

ANNEXURE B

(This forms part of the contract between Pro Helvetia and the Ant Project grantee)

Pro Helvetia Regional Arts and Culture Programme Reporting Requirements

1. Introduction

The Regional Cultural Programme of Pro Helvetia and the Swiss Agency for Development and Cooperation (SDC) aims to make a modest contribution to the achievement of a regionally networked, increasingly sustainable cultural and creative sector that is in turn positioned to meaningfully contribute to wider social, economic and cultural goals, and to participate in global creative and cultural circuits.

We seek to achieve this through supporting projects that speak to one or more of the following outcomes:

- Strengthened transnational networks and platforms supporting sharing of information, skills and resources
- The development of new work through transnational exchange and collaboration
- Increased circulation of innovative work across the region, reaching new audiences in new ways

Our reporting guidelines aim to provide a simple framework in which you can report on your project against these outcomes and this larger objective. Note that the release of the balance payment of funds committed to projects is dependent on the submission of both a narrative and financial report. Each of these requirements is addressed in what follows:

2. Release of Funds

Project partners are requested to provide narrative and financial reports against their expenditure of funds awarded. Funds will be released in two tranches:

- 75% of the total budget for 2017 on signature of the contract that includes the final project proposal of proposed activities and intended results and accompanying budget.
- 25% of the total budget for 2017 on formal acceptance and approval by Pro Helvetia of a financial report that demonstrates and provides evidence of appropriate expenditure of the total budget¹, and a narrative report that complies with the information requested.

3. Due dates for reports in 2017

Reports may be submitted to Pro Helvetia at any time, once project funds and activities can be accounted for, and in accordance with the conditions for the release of funds above. All funds allocated to the project should be utilised and reported on by 30 November 2017.

¹ Financial documentation should be provided for the final 25% of the budget. If this is not possible, credible documentation (e.g. pro forma invoices) should be provided that indicates anticipated expenditure, and the final documentation sent to Pro Helvetia as quickly as possible following the completion of the project.

PROJECT INFORMATION

Name of project:	Another Roadmap For Art Education – Africa Cluster Pilot Programme 2016 - 2017
File No.:	PL.005.2016
Overall project dates:	February 2016 – December 2017
Discipline/s:	Art/s Education

Name of contracted organisation/individual:	Keleketla Media Arts Project NPC
Country/city:	South Africa, Johannesburg
Name of contact person:	Rangoato Hlasane
Designation:	Co-director
Telephone/cell phone:	0787644741
Email address:	rangoato@keleketla.org

Name of collaborating partner/organisation:	Ba re e ne re Literature Festival
Country/city:	Lesotho/Maseru
Contact person:	Lineo Segoe
Email address:	lsegoete@gmail.com

Name of collaborating partner/organisation:	Waza, centre d'art de Lubumbashi
Country/city:	DRC/Lubumbashi
Contact person:	Patrick Mudekereza
Email address:	patrickmudek@gmail.com

NARRATIVE REPORT

Project Description:

*Summary of the implementation of the project, indicating key events and components of the project, and noting any deviations from the original plan for the project.

The Another Roadmap Africa Cluster (ARAC) aims remain to: make a critical and timely contribution to the development of practice and policy in our field. To this end, the project strives to support 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 research and practice in arts education, share knowledge and nurture further practice and scholarship and contribute to an African and global discourse on arts education. These broad aims are being met at this interim across the different working groups. This report should be read with the 'mother website' of Another Roadmap for Arts Education, Another Roadmap School: <http://colivre.net/another-roadmap>

Johannesburg

The Johannesburg is developing a framework that is generative – we are identifying the key presences in our research project, many of which are found in the practices of Medu Art Ensemble:

- Intergenerationality of research teams, debates, information gathering and decisions. This extends to the collective, ensemble-like methodologies present for the research;
- Dialogue/talks/conversation and re-enactment sessions;
- Decentralisation of learning sites;
- The potential for a “festival” format that authorises itself, has broader appeal and crosses disciplines;
- The centrality of grappling with language – and ideological languages;

The working group has considered a set of tactics that might be described as both metaphorical and methodological, drawing from Eduoard Glissant’s understanding of histories as processes that highlight the following guiding metaphors:

- To exhaust
- To realise
- To endlessly discover

- To illuminate and then retreat

These presences and metaphors has enabled a working process that maps the research scope in generative ways. The working group is entering a dynamic phase in which students and a broader consistency may begin to interact with the research material and processes.

