How to structure and use debate to clarify your ideas and your arguments

Citing resources of information

Decolonizing Arts Education: A Research Manual

Keywords

Details of useful sources of information

How to prepare for an exhibition

How to prepare for an interview

a Nagenda International Academy of Art and Design/ Zurich University of the Arts Research Project

How to have a focused group discussion

2015

Contents

Introduction

'Decolonizing Art Education' is a curriculum staff and development project jointly initiated by the Nagenda International Academy of Art & Design (NIAAD) and the Institute for Art Education at the Zurich University of the Arts in 2014.

It is a participatory action research project whose aim is to develop strategies to decolonize art and design curricula without compromising the job market compatibility of graduates.

During the first workshop, which took place in January 2015, participants explored the state of art and design education in Uganda today, and considered the position of NIAAD as an art and design school within the context of the visual art and design scene in Uganda, and in relation to what is going on elsewhere on the African continent and internationally.

Between February and June 2015, the participating researchers conducted in-depth study of the visual art and design scene in and around Kampala so as better to understand NIAAD's place and position, and also the challenges and opportunities currently present.

Based on this research, during the second workshop, which took place in July 2015, the participating researchers worked together to identify and to agree upon the areas and issues that it would be most helpful for them as a group to research over the coming months in support of the project's long-term aims. The workshop facilitators (Rangoato Hlasane and Emma Wolukau-Wanambwa) also worked extensively with the participants on research methodologies.

How this guide was written

This guide is the result of the work that was done by the participants, together with us as facilitators during the workshop that took place in July 2015.

The aim of the workshop was to identify topics for further research during the next phase of our project and devise a set of research plans.

The work that we did together was carefully documented using photographs, notes and audio recordings. Over the course of the past month, we have reviewed this material, conducted a series of conversations and email exchanges.

With the help of Christian Nyampeta (who was the initial designer of this guide) and Carmen Moersch (who was the co-facilitator of the first project workshop in January 2015) we have synthezied the findings to produce what we hope is both a useful record of what we have so far achieved collectively as well a usable guide for the participants to the next phase of this project.

Rangoato Hlasane & Emma Wolukau-Wanambwa
Johannesburg, September 2015
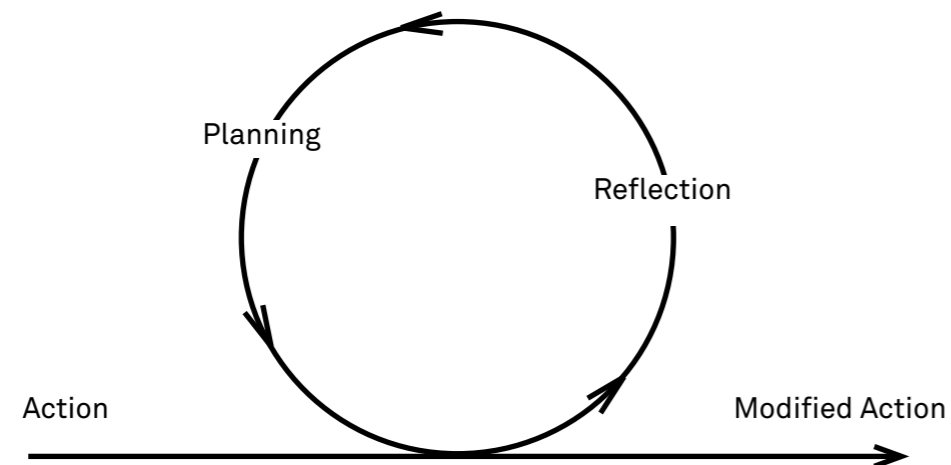
A diagram of the participatory action research cycle, taken from Participatory Research and Development for Sustainable Agriculture and National Resource Management : A Sourcebook, *http://tinyurl.com/ommx472*

Timeline

This is a brief summary of what we have done together so far:

July - November 2014	Project Planning
January 2015	Workshop 1: An invitation to participate - What is the current state of play? - What is the aim of this project? - What can we hope to achieve?
February - June 2015	Assessment, Evaluation and Planning Participating researchers conducted in-depth study of the visual arts and design scene and visual arts and design education in Uganda today, as well as starting to explore broader issues
July 2015	Workshop 2: - Setting the priorities for further research - Formation of the research groups - Exploration of research methodologies
August 2015	Assessment, Evaluation and Planning

This is how we imagine the project will develop over the coming year:

September - December 2015	In their assigned groups, the participants commence their in-depth research projects
January 2016	Workshop 3: - Presentation of interim findings - Refining and revising research plans - Planning of the next steps
February - June 2016	Assessment and Evaluation Participating researchers complete and write up their in-depth research projects
July 2016	Internal presentation of in-depth research projects Based on their findings, participants work together to identify strategies for decolonizing art and design curricula.
August 2016 onwards	Participant researchers devise practical ways to test these decolonizing strategies in NIAAD's art & design curricula (i.e. the next phase of the participatory action research process begins) Public presentation of findings to date both in Uganda and internationally

The aims of this research project:
What is our motivation?

