

Pro Helvetia Johannesburg and Swiss Agency for Development and Cooperation

APPLICATION FOR STRATEGIC FUNDING 2016 - 2017

SECTION A: APPLICANT DETAILS

<i>Applicant's Title, Name and Surname</i>	EMMA WOLUKAU-WANAMBWA RANGOATO HLASANE
<i>Organisational Details</i>	This application is submitted by Keleketla! Media Arts Project on behalf of the Another Roadmap for Arts Education - Africa Cluster. http://another.zhdk.ch/another-roadmap-africa-cluster Keleketla! Media Arts Project 2nd floor, King Kong Building 6 Verwey Street, New Doornfontein, Johannesburg South Africa
<i>Title of Project for which you seek funds:</i>	ANOTHER ROADMAP FOR ART EDUCATION - AFRICA CLUSTER PILOT PROGRAMME 2016 - 2017
<i>Project contact person(s) and contact details [email address, mobile number with country code]:</i>	EMMA WOLUKAU-WANAMBWA +41 434 462 034 (LANDLINE, CH) +44 7968 202 261 (MOBILE, UK) +256 7738 36 850 (MOBILE, UG) emma@wolukau-wanambwa.net RANGOATO HLASANE +27 (78) 7644741 (ZA) rangoato@keleketla.org
<i>Website (URL):</i>	http://another.zhdk.ch
<i>Art discipline (i.e. dance, literature, visual arts):</i>	VISUAL ARTS EDUCATION
<i>In which countries and cities will the project take place?</i>	Within the SADC Region: JOHANNESBURG, SOUTH AFRICA; MASERU, LESOTHO & LUBUMBASHI, DEMOCRATIC REPUBLIC OF CONGO. Beyond the SADC Region: CAIRO, EGYPT; NYANZA, RWANDA; LAGOS/ENUGU, NIGERIA & NAMULANDA, UGANDA.
<i>In which country(ies) and city(ies) do the project participants / does the project come from?</i>	THE PROJECT PARTICIPANTS COME FROM THE COUNTRIES AND CITIES LISTED ABOVE.

List all project partner(s) with full addresses):

Within the SADC Region:

Keleketla! Media Arts Project 2nd floor, King Kong Building 6 Verwey Street, New Doornfontein, Johannesburg South Africa	Wits School of Arts University of the Witwatersrand Johannesburg South Africa
Ba re e ne re Literature Festival P. O. Box 7333 Maseru 100 Lesotho	Picha Art Centre Avenue Adoula Lubumbashi Democratic Republic of Congo

Beyond the SADC Region:

Contemporary Image Collective (CIC) 22 Abdel Khalek Tharwat St, 4th Floor Downtown, Cairo 11638 Egypt	
Art is Everywhere Annual Workshop #7 Zion Close Badore-Ajah Lagos P.O.Box 50787 Falomo Ikoyi 101008 Lagos Nigeria	Nagenda International Academy of Art & Design Lutembe Beach Road Namulanda P.O. Box 29341 Kampala Uganda
Women and Youth Art Foundation 32 Ojodu Abiodun Road, Kag Plaza, Shaga Busstop, Ojodu Berger, Lagos Nigeria	Artist's Home c/o Post Office Nyanza Southern Province Rwanda

Starting date of project:

FEBRUARY 2016

Projected completion date:

DECEMBER 2017

Who produces the project?

ANOTHER ROADMAP FOR ART EDUCATION - AFRICA CLUSTER PILOT PROGRAMME 2016 - 2017 is a collaborative project which has been designed, and which will be managed and carried out by the project partners listed above.

The co-ordination of the projects that are being pursued by working groups based in SADC countries (i.e. those whose are eligible to apply for funding under this particular scheme) will be co-ordinated by one representative of each working group in partnership with the Africa Cluster's Convenor, Emma Wolukau-Wanambwa, and Nora Landkammer, who, from the Institute of Art Education at the Zurich University of the Arts, serves at the Another Roadmap School's central point of contact.¹

This funding application has been submitted by Keleketla! Media Arts Project, who will, if this application is successful, manage the budget and disburse the funds allocated by Pro Helvetia South Africa.

SECTION B: PROJECT DESCRIPTION

Project Aims/Objectives

Please describe your project aims/objectives.

The Another Roadmap Africa Cluster are a group of scholars and practitioners of art education, working on the African continent in both the formal and informal sectors, who wish to pursue a two-year pilot programme of research into arts education. The aim of our research, which will be carried out by working groups in seven African cities, will be to make a critical and timely contribution to the development of practice and policy in our field.

Our project combines art, social transformation and learning on many different levels: it supports the development of innovative arts and education projects at grassroots level while at the same time networking Africa-based scholars and practitioners, and enabling them to:

- advance collaborative research into arts education practice
- build both a shared knowledge base and a structure of mutual learning that will support the development of African scholars and practitioners in this field, and
- both contribute to and learn at first hand about advances and thinking and practice in arts education worldwide through the Another Roadmap School.

Our project combines arts and learning, local research and experimental action that is developed in dialogue between our respective working groups, and then shared and analysed in a series of colloquia and international meetings, at which delegates present their work, discuss their findings, offer and receive peer support as well as expert feedback.

¹ Emma Wolukau-Wanambwa and Nora Landkammer co-ordinated the inaugural meeting of the Another Roadmap Africa Cluster, which took place in Uganda in July 2015. For details, see: <http://another.zhdk.ch/another-roadmap-africa-cluster>. (Last accessed 11 December 2015.)

Background

About Another Roadmap for Arts Education

The international network *Another Roadmap for Arts Education* is an association of practitioners and researchers working towards art education as an engaged practice in museums, cultural institutions, educational centres and grass-roots organisations in twenty-two cities on four continents. We view arts education as deeply embedded in social and political contexts – but also as a possibility to question and transform the social.

The *Another Roadmap* network involves twenty-two regional research groups who initially came together to critically analyse the *Road Map for Arts Education* - as presented by UNESCO in Lisbon in 2006 and elaborated in the *Seoul Agenda for Arts Education* in 2010 - in terms of its history and terminology, subtexts and paradigms, as well as the application of these policies in different parts of the world.²

The founding members of the *Another Roadmap* network contended that UNESCO's art education policy documents reflected a lack of substantial, nuanced research on art education practices in varying socio-political contexts, and an insufficiently critical engagement with the history and the persistent hegemony of western concepts of art and education within the field. The network was established to redress this.

Despite UNESCO's decision, this past year, to cease pursuing the development of arts education policy at supra-national level, the aims of the *Another Roadmap* network remain:

1. to analyse current policies and practices of arts education (in the context of the increased interest in the role of 'creativity' and the UNESCO documents' other core assumptions);
2. to critically assess the continuing hegemony of a colonial westernised arts education; and
3. to plot alternatives and develop other paradigms for practice and research in arts education.

About the Another Roadmap School

The *Another Roadmap School*, launched by the *Another Roadmap* network, aims to provide open spaces for trans-regional exchange and learning in arts education as an engaged practice committed to social change. Over the course of a three-year pilot phase (2015-2018), the participating working groups of the *Another Roadmap School* will carry out practice-based research projects, contribute to a trans-regional arts education 'glossary' and share their results in the form of 'learning units', publications and a travelling exhibition.

In the framework of the *Another Roadmap School*, the eight working groups that comprise the 'Africa Cluster' now wish to pursue joint programme of research and development - just as our *Another Roadmap* colleagues in Latin America are doing with the support of the ArtEDU Stiftung.

Our Organisational Structure

The *Another Roadmap School* has a devolved and - as far as possible - horizontal organisational structure. Overall oversight of the working groups' activities internationally is the responsibility of an elected steering committee, who are drawn from working groups from all regions of the world. They monitor the activities

² See <http://www.unesco.org/new/en/culture/themes/creativity/arts-education>. (Last accessed 11 December 2015.)

of the individual working groups, and meet monthly to report on developments in their respective regions. They collectively decide on the admission of new working groups.

