

Intertwining Hi/Stories of Arts Education – Research Plan

Workpackage 1: researching local/global histories

Aug – Oct 2016

Archive research and literature review in each local team

Task 1/1 definition and contextualization of a “Story” of Arts Education, a case study, in each group

Task 1/2 overview of central elements for a history of Arts Education in each context

Milestone 1: research workshop

Oct 2016

The first workshop is dedicated to working on the global wanderings, appropriations and influences of concepts of Arts Education and design a common working tool (working title: un/chrono/logical timeline) for the representation of local/global histories of Arts Education. This timeline will be a work in progress throughout the project and used as a display in the exhibition kit produced in the second year.

Workpackage 2: Case Studies and activating Hi/Stories in practice

Nov 2016-Sep 2017

TASK 2/1 **Case Studies: data collection** (Nov 2016 – Feb 2017). Deepening of the research on each Story/Case Study through (depending on local requirements):

- archival research
- Oral History
- expert interviews
- mapping

TASK 2/2 **international connections and entanglements**. Based on the questions identified at the first research workshop, each case study will have a focus on its international connections.

- Surveys, Interviews and requests for information between the partners, and the broader network Another Roadmap for Arts Education
- making available of archival sources and literature between the international research teams
- virtual collaboration on the basis of the Un/chrono/logical timeline
- regular videoconferences of the partners working on each research strand (export of models in the colonial context; critical engagements of the 1970ies; re-activating historical experiences). These forms of collaboration allow to deepen the knowledge on connections and entanglements between the histories, with a view on joint “learning units” and visualization in the timeline.

TASK 2/3: **activating histories** (Feb 2017 – Aug 2017). Experimental work with the historical material and practice projects with communities and institutions in different contexts

Task 2/4 **preparing the „Shaking HiStories Festival“** (Aug 2017 – Sep 2017)

Milestone 2: Shaking hi/stories Festival in Vienna Okt 2017

A festival (Vienna) showcases research processes and results in performative, artistic and interactive formats. Workshops invite teachers and educators to reflect on their practice in the context of global histories.

Workpackage 3: production of Learning Units and an Exhibition Kit Oct 2017 – Mai 2018

Task 3/1 **analysis and systematization for dissemination** (Nov 2017-Jan 2018).
write-up and preparation of materials in each research group.
- project presentation and feedback session for lecturers, art teachers and gallery educators in Switzerland (Nov/Dez

- 2017). A collaboration with the Fachgesellschaft für Kunstpädagogik (Association of Art Teachers) is envisaged
- production workshop (Jan 2018): joint final analysis, systematization of the international level of the research in the Learning Units and exhibition materials, finalization of the Un/chrono/logical timeline.

Task 3/2

production (Feb 2018-May 2018) of Learning Units and Exhibition Kit: editing, design, production

**Milestone 3: testing the Learning Units and the Exhibition Kit
Jun-Jul 2018**

“Network module Art Education” in Zurich with students in teacher training (MA art education) of four Swiss universities, connected with public events. Events/exhibitions based on the Kit and the Learning Units in Lubumbashi and Nyanza.

Research plan – working groups

Re-Engaging Paulo Freire – Geneva/Zurich Working Group

Main researchers: microsillons (Marianne Guarino Huet and Olivier Desvoignes), Nora Landkammer, Carmen Mörsch, Regina Vogel, Camilla Franz)

Research string(s): models of critical pedagogy; activation of historical experiences

The research on the influence of the Brazilian pedagogue Paulo Freire on alternative arts education practices by the research group in Geneva and Zurich is one of the main pillars of the whole project.

Fleeing the Brazilian military dictatorship, the Brazilian pedagogue Paulo Freire arrived in Geneva in 1970 where he will live for ten years and from where he will publish his most influential book: *Pedagogy of the Oppressed*. He will work for 10 years for the Bureau de l'éducation (B.I.E) at the World Council of Churches, an international organization that will allow you him to run many educational actions, in particular in countries in postcolonial transition. This aspect of Freire's life and action has never been researched.

Freire himself, and his theories, travelled widely on the globe, being appropriated, connected with other imported and local concepts and changing their significance over time. The project starts mapping the travels of Freire from Geneva. At the same time, the research of several partners (South Africa, DR Congo) explores the reception of Critical Pedagogy in the 70ies. Focussing on the "travelling" of concepts", the aim in the project will be to explore in an exemplary way the nature of these relations: both the direct reception of Freire's books and his visits, as well as the broader question of pedagogies in the anti-colonial movements, the relation between local learning traditions and concepts such as the "pedagogy of the oppressed", and contemporary relations to these experiences.