Lubumbashi

In Lubumbashi, we have organised a meeting every second month, we have had 3 meetings now.

We have conducted the preliminary research and identify 4 axes of our work:

1. Self writing and decolonising practices of arts education:

Pierre Romain-Desfossés and le Hangar, Ecole d'art d'Elisabethville

2. Highlighting informal / alternative education

Research on artists workshops in the 1980s and 1990s

3. Rethinking the dichotomy elite vs popular

The question of "authenticité"

4. Art education as space for political and social emancipation

Knowledge production under Mobutu dictatorship

Maseru

Maseru Working group's practice-based research seeks to study current teaching practices/methods in primary schools to identify plausible strategies to advance the level of language literacy that student and instructors alike have in the Sesotho and English subjects. In performing the research, the team will survey students and teachers, each with a different questionnaire, to evaluate the baseline environment and identify opportunities for improvement.

The research approach includes interviews ad data analysis and interpretation as practice. The multi-tired research thus aims to respond, in so doing:

1. Evaluate curriculum to identify places where locally relevant examples could be incorporated;

2. Consult with Another Roadmap partners about instruction best practices and applicable educational literature;

3. Eventually share suggested curriculum with the Ministry of Education;
4. Develop and offer exercises that will be used as a measuring device of change, both in approach and student achievements results garnered;
5. Workshop with teachers from target schools on how to apply teaching methods not conventionally found in prescribed teaching resources

Success and/or Achievements of the Project:

** An indication of the success and/or achievements of the project relative to the goals of production of new work, mobility, networking and collaboration outlined in the Introduction section above

Johannesburg

The Johannesburg working group have had sparse but rich and rigorous working sessions. The first one was attended by Thembinkosi Goniwe (independent curator, writer and artist), Chepape Makgatho (artist), Molemo Moiloa (Director Visual Arts Network of South Africa), Sipho Mdanda (Freedom Park), Tracy Murinik (independent curator and writer), Rangoato Hlasane and David Andrew. The session emphasised the importance of methodology, particularly methods that contribute to a decolonial project. The Intertwining HiStories public project in which the Johannesburg working group ‘re-enacted’ the keynote address by Prof Keorapetse Kgositsile at the Medu Art Ensemble (Botswana, 1982) took place in October 2016 in the midst of the 2016 #FeesMustFall. It was an event that attracted not only Prof Kgositsile himself, but also people who were present in 1982 at the conference, and former Medu members. A strong representation of students and academics, as well as artists and activists found the event enriching and rare.

Lubumbashi:

During this first phase, we have worked to develop mutual understanding and a common methodology among a very diverse group of participants. Going forward, we plan to expand the working group beyond Waza to incorporate academics from Lubumbashi University and teachers from fine art schools to enable us to better achieve our broader mission.

We have had positive and in-depth contact with other working groups of Another Roadmap School - both in Africa and beyond.

Maseru:

We have focused on developing insight into the factors affecting artistic education in our localities. We have received ground-breaking information that paves the way for further research and possibilities of reform based on best practices Lineo has been exposed to in the United States as a Humphrey Fellow. And we have been learning from one another by sharing our varied bodies of knowledge and practice. To be more precise Keleketla! and Ba re e ne re have a lot in common

and it was agreed that it will serve both groups to collaborate on facilitating workshops and creating resources that can benefit all audiences involved, especially given the shared history and proximity.

Challenges and Lessons Learnt:

** Please also refer to any problems that may have arisen during the course of the project, and how these were addressed/resolved.

Johannesburg

Some difficulties: Foreign exchange and labour laws, as well as differing currencies affect the budget considerably. (For possible solutions, see “Interesting Info”, below.)

Difficulty in securing regular meetings – there is a desire to grow the working group, especially stretching to a wider local constituency. To this end, we plan to develop research ‘hubs’ in different parts of Johannesburg, in informal and formal education spaces. For example: the ‘unchronological timeline’ could be housed and developed in the Wozani Block studios of the Wits School of Education and the RISO duplicator for independent publishing at Keleketla! Library.