The Africa Cluster of the Another Roadmap Network has a Convenor.³ S/he serves as a point of contact for all the working groups, feeds back on the outcomes of steering committee meetings, co-ordinates Africa-based fundraising and works closely with 'host' working groups to arrange the colloquia.

However, within the cluster, individual working groups have complete autonomy regarding the design and management of research activities they undertaken within their own locale. Decisions regarding the collective/collaborative research activities and research aims of the cluster are taken by representatives of participating working groups.

The plan of research activity that upon which this application is based is the outcome of the inaugural meeting of the Another Roadmap Africa Cluster, which took place at the Nagenda International Academy of Art & Design (NIAAD) in Namulanda, Uganda, over three days in July 2015. This meeting was attended (both in person and online) by representatives of all seven working groups in the Another Roadmap Africa Cluster.⁴

Africa Cluster Research Projects, whether individual or collaborative, are monitored and evaluated by the cluster as a whole via online meetings, at bi-annual colloquia, and also at the annual international meetings of the Another Roadmap School.

The Africa Cluster also works with a Visiting Expert, who is not part of any working group, but is an established scholar/practitioner in the field, who attends the colloquia, and who serves as an outside eye, offering expert critical feedback on our research projects and their development.

Arts Education in Africa: The Case for Research

As stated in the application we submitted to Pro Helvetia in June 2015 for funds to support our inaugural meeting, we, the working groups of the Another Roadmap Africa Cluster, believe that the time has come to address the substantial research deficit in our field⁵ - a deficit that has we believe, serious ramifications:

- In arts education in Africa, important theoretical and practical innovations all too often go undocumented and unrecognised beyond their immediate locality. We know too little about what our colleagues on the continent are doing, and have too few opportunities to learn from one another.

³ The current Convenor of the AR Africa Cluster is Emma Wolukau-Wanambwa, Director of Research at the Nagenda International Academy of Art & Design in Namulanda, Uganda.

⁴ See <http://another.zhdk.ch/another-roadmap-africa-cluster>. (Last accessed 11 December 2015.)

⁵ In the English language, we have so far identified just one journal special issue published in recent years (*Critical Interventions: Journal of African Art History and Visual Culture*, Special Issue on Arts Education in Africa, 8:1, 2014) and 1 extended analysis of the history of art education in Morocco (Hamid Irbouh, *Art in the Service of Colonialism: French Art Education in Morocco 1912-1956*, 2013). *Artists and Art Education in Africa*, a volume edited by Elsbeth Court, is based on the proceedings of a symposium of 130 visual art specialists from 20 countries, mostly scholar-practitioners, who debated about art, African art and art education in Africa at the peak of the Africa'95 season in London. It has still not been published some 20 years after the symposium took place. A notable recent exception is Nicole Lauré Al-Samarai's 2014 study, *Creating Spaces: Non-formal Art/s Education and Vocational Training for Artists in Africa between Cultural Policies and Cultural Funding*, which was commissioned by the Goethe Institut Johannesburg.

- The knowledges of Africa-based practitioners and scholars have been underrepresented in the development art education as a global discourse over the past two decades, and thus the resultant lack of good quality, affordable and locally accessible resource materials means that the curricula, certainly for formal arts education in Africa's schools and universities, remain overwhelmingly Eurocentric.
- Our participation in the 1st Regional NEPAD Conference on Arts Education in Africa in March 2015 made clear the high demand and urgent need for in-depth, high quality research on arts education in Africa from which policy can be devised. Africa's policy makers cannot continue to rely on research and on concepts that have little or no relevance to their local contexts.⁶

Project Activity to Date

- *Inaugural Meeting of the Another Roadmap Africa Cluster, July 2015.* Thanks to funding Pro Helvetia Johannesburg, the Nagenda International Academy of Art & Design (NIAAD) and the Institute of Art Education at the Zurich University of the Arts (IAE), delegates representing the seven founding working groups of the Another Roadmap Africa Cluster were able to meet in person for the first time in Namulanda, Uganda, in late July 2015. The aims of this meeting were to engage in in-depth face-to-face exchange between the participating scholars and practitioners regarding their respective practices, contexts and research interests, and to begin to plan the pilot phase of this research project. Over the course of three intense and productive days of dialogue (which included a public launch of the Another Roadmap Africa Cluster), we were able to identify a clear set of common research interests, and to begin the process of planning our future collaboration under the aegis of the Another Roadmap School.⁷
- *SADC Regional Meeting, September 2015.* Three months ago, representatives of the SADC-based working groups met together with the Emma Wolukau-Wanambwa (Convenor of the Africa Cluster/Kampala Working Group) in Johannesburg in South Africa during Joburg Art Week. In attendance were members of the Johannesburg and Lubumbashi Working Groups who had not been able to attend the inaugural meeting in Uganda in person. At this meeting, the various working groups provided more detailed information about their research plans, which had developed considerably over the previous months. Members of the Maseru and Johannesburg Working Groups presented the outline of the research they would like to pursue together. (For more details, see below.)
- *Inaugural Meeting of the Another Roadmap School, October 2015.* The first international meeting of the Another Roadmap School took place at Intermediæ in Madrid in Spain, bringing together representatives of over twenty working groups from four continents. The five-day meeting comprised a series of presentations by the individual working groups, followed by intensive workshops during which the delegates worked together to identify and to define the clusters of inter-continental collaborative research activity that will take place during the pilot phase of the Another Roadmap School. The international cluster projects are entitled: (1) *Art Education Histories*, (2) *Popular Education*, (3) *Decolonizing the Curriculum* & (4) *Art and Other Economies*.

Plan of Activity

Please describe your project activities fully, explaining how your project aims/objectives will be met.

The Another Roadmap Africa Cluster seeks to pursue a two-year pilot programme of research into arts education in Africa.

As agreed at Africa Cluster's inaugural meeting in Uganda in July 2015, our research during the pilot phase will focus on four key areas of common concern:

1. **The analysis of current policies and practices of arts education.** Our research will explore the impact of government-approved (and/or hegemonic) policies and practices of arts education (or lack thereof) on our working groups' respective contexts.
2. **Arts Education Histories.** In our research we will attempt to trace the histories of arts education in our respective locales, to conduct comparative analysis on the development of the field in different African contexts, to assess impact of historical events on local educational, artistic and cultural practices, with particular reference to the legacies of European colonialism.
3. **Alternative paradigms for practice and research in Arts Education.** Our research will, in a practical and focused way seek to develop and to test new, innovative models for arts educational practice that are responsive to our local context, and offer practical achievable alternatives to the status quo.
4. **Expanding Access to Critical Knowledges.** Through our research, we will seek to develop new practical strategies for making useful critical knowledges accessible in our local contexts. This will entail not only finding ways to bring physical resources into our locales, but also developing pedagogical, relational and experiential practices that will support the constituencies with whom we work in harnessing those knowledges to their own ends.

As is reflected in the more detailed descriptions of our planned activities (below), these areas of common concern effectively function within our research design as 'cross-cutting themes' - that is, rather than an individual research project focusing exclusively on one of these concerns, each research project address most if not all of them at one stage or another, as dictated by the specificities of each local context.

The research activities of the Another Roadmap Africa Cluster will be carried out in 'three tiers' or interlocking configurations:

- I. Single or multiple small-scale research projects carried out within the individual working groups.
- II. Joint research activities (small- or medium-scale) involving two or more of the working groups from within the Another Roadmap Africa Cluster; and
- III. Research activities pursued by one or more working groups from within the Another Roadmap Africa Cluster in collaboration with working groups from other regions of the world in the Another Roadmap network.

⁶ See Concept Note for the NEPAD 1st Regional Conference on Arts Education, SADC Region', Johannesburg, South Africa, 11-13 March 2015. <http://www.nepad.org/sites/default/files/CONCEPT%20NOTE%20-%20NEPAD%20Regional%20Conference%20on%20Arts%20Education.pdf>. Last accessed 23 April 2015.