The project asks:

What is Freire's legacy in Switzerland? How can the theories of Freire be actualized with critical educators working in our current post-colonial migration society? What do experiences of working with Freire from other international contexts contribute to this aim?

It is built on three components:

The project has three interlinked dimensions:

1. An **historical inquiry about the ten years that Paulo Freire spent in Geneva**: The archives of the World Council of Churches, where he was working, as well as the ones of the Institute for Cultural Action, that he co-founded, will be key resources here. People that he collaborated with or met will be interviewed. A central question of that research will be to understand how his thinking – first developed in the frame of the Brazilian alphabetization situation – evolved during his stay in Switzerland, and became more directly meaningful for a whole range of contexts.
2. Participatory and experimental work on **re-engaging Freire in contemporary practices of arts education in Switzerland**: Two projects with practitioners will engage with materials from the archive, to exchange and to conceptualize new educational concepts for each context based on the thinking of Freire. In Geneva, a group of gallery educators, teachers, socially engaged artists, sociocultural animateurs will be invited to work with the archive and Freire’s theories and design and document activities for the participants different work contexts. In Zurich, a gallery educators, accompanying the project from the start, will develop an educational project based on the research at Johann Jacobs Museum. The Museum’s focus on global trade routes and postcolonial perspectives in art and cultural production gives a particularly well-suited starting point.
3. An inquiry on the **travel, appropriation and actualizations of Freire’s pedagogy with international network partners**. The initial exchanges in the Another Roadmap network have made clear that Freire is a reference for critical arts education in many parts of the world – while at the same time, referring to the “pedagogy of the oppressed” has completely different meanings in Sao Paulo, Johannesburg, London or Geneva. As part of the “histories”-Cluster of the Another Roadmap School, the project will investigate the routes that Freire’s pedagogy took on the globe, the intermingling and appropriations, how it was de- and re-politised, and how it is re-engaged today. This study (interviews, focused collection of materials by partners) will lead to a multivocal narrative of the travel of Freire's concepts.

The archival research (1) will start digitalizing the archive at WCC and providing an overview and access to the materials, as well as mapping Freire’s travels (WP1). From this overview, “key stories” to be further researched and which will be the focus of the practice

experiments, will be identified. Possible "Key stories" (from the preliminary research already conducted) are:

- Freire's **visual methods (generative images)**: the use of images to "read the world" is key to Freire's methodology. Yet the historical images make clear a problematic critics from post-colonial and feminist side have noted on his Critical pedagogy: its basic assumption that it is necessary to "objectify" the world to be able to change it, based on an enlightenment model of subjectivity (Rengifo Vásquez 2003, Ellsworth 2008). Also, the images draw on a specific aesthetics associated with the rural and everyday life, being "realist" and "naive". Which images have educators actually worked with in different contexts employing Freire's methodology? Can the aim of the method be enhanced and actualized introducing other aesthetics and "reading"-strategies from contemporary art?
- **Experiences of educational initiatives by migrants in Switzerland in the 1970ies**: When Paulo Freire, in his Pedagogy of Hope (1993), revises the experiences he had discussing the Pedagogy of the Oppressed with workers, students or farmers in different parts of the world, he mentions one pedagogical experience in Geneva: a "counter-school" founded by Spanish migrants in Switzerland in the 1970ies. The school was designed to take the Swiss school system, what was learned there and how, as an object of critical analysis with the children, to revise school curricula "undoubtedly competent from the point of view of dominant interests", to stimulate "a form of critical thinking" in the "limit situation" of living as a migrant in Switzerland. Another similar experience, also in direct contact with Freire, seems to have taken place in Zurich. What can be found out about these organizations? Can we learn from these experiences?

