant amount of time discussing inter-personal issues among ourselves – acknowledging that such funding setting could not sufficiently reversed power asymmetries and exposing these discussions as important findings of the project.
Co-production of arts material	Initially, it was envisioned that the project would lead a fully collaborative arts creation process. While the multi-disciplinarity and various backgrounds of people enrich the depth of conversations, it was not straightforward to produce pedagogic tools from arts and discussions emerging from the participative workshop.	We continuously paid attention to reach a better balance between arts as a channel for expression/reflection and arts as an end-product. To avoid putting pressure on participants or forcing perspectives on them, we decided to work more closely with established artist: we organised an arts residency with pre-selected artists and open a movie production competition.
Administrative Management	Due to an accident and consequent surgery, the PI was on sick leave for three months. As we were getting ready for the closure upon her return from sick leave, she faced contractual issues that prevented access to funds already transferred to the UA, and hence payments to partners and team members.	Through particularly lengthy negotiations, the PI was asked to formally appoint another person as the PI so funds could be accessed. We delayed the closing event, reduced the PI involvement in closing activities, and scaled down other activities.
Production of Dream Pocket Movies	Most filmmakers are based in Goma. They were finalising their movie production and/or applying the final technical fixes as M23 invaded Goma. This severely affected their security but also access to electricity and connectivity.	As filmmakers are seeking solutions to remain safe (exile, in hiding, shorter working days), the final technical fixes of the films production are slightly delayed.

5. Have you worked with other members/teams on the DEPA project?

<p>Please detail below if you have worked with other DEPA teams/team members.</p> <ul style="list-style-type: none"> - We regularly discussed with other members of the consortium, particularly Craig Walker and Tomi Olaniyan. These exchanges enriched our working praxis. - We regularly shared visual arts, examples and reflection from decolonial praxis our work for DEPA dissemination activities. - We participated at DEPA closing event in London. - We are contributing to the book edited by the DEPA team. - We are contributing to the DEPA special issue.
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Part 2: Project dissemination and outputs

As part of the overall DEPA project, we are required to upload details of all project activities on [ResearchFish](#). This section asks you to summarise your project’s dissemination, engagement, and research outputs.

6. What dissemination/external engagement activities have you completed during the project?

Dissemination/engagement activity	Brief description
<p>Conference on the Coloniality of Peace - “Enjeux de la Colonialité des Études de la Paix & des Conflits et la Pensée Frontalière” [Coloniality of Peace & Conflict Studies and Border Thinking], Université du Lac Tanganyika, Bujumbura, August 2023</p>	<p>The conference was held at the Université du Lac in Bujumbura. The conference aimed to deepen the debate on the coloniality of contemporary conflict and peace studies; to introduce critical debate concerning the Eurocentrism of peace interventions; and to cultivate exchange on these topics between students, professors, and practitioners – employees of national and international NGOs. Generally, these actors' interactions, and especially such debates, are rare. The conference sought to provide a space to support such contemplation and discuss disparate viewpoints and approaches. It was attended by 42 participants.</p>
<p>“Rethinking Identities, Arts & Peace in Borderlands” - Booklet launch and stakeholder workshop, Izuba Center, Burundi, August 2023</p>	<p>We organised a pedagogic workshop discussing the emerging findings published in a booklet with the three groups of research participants over the whole day. 40 people attended, we reflected upon issues addressed in the texts around coloniality of peace, coloniality of gender, coloniality of knowledge, and arts based methodologies. This collective moment was particularly indicative of the different forms of coloniality surrounding education, peace, and peace education in the region (as further discussed in forthcoming publications).</p>
<p>“Rethinking Identities, Arts & Peace in Borderlands”, Arts Exhibition, Izuba Center, Burundi, Aug. 2023</p>	<p>The art installation and exhibition comprised conceptual art works, mixing text and image, as well as drawings and collages created in numerous workshops in Uvira and Bujumbura. Over 80 people attended the opening and participated in discussions of experiences and understandings garnered during these workshops. The exhibition also served to introduce the broader public to the Fluid Borders project and approaches to decolonial thinking.</p>
<p>International Peace Day Workshop, American Corner, University of Ngozi, Sept 2023</p>	<p>The workshop was held at the Université de Ngozi. Twenty participants, including human rights activists, students, and professors attended the workshop. Activities included discussions of the texts and images included in the booklet, as well as co-creation of new visualizations related to themes of peace, conflict, and identity.</p>
<p>“Decolonial Theories from Everyday Language” - Reading workshop with university students at</p>	<p>Sixteen undergraduate students from three different universities attended. During the workshop, we read the chapter 'Le noir et le langage' (The Negro and Language) from Franz Fanon's seminal work 'Black skin – White masks.' During discussions, students applied</p>

