THE FIRE BETWEEN US

This is a transcript of a conversation that took place at the Former Nile Source Polytechnic of Applied Arts (NSPA) in Huye, Rwanda, on 29 August 2018 within the context of the 2nd International Meeting of the Another Roadmap School.

I have 'lightly' edited the text for sense. In so doing, I have tried hard to preserve the specificities of each speaker's particular dialect of English.

Emma Wolukau-Wanambwa
London, March 2019.

IN CONVERSATION

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(Kampala Working Group)

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(Kampala Working Group)

IN THE AUDIENCE

LINEO SEGOETE
(Maseru Working Group)

PULENG PLESSIE
(Johannesburg Working Group)

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ABIODUN AKANDE
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BRUNO SSERUNKUUMA
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MAJA RENN
(Geneva/Zurich Working Group)

FRÈRE FAUSTIN NGIZWENIMANA
(Nyundo Art School)

EMMA: For the purposes of the people here who don't know us so well, Kitto and I are the members of the Kampala Working Group of Another Roadmap School. We have been working together since 2017 on this project, but we knew one and other from maybe a year before that. The funding that has enabled this collaboration is coming to an end, as we all know, and one of the things—speaking very selfishly—that I wanted to do before we finish this phase was to try to find some time to reflect on our experience of working together.

Kitto told me to start, so I don't feel so bad if I take the first 10 minutes to explain some things. We have an agreement about this, yes?

KITTO: Yes.

EMMA: I made a hasty decision to ask Kitto if we could have this conversation in public. I had hoped we would have had a chance to speak privately last week in Namulanda, but time was too short. And in the end, I think the reason that I thought it was important for us to talk about our relationship here at this meeting was partly because of the particularities of that relationship and what it has meant for us to work together, and to try find ways to make that a positive experience for both of us. But also because I think that the kinds of distances and differences that are involved in our collaboration are distances and differences that affect the Another Roadmap School as a whole: geographical distances, cultural distances, distances between educational styles. Class differences, economic differences, professional differences: these are are very big. It's something that I believe, as a community, it is good for us to talk about from time to time.

The other reason I wanted to have this conversation—and maybe we will get to this a bit later—is to do with the connections that I'm beginning to detect between the challenges that we encounter in these kinds of research

collaborations and the broader political project of decolonisation. What does decolonisation concretely involve? How does it work? What does it mean practically, on the ground? So I think there is a small, micro situation, which is you, Kitto, and me. There is a medium situation, which is how we, the Another Roadmap School, as a community or a network of practitioners work together and support one another, and then there is a bigger one, which is the decolonial project.

Maybe the last thing to say in my introduction is a little bit about the journey that led me to meet Kitto. So I firstly: my family are from what is now Uganda. I've never lived there full-time. I never studied there. I used to go to Uganda for holidays, funerals and occasionally weddings. That was it. But I had an opportunity in 2011 to do a residency at the Margaret Trowell School of Industrial and Fine Art (MTSIFA), which is at Makerere University in Kampala. You told me this year, Kitto—because I had forgotten—that you actually came to my artist talk at the gallery that year.

KITTO: I knew you before you knew me.

[*Laughter from the audience.*]

EMMA: Yes. I am embarrassed to say that is true. Kitto actually knew me long before we were introduced. It was in the same year that I spent at Makerere that I met Carmen Moersch. Because I travelled to Uganda not long after I came back from Venice Art Biennale, where Andrea Thal was curating the Swiss Off-Site Pavilion, which is where I met Carmen for the first time. I knew I was going back to Uganda in 2012, and that's when I first started to think about two things, one which has obviously turned into a big obsession—namely colonial art education and its aftermaths. The other was to do with the complexity of relationships across distance. Because one of the things that I first really learnt in 2011 in Uganda and I was really struck by was how little difference there was between how certain cultural practitioners from the west were behaving towards artists and art educators in Uganda and how multinational mining companies behave in Africa generally. There seemed to be a lot of 'resource extraction' going on and not a lot of reciprocity.

What was also happening in my life at that time was that the minute I said to western funders that I wanted to do some work in Uganda, their wallets were opening. If I tried to get funding for an art or research project about anything in Europe, I was not getting very far. But suddenly these people were throwing money at me to come to Uganda. I felt the necessity for two

things: to get to know the community of artists and educators in Uganda, and to try to think about how to act ethically in relation to them.

It was as a result of these realisations, and talking to Carmen, whom I was slowly getting to know, that I became involved in Another Roadmap Network and began to actively seek ways to collaborate or to work meaningfully with art educators and art institutions in Uganda. I spent nearly nearly two years trying to find a way to collaborate with MTSIFA. But it was really difficult to establish any kind of working relationship with them, and in the end I gave up.

Then Dr Kizito Maria Kasule invited me to come to the Nagenda International Academy of Art & Design (NIAAD), the small privately-funded art school that he founded in the early 2010s. I visited the school for the first time in 2013. He and I spent a long year having conversations by email and in person about what a collaboration between me and NIAAD might be, how it might work, and what its impact on the school might be. One of NIAAD's chief benefactors, Eirik Trondsen, paid for me to visit the school in April 2014. The invitation was to come and teach. But I said to Dr Kizito, 'No, I will not come to teach. I would rather come and learn and get to know the school.' So I came and I just sat in the library for a week and met the people working there.

And effectively, it was as a result of that visit and the conversations in the NIAAD Library that the Decolonising Art Education project began. For those of you who don't know, there is a zine on the table [*points*], which is on of the outcomes of this two-year project, whose eventual focus was staff and curriculum development. The first workshop was co-facilitated by Carmen Moersch and me in January 2015. The second one was co-facilitated by Rangoato Hlasane and me in July 2015. At the end of the second workshop, the first meeting of the Africa Cluster of the Another Roadmap School took place at NIAAD. So the Africa Cluster had its very first meeting at NIAAD in the room where the second Decolonising Art Education workshop had just taken place. Then the third workshop was co-facilitated in January 2016 by George Shire and me, and then George lead the final two workshops in June and September of that year on his own because I was ill and unable to travel.

It was in the course of that 2015 you, Kitto, arrived at NIAAD. But after the inaugural meeting of the Africa Cluster.

KITTO: Yes.

EMMA: We first met at the third Decolonizing Art Education workshop in January 2016, at the end of which you were appointed local coordinator for the staff and curriculum development work that your colleagues were doing. The Decolonising Art Education project ended later that year. But as a way to say thank you for Kitto's work, but also to revisit the question of whether NIAAD as an institution should join Another Roadmap School, Kitto came to the Intertwining Hi/Stories Meeting in São Paulo that October. As a result of your experiences in São Paulo and conversations you and I had there, you decided to join the Kampala Working Group and have been conducting research with your students ever since, really. Is that a fair summary?