Work-package / Task	Research action	Methods	Questions, Details	Timeframe
WP1/task 1	SORTING THE SOURCES (ARCHIVES, DOCUMENTS, WRITINGS), IDENTIFICATION OF KEY MATERIALS FOR FURTHER RESEARCH. Results: Fully digitalized archive of the Freire-Materials at the WCC. - Selection of first range of "key materials" - Write-up of a protocol/text to be discussed in the Research workshop in Sao Paulo	- Digitalizing of the Freire Archive in the World Council of churches, geneva - detecting other possible archives - identification of a first range of "key materials" and Stories to be further explored - mapping Freire's travels from geneva - Exploratory conversations: representant from a migrant school experience in the 70ies in Zurich who was in contact with Freire; other contacts identified from the archive	DID THE PRESENCE OF PAULO FREIRE IN GENEVA PLAY A ROLE IN THE SPREADING OF RADICAL PEDAGOGIES IN SWITZERLAND AND ABROAD? WHAT IS FREIRE'S LEGACY TO THE CITY OF GENEVA? HOW IS IT LINKED WITH (POST-)COLONIALITY ?	Aug-Sep 2016
WP1/2	- Production of a timeline of Freire in Geneva and Switzerland and the related publications/events in Art Education history - Mapping Freire's Travels from Geneva			Aug-Sep 2016
WP2/1	Focused research on the key materials/Stories identified in the basic recherche phase	Description of the different archives content (NOV-JAN). Gathering oral testimonies on Freire's presence in Geneva. Documenting some parts with video. Contextualizing archival research with literature research(NOV-MAY)		Nov 16-may 17
WP2/2	International study: Reception of Freire and perspectives on his theories	Semi-structured skype-Interviews with researchers of other working groups, collection of material and request für writing statements and collecting selected materials to working groups	How has Paulo Freire's Work been received in the contexts of Working groups of the Cluster and the Another Roadmap Network? Which are important local experiences that have appropriated his Critical Pedagogy, and changed it? How is the relation between Freirean methodology and decolonization,	Feb 17-Jul 17

			and its contradictions, seen by researchers?	
WP 2/3	Action research: working with practitioners in educational contexts on the archive and re-actualizations. a) group building and working on the archive materials	GENEVA: building groups for local exchange and dialogues on radical pedagogies with gallery educators, teachers, socially engaged artists, sociocultural amateurs. Introduction sessions and reading group (theory and archival documents) Designing activities for the participants different work contexts. Documenting some parts with video. ZURICH: planning a pedagogical project at Johann Jacobs Museum.	HOW IS CONCEPT OF 'OPRESSION' TRANSLATED IN SWISS CONTEXT? WHAT CONCEPTS OF FREIRE ARE RELEVANT FOR ART EDUCATION PRACTICE?	jan 17-apr 17
	b) Practical experimentation, collective reflection	Practical experimental activities based on archive and reading in the different pedagogical context). Documenting some parts with video.	HOW CAN WE BUILT TOOLS FROM FREIRE'S THEORIES FOR CONTEMPORARY ART EDUCATORS IN POST-COLONIAL CONTEXT ?	Mar 17-Jun 17
	c) Sharing experiences and reflections in learning units	Exchange between the educators and research team about their experiences. Documenting some parts with video and writing.		Jun 17-Aug 17
WP 3/1	Analysis and systematization	- Freire-Archival Material - Video Statements - reflections and methods from action research - International Study		Nov 17 – jan18
WP 3/2	Editing and production			Feb 17-may 18

Medu Art Ensemble and Mapping art education practices in South Africa – Johannesburg Working Group

Main researchers: Rangoato Hlasane, David Andrew, Puleng Plessie

Research string(s): models of critical pedagogy; activation of historical experiences

The Johannesburg Working Group will focus on the work of the Medu Art Ensemble from 1977 until 1985: *In 1977, a group of "cultural workers" from the townships fled into exile in Gaborone, Botswana where they established the cultural organisation Medu Art Ensemble. Medu saw its aesthetic and cultural approach as rooted in the strands of South African resistance and Africanist culture. On June 14, 1985, the SADF raided Gaborone, killing twelve people, including Medu treasurer Mike Hamlyn; a number of other houses of Medu members were destroyed, and people killed in them. Medu ceased to exist overnight.*

The Johannesburg Working Group seeks to provide a detailed engagement with the work of the Medu Art Ensemble in order to understand how these practices speak to a reconceptualising of arts education and pedagogy in southern Africa. Based on this case story the research is going 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. In doing this, the Johannesburg Working Group aims to establish a series of counter and complementary narratives to those that often exist as central to an understanding 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. Models of arts education that will be included in the mapping are e.a. the South Kensington system; Slade School; Bauhaus; Freirean presences in the 70s, 80s and 90s or the Reggio Emilia System. The Johannesburg Research Group will conduct a series of interviews, re-enactments, arts-based research and mapping exercises as their key methodological strategies and envisages a series of dialogue/talks/conversation sessions, student projects and concerts as part of the process.