Lubumbashi:

Difficulty to have regular meeting as some members are not permanently based in Lubumbashi (Johannesburg, Likasi, etc.). The working group is exploring practical solutions towards increased stability in phase two.

Maseru:

Red-tape in relation to getting approval from school administrations and the government. Time restrictions and remote overseeing of projects. Visual documentation of activities due to school opting to monitor proceedings themselves.

Professional development: artistic, technical or management/administrative level**Johannesburg**

One of the principles of the Johannesburg Working Group is intergenerational dialogue and critical exchange. The working group invited MAFA student Puleng Plessie (co-supervised by David Andrew and Rangoato Hlasane at Wits School of Arts) to contribute to the cluster’s research, and to participate in the Intertwining HiStories second colloquium, that took place in Sao Paulo in October 2016. Puleng is an arts educator in her own right. Further, she is also gaining deeper technical and administrative skills as the coordinator of the Africa Cluster’s colloquium that will take place 2 -7 April 2017 in Johannesburg.

Lubumbashi:

The project has supported us in prioritising artistic education in the programming and policy of Waza in future.

Maseru:

Seeing what is out there shifted us into learning best practices in other regions and thinking about ways to adapt them to our local contexts

New networks, relationships and partnerships generated through the project:

Broader relationships have been built through the larger Intertwining HiStories Project that the Africa Cluster contributes to within the Another School. Since the meeting in Madrid in October 2015, a dynamic research and practice activity has ensued.

There is an emerging interest for new working groups in SADC (Harare, Windhoek, Kinshasa and Maputo). There are also deeper conversations on cross-working group collaborations (such as between the Artist's Home, Nyanza and WAZA, Lubumbashi and Keleketla! Library, Johannesburg and Contemporary Image Collective, Cairo).

Johannesburg

As part of the Intertwining HiStories project, the Johannesburg working group has generated a relationship with #longstorySHORT.

Further, the working group has had the pleasure of hosting a working meeting with George Shire, the Africa Cluster's and Intertwining HiStories invited expert when he was attending the Black Portraiture conference in Johannesburg in November 2017. Present was Rangoato Hlasane, Puleng Plessie, George Shire, David Andrew. The meeting served as an opportunity to engage in a debriefing after the Another Road Map School: Intertwining HiStories of Arts Education programme in Sao Paulo, Brazil, 23-29 October 2016. In addition, George Shire, who was present in Sao Paulo, was invited as a visiting expert to join the three core members to interrogate the unchronological timeline that was the core focus of the group's efforts in the 2016 research period.

The meetings were significantly productive in shaping the theoretical and philosophical framework of the Johannesburg Cluster's ongoing research. George has been critical and sympathetic to Johannesburg and Maseru working group research since the meetings in Uganda, Spain and Brazil. His eventual trip was in part the reason for the emergence of the Harare working group. It is through these engagements that George Shire is invited to participate at the ArtSearch Symposium taking place in Johannesburg, organised by David Andrew and Jyoti Mistry of the Wits School of Arts.

Members of the Vienna working group have recently invited Johannesburg working group member Rangoato Hlasane to Night School, a programme that surfaces and explores 'marginal' pedagogies of the South. The series of informal engagements with knowledge production will host Rangoato Hlasane in Vienna on 1 May 2017.

Lubumbashi

Relationships have been strengthened within the Africa Cluster, as well as with the working groups based in Asia, South America and Europe who are part of the Intertwining HiStories research cluster.

The opportunity of studying abroad has given individual working group members opportunities to meet with other practitioners based elsewhere who have generously offered valuable experiences and insights that have been fed back to the Lubumbashi working group.

New opportunities, future plans and initiatives generated through the project:

The SADC working groups are in work phase two of the Intertwining HiStories, in which we are all contributing to 'Shaking Histories' festival in Vienna in October 2017. This platform will enable the testing and explorations of developing 'learning units', scheduled for use and exhibition in 2018, in Nyanza and Lubumbashi. These developments are intercepted by the recurring colloquia. It is clear that the research project identifies practice as a critical site of knowledge production. More specific group opportunities and plans follow:

The development of a community-wide independent publishing platform located at Keleketla! Library for use by activists, artists, educators, researchers, learners and humanities students. The independent publishing platform presents opportunities for engaging archival work, bringing to life and circulation 'invisible pedagogies'. Third year students in Fine Art at the Wits School of Arts are currently studying selected Medu Art Ensemble newsletters towards collective re-enactments.