KITTO: Yes.

EMMA: So that is just a sketch of our trajectory. All of these things are very intimately connected: my relationship with Uganda, my relationship with art education in Uganda, with the Africa Cluster, with Another Roadmap School, and with you.

I think I've talked enough now. Do you need me to ask you a specific question, Kitto, or can you start to talk, reflect, or respond from your own perspective?

KITTO: Actually, you have saved me from making an introduction and you have made everything clear. Yes. I think you can ask me a question and we start from there.

[*Laughter from the audience.*]

EMMA: Okay. So how would you describe the differences between us—from your perspective?

KITTO: How would I describe the differences between us? They are quite broad, although in a way we have tried to cover up those gaps. But if I sit back and reflect, I think the differences are broad and well pronounced. One: you working from the UK, staying in the UK, having lived in the UK and me having lived in Uganda for all my life, it's like there is a cultural difference in the way we are groomed and brought up.

Our working together in the first place, in the first instance? Like I said, I knew you before you knew me. I got interested in your work and then nature or life or whatever brought us together in this same space. When

I first started working with you, I was only looking at the academic differences. I was a fresh graduate. I had just finished my bachelors. And as all fresh graduates, I'm still in this educational mode and not considering so many factors related to culture, economics, real life. I did not think about all those, but these have presented themselves along the way as we've been working together. I've found a challenge in saying, I would say, or putting forward these differences and similarities—not only differences. But I've found it challenging to put them forward to have a common surface area to discuss them with you.

The time came when it blew into a bubble, I think. [*Laughs.*]. This is one point to say. It blew into a bubble and someone had to mediate. I have to say that, usually, if, you are only two in a group, it becomes hard. As when we were talking over lunch at the Intertwining Hi/Stories Festival in Vienna in October 2017. It becomes hard without someone to mediate in case you have differences. I can give an example of this: the Johannesburg Working Group, if Ra, say, finds a challenge with Puleng, then David Andrew can come in. If you find a challenge, then someone can come in. But if we are two, then it becomes hard. If you're in a collaboration, then it becomes hard to find who should mediate in case there are differences.

Those of you who were in Vienna, none of you knew about it. It was only Andrea who knew about the crisis we had. We had a very big fallout in Vienna. I think you don't mind me talking about this?—

EMMA: No, it's fine.

KITTO: —where this bubble of differences was pronouncing itself. Our education system in Uganda does not avail all the instruments to someone to speak out in public. Now I'm confident to sit before you and speak, but I should say not very many Ugandans of my age can do this, or can be in such a big gathering of people throwing information on the table. It is all academic and hard to perceive or to understand. Then Emma was asking these questions and she was asking me about the objectives. Our objectives. Then we were seated at that very long table and then she said, 'What are our objectives?' Then I didn't know them off head at that moment. Then she continued, *'What are our objectives???'*

[KITTO *bangs his fists on the table in an imitation of* EMMA. *Laughter from the audience.*]

It is not that she was rude, but I think that is the way, because now after working with you for this long, I know that sometimes this is the way we discuss. But it became so pronounced and I felt like it was not proper, the whole table—as we were seated at lunch with others and we were seated on this side and this *'What are our objectives????'*

Now I'm in a space where someone has paid my ticket to come and it looks like I don't know anything.

[*Laughter from the audience.*]

And I knew the objectives, and actually I had written them down. I showed her later. I had written them down and told her I failed to articulate them because of maybe a language barrier. I could not say the hard English. She speaks some kind of hard English.

[*Laughter from the audience.*]

LINEO: Cambridge English.

KITTO: Yes, Cambridge English. Yes. Yes, a very expensive education.

[*Laughter from the audience.*]

EMMA: It's true. It's true. It's true. I've never denied it. I've never denied it.

[*Laughter from the audience.*]

KITTO: So I could not articulate this. Then I got up, went, got hot water, came back, sat down. I failed to eat food up the time I told her I didn't know. But I had them on paper. Then we went in for another meeting. So in the other meeting—one highlight which now I think we can learn from—was I could have burst out, run out of the room, stayed in the garden somewhere. But then I sat in the next workshop up to the time I felt I could no longer hold it. Then, calmly, I went and tapped Andrea. I told her, 'Can you come to the next room?' Then she said, 'Now?' I told her 'Now.' 'But everyone is here. Why are you going in the next room?'

[*Laughter from the audience.*]

Then I told her, 'I think we should go.' In that room, I remember—it's emotional, but I remember I didn't say anything to her. I just held her hand and then started crying. She was there saying, 'But calm down, calm down.' Now, at her—for her, she was stuck in a crisis I think. It's a crisis now. She said, 'Calm down, calm down, calm down.' Okay, so to cut the long story short, so later I explained to her everything and then she said, 'I will talk

with Emma.' And that is when Emma knew there were differences which I was not communicating.

I also realised later that there were differences in the group between me and her. The way she was responding, the amount of information I was getting from her that I could not decipher, pick out But I had this obligation. And from that point everything calmed down.

EMMA: For some time—

KITTO: For some time, actually. For some time.

EMMA: —but not forever. [*Laughs.*]

KITTO: This difference in culture still stayed, where Emma would send me stuff and because of workload, I could not do everything. Because of institutional challenges at NIAAD. Sorry I'm talking about this Mr. Bruno, but we all know institutional challenges. Institutional challenges sometimes don't allow you to do very many different things at the same time. And Emma: everything that is going on at my institution I cannot tell you. I'm a head of department and some things are confidential. So much as we are partners, some things I don't tell you. Which also created another bubble. Work was piling, time was going, then family issues came in.

Then another bubble came. Then this time round I did not cry. [*Laughs.*] I just sat on my laptop and wrote a very sincere email. Now, this time, I think it was Emma crying.

[*Laughter from the audience.*]

Then—a point to learn, she ran back to—

EMMA: —Andrea.

KITTO: —Andrea. Which is why I want to thank Andrea so much, because as a family, Africa Cluster, I think we are learning. These are points to learn. Where, other than being a family who does research, but I can also talk to Ra to maybe cool down the fire between us, maybe, and—that kind of relationship.

EMMA: Can I jump in?

KITTO: Yes, now you can.

EMMA: There's many, many–

KITTO: –different stories–

EMMA: –many, many things that come up for me in what you have just said.