Work-package /Task	Research action	Methods	Questions, Details	Timeframe
WP1/task 1	Medu Art Ensemble history - insights	Systematizing of existing data, oral history interviews	How can the practices of Medu Art Ensemble speak to a reconceptualising of arts education and pedagogy in southern Africa?	Aug-Sep 2016
WP1/2	Mapping South Africa art education – first analogue version	desk research literature review, Mapping: Development of first analogue version of the “map”.	Which pedagogical models where imported when to South Africa, and how did they impact on Arts Education?	Aug-Sep 2016
	Monthly invited speaker/s seminar series	series of seminars with invited guests at WSOA and other venues informing the “mapping of models” project		Aug-Sep 2016
WP2/1	Mapping South Africa art education – empirical research	Interviewing of arts educators, extending literature and practice reviews and writing up of paper introducing the “mapping of models” project. Journal and online versions.		Nov 16-Jun 17
WP2/2	relating the map to results of other working groups	virtual exchange; developing exchange with the „Re-engaging Freire“ project (Swiss research groups)		Nov 17-Jul 17
	Continuation of monthly invited speaker/s seminar series at WSOA and other venues informing the “mapping of models” project.	Inviting three participants from research groups outside of South Africa, four local participants.		Nov 16-Jul 17
WP 2/3	engaging the history of Medu Art Ensemble	arts-based research and dialogue/talks/conversation sessions with view to re-enactments, student projects at WSOA		Feb 17-Jun 17
WP 3/1	Write-up Mapping project	Second paper emerging from the “mapping of models” project. (Journal and online versions.		Dez 2017
WP 3/1	Preparation of learning unit/exhibition material			nov 17-jan 18
WP 3/2	Editing and production			Feb 17-may 18

The Margaret Trowell School of Art and Its Legacy – Kampala Research Group

Main researchers: Emma Wolukau-Wanambwa, Agatha Nalumansi

Research string(s): transfer of concepts in the colonial context

The aim of the research group in Kampala and artist Emma Wolukau-Wanambwa is to analyse the impact of British colonial governmentality and imperial epistemologies (Bhambra, Shilliam & Orrells 2014) on the establishment and development of formal visual arts and visual arts education in Kampala in the early- and mid-twentieth century. This research will entail a detailed analytical reading of the theories and teaching methods of Margaret Trowell (1903-1989), who was the first officially appointed curator of the Uganda Museum and the founder of the Makerere School of Art - the first 'professional' art school in Anglophone East Africa. She conducted extensive research into material cultures of East Africa and had a clear sense of her mission, as an art educator, to bring to birth—so to speak—a 'widespread school of national or racial painting and sculpture' that was wholly distinct from its European counterparts (Trowell 1947). Trowell wrote extensively on the subject of how to teach art to Africans, and trained much of the continent's first generation of indigenous visual art teachers and lecturers.

This research also wishes to compare and contrast Trowell's teaching methods with those of her successors at Makerere, in particular Cecil Todd (1912-1986), who succeeded her as Head of School in 1958. Todd, who had many fundamental disagreements with Trowell, especially regarding the relative merits of African cultures, led the school during the period of transition to independence, at which time Makerere University (of which the art school became a department in 1949), was a hotbed of anti-colonial political activism.

The projects seeks to examine the ways in which the ideas which underpinned the teaching of the visual arts at Makerere converged with and/or diverged from the shifting political consensus in the protectorate during this period, and to explore how the first few generations of formally trained indigenous painters, sculptors and art teachers conceived of and developed their practice in relation to oppositional or revolutionary culture (Fanon 1961, Cabral 1974).

In the second phase of the research the project will consider visual arts education's colonial legacy in Uganda, and assess the extent to which ideas, concepts and aesthetic practices introduced under colonialism have retained or lost their currency in the region, where, sixty years on, formal visual arts education is now firmly institutionalised. Based on archival and oral history research the project develops and tests strategies for enabling the research

based knowledge and these questions to 'intervene' in the relevant curricula in present-day Uganda. Hence it will develop alternative teaching materials and re-design courses. Hence there will be established a semester-long participative project for staff and students to explore the issues addressed and histories revisited.