Buja Sans Tabou, Oct 2023	Fanon's arguments to interrogate whether, and if so, how the Burundian language reproduces colonial tropes linguistically, and what that reproduction means for its speakers. They also undertook some follow up writing exercises.
“Dreaming in African Literature,” Centre Culturel Français – Bujumbura, June 2024	With 10 participants (artists, university students, and activists), we read Black and African authors that engage with dreaming and liberatory/decolonial aspirations. Dreams, day dreaming and night visions have often been the source of postures and practices of decentring, imagination and mobilisation for anti-colonial struggles. Numerous authors from the African continent and Afro-descendant diasporas have documented - and continue to document- the epistemic richness of the dreamlife. Splitting into groups according to personal interest, we read Audre Lorde, Felwine Sarr, James Baldwin, Achille Mbembe, and Nadia Yala Kisukidi. We then discussed the relevance of these texts, based on the daily lives of students and authors based in Bujumbura.
Closing Workshops, Izuba Center, Burundi, Jan 2025	Over three days, we addressed the possibility to change the general perspective of borders as a place of difference, discrimination and oppression from pan-African perspectives, with a view to strengthening social cohesion and education for sustainable peace (more details in section 1). We asked “How can we developed reflexive and arts praxis accessible to different groups, different contexts and different places affected by the same colonial experiences?” Within this enquiring space, we interrogated our limitations, issues of identity/belonging, so participants could broaden their understanding of the conflicts that are tearing apart certain parts of the modern world, particularly in the Great Lakes at the moment and express themselves artistically. 27 people participated in the two workshops, and about 80 joined for the closing open day.

7. Describe the key outputs and deliverables from the project (resources, policy briefs, reports, exhibitions)

- For each tell us: who were the audience, where any resources are available or activities took place, to how many. Any feedback received.

Outputs and Outcomes
<ul style="list-style-type: none"> - Curation of 11 online albums documenting the 20 arts-based/drawing and creative writing workshops that explored different dimensions visions of how peace, rivers, gender, and security are entangled in borderlands. These albums share publicly preliminary phases of the project, usually not disseminated. Showcasing the collaborative dimensions of knowledge production, the participants can share them with their own networks. Albums are also useful for anyone seeking to develop participative arts based methodologies. Insights emerging of these workshops were shared through the blog series. https://www.flickr.com/photos/195051248@N04/albums

- A multilingual blog series with 18 texts addressing arts based methods, the coloniality of peace, coloniality of the gender, ecofeminism (the pluriverse and borders, frontier identity(ies) and border-crossings, nature). The various blogs have been published in French, English, Swahili and Kirundi. <https://www.pluriversaldreams.org/blog/>
- A booklet introducing Border thinking, the writing of Gloria Anzaldua, border thinking insights for decolonial take on peace, and four blogs presenting emerging findings (available in Kirundi and French)
- Carnet de Bord – A collection of fieldnotes from the first phase of the project documenting certain key moments through observations and free thoughts that record the evolution of the project objectives. Notes were expanded to provide complete, readable paragraphs, and are accompanied by poems based about workshops observations, self-criticism and constructive questioning. Finally, the illustrations are the fruit of the author's personal thoughts - <https://www.pluriversaldreams.org/carnetdebord/>
- Capturing Fluid Borders” a multi-disciplinary tool in the form of a literary and graphic collection that lets you listen to recordings of poetry slam, spoken word, combined with paintings, graphics, and photography, with Sidi Cinyanze, Pat Stys, and Joy Slam (Eds), <https://www.pluriversaldreams.org/capturingfluidborders/>
The digital booklet is a literary and graphic collection that features poetry, slam, spoken word, and visual creations made of collage, painting, and photography – accompanied by audio recordings of the artists paired with original music scores. Based on this booklet, we produced a pedagogic manual with suggestions of its usage and integration in current peace education activities. Together, the booklet and manual offer examples of how peace education and practice can be rethought beyond Western-centric ideas of peace, peacebuilding, and peace-building interventions. Both the booklet and pedagogic manual are receiving positive attention and feedback from various artistic pedagogic sectors in Belgium and in Burundi.