KITTO: Confessions.

EMMA: I say it as a joke because it was funny, but I think in some ways it was also true. I told you last year—I told you this, didn't I?—that I went back to the UK and my mother was asking me how the meeting was and I said, 'Ugh, Kitto wants to divorce me.'

[*Laughter from the audience.*]

My mother then said, 'You never told me you were married. Who is this man?? What's going on???' I had to say, 'Calm down. I don't mean he was really my husband.' But at the same time, I think that there are elements of this relationship which are a bit like a kind of a marriage—that we are married in this project. But we all have other things we're doing. We're very busy. We don't necessarily think with one mind or speak from the same place. But we have to try, and we have these tensions, we have these arguments. Then things calm down for a while…But the other thing that I would say that makes it not a completely stupid analogy is that somehow—certainly from my side—is because I know you've divorced me more than once.

[*Laughter from the audience.*]

KITTO: You're right.

EMMA: I was looking at you today remembering how you wrote to me and said you weren't going to come to to this meeting here in Rwanda.

[*Low gasp from the audience.*]

And I had to go back and say, 'Baby come back. I love you.' I've really had to do this a few times. I'm making a stupid joke of it now, but believing in the bigger project and trying to find a way to make it work and not just giving in and saying, 'Fine, I'll leave it.' I think, certainly from my side, that has felt like the most marriage-y part of working with you. Trying to find a way to stick together and to keep going.

I think two other points I would want to raise—just in terms of maybe encouraging us as a group to think more together now, in this moment, are one which is to do with power relations, which is what it means for me, with my strong English and my very expensive education—

[*Laughter from the audience.*]

No, I'm—I own that totally, the best that money can buy.

LINEO: Whoa.

[KITTO *laughs.*]

EMMA: Serious! So what it means for someone like me to show up and either ask people working in art education in Uganda to do things or to ask such a person to think of themselves as my collaborator. I think one of the things that I have struggled with a lot in working with you—and I think it's to do with cultural difference and I think it's to do with cultural capital. Having had an expensive education, coming from the UK, having all these different things—has meant that sometimes I've felt that either you've struggled to tell me your opinion, and to appreciate that you are also in the driving seat of this project. I think sometimes it's felt like I have to crack the whip or nothing happens. Or that you have major things happening in your life that impact our collaboration but I don't hear about them. A huge part of what came out of our first major 'marital tiff' in Vienna is that you suddenly told me so many things about what were going on for you at work and in your life which were affecting your research that I didn't know before.

And to put that in brackets, one of the big educations of working with you, was that I thought that I was fairly 'Ugandan'. Not completely of course, and I know that because everyone thinks I am am American when I am in Uganda.

[*Laughter from the audience.*]

But fairly Ugandan. My parents are from Uganda. I've been there a lot. I understand something of the language. I know my way around a little bit. I understand the culture a little bit. So I assumed it would not be so big a challenge to find ways to meet you on eye level. But actually that turned out to be a lot more difficult than I thought. I was a lot more foreign than I thought and that's taken a while to process: How, despite a lot of 'similar similarities,' I'm still so different or I'm perceived as being so different by Ugandans and in Uganda.

I think another thing which I think we, I think, as a working group, can benefit from thinking more about is what it means to attempt this kind of collaboration when we are not living in the same place. Because I think that it would have been very different if I had been living in Uganda the last two years. Not completely different because I'd still have my fancy education and my international exhibiting thing and my whatever, but if

you had been able to talk to me often in a more casual way. But actually, even with WhatsApp, even with Skype, even with everything, it wasn't so easy to meet online or to talk. I think this produces a certain kind of pressure—or it certainly did for me—about getting things done in the short time that we had. So the geographical distance I think is—was really big deal.

KITTO: Yes, and sometimes I ask myself, how much pressure should a working partner take on? If you are sharing a group, you're in the same group and there are these obligations which are supposed to be met, I think there needs to be a point where a group meets to speak about these pressures. Okay, we have a project and we have this deadline set. Maja needs the learning units in the next week. But then it is everyone's pressure. If, as a group, I think there is chance to sit, kill off the distance and then decide on how much pressure a group can take on, then I think it works better for the group.

The other maybe I can speak of is still in our relationship, or any other relationship which can happen in any other group, is economics and finance. Time came when—now, this is not putting out the dirty clothes, as we say. [*Laughs*.] But time came when I had challenges with the family, had challenges—work pressures, family and so forth. And then Emma keeps on sending me some small bit of money to support the project. But then, say, if I ask her, 'I need this money for internet. Some money for internet.' Or maybe I want to move to the airport. 'I want 50,000 Shillings to go to the airport.' Then she sends 50,000 to go to the airport. Now, learning point: by that time, maybe a partner in the group, say, asks for 50,000 to go to the airport. It means that you send 10,000 more than that because—

LINEO: Contingency.

KITTO: Yes, yes, yes, something like that. As I talked about culture differences. In Uganda, not very many people will tell you, 'I want a bottle of soda plus mineral water.' In most cases out of courtesy, depending on the region, if I want a bottle of soda, I will ask for a bottle of soda. But because we know each other, we share a space, then you know, I will give a bottle of soda and mineral water.

Now, Emma, every time, keeps on saying that, 'I'm not a God. I cannot know that you want a bottle of soda *and* bottle of mineral water.'

[*Laughter from the audience.*]

You just have to say it: I want a bottle.' And it is genuine. It is genuine that someone is not a God.

[*Laughter from the audience.*]

These kinds of—I don't whether I'd call them…I don't know what term to use.

EMMA: Just to jump in, I would say what that means is that this collaboration requires both of us to get out of our comfort zone. It's not about you being comfortable and me finding a way to live in your space in Namasuba. It's not about me being comfortable and you finding a place to live in—wherever the hell I live. I don't know where I live.

[*Laughter from the audience.*]

But it's actually about both of us being outside of our comfort zone, I think, and recognising that our world view is not universal and that I won't know that you also want water unless you tell me that you also want water. Now, if I had been living in Uganda all the time, I would maybe have picked this a bit quicker. But when I'm—

KITTO: But because of distance—

EMMA: Yes, you just have to say. And it turned out very late in the day, for example—only this year, really—that you told me about how many economic difficulties you had experienced in participating in this project. I had been blithely thinking, 'Okay, well, we've sorted out your internet access and I've given you some money for materials to use with your students.' But I didn't know about a lot of other things until really late. And that makes me sad because I could have helped, you know. I could have. The facility was there. But because I'm not a God—

[*Laughter from the audience.*]

—much as I would like to imagine my super powers, they're not really there. But it makes me sad because if I had known a bit more information about your challenges, it might have been less stressful for you at points in the project.