Much as the cross-cutting themes are explored within the individual research projects at different times and in different ways, so too the collaborations between the working groups of the Africa Cluster and within the Another Roadmap School internationally will take a variety of different forms, depending on the needs of the research at a particular time.⁸



For example:

LOCAL: *The Maseru Working Group will systematise and further develop experimental approaches to re-activating cultural heritage through literary practices. Methodologies such as their work on the BA RE dictionary, which seeks to enriching the Sesotho language creatively, will be systematised and, it is hoped, made transferable and hence open to appropriation and adaptation in other contexts.*

REGIONAL: *At the same time, the Maseru Working Group wishes to engage in dialogue with Keleketla! Media Arts Project (Johannesburg Working Group) to explore the role of storytelling as a critical educational practice in their locales through a programme of comparative historical research, to exchange experiences, insights and techniques..*

GLOBAL: *Beyond the Africa Cluster, both the Maseru and Johannesburg Working Groups plan to participate in an international Another Roadmap cluster project called “Arts Education Histories”. In this cluster, historical experiences of critical arts education identified by the participating working groups, and research on the impact of pedagogical concepts “travelling” and “imported” in the local contexts at a certain time will be cross-analyzed on a global level. Are there, for examples, parallels in the roles of storytelling as a practice to counter dominant colonial narratives?*

⁷ Visual documentation of the inaugural meeting and launch event can be found on the AR Africa Cluster’s Facebook page: <https://www.facebook.com/anotherroadmapafricacluster>. See also ‘Another Roadmap Cluster to impact on art education on the continent- Q&A with Wolukau-Wanambwa’, *Start Journal*. 16 September 2015. <http://startjournal.org/2015/09/another-roadmap-cluster-to-impact-on-art-education-on-the-continent-qa-with-wolukau-wanambwa>. Last accessed 6 November 2015.

AND BACK TO LOCAL: A mapping of arts education (hi)stories, evidencing coincidences, movements of practices and concepts across the globe and resistances and deviances within local practices, elaborated collaboratively between working groups, will provide a useful resource for practitioners to develop their approaches within their own social/historical/geographical contexts.

The idea is that the research that takes place in response to a specific context on a local level both informs and is informed by the research being simultaneously undertaken by other working groups within the Africa Cluster and by the Another Roadmap School internationally. This integrated networked structure will enable:

- the building up of a complex, sophisticated and detailed and evidence-based picture of a diversity of arts educational practices, capable of countering the universalist assumptions that documents like as the UNESCO Roadmap seek to institutionalise
- the collaborative development of a detailed, critical cartography of arts education that traces the origins, the spread, growth and mutation of particular concepts, practices and ideas over time and space.
- valuable peer-to-peer support at a grass-roots to grass-roots level: participants will be able to draw on a broad and diverse range of knowledge, experience and self-organised training from over all the continent and the world to support them in the development and dissemination of their theories and practice.
- the rapid and widespread international dissemination of activities and findings of those working at the grassroots

The role of the colloquia

We aim to meet every 6-9 months during the pilot phase to present our research, our insights and our interim findings, to give and to receive vital critical feedback and to work in-depth on our joint research activities.

Each meeting will be hosted by a different working group, and will also include a public presentation so that we give our respective local publics an opportunity to hear about and to feed into the work that is underway. These colloquia will form the central monitoring and evaluation mechanism of the pilot programme.

- Prior to each colloquium:*
- *Each working group plans and conducts its research activity, and develops and disseminates an interim report to the other working groups one month in advance of the colloquium. This interim report will probably have a written component, but it may also include images, sound, video, multi-media, etc.*
 - *Each working groups sets aside time to read/study these interim reports carefully in advance of the colloquium.*

⁸ See Appendix 1: The Possible Structures of Another Roadmap Research Clusters.

- Day One*
- *General Meeting of the Another Roadmap Africa Cluster. News, updates, matters arising, etc.*
 - *Research Presentation of the Host Working Group. Feedback offered by other delegates, plus the Visiting expert.*
 - *Presentations of the other Working Groups 1/2. Feedback offered by other delegates, plus the Visiting Expert.*
 - *Tour of the Host Institution and/or Related Cultural Sites and/or Organisations*
- Day Two*
- *Presentations of the other Working Groups 2/2. Feedback offered by other delegates, plus the Visiting Expert.*
 - *Public Lecture of the Visiting Expert.*
- Day Three*
- *Cross-Analysis of Research Projects/Work on Joint Research Activities*
 - *Planning of Public Outcomes, Action Plans and Next Steps*
 - *Public presentation of the activities of all the working groups.*
- After each colloquium:*
- *Archiving of documentation of the sessions on the bespoke Another Roadmap online platform*
 - *Preparation of reports on each session, disseminated within the cluster for approval prior to upload to the bespoke Another Roadmap online platform*
 - *Translation of reports in Another Roadmap working languages*
 - *Cluster reports back to steering committee of the Another Roadmap School*
 - *Planning of future colloquia begins*

Each meeting will also be attended by a Visiting Expert, who is not part of any working group, but is an established scholar and/or practitioner in the field, who attends all the colloquia, and who serves as an outside eye, offering expert critical feedback on our research projects and their development.

During the first year of the pilot project we wish to continue working with the radical scholar, theorist and educator George Shire, who joined us for the inaugural meeting of the Another Roadmap Africa Cluster in July 2015. But in future, we are also keen to draw on the resources of the international network of which we are now part - for example, by inviting the decolonial scholar, academic and expert in participatory action research Rubén Gaztambide-Fernandez (Toronto Working Group) to serve as a Visiting Expert at future Africa Cluster colloquia.

During the first colloquium of the Africa Cluster there will be a special emphasis on research methodologies, to ensure that the working groups begin their projects with a good grounding in the research techniques that they will need to develop and employ. (This is something that we will review and evaluate at every meeting.)

The 3-year pilot phase of the international Another Roadmap School will culminate in large-scale international meeting and touring exhibition, which we hope to will take place in Southern Africa.⁹

⁹ Please note that this culminating event falls outside the scope of this application. At this point, the Another Roadmap Africa Cluster is seeking funding from Pro Helvetia to support the research activities of the working groups during the pilot phase.

Overall Project Timeline

Feb 2016	Colloquium #1 1st Meeting of the Another Roadmap Africa Cluster, Cairo (3 days)
Mar - Oct 2016	Research Phase #1 Local research activities are carried out, documented, analysed and evaluated Preparation of learning units Correspondence/checking in with the other working groups in the Africa Cluster and the Another Roadmap School Video conferences with the other working groups and the AR Network Planning and Preparation for 2nd colloquium of the Another Roadmap Africa Cluster
Nov 2016	Colloquium #2 2nd Meeting of the Another Roadmap Africa Cluster, Toronto (3 days) 2nd Global Meeting of the Another Roadmap School, Toronto (1 week)
Dec 2016- Nov 2017	Research Phase #2 Local research activities are carried out, documented, analysed and evaluated Preparation of learning units and reports Correspondence/checking in with the other working groups in the Africa Cluster and the Another Roadmap School Video conferences with the other working groups and the AR Network Planning and Preparation for 3rd colloquium of the Another Roadmap Africa Cluster Preparation for 3rd meeting of the Another Roadmap Africa Cluster finalizing of learning units and report <i>[August 2017: InSEA World Congress on Education through Art, South Korea (participation/representation)]</i>
Dec 2017	Colloquium #3 3rd Meeting of the Another Roadmap Africa Cluster, Johannesburg (3 days) 3rd Global Meeting of the Another Roadmap School, Johannesburg (1 week) Project Evaluation Planning of next steps

THE PLANNED RESEARCH ACTIVITY OF THE ANOTHER ROADMAP AFRICA CLUSTER (INCLUDING BIOGRAPHICAL INFORMATION)

For the sake of brevity, this section of the application focuses on the proposed research activities of working groups in the Africa Cluster who are eligible for funding from Pro Helvetia. A brief overview of the proposed research activities of the other participating working groups is provided in Appendix 2.

