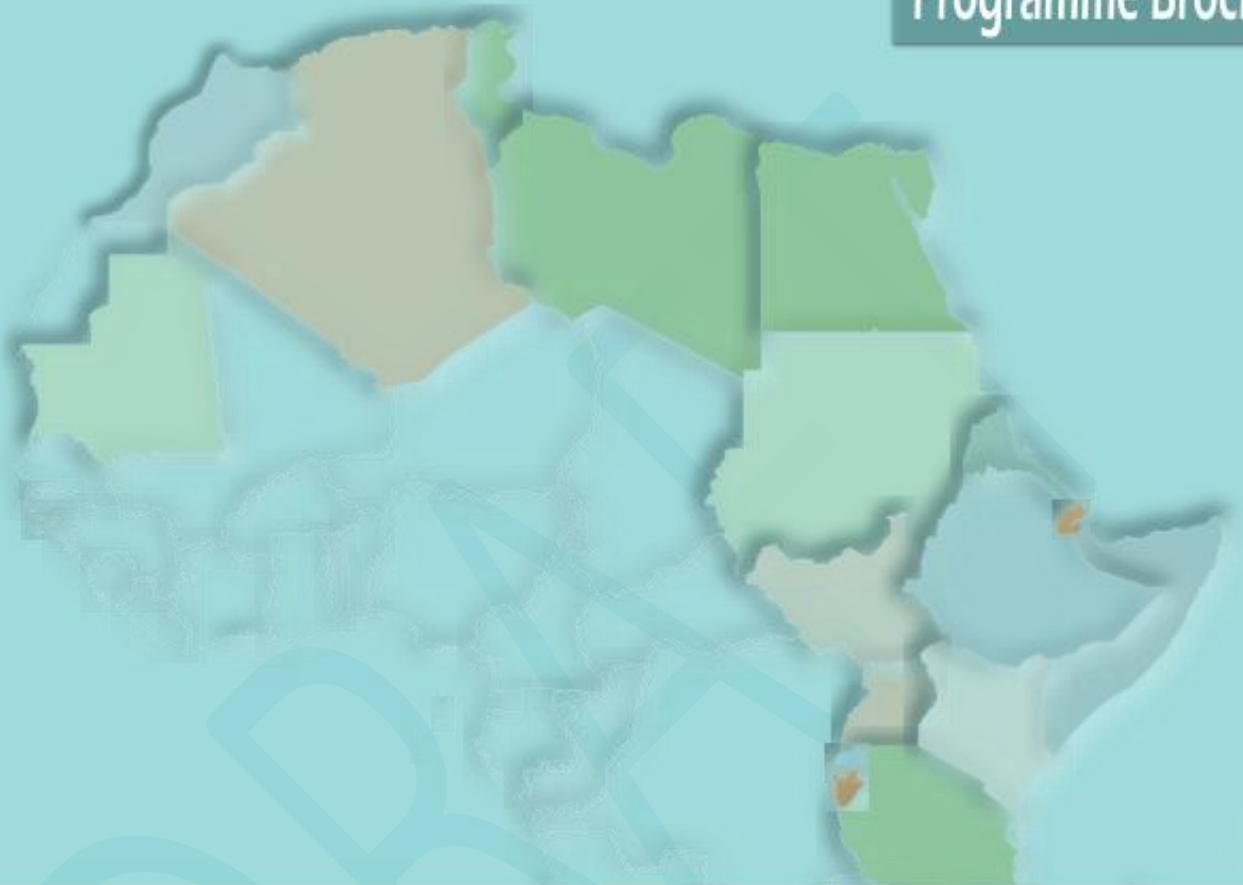


A NEPAD Regional Conference *on Arts Education in Africa*

Programme Brochure



ADVOCACY FOR ARTS EDUCATION

Northern and Eastern African States

CAIRO, ARAB REPUBLIC OF EGYPT

23 - 25 MAY 2017

FOREWORD: CHIEF EXECUTIVE OFFICER OF THE NEPAD AGENCY

On behalf of the New Partnership for Africans Development (NEPAD), and our partner, the Government of the Arab Republic of Egypt, I would like to welcome all the delegates to the 2nd NEPAD Regional Conference on Arts Education in Africa.

In Agenda 2063, the Africa We Want, we need to strive for AN AFRICA WITH A STRONG CULTURAL IDENTITY, COMMON HERITAGE, VALUES AND ETHICS. Such an Aspiration needs to be communicated to students, parents, teachers, school communities, community centres, artists, youth groups and women groups at national, regional and continental levels. A challenge that faces us all.

The Conference is a strong manifestation of what this initiative is set out to achieve. It is a result and a continuation of the 1st Regional Conference held in 2015, Johannesburg, South Africa. Our inaugural Conference sought to deliver a documented Report that would provide the basis for Art Education advocacy processes in Africa and the ongoing work needed with all relevant stakeholders. This Conference aims to establish a similar forum with a specific focus on the Northern and Eastern Regions of the Continent. The contexts and needs of the Northern and Eastern Regions will be identified and firmly established for the advancement of Arts education in the Regions.

Whereas the primary focus of the 1st Regional Conference was “...to highlight the importance of arts education, with particular attention to the African continent”, the 2nd Regional Conference taking place in Cairo, should be receptive to the historical and political moment that we are in, and allow this context to direct the planning and realisation of NEPAD’s primary objective, which is *the decolonisation of Arts Education in Africa*.

This Conference, therefore, should contribute towards the consolidation of all regions and the envisaged Continental Arts Education Plan to be finalised at the planned PAN-African Arts Education Conference in 2019. It is, therefore, the mandate of this Conference to draw up a generic advocacy document for Arts Education encompassing an Arts Education Regions’ Policy Document for the Northern and Eastern Regions, which will contribute to the final document on PAN-African Arts Education.

Dr. Ibrahim Assane Mayaki
Chief Executive Officer

PREFACE: MINISTER OF EDUCATION, ARAB REPUBLIC OF EGYPT

With great enthusiasm, we are pleased to host in Cairo, the Second NEPAD Conference on Arts Education in Africa, under the theme “Advocacy for Arts Education in Africa”, building on the success of the first NEPAD Conference held in Johannesburg, and sharing the common aim of strengthening and harmonizing Arts Education in the continent.

Empowering students to unleash their creativity, thus reaching their full potential should be the cornerstone in designing African education systems; that is where arts come as a priceless tool expanding the mind and soul of African youth, and that is why arts should be supported in schools like all other fields of knowledge.

Hence, the Second NEPAD Conference on Arts education will serve as a forum gathering key stakeholders in the northern and eastern African states, sharing knowledge and experts’ views in the fields of arts, culture and education on how to unleash the full potential of African youth through the formulation, the promotion and harmonization of Arts Education, and training policies in Africa.

Promoting Arts education goes in line with the African Union Agenda 2063, as well as the Sustainable Development Goals 2030, it’s a way forward to empower African youth, and promote self discovery, and expression.

Africa is known worldwide for its cultural richness, its talented artists, and unique heritage, however there is a need to develop support systems to promote and reinforce cultural and educational institutions in the continent. I believe that our discussions during the coming three days of the conference shall be fruitful in moving forward with arts education in Africa.

As the head of the Egyptian Ministry of Education, and as a fellow African, I extend a warm welcome to all of you, and wish you well in your deliberations.

Dr. Tarek Galal Shawki
Minister of Education

A NEPAD REGIONAL CONFERENCE
Northern and Eastern African States
ARTS EDUCATION
Theme: Advocacy for Arts Education in Africa

A CONCEPT NOTE

The NEPAD Agency's 2nd Regional Conference on Arts Education is informed by the UNESCO Regional Conference on Arts Education in Africa held in Port Elizabeth, South Africa in June 2001. Conclusions were produced in a Booklet published by UNESCO to provide Guidelines for policy in the African Region on the subject. Furthermore, the 1st World Conference of UNESCO on Arts Education held in Lisbon, Portugal in March 2006 and the 2nd UNESCO World Seoul Conference on Arts Education held in 2010 added to this background. In the Seoul conference all regions in the world, save for the African continent, presented their locus on Arts Education. The inability to present by the African continent was as a result of the bitty state of Arts Education, and that the approaches to Arts Education in Africa were not in congruent to each other. The NEPAD Agency took the initiative to create podia, through Regional Conferences in the African continent, where all regions are to engage with one another in an effort to present in unison a Continental Framework.

Organizing through the aspirations of the African Union Developmental Agenda by 2063 (AU Agenda 2063), the Cairo Conference aims to complement a unified Arts Education Policy Framework whilst establishing participatory development policies and approaches on Arts Education in Africa. The Cairo Conference is therefore regarded as an implementing arm of the African Union Policies, such as the Charter for African Cultural Renaissance and the AU Agenda 2063. Both these policies are based on the principles of African Renaissance and Pan Africanism in Africa's expedition of economic emancipation and social development and cohesion.

The 1st NEPAD Regional Conference on Arts Education (2015) in South Africa focussed on the charting of arts education in particular the Southern African Development Community (SADC), focussing on policies and practices across the African continent. The underpinning principle of the conference was to draw up a report that would serve as an advocacy campaign for arts education in the region. The 1st conference would be used as a sounding board that would engage with governments (and their agencies), business, and civil society.

The 2nd NEPAD Regional Conference on Arts Education 2017 is, amongst other deliverables, expected to engage with the East and North African region just as the SADC region had done. The following countries are invited; Algeria, Burundi, Djibouti, Egypt, Eritrea, Ethiopia, Kenya, Libya, Mauritania, Morocco, Rwanda, Somalia, South Sudan, Sudan, Tanzania, Tunisia and Uganda.

The Government of the Arab Republic of Egypt is collaborating with the New Partnership for Africa's Development (NEPAD) Agency negotiated meaning to host the 2nd NEPAD Regional Conference on Arts Education in Africa for the Eastern and Northern African Region. It will be a three-day Conference that will be hosted under the theme "*Advocacy for Arts Education in Africa*". The conference will take place from the 23rd to the 25th May 2017 in Cairo (Egypt), to coincide with the Africa Day Celebrations on the 25th May 2017.

The Objectives of the conference are, but may not be limited to;

- Engagement of the East and North African Region, just as the SADC region had done;
- Engage with the Report on Arts Education from the SADC region;
- State of Arts Education readiness in the region, focussing on policies and practices. This includes the participation rate of the education sector on Arts Education;
- The position of political will in the region and
- Groundwork of the East and North Region for a Pan African Conference on Arts Education.

Expected results

- Participants would have deepened their understanding of the current status, challenges, opportunities and prospects regarding Arts Education in Africa;
- Stakeholders would have had the opportunity to share experiences at country level regarding Arts Education and
- A Report will be produced for dissemination to other Regions as well as to the Pan African Conference.

Participants are expected from, but may not be limited to; the government sector, Non-Governmental Organizations (NGO's), Civil Society Organizations (CSO's), arts practitioners, Education Sector (including Basic and Higher Education), independent researchers and fieldworkers, the private sector and youth organisations.

The point of reference is the 2nd UN Educational, Scientific and Cultural Organization (UNESCO) World Conference on Arts Education held in 2010 in Seoul, where all regions in the world presented their position as far as Arts Education, except for Africa. This was due to the fact that Africa's approach to multilateral forums is currently fragmented. In this regard, the NEPAD Agency has taken the lead, in partnership with the South African Government, to host Africa's first Regional Conference on Arts Education with an aim to later convene a Continental Conference where Africa is to assess the path it has taken in her aim to speak as a collective.

The Second Regional Conference on Arts Education locates itself very well within the current policies and strategies of the AU Agenda 2063 with its attempt to focus on inclusive growth, job creation, increasing agricultural production, investments in science, technology, research and innovation; gender equality, youth empowerment and the provision of basic services including health, nutrition, education, shelter, water and sanitation.

The objectives of the Cairo Conference are also informed by the quest for Africa to cultivate innovation and creativity through her shared heritage, history, and culture in an attempt to inspire social cohesion and a unified economy in Africa. It is an attempt for Africa to become a unified player in the world economy where critical and creative thinking skills will be needed for the sustenance and development of the African continent as a whole.

The Cairo Conference underpins the teaching and learning processes and products aimed at foregrounding social cohesion and the approach to life-long learning such as mathematics, science, and technology. As a matter of fact, this Conference shall aim to show the unique approach of using indigenous knowledge to teach Maths, Science, and Technology through the Arts. It is an approach pointed at developing the thinking and

problem-solving skills of an envisaged African learner/student/researcher. This Conference will also delve into issues of practitioners of various art forms in the communities and communities of practitioners as custodians of art practices in both the teaching of arts and in the provision of teaching and learning materials. This approach shall provide the African with an added appendage-advantage when competing at a global space.

No nation has ever developed, or can develop, solely by means of the application of externally generated ideas, just as no nation has ever developed, or can develop, without borrowing ideas from others. This means, therefore, that Africa must employ both exogenous and endogenous tools as it pursues the goal of developing policies and practices that can not only enhance arts education but also ensure that arts education is relevant to the developmental needs of the continent. Policies and practices that are merely borrowed from the West without regard to their relevance to unique African conditions cannot enhance development. Similarly, policies and practices that focus on local conditions but ignore global realities cannot lead to progress on the arts education front. The arts must be viewed not only as a form of entertainment, or arts for its own sake, but as an industry that can contribute to economic development.

Expected Deliverables of the Cairo Conference shall be Country Presentations and Conference Declaration and Decisions on the following, but may not be limited to;

1. Reports on the Participation Rate of Arts Education in the Basic Education Sector (Primary and High Schools);
2. Advocacy and Formalisation of Arts Education Curricula in regions where Arts Education in the Basic Education is not formalized;
3. Reports on the Participation Rate of Arts Education in the Higher Education Sector (institutions of higher learning);
4. Advocacy and Formalisation of Arts Education Curricula in regions where Arts Education in Higher Education is not formalized;
5. Policy Framework on Arts Education and Development (including Training);
6. Development and Distribution of Learning, Teaching, Support Material (LTSM) in the Basic Education and Higher Education Sectors. This shall include all aspects of e-material and technology;
7. De-colonisation of the mind by developing the appreciation of the arts, history, and heritage in society;
8. Improve quality of Teacher-training methods and material, and Teacher-support staff on Arts Education. This shall include an Exchange Programme aimed at harmonizing unified approaches and learning on Arts Education in Africa.

PROGRAMME

Monday, 22 May 2017

Arrival of delegates (*airport transfers have been arranged*)

DAY ONE: Tuesday, 23 May 2017

PROGRAMME DIRECTOR: *Professor Dr. Ahmed Hatem*

SESSION	TOPIC	TYPE	TIME	CONTENT
	ARRIVAL AND REGISTRATION		09:00 – 09:30	
	WELCOME AND INTRODUCTIONS	Plenary	09:30 – 10:00	<ul style="list-style-type: none"> – Welcome and Introductions from the Government of the Arab Republic of Egypt (Arab – English – French): <i>Mrs. Elham Ibrahim, Under-Secretary – Central Services, Ministry of Education, Arab Republic of Egypt</i> – Welcome Address: <i>H.E. Amb. Achraf Ibrahim, Personal representative of the president to the NEPAD steering committee, Arab Republic of Egypt</i> – Welcome and Introductions from the NEPAD Agency: <i>Prof. Mzobz Mboya, Advisor: Education and Training, NEPAD Agency</i>
		Plenary	10:00 – 10:15	<i>Documentary Film: Development of Arts Education</i>
1.	OPENING SESSION	Plenary	10:15 – 11:00	<ul style="list-style-type: none"> – Opening Address: <i>Dr. Ibrahim Assane Mayaki, Chief Executive Officer, NEPAD Agency</i> – International Organization Presentations: <i>Mr. Bruno Maes, the UNICEF representative to Egypt</i> – Opening Address: <i>H.E. Dr. Tarek Shawky, Minister, Ministry of Education and Technical, Arab Republic of Egypt</i>
		Exhibition Hall	11:00 – 11:30	Welcome Address and Official Opening of the Arts Exhibition: <i>H.E. Dr. Tarek Shawky, Minister of Education, Arab Republic of Egypt</i>
	TEA BREAK		11:30 – 12:00	
2.1	The State of Arts Education and Advocacy positions already in place locally, regionally, continentally and internationally, including policies and legal environments	Plenary	12:00 – 12:30	International Organization Presentations: <i>Mr. Karim Atassi, UNHCR Representative in Egypt</i> International Organization Presentations: <i>Ms. Tatiana Villegas, UNESCO Egypt</i>

2.2		Plenary	12:30 – 13:00	Northern and Eastern African States Presentations <i>Developing an understanding of positions that inform a Northern and Eastern Africa regional advocacy position</i>
	LUNCH BREAK	Kempinski Hotel	13:00 – 14:00	<i>Lunch Break hosted by H.E. Mr. Sherif Ismail, Prime Minister of the Arab Republic of Egypt</i>
2.3.	The State of Arts Education and Advocacy positions already in place locally, regionally, continentally and internationally, including policies and legal environments	Plenary	14:00 – 14:30	Keynote Address: <i>Prof. Lupwishi Mbuyamba – Anticipating African Cultural Policies: Impact of Art Education Programme Development</i>
			14:30 – 14:45	A Regional Presentation: <i>Prof. Samia Elshaikh, InSEA – Art Education for Sustainable Development in Egypt and the Middle East</i>
			14:45 – 15:00	A Regional Presentation: <i>Prof. David Andrew, University of Witwatersrand – The State of Arts Education in relation to Global trends: Selected international advocacy positions and possibilities from 2013 to the present</i>
2.4.		Plenary	15:00 – 15:20	Northern and Eastern African States Presentations <i>Developing an understanding of positions that inform a Northern and Eastern Africa regional advocacy position</i>
	TEA BREAK		15:20 – 15:45	
3	What has been covered, what still needs to be addressed and Where do we want to get to by end of Day 3?	Break-aways & Plenary	15:45 – 17:00	Discussions and Presentations: Regional <i>Three different break-away groups followed by consolidation of discussions</i>
	END OF DAY 1		17:00	

DAY TWO: Wednesday, 24 May 2017

PROGRAMME DIRECTOR: *Professor Dr. Dina Adel*

#	TOPIC	TYPE	TIME	CONTENT/PURPOSE
4	RECAPPING AND MAPPING	Plenary	09:00-09:15	Programme Director: <i>Professor Dr. Dina Adel</i> <i>Recapping of Day 1, Mapping Day 2</i>
5.1	INDIGENOUS ARTS PRACTICE Supporting and maintaining indigenous arts practice (both traditional and contemporary)	Plenary	09:15-09:45	Keynote Address – Case Study: <i>Dr. Cheela Chilala – Crushing the Anthill: Essentials of Arts Education Development in Africa: The Case of Zambia</i>
			09:45-10:15	Keynote Address: <i>Mr. Walid Badr – President, UNIMA Egypt</i>
	TEA BREAK		10:15-10:45	
5.2	INDIGENOUS ARTS PRACTICE Supporting and maintaining indigenous arts practice (both traditional and contemporary)	Plenary	10:45-11:45	Presentation & Chair: <i>Emma Wolukau-Wanambwa – Another Roadmap, Ebyo'mumutwe: Thinking and Making</i> Discussion: <i>Establishing the present status of indigenous arts practice</i> Panelists: <ul style="list-style-type: none"> • <i>Prof. Saria Sidky, Egypt</i> • <i>Mr. Themba Mchunu, South Africa</i>
6	CASE STUDIES Formal, non-formal, informal practices; Holistic and inclusive education, Teacher development, Artists in Schools, CSI, Infrastructure, NGOs	Plenary	11:45 – 12:00	Case Study Presentation: <i>Puppetry as a Model for Arts Education – Mr. Mohamed Fawzy, Kayan Marionette Egypt Puppet Independent</i>
			12:00 – 12:15	Case Study Presentation: <i>The Voice of Youth in the Arts – Mr. Nageh Hosni Ali Khalifa, President, The Egyptian Association for Youth and Community Development</i>
			12:15 – 12:30	Case Study Presentation: <i>The Voice of Women in the Arts – Prof. Samia Habib, Head of Arts Criticism Department, Academy of Arts – Egypt.</i>
	LUNCH BREAK		12:30 – 13:30	
7	CASE STUDIES: REGIONAL	Break-aways	13:30 – 15:00	Discussions and Presentations: Regional <i>Three different break-away groups followed by consolidation of discussions</i>
	TEA BREAK		15:00 – 15:30	
8	CONSOLIDATION	Plenary	15:30 – 16:00	Programme Director <i>Consolidation of session discussions</i>
	END OF DAY 2		16:00	
			18:30	<i>Dinner hosted by H.E. Dr. Tarek Shawky, Minister, Ministry of Education and Technical, Arab Republic of Egypt</i>

DAY THREE: Thursday, 25 May 2017
PROGRAMME DIRECTORS: *Professor Dr. Saria Sidky*

#	TOPIC	TYPE	TIME	CONTENT/PURPOSE
9	RECAPPING AND MAPPING	Plenary	09:00-09:15	Recapping Days 1 and 2: <i>Prof. Saria Sidky</i>
10	RESOURCING ARTS EDUCATION	Plenary	09:15-10:00	Panelists from the public and private sector within the Northern and Eastern African States <ul style="list-style-type: none"> <i>Prof. Amin Eldahabi, Director of Students Foundation for Publishing: Topic - How to prepare the school book to become attractive to students in color and graphics</i> <i>Mr. Ashraf Fanous, Director: International Publishing Corporation: Topic – Book designs in terms of technical direction</i>
	TEA BREAK		10:00 – 10:30	
11	ESTABLISHING ADVOCACY GENERIC FRAMEWORKS Task Teams	Break-away sessions	10:30 – 12:00	Feedback from Northern and Eastern African States delegates and recording of key points working towards a generic framework document
	LUNCH BREAK		12:00 – 13:00	<i>Lunch: Hosted by the Ministry of Education</i>
12	Past and Future Conferences on Arts Education in Africa	Plenary	13:00 – 13:30	Presentation: <i>Prof. Mzobz Mboya, Advisor: Education and Training, NEPAD Agency</i>
	CLOSING SESSION	Plenary	13:30 – 13:45	Closing Address: <i>H.E. Amb. Achraf Ibrahim, Personal representative of the president to the NEPAD steering committee, Arab Republic of Egypt</i>
	Africa Day Celebration Arrivals Students (Pioneer Freak)		13:45 – 14:15	<i>Ceremony honoring foreign students (arts Competition)</i>
	Rap-up of the Conference		14:15 – 14:45	Programme Director: <i>Provides a brief overview, rap-up and way forward of the Conference</i>
	END OF DAY 3 & CONFERENCE		14:45	

Friday, 26 May 2017

Departure of delegates (*airport transfers have been arranged*)

PROGRAMME DIRECTORS

BIOGRAPHIES

PROGRAMME DIRECTOR: DAY 1



Professor Dr. Ahmed, Hatem

Biography: Professor Abdel Moneim has several published researches focusing on visual thinking and visual culture and the use of technology to support arts education. He participated in various research and cultural projects with prestigious organizations including UNICEF, UNESCO, Fulbright Agency, and Bibliotheca Alexandrina. He's serving as the Secretary General of Africa and Middle East Society for Education through Art (AmeSea), and as the Regional Representative of International Society for Education through Art (InSea), as well as a member of the Arab Association for Educational Technology. He supervised and participated in several artistic workshops in Egypt (Ministry of Culture, Bibliotheca Alexandrina, Cairo University). He delivered various lectures on the use of technology in teaching arts, and museum education designed for teachers of arts education at the Ministry of Education, and museum directors at the Ministry of Culture.

PROGRAMME DIRECTOR: DAY 2



Professor Dr. Dina Adel

Biography: Dina Adel is a professor of art education curriculum and teaching methods, vice dean for research and graduate studies, her research interests are focused on developing art education curriculum; museum education; art education for special needs, Member of some NGOs with a social activity. She worked as Director of Quality Assurance Unit, Faculty of Specific Education, and executive director for establish an internal system of quality project during 2009-2012; head of art education department during 2012-2013; Deputy Director of the Quality assurance Center for Training and awareness Unit at Alexandria University during 2010-2015; associate editor in The International Journal of the Arts in Society" Common Ground Publishing. She has a BA 1995 ,Faculty of Specific Education, Alexandria University; Diploma of Education-Faculty of Education - Alexandria University 1997; Master in Curriculum and teaching methods 2001, Faculty of Education , Alexandria University; PhD in 2006 Faculty of Specific Education, Cairo University ; Associate professor from 2011, professor from October 2017.

PROGRAMME DIRECTOR: DAY 3



Professor Dr. Saria Sidky

Biography: Dr. Sidky received her doctorate from the State University of New York at Buffalo in 1979 and is professor of curricula and teaching methodology in Helwan University's Faculty of Art Education where she has taught for the past forty years. She has also taught at the universities of Cairo, Alexandria, Ain Shams, and Asyut and the International Academy for Media Science. Her publications include a number of research papers on Art Appreciation, Art Education, Art History, and Museum education many presented at academic conferences in and outside Egypt. Her published works include a number of teaching guides. As an artist in her own right, Dr. Sidky has exhibited in Egyptian, American, Danish and Swedish art galleries. Director of the National Center for Child Culture 1995. Facilitator – of several cooperative projects between the State University of New York Schools of Fine Arts at Buffalo. UNESCO Project: Endangered Egyptian folk arts database program and training programs (2007). Consultant and Coordinator - Bibliotheca Alexandria. Chairperson – Fulbright joint Egyptian-American project. Haze several Publications in art education. A Consultant-National Authority for Quality Assurance and Accreditation of. Education Egypt and a Member of the Committee of developing the Nile Egyptian schools a giant project of the education development fund of Egypt and the University of Cambridge (2010-2011). The 2017 Sir Herbert Read Award is a lifetime achievement award to arts education.

SPEAKERS

BIOGRAPHIES AND ABSTRACTS

In order of the Programme



Lupwishi Mbuyamba, DRC

Biography: Educated in Philosophy and Philology, Lupwishi Mbuyamba undertook professional studies in Music becoming an Organist, professor and researcher in Music Aesthetics at the National Institute of Arts and at the Catholic Faculties in Kinshasa. His career is indeed well characterized by this discipline at the national and at the international levels where he has been taking the leadership in several Musical Organizations including the position of the President of the International Society for Music education. Professor Mbuyamba is currently the Executive Director of the Observatory of Cultural Policies in Africa after a long career with UNESCO where he was entrusted the responsibilities of the Regional Cultural Adviser for Africa and UNESCO Representative successively in Zimbabwe, Angola and Mozambique.

Abstract: *Anticipating African Cultural Policies: Impact of Art Education Programme Development (AU Agenda 2063 in the Implementation Process* - A careful observation of the liberation movements in Africa will reveal that most of the political leaders were Intellectuals and Artists with a strong training background and well prepared for an advocacy campaign for the rediscovering of African culture in their program policies. Indeed the first continental gatherings such as the World Festivals and the Pan African Festivals hosted Symposia and colloquia which came up with, among conclusions and recommendations, the validation and the rehabilitation of African Arts and their introduction in the curricula of public schools from the earliest age. African Union adopting in 2015 the Agenda for the next 50 years, better known as the Agenda 2063, indicated that one of the seven aspirations of this policy document refers to the objective that the Pan-African ideals such as African creative Arts be fully embedded in all schools curricula. Therefore it is a very welcome the NEPAD initiative to encourage and sustain the interest for Art Education by revisiting on-going experiences and initiating new programs where hesitations and lack of expertise are delaying innovations. Indeed International specialized Organizations such as UNESCO have been advocating for the Art Education program taking in account the general belief in the power of the arts disciplines practice to facilitate the opening of the children and young people mind for discovering other disciplines. Regional and international encounters were requested to this aim to produce guidelines and suggest programs and great lines for textbooks. From the dynamism of the regions concerned by this Second Regional Conference demonstrated by existing concrete programs, lessons can be learned and new steps of action suggested for North Africa as well as for the East of the Continent. The final expected result from this Regional Conference will be to help confirm outcomes of the First Regional Conference, the SADC Conference, supported by the particulars of these two sub-regions of the North and of the East with a view to come up in the end of the process with consolidated guidelines for the expected Pan African Conference on Art Education bringing more relevance by the way to new and legitimate Cultural Policies.



Samia Elshaikh, Egypt

Biography: Prof. Elshaikh is a professor in Art Education, hand weaving and fiber arts in the college of art education. She is a member of the higher scientific committee for promotion. She received her Ph.D through a channel program between University of Helwan and New York in 1993. Her research interests have spanned in-service arts education and fiber arts issues. She is an artist, researcher and teacher deeply committed to the arts and education. She has been showing her art works in solo and group shows. Some of her achievements are: (2009) Wikimania Alexandria, Egypt 2008, ICOM-ICME Seoul, South Korea, (2010) She designed and fabricated 285 Meter sq. partitions at Haus Der Kunst in a gig art event titled "der- Tradition into Future" exhibition in Munich, Germany, (2011) 33rd InSEA World Congress Budapest in Hungary, research title was about designing a Multimedia program for mentally challenged people, (2013) The World Summit on Arts Education. She held a Pecha-Kucha presentation titled "Curriculum Development and Change are a need to the Community in Egypt", it was published in the international yearbook for research in Arts Education, 2014, volume2 by Waxmann, (2013) She helped with her colleagues launching " AmeSea " Africa & Middle East organization for Education through Arts in Cairo, starting with 83 members from the region, (2016) She was one of the top organizers of the second InSea regional conference in Africa and Middle east in Cairo, (2017) She is a co-author in a book recently published, titled " the palgrave handbook of global arts education, edited by Georgina Barton and Margret Baguley and (2017) Provoke: International Perspective of Visual Arts Research in Education, Montreal, Canada.

Abstract: *Art Education for Sustainable Development in Egypt and the Middle East* - There are many actions taken in Egypt by outstanding artists and educators. Many organization and foundations were established in Egypt to compensate art education classes in schools, to develop the culture of Peace, and non-violence, global citizenship and appreciation of cultural diversities. In the other hand as one of the InSea councilor for Africa and Middle East, I am working on international projects to involve students and artists in an international network for Education through art such as "Hexagon project", "Frequencies project" and Artgila

traveling ceramic show. The more art educator get involved in these projects the more we can improve sustainable education and creative thinking and get close every time from the global education view. Art education is a field that is open to all people with no limits. Visual arts projects and activities should reach globalization, in teaching methods, respecting children's minds and work on projects to study how to improve their creativity. The future of visual arts dissertations will concentrate on: (1) Media, (2) new materials, (3) Internet and connections and (4) Globalization. It is essential to start working on global projects that concentrate on global issues such as Green education and the climate changes to involve students from around the world in unity for one target.



David Andrew, South Africa

Biography: David Andrew studied at the University of Natal, Pietermaritzburg, (BA Fine Arts 1985) and the University of the Witwatersrand, Johannesburg, (H Dip Ed (PG) 1986; PhD 2011). He is an artist and lectures in Fine Arts and Arts Education courses at both undergraduate and postgraduate levels and supervises MA Fine Arts, M Education, MA Applied Drama, MA Cultural Management and PhD students. His interest in the artist-teacher relationship has resulted in a number of projects aimed at researching, designing and implementing alternative paths for the training of arts educators and artists working in schools. In the period 2003 to 2008 he jointly co-ordinated the Curriculum Development Project Trust-Wits School of Arts partnership that developed the Advanced Certificate in Education (Arts and Culture) and the Artists in Schools and Community Art Centres programmes. Current research interests include the tracking of histories of arts education in South Africa and southern Africa more broadly; the Another Road Map School Africa Cluster (ARAC) research project with researchers, artists and curators in Cairo, Harare, Kampala, Kinshasa, Johannesburg, Lubumbashi, Maseru and Nyanza; the On Location research project with the Konstfack University College of Arts, Craft and Design in Stockholm, Sweden; and the reimagining of the arts school and artistic research in the context of the Global South. He has presented at numerous conferences including the InSEA Conference in Budapest, Hungary (July 2011) and the Arts in Society Conference also in Budapest, Hungary, (June 2013). In May 2013 he was invited to attend the World Summit for Arts Education in Munich and Wildbad-Kreuth, Germany. One of his most recent publications, *An aesthetic language for teaching and learning: multimodality and contemporary art practice* is included in the volume *Multimodal approaches to research and pedagogy: Recognition, resources and access* (2014). In 2015 he was a member of the organising team for the NEPAD Regional Conference on Arts Education in Africa held in Johannesburg, South Africa. In March 2017 he convened the ArtSearch International Symposium on artistic research with Professor Jyoti Mistry at the Dance Factory, Johannesburg, South Africa.

Abstract: The State of Arts Education in relation to Global trends: Selected international advocacy positions and possibilities from 2013 to the present - The presentation contributes to the wider thematic of the State of Arts Education and Advocacy positions already in place locally, regionally, continentally and internationally, including policies and legal environment. Rather than trying to achieve a comprehensive account of "global trends", the presentation identifies a series of possibilities that inform thinking about advocacy in arts education. These possibilities are drawn from:

- The World Summit on Arts Education 2013 – Polylogue II held in Wildbad-Kreuth, Germany;
- The *Art for Art's Sake? The Impact of Arts Education* publication by Ellen Winner, Thalia Goldstein & Stéphan Vincent-Lancrin (2013);
- The *Harvard Educational Review* special edition on Expanding Our Vision for the Arts in Education (Vol. 83, No. 1) published in 2013;
- The 1st NEPAD Regional Conference on Arts Education in Africa held in 2015 and the process preceding the conference;
- The work being done by the Another Road Map Africa Cluster Research Groups.

In drawing together these possibilities, I attempt to think through some of the spaces for advocacy positions being generated across the continent in relation to its particularities and contexts.



Cheela Chilala, Zambia

Biography: Dr. Cheela H K Chilala is a lecturer at the University of Zambia in Lusaka, where he teaches literature and drama in the Department of Literature and Languages, and also coordinates the postgraduate programmes for the department. He holds a PhD in literature from the University of Zambia. Dr Chilala is also writer of fiction and has published a number of works. He has also published poems and won the Zambian national poetry award (Patu Simoko Award for the Best Poet) in 2000. Chilala has also won numerous awards as playwright at national level. His areas of research include poetry, drama, film, theatre, semiotics, onomastics, African literature, among others. Chilala is also a consultant in publishing, arts and culture.

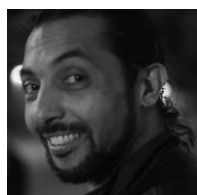
Abstract: Crushing the Anthill: Essentials of Arts Education Development in Africa - Two proverbs of the Tonga people of Zambia provide part of the basis of this presentation. First: *Cuulu cibomba aakudinkilwa* – An anthill is softened by repeated crushing. Second: *Insya ncenjezu njiiccija kiicebuka* – The clever buck looks back while running. Its essence is that we need to occasionally look back at our efforts and actions and evaluate them with a view to identifying and overcoming the mistakes. The wisdom of the first proverb is that persistence pays. This means that, while the African continent cannot boast of effective policies on arts education training, it needs to continue the efforts to address the vacuum because eventually the obstacles and challenges can be overcome. The second proverb, however, draws our attention to the need to reflect on the past even as we grapple with the present

and shape the future. There is need to evaluate the past and current efforts aimed at developing arts education training even as we seek a better future. While heading forward we must not forget to look back; while running into the future we must not abandon the past. Hence this paper advocates the blending of traditional and contemporary means of promoting arts education. While embracing western forms of art and art education training, African countries need not abandon their traditional forms of cultural and artistic expression. Arts education policies that focus on western forms of artistic expression at the expense of, or to the detriment of traditional African forms of cultural and artistic expression are doomed to fail, if for no other reason, then at least because they are not rooted in the fertile soil of Indigenous Knowledge Systems (IKSs) of African societies. In traditional African society, and indeed every other society, teaching and learning are both formal and informal. Hence, arts education training must not only be formal but also informal for it to reach the most people with the most impact. Not all art forms can be taught in the classroom, and the classroom is not the only avenue of teaching arts. This paper, therefore, advocates a holistic approach to arts education, starting with the child and developing them until they become adults, or from primary school all the way to tertiary level. In making art education part of the formative and adult parts of African life, we would ensure that arts and culture become an integral part of Africa's creative and cultural industries. In discussing the topic, this presentation will draw examples from the Zambian experience. Part of the discussion will be weaved around the five P's: Pedigree (what have we done?), Practice (what are we doing?), Potential (what can we do?), Policy (what is the role of government?), People (what have citizens that are not part of government done and what can they do?). This paper argues that arts education cannot be achieved by government alone: it has to invest in infrastructure and human resources, but it also has to encourage private citizens and NGOs to also contribute to the development of arts education.



Walid Badr, Egypt

Biography: Mr. Walid Mohamed M. Badr has a Bachelor of Arts Degree in Theatre Studies and a Bachelor of Commerce. He is the President of the National Centre UNIMA, Egypt. He worked as a puppeteer and Director with the Ford Foundation in Cairo, the Program for Appropriate Technology for Health and the Cultural and Health for Africa Program, to develop a show to teach children the importance of a breakfast meal. Some of UNIMA's aims are to encourage ways of using puppets from earliest childhood, to encourage researchers to engage with the field of puppetry in education and to encourage the inclusion of puppetry in the training curricula of teachers, therapists and development workers.



Mohamed Fawzy, Egypt

Biography: Mr. Mohamed Fawzy is an Actor, Director, Choreographer and Puppeteer Artist. He has been a member of the Actor Studio (Cairo Opera House) Mansour Mohamed since 1990. He is a Director at the Cairo Puppet Theatre (2006). He has participated in various international festivals. He received the award for the Best Choreographer (Vienna Dance Festival, 2010) and the Best Performance (China, 2012). He established Kayan Marionette, Egypt to enhance the field of puppetry in Egypt. Kayan Marionette has participated in various workshops for Arts Education worldwide.

Abstract: Puppetry as a Model for Arts Education (bright spot): We believe that the renaissance will be achieved through the good education programmes which are provided by schools in various countries. This will bear fruit when we follow creative thinking techniques. Investment in the future could be made to the strongest resource we have (the youth). Puppetry is a kind of art that arose innately in people and this needs creativity where an object imitates stories and attitudes for enjoyment through a state of self-criticism. The art of puppetry in Egypt and the Arab world is suffering from a local failure to keep pace with its tools for puppet art in the world. It also suffers from a neglected academic and educational involvement in studies of arts education in Egypt. It also requires special and rare skills. Experts in Egypt, North and East Africa are not able to keep the pace with the world, but can start through innovative workshops to transfer the expertise to young puppet artists and to those who are interested in integrating the education process within the arts.



Nageh Hosni Ali Khalifa, Egypt

Biography: Mr. Nageh Hosni Ali Khalifa is the Chairman of the Egyptian Association for Youth and Community Develop (EAYCD). He is the Director of the Egyptian Centre for Development and Creativity. Also involved in the Professional Develop and Training Programmes Minia Education Administration. Mr. Khalifa has been involved in the training of trainers and the implementation of programmes for youth development.

Abstract: Experience Art for Development - The experience of the Egyptian Society for Youth Development and Society in the use of new approaches to education and the adoption of the arts entrance as a gateway to sustainable development through schools as well as youth centers is a pioneering experience that began in 2003. Examples were represented: Interactive Theater, Art Performance, Digital media, Digital Movies, Blogging, Simulation Games, Street theater and Folklore. As a model for advocating the values of art and its impact on societal values and combating violence and extremism. Local and international experiences have overlapped in creating great experience to support learning models, promote professional

development in informal education styles and develop simple technical structures capable of interacting with societal data and interventions for the development of community- Positive values. For example, in collaboration with the Directorate of Minya, dealing with the problem of seasonal diseases and how to prevent them and fight liver viruses and confront violence and water problems through the use of artistic expression entrances "drawing - theater - film industry - singing - rhythmic dance - stories and new media. Has been able to provide a great example of the potential of the child and the school if the technical support to the formation of such tools to suit the local environment. The call for the development of arts education as a means of raising awareness, public taste and community values reflects a challenge with the children of disadvantaged or poor communities suffering from problems of social, gender or economic discrimination, which we need to provide an experience such as interactive theater and create a kind of direct interaction with The public and enable him to formulate his vision for the best intervention with the problems he faced where experiences such as "an idea is not for sale" - and the forum of the story - and the art gallery and street exhibition - and street theater - and cities without the walls - one world - River women and tales of the time of Fat attempts good to The School, the Youth Center and the Dialogue Forum are able to present acceptable ideas in non-traditional ways that suit all categories. Finally, we present two fundamental challenges: Bureaucracy and institutional support and Ideas and funding. To share how to create an African society capable of communicating, presenting and accepting ideas for diverse societies. So we announce the Egyptian initiative "Art Without Borders". To emerge from the cradle of human civilization to form the color and flavor of all free and creative African societies as a common platform for the introduction of African arts in a language that all peoples of the continent understand without exception



