

# **Building a bridge through arts**

## **Tackling neglect of slumdwellers by creating linkages with people from other backgrounds**

### **Kampala, Uganda, the project plan**



**Andrew Lubega**  
**Jolijn Polet**  
**Dan Sentamu**  
**Nathanlie Vennik**

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## 1. BACKGROUND AND JUSTIFICATION

### 1.1. Introduction

The urban population is growing fast in Uganda; from 137 thousand people in 1960 to 1.6 million people in 2012. (The World Bank 2011; Cohen 2004; United Nations 2011). In Kampala there are more than 14 different slum areas, and they cover up around 25% of the city. Roughly about 1 million people are living in these areas, that is more than 50% of all people living in Kampala (Exploring livelihoods of the urban poor in Kampala, Uganda 2012).

However, cities have often been unprepared to absorb expanding populations and provide adequate urban services --housing, sanitation, health, and education, among others-- to meet the needs of these rapidly growing new populations. (UN-Habitat 2003a). Consequently, a lot of people that come to the city end up in the slums. Living conditions in slums are characterized by overcrowding, high levels of unemployment or underemployment, deficient urban services (water, sanitation, education, and health), and widespread insecurity (UN-Habitat 2003b).

Despite the fact that more than half of the population of Kampala lives in slum areas, the slum residents feel that not much is done to help them. People in the slum state that they feel neglected, misunderstood and isolated due to a lack of skills and no social connections (Street Angels research report). In other words; they feel socially excluded from the society. This has several consequences: a lack of recognition and acceptance, powerlessness and 'voicelessness', economic vulnerability and diminished life experiences and limited life prospects (Donnelly and Coakley 2002).

Social exclusion is the opposite of social inclusion. Social inclusion is about making sure that all children and adults are able to participate as valued, respected and contributing members of society. It requires investments and action to bring about the conditions for inclusion (Donnelly and Coakley 2002).

Empowering interventions that target capacity development and skill transfer of both individuals and community groups—as well as meaningful negotiations with institutions, such as municipal governments, which can affect slum peoples' lives—appear to be the most promising strategies to improve the slum peoples' asset bases and health (Sheuya, 2008).

Stern and Seifert (2010) show that art is a powerful tool for empowerment and social inclusion. Through arts, people can develop a range of skills, self-confidence, and ways to work better with others (Stern & Seifert 2010 ).

Also Clover (2006) reputes public art as a way of getting different groups of people and communities together to produce meaningful insights, foster peace and create safer and more friendly neighbourhoods. By transforming public spaces in some way artists encourage people to meet and interact with each other in new ways.

Clover (2002) sees art as a tool for social inclusion because art provides inspiring ideas and new meanings, it symbolises aspects of the world, and can express meanings for communities and groups, through for example pictures or plays about important events. Moreover, through the arts, children can develop a range of skills, self-confidence, and ways to work better with others. And, arts events bring people together.

Therefore the project sought to motivate and mobilise audiences to become active participants in the processes initiated by artists.

## 1.2. The event

The Street Angels Slum Festival will take place in november 2014. It will serve as an intervention to help residents of the slum area in Kabalagala, Kampala to feel more empowered and eventually to create a sense of social inclusion with people living in the slum.

The aim of the festival is to activate public space in the Kampala slum through artistic interventions, construction of architectural structures/objects, the use of performance and new media, and most essential, audience participation.

Artists, audiences, residents, local initiatives and organisations are being mobilized to participate in the shaping of their public space and to make it a reflection of their identity. These interventions, unexpected events/objects in striking locations, are addressing and challenging behavioural patterns and conventions. The projects/artwork made during the festival can be seen as tools to be used by participants and audiences rather than artworks to be exhibited.

The aim is to change and challenge perceptions, empowerment of individuals and communities and the creating of awareness, not only with audiences and residents, but also with planners, designers, organisations and authorities.

## 1.3. History of the event

On the 27th of July 2013, the first Street Angels slum festival was organized in Kisenyi Slum. Around 70 children from Kisenyi were involved in music, art and fun learning. Artists put up attractive displays of paintings and made them participate in live painting.

The community youth enjoyed the art sessions with the artists, the participating artists were able to teach the youth how to mix colors and paint on canvas.

Preparations leading to the festival saw activities which included the training of ten slum women in skills of crafts; they learnt how to make paper beads and decorative art which they sold at the festival. Later they were able to move to markets selling these crafts. They were also commissioned to teach and train disempowered women in the slums with the skills they had acquired.