About Art Education Histories

The research activities of all three SADC working groups fall under the aegis of the international cluster project, 'Art Education Histories'. That is to say that the research projects described below are, in effect, sub-projects of a larger intercontinental network-wide inquiry that is being pursued within the Another Roadmap School as a whole during the pilot phase.

The international Art Education Histories Cluster of the Another Roadmap School is working towards the Declaration of the Rights to Histories. This work:

- *examines the process through which the hegemonic narratives of art education histories are written*

- *investigates localised historical and contemporary counter-narratives to the dominant narratives of art educational history*
- *researches and develops practices which reflect a new approach to history writing and history making in the field of art education*
- *sets up a framework and builds critical tools in and through which this Cluster's members can draw mutual benefits in view of the wider application of the respective findings, and*
- *drafts a declaration of the rights to the uses and to the access of arts education histories.*

The international Art Education Histories Cluster of the Another Roadmap School aims:

- *to articulate the terms of a new understanding of art education histories as a living resource common to all humanity*
- *to articulate the contemporary conditions of injustice and inequality in regards to the writing and maintenance of art education histories*
- *to develop and to practice personal, communal and societal approaches to disengaging the injustice and inequality in access to art education and its histories*

The cluster is approaching this task by:

- *developing and articulating a critique of current hegemonic positions*
- *examination of the dominant terms, terminologies and frames of reference*
- *studying antecedents, case studies and localised experiences of self-writings, oppositional or alternative writings*
- *creating collaborative cartographies and timelines of key concepts and practices of art education, and tracing their migration and mutation from one context to another across the globe*
- *developing pedagogical applications for these news perspectives through action and practice.*
- *organising occasions, encounters and activities through which the scale of the personal, the communal and the societal overlap, where practices and critical knowledges can be formed and disseminated.*

JOHANNESBURG WORKING GROUP

Founding Members:

- Founded by Rangoato Hlasane and Malose Malahlela, **Keleketla Media Arts Project** is an interdisciplinary, independent library and media arts project that initiates and provides platforms for collaborative, experimental, multi-media projects with local, national and international artists, cultural practitioners and activists. Keleketla! was formed to create access to the employment of arts and media strategies as alternative education models and tools. The space hopes to engage in an active dialogue with its immediate community by reflecting the inner city through participatory projects. There are 3 core

programs, each interacting with the other, featuring a lending and reference library, an after-school program and a series of experimental projects. keleketla.org.

- **The Wits School of Arts, University of Witwatersrand.** The Wits School of Art is the top interdisciplinary school of arts in South Africa. Positioned in the vibrant centre of the continent's cultural capital, the school provides a space for the development and showcasing of the country's most significant academic and artistic talent. WSOA aims to build, through focusing on critical thinking and critical creative production, a generation of public intellectuals and artists who will support the interests of an interrogative and varied South African democracy. wsoa.wits.ac.za.

PROJECT TITLE: SOUTHERN AFRICAN CARTOGRAPHIES OF ARTS EDUCATION

The Johannesburg Working group finds resonance in the themes and aims of the international cluster project, 'Art Education Histories' which, in their particular context, relate to:

- modes of 'inhabiting' histories
- history as a 'resource'
- disturbing hegemonial narratives of history, and
- animating,/activating counter-hegemonial narratives.

Their focus during the pilot phase of the Another Roadmap School will be on the creation of cartographies of the many histories of formal and informal arts education in southern Africa.

The Johannesburg Working Group contends that the map/timeline conflation can do several things:

- it can deconstruct the idea of progress
- it can disrupt the idea of a calendar/rhythm
- it can articulate questions of social justice and visualises time differently.

On the 'migration' of 'art education' models/concepts in a southern Africa 'map'

The Johannesburg Working Group continues to work on the histories of arts education in southern Africa. A number of more specific projects are already under way, which identify and track imported and migrated models of arts education and/or wider education models that have impacted thinking on arts education and continue to play an "invisible" residual role, e.g. the South Kensington system; Slade School; Bauhaus; Freirean presences in the 70s, 80s and 90s; Christian National Education and Fundamental Pedagogics; the Reggio Emilia System.

At the same time, the research seeks to identify what might be termed "local" models of "arts education" that have emerged from the space of southern Africa. The intention is to physically map, in as detailed a fashion as possible, all these models to try and understand the evolution of arts education as a surface of jostling, overlapping, receding and dominating moments and processes that have existed with varying degrees of proximity, in their contestatory, contradictory and, at times, complementary states.

In so doing, the Johannesburg Working Group seeks to develop a series of counter and complementary narratives to those that often exist as central to an understanding of the moment of arts education in southern Africa. Just as much as the "mapping" seeks to identify models, it will include moments, events, individuals and collectives in order to reveal legacies critical to an understanding of how "arts education" might be re-imagined and practised. The presence of resistances to imported and migrated models is critical to the research project.

The long-term aim is to produce an interactive online map.

In phase one (Oct '15 – Oct '16) the Johannesburg Working Group will contribute to the definition of terms (Migration/Denial/Repressed/Silencing). In the same phase, the international cluster group aims to work on initial data collection that could be a 'story' on history or art history.

Johannesburg Action Plan

(See also 'Overall Project Outline', above.)

Jan 2016	<i>ABA-WSOA Kinshasa Conference. Mediating Past, Present and Future: Historical narratives and 20th/21st century art; Dialogues with Global South experiences. Académie des Beaux Arts, Kinshasa (DRC). (Independent funding already secured)</i>
Feb 2016	Another Roadmap Africa Cluster Colloquium #1 1st Meeting of the Another Roadmap Africa Cluster, Cairo (3 days)
Mar - Oct 2016	Research Phase #1 <ul style="list-style-type: none"> • Development of first analogue version of the "map". • Interviewing of arts educators, extending literature and practice reviews and writing up of paper introducing the "mapping of models" project. Journal and online versions. • Local and regional presentations of "mapping of models" project. • Second paper emerging from the "mapping of models" project. (Journal and online versions.) • Monthly invited speaker/s seminar series at WSOA and other venues informing the "mapping of models" project (Three participants from research groups outside of South Africa, four local participants.) • Keleketla/Ba re e ne re Exchange on Storytelling & Critical Heritage (see below). • Preparation of Learning Units
Nov 2016	Another Roadmap Africa Cluster Colloquium #2 2nd Meeting of the Another Roadmap Africa Cluster, Toronto (3 days) 2nd Global Meeting of the Another Roadmap School, Toronto (1 week)
Dec 2016- Nov 2017	Research Phase #2 <ul style="list-style-type: none"> • Bringing together of chapters/fragments/material for the <i>Histories of Arts Education in southern Africa</i> publication. • Continuation of monthly invited speaker/s seminar series at WSOA and other venues informing the "mapping of models" project. (Three participants from research groups outside of South Africa, four local participants.) • Keleketla/Ba re e ne re Exchange on Storytelling & Critical Heritage (see below). <p><i>[August 2017: InSEA World Congress on Education through Art, South Korea (participation/representation)]</i></p>
Dec 2017	Another Roadmap Africa Cluster Colloquium #3 3rd Meeting of the Another Roadmap Africa Cluster, Johannesburg (3 days) 3rd Global Meeting of the Another Roadmap School, Johannesburg (1 week) Project Evaluation Planning of next steps

Johannesburg Methodologies:

- Dialogue/talks/conversation sessions
- Student projects (undergraduates, postgraduates, non-institution, graduates, etc.)