Another cross-cluster exchange between Nyanza and Lubumbashi, in which Christian Nyampeta (member of Nyanza Working group) is taking up a residency at Waza end of March 2017.

Exchanges with Keleketla! Library and WSOA to help to establish a relationship/exchange with Waza/Lubumbashi University. Here we are looking at a possible informal research in which we explore a comparative analysis of Waza/Keleketla! Library and their respective relationship to academic spaces. The independent publishing platform carries potential to implement Waza/Keleketla! co-research.

Maseru working group member has been awarded a Humphrey Fellowship alumni in the USA. There is a potential for Maseru and Johannesburg working group exchanges. The Intertwining HiStories research and development funding support should enable this exchange.

As a result of interest this project has already generated in Zimbabwe and DRC, we are keen to use some of our budget to invite two or three scholars and practitioners of artistic education who are based either in Harare or Kinshasa to attend the forthcoming colloquium in Johannesburg in April 2017 as observers, with a view them possibly joining the Another Roadmap School at a later stage. This is as a result of exchanges that took place both within the Another Roadmap School, and within the framework of the conference 'Mediating Past, Present and Future: Historical narratives and 20th/21st century art; Dialogues with Global South experiences' which took place at the *Académie des Beaux Arts* in Kinshasa (DRC) in January, 2016

Interesting info:

**Any other information pertaining to the project that you think might be of interest.

This could relate to contextual challenges, changes in the country or regional context, or any other information that could be helpful to Pro Helvetia's continuing understanding of the issues facing the cultural sector in the SADC region.

Keleketla! Library is seeking to refine the financial coordination of the project. The key challenge is international banking processes that require high fees for appointment of service providers from abroad. The lack of flexibility of the labour laws and reserve bank regulations in relation to the nature of the project makes the payment of group and individual honorarium and research and development funds costly. In the interest of maximum use of resources, perhaps a solution may be for Pro Helvetia to process working group research and development fees in order to reduce the number of SARS applications for forex.

QUANTITATIVE INFORMATION

Principle Artists/Cultural Practitioners			
	Johannesburg WG	Lubumbashi WG	Maseru WG
Name(s) of artists and/or cultural practitioners involved in the project and the countries and cities that they reside in:	Puleng Plessie David Andrew Rangoato Hlasane	Prof. Louis Mpala Patrick Mudekereza Sari Middernacht Véronique Poverello Maguy Watunia Jean Kiat Wandand Patty Mastaki	(Lesotho) Makate Maieane Hlompho Letsie Lerato Molisana (USA) Zachary Rosen Lineo Segoete
Artist/Cultural Practitioners demographics			Number
Total number of Artists/Cultural Practitioners involved in project:			15
Male			8
Female			7
Youth (up to 35 years)			4

Artists/Cultural Practitioners who have contributed indirectly to the project

<p>Name(s) of artists and/or cultural practitioners involved in the project and the countries and cities that they reside in:</p>	<p>General across SADC working groups: Members of Intertwining Histories Cluster</p> <p>FOR JOHANNESBURG WORKING GROUP</p> <p>Kgauhelo Dube, founder #longstorySHORT Muntu Vilakazi, DJ Lindelwa Dalamba, academic, Wits School of Arts Khulu Skenjana, actor Thembinkosi Goniwe, curator, critique, Johannesburg Molemo Moilwa, artist, director of VANSAs, Johannesburg Chepape Khehla Makgato, artists, educator, Johannesburg Tracy Murinik, artist, curator, Johannesburg Puleng Plessie, artist, educator, Johannesburg Sipho Mdanda, Freedom Park, Johannesburg Tseliso Monaheng, filmmaker, writer, Johannesburg Lerato Khuzwayo, filmmaker, artist, Johannesburg</p> <p>FOR LUBUMBASHI WORKING GROUP</p> <p>Prof. Louis Mpala Patrick Mudekereza Sari Middernacht Véronique Poverello Maguy Watunia Jean Kiat Wandand Patty Mastaki</p> <p>FOR MASERU WORKING GROUP</p> <p>Carmen Moersch head of Institute of Art Education, Zurich University of the Arts</p> <p>Tens of contributors across the Africa Cluster, Intertwining HiStories and Another Roadmap School network, within which network and other opportunities are emerging.</p>
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Artist/Cultural Practitioners demographics	Number
Total number of Artists/Cultural Practitioners involved in project:	20
Male	10
Female	10
Youth (up to 35 years)	7