At the 2013 festival, seven international community members attended.

*"We saw the advert from the Internet and decided we should come, what we have seen is promising, we feared the slums wouldn't be safe but nothing has happened. It is nice seeing the children enjoy the moment. And the community painting was fun!"*

- Angel Collestel from the United States.

## 2. OBJECTIVES

The Street Angels slum festival is an initiative to create a space in the Kabalagala slum community in Kampala to explore issues through the artistic medium. It is a collaborative environment open to many different individuals, artists and organisations interested in (starting) art projects.

### 2.1. Development objectives

Creating social inclusion and empowerment through the medium of art. An intervention to help residents of the slum area in Kabalagala, Kampala to feel more empowered and eventually to create a sense of social inclusion with people living in the slum.

### 2.2. Immediate objectives

The festival is expected to reach both a large number of visitors to the event (expected visitors 1000 ) but also persons directly (800 ) taking part in process of learning new skills and building up their potential to generate employment opportunities.

#### 2.2.1. Impact on slum communities

- *An opportunity for learning new skills and knowledge*

The slum festival is a place of learning and expression through art. Street Angels together with the Street Angels festival teaches art to people from the area. Residents of the slum are exposed to various art mediums. The purpose of the festival and the community workshops is to explore their world through the creative medium as well as to express themselves and gain confidence.

The slum residents will meet new influential people, carry out trade with them, get inspired and given new perspectives of their lives and environment.

- *Increasing income generating capacities*

The festival hopes to employ and create economic opportunities for 500 slum residents in the first year and many more in the preceding years.

- *Addressing and challenging problems in slum areas*

Moreover, the eventual art pieces created during the creative labs prior to the festival, and exposed on the festival are addressing and challenging behavioural patterns and conventions. These pieces of art are functional for the community, serving as a creative tool to make livelihood in the slum a little better.

#### 2.2.2. Impact on Ugandan art scene

- *Exposure for (starting) local artists*

The slum festival will be an unique opportunity for local Ugandan artists to get more exposure, both nationally and internationally. The slum festival will get media exposure and through the bike tours the art pieces will get exposure with tourists and interested people outside the slum areas.

### 2.2.3. Impact on residents and visitors from outside the slum

- *Raising public awareness on slum areas*

The Slum Festival is an opportunity for artists and individuals outside the slums to improve their understanding of slum communities.

There is an increasing separation of rich and poor. It is important that people make an attempt to move outside their normal comfortable circles. Visiting a slum area can serve as a more realistic form of getting to know and experiencing the country. It will help people get in touch with the local culture. It will undoubtedly let people feel the sense of spirit and hope that exists in the area.

The festival should create a new wave of awareness and support to the cause of slum improvement from social stakeholders, individuals and civil society.

- *Creating an example for other (social) organisations*

Moreover, the concept of the festival or the functional art landmarks can easily be expanded to other areas of Kampala, and Uganda, where similar communities face similar problems. The festival is expected to produce new collaborations and associations. It can serve as a sharing of resources and ideas with organisations who are interested in implementing the project in such communities.

### 3. PROJECT IMPLEMENTATION AND MANAGEMENT PLAN

#### 3.1. Activities

The Street Angels slum festival project is a platform for social awareness. Addressing the challenges of slum communities and focusing on social empowerment activities.

The project consists of three different phases;

- 1) the creative labs prior to the festival,
- 2) the festival day itself
- 3) community workshops after the festival

With the approach of the three phases, a lasting, sustainable impact can be achieved for the different stakeholders. To kick start the project a kick off is organised.

##### 3.1.1. Kick off – Stakeholder engagement meeting

To commence the project a meeting is held for all the important stakeholders. The goal of the meeting is to discuss the details of the project and to kick start the the proceeding activities. The project team will comprise the: project manager, art director and accounts officer, community members. Moreover, artists who are interested in participating will join as well.

##### 3.1.2. Phase 1 - Creative labs/ Laboratory phase

In this phase artists and slum communities are linked together, creating change and learning opportunities. Artists get more insights in what it is the slum people need to improve the livelihood in the slum. Together with the residents they work on a solution. The eventual result are functional art pieces that are used, built or put in the slum.