Work-package /Task	Research action	Methods	Questions, Details	Timeframe
Based on the investigation of the pedagogical theories and teaching practices of Margaret Trowell (1903-89) who founded the first “professional” school of fine art in British controlled East Africa in the 1930s the Kampala research group follows the research string “travelling of concepts”: the migration of ideas about “primitive art”, “child art” and “art education” between the metropole (London) and the periphery (Kampala); the interaction of artistic education and the anti-colonial movement in Anglophone East Africa.				
WP1/task 1	Investigation of the pedagogical theories and teaching practices of Margaret Trowell (1903-89) to examine the ways in which the ideas that underpinned her teaching both converged with and diverged from the dominant colonial ideology of the period, and also to assess her legacy.	Individual and collective reading of Trowell’s published texts on visual art education for Africans. Basic research in Makerere University and Oxford University archives (Rhodes Library) for detailed information about the curriculum and progress of courses	How can we understand the travelling of concepts between the aesthetic and the political? E.g. What is “African” “Art”? Who makes it? Who consumes it? What does it look like? What does it do? Who does it serve?	Aug-Sep 2016
WP2/1	Investigation of the pedagogical theories and teaching practices of Margaret Trowell (1903-89) to examine the ways in which the ideas that underpinned her teaching both converged with and diverged from the dominant colonial ideology of the period, and also to assess her legacy.	Individual and collective reading of Trowell’s published texts on visual art education for Africans. Advanced research in Makerere University and Oxford University archives (Rhodes Library) for detailed information about the curriculum and progress of courses Oral History interviews with former students of the Makerere School of Art (late 1950s and 60s)		Nov 16-Feb 17
WP2/2	relating the case study to results of other working groups			Nov 16-Jul 17
WP 2/3	Re-design course outlines and develop teaching materials.	Deliver the courses and subsequently evaluate student assessments. Invite the students and lecturers to evaluate their		Feb 17-Aug 17

		course.		
WP 3/1	Preparation of learning unit/exhibition material			Nov 17-jan 18
WP 3/2	Editing and production			Feb 17-may 18

Language Literacy as an Agent for Creativity/Arts Education - Maseru Working Group

Main researchers: Ba re e ne re Literary Arts: Lineo Segoele and Zachary Rosen

Research string(s): transfer of concepts in the colonial context; activation of historical experiences

The case story of Ba re e ne re research group is based on the story of the writer, educator and activist Thomas Mokopu Mofolo, born 1876 in Lesotho and from there looking at the history of literacy education (in its broadest sense) and its ties to religious conversion in Lesotho.

In the second phase practice-based and participant-observation research seeks to identify strategies to develop and advance the level of literacy that students and teachers alike have in the creative arts, with a focus on languages. This research will be in regards to the newly introduced Creativity and Entrepreneurship curriculum in Lesotho (based on an invitation of the Lesotho Ministry of Education and Training). It will involve the following:

- An in-depth study of the new curriculum for grades 5-7 including the policies and strategies employed by the government of Lesotho that inform the curriculum and its development. This include participant-observation and practice-based research at 3 rural schools over the course of 24 months to observe, to experiment with teaching methodologies and course materials and to monitor and evaluate outcomes.
- archival research on the introduction of the education system by referencing literature compiled by scholars who were called upon by Lesotho's colonial administration as well as religious institutions including the role the church plays in how teaching is practiced and how it influences attitudes towards creativity and knowledge creation and dissemination.

The Lesotho Working Group will work closely with three schools in three different districts that will serve the function of a case study for the application of experimental alternative teaching methods to enhance student performance and appreciation of language as an art-form.

Methodological the work will include one-two-one interviews, observations, focus group discussions and a questionnaire. For the phase of participatory research the group will host a training workshop with the teacher that will involve how to conduct research and prepare lessons for students, how to use local references to enhance how students relate their everyday lives at home to their learning processes. The outcome will include to devise

lesson plans with the teachers; these lessons will be modeled on observations of other schools globally (through collaborations within the other project partners) that enjoy a certain level of success yet they operate within similar local contexts.

Work-package /Task	Research action	Methods	Questions, Details	Timeframe
Tracing a period in history (1900-1950) and starting with the case story of writer Thomas Mofolo the Ba re e ne re practice-based and participant-observation research seeks to identify strategies to develop and advance the level of literacy that students and teachers alike have in the creative arts, with a focus on languages.				
WP1/task 1	Overview research of the history of literacy (in its broadest sense) and its ties to religious conversion in Lesotho, particularly looking at the producton of literature through the works (as a writer, educator and activist) of Thomas Mofolo.	Archival research	Ba re e ne re 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.	Aug-Sep 2016
WP2/1	Observe three schools based on the curriculum for Creativity and Entrepreneurship;	Classroom observation		Nov 16-Feb 17
WP2/2	relating the local research to results of other working groups	We will invite an experienced education researchers from the Another Roadmap to co-host a workshop for arts teachers from the schools with whom we are working.		Nov 16-Jul 17
WP 2/3	explore and to develop alternative teaching methods with a partner school class.	participatory action research including mentoring and ongoing feedback from other experienced education researcher.		Feb 17-Aug 17
WP 2/3	Experimentation with ways to incorporate historical material (critical reassessments of the past) into the new art/creativity curriculum.			Feb 17-Jan 18
WP 3/1	Preparation of learning unit/exhibition material			Nov 17-jan 18
WP 3/2	Editing and production			Feb 17-may 18