Audiences			
Date	Venue (incl. City)	Type of Event:	Audience (estimate number)

9 Oct 16	Johannesburg	Public Reading & Discussion	100
28 & 29 Oct 16	Sao Paolo	Semi-public presentations and workshops	100

Quality of the audience at the different venues (size, level of engagement, responses, etc):

Johannesburg

The first public manifestation of the Johannesburg Working group of Another Roadmap School took place on 9 October 2016 at Keleketla! Library. It was a partnership with #longstorySHORT, a project that makes African literature accessible through digital platforms. The project defines itself: “#longstorySHORT in its simplest incarnation, introduces readers to the vast community of African writers from all over the world. The podcasts are essentially "mini-adverts" for the writers and publishers featured in the series - but more importantly, the podcasts are also an important distribution channel for African writing. There's been lots of talk (and plenty screaming) about the literary value chain and how it consciously ignores African writers and readers. With the current state of affairs where our townships and rural areas don't have physical bookstores, #longstorySHORT is a pioneer in getting African stories distributed through mobile platforms”.

Earlier, as working group we wrote: “The main case study/story of The Johannesburg Research Group focuses on the work of the Medu Art Ensemble from 1977 until 1985. The project exists as part of a wider recuperative project that seeks to map histories of arts education in southern Africa with the view to producing a more comprehensive understanding of how imported colonial models have come to assert a particular understanding of “arts education” that has often marginalised or attempted to erase the presence of existing local models. The research group aims to demonstrate the active presence of a series of local models that challenge the hegemonic status of imported models.” Staying very close to this aim, a collaboration with #longstorySHORT is a proactive recognition of models that are imagining what a decolonising education may look like. Just as we are mapping historical models, it was important that we recognize, and work with models implemented by others in present time.

The event was special in many ways. For #longstorySHORT, the project marked several milestones. One is that this was the first non-fiction reading of a text, as the text was first delivered as keynote address at the 1982 ‘Culture and Resistance’ symposium co-organised by the Medu Art Ensemble in Gaborone, Botswana. Secondly, the #longstorySHORT was debuting a public reading in Johannesburg, a city credited as a cultural and economic capital of South Africa.

For all of us partners, the consistent resurgence of resistance to a neoliberal state, visible through education, labour and service delivery protests made sense for a reading of a text that takes such a bold position on the role of an artist in society. That such a position is contentious, historical, current and problematic meant that the event presented an opportunity to reflect and do the work of thinking. We were all left with more questions than answers, and we are particularly satisfied that the participants (both presenters and ‘audiences’) were fittingly intergenerational. Lefifi Tladi, who offered some of the ‘last words’, what could be termed a ‘clarion call’ strongly proposed that the next gathering must be concerned with solving the problems, rather than discussing them.

Comment on more incidental audiences and their responses, particularly in the case of projects in public spaces (eg street art, public performances, etc):

Maseru:

Being that as it may, their ratings were based on the premise of traditional language education and not creative language education. Ratings assigned to the question ‘do you apply your own style to the teaching aids you have’, show a big gap between the higher (8-10) and lower (4-7) numbers on the scale. From this

information we can conclude that most educators stick to the teaching aids mandated to them for the Sesotho and English curriculums. This gap was also witnessed for responses to the question, 'do you read literature for pleasure', where only four teachers rated themselves between 9 and 10.

Most of the teachers neglected to answer the question which asked the degree to which they apply their own creative licenses to impart knowledge. In essence the blank spaces reveal that most teachers do not deviate from structured modes of address nor do they use examples that are more relatable to by their students. It could also be that teachers do not incorporate creative approaches to their teaching because they are not familiar with it being a best practice. Furthermore, the profession is governed by such strict terms and conditions that most teachers are not sure how far they can go with being experimental and "out of the box".