The creative labs serve as a training and apprentice center for young artists from the slum. The artisans from the slums will be trained with basic enterprise and business skills that will enable them carry out income generating businesses and sustain their projects.

<input Dan & Andrew>

##### 3.1.3. Phase 2 - The Slum festival

The day of the festival itself where people from in- and outside the slum are invited to celebrate the revealing of the created art pieces in the public spaces of the slum.

The event shall crown up the project. Filled with fun activities, a marvelous display of visual, crafts and performance art and open new platforms, collaborations and income opportunities for the dwellers. This is expected to be a three day event with participatory engagement from the dwellers with artistes and trainers.

During the festival several activities are being held:

<input Dan & Andrew>

#### 3.1.4. Phase 3 - Community workshops

Through offering Street Angels community workshops throughout the year a lasting impact will be created. Within these workshops the focus will be on maintaining the art pieces and building on and developing the skills learned in the creative labs to the slum communities.

<input Dan & Andrew>

### 3.2. Target groups

Different target groups can be defined:

- *Slum communities*
  - Slum children will be involved in child focused activities. The activities, with an educational character aimed at art, will keep them away from destructive behavior which is common in the slums. Street Children will be reached through social workers and activities that will attract them to participate, for example street art outreaches, street theater, acrobatics. They will also be reached through children remand homes. 500 children are expected to be involved.
  - Urban youth from the slums will be involved in production workshops aimed at improving their creative skills.
- *Visitors of the festival*
  - Kampala residents interested in helping people from the slum
  - Tourists interested in helping people from the slum

### 3.3. Communication

#### 3.3.1. Communication objectives

- *Slum communities*

KNOW: Know when the festival is held and why. Know what is happening during the creative labs prior to the festival. Know how the festival can help improve their livelihood.

THINK: Think that the festival will be a day of fun and that it will help them improve their livelihood in any way.

DO: Join the creative labs and come to the festival day.

- *Visitors of the festival*

KNOW: Know when the festival is being held and why. Know what is happening during the creative labs prior to the festival. Know how the festival can help improve the livelihood of people in the slum.



THINK: Think that the festival and the will help residents from the slum improve their livelihood

DO: Join the creative labs and come to the festival day.

### 3.3.2. Communication means

- Online marketing
  - A dedicated page on the Street Angels website
  - A page on the Go Free Uganda website about the bicycle tours
- Social media
  - Posts on the Street Angels facebook
  - Posts on the Go Free Uganda facebook
- Posters and flyers
  - On art locations throughout Kampala; Mishmash, the Hub etc.
  - On tourist spots and popular coffee places
  - On Makerere and Kyombugo university
  - Throughout the (Kabalagala) slum

### 3.3.3. PR and media

Public media is an influential tool in creating awareness and publicity. Various media houses covering print and radio will be contacted and informed. Tool will be a press release with general information about the creative labs and the festival and it's purpose. The press release will be sent to:

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- Partnerships
  - 32 degrees east: exposure through their network
  - University arts division: for young artists, voluntary education
  - The Hub Kampala: meeting space for artists and apprentices
  - <Foundation of Luca??>
  - <Foundation of Ken?>
  - How to work together with Danish guy??
- Photo exhibition on the different landmarks of the festival
  - Mishmash,
  - The Hub Kampala,
  - Cafe Kawa, other coffee places
  - Art galleries
  - Uganda museum
- Advertisement
  - Local radio

### 3.4. Budget

#### 3.4.1. Costs

<input Dan>

#### 3.4.2. Fundraising

Several initiatives for fundraising will be explored

- *Slum festival Biking tours > XX dollar*

In cooperation with Go Free Uganda Bicycle tours, special slum bicycle tours are developed to raise money for the festival. With these tours an estimated <XX> dollar can be raised. Please check annex <X> for the concept of the tours.

- *Corporate funding > XX dollar*
- *Selling of arts and crafts > XX dollar*

The program can also be funded by sales of the arts and crafts made within the community workshops. This merchandise will be sold online, and in exhibitions, but also at the end of each slum landmark tour and during engagement meetings.

#### 3.4.3. In kind support

Especially for the materials and resources of the creative labs and the creation of the art pieces, in kind support is sought. The search for in kind support will be focused on:

- Materials like wood, metals, plastic, tyres, paint etc
- Education materials like pens, paper, notebooks etc
- Showcasing materials as beamers, screens, lighting etc

### 3.5. Planning

## 4. MONITORING AND EVALUATION

Recommended as monitoring tool for the festival will be to do a *monitoring research* during the months prior to the festival in november. After the festival an *evaluation research* can be explored.