Replay 1970 – Lubumbashi Research Group

Main researchers: Waza art centre: Patrick Mudekereza, Véronique Poverello, Sari Middernacht

Research string(s): models of critical pedagogy (of the 1970s); activation of historical experiences

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 the Lubumbashi research project will focus on investigating what occurred in our city in the 1970s, in particular at the School of Humanities of the University of Lubumbashi: 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 named "authenticité" inspired by Senghor’s concept of “negritude”. 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. The Lubumbashi research group 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 research will be based on 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. 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. One aim is to create an archive of this material at Waza art centre. Workshops and presentations will be arranged to introduce this archive as a resource for artistic and cultural educators working in Lubumbashi. Based on the mapping of the 1970s arts education activities we will conduct walking tours, and talks/public discussions and session of re-enactments of particular moment of that time to share findings and elicit new sources of information.

Work-package /Task	Research action	Methods	Questions, Details	Timeframe
Following the research string “radical, critical concepts of arts education of the 1970s“ the Lubumbashi Research Group questions the place of the African intellectual in the world, the effects and the legacy of European colonization or the evolving discourse on concepts of modernity within the context of a repressive dictatorial political regime.				
WP1/task 1	Overview research of the developments of arts education and universities and arts schools in Lubumbashi of the 1970s.	Archival research in public and personal archives.	The Lubumbashi research group intends to explore the extent to which the period of the 1970s 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.	Aug-Sep 2016
WP1/2	First overview of relevant institutions, players, approaches of Lubumbashi arts education.	Archival research (overview), mapping		Aug-Sep 2016
WP2/1	Mapping the city: identify and mapping the alternative sites of knowledge production and creative practices of the city of Lubumbashi, particularly in the 1970s.	oral history interviews, archival research (advanced research), mapping		Nov 16-Feb 17
WP2/2	relating the local research to results of other working groups		What can the period of the 1970s tell us about the transfer of knowledge?	Nov 16-Jul 17
WP 2/3	developing of an archive of the material researched in WP1 at the Waza art centre.			Feb 17-Aug 17
WP 2/3	Workshops and presentations arranged to introduce this archive as a resource for artistic and cultural educators working in Lubumbashi	Researchers identify one or more artists whom they would like to invite to engage with this archive and respond to it creatively.	How do "contemporary" artists of Lubumbashi connect to the intellectual production of the 1970s that inspired many artists around the world?	Feb 17-Jan 18
WP 2/3	walking tours through hot-spots of art education of the 1970s, public discussions and re-enactments to gain new collaborators.			Feb 17-Jan 18

WP 3/1	Preparation of learning unit/exhibition material			Nov 17-jan 18
WP 3/2	Editing and production			Feb 17-may 18

Artist Home – Nyanza Working Group

Main researchers: Christian Nyampeta, Artists Home

Research string(s): activation of historical experiences

The Nyanza Working Group wishes to map and to analyse the “artistic” areas, the disciplines, the tactics and the strategies currently at play in Rwanda, and to explore the potential for extant practices to engage critically, regionally and transnationally with issues of our world. Just because there is virtually no infrastructure - material or discursive - for visual art and art education practices in Rwanda today does not mean that symbolic creative work is not being undertaken there and that this work should not be understood as an educational approach. Art education in that perspective is to be described not as a discipline but as a social practice. Through the lack of institutional arts education in Rwanda and a classical art scene the group stresses to establish its own context and the necessity to deal with basic discourses of aesthetics and to understand these activities themselves as educational practices.

The Nyanza Working Group is based at Artists Home - a community house in Nyanza. Artists Home will be a home for research, theory and practice engaged with the conceptualisation, theorisation and materialisation of contemporary artistic practices in Rwanda and structured as a social club or a platform for encounters, communication and preparation where art related educational activities happen by gathering and sharing information about art and society, and where work for new concepts and methods for art learning and making in the context of Rwanda can be germinated. The activities of Artists Home will revisit the history of ideas of aesthetics, art and arts education found in the oral and written traditions of modernism in Rwanda. What are the dangers and uses of these historic ideas today and how are they to be understood further afield? The focus will be given on (1) the biography and (2) the bibliography of key philosophers and theorists in Rwanda and those outside related to the studied ideas.

The educational activities will consist in organising a study and reading group of the book *La Philosophie bantu-rwandaise de l'Être*, in order to make translations of extracts of this text into Kinyarwanda and English. This discursive form of this book makes it thinkable to adapt it into a theatre or radio play. This adaptation into a play will be achieved through workshops with the staff and students from the primary and secondary schools, as well as neighbouring members of the communities outside of academic circles. An effort will be made to produce a collective script from these workshops.