- Concerts (e.g. could be the 'apartment events' like *The Patients* or medium-scale like *Thath'i Cover Okestra/New Freedom Songs**)
- Publications (also very broad, but referring to mostly print)
- Conference/symposia presentations
- Decentralization of learning sites
- Regional exchanges
- Residencies (short term, sustained and with public interface)

MASERU WORKING GROUP

Founding Member: **Ba re e ne re Literary Arts**

Jointly managed by Lineo Segoele and Zachary Rosen, Ba re e ne re has been advocating for and facilitating resources, guidance and platforms to a new generation of writers and storytellers in Lesotho since 2011. It is an initiative borne of the passionate belief that young generation has the potential to reinterpret and exceed the creativity of its literary fore-fathers and mothers informed by their own perspectives and history. Through the Ba re e ne re Literature Festival, Ba re e ne re's mission is to spark a renewed awakening and appreciation of literacy in creativity by offering activities that bring writers, readers and leaders together to share ideas and creative works. In early December 2015 Ba re e ne re will hold the 3rd Edition of its literature festival in Maseru, which will include panel discussions, writing workshops, a keynote lecture on reclaiming our stories, performances and activities for children. bareenere.com.

PROJECT TITLE: LITERACY AS AN AGENT FOR CREATIVITY/ARTS EDUCATION

Our practice-based research seek to find identify strategies to develop the level of literacy in creativity and/or the arts that students and teachers alike have with regards to the newly introduced Creativity and Entrepreneurship curriculum in Lesotho. We are doing this at the invitation of the Lesotho Education Ministry.

This will require an in-depth study of this new curriculum, and the policies that inform it, as well as participant-observation and practice-based research at 3 rural schools over the course of the next 24 months to observe, to experiment with teaching methodologies and course materials and to monitor and evaluate outcomes.

During the first phase of our research, Ba re e ne re will devise and facilitate a series of workshops for primary and secondary school teachers in the pilot schools order to familiarise them with our project and to explore with them the similarities and differences of teaching methods, materials and content between Lesotho and countries that have had better outcomes in terms of arts/creativity education.

We will then work closely with them over the course of the pilot phase to develop, test and evaluate the success of the strategies we seek to introduce.

Alongside the practice-based research, we conduct archival research into the the history of literacy (in its broadest sense) and its ties to religious conversion in Lesotho, particularly looking at the production of literature through the works (as a writer, educator and activist) of Thomas Mofolo.

Our desire to do this is motivated by the realisation that having a literate society does not automatically translate to an educated society and that the weight of colonialism and religious indoctrination affect a holistic learning experience.

To pave a way forward we wish to unravel the colonial heritage of arts education as demonstrated through literature, in order to initiate alternatives that will benefit learners moving forward. Our hope is to bring these materials and these critical knowledges into the classroom, so that they may enrich the development and delivery of the new curriculum.

We hope to draw on the resources and experience of the Africa Cluster and the Another Roadmap School to support us in devising and challenging our methodologies, and in finding ways to make the new knowledges that are developed accessible to our constituencies.

Maseru Action Plan

(See also 'Overall Project Outline', above.)

Feb 2016	Another Roadmap Africa Cluster Colloquium #1 1st Meeting of the Another Roadmap Africa Cluster, Cairo (3 days)
Mar - Oct 2016	<p>Research Phase #1</p> <ul style="list-style-type: none"> • Identify 1 (secondary) school each in 3 districts outside of Maseru. • Observe these three schools based on the curriculum for Creativity and Entrepreneurship; use classroom observation and focus groups with staff and students to begin to identify the strengths and weaknesses in current teacher-training and student-learning. • We will invite an experienced education researcher from the Another Roadmap to co-host a workshop for arts teachers from the schools with whom we are working. We will use participatory action research to work with them to explore and to develop alternative teaching methods. We will receive mentoring and ongoing feedback from other the experienced education researcher over the course of the pilot phase. • The progress and outcomes of subsequent workshops will then be tracked over the next two years under a pilot programme. • We will use interviews and online research to learn about alternative models of arts/creativity education elsewhere on the African continent and in the Global South. • Experimentation based on workshop outcomes at the pilot schools. The 'action phase' will be supplemented by regular monitoring over the three months. All work to be documented using lesson plans, photography, video, audio, diaries and archiving students' work. • Findings will be evaluated together with students and staff. • Modification of the curriculum and teaching methods based on the needs of students as identified through the initial 3 month phase of the programme. • References will continue to be drawn from student performances. • Evaluation at the end of the year on the merits of proposed programme through the Africa Cluster and the Another Roadmap School. • Share recommendations with the ministry to guide considerations towards the amendment of the current Creativity and Entrepreneurship curriculum. • Keleketla/Ba re e ne re Exchange on Storytelling & Critical Heritage (see below). • Preparation of Learning Units
Nov 2016	Another Roadmap Africa Cluster Colloquium #2 2nd Meeting of the Another Roadmap Africa Cluster, Toronto (3 days) 2nd Global Meeting of the Another Roadmap School, Toronto (1 week)

Dec 2016- Nov 2017	<p>Research Phase #2</p> <ul style="list-style-type: none"> • Archival research into the the history of literacy (in its broadest sense) and its ties to religious conversion in Lesotho, particularly looking at the production of literature through the works (as a writer, educator and activist) of Thomas Mofolo. • Keleketla/Ba re e ne re Exchange on Storytelling & Critical Heritage (see below). • Experimentation with ways to incorporate historical material (critical reassessments of the past) into the new art/creativity curriculum. • Series of workshop with participating teachers continues. Group can be augmented slightly if more teachers wish to participate. • Work with participating students and teachers to develop a series of recommendations for the Education Ministry. • Prepare accessible presentations of the project for a variety of target audiences - the relevant authorities in Lesotho, the Africa Cluster and the Another Roadmap School, the general public. • Documentation of the research and workshop activities through photography and video, diaries and interviews. • Site visits to schools and consistent communication with the schools and teachers involved. <p><i>[August 2017: InSEA World Congress on Education through Art, South Korea (participation/representation)]</i></p>
Dec 2017	<p>Another Roadmap Africa Cluster Colloquium #3</p> <p>3rd Meeting of the Another Roadmap Africa Cluster, Johannesburg (3 days) 3rd Global Meeting of the Another Roadmap School, Johannesburg (1 week) Project Evaluation Planning of next steps</p>

Reclaim your story: The past, the present and the future of the archive

A Mini-Joint Research Project of Ba re e ne re Literary Arts and Keleketla! Library Project: (Johannesburg & Maseru Working Groups)

During the pilot phase (especially in year two), Ba re e ne re and Keleketla! will exchange regularly regarding their attempts to develop innovative ways of engaging critically with cultural heritage through storytelling in their local context. The core practices of both organisations revolve around literature/literacies and the scope of its role in cultural and creative/art education and knowledge dissemination. They will document their practice-based research and exchange their findings via phone, email and (where possible) face-to-face meetings. The outcome will be an audio-visual presentation that demonstrates potential knowledge-sharing exchanges between Ba re e ne ere and Keleketla! Library.

LUBUMBASHI WORKING GROUP

Founding Members:

- **Picha Arts Centre.** Founded in 2010, the Picha Art Centre has a mission to support artists in their creation and provide them with a space to share it with the public. The Art Centre has for this purpose, in addition to its office, a project space for exhibition or conference, a sound recording studio, a library, a bar and a

living space for artists in residence. It is also the headquarter of the Rencontres Picha - Lubumbashi Biennale - and supports its local ownership in terms of the involvement of local artists, in the development of content and relevant mediation in context. Its main activities are the artists' residencies (which culminate in a public presentation in the form of conference, exhibition or performance), interventions in public space, African cinema screenings and international art cinema and meetings with artists, writers, and other organization of local civil society. Picha hosts the meetings of the collective of writers Libr'écriture.