Presentation of the collection: <https://www.pluriversaldreams.org/capturingfluidborders/>

Pdf with textual and visual productions: <https://www.pluriversaldreams.org/wp-content/uploads/2024/03/Capturing-Fluid-borders-ebook-final.pdf>

Youtube playlist made of 9 clips of poetry slam: <https://www.youtube.com/@FluidBorders>

Pedagogic toolkit for peace educators and high school teachers:

<https://www.pluriversaldreams.org/wp-content/uploads/2024/03/manuel-pedagogique-fluid-borders-March-1st.pdf>

- Border Curriculum: The various parts of the border curriculum have been co-produced by a team of academic researchers, artists and educational experts of many nationalities who have all lived in border areas, i.e. at the crossroads of several cultures, in the African Great Lakes region and elsewhere. They are the fruit of exchanges with feminist activists and people seriously affected by floodings around Lake Tanganyika and its riverbeds - one of the markers of the physical border between Burundi and the Democratic Republic of Congo. The work also benefited from a mapping of existing curriculum in formal education settings in the two countries, as well as an engagement with border pedagogies and pan-African thoughts. On the basis of these exchanges, we have prepared teaching tools for teachers, trainers, youth club leaders, peace circles, etc. who want to deal with themes linked to borders, identity, migration, citizenship, security and/or peace.

Overview of the Border Curriculum: <https://www.pluriversaldreams.org/border-curriculum/>

17 exercises building upon the e-book <https://www.pluriversaldreams.org/wp-content/uploads/2025/02/fiches-exercices-e-book-FLUID-BORDERS.pdf>
 Pan-African Exercise Ideas Box on Global Citizenship
 Introduction of key concepts - suggested teaching sessions <https://www.pluriversaldreams.org/wp-content/uploads/2025/02/Border-Curriculum-JLN.pdf>
 Policy brief - <https://www.pluriversaldreams.org/wp-content/uploads/2025/03/Border-curriculum-note-dorientation-JLN.pdf>

- **6 Dream Pocket movies:** The pocket movies are emotionally and sensorially powerful. In different ways, they raise awareness around everyday concerns, societal issues such as mourning, trauma, displacement, socio-political realities , and climate crises. Through forthcoming diffusion, the pocket movies can generate a dialogue around humanitarian crises, global warming, and the struggle for survival. More importantly, being embedded in oneiric encounters, they open widely the horizons of the possible, and enable to rethink, discuss, and articulate radical alternatives that provide for actually sustainable paths. <https://www.pluriversaldreams.org/dream-pocket-movies/>
- Online gallery making available a complete version of the artistic productions, documenting the visual productions and the thinking that went into their creation. <https://www.pluriversaldreams.org/gallery/>

8. Please provide details of any publications, papers, and conferences you have completed or plan on completing that are related to the project.