Parallel to the initial observation in the closed question analysis, students seemed to confuse reading with studying therefore, their responses to the question; '*do you think reading is important,*' presented reading as a tool for consuming academic materials only. Another point to consider is that the verb for reading and studying is the same and so students and even the teachers are not critical enough to distinguish the two. This presents another tangent for the research as we move forward. Most grades 4, 5 and students in the two schools viewed reading as a means to remember topics covered in class, and something they use to pass tests and examinations as well as improves their spelling, writing and grammar. None of them mentioned using language as a tool for expression or culture.

Skills/Knowledge Sharing			
Indicate type of event (master class, workshop, presentation, seminar, conference) and numbers of active participants. Where relevant please include attendance registers. ** Add additional rows as necessary			
Date	Venue (incl. City)	Type of Event	Participant Numbers
September 2016	WSOA, Johannesburg	Discussion on the Medu Art Ensemble research focus	8
September 2016	Botha Bothe, Maseru	Surveying and interviews	Grade 4 students 10 Grade 5 students 10 Teachers 2
October 2016	Leribe, Maseru	Surveying and interviews	Grade 4 students 15 Grade 5 students 15 Teachers 6
28 & 29 October 2016	Sao Paolo		
Participant demographics			Number
Total Number of Participants			8
Male			5
Female			3
Youth (up to 35 years)			3

Project Visibility/Response	
Responses to project in print and online media:	List print and digital coverage of project and include links to digital content; append copies of print reviews or articles
Social Media:	Another Roadmap Africa Cluster (ARAC) Facebook: https://www.facebook.com/anotherroadmapafricacluster/?fref=ts ARAC in Another Roadmap School website http://colivre.net/africa-cluster <u>Main website of Another Roadmap School</u>

	<p>http://colivre.net/intertwining-histories</p> <p>Intertwining HiStories semi-public presentations in Sao Paolo: http://colivre.net/another-roadmap/news/activities-between-october-24-and-29-at-the-space-cozinha-in-the-bienal-pavilion-sao-paulo</p> <p>Intertwining HiStories and participants petition against commodification of education: https://www.change.org/p/state-of-brazil-solidarity-with-the-secundaristas-3ac98427-f47d-469f-8c4a-a3cc1ee59298?recruiter=74900582&utm_source=share_petition&utm_medium=copylink</p>
Printed or published promotional or informative materials (Including where relevant catalogues, programmes, brochures, posters, etc.)	Please include digital copies in PDF format.
Participant/Audience responses	Append feedback and responses from project participants, partners and audiences to the project (this can be anecdotal).

<p>Project Documentation</p> <p>High resolution photographs (WeTransfer to follow)</p> <p>Audio/visual documentation (were relevant) (list links here)</p> <p>Johannesburg Working Group 1982 Medu Art Ensemble conference keynote reeanactment: https://soundcloud.com/keleketla-library/ntatemogolo-speaks-prof-kgositsile-revists-medu-art-ensemble</p>

Financing


Please include information about sources of other funders and amounts of funding contributed, where relevant. This can be organised as follows:

Source	Value: *please indicate currency (CHF)
Own financial contribution	
Income generated from project (e.g. through ticket sales, sale of work, etc)	
Governmental funding body/organisation (SADC)	
International funding body/organisation	CHF 7,620
Private funding body/foundation	
Corporate sponsorship/funding	
In-kind contributions (e.g. loan/donation of equipment, materials, services, travel, etc) – this can be a rough estimate of the value of these contributions	
Pro Helvetia contribution	CHF 25,000
Other, please specify:	
Total Income	CHF 32,620

Guideline for Financial Reporting:

- The financial reports should show actual expenditure against projected expenditure for all line items on the budget.
- You only need to report on expenditure related to the Pro Helvetia/SDC granted funds.
- The budget should clearly demonstrate any variances between budgeted and actual expenditure and notes to the budget should explain reasons for the variance.
- Please state currency, and if applicable, exchange rate used to finally report in ZAR or US dollars.

- Originals or copies of all financial transactions should be submitted as proof of expenditure. For ease of transfer and to reduce costs, these documents may be scanned and emailed if preferred.
- Please feel free to use the appended excel format for the summary budget report

Completed by:	Signature:	Date:
Rangoato Hlasane		24 February 2017