It's been a really interesting one because I've tried so hard to question my assumptions. I've really tried hard in the last couple of years to go, okay, you're making these assumptions. Is it realistic? Is it realistic in the context of art education in Uganda today to ask somebody to tell you X, Y, Z? Is it realistic in the context? I've really tried to be self-critical and self-aware, but I've also then discovered that I was still nevertheless making very deep

unconscious assumptions. Maybe I'm not talking about working with you so much as I'm talking about my experience of the Decolonising Art Education project. I think we wrote about this a bit in our internal report for NIAAD.

I also often get this sense that I, as an 'imperfect Ugandan'—not a 'proper' one—need to learn how to be a 'proper Ugandan' and to be brought into line somehow. That's also very gendered, so it's also about as a woman. But not being a proper Ugandan woman. It's hard to put on a pin on it but sometimes it's felt as if actually more movement was needed from the other side—from the Ugandan side—so that we could really meet in the centre.

Sometimes I wonder whether, because of our cultural proximity, that's been more difficult than you were working on this project with someone from New Zealand or something. Maybe that would have had a different dynamic. But a set of expectations about what I ought to know or how I ought to behave were I think also—and I stress, I don't think I'm actually talking about you specifically—but more about the last five/six years—have also been part of that.

KITTO: But then in a working team the other question still comes up. If we are working as a team, how much information should be shared across the board and how much should be kept back? It becomes a challenge. What should I say—

EMMA: What should I not.

KITTO: —what should I not? And what are the implication of this? Sometimes not saying things can result into bad events, but also, sometimes saying things can also result into something not good. So it becomes some kind of challenge what to say, how to say it, keeping this honesty across the board. Something like that.

EMMA: Well, I'm just going to feedback quickly. We talked all the way from Kigali—

KITTO: For three hours.

EMMA: —in the back of the bus. In effect we had the chat we didn't have time to have in Kampala last week because I was only able to spend a day with Kitto at NIAAD. But we had a really long chat about all these things and about this very strong cultural pressure—which I think is even stronger in Buganda than in, say, the part of the country where my father's family come from—which is about not losing face, about keeping your problems

and issues quiet and putting a good front on things. Coming back to one of my favourite phrases of yours, 'The Baganda never let the truth get in the way of a good story.'

[*Laughter from the audience.*]

EMMA: The building can be on fire, all of the crops can wash away, but you still put a good face on things. And this being a very big cultural difference between us. What I would say, and I haven't mentioned it before, but the massive health problems that I've experienced since we started working together in 2015 have actually forced me to be so much more honest about what's happening with me. I have to talk about my health and my situation in a way that I'm still really finding it difficult. To say, 'I'm struggling. I need help'. Or, 'I can't come because I'm sick.'

This week you haven't seen me in the evenings because I have needed to go to bed early so that I could be more productive the during day. I have no choice now but to be honest with everyone about this. It doesn't help anyone if I'm not. It makes me uncomfortable to me to be telling you all about my diagnosis and my medical treatment. But actually, for the good of the working relationship, I feel I have to do that. I always think in this situation—speaking for myself, from my own experience— it's better to know than not to know.

But I recognise that, also, that this is a very personal experience of becoming very ill and having to learn to live with chronic illness. Other people have to know what I am going through or they can't help me, or they think I'm being a bitch. I know, for example, when we—when Kitto and I had this big fight in Vienna last year, I was feeling terrible. I was recovering from a chest infection and was actually supposed to still be in bed. And I didn't have so much energy to communicate Buganda style—up and down the hill, round the bend and on and on. I felt much more like, 'Okay we have to get on with it and get the work done now before I go boom.' That's been an additional pressure that the fates have put on me, which means I have to be very un-Ugandan now and just say, 'Listen.'

KITTO: You've got to be very honest.

EMMA: Maybe if I was still in the health I was in 2013 it would be different.

KITTO: Now pressures of the group. If there is a mediator, how do they affect the other person who, for example, is coming in to mediate, like now Andrea? Andrea has been in two of our bubbles, but then I don't know what

her feeling is. By the way I want to thank her so much. It's very unfortunate that she's not here. But whoever sees her, you thank her so much.

EMMA: In June, when you told me you were resigning and not coming to this meeting, I spoke to Andrea for advice about talking to you because I knew already that you felt she was somebody you could talk to.

KITTO: Yes. So the people who mediate, sometimes—I think also in groups, sometimes feel a pressure, which the group takes and then lightens onto the other people.

EMMA: But the other person in the duo can also say, 'I don't want it.' Yes? It's not—we're not—the other person can say, 'You know what? I can't deal with it.' What we were talking about this week was, if something comes up and it's really big, we have to share. We shouldn't just accept it. This was our discussion. And I wouldn't worry too much about Andrea. I think she's just being friendly. I don't think it's like helping us caused her a crisis.

KITTO: Maybe we can have a reaction from the audience.

EMMA: Yes.

KITTO: We thought that this discussion here can…

LINEO: I have a reaction.

KITTO: The discussion we have can be somewhere. Various people can bring it up into—

EMMA: Yes. Because as I said—because I think that some of the dynamics and the tensions that we've experienced are related to some of these questions. So yes: Lineo, then Patrick, then Puleng.

LINEO: I'm thinking, listening to you guys speak this whole time, I'm like, 'Wow, this sounds like Zac and me.' And ours being little bit more complicated, even.

[*Laughter from the audience.*]

Just it's given me some kind of confidence. Like, so this is normal.

[*Laughter from the audience.*]

You got through this. Just seeing the value of open communication and being cognisant of those cultural differences and proximity, because they're a real thing, but also being really compassionate with one and other. Because you're a strong personality, Kitto's a strong personality and you're

both set in your ways. You're both like, 'No. This is how I see things.' It's partly the way things are. It takes training oneself to get out that space and listen to what another person has to say. Even when you have that impulse to respond because you disagree, take it because it's not about you. This person is experiencing something very real.

I appreciate you guys sharing this with us because it also, personally, makes me feel closer to you. Both of you, in that now it's open, it—and even it's brought us closer in some ways because I can now come to you and say, 'Okay, this is the problem that I'm experiencing. How do we tackle this?' On the burden of mediation, we always have to have somebody. We got to a point where Zach and I were fighting so much that we brought in a third person.

[*Laughter from the audience.*]

EMMA: You brought somebody into the working group to be a deciding vote?