- Kiat (Artist and Lecturer, Institute of Fine Art, Lubumbashi)
- Patty Mastaki (Lecturer, Institute of Fine Art, Lubumbashi)
- Sari Middernacht (Researcher and Curator)
- Louis Mpala (Philosopher and Professor, University of Lubumbashi)
- Patrick Mudekereza (Director of Picha Arts Centre)
- Véronique Poverello (Researcher and Curator)
- Léon Verbeek (Researcher and Art Collector)
- Régine Wakamb (Administrator, Picha Arts Centre)
- Maguy Watunia (Researcher in Cultural History)

PROJECT TITLE: REPLAY 1970

The history of visual art education in and around the city of Lubumbashi in the Democratic Republic of Congo has been much analysed in relation to the 'Indigenous Art Workshop' known as "Le Hangar", which operated there in the years 1946-1954. This school, sometimes described as "the first art school in francophone Africa", is considered by many to be the first expression of modern art by Congolese artists. Taking this school as the starting point and considering, in particular, the medium of easel painting, has often resulted in the creation of linear narratives linking the students of Le Hangar workshop Pilipili Mulongoy, Bela Sara and Mwenze Kibwanga, directly to the creation of the Academy of Fine Arts in Lubumbashi in 1952, with artists such as Mode Muntu and François Amisi, and also with autodidact painters such as Kanyemba, right up to the generation of young artists currently practising today, such as Trésor Malaya.

This hegemonic narrative has two main problematic features: it focuses on the formal institutions, thus ignoring the existence of other contemporaneous contexts of learning and exchange; and it consistently frames successive Western mentors as the sole engines or catalysts of creative dynamic. Artistic creation is presented as a process whereby institutions created and supported by western mentors create the discourse and where the Congolese artists are merely "awakened" by interventions of outsiders. Such narratives also maintains the idea that art, in its so called "modern" or "contemporary" form, is a Western or even (neo)colonial import, and that the only way to appreciate it and give it value is by reading it through the canons of western culture.¹⁰

¹⁰ Such arguments about in accounts of the arrival of Pierre Romain-Defossés in the 1940s, who "discovered" the artists he would take in "Le Hangar" workshop, of the establishment of Academy of Fine Art by Laurent Moonens in the 1950s, of the initiatives of Guy de Plaen with the National Museum of Lubumbashi in the 1980s, or more recently the work with the gallery Dialogues, run by Chantal Tombu or the director of the French Cultural Centre Hubert Maheux (mid 2000s).

But this narrative's omissions are interesting and important for us as arts and cultural producers in Lubumbashi explore:

- What happened "just before" the arrival of the white men?
- To what extent are the successive generations of 'discovered' Congolese artists extracted from their 'ecosystem' through that process, or is their significance embedded in the context that produced them?
- What practices and which artists have received limited attention from the cultural gatekeepers?
- In which ways were the 'discovered' artists' practices reinvented or manipulated by their western mentors?
- And above all, how did other intellectuals and social contexts in Congo react to and engage with this artistic profusion?

The Lubumbashi Working Group (LWG) aims to question the silences of this history and reveal the sometimes perverse features hidden in the choice of event and in partial narratives.

Our approach is not to deny the contributions and exchanges that built the artistic practices in the Congo since the 19th century, but precisely to make visible and to explore the participation and agency of the Congolese artistic community and to demonstrate that, as Senghor puts it, in these "encounters" there is both "giving" and "receiving".

Our desire is to challenge the stereotype of a technical performance by Congolese artists that is and legitimised by a Western aesthetic and intellectual expertise, and to value and to nurture the critical work of Congolese art historians and other specialists.

The project aims finally to bring to light and, where necessary to develop other frameworks of discussions, exchanges, knowledge sharing and expertise that are not necessarily at play within Lubumbashi's arts and cultural institutions at this time.

We propose to begin this research by investigating what occurred in our city in the 1970s, in particular at the School of Humanities of the University of Lubumbashi - a period that is often overlooked but which we consider to be pivotal:

After the student protests of 1968 and 1969, the University of Kinshasa was closed and the Mobutu regime enacted wholesale reform of university education in order to suppress any challenge to his authority while at the same time implementing a cultural policy based on Senghor's the concept of cultural "authenticity".

In the early 1970s, the universities were wholly centralised into the Official University of the Congo, and its faculties dispersed among three extremely disparate campuses: Kinshasa, Lubumbashi, Kisangani. The humanities faculty, that the regime considered potentially subversive, was located as far from the capital as possible in the city of Lubumbashi. Thus the city, during what came to be known as 'the school of humanities of Lubumbashi' then became home to a high concentration of notable Congolese and foreign intellectuals, including Johannes Fabian, VY Mudimbe, George Ngal, Allen Roberts, Bugumil Jewsiewicki.

Our research into this period questions the place of the African intellectual in the world, effects and the legacy of European colonization, the evolving discourse on concepts of modernity within the context of a repressive dictatorial political regime. These are topics which were discussed extensively at the university at the time, but which percolated into the city, even into the "cité" (popular working-class neighbourhoods), spread through the students, and the youngest of them all still listening with one ear.

The LWG intends to explore the extent to which this period was a turning point in the transition between an arts education based mostly on a technical skills-based approach, and the more complex, more discursive modes of artistic production that reflected post-1968 modernity and post-colonial relations.

The project “Replay the 1970” (read "replay mille neuf cent septante" in English and Belgian French) is inspired by the French title of the article in English VY Mudimbe “*Reprendre*”, which calls for a resumption of the analysis on the concept of art but also a re-appropriation of this discourse.

Today, when these discussions are largely conducted in English in foreign universities to which the University of Lubumbashi and the society of Lubumbashi are tenuously connected (if at all), how can we reconsider this link to the world that emerged in Lubumbashi in the 1970s?

What can this period tell us about the transfer of knowledge? How do "contemporary" artists of Lubumbashi connect to this intellectual production that inspired many artists around the world?

Lubumbashi Action Plan

(See also ‘Overall Project Outline’, above.)

Feb 2016	<p>Another Roadmap Africa Cluster Colloquium #1 1st Meeting of the Another Roadmap Africa Cluster, Cairo (3 days)</p>
Mar - Oct 2016	<p>Research Phase #1</p> <ul style="list-style-type: none"> • <i>Working on the Lexicon.</i> Ethnographic and linguistic research into expressions are used in everyday vernacular languages of Lubumbashi to articulate concepts connected with art, culture, creativity and the humanities (with aim of developing local discourses that are not wholly reliant on Eurocentric concepts). • <i>Mapping the City.</i> Teams of researchers use interviews, oral histories, and archival research to identify and to map the alternative sites of knowledge production and creative practices the city of Lubumbashi, particularly in the 1970s. • <i>Documenting the Past.</i> Teams of researchers will visit public and personal archives to explore and to itemise and record documents, books, correspondence, minutes of record, etc. attesting to these. • <i>Oral Histories.</i> Researchers will identify the actors of the cultural and artistic life of that time who have been omitted or marginalised within hegemonic narratives with a view to securing residencies
Nov 2016	<p>Another Roadmap Africa Cluster Colloquium #2 2nd Meeting of the Another Roadmap Africa Cluster, Toronto (3 days) 2nd Global Meeting of the Another Roadmap School, Toronto (1 week)</p>
Dec 2016- Nov 2017	<p>Research Phase #2</p> <ul style="list-style-type: none"> • <i>Working on the Lexicon.</i> The words, terms and concepts identified during year one will form the basis of a learning unit to be delivered at an Africa Cluster colloquium in year two of the pilot phase, and also (if appropriate) as a possible contribution to the Another Roadmap glossary project). • <i>Documenting the Past.</i> The creation of an archive of this material at Picha Art Centre. Workshops and presentations arranged to introduce this archive as a resource for artistic and cultural educators working in Lubumbashi. • <i>Mapping the City.</i> Findings to be documented and added to the Replay 1970s archive, creation of a google map. Possible walking tours, and talks/public discussions to share findings and elicit new sources of information/collaborators.