By far the most important subject that the participants discussed during the July 2015 workshop was why they were undertaking this research project and what they hoped to achieve on a personal and on an institutional level in the short-, medium- and long-term. Some of the key questions that they explored are listed on the page opposite.

By the end of the workshop, participants had agreed that, on a practical level, they were motivated to take part by a desire **to raise the overall standard of education at NIAAD.**

The participants recognised that achieving this goal would involve:
- devising and incorporating more effective methods of teaching and learning into the curriculum
- cultivating a research attitude in all aspects of their work, and in the minds of their students

- -

Participants also reflected upon the broader, more ideological motivations of this project. Their hope is, as a result of this project, t**o localize NIAAD's art and design curricula**, and thus **displace from the centre of the curricula colonial and Eurocentric concepts of art and design** whose impact on students can often be disadvantageous and restricting. Their aspiration is to make contemporary visual art and design education at NIAAD an emancipatory practice and an emancipatory experience.

Achieving this goal would, participants identified, involve:
- critically assessing the the impact of politics and power on cultural production
- analysing the influence of "foreign" ideas, methodologies and aesthetics on the evolution of visual arts and design education in Uganda before, during and after the colonial encounter
- researching and evaluating previous efforts to decolonize knowledge and knowledge production in the visual arts and design in Uganda since the turn of the 20th century
- questioning the assumptions and values that underlie the dominant approaches to visual art and design (education and practice) in Uganda today
- researching "Indigenous" and "local" cultural practices and exploring ways to incorporate them into teaching and learning.

"We cannot rediscover the rest of the world, just like we cannot rediscover women who remained invisible during modernity. We need to pinpoint the structures that rendered this possible and change the language involved. The basis for this was imperialism." (Griselda Pollock)

The art historian and theorist Griselda Pollock said these words during a symposium entitled 'Expanding Thought-Collectives', which was taking place in Kassel in Germany at the same time as the second 'Decolonizing Art a Education' was taking place at NIAAD. Emma brought the quote into the room. One of the things we discussed was whether race and class were blind spots for Pollock in making this statement. Is she talking about all women, or just white women? And/or middle-class women?

- *How can we use research to expand the possibilities for art and design education at NIAAD today?*

- *How can we use research to help us organise our teaching and learning more effectively and more imaginatively?*

- *How can research help us to revise, to expand and to enrich the histories of art and design that we share with our students?*

- *How can we make the teaching of research techniques more effective so that our students are more empowered to work independently?*

- *What new opportunities does research open up for us and for our students as practising artists/designers/arts professionals?*
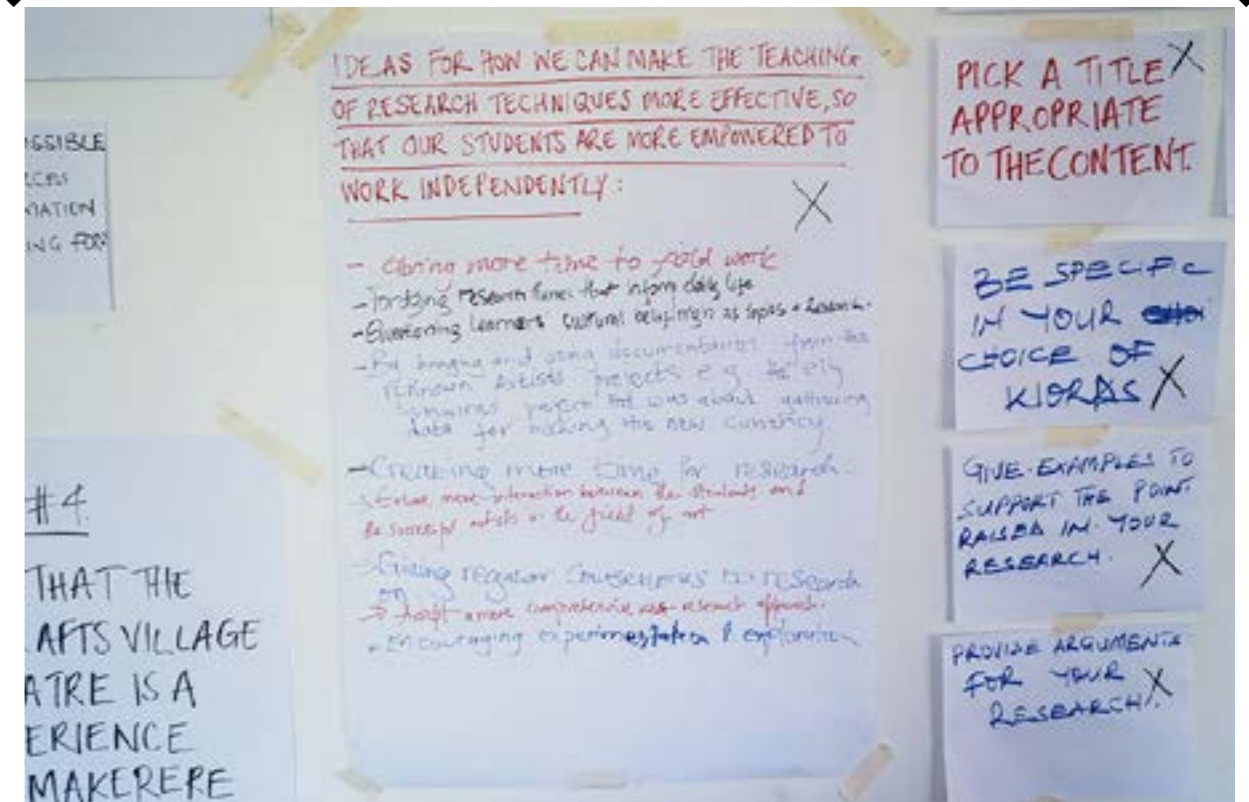
- -