Work-package /Task	Research action	Methods	Questions, Details	Timeframe
The activities of “Artists Home” will revisit the history of ideas found in the oral and written traditions of modernism in Rwanda. With an emphasis of practices of hospitality and domesticity, the programmes and activities for art learning of the “Artists Home” will reach out to groups and communities who would otherwise not be addressed by the services and pedagogies of the existing institutions.				
WP1/task 1	Developing the “Artist Home”, establishing the research context; starting to research the basic of arts education focusing on the philosophical background.	Arts based research; desk research, literature review		Aug-Sep 2016
WP2/1	Artists Home will produce ongoing interview-conversations with a number of philosophers living and working in Rwanda and those outside in exile. Some of the outcomes of these interviews may include transcripts, translations and videos; knowledge- material which would respond to the question of idios-and-rhythm as a device for artistic (and possibly political) self-determination.	Interview conversation, transcript	What are the dangers and uses of these historic ideas today and how are they to be understood further afield?	Nov 16-Feb 17
WP2/2	relating the local research to results of other working groups	A crucial element of the Artists Home is the modality of conversation, which means correspondence. Artists Home will therefore build a framework in which philosophers working in Rwanda will travel to Europe to host and present their work on the international stage of the Venice Biennale.		Jul 17 – Nov.17
WP 2/3	adaption of the influential book <i>La Philosophie bantu-rwandaise de l’Être</i> into a theatre or radio play.	Action and arts based research including workshops with the staff and students from the primary and secondary schools as neighbouring members of the communities outside of academic circles and the production of collective scripts out of these workshops.		Feb 17-Aug 17
WP 3/1	Preparation of learning unit/exhibition material			Nov 17-jan 18
WP 3/2	Editing and production			Feb 17-may 18

Reconstructing the Route: Importation of German Ideas on Art Education to China in the Early 20th Century – Hong-Kong Research Group

Main researchers: Yuk Lin Cheng

Research string(s): Transfer of concepts in the colonial context

At the very beginning of the 1900s, when art education was first introduced to public school education in China, essays on aesthetic education began to be published. It was during the 1920s and 1930s that the highest number of published books or essays on Chinese art education was reached in China. Characteristic of the written works of that time was that many Western ideas, especially those from the German intelligentsia were introduced. For example, ideas from Konrad Lange, Alfred Lichtwark, Ernst Weber, Julius Langbehn, Ernst Linde, Albert Dresdner, etc. can be found in many Chinese writings on the rationale of art education. Yet as Zong Baihua 宗白華 noted, “China has her own unique culture, why should we be so keen on learning from the West?” From an historical, political and cultural perspective, this was not an isolated phenomenon in China at that time. After the defeat of China in the Opium War, generations of Chinese intellectuals devoted themselves to the long quest for Westernization. Many Chinese wished to modernize China by replacing the backward practices perceived in Chinese civilization with ideas from modern Western civilization; or to create a new culture through merging the essence of Chinese and Western culture. Historically, China possessed a unique tradition of art practice, art criticism and art education. This cultural tradition means rich resources and references are available to inform the construction of an ideological and practical framework for art education in contemporary China and should have a direct bearing on the development of Chinese art education. Japan was regarded as a bridge for China to learn from the West during the turn of the 20th century and much of Western knowledge such as German pedagogic and art educational thinking and was imported to China indirectly through Japan. Hence in the context of the 2nd research phase the study will include research in Japanese archives and reconstruct the route through comparing Chinese and Japanese study of German art education. The practice based part of the study will include publishing writings on the findings and constructing an open forum in Chinese social media or web site. Title of this forum is 中國美術教育: 過去、現在、將來 (Past, Present, Future of Chinese Art Education). In this forum, problems concerning today’s ideas of arts education and the travelling of concepts will be discussed.

Work-package/ Task	Research action	Methods	Questions, Details	Timeframe
Following the research string “travelling of concepts” the Hong-Kong research group conducts abroad and indebt research on the importation of German art educational concepts to China in early 20th century and Chinese writings on German art education. The research asks about the legacy of cultural colonialisation.				
WP1/task1	Developing the story based on previous research and publications	Literature overview		Aug-Sep 2016
WP2/1	compilation of data found during the library and archival research.	Data analysing, textual and conceptual analyzing		Nov 16-Feb 17
WP2/2	relating the local research to results of other working groups		As there exist connections between the German and the Austrian history this research will foster deep exchange with the Viennese research group.	Nov 16-May 17
WP 2/3	Library and archival research in Japan	Textual and contextual analysis, comparative research		July 17-Sept 17
WP 2/3	Library and archival research in Germany	Textual and contextual analysis, comparative research		Oct 17-Dec 17
WP 2/3	final analysis	Textual and contextual analysis		Jan 18-May 18
WP 2/3	Constructing internet open forum.	Publishing writings on the findings and constructing an open forum in Chinese social media or web site.		Oct 17-Jan 18
WP 3/1	Preparation of learning unit/exhibition material			Nov 17-jan 18
WP 3/2	Editing and production			Feb 17-may 18