LINEO: Zach and I were like, ' I'm crazy, you're crazy. Let's find somebody who's somewhere in the middle who can be neutral, even if they pick a side.' Because you're always bound to pick a side to some degree or another, but you are—because of that responsibility, you know you have a duty to both people, versus when it's just the two of you and it's your interests first and then maybe I'll think about yours.

EMMA: Patrick?

PATRICK: Yes, thank you for this talk. I don't know where to start. One thing that I am really appreciated, I was very interested by this question of what is the objective. My understanding of the family here is…how can I say? So there was this discussion with people in a training once. I was describing that the purpose—conceiving a purpose and using this purpose as the leader. The way—what we are discussing here was not at all about the purpose, but the discussion was there. It was about how you feel together. There's this family attitude. I was just wondering: this balance between having the purpose and the leader, like blind and non-human leaders, and having the family as—the family spirit are the leaders. What we—for me, we was like in a family meeting here.

[*Laughter from the audience.*]

I was just wondering—to come back to my own experience—is the way we conceive the criticality regarding the history, the art education and everything and how far your tension was shaping or orienting the way

you see that in your case. So I don't know if—what I can say, like in the Lubumbashi Working Group, for instance, we had two teachers from the fine art school who came regularly to discuss with us. They were so proud of the certain way that the history of that art school is written, and we were very critical about that. They were like, okay, 'We are founded by Pierre Romain-Desfossés. We are so proud of it. We want to make—because everyone knows it, so we have a reference.' We have never arrived to the point where we can sit and have a real conversation. 'Why are you so proud of it? Is it just for a matter of having the words, known, because you reference to something that people might know? Or do you have another deep understanding of it that makes it valuable?'

KITTO: That keeps you around.

PATRICK: We have never had that discussion, but I think we lack the friendship you have. But I just want—if you have this family tension or you can have tension and still be together, how does it affect the way you can… how can I say it? When you have a different opinion on a critical issue, how can you find a common ground? What are the strategies and what—how do you create a place to discuss that?

EMMA: We are in that in-between space now Kitto, aren't we? So one of the things that became clear as a result of the conflicts that we had when we met in October 2017 was quite how inaccessible a lot of the material and the ideas that I was bringing to Kitto really were to him.

KITTO: I appreciate that you are bringing them.

EMMA: This was—this became really clear. I had left Uganda in July 2017 thinking that we had a—we had made a plan and we knew what we were doing. But in the face of, I think, a lot of resistance from staff and students at the school and a lack of really strong confidence in himself about what we were doing, it became clear that, actually, the opposite was true. About a lot of the things. Which is how we ended up with me asking Kitto in Vienna last October, 'What is the objective?' I learned that none of this stuff was clear.

It took, I think—I think it's a consequence of distance and it's a consequence of the too little time that we could spend together to get to a situation where you felt comfortable to tell me what you didn't understand—which also took a long time—that produced this moment of crisis. I think one of the things that happened afterwards—because I think it was a very

productive conflict, I think it was very cathartic—was that I started—I remember saying very clearly to you that, really, I need to find ways to make what I'm talking about more accessible to you. And that that was one thing that—I can't take it for granted that you're going to get there, that you'll see what the problem is with, say, Pierre Romain-Desfossés.

I have to really take more time to make this knowledge accessible, which of course brings us into the evangelical consciousness-raising missionary-type education thing that we also have to be very careful of. But I think that was part of it. I think the other part of it was that you Kitto decided to work with the students and the material in your own way, independent of what we had agreed, really. You went—you made your own decision about what you were going to do. I wasn't there, so I wasn't able to take part in it.

And actually, I think, deliberately, you didn't tell me until a long time later what you had done. So that was a bit—I wish I'd known sooner because I would have loved to have been a bit more involved. But I think you did what you wanted with your students. I think one of the very interesting things—two incredibly interesting things, among many, came out, one which was a debate called, 'What is the Purpose of our Education?' Which was a totally radical discussion to have in Uganda with students, that you asked them their opinion of what they're studying, which has resulted in the work here. [*Points at the display table.*]

The other is—I think was the very implicit critique of Margaret Trowell that emerged from the porridge night, when everyone starts speaking their indigenous languages. It didn't happen in a direct way. The critique and the engagement wasn't explicit or literary or academic, but actually I think—Yes, I think, for me anyway, from my perspective now, that's how I think.

KITTO: I can respond maybe after—

EMMA: Yes, Yes.

KITTO: —Puleng's question.

PULENG: Can I?

EMMA: Yes.

PULENG: Okay. Mine are not really much—okay, it is a question, but maybe if I start with the comments about your methodology for what you guys have done today. I think there's really something special about personal stories that one can link and connect with in a very simple manner, but

also learn in the process. So I really commend you for that and thank you very much. The second thing is I know we were speaking a lot about differences and clashes. I wonder—I'm going to use an example in terms of strengths. With this collective I collaborate with, also, a white, gender non-conforming—I almost said woman [*Laughs.*], gender non-conforming—

EMMA: Person.

PULENG: —lovely person. It's the most—I've co-facilitated with people, I've co-collaborated. It's the most wonderful—I always look forward to facilitating with her because she is like you. [*Laughs.*]—I mean because she's really academic, but also firm. We were sharing a studio, so we did our master's together, shared our studio together, and we were both doing it on arts education. So she really feels strongly about decolonisation, about education and I feel so strongly about the pedagogy. When we work together it's so perfect. But she has moments, like how we allow each other to take the spotlight without really saying it. We were in a conference the first week of August, this month, and everyone was doing their presentations. We chose to do this because we're always very critical of spaces, conference spaces. We basically spoke about our journeys and specific things on pedagogies.

I really feel like there were moments where she would allow me to speak and moments where I knew I cannot answer this question [*Laughs.*] she will answer it. I wonder if it doesn't go back to that moment of a marriage where you really—you know you want to be with this person and you really want to work with that person. So I wonder if it's not—it has anything to do with this certain connection for a bigger purpose—

EMMA: Definitely.

PULENG: —and allowing for moments of shared power, allowing for moments of shared responsibility, allowing for moments of—'I'm so glad that's your strength because it's definitely not mine.' So how can you work with it? Just those little moments, and I know they can happen so well because this non-formal way, mixed with the academic and how you guys allow yourselves to shift these few moments of even conversation, communication. Yes.

KITTO: Actually—

PULENG: Yes, I think it's—if it makes sense.