How can we use research to expand the possibilities for art and design education at NIAAD today?

The Research Process:
A Step by Step Guide

1. Remind yourself of the motives of your research, and of its possible outcomes. (For the Decolonizing Art Education project's research motivations and projected, see page 6)

2. Decide on the topic of your research.

3. Define the scope of your research. How much time do you have? Don't make your topic too broad, too general or too open-ended. Be specific.

4. Reformulate your research topic as a clear and open question. A closed questions only ever result in limiting 'yes or no answers' (e.g. Can I ride a bicycle?) whereas an open question and be approached and answered in a number of different ways, often generating considerably more information and possibilities. (e.g. How can I learn to ride a bicycle?)

5. Brainstorm to identify the key information you need to find and and to pinpoint your current blind spots.

6. Decide on the most appropriate methods you can use to acquire the information you need.

7. Create a research action plan. (For more details, see the next section.)

8. Carry out your research action plan, gathering the information you need, recording your findings and modifying your plan as required.

9. Reflect upon and evaluate your information and your methodology. Are you satisfied with what you are learning? Are there any ways you could work more effectively?

10. Refine your research goals. Are you researching the right topic? Are you asking the right questions? Are you using the right approach? Should you consult other sources or seek additional advice?

11. Go back to Step 3. (You may need to do this 3 or 4 times.)

12. Identify and prioritise the key information you have acquired.

13. Analyse your findings. What is your opinion about this information? What is your argument? What is your evidence?

14. Write up your research.

15. Share your research with your colleagues. Request their feedback.

16. You may need to have another attempt at writing up your research and then seek more feedback. Do this until you are confident you have no more blind spots, and that you can defend your findings confidently.

How to create a research action plan

1. First of all, complete steps 1 to 6 of *'The Research Process: A Step-by-Step Guide', (opposite)*

2. Write a breakdown of the steps or tasks involved in conducting this research in as much detail as possible.

3. Write a list, in as much detail as possible, of all the resources you need to undertake these tasks.

4. Go back over this list, underlining or putting a tick next to all the resources you already have. If it turns out that there are some items in the list of resources that you do not already have, write a list of all the things you need to do to acquire these resources in as much detail as you can.

5. Note that in when writing a breakdown of the ways you can acquire the resources you need for your research, you might in fact identify additional resources that you need. Add these to the list of required resources and then add strategies for acquiring these new additional resources to the research task list.

6. Combine the lists of tasks you have created (see steps 2, 4 and 5) into a single research task list. Work out the order of priority in which you need to do these tasks in order to achieve your research goal.

7. Identify which tasks can be undertaken in parallel (i.e. at the same time), and which ones need to be done in chronological order.

8. Estimate how much time you will need to complete each of these tasks.

9. Work out which tasks need to be done by research group members collectively and which can be done by particular individuals on their own.

10. Assign responsibility for each research task to either an individual or to the research group as a whole.

11. Now put this list of tasks into a timetable, which details who will do what on each week/day and for how many hours. A template for such a timetable is provided in this research guide (see page 12), and an Excel spreadsheet version has also been created for the participant researchers' use. The section for creating the research action plan is on the left hand side of the table. There is a space for recording and reflecting upon your activity on the right-hand side of the table.

12. Submit your work plan for review to your research supervisors for feedback. (For the Decolonizing Art Education project, the research supervisors are Rangoato Hlasane and Emma Wolukau-Wanambwa.)

13. Once you have received feedback from your supervisors, modify your research action plan as required, and put it into action.

14. Make time every week to record and evaluate upon your research activity in the 'Research Diary' section of the table/spreadsheet.

15. Update your research action plan every week to reflect the new information and new needs that emerge, adding new tasks and new resources as you go. (See steps 2 to 5, above.)

What is a 'challenge point'?

A challenge point is the moment in an ongoing research process when you can use tools such as debate, analysis or 'playing the devil's advocate' to refine your research question, to identify your blind spots, to re-evaluate your methodology or to reassess and modify the overall shape of your research journey.