Title	Description	Date
““Navigating Fluid Borders: Shaking up & Unlearning the Coloniality of Peace Research within the Congolese-Burundian Borderlands””	Fruit for Thought – IOB, University of Antwerp	24 November 2023
"Mother nature, where have i hurt you and why do i feel your anger in my being?" Ecofeminist issues	Poster presentation by Chistelle Balegamire at the Académie Royale des Sciences d'Outre-mer (ARSOM) Symposium, Brussels.	4 December 2023.
“Introduction to Research Design” “Decolonial Feminism Research Design”,	Workshop animation by Astrid Jamar and Jean-Luc Nsengiyumva at Superior Institute of Rural Development – Bukavu (ISDR) DRC Congo	July 2024
“Walking Through Fluid Borderlands : Enfleshed Memories of Border Crossing	Panel presentation by Astrid Jamar at “In Transit: Walking For Social Justice In Participatory Memory Practices,” Memory Studies Association, Lima – Peru.	July 2024

across Burundi and DRC Congo”		
“Battling For Peace in Burundian Borderlands: Border Thinking and Decolonial Feminist Blind Spots”	Panel on German colonialism in East Africa and colonial remembrance: looking back, looking forward,” Africa Centre for Transregional Research, University of Freiburg, Germany.	November 2024
“Navigating Fluid Borders: Shaking up & Unlearning the Coloniality of Peace Research within Congolese-Burundian Borderlands”	By Astrid Jamar, Christelle Balegamire, Jean-Paul Nizigiyiman for the Special Issue “Depopulating places: in search of challenging but possible futures,” Parvati Raghuram (Ed.) The Geographical Journal.	Forthcoming
Drawing (on) Proverbial Art to Rethink the Coloniality of Gender in Burundian-Congolese Borderlands”	By Astrid Jamar and J-L Nsengiyumva, Chapter for Edited book <i>Arts and Heritage in Education for Peace: Insights from Africa</i> , “Melis Cin, Craig Walker, and Faith Mkwanzani (Eds), Open Access book.	Forthcoming

Part 3: Continuation plans

9. Have you completed all your planned activities? If not please provide details of those activities you have been unable to complete.

Activities not completed	Please provide details of any activities you plan to complete after the project end date
As stated above, the Goma based filmmakers were affected by the invasion of M23 of their city. Some of them had to relocate to neighbouring countries for their safety, mobility and access to electricity have also been affected. The final version of the movies are slightly delayed.	The pocket movies will be ready by 31 March 2025.

10. Please provide details of additional funds you may have secured because of the DEPA funding and/or to continue the DEPA project work.

Please provide details of any continuation/additional funding below.
None at the moment. We are currently seeking additional funds to organise a workshop addressing the coloniality of peace across contexts, as well as to organise the projection of the Dream Pocket Movies in DRC, Burundi, and Belgium.

Are there plans to continue the DEPA work?

Please provide details of whether you will continue some elements of the DEPA work.

We are currently working towards a proper follow-up work on dream pocket movies. We seek to organise screenings in Bujumbura, Goma, Bukavu, Kampala, Antwerp, Brussels, and Kigali. We will also submit the pocket movies to film festivals across the world. The PI is currently working towards a entry on Unlearning Peace for the “Hierarchies of Peace Encyclopaedia.”

Part 4: Project team data

As part of the AHRC funding terms and conditions, we are required to collect demographic data of those involved in the project. We will store this in compliance with UK GDPR regulations.

Please provide details of the team members that have worked on your project. Please complete a line for per individual.

Gender	Age	Career stage (if relevant)	Nationality	Disability
Female	Early Forty	Senior	Belgian/Mexican	None
Female	Late twenties	Junior	Congolese	None
Male	Late Thirties	Senior	Burundian	None
Male	Mid Forties	Senior	Burundian	None
Female	Late Forties	Senior	Congolese	None
Female	Mid Thirties	Mid	Congolese	None
Female	Early Sixties	Senior	Congolese	None
Male	Late Thirties	Mid	Belgian	None
Male	Late Thirties	Senior	Burundian/Malian	None
Female	Early Sixties	Senior	Burundian/Belgian	None
Female	Early Forties	Senior	Polish/American	None
Male	Early Thirties	Mid	Burundian/Congolese	None
Male	Early Fifties	Senior	Rwandan	None
Male	Late Thirties	Mid	Congolese	None
Male	Late thirties	Mid	Congolese	None