KITTO: It does, a lot of it. What I've learnt—maybe in partly responding to you Puleng, what I have learnt is that we, as now the team who have gathered a lot of research around specific topics, we want, at one point, this research to go out into the community. By only starting to do this research, there is a separate class, I would say, we shift and then move to and we leave one. Now, in disseminating—trying to disseminate this knowledge back into maybe a classroom or an organisation, society, we—I think we should take care of the other person, assuming that they don't know, they don't know, like someone, say—who was that? Was it from Cairo, Hussein? Some people don't have a problem with…

EMMA: Colonialism.

KITTO: Yes, some people don't have a problem with colonialism?

EMMA: Yes, Hussein El Hajj said to Andrea once, 'It's only you who thinks everything from Europe is bad.'

[*Laughter from the audience.*]

KITTO: Yes. So the communities we go to, the class in which I take this knowledge, I know something from research and I know what it is, what problematics are there or what avenues are there. But if the other person doesn't know, now approach between one who knows and the other who doesn't know, it then becomes a problem—yes—in approach. I've had conversations around language, English and grammar with Emma, where I write something and then she puts red marks all over the place.She tracks everything and then that tracking thing just crosses out everything. Then you even fail to see what corrections she had made because everything is covered up.

[*Laughter from the audience.*]

And the funny bit was—no, this was very funny. I did not know how to use the tracking—

PULENG: Changes.

LINEO: Track changes.

KITTO: Yes. I struggled removing the lines from the thing and I said, now, what am I going to do? Copy, paste, and then where I would paste, it still has lines.

[*Laughter from the audience.*]

Now, what does this one bring—mean? That if, say, I'm going to—I don't know whether it's called an analogy.

EMMA: Mm-hm.

KITTO: If you have crossed out, for you it is okay. The other person who is receiving, then they might never write again. I've told you this, I think, in writing. I told you that you've demoralised my—

LINEO: Confidence in writing.

KITTO: —confidence in writing. I've told her several times. 'If you cancel out, then package it with some bit of cake, icing cake.'

[*Laughter from the audience.*]

Yes, because in society, now, here, we know, but in Ugandan society where we go—it might not be tracking, but then the way we package—the way you tell someone, 'No, actually, your argument is—according all this research that has been done, your argument, I think, we need to tailor it some way, please look here, in this way.' Some of that work there I failed to tell Emma that I was doing. I would just hint that we might have a porridge night, but then I didn't—I would not take her through the methodology because I knew that she would track—

EMMA: No. That's not fair.

KITTO: Yes, but that's what I thought. That's what I thought and I didn't tell you. That's why every time you said, but I get to know this stuff after it has happened and I have—it seems like I don't make any contributions, because in me, I would feel maybe she's going to cancel our stuff.

EMMA: So it's *all* coming out now, really, a whole other layer of things!

[*Laughter from the audience.*]

KITTO: Yes, so—but my point is that when—a point to learn—when we are taking this research back into communities, we should find a way of packaging it. It does not help to put it there the way you have it. It's the right research, but then it is better to leave allowances, depending on culture and so forth.

EMMA: Okay. I want to feed back please, okay? Well, first of all, I didn't know that it was fear of what I would say about your English that was preventing you from telling me about your research. Because if you had said to me, 'Emma, you stress me out so much when you correct my language,' I

would—I could so easily have said, it's fine. We can do that later. Actually, that's what we have done in practice, isn't it?

KITTO: Yes…

EMMA: Yes? Is that—this is what I said: 'Listen, I'm the one with the fancy English. Let me polish your English afterwards.' Yes? Don't—

KITTO: That is what we have been doing.

EMMA: Exactly. So I want our audience to hear the good news as well as the sad stories. So eventually, slowly, slowly, we have reached that point. We have—I think there is also an—there has also been an issue because although you do speak and write English, you speak and write Luganda English, which is a distinct dialect of English, but it's not standard English.

[KITTO *Laughs.*.]

There's not—Yes, it's not a failing. It's a recognised dialect. It's not a good or a bad thing. Don't—there's nothing to laugh at about it. It's not funny. It's a fact. It's just it is a dialect of English that has its own grammar, its own vocabulary. It's not the same as standard English.

Standard English is not taught at all well in schools in Uganda and this means that when it comes to writing certain things in English for certain contexts, difficulties can arise because it's so particular. This is where we start to—we also have the other issue, which I think we've started to try to find ways to address, which is actually English for academic purposes is also something which is not well taught, even in Makerere, which is currently the fourth best university in Africa.

So there's a whole set of research and writing skills which are not there. As I've said to you before, I'm not encouraging you to—what did I say last week? I said I'm not encouraging you to learn standard English because I want you to sound like me and think like me. It's because I want you to weaponise the language. Yes? It's about weaponisation. It's not about assimilation, it's about weaponisation. So going back to Ngũgĩ wa Thiong'o—and as an example, we discussed *Decolonising the Mind*—the man writes in Kikuyu, but he teaches English at the best universities in the US.

So it's about weaponisation, and I want you to be armed. I think a lot of the reason that people in Uganda contexts are still very positive, happy, and an appreciative of Margaret Trowell as a figure is because the literature is not physically accessible locally, and somehow more crucially, because

the critical tools to analyse those materials have not been democratised. So actually that is one thing. I just wanted to make that clear.

The other thing, I think, is to do with audience, yes? And with not homogenising the audience. I think of you. I don't talk to you the way I would talk to your students. Yes? I don't. Yes. I think—I know how it is when you're 17 and you're 16 and someone comes in with their really strong, supposedly American accent [*Laughs.*] and says something. That's not the approach that I take—the same as you do with your students. That guy you were telling me about—the one I met—there was one NIAAD student, who will remain unnamed, who has a lot of difficulties with learning, requires a lot of support, drives you bananas to the point where you just say, 'Come back tomorrow.'

[*Laughter from the audience.*]

EMMA: This particular student, you'd never tell this student what you think—of your frustrations. You would never vent them on—would you?

KITTO: No.

EMMA: No. It would not be professional. So I think that there is—I think, from my part, never fear that I would also be relating to Nazareth Community Kindergarten or the *eki'meza* maker 'track changes style.' I recognise there are different modes, just as there are different modes and target audiences for the learning units that we're making, Yes? And that we find ways to make things locally accessible. I do think, again, though, the pressure of time and health does mean that I can be far quicker and more impatient with you than I would otherwise be. I accept that.

But because I also am very short on time to work on this project, just like you, even though from very different economic situations. I don't have days and days, you don't have days and days, so we have to really power through.

Please know that if you were completely hopeless I wouldn't have stuck with you. I would have accepted your resignation the first time you offered it, but I didn't. I have begged you back time and time again because of—because I believe you have so much to offer.

LINEO: Can I say something?

EMMA: Yes, Yes, go for it.

LINEO: I think there's something to be said about spatial awareness as well

because working with somebody who lives in the west as well, there's this thing where you have grand ideas, beautiful, wonderful ideas. But then there's the reality on the ground that we are facing and that you can anticipate, but you can only anticipate to a point. Then you have a challenge and you have to address it right now, but then there was no consultation, perhaps, or no collective effort towards resolution. Then you act in your discretion, but then it doesn't agree with what the team has agreed and then that's another thing that creates tensions.

Only until you're in Uganda and you experience some of those frustrations, you're like, 'I get it.' But as soon as you go back to the UK, you also forget and then there's still the reality to deal with. So I don't know how—I don't know if there's a solution to this, but it's something that could—that we could all maybe think together on because of our different realities and the similarities that we do have. Because let's say—when I was working with Puleng earlier this year, I was actually thinking that it would be easier for me to deal with students in South Africa than in Lesotho, but whoa!

EMMA: Yes, I remember. You had…

[LINEO *laughs*.]

EMMA: All sorts of things went on.

PULENG: All sorts of things we didn't anticipate.

[*Laughter from the audience.*]

LINEO: Also, the confidence, also, where I know how I can speak with kids in Lesotho, but these are South African kids who—they deal with authority different, also. Their circumstances are informed by different experiences as well. Yes, I think we could also benefit from sharing these—I don't know—lessons, and even the frustrations and then thinking through them together.

EMMA: Yes, definitely.

ABIODUN: If I can say something. I don't know much about this thing you're discussing here, but I had the opportunity of working with Rick Asher of Minnesota University and Nazar Kozak from the National Academy of Sciences of Ukraine. We had this conference last year in New York and Rick Asher taught us something. This can actually help reshape your perception about art history: you could pick something from this kind of relationship and write a history—approach artistry from a very different

perspective, not just what we're reading. But what you are doing is actually shaping history, and I want to see if I can put this into writing—as it has reshaped your views.

EMMA: Yes. And that's exactly what we try to use the opportunity of writing for the journal—the essay that you're writing Kitto, was to make that a reality within the context of art education research. Because your own work was very much an aside in your presentation in Zurich last June, which I only heard about. It was very much an aside in your conversations with me between January and April/May of this year, and almost a bit of an aside in the questionnaires I gave you to do over the summer. On Friday, we managed to sort of get it and it's there now. It's all in that essay. It's all the things that Kitto's been doing the last two years.

PATRICK:What is Bruno's comment on all this because [*Laughs.*]—do you have any comment as an observer of these things?

BRUNO: Yes, the first and foremost I'm impressed because when I was coming to this presentation, I didn't expect this kind of presentation. Because I was expecting to see what they have done. So first of all, I thank them for that innovative presentation because it's a bit different from the presentations which we have had. And I think this is something which is very important because I've—during my career as an artist, as a lecturer at NIAAD and Makerere University, I've seen some projects coming up strong, but they got down. I think some of the reasons why they got down was because of the working relationship. And I'm surprised: I'm hearing some of these things for the first time—

[*Laughter from the audience.*]

—because as an administrator, I think Mr. Kitto is strong enough. When he came back from those trips, he didn't share with us what had gone wrong.

KITTO: He is my boss.

[*Laughter from the audience.*]

EMMA: Sorry, do you mean Kitto or Kizito?

BRUNO: Kitto.

EMMA: Kitto?

BRUNO: Yes, Kitto, Kitto.

EMMA: Yes, okay. [*To the audience.*] Kizito is the big boss.

BRUNO: Yes. So I'm hearing some of these stories for the first time.

EMMA: Good!

BRUNO: But he has been a very strong man and he has been happy and telling us that the project is progressing well. From time to time—

KITTO: I'm the only one who knew up to now.

BRUNO: —from time to time we have requested reports and he hasn't hinted about some of these things. I appreciate this kind of presentation because it's my first time to hear something like this. It is very innovative and it helps others who have attended as well, I think, to see how you can work, go around with the projects which go on. So most of them have challenges, similar challenges, but some of them, they fail to handle these challenges. So I would also thank the mediator between the two.

EMMA: You make it sound like it's an official UN post!

[*Laughter from the audience.*]

EMMA: Like Andrea is a UN envoy. Special negotiator.

BRUNO: This gives me some light and experience, especially which goes on during marriage relationships.

[*Laughter from the audience.*]

EMMA: We've got to stay out of the bedroom! Every other meeting, it's 'the missionary position.' Now it's all about being married. What is going on with us? Anyway.

LINEO: Innuendos, guys. [*Laughs.*]

EMMA: Yes, I know. It's getting a bit much.

BRUNO: Because, for example—I am a Catholic—before you get to official marriage in the church you go through some kind of training for three months. During that time they bring people who have been married for quite long. First of all, they train you as an individual, as a man. Then the ladies also are trained alone. Then at a certain time they combine you so that you are given the experiences which they pass through so that when you get to that kind of extent, you know how to handle and how to go about it so that your marriage doesn't break. But the outsiders may see a marriage which is going on well, but inside, in your bedroom, maybe some things are not going right. So I relate that to that.

But first and foremost, I would like to thank Emma for being patient with with us and with our institutions, for the challenges which you have highlighted. But I hope this working relationship is going to grow out into something big. I'm looking forward to seeing a very big project coming up. Then I'm also requesting Kitto to pull other members of staff to come on board so that we at NIAAD can also grow academically.

EMMA: Yes. Thank you very much Bruno. Thank you also for being patient with me and my bad clothes and bad language. [*To the audience.*] This, incidentally, came up in the evaluation of the staff. I lost points at NIAAD for not dressing properly and for using—ah, that's another story.

[*Laughter from the audience.*]

I want Rangoato to say something because he has also spent time with us at NIAAD. But the last thing I want to say is that I think what's really useful, what's been really—what I've been really mindful of is that we have so little time—as a working group, as a school, as the Africa Cluster. Everything has to happen so fast on the basis of really short, intense interactions. I am just so mindful that our relationships need maintenance, and that if we are committed to the de-colonial project of dismantling unequal relations of power, of establishing lasting, productive, social justice-oriented ways of being and working together, then we have to find some time every so often to talk about how it is that we relate to one and other in what we do.

LINEO: Relationship evaluation.

EMMA: It is difficult because the goal is so massive and it's—in a way it feels like it's so clear, but actually it's the how you get there that is really—if I've learnt one thing from this project, that's more important than everything else, is working out how to build alliances and to maintain them. If you—and hopefully, in closing from me because I think Ra should speak now—but if you Kitto decide to keep going, which you don't have to, the most helpful sentence you can ever say to me is, 'This is what's going on in my life.'

[*Laughter from the audience.*]

I promise you. I swear to God. The most helpful thing you can ever tell me is, 'This is what's going on in my life.' A, B, C, D, E, F, G, H, I, J, K, L, M—

RA: —N, O, P—

LINEO: —N, O, P, Q—

EMMA: —to the end. Everything. That's the most helpful thing because I can't—with that information, then we can make something happen. But anyway—

PATRICK: But we need to end, so—

EMMA: —Ra. Ra? Yes.

RANGOATO: Okay. Actually, I think your chosen statements were really golden in there, but I would just say that for me this has been one of the most nurturing moments for me this week because I—and this is to latch on something you said to Kitto about being a duo versus being a trio or having—or working as a duo without a third opinion. I'm saying this because my colleague, co-founder of Keleketla! Library, and myself, we were working as a duo for a very long time. The first fallout happened after about four to five years and then resolved, with difficulty and tears, and then another one after about another four years.

I guess I'm saying this to underscore the fact that it's never resolved, but in a way your closing words that if you want to stay on, should you be continuing to then always—it taught me to just always be aware that it's never resolved at one time. These power dynamics change and shift as we grow and conditions change. Of all kinds. You also said something about sometimes the vision is so clear, the bigger picture is so clear. Sometimes, actually, probably the most important time is when that vision is blurry, which was what happens a lot. In all kinds of projects we do, we're dealing or talking about the question of fatigue and burnout in relation to social justice and this kind of work. There's that moment when the vision is also blurry. So it's just as much as the vision is very clear, you need to check on each other. Even when it's blurry—it's probably even the time when you must check on each other even more. So this format in which you've taken it, for me, has been one of the greatest demonstrations of care because of its honesty and its criticality. I'm not in contact in the kind of reading about this practice much in this way. So I agree with Mr Bruno that it should be written. In fact I will transcribe it…

[*Laughter from the audience.*]

EMMA: No, you can't transcribe it because it's the Kampala Working Group's zine! [*Laughter from the audience.*] No, it's fine, but I just—I

wanted—I actually—I thought this is a nice way to end this project. By reflecting on it.

PULENG: There's a huge audience for it. I can attest to that.

EMMA: Okay. Are you happy with that—

KITTO: Yes, I'm feeling okay.

EMMA: —Mr. Kitto?

[*Laughter from the audience.*]

So that means how many times are you in print now this year? You've gone from zero to three in the space of six months. Fantastic. Well done. So yes…so in closing, thank you very much.

KITTO: Thanks, everyone.

EMMA: Thank you very much.

KITTO: They've helped us make a zine.

EMMA: Huh?

KITTO: They've helped us make a zine.

EMMA: Yes!

PATRICK: So we are looking forward to reading it.

EMMA: No, no, definitely. We will get it out there.

ANOTHER ROADMAP FOR ARTS EDUCATION

The international network Another Roadmap for Arts Education is an association of practitioners and researchers working towards art education as an engaged practice in museums, cultural institutions, educational centres and grass-roots organisations in 22 cities on 4 continents. We view arts education as deeply embedded in social and political contexts – but also as a possibility to question and transform the social.

The Another Roadmap network involves 22 regional research groups working to critically analyse the Road Map for Arts Education - as presented by UNESCO in Lisbon in 2006 and elaborated in the Seoul Agenda for Arts Education in 2010 - in terms of its history and terminology, subtexts and paradigms, as well as the application of these policies in different parts of the world. The Another Roadmap network contends UNESCO's most recent policy documents reflect the lack of substantial, nuanced research on art education practices in varying socio-political contexts, and an insufficiently critical engagement with the history and the persistent hegemony of western concepts of art and education within the field.

The chief research aims of the Another Roadmap network are:

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

The Another Roadmap School

The Another Roadmap School, launched by the Another Roadmap network in 2014, aims to provide open spaces for trans-regional exchange and learning in arts education as an engaged practice committed to social change. Over the course of a 3-year pilot phase (2015-2018), the participating working groups of the Another Roadmap School have carried out practice and research projects, and contributed to a trans-regional arts education 'glossary'. The first results or outcomes of this work will be shared in the form of 'learning units,' publications and a travelling exhibition kit.

The Another Roadmap Africa Cluster

The Africa Cluster is a research cluster of the Another Roadmap School solely comprising working groups based on the African continent. It convened for the first time in July 2015 at the Nagenda International Academy of Art & Design

(NIAAD) in Namulanda, Uganda, where delegates spent four days presenting their work and planning a joint programme of theoretical and practice-based research into artistic education in their respective locales.

A 3-year pilot programme of research activity resulting from this meeting subsequently began in 2016. Initial research findings were disseminated at the 3rd International Meeting of the Another Roadmap School, which took place in at the Former Nile Source Polytechnic of Applied Arts (NSPA) in Huye, Rwanda in August 2018, and will be further be made available online and in print over the course of 2019.

At the time of publication, the following Another Roadmap working groups participate in the Africa Cluster:

Cairo Working Group (EG)
Nour El Safoury
Rana El Nemr
Hussein El Hajj
Andrea Thal

Lubumbashi Working Group (DRC)
Jean Kiat
Mastaki
Louis Mpala
Sari Middernacht
Patrick Mudekereza
Véronique Poverello Kasongo

Johannesburg Working Group (ZA)
David Andrew
Rangoato Hlasane
Tumi Mogorosi
Tracy Murinik
Puleng Plessie
Tammy Stewart

Maseru Working Group (LS)
Zachary Rosen
Lineo Segoete

Kampala Working Group (UG)
Kitto Derrick Wintergreen
Emma Wolukau-Wanambwa

Nyanza Working Group (RW)
Christian Nyampeta
Isaie Nzeyimana
Crista Uwase

Lagos Working Group (NG)
Ayo Adewunmi
Emeka Egwuibe
Peju Layiwola
Ugochukwu-Smooth C. Nzewi
Chike Obeagu
Emeka Ogboh

Kinshasa Working Group (DRC)
Cedrick Nzolo
Jean Kamba

Visiting Experts
George Shire (2015 & 2016), Tracey Murinik (2017), Yuk-Lin Cheng (2018).