Take a moment to go back over the descriptions of the research process and of how to devise a research action plan on the previous pages.

How many potential challenge points can you identify?

How to present your research effectively in a presentation or report

- Give your presentation an argument. What is the point that you are trying to make? What are you trying to demonstrate? What do you want your audience to know, understand or come to believe?

- Cite your sources: tell your readers where you got your information from. In the case of quoting from books, journals, newspapers and exhibition catalogues, write down the name of the author, editor, the full title of your source, the name of the publishers, and the place and date of publication.

- When citing artworks and using illustrations, give the full name of the creator of the artwork, its title, its date of publication, the materials used (eg. acrylic on papyrus), the dimensions of the work, and where you got the image from.

- When you refer to artworks and images in your presentation, indicate to the reader what to look at in the images and how you think they ought to interpret them.

- Give your presentation a title that gives a clear indication of the content. (This is usually best done at the end, after you have finished writing.)

- Be specific in your choice of words.

- Give concise appropriate examples to support the arguments you are putting forward.

- Summarise the key points of your arguments in your conclusion.

How to plan and record your research activity

An Excel Spreadsheet version of this table has been created for you to complete. (DAE Phase Three Research Diary.xls).

Research Action Plan						Research Diary (Reflection and Documentation)			
Week No.	Date Commencing	Are there any events or activities taking place that might impact on your group's ability to pursue your research activities?	Task List	No. of Scheduled Research Hours	Who in the research group is responsible for carrying out this task?	Actual No. of Research Hours Undertaken	What did you achieve? How did it go?	What new thoughts and ideas do you have, as a result of this activity, about this task, or about the research project overall?	What updates or changes to the overall research plan do you wish to make as a result of how your work on this task progressed this week?

Being a more effective researcher

- Take stock: how do you currently conduct research? How could you work more effectively?
- Challenge yourself: what alternative methods could you use to find out new things and develop new knowledge?
- What do other people do to conduct research that you could do too?

Useful research techniques

Field Trips

In July 2015, we went on a field trip to Nnyanzi Studio and Makerere University Art Gallery (July 2015). Following our trip, we discussed the benefits of conducting field work, and how we could make our field work more effective. These were our ideas.
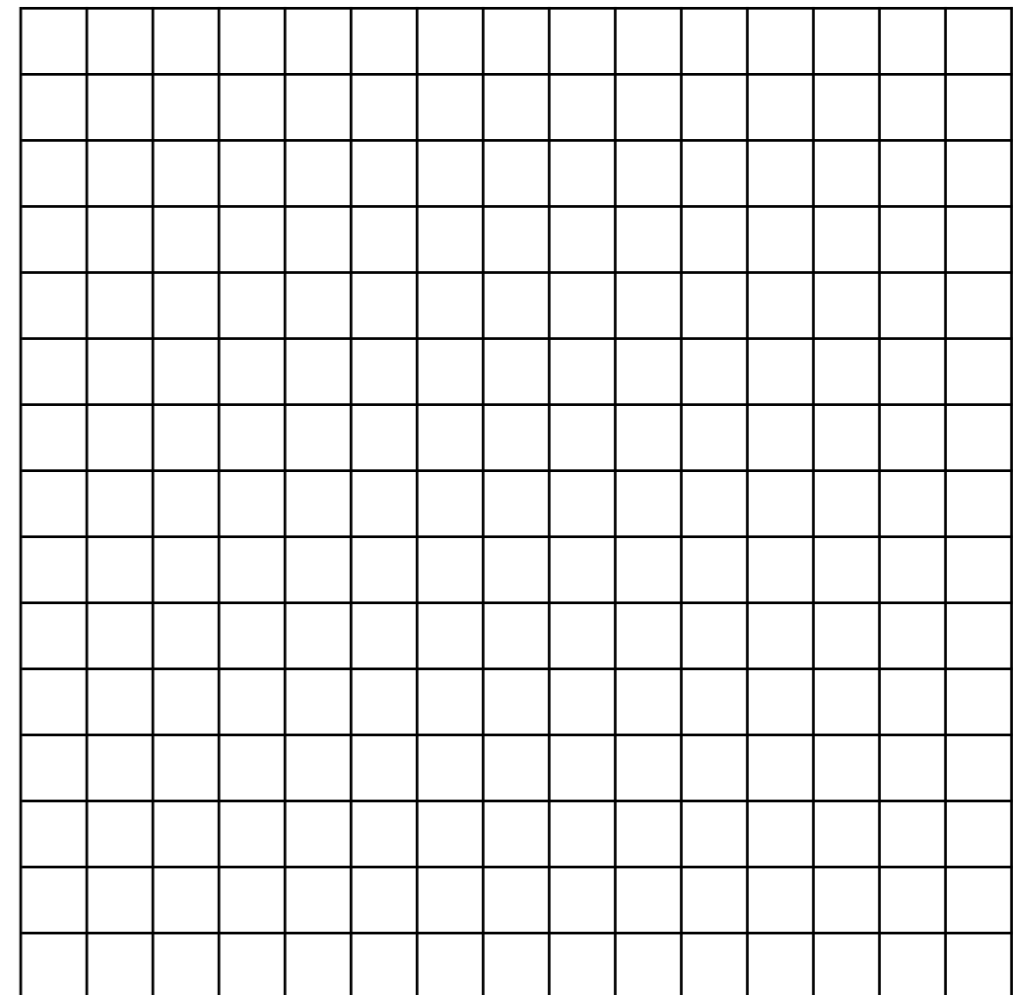
How should we prepare for a field trip?
What techniques should we use?