Forsaken (overlapping) Utopias – Vienna Research Group

Main researchers: Carla Bobadilla, Andrea Hubin, Barbara Mahlknecht, Karin Schneider

Research string(s): models of critical pedagogy; activation of historical experiences

Hans Tietze was an Austrian art historian born in 1880 in Praha, he died in 1954 in New York. Coming from an assimilated Jewish family he and his wife Erica Tietze-Conrad, who was the first female graduate of art history in Vienna, were forced to exile after the "Anschluss" (occupation by Nazi Germany) in 1938. Tietze was not only a multifaceted art historian and cultural scientist but also active for the educational department of the new Austrian republic from 1918 till 1925 and sympathizing with the social-democratic government of "Red" Vienna's municipality. Helping to reorganise art museums after WWI and teaching art in social housing buildings for working class people he shared the Austro marxist utopia of public learning through art. Starting with this story we propose to follow these kind of forgotten, abandoned, "forsaken" utopia - embedded e.g. in the architecture of the social housing buildings of Vienna itself - and its contradictory and problematic ideas of constructing the "new human being" from the Vienna of the 1920s to Allendes Chile of the early 1970s were fascism put an abrupt end to these kind of aesthetic and social utopia. In the practice and arts based context of the research project we will include artist Leonardo Portus to reconstruct traces of hidden visual utopia of this time in Vienna and Chile. Starting from a mapping of the (partly forgotten) pre-fascist scene of arts education in Vienna the research will focus on continuations of modern utopian approaches between the time before and after fascism and during fascism /nazi time. The case studies include e.g. the foundation of the institute of arts education at the Academy of Fine Arts in Vienna in 1941 by the Nazis and the history of a school in Vienna that was established as "model" school for working class female students in the 1920, following a social-democratic paradigm of learning through arts and creativity. During the Nazi time this school came to be established as a Nazi elite school for girls (NAPOLA) also with an focus on arts education. After WWII it became again a model school for "learning through art" by the social democratic government in Vienna and it holds this unique position till today. People living in social housing projects in Vienna and Chile, students and teachers of the Institute of Arts Education and students and teachers of this school in Vienna will be included in the practice based research phase of the project.

Workpack age/Task	Research action	Methods	Questions, Details	Timeframe
Following an overlapping research of radical, critical concepts of the 1970s/1920s the Viennese research group proposes to see the socialist inspired art educational approaches of the pre-fascist time in Vienna (1920) and Chile (1970) as a "laboratory" for a contradictory utopia.				
WP1/task1	Developing the case story: "Red" Vienna as a laboratory for utopian education through arts	Archival research, literature overview	What role did the idea of education through art play in the concepts of "Red Vienna" or in Chile during the short Allende period? What happened with these aesthetic and social utopias and how can we understand their overlappings with fascist times and concepts?	Aug-Sep 2016
WP1/2	Case stories of the role the arts played in educational approaches of Austro-marxist government Otto Neuraths Visual education exploration of the Social and Economic Museum, Franz Čížek Youth Art school, etc	Archival research (overview), mapping, expert interviews, museum research		Aug-Sep 2016
WP2/1	identifying of case stories of continuation e.g. The foundation of the institute of arts education at the Academy of Fine Arts in Vienna by the Nazis in 1941	Literature review, archival research (advanced research), expert interviews mapping		Nov 16-Feb 17
WP2/2	relating the local research to results of other working groups		Finding connections with the situation in Chile 1970-1973 and discussion with other group members if they see similarities of pre-fascism	Nov 16-Jul 17
WP 2/3	"A school researches its history"	Participatory action research with students		Feb 17-Aug 17
WP 2/3	art actions in the social housing building in Vienna with Chilean artist Leonardo Portus and Paulina Varas Alarcón	Arts based research	How do the visual utopias of Vienna, 1920 and Chile 1970 overlap? How do people today grasp the utopian moment of their environment?	Feb 17-Jan 18
WP 3/1	Preparation of learning unit/exhibition material			Nov 17-jan 18
WP 3/2	Editing and production			Feb 17-may 18

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