### 4.1. Measuring impact

Prior to the festival a number of questions should be posed to the slum community to serve as a baseline for further evaluation. Questions to be asked are e.g.:

- 1) Please indicate on a scale from 1 – 10 if you feel connected to people outside your community
- 2) Please indicate on a scale from 1 – 10 if you feel you have the opportunity to develop yourself
- 3) Please indicate on a scale from 1 – 10 if you feel self confident about your future
- 4) Please indicate on a scale from 1 – 10 if you feel that your work is being appreciated
- 5) Please indicate on a scale from 1 – 10 if you feel that your work will give you financial independence.
- 6) What are your expectations regarding the slum festival?
- 7) What kind of skills do you expect to develop during the festival?

### 4.2. Sustainability of the concept

As was found in the research, the focus of the project should be on capacity development and skills transfer to create a lasting impact. This won't be achieved with a one off event, but needs more investment.

Therefore, we look at sustaining the project through setting up community workshops throughout the year.

#### 4.2.1. Community workshops

After the festival, throughout the year community workshops will be held by the Street Angels to maintain the concept and the impact of the festival.

A focus will be for the projects that:

- Address a range of issues across our community, as social problems are inter-related
- Have strong models that can be replicated and whose owners are willing to share their expertise and knowledge with other communities and organisations
- Involve the community in a powerful way

<input D&A>

#### 4.2.2. Other ideas for sustainability

Other ideas for sustainability that can be explored throughout the year are:

- Art sales workshops,
- Community arts and crafts market,
- Setting up an art school, or meeting place
- Partnering with various stake holders; e.g. art organisations, other art festivals

## **5. ANNEX**

Annex 1: Concept Slum Bicycle tour

Annex 2: Concept Photo & Art exhibition

Annex 3: Concept Community workshops

## Annex 1: Concept Slum Bicycle tour

- **Product:**  
Together with Go Free Uganda, Street Angels will arrange a special bicycle tour for tourists who want to experience Kampala in a different way. The bike tour will take the participants through the streets of Kampala, and also let them see and experience life in the slums. The landmarks of the festival, where the functional artpieces are on display, will be visited, as well as some local slum artisans. On sundays, the bike tour participant scan join in on community workshops with kids.
- **Place:**  
The two hour tour will start in Nsambya and will take the participants through the Kabalagala slum.
- **People:**  
Targetgroup is people, namely tourists, who want to become more aware on life in the slum.
- **Price:**  
97,000 UGX – which includes a guided bike tour, a t-shirt, lunch and beverages.

## Annex 2: Photo & Art Exhibition

- **Product:**  
Photo exhibition on the different landmarks of the festival. Could also be a combination of photos and art pieces to be sold. Goal will be awareness about the festival and Street Angels but could also eventually lead to selling the photos or the art pieces.
- **Place:**
  - Art related places like
  - Mishmash
  - The Hub
  - Cafe Kawa
  - Art galleries
- **People:**  
People interested in art and life in the slums.
- **Price:**  
Free, art pieces to be sold. All income will flow towards Street Angels.

## **Community art festival – Art for social empowerment**

The festival empowers people in the slum community with developing creative skills through art. The festival is also a platform for information sharing between those from fortunate background and those from unfortunate backgrounds, in an engagement that helps those from the slum community to be exposed to a different kind of experience.

The initiative of Street Angels Slum Festival activates the slum area for better public interaction and social engagement; as well as empowering the economically disadvantaged to develop within the creative economy.

The First Street Angels Slum festival took place on the 27th of July 2013 in Kisenyi Slum. This year's festival is scheduled for a 3-day programme on 28th, 29th, and 30th of November 2014 in the Kabalagala slum.

What you will find at the festival:

Social art, community drama, children art, skills / economic empowerment, films screenings and workshops, workshops, community dialogues, social advocacy, bridging both world- opening up slum space to the wider public, social interaction, cultural exchanges, entertainment, education and learning ,opportunities creation, environment awareness, transformation , New creative fun, Colorful street/wall art.

The Street Angels slum Festival is an annual event with Pre-festival programme activities spanning through out the year.

For more information contact:

Daniel Sentamu: +256

Andrew Lubega: