

ART,
VOLUNTEERING &
SOCIAL CHANGE
CONFERENCE

MAY 2-3, 2016

Makerere University, Kampala,
Uganda



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Foreword

Dear reader,

We are proud to present a summary report of the First International two day conference for Art, Volunteering and Social Change, held at the College of Engineering Design Art and Technology, Makerere University. The Margaret Trowell School of Industrial and Fine Art (MTSIFA) Makerere University, the Nagenda International Academy of Art and Design (NIAAD), Inspiration Arts for Humanity and the Israeli Volunteer Association collaborated to deliver an introduction to the fusion of the arts, volunteering and social change. This opening conference of the emerging Interdisciplinary Center, a joint initiative by Inspiration Arts, Makerere University and NIAAD, is the first milestone on our journey towards delivering knowledge, advancing professionalism and insights of the arts and its contributions towards social change.

We thank you for your constructive contribution to the great success of the conference. Together with your joint efforts, professional knowledge and personal motivation we will walk many more miles together, climb mountains and deliver positive social change with and through art.

Yours sincerely,

Dr. Venny Nakazibwe, Deputy Principal CEDAT Makerere University
Dr. Kizito Maria Kasule, Dean of MTSFA Makerere Uni. & Founding Director NIAAD
Tamar Dekel, Executive Director Inspiration Arts for Humanity

About the Conference

Art and culture stand in the heart of a society. They are means of non-verbal communication and they can serve as a bridge between conflicting parties. Because it displays not only what is but also what could be, art can be a driving factor in social change. Art can be perceived as the ultimate expression of human civilization, and following that notion, artists have a central social role whether they acknowledge this or not.

Artistic expression may lead to unconventional results in challenging situations. It can be used to empower individuals and communities and to make them economically sustainable. It can raise awareness and it can be used as a therapeutic tool.



Unlike the use of art for social change, national and international volunteerism has a long tradition in development. Documentations of independent international volunteer work date back to post-World War I. Short-term work camps for reconstruction and relief assistance were set up in India and other developing countries in the 1930s and 1940s. Today

volunteerism is considered as a powerful transformative tool that can successfully tackle challenges related to social change. The United Nations recognizes the importance of national and international volunteerism with regard to the realization of the 17 sustainable development goals. Volunteers can help others to acquire skills and discover new perspectives and vice versa. Volunteerism is thus a two-way street, and, if done well, empowers both the volunteer and the beneficent. It has been argued that these acts of solidarity and mutual learning can be referred to as key ingredients of social change, long-term international volunteering and effective development work.

Art and international volunteerism are both important motors for social change. Taking the position of social formative leadership, while combining it with international and community volunteerism, brings the relationship between art and the society to its peak.

About the Partners

Inspiration Arts for Humanity

Inspiration, built on the foundations of artistic excellence, social activism and community engagement, is developing a strategy that emphasizes on some of the largest core issues of contemporary international development through a unique strategy of artistic, creative, social and ethical leadership.

Its vision is deep-rooted in the universal language of art, which expands and deepens our capacity for growth, supports progress in conflict-resolution, empowers individuals and addresses social issues while providing new opportunities for expression and dialogue.

Guided by values of excellence, artistry, social responsibility and humanism, Inspiration is a unique institution, the epicenter of the working knowledge incorporated into a movement of individuals, groups, organizations and businesses around the world working together to promote art as the lifeblood of a more collaborative, understanding and peaceful world. Inspiration's Vision is to cultivate art as a catalyst for effective social change. Our Mission is to instill artists with the tools needed to translate their talent into measurable impact to the world's most pressing social challenges. By establishing the Inspiration Global School, an international academy, we will be training artists to be activists and social entrepreneurs that will strive to lead change with art.

Makerere University Kampala

Established in 1922 as a humble technical school, Makerere University is one of the oldest and most prestigious Universities in Africa. Over the years, Makerere University has been growing in student numbers to over 35,000 (45% of whom are female). Makerere University has repositioned itself as a research-led university where research and teaching/learning are mutually reinforced. Research is strategically emphasized as a mechanism through which Makerere University has become a locus of scientific innovations and discoveries.



The University is currently ranked third in Africa in research, and aspires to be the leading institution for academic excellence and innovations in Africa, with a mission to provide innovative teaching learning, research and services responsive to national and global needs.

Makerere University operates a collegiate mode of governance with ten Constituent Colleges including; College of Agricultural and Environmental Sciences (CAES); College of Business and Management Sciences (CoBAMS); College of Computing and Information Sciences (CoCIS); College of Education and External Studies (CEES); College of Engineering Design Art and Technology (CEDAT); College of Health Sciences (CHS); College of Humanities and Social Sciences (CHUSS); College of Natural Sciences (CoNAS); College of Veterinary Medicine Animal Science and Bio-Security (CoVAB), and School of Law (SLAW).

Naganda International Academy for Art and Design (NIAAD)

With a mission to be a Centre of Art and Design excellence, NIAAD aims to train art and design graduates in order to meet challenges of the changing times.

NIAAD is a private Institution licensed by the national council for Higher education of Uganda and is located on the edge of Lake Victoria, 12 miles off Kampala Entebbe High way, along Lutembe beach Road. It was founded in 2009. The Institution is committed to providing qualitative and flexible Art and Design programs with respect to national development goals.



Besides offering formal art and design education, NIAAD, with local communities, initiates and develops sustainable community based programs that aim at reducing poverty and hardships within the society.

The Israeli Volunteer Association

The Israeli Volunteer Association (IVA), the largest volunteering organization in Israel for the past 40 years, operates among all sectors and populations in Israel: Jews, Muslims, Christians, Druze, Bedouins, religious, secular, men, women, children, youth, seniors, people with disabilities, youth at-risk, migrants and international citizens.

The IVA perceives volunteering as a manner to form a meaningful social change and create better mutual future for all the groups and citizens of Israel. Offering a wide scope of volunteering programs, the IVA aspires to reduce social-economic gaps, provide a stepping stone for marginalized and disadvantaged groups, fighting against racism and prejudice and promote a more equal and tolerant society with solidarity and mutual goals and prospects.

Keynote Speech by General Elly Tumwine

The Power of Volunteerism

Before you do anything, ask the question Why? Why are we here? Why are we celebrating or remembering? Why should we be the ones here? Why this day or event? Why? Why? Why? We are here to celebrate one event in ones life, at one time, one day, at one place. Why? What power, what force, what cause, what reason, what influence, what motivation, what ground, what attraction, what excitement, what gain, what profit, what driving force, what push, what? What? What?

The answers to both are:

We are here to remember the reasons why this day of self-sacrifice was necessary and for what expected outcome or end-state.

and,

2. The power of voluntarism in the voluntary decision to sacrifice for a correct cause without expectation of pay or profit.

That is why we are here, and that was the power behind the event that we are remembering. Losing my eye or life was not the most important, what was most important above my individual self was the impact it would create. I call my gun, ORWESIGISIIRE from a Runyankore proverb, "orwesigisiire arushoma" meaning that you drink the porridge as you have made it or you should be ready for the consequences of your voluntary decisions.

Every person has a free will that governs all the decisions that we take voluntarily. Our decisions and actions depend on what we know, or what we have gone through. This is what makes us individually unique and different from one another even if we are twins. We all go through different experiences that determine our voluntary choices and decisions.

Just like our bodies, there are voluntary and involuntary movements. The heart does involuntary movements, while the hands do voluntary movements, and the

eyes do both. As much is around us, which seems beyond our power, much equally depend on our voluntary power to change them to what we would like them to be. Most depend on our choices and decisions, whether individually or collectively. Everyone has a role to play in deploying our free will to improve our situations. It demands awareness, acceptance, and taking the necessary action in the right direction, to have the desired impact for our common good. Take the step and impact the world.

All we have to do is to do the right thing wherever we are, by our own choice and will, to bring about the necessary change. Many of the world's changes and revolutions came out of voluntary action. From wars of liberation, to transformational changes through different sacrifices and innovations, this came out of voluntary actions rather than from the formally established and official institutions. These voluntary actions normally start small and are ignored or dismissed. It is amazing to note, however, that it is these mustard seeds that have greatly transformed the journey of mankind. Just do what is for the common good.

Volunteering is a global movement that challenges all those who would like to cause a positive impact and make a difference. The role of each individual adds to the sum total of a group or general world effort. Let each of us not underestimate the power that we possess to change our world for the better wherever we are.

It is my hope that each of us has a unique testimony from our unique experiences, to share, on this subject of how voluntarism has improved a certain situation. I will share from my experience as a herds-boy, a student, an artist, a teacher, a military commander, a freedom fighter (which is more than just participating in a liberation war, but a permanent on-going struggle), a legislator, a parent, a farmer, a mobiliser, an organizer, a believer, and a follower.

We may lose a whole generation and consequently future generations if the youth are not nurtured in the tested and proven practices. Experience cannot be bought by money or perfectly imparted by technology like getting first hand.

In all these experiences, three words make constant meaning, Awareness, Acceptance, and Action, which are then followed by the actions that demand time and sacrifice. Every living thing needs to be conscious and aware about its environment. For its security and survival. Not just to eat until it dies; at least for human beings, we need to be more aware in order to do more that is in our

power. The greatest power we have in each one of us is to voluntarily be aware of what needs to be done, accept it as our responsibility, and act accordingly within our means.

Unlike other natural things, which our human limitations may not make us understand well, humans do things beyond their basic needs. Most of the other living things concentrate on the search for food, but humans use their free will to do more, and cause changes in the world, but all based on their voluntary power.

Awareness

The most important step in life is to be aware of who we are, what we are, where we are, and what power we have to change and influence situations. Voluntarism is a global movement that each of us can be part of to create the impact we would like to see. This starts with being aware of what we are, can do, can accomplish, now and in the future. The reason people choose to volunteer is seeing or being aware of the impact they can create to improve the situation.

We need to make all the people in every area aware of their surroundings or the environment they live in and how greatly they can improve it in the short term, medium term and long term. This can only be done better by those who care more than the others and who are ready to volunteer to raise awareness. Knowing the problems is not enough, unless you care and you are willing to let others know what you care about.

A single person can cause a world movement by making people aware of the problem, the desired goal and the methodology or strategy to achieve that goal. The renowned volunteers always ask themselves, "where the society has come from, where they are, where they would like to go, and how they can go there."

Acceptance

Once you are aware, it is again one's choice to accept the reality or not. Many times people do not accept the true reality; they just think things will be as they wish them to be. Acceptance is a major step in encouraging one to offer himself to sacrifice for the cause. Human relationships much depend on the voluntary choice to live together once one accepts the other. Even when there are troubles and challenges, it is what one has accepted that recovers or leads to healing. The voluntary spirit lies at the center for couples or organizations to last.

Humility, dignity, sacrifice, and commitment create the willingness to offer one

self, in whatever action. The ability to love beyond the obvious can only come from a willing heart. Even the request to love your enemies can only be out of a voluntary choice out of awareness and acceptance.

Action

While awareness and acceptance are important; the most important is what you do about it, and the action you take. There is a lot of energy and force that does not get deployed just because people do not think they are the ones with the responsibility and means to fill the gap. The determination, the strength behind the action and the delivery of the action, come from the voluntary-power-deployment of the available force. It does not have to be a wish of what you could have done in the past, or what you intend or wish to do in the future; it is what you are doing about it now.

This has a lot to do with the spirit of voluntarism and how it relates to awareness and achieving success. To use the example of the NRA Bush War, the most important part of the struggle was to make the people and more so the fighters aware of why there was need to wage war. Then to explain the situation in the country and in other countries, followed by explaining the strategy and tactics that would be used. After understanding the above, it was easy for one to voluntarily offer oneself. The awareness, the acceptance and the necessary action played a great part in making all the fighters willing to abandon all, and offer themselves to sacrifice for their country.

"People do not do what they should, but what they understand." is one African Proverb.

Revolutions, Religions, and most human institutions are from the power of voluntarism, which also is responsible for their sustainability. Without it, they collapse. That's why empires raise and fall, businesses run bankrupt, and non-voluntary organizations crumble inevitably because they lack this power of voluntarism.

The voluntary power of one individual can change the whole world, and lack of it can cause it to perish. From an individual comes the family, the community, the nation and the whole world. If you want to move the whole world, start with a willing voluntary individual. Make that one aware, let him or her accept, and voluntarily act accordingly. It is within the power of everyone, but it is also true that, it is not the choice of everyone. Is there something missing in you about your community? Is there a gap that you can voluntarily fill? Is there a life-changing

message that you can share? Is there a hope you can add to another person? Is there a smile you can voluntarily give? Is there any resource that you can voluntarily share? Is there any energy in you that you can voluntarily offer for the common good? And finally is your life a mission-led life.

God bless you.

After graduating from Makerere University in 1977, Elly Tumwine embarked on a teaching career in various schools in Uganda, teaching Fine Art. After the National Resistance Movement victory in 1986 he resumed his art. While serving as the Commander of the NRA, he designed the flag, the emblem and the green and camouflage uniforms of the army. He was appointed chairman of the board of Trustees of the National Cultural Centre. In 1992, he launched his company, The Creations Limited, to promote the arts and crafts industry, encouraging artistic values and creativity.



Presentation Abstracts

1. Design, Art, Volunteerism and Development Work: A New Unity in Building Resilient Communities and Creating Social Change in Northern Uganda

Dr. Venny Nakazibwe

Art and design-led approaches and interventions can significantly raise the level and nature of impact developmental activities can have on vulnerable communities. After more than 20 years of political insurgence that left communities in Northern Uganda dysfunctional, efforts have been made by several players including the government, international development partners, civil societies, and individuals to redirect the community on a path towards socio-economic recovery. Several approaches, art and design inclusive, have been



used to deliver peace and development to the war-scarred region. The roles of art, design, and volunteerism in the development agenda of Northern Uganda have been evident in this process and cannot be underestimated. This presentation focused on two scenarios where art and design methodologies have been applied to trigger social change in northern Uganda. The art initiative Let Art Talk, of Fred Kato Mutebi, a Ugandan professionally trained artist and the design thinking methodology as applied in the three-thronged UniWash UNICEF-Academia Private Sector Partnership for Human Rights-Based WASH Innovations for Ugandan School Children, were discussed. The common strand that runs across the two initiatives is in the use of a human-centered and integrated design thinking approach in an attempt to transform communities in northern Uganda.

Dr. Venny Nakazibwe is a Senior Lecturer in the Department of Industrial Arts and Applied Design, and the Deputy Principal of the College of Engineering Design Art and Technology (CEDAT), at Makerere University. Venny Nakazibwe served as Dean of the Margaret Trowell School of Industrial and Fine Arts, one of the three Schools in CEDAT. She holds an MA in Textile Design and a PhD in Art History. She has carried out extensive research in the history of African textiles focusing on indigenous fabric design and decorative techniques, as well as the contemporary use of these materials in art and design practice.

She has done additional research on Design Effect and Value Addition in Uganda's Industrial and Service Sector as well as Knowledge Transfer in Design Education for Creative Enterprises in East Africa. She currently serves as a mentor on the UniWash UNICEF-Academia Private Sector Partnership for Human Rights-Based WASH Innovations for Ugandan School Children Project.

2. Volunteering and artistic development to minority communities: A case of Hounslow – London

Dr. Philip Kwesiga

Everyone wants to live a beautiful and meaningful life. The presented paper discusses aspects of using selected art and design practices among minority communities as a tool that can be used to promote artistic/design languages and



cultural identity of the various local communities in in Hounslow -West London. The United Kingdom is increasingly becoming a mixture of cultures. Volunteering groups have created programs and activities that engage young people and women from minority communities using art and design. Fortunately, such programs not only provide the participants with life skills but also enable them to engage in meaningful creativity and productivity. Currently, the British government has been reducing the withdrawing support to such innovations and pushing an agenda of reviving, promoting and sustaining larger British core values at the expense of cultural practices and activities as a way of promoting cultural unity. The paper contributes to the UN's effort by respect unity in diversity, acknowledge and appreciate the various cultures of the people of Britain. In it's active presence, the program conducted workshops using art and design. The use of art and design tends to trigger a sense of trust and belonging within minority groups in Britain (people in Hounslow). Based on this experimental work, the author argues that art and design activities can be used as a catalyst for promoting cultural heritage and celebrating cultural diversity among the different cultures of Britain.

Philip Kwesiga is a Ugandan born artist, designer and educator, trained in ceramics and graphics. He has a Postgraduate Diploma in Education (1986) and Masters of Arts, Fine Art (1988) in Makerere University. He received his PhD in Art and Design at Middlesex University, London. His career spans from 1985 (Teaching Assistant) to the present Associate Professor since 2007. He has also worked as

designer in the local media houses and exhibited works (paintings, ceramics) in both local and international spaces. His research in pottery and ceramics focuses on local pottery and ceramic practices in western Uganda to expand the appreciation of pottery. He introduced the visual communication design department in Makerere University and later the promotion of e-Content as an aspect in the African Universities – supported by the PHEA-ETI.

3. Performing Arts as Tools Social Change: Contribution of the Department of Performing Arts and Film at Makerere University

Assoc. Prof. Sylvia Nannyonga-Tamusuza

The performing arts (music, dance, drama, film etc.), like many artistic expressions, make a central contribution to developing more active and dynamic communities that are responsive to social changes not limited to health, politics, human rights, and class learning. The arts can help engage marginalized groups and can restore vitality and confidence within local communities. They enable and encourage people not only to understand their own world, but also to explore and imagine possible other worlds. The arts stimulate both the mind and the heart – they educate our thoughts and our feelings.



Drawing on examples from Uganda, this presentation examined the role of the performing arts in fostering social change. It discussed how the Department of Performing Arts and Film at Makerere University is participating in preparing its students to use the performing arts as tools for social change.

Sylvia Nannyonga-Tamusuza has published on popular music, school music competitions, dance as music, sexuality in music and dance, politics and gender in music, the interface between ethnomusicology and music education, and identities in diasporic music, music repatriation and archiving. Her publications include the book *Baakisimba: Gender in Music and Dance of the Baganda People of Uganda* (Routledge, 2005), as well as many articles in journals and edited volumes. She is the co-editor of *Ethnomusicology in East Africa: Perspectives from Uganda and Beyond* (Fountain 2012). Her most recent publications are two chapters: “Written Documentation of the Klaus Wachsmann Music Collection: Repatriating the Past to Present Indigenous Users in Uganda” in a book entitled: *African Music in Context Institutions, Culture, Identity* (Fountain

2015) and "Performing Baakisimba during Mass: Negotiating, Contesting and Politicizing the 'Sacred' in the Roman Catholic Church in Uganda" in *Re-Finding African Local Assets and City Environments: Governance, Research and Reflexivity*, edited by Wakana Shiino et al. (2016).

4. Focus: Art for Social Change? Art Done for Art's Sake not Identity's Sake

Joan Kekimuri

The presented paper discusses traditional Baganda art forms engaged in specific cultural healing practices of Buganda. It expounded on whether the art forms in question are a propagation of Baganda; ethnicity, identity or aesthetics. The evolution of these art objects has been studied through a postcolonial lens hence tracing how colonial government rejected traditional art forms through religious dogmas. This portrays the Bugandan outcry to return to cultural consciousness or ethnicity against the prevailing modernity by reviewing scholars like Lugira Muzzanganda A. (1970), Kivubiro Tabawebbula (1998), Sanyal Sunanda K. (2000), Kizito Maria Kasule (2002), Kyeyune George W. (2003), Venny Nakazibwe (2005) and Sengendo Pilkington N. (2014).

A former head of the Department of Industrial Art and Design, Kyambogo University in Uganda, Joan Kekimuri holds a Master's degree in Fine Art from Makerere University. For the previous 17 years she has been teaching fine art at Kyambogo University. She has travelled and taught in different Scandinavian countries and exhibited globally. She was key instrumental in setting up the master of Vocational Pedagogy degree program at Kyambogo University, which is supported by the Norwegian Government. Currently, she is pursuing her Ph.D. in Visual Arts at Makerere University.



5. The Role of Art in National Development

Assoc. Prof Andrew P.Yiga

There is a glaring absence of pedagogical visual cultural content in Ugandan primary schools. A major obstacle to progress in art education has been the inability, or perhaps the unwillingness of artists, designer's, art critics and art educators to define in a manner that makes systematic curriculum design and individual/ social constructivism possible. This has compromised and undermined visual culture education, and thus national development. The educational system of a given society reflects that social system. At the same time it is the main force of social control to which the individual must submit and as one of the most universal models of social relationship to which they will refer later.



A definition was proposed and approaches to pedagogical construction content were addressed. The role of visual culture in terms of studio arts does have an impact on Ugandan human resource. Uganda is graced with minerals, fertile soils for agriculture and talented individuals. The country can be developed if all available resources are put to proper use through education. A country could be perfectly governed, immensely powerful and without poverty, yet it produced nothing of its own in architecture, sculpture, music, painting, landscaping, crafts or in books. It would someday pass into the twilight of history, leaving only the trace of creditable political records. Positive implications for visual pedagogical content delivery were made for further debate and discussion.

Andrew P. Yiga is an Associate Professor of Art Education at Nkumba University and Dean School of Commercial Industrial Art and Design (SCIAD) at the same university. He holds a PhD in Fine Art from Makerere University. He is a seasoned educationist with experience from Goteborgs University in Sweden, State University of New York, Makerere University and National Teachers' college Kyambogo. He has also contributed to the field of art through national and international exhibitions. He has supervised students on Ph.D. and Masters Programs and served on a number of university committees.

6. Art Volunteerism and Social Leadership

Assoc. Prof. George Kyeyune

Whenever people live together, they make art; art in a broad and variegated sense. They play music, carve images, make pots and baskets etc. Art therefore is integral to people's lives and art has defined life as life itself has been defined by it. Therefore, when we make art we are simply responding to the exigencies of life demands, which manifest themselves in many different ways.

The modern art products in galleries, public places and elsewhere draw on the immediate environment, which, on the African continent in general and Sub-Saharan Africa in particular is tainted by the colonial past. The market (dominated by the West), social, political and cultural experiences have over the years had a combined effect on the way art is produced, displayed and consumed today. The commodification of art notwithstanding, an artist is still accountable to his audience, which is a mixture of the local and international. As a leader in society he has observed, perceived, synthesized and constructed visual statements that give a sense of purpose to life and embody the spirit of the community that nourishes it.

To be an artist is both a calling and sacrifice. An artist feels rewarded if and when communities are touched by his products; an experience that should result in self-reflection and positive action.

The presented paper examines the way artists in Uganda have used their histories and memories to assert themselves as vanguards of peace and contribute to the improvement of societies. In their visual reproductions, they have exhibited evidence of unfettered access to the deeper significance of life and have used their skills to remark, often in a candid way, on both the highpoints and woes of society occasioned by absence of fairness. Their statements are unsolicited yet directional and actionable.

George Kyeyune is an Associate Professor at the Margaret Trowell School of Industrial and Fine Arts, Makerere University. He is also the Director of the Institute of Heritage Conservation and Restoration, Makerere University. In 2003, he completed his PhD in African Art at the School of Oriental and African Studies,



University of London, where he examined trends in Uganda's Contemporary Art. George Kyeyune is also a practicing artist with several monuments in Uganda to his credit. In 2005, he became Head of the Department of Sculpture and in 2006, he was appointed as Dean at the Margaret Trowell School of Industry and Fine Arts. He was awarded a post-doctoral Fulbright Fellowship in 2012-2013 and a Commonwealth Fellowship in 2013-2014.

George is involved in the VW Foundation funded project; African Art History and the formation of a modern aesthetic as a core member. He is documenting the Uganda's modern art in the Frankfurt Museum, acquired by Mr. Schneider a German collector in Uganda, during the 70s 80 and 90s. He is interested in analyzing a link between the Frankfurt collection and the Makerere

7. Design, Health and Community: An Integrated Approach to Design and Health Issues through Socially Responsive Art, Design Solutions and Entrepreneurial Activities in Africa

Bruno Sserunkuuma

Culture can be a major sector benefiting the country's national growth. It promotes employment opportunities especially to the poor and marginalized section of communities in both rural and urban areas. Culture as a sector for national development also fosters economic growth, job creation, export earning and promotes social inclusion, cultural diversity and human resource development (UNCP 2006). Art and Design are major practices in the cultural sector and feasible options to diversify Uganda's economy and supplement the improvement of the sustainable development in society. The creative industries, which included both Art and Design, have become increasingly important to the economic wellbeing in many parts of the world. The creative economy (2010) report published by the United Nations (UNCTAD, UNDP) also asserts the relevance and integration of the creative industries into the economy and other social sectors like health and social enterprises are extremely paramount.



The presented paper is an outcome of the Design, Health and Community research project undertaken by a collaborative higher education link between the School of Design, Northumbria University, UK, the Department of Graphic

Design, Durban University of Technology in South Africa and the Margaret Trowell School of Industrial and Fine art (MTSIFA), Makerere University. The project focused on the role of Art and Design in developing an integrated and symbiotic approach to health education in communities and the economic advancement through socially responsive art, design solutions and entrepreneurial activities in Uganda. The partnership aimed at strengthening health issues and awareness; and facilitated economic development through art and design among rural and peri-urban craft making communities with particular emphasis on women activities. The project methodologies were drawn from the South African “Siyazama” project, which places premium of the role of art and design in affirming indigenous knowledge and skills as a means to disseminate vital information about HIV/AIDS among the most marginalized vulnerable communities, especially rural women, in the province of Kwazulu-Natal in South Africa.

The variations in the socio-cultural phenomena between Uganda and South Africa meant that the “Siyazama” Model was inevitably customized to take account both the cultural and commercial context, utilizing the material culture of Uganda-bark cloth and basketry. In the development of art products, messages promoting sensitization about HIV/AIDS were introduced. This paper reveals the importance of Art and Design institutions in promoting the enhancement of collaborative linkages to indorse and provide avenues for an appropriate environment for teaching and learning through community outreach and the relevance of the taught art and design courses.



Bruno Sserunkuuma graduated with a B. A (F.A), an M. A (F.A) and PGDE from Makerere University. He is currently lecturing ceramics in the Department of the Industrial Art and Applied Design at Makerere University. He has been involved in a number of research and projects promoting crafts, including; Gender And Development (GAD) Small Project, Artists in Development UNESCO project, NORAD collaborative project, the British Council EPA and EAP projects, the Art in Medicine Training Project with the University of Florida, USA and the Decolonizing Art Education: NIAAD – IAE staff and curriculum development project. He has participated in many national and international solo and group exhibitions since 1993. A studio ceramic artist and designer, Bruno has won various pottery and ceramics prizes including UNESCO crafts prize for Africa. He is a member of NIAAD

Governing Council; the skills sector for culture and tourism of the Skilling Uganda Programme; Uganda Visual Artists and Designers Association (UVADA) and the National Association of Cultural Crafts of Uganda (NACCAU).

8. The Artist as an Entrepreneur

Dr. Kizito Maria Kasule

During the past two decades in Uganda, many contemporary artists have become social entrepreneurs. For them, the art they produce has become a means of accumulating financial resources needed to initiate enterprises from which they generate income to cause social change in society. The presented paper, using clear example of artists, argues that without artists integrating social entrepreneurship in their art practices they cannot survive current competitive society, and that when artists become social entrepreneurs, they transform society.



Kizito Maria Kasule is the founding director of NIAAD (2009), a private art Institution, which offers diplomas and certificates in Art and Design, and currently the Dean of the Margret Trowell School of Industrial and Fine Art at Makerere University. A graduate of Makerere University, Kizito holds a PhD in Art History and MAFA in Sculpture (Makerere University) and an MFA in painting from the Burren College of Art, National University of Ireland Galway. Between 2010 and 2014, Kizito was the Chair Department of Fine Art at Makerere University. His teaching career extends over years.

Kizito has attended several artists in residence programs worldwide. He sits on several Educational boards of Governors and is the founder of Dembe primary school in Masaka. He has exhibited widely in Africa, Europe, North America and also in Israel. His mission is to transform lives of the disadvantaged youth, single mothers and children through Art and Design Education

10. Art to HeART - Program for Psycho-Social Facilitators Through Creative Arts for teachers in the Deaf School in Tanzania.

Dr. Sara Lev

Knowing that great opportunities rely on collaborations, Lev TurnAround (Israel) together with the University of Haifa in Israel and Tanzanian Society for the Deaf (TSD), have initiated a unique internship program. The program was introduced to the participants of the conference in detail.



The program offers the Tanzanian teachers experiential encounters with the art therapy profession, through individual and group artistic experiences. It provides direct experience of the therapeutic utility and psychological influence of art processes, including: music, dance, drama/Psychodrama, and dance movement therapy. The purpose is to deepen the understanding of the Tanzanian teachers of the use of different art therapies for the understanding of their pupils' needs.

For the last two years, groups of 4 -7 graduated students of CAT (Creative Arts Therapies) department from Haifa University spent a period of 3 months at Buguruni School for the Deaf in Dar-es-Salaam, Tanzania. They stayed 24 hours a day with the children and the school staff, conducted workshops, lectures, therapy and social activities, such as: stimulating Art Room, Vocational class, Recycling projects, to the benefit of the deaf children in Buguruni School.

Moreover, the course provides an opportunity for the Buguruni's teachers to develop a capacity to observe and understand the creative processes and the artistic products, as a reflection of emotional states. The Israeli students get an opportunity to experience field training in a different country with unfamiliar culture and in a unique school for children with special needs. The internship program provides both sides with strong individual and social experiences and grants them with new unique skills to leverage in their career development.

Dr. Sara Lev, C.E.O. of Lev TurnAround, is an expert in the intersection between Business, Technology and Academia; Highly experienced in leading and teaching entrepreneurship and innovation processes in Israel and worldwide; Holds B.Sc. in Computer Science, M.A. and Ph.D. in Business Strategy and Entrepreneurship (Technion, Israel).

11. Artists Make History: How Art Influenced Social Changes

Ms. Tamar Dekel

Art can be seen as the upmost reflection of the zeitgeist. Although in the 19th century fine art has found its own separate space in the “white cube”, a reaction from artists came almost immediately (such as the Arts and Crafts movement) protesting this forced separation of the artist and his society/community. The assumption that art belongs and converses within the art field is continuously challenged.



It is understood that artists aspire to be recognized by the gatekeepers of the art world, but some artists find the way to be accepted and appreciated by the artistic establishment and at the same time, to be socially active and involved. Art can reflect on events but it can also create a language that is part of the events and that motivates and stimulates. Visual art can be seen not only as a tool that facilitates community and therapeutic social enterprises, but foremost, as the manifestation of society and social happenings.

The presentation attempted to demonstrate this point, based on a very brief and selective inspection of Israeli art movements and key figures of the past 100 years. Starting with Bezalel (Schatz & Lilien) relying on traditional crafts and the Jewish past; The new Israelites (Rubin & Gutman) building a new Hebrew identity; The Cnaanim (Dantziger) based on local Israeli pre modern values; Social education indoctrination (Yohanan Simon) kibbutz art; New horizons: we are international (Zarizki); and concluding with Dani karavan's International values in local adaption.

Tamar is the Executive Director of Inspiration Arts (since 2014). She lives and works in Tel Aviv and has been active in the fields of art and art education for over 15 years. Tamar holds a BA in the History of Art and General History from Tel Aviv University and an MA in the History of Art from the joint program of Christie's and the University of Glasgow. She is the founder and former executive director of Picnic Magazine Art & Music Distribution (NPO) (2012-2014). Tamar formerly served as organizational director of the Ascola-Meimad College of Art and Design;

academic director of the Avni Institute of Art and Design; project director at the Braverman Gallery; and intern in the European Union's Central Registry of Information on Looted Cultural Property, London. Tamar also works as an independent international art producer.

12. The Benefits of an International Project within a National Volunteering Program – The Example of Israel

Mr. Ophir Peleg

Established volunteerism, especially through the National Civil Service¹, gave the state of Israel an amazing tool for encouraging social change. Established volunteerism has the potential of helping Israel to bring together the various sectors of its society and to build common ground and language in order to determine its future on the basis of mutual understanding and dialogue.



The Israel Volunteer Association (IVA) that initiated the Civil Service 45 years ago, is working on a daily basis to achieve the goal of social change through volunteerism on three 'levels'.

Empowerment - through established volunteerism the individual receives tools for reshaping or strengthening his/her values and identities. This change also positively affects their families and their community. **Acquiring Skills**- some 'extracurricular' programs and workshops on different topics, after volunteering hours, enable an improved preparation of the volunteers to the academia and to the workforce. **Social Cohesion** – programs bring volunteers from different communities, beliefs and backgrounds, to work together on projects for the benefit of the general society.

¹ The Israeli National Service, called Sherut Leumi, is a national service option that provides young adults an opportunity to give back to their country while providing them the opportunity to work intensively in a professional environment.

The experience and the infrastructure of the IVA (more than 9,000 volunteers annually in more than 1,000 receiving NGOs across the country) have led the organization to develop a program for international NGOs.

In this program the IVA brings European NGOs together with different Israeli receiving NGOs to develop volunteer programs for young Europeans. The IVA organizes an after-hours program in order to learn about and from the Israeli society and maintains the ongoing relations with the receiving NGO in order to ensure the impact of the volunteering. IVA would like to examine ways to expand its services of developing Established Volunteerism in Africa in general and in Uganda in particular.

Ophir is a consultant and team leader at TARA, a strategic consulting firm specializing in regulatory processes. He graduated Tel Aviv University Law Faculty and is a member of the Israeli BAR. His career path is focused on providing individuals and organizations with the tools to change public discourse and promote social activism. Ophir helps some of Israel's largest and most influential nonprofits acquire innovative work methods that promote regulatory processes and social change. He has been working together with the IVA in the last 3 years in strengthening its inter-cultural approach and developing its international outreach.

Workshop Abstracts

Music

Mr. Idan Toledano

The workshop content:

The workshop was held in a studio of the Department of Performing Arts and Film. It was attended by 15 students who play; drums, electric guitar, bass guitar, keyboards, and vocals.

In the first part of the workshop, a musical acquaintance circle, in which each participant presented his name to a unique musical form, was performed.



In the second part of the workshop the students were presented some different musical styles that are popular in the Middle East. Common and asymmetrical rhythmic structures, and the musical scales and modes that are conventionally used in the region were discussed. Some of those new scales were also tried to be improvised both vocally and instrumentally.

In the third and major part of the workshop the students learned along the typical Mediterranean melody called "Misirilu" that comes originally from Greece. They processed and arranged it to the specific group of musicians. The musical piece was then presented at the final session of the conference.

Idan is an educator, multi-instrumentalist, arranger and a musical producer. Between 2008 and 2015 he was the Musical Director of The Arab Jewish Center in Jaffa, where he conducted the mixed youth choir "Voices of Peace" and directed the Greek music school. Idan taught music in the Bilingual School "Bridge Over the Wadi" in Kfar Kara, and founded a bilingual choir. Composes and performs music for theater, artistic director of The Arab Jewish Woman Choir – RANA, and the musical director of QUARTETOUKAN Ensemble. Idan is working for many years in outreach intercultural mediation through music. He plays and tours with different music ensembles in Israel and abroad.

Idan holds a BA in Western & Eastern Music and Education from the University of Haifa, and a graduate degree of moderating dialogue groups of Oranim Academic College, Graduate program "Peace through the Arts" of the US State Department and specialized in playing flamenco guitar in Seville, Spain.

Nature Arts

Zehavit Carmel

Artist and environmental activist

One of the many objectives of the workshop was to get the feedback of the participating students on the potential Artist-in-Residence project to be established in Africa. But more so, to understand how the students see their roles in the society as artists. The topics that were mostly discussed were; whether the artists believe they have a role at all, if so what it is and how they, as active artists can make a difference in their own community or in wider circles. The participants' relations with wildlife, if they think it needs to be protected at all, and how they, as artists can help were the main focus of this workshop.



In the beginning of the workshop, the students established that wildlife is a part of Uganda's national heritage. They spoke about how heritage in the world is reflected in local cultures and/or scenery. Additionally it was stated that it is inherited by all of humanity and therefore must be preserved and protected for future generations.

Following the introduction, the students were invited to brainstorm in small groups of three to four. They were asked to come up with ideas on how art can be utilized for nature conservation. After a certain time, each group presented its' ideas. These included; putting visual information in public spaces and media in order to create awareness, to use fashion as a walking billboard and to use local culture to change Western-affected lifestyle that harms the environment. Along with the traditional art and advertisement venues and methods such as exhibitions, workshops, posters, lectures etc. the students came up with ideas that involved

using interior design, mainly of institutions, to design phone apps, computer games, board games, animation and other educational means.



At the end of the workshop, the difficulties of outsiders trying to build something in a foreign cultural setting were addressed. The subsequent discussion included reflections on how it can be done, what should be avoided, what should be embraced, and how the students as local artist could contribute to these ideas.

The challenges of being an artist were addressed, yet so was his/her ability to influence a wide circle, and to make a real difference. The students presented themselves as devoted and talented young artists, who are eager to use their talent and position not only for their own personal gain, but also to enrich their home societies. They stated to be keen to break the glass ceiling of the stereotypes of “African art” and what is expected from an artist in Uganda.

Overall the workshop provided important insights into the state of mind of the participating students. They identified themselves as future leaders who, due to their artistic talent and their unique possibility of engaging with spectators on an impersonal yet intimate level, can use their works in bring about change with regard to common approaches to wildlife.

Zehavit Carmel holds a B.F.A in Theatre Design, from Tel-Aviv University, and she worked as set and costume designer in different productions, mainly of film and television in Israel. She received her Master’s degree from the Empire State College in fine art and liberal studies in 2005. Since 2006 she has been working as an illustrator, with her latest exhibition being a mini retrospective of her book illustrations in “the library of foreign languages” in Moscow, Russia.

During her 2012 travels to Southern Africa, she was exposed to the plight of wildlife and wilderness in Africa. As a result she is trying to establish “Wilderness A.I.R” artist in residence, which is aimed at nature conservation, seeking partnerships in tourism, conservation and the art world.

Credits

Mert Sucaz, Inspiration Arts – Design and Editing

Anna-Lisa Klages, Inspiration Arts – Conference Academic Coordinator, Editing

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