Samia Habib

Biography: Samia Habib received her Master's Degree in 1995 and her Ph.D. in 2001 from the Department of Art Criticism at the Academy of Arts. She has written several books, *"Women theatre in Egypt"* – 2003, *"Durrenmatt Theatre"* – 2004, to name a few. She has participated in various national and international activities, presenting a paper on Research About Women & the Theatre, presented at the first National Conference of Women in 2000, presenting Research at the first Conference of the Faculty of Education on Education and Society Development in 2003.

Abstract: "Teaching has been my life experience, I consider myself a real case study for Arts' education, both in teaching, in teachers' development, and in children themselves. Firstly, In the faculty of Specified Education where I was responsible to graduate teachers specialized in cultural activities (Theater, School journalism, etc.) to work in teaching arts to students of essential education level (grade 1:10). Secondly, currently I am a professor at the Academy of Arts (Head of arts' criticism Department), where I present the vision of the Academy of Arts in teaching Arts to the young children in the specialized institutes of Ballet, and Music. Thirdly, As a playwright and keeping the long teaching journey in mind, I wanted to make use of this in a piece of art which then turned out to be a children's play called "Fatfoota", Which was shown for different children all over Egypt. (2014 - 2016) trying to implement in them the meanings of humanity and belonging. Therefore, I will be focusing on: The academic aspect of teaching arts by investing in the minds of those who teach. Children art's education in the Academy of Arts. Writing for children with an educative perspective.

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PANELISTS BIOGRAPHIES



Presenter and Chairperson: *Emma Wolukau-Wanambwa, Uganda*

Presentation Title: *Ebyo'mumutwe: Thinking and Making*

Biography: Born in Glasgow in 1976, Emma Wolukau-Wanambwa studied Literature at Cambridge University and Art at the Slade School of Fine Art, University College London. She is Research Fellow in Fine Art at the University of Bergen, Norway and Convener of the Africa Cluster of the Another Roadmap School (<http://colivre.net/another-roadmap>). Wolukau-Wanambwa works in a wide range of media, formats and contexts. Recent and upcoming exhibitions and events include: *You Must Make Your Death Public* (De Appel, Amsterdam, NL), *Kabbo Ka Muwala* (National Gallery of Zimbabwe, ZW, Makerere University Art Gallery, UG & Kunsthalle Bremen, DE), *The Society of Exclusion* (tranzitsk Gallery, Bratislava, SK), *Greetings To Those Who Asked About Me* (Contemporary Image Collective, Cairo, EG. Her essay, 'Margaret Trowell's School of Art or How to Keep the Children's Work Really African' will be published later this year in the *Palgrave Handbook on Race and the Arts in Education*. <http://www.wolukau-wanambwa.net>



Panelist: *Prof. Saria Sidky, Egypt*

Biography: Dr. Sidky received her doctorate from the State University of New York at Buffalo in 1979 and is professor of curricula and teaching methodology in Helwan University's Faculty of Art Education where she has taught for the past forty years. She has also taught at the universities of Cairo, Alexandria, Ain Shams, and Asyut and the International Academy for Media Science. Her publications include a number of research papers on Art Appreciation, Art Education, Art History, and Museum education many presented at academic conferences in and outside Egypt. Her published works include a number of teaching guides. As an artist in her own right, Dr. Sidky has exhibited in Egyptian, American, Danish and Swedish art galleries. Director of the National Center for Child Culture 1995. Facilitator – of several cooperative projects between the State University of New York Schools of Fine Arts at Buffalo. UNESCO Project: Endangered Egyptian folk arts database program and training programs (2007). Consultant and Coordinator - Bibliotheca Alexandria. Chairperson – Fulbright joint Egyptian-American project. Haze several Publications in art education. A Consultant-National Authority for Quality Assurance and Accreditation of Education Egypt and a Member of the Committee of developing the Nile Egyptian schools a giant project of the education development fund of Egypt and the University of Cambridge (2010-2011). The 2017 Sir Herbert Read Award is a lifetime achievement award to arts education



Panelist: *Mr. Themba Mchunu, South Africa*

Biography: Themba Mchunu well known as Crocodile-Longlegs, trained at the University of Cape Town where he graduated at the top of his class with a distinction in Theatre and Performance studies and obtained a Honours Degree in Drama. After a successful professional acting career and working with a number of Theatre Companies and Non Profit Organisations in South Africa he furthered his studies obtained a Masters degree in Applied Theatre at Rhodes University. His passion is without a doubt Community Arts Development. Themba is not only an art administrator, but also a highly accomplished actor, director, mentor, teacher, and has won numerous awards in theatre and for his distinguished leadership skills. In 2012, Themba was awarded the Gold Award for Excellence in Community Engagement using Theatre and has also been awarded the prestigious Moira Lister Theatre Award amongst others. He is currently the Manager for eThekweni Municipality Arts and Living Cultures.

Acknowledgments

Members of the NEPAD Regional Conference on Arts Education in Africa for the Northern and Eastern African States Arab Republic of Egypt Think Tank Committee

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- Mrs. Elham Ahmed Ebrahim, *Under Secretary: Foreign Cultural Relations*
- Mrs. Rasha Saad, *Supervisor: International Cooperation Department*
- Mrs. Manal Mokhtar, *Manager: Foreign Loan Department*
- Mr. Omar Saad El Din Hassan, *Manager: Missions Department and Focal Point*
- Mr. Adel Mohammed Elhfnawy, *Science Expert and Focal Point*
- Mrs. Enas Sobhy, *Focal Point*

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