Dec 2016- Nov 2017 (cont'd)	<p>Research Phase #2 (cont'd)</p> <ul style="list-style-type: none"> • <i>Oral Histories</i>. Researchers continue to gather oral histories of Lubumbashi in the 1970s, and add them to the Replay archive. • <i>Artistic Production</i>. Researchers identify one or more artists whom they would like to invite to engage with this archive and respond to it creatively. Fundraising for cost of mounting residencies. • <i>Dialogue</i>. Exchange with the Kampala Working Group on the comparative histories of arts education and cultural discourse in the early post-independence era. <p><i>[August 2017: InSEA World Congress on Education through Art, South Korea (participation/representation)]</i></p>
Dec 2017	<p>Another Roadmap Africa Cluster Colloquium #3</p> <p>3rd Meeting of the Another Roadmap Africa Cluster, Johannesburg (3 days) 3rd Global Meeting of the Another Roadmap School, Johannesburg (1 week) Project Evaluation Planning of next steps</p>

CAIRO WORKING GROUP

Founding Members:

- **Contemporary Image Collective (CIC)** is a Cairo based non-profit contemporary art institution with a specific interest in contemporary image practices. CIC aims to create awareness for contemporary art practices that address and actively engage in socially relevant topics and makes related materials and resources accessible to the public. Through longterm research projects and discursive events and educational activities such as exhibitions, workshops/courses, screenings and discussions CIC creates a space for experimentation, knowledge exchange and critical reflection. ciccairo.com
- **Rana ElNemr** is an artist and an active member of Cairo's Art Scene. She is a co-founder of Contemporary Image Collective (CIC), 2004, and she has initiated and directed the educational and networking project "Social Issues and the Image" (ssi), 2013. Rana has also collaborated with several of Cairo's arts and cultural institutions to devise programs and give courses and workshops outside the formal educational contexts. Rana's work and research is particularly focused on visual culture and on the prospects of the image.
- **Andrea Thal** is a curator and lecturer working in formats such as exhibitions, publications, discursive events, live-performance/theatre or workshops. She is currently Artistic Director of Contemporary Image Collective (CIC) in Cairo. From 2007 to 2014 she ran Les Complices* a self-organised space and production office located in Zurich, Switzerland. During this time, Les Complices* developed a program dedicated to the potential of experimental artistic articulations reflecting practices from movements such as queer/trans* or anti-racist activism. Since 2002 Andrea Thal held various teaching positions, most recently she was a guest professor at the Media Arts Department at the Zurich University of the Arts and at the MA TRANS at Geneva University of the Arts.

PROJECT TITLE: VISIONS FOR ARTS EDUCATION AND CULTURAL MEDIATION IN THE CITY OF CAIRO

Feb 2016	<p>Another Roadmap Africa Cluster Colloquium #1 1st Meeting of the Another Roadmap Africa Cluster, Cairo (3 days)</p>
Mar - Oct 2016	<p>Research Phase #1 <u>Research of current and historical examples of art education projects in the region.</u> Rana ElNemr and Andrea Thal will research and document arts education and cultural mediation projects in and around Cairo. They will focus on projects that they perceive to have a long-term vision and/or potential for more long-term implementation, mediation to a larger audience, critical thinking and contemporary art and media practices and reflections. In the second half of the year, the group will start to make the research publicly accessible online in the form of text material and a series of video interviews with practitioners talking about related topics and observations, their experiences or methodologies. The website or blog also serve as a space for research material such as text or images related to the history of art education in Egypt and the region, translations of relevant material and the complex interplay of factors such as language (vernacular and standard Arabic, former colonial languages), art and crafts traditions and the related educational models, limited resources etc.</p>
Nov 2016	<p>Another Roadmap Africa Cluster Colloquium #2 2nd Meeting of the Another Roadmap Africa Cluster, Toronto (3 days) 2nd Global Meeting of the Another Roadmap School, Toronto (1 week)</p>
Dec 2016- Nov 2017	<p>Research Phase #2 <u>Developing responses to the research material</u> In the second year the Cairo Working Group will invite a group of art education professionals, artists and other relevant practitioners to engage with the research findings of the first year and to develop responses to the research material. (These practitioners will have been identified during the course of the mapping/survey aspect of the research undertaken in year one.) This phase aims to allow for critical reflection and more selective engagement with the collection published on the website and to point toward possible practical translations - of texts, techniques, theories, etc. These responses by practitioners can take the form of written or verbal comments, talks, educational or other type of applied projects or art works and will be presented in collective and public formats. This second phase of the project feeds back into the website / blog as a “second layer” to the material collected in the first year. <i>[August 2017: InSEA World Congress on Education through Art, South Korea (participation/representation)]</i></p>
Dec 2017	<p>Another Roadmap Africa Cluster Colloquium #3 3rd Meeting of the Another Roadmap Africa Cluster, Johannesburg (3 days) 3rd Global Meeting of the Another Roadmap School, Johannesburg (1 week) Project Evaluation Planning of next steps</p>

International Cluster: Art Education and Other Economies

The proposed research of the Cairo Working Group will contribute to and be informed by the activities of the Another Roadmap International Cluster, "Art Education and Other Economies":

- *What kinds of economies sustain the arts?*
- *What kinds of economies sustain arts education?*
- *How do we, as arts educators, engage with these (and other) resources?*
- *Can we begin to look at arts education as a common?*
- *Are the arts - or could the arts be - a vernacular practice of knowledge production - a way of living and working together?*

The 'Art Education and Other Economies' cluster aims to interrogate the conditions, logics and practices of exchange in the broader context of arts education as well as devalued modes of vernacular exchange.

This research is undertaken with the aspiration of providing speculative tools that place emphasis on economies/structures of exchange - also in relation to histories, pedagogies and curricula. T

he cluster hopes to serve as an open platform that encourage the surfacing of transversal references and ways of working and living that might enable us to pose more questions about existing art education models and how other models might open up and challenge notions of situatedness.

The research findings of the "Art Education & other Economies" group create a basis for alternatives to current models of funding in contemporary arts and art education in the region, whilst the Cairo Working Group projects aims to expand the scope of formats for such projects.

WHY THIS PROJECT IS DIRECTLY RELEVANT TO THE PRIMARY AIM OF PRO HELVETIA JOHANNESBURG/ SWISS AGENCY FOR DEVELOPMENT AND COOPERATION FUNDING?

This project is a transnational collaboration project, both within and beyond the SADC region. Its central aim is the sharing of existing knowledge and experience, and the joint production of a knowledge base within the field of arts education, which, on the one hand, is broadly impacted by international discourses, but in which insufficient meaningful exchange between scholars and practitioners takes place upon the continent. Both these characteristics meet the primary aims of Pro Helvetia Johannesburg/Swiss Agency for Development and Cooperation funding.

This project will not engage in the distribution of artworks and artistic production, but rather of theories, practices and histories of arts education and related research by the partners involved. It will support the development and dissemination of critical literature and materials relevant to arts education practice, but often not available within our local contexts.

In the pilot phase, which aims at professional development in arts education and which aspires to have an impact on policy making, this project envisages specific distribution activities in the southern African context:

- through the participation in conferences planned by NEPAD and by the contribution of reports and findings, the project will address local and regional stakeholders in the area of cultural and educational policy

- through local dissemination activities (e.g. presentations, Africa Cluster colloquia, workshops, etc.) the project will address local researchers and cultural practitioners as well as a making their findings accessible to a broader audience.
- through the 4th strand of our collective research, “Expanding Access to Critical Knowledges”, each of the partners involved will actively develop ways fitting to their local context for making resources of critical knowledge more broadly accessible. (These can be books missing in the libraries, the history of a relevant local pedagogical practice, or a methodologies from elsewhere in the regional/continent that can be learned and adapted for local use.).

Beyond the SADC region, through the collaboration in the Another Roadmap School, the project will contribute to make Southern African theory and practice in arts education more widely known in a practitioner and academic context abroad.

SECTION C: BUDGET AND FINANCIAL INFORMATION

For the project budget, see the attached Excel Spreadsheet. It is in Swiss Francs (CHF).

As of the time of writing, the only unsecured sources of funding for the pilot project of the Another Roadmap Africa Cluster are Pro Helvetia (South Africa & Egypt) and the Commonwealth Foundation.

We continue to actively pursue funding to support our research activities. If we are successful in securing additional funds, we will use these monies (broadly speaking):

to expand the research budgets of the individual working groups

to support the cost of additional delegates from the larger working groups (e.g. Kampala, Lagos, Lubumbashi) to attend the Africa Cluster colloquia

to support dialogue, exchange and opportunities for shared learning with the working groups on other continents - whether this is face-to-face or online.