- Set goals for your interview or field trip. What do yoi want to learn? What do you want to achieve?
- Be prepared to take notes, to record information
- Determine your research methods in advance
- Prepare questions in advance: agree who will conduct the interview. If working in a group, split the questions between you.
- You should read up on your subject well in advance. Analyse her/ him in preparation, comparing her/him and her/his work with that of other people prominent in her/his field.
- Study how other people (e.g. TV and radio journalists) conduct interviews for clues and tips for how to conduct interviews effectively
- Evaluate your prepared questions carefully, keeping an eye out for any blind spots
- Get feedback on your research goals, your chosen research methods and your questions from friends and colleagues
- Learn from the example of others
- See what an artist does at first hand
- The value of seeking advice and insight from people who know useful things that you don't know: there is no need "to reinvent the wheel"
- Preparation allows you to get the maximum benefit from interviews and research trips, and to make the most of unexpected opportunities
- How important it is to be flexible in your methods and approach
- Time management: you have to plan carefully how you will use your limited time

Where can we find the information we need to prepare for a face-to-face interview?

- The internet
- Direct approach to the artist (via phone, email or interview)
- Via publications, e.g. journals, catalogue essays, newspaper interviews, etc.
- Ask people who know our interview subject personally, e.g. other artists, their former students, etc.
- If we can, we should find out about at our subject's environment. Where and how do they live and work? What does their work place look like?

"With knowledge comes responsibility: if we don't use it, it will fade away, gather dust. We must put knowledge into practice!" (Rangoato Hlasane)

Daily Debate

One of the exercises that we introduced during the July 2015 workshop was the daily debate. Each day the participants split into two groups to discuss and debate the issues that impact on their work at NIAAD and that relate to the underlying themes of the Decolonizing Art Education project.

Debating is a good way to practise:

- Making summaries of key points
- Prioritising information
- Using comparisons to clarify features and issues
- Identifying blind spots: finding out where key information and/or examples is lacking or key points are not being addressed
- Making sure that the information and the ideas you are communicating are clear and concise
- Making clear distinctions between features/attributes, opinions/value judgements, facts and evidence
- Approaching research as a team effort: supporting one another in refining and deepening your thinking and your arguments
- Taking the time to clarify terms and concepts
- Using comparisons to clarify the similarities and differences between concepts, terms and ideas.
- Defining the scope of your topic: to debate successfully you have to be specific
- Using persuasive language: the task is not simply to say "what is" but to put forward an argument, to persuade others to adopt our point of view

How can we use techniques of the daily debate to improve the ways we conduct and present our research?

Rules of the daily debate

1. As a group, agree on a clear but contentious motion. Even if the issue is not clear-cut in real life, the motion must be formulated to provide two clear opposing positions for the teams to argue. (Eg. "This house believes that European colonialism caused irreparable damage to the cultures of the people of Uganda.")

2. Split into two teams. One team must argue in favour of the motion, the other against it.

3. In your teams, brainstorm the motion, possible arguments and evidence.

4. Nominate two speakers from your team.

5. The first speaker for the team proposing the motion argues in support of her/his team's position for five minutes. While s/he is speaking the other team makes notes of the key points of their argument.

6. The opposing team has five minutes to confer and amend their arguments in order to deliver a clear and strong rebuttal.

7. The first speaker of the opposing team puts forward an argument against the motion for five minutes. Their speech must begin with a concise and accurate one-minute summary of the first proposer's argument. While s/he is speaking the other team makes notes of the key points of their argument.

8. The proposing team has five minutes to confer and amend their arguments in order to deliver a clear and strong defence of the motion.

9. The second speaker for the team proposing the motion argues in favour of the motion for five minutes. Their speech must begin with a concise and accurate one-minute summary of the first opposer's argument. While s/he is speaking the other team makes notes of the key points of their argument.

10. The opposing team has five minutes to confer and amend their arguments in order to deliver a clear and strong rebuttal.

11. The second speaker for the team opposing the motion argues against the motion for five minutes. Their speech must begin with a concise and accurate one-minute summary of the second proposer's argument.

If you have an audience, you should invite them to vote by a show of hands twice - once before the start of the debate, and once again at the end, to see which team has managed to persuade the most people to suppport their point of view.

No interrupting No bad language**No violence**

Tips for how to structure your speech in a debate

Introduction: State your team's position (e.g. "Shamim's pen writes blue." Define your terms (e.g. "Shamim's pen is a ballpoint pen, made in China, bought in Nakasero 10 weeks ago.") If speaking 2nd, 3rd or 4th, begin by summarising the argument of the preceding speaker.

Main Section: Go through the key points of your argument, providing evidence in support of every statement you make. (e.g. "The pen cap is blue. Therefore, the pen contains blue ink. This is the convention of contemporary pen production. And if you test the pen by writing with it, you see that this pen writes with blue ink.") Point out all the flaws you can find in the opposing team's arguments. Put the strongest evidence at the end.

Conclusion: Summarise your arguments.

There is lots of information on debating available online. Use the internet to pick up tips from more experienced debaters and enhance your team's performance!

Analysis/Analyse

Methodology

Decolonise

Data collection

Investigate/Investigation

Illustrate/Illustration

Spirituality

Critique

Primitive/Primitivism

Subject

Transcribe/Transcription

Comparison

Introduction

Evaluate/Evaluation

Keywords

Ideology/Ideological

Secondary sources

Disadvantage

Prioritise

Displace

Simile

Interview

Concise

Autobiography

Devil's advocate

Power Relations

Bias

Artist

Indigenous

Keypoints

Documentation

Fine art

Objective (n/adj)

Exposure

Evidence

Oral history

Hegemony

Summary

Bibliography

Subjective (adj)

.

Instrumentalise

Research

Ugandan

Craft

Research title/topics

Eurocentric

Abstract

Rhetoric

Debate

Plagiarism

Advocate

Superficial

Archive

Applied art

Characteristic

paraphrase

Approach

Precise

Paraphrase

Multimodal

Exhibition

Primary sources

Value judgement

Insight

Feature

Evidence

Etymology

Face value

Brainstorm

Research method

Attribute

Distinction

Comparative study

Analogy

Term

Fact

Biography

Hypothesis

Opinion

Case study

Irony

Participatory Action Research

Literature review

African

Metaphor

Agenda

Cite/Citation

Subtext

Generalise

Blind spot

Theme

Vigilant/Vigilance

Confer

The Phase Three Research Plans

As agreed with NIAAD Senior Management, participants in this project will commit to working on their research for at least one hour per working day. This research is to take place during working hours.

Research Group 1 (Herman, Jessy, Justine, Mary) and Research Group 2 (Agatha, Daniel, Edward, Winnie) were formed during the course of the workshop in July 2015.

These group assignments should not be changed.

Research Group 3 will consist of NIAAD teaching staff who wish to participate in the next phase of the research project, but whose limited participation in the July 2015 workshop prevented them from developing a more in-depth research project in the time available.

We invite these individuals to organize themselves into groups of no more than four people who can commit to meet and work together consistently over the next few months. These sub-groups will then follow the Group 3 research plan provided in this guide. The names and sub-group assignments of people must be communicated to Ra and Emma by 4 October 2015 at the latest.

This is what we would like all of the research groups (or, in the case of group 3, sub-groups) to do next:
- Meet and agree on when and where you will work both as a group and individually to complete this research programme between now and January 2016.
- At the first research group meeting, read through this guide together. Take care that everyone in your group understands all of the language used in the research guide (using dictionaries and the internet if necessary). Make a note of any questions or concerns you may have and send them to us (Ra and Emma) by 4 October 2015.
- Review the research plans that we developed with you for your research group (see overleaf).

Research Groups 1 *(see page 28)* & Research Group 2 *(see page 30)* should then:
1. Revise and update the breakdown of tasks and lists of resources detailed in Steps 3, 4 & 5 of the research action planning process, referring back to the guidance on page 9 of this guide. Make use of challenge points *(see page 10)* to ensure the best results. Take a look at the other group's existing research plans. Perhaps they have had one or two good ideas that you could adopt.
2. Then continue to work through their respective research action planning from Step 6 *(see page 9 of this guide)*.
3. Use the research action plan spreadsheet we sent you together with this research guide to create your research timetable *(Step 11, reproduced on page 12 of this guide.)*
4. Send us your draft research action plan by 25 September 2015 at the very latest.
5. Ra and I will review your proposed research timetable, send you feedback together with the research resources you need by 4 October 2015, and then you will put your research plan into action.

Participants in Research Group 3 should work through the tasks as detailed in their research plan *(See page 32)*. The first lot of written work (Step 6) must be submitted to Ra and Emma for review by 15 November 2015 at the very latest. We will then send you the remainder of your research tasks for coming year.

Research: Group One

(Herman, Jessy, Justine, Mary)

During the July 2015 workshop, you agreed that your group would research the following topic:

Your task is to compare and contrast the curricula and promotional (marketing) strategies of the Slade School of Art and 3 Anglophone African Art Schools.

You will need to critically assess your findings.
- what do you think are the reasons why these curricula and promotional materials have evolved in the ways that they have?
- what do you think are the consequences (positive and negative) of the choices that these art and design schools have made about their curricula and promotional strategies?

During the workshop, you began compiling a list of the steps or tasks involved in conducting this research. (Step 2 of "How to Create a Research Action Plan", page 9.) This is what you came up with so far:

In order to conduct this research, we need to:

- Select the art schools that we will study.
- Get hold of the curricula of the schools
- Identify and select comparable courses.
- Compare the curricula, identifying their similarities and differences.
- Get hold of the prospectuses of the Schools
- Compare the prospectuses, identifying their similarities and differences.
- Get hold of these art schools' promotional/marketing policies.
- Compare the promotional/marketing, identifying their similarities and differences.
- Visit their websites
- Compare the websites, identifying their similarities and differences.
- Review and evaluate the existing research literature.
- Study the work of the artists these schools produced
- Interview alumni about their experiences of studying at these schools, e.g. Emma Wolukau-Wanambwa
- Interview current and former lecturers about their experiences of teaching at these schools. e.g. Rangoato Hlasane
- Evaluate our findings (e.g. have focused group discussions, hold debates, make presentations of your research to colleagues and then get their feedback, also the feedback of external col-leagues)
- Refine our research goals
- Agree on the division of labour within our research group
- Establish the advantages and disadvantage (weaknesses and strengths) of the particular approaches the respective schools adopt to their curricula and and their marketing.
- Agree a time frame for the research
- Work out how much time we can realistically spend working on it each week - as individuals and as a group
- Write it up

You also began to compile a list of all the resources you think you will need to undertake the tasks listed in step 2 of "how to create a research action plan".

- Access to the Curricula of the schools
- Identify the 3 Anglophone African Art & Design Schools
- Access to the website of the schools
- Access to the work produced by these schools' students.
- Research Literature
- A Research Timetable
- A Dedicated work area

You then went on to list of all the things you needed to do to acquire these resources (see step 3).

We can get hold of these resources by:
- Access to the Curricula: visit the schools' websites, contact the schools directly
- Access to the website of the schools: use the internet
- Access to the work produced by these schools' students: use internet, libraries, contact the school.
- Research Literature: go to libraries and search online
- TImetable: have a meeting and draw up a timetable
- Seek advice on who to contact and where to look for information (more than once) Dedicated work area: approach the Space Allocation committee to request a dedicated work space

Research Group Two

(Agatha, Daniel, Edward, Winnie)

During the July 2015 workshop, you agreed that your group would research the following topic:

Your task is to conduct a comparative study of the impact of the colonial encounter on the development of visual arts education in present-day Nigeria and present-day Uganda.

You will need to critically assess your findings.
- how do you think that colonialism impacted on visual arts education in Uganda and Nigeria?
- what do you think accounts for the similarities and differences in the ways that their traditions of visual arts education developed?
- what do you think are the consequences (positive and negative) of the colonial encounter have been on the development of visual arts education oin these countries?

During the workshop, you began compiling a list of the steps or tasks involved in conducting this research. (Step 2 of "How to Create a Research Action Plan", page 9.) This is what you came up with so far:

In order to conduct this research we must
- Define what we mean by the visual arts.
- Find out what happened during the colonial encounter both in present-day Uganda and in present-day Nigeria
- Find out about indigenous concepts of art and indigenous art practices in those countries at that time, and prior to the arrival of the British.
- Find out how Britain colonized these countries
- Review and evaluate existing research literature
- Investigate colonial/postcolonial policy on the arts in these contexts during these periods
- Study the work of the artists who were active during these periods
- Study the biographies of the artists who were active during these periods
- Compare and contrast the artistic outputs of these two contexts (i.e. in present-day Uganda and in present-day Nigeria) prior, during and subsequent to the colonial encounter.
- Evaluate our findings
- Refine your research goals (maybe look at a specific time periods?)
- Agree on the division of labour within the research groups
- Agree a time frame for our research
- Work out how much time we can realistically spend working on our research each week - as individuals and as a group
- Write it up

You also began to compile a list of all the resources you think you will need to undertake the tasks listed in step 2 of "how to create a research action plan".

In order to conduct this research, we need:

- Access to the history of Nigeria and the history of Uganda: high quality, recently produced research material.
- Because indigenous histories were not always recorded in print, we may need to rely on oral histories.
- Access to original policy documents
- Research literature
- history of colonial policies in Uganda Protectorate and Nigeria and government policy in the post colonial states
- Access to the works of artists active in these contexts in these periods (actual or documentation)
- Critical writing about the art produced in these contexts during these periods
- Research Literature
- Timetable
- Dedicated work area
- Financial resources
- Colonial and post-colonial government policy documents on art education in these countries on art education during the periods studied

You then went on to list of all the things you needed to do to acquire these resources (see step 3).

We can get hold of these resources by:
- Access to the history of Nigeria and the history of Uganda: high quality, recently produced research material: libraries, the internet, contact historians
- Because indigenous histories were not always recorded in print, we may need to rely on oral history, and then you might need some training in gathering oral histories: finding guides to conducting oral history interview, talk to Ra about his experiences.
- Access to original policy documents: looking in secondary sources for where to find the originals, also using libraries and archives
- Research literature: visit libraries and conduct online searches
- history of colonial policies in Uganda Protectorate and Nigeria and government policy in the post colonial states: visit libraries and online searches and archives
- Access to the works of artists active in these contexts in these periods (actual or documentation): visit libraries, online, museums, collectors, auction catalogues
- Critical writing about the art produced in these contexts during these periods: libraries and online searches and archives
- Research Literature: go to libraries and search online
- TImetable: have a meeting and draw up a timetable
- Dedicated work area: approach the Space Allocation committee to request a dedicated work space

Research Group 3   (Still In formation)

Research Group 3 consists of NIAAD teaching staff who wish to participate in the next phase of the research project, but whose limited participation in the July 2015 workshop prevented them from developing a more in-depth research project during the time available.

These individuals should organise themselves into groups of no more than four people who can commit to meet and work together consistently over the next few months. These sub-groups will then follow the research plan provided below.

The names and group assignments of people must be communicated to Ra and Emma by 4 October 2015 at the latest. On that date, we will send you some texts to support you in achieving the first step in your research plan.

The aim of this research project is to discover how indigenous materials and indigenous techniques can be incorporated into the art and design syllabi at NIAAD.

1.   With the support of the reading material that we provide, in your sub-groups, research, debate, agree and record a shared definition of (a) indigenous materials and (b) indigenous techniques.

Here are some questions you can ask:
o   What is 'indigenous'? Does 'indigenous' mean the same thing as 'local'?
o   What is a 'material'? What is a 'technique'?
o   Is something considered an 'indigenous' material or technique because it has already been incorporated into local art and design? Or can it also be something that could potentially be incorporated in future? Can it be something that was introduced from another country or culture, but has become established and 'indigenised' over time?

2.   Compare and contrast your sub-group's definition with that of the other sub-groups. Make a note of the similarities and differences. What do you think accounts for the differences in your groups' findings?

3.   In your sub-groups, make a list of what you believe are the 10 most important indigenous materials and/or techniques that you could experiment with introducing into the courses that you currently teach at NIAAD.

4.   In your sub-groups, draft a paragraph of no more than 150 words for each of these 10 indigenous materials and/or techniques. Describe what the material/technique is, briefly explain what you already know of its histories and origins and detail the 3 most important reasons for why you think it would be beneficial to explore its inclusion in the art and design curricula at NIAAD. Provide a properly attributed photograph or drawing to illustrate for each material or technique you are proposing for further study.

5.   Compare and contrast your group's choice of indigenous materials and techniques with that of the other sub-groups. Make a note of the similarities and differences, and jot down a list of what you can usefully learn from their choices and their arguments, and the points upon which you disagree.

6.   Send your list of the 10 most important indigenous materials and/or techniques and your arguments for their inclusion in this study to us (Ra and Emma) by 15 November 2015. We will then select up to 3 indigenous materials and/or techniques for your sub-group to research during the year ahead.

A Note about Research Literature

There is a vast array of research resources out there. These range from books, to academic journals, to newspapers, magazines, radio and television interviews, videos, films, as well as oral histories (i.e. interviews you can conduct face-to-face.)

When you are selecting research materials to work from, it is a good rule of thumb, in the early stages of your research process, to focus on:
•   the latest, most recently published information; and
•   the sources of information that might not be the newest, but which nevertheless considered to be the most important and authoritative. You can tell which are the important or influential sources because they are the ones most frequently cited by other researchers in the field.

Ra and Emma will help you get started by providing you with some initial research material and some pointers on where to look for more in-depth information.

To assist you with the development of your research, we would like you, when making notes on this material and when reporting back, to include and when reporting back to us, we would like you to pass on to us the following information about each source that you consult:

•   Title
•   Author
•   Publisher
•   Publication Date
•   How you found out about this source material
•   A brief summary of subject matter
•   What is the writer's argument? What opinions are they trying to convey?
•   Do you agree with the writer's position? Is their case well argued? Did you identify any blind spots, bias or faulty reasoning?
•   What do you think the value of this source material is for your research?
•   Has this source led you to discover other further sources of information that you would like to investigate? If so, what are they?
•   In the light of what you have learned, what you do want to find out next?

Colophon

How to present evidence

Decolonizing Arts is:

Workshop led by:
Emma Wolukau-Wanambwa and Rangoato Hlasane
Participants of the workshops:
Atwenda Daniel, Balaba Edward, Mukwaya Jessy, Najjemba Winnie, Nakato Mary Gorret, Nakaweesa Florence, Nalumansi Agatha, Nanyondo Justine, Nanyunja Ruth Nsubuga Herman, Rwothomio Colin, Sserunkuuma Bruno, Yiga Robert
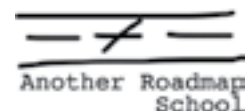**Text editor:**
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