SECTION D: AMOUNT REQUESTED FROM PRO HELVETIA JOHANNESBURG/SWISS AGENCY FOR DEVELOPMENT AND COOPERATION FUNDING

Fifty Thousand Swiss Francs (50,000 CHF).

SECTION E: AGREEMENT OF APPLICANT

Please read and sign acceptance of the following agreement:

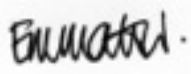
I, Emma Wolukau-Wanambwa, on behalf of the Keleketla! Media Arts Project, have read and understand the notes and instructions attached to this application form, and in the event of this application being successful, I agree to abide by the conditions on which the grant is made available by the Swiss Agency for Cooperation and Development, through Pro Helvetia Johannesburg, according to the contract, which will be issued.

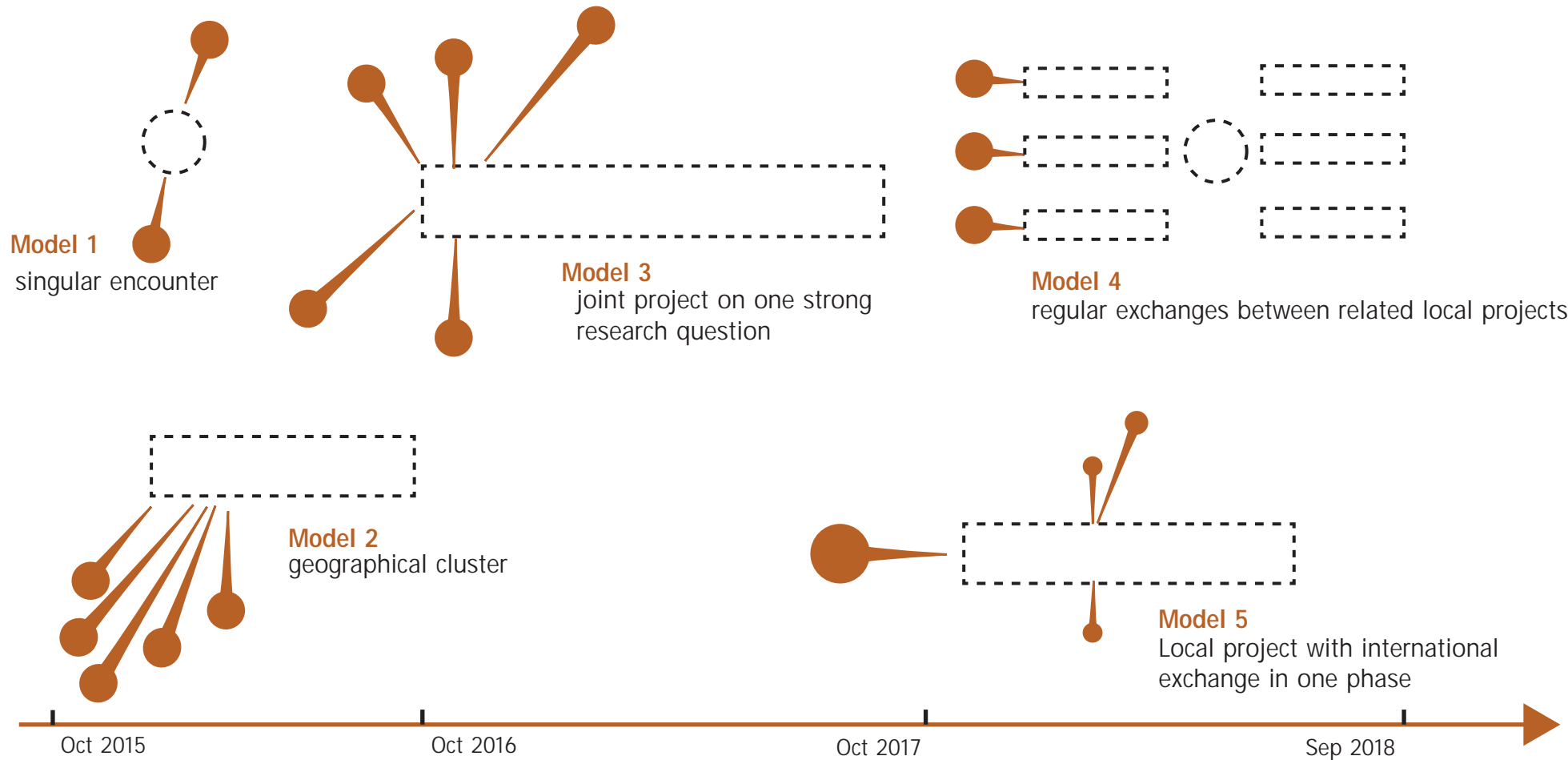
I accept that the decision of the Pro Helvetia Johannesburg authorities with respect to this application is final, and that no further correspondence or discussion will be entered into once the decision has been communicated to me.

I confirm that the information contained in the application form is true and correct.

Place and date: **London, 14 December 2015**

Signature of applicant:





Cluster Projects

- involve at least two working groups in different locations
- produce an outcome for the network/further audiences (learning units)
- relate to one/more of the key research areas of the Another Roadmap School
- adapt to the general project timeline (presentation of results at int. meetings, online and final publication,...)

Appendix 2.

AN INTRODUCTION TO THE AFRICAN WORKING GROUPS OUTSIDE THE SADC REGION

Lagos Working Group

The Lagos Working Group is one of the founding working groups of the international Another Roadmap Network. It comprises a large and diverse range of established scholars and practitioners of arts education who work in both the formal and informal educational sectors in Nigeria. Through their participation in the Another Roadmap Africa Cluster, they wish to investigate the potential of adopting indigenous creative practices, particularly those associated with traditional festivals and cultural events, as the basis for a contemporary, locally relevant arts educational practice. This research represents the first attempt to systematically weave public events into formal academic programming in Nigeria and to explore their potential as on-site educational platforms in a context where access to arts education is extremely limited at primary and secondary level.

Kampala Working Group

The Kampala Working Group is based at the Nagenda International Academy of Art & Design in Namulanda, Uganda, a small tertiary level institution founded in 2008 by a group of lecturers from the Department of Industrial and Fine Art at Makerere University. The Kampala Working Group aims to develop the resources to devise and deliver a decolonial curriculum for artistic education in Uganda that at the same time does not compromise its graduates' job market compatibility. For participating researchers this process involves:

- a critical analysis of the history of art and design education in the Uganda Protectorate and the subsequent republic, and of the cultural and educational policies that have historically informed formal curricula
- a profound process of collective reflection on art and design education and its function, supported by a collective reading of the relevant critical and cultural theories,
- the development and/or acquisition, through research, of alternative knowledges concerning art, culture and education
- the designing and testing of alternative curricula

Nyanza Working Group

The Nyanza Working Group is based at Artists Home - a community house in Nyanza, Rwanda, created by Christian Nyampeta, which is home to an artistic programme modelled on the 'home':

- a home for research, theory and practice engaged with the conceptualisation, theorisation and materialisation (and possibly politicisation) of contemporary artistic practices in Rwanda;
- a home structured as a social club or a platform for exchange, communication and preparation where art-related activities happen by gathering and sharing information about art and the society, and where work for new concepts and methods for art learning and making in the context of Rwanda can be germinated.

The aim of Artists Home is to practice and to theorise an awareness of the potential of art's social function in Rwanda; and to awaken the various possibilities for artists in intervening at practical social levels and to develop a sense of cultural responsibility as an artist.

Just because there is virtually no infrastructure - material or discursive - for visual art practices in Rwanda today does not mean that symbolic creative work is not being undertaken there, nor that such practices are

not meeting societal needs. Through their participation in the Another Roadmap Africa Cluster, the Nyanza Working Group wishes to map and to analyse the “artistic” areas, the disciplines, the tactics and strategies currently at play in Rwanda today, and to explore the potential for extant practices to engage critically, regionally and transnationally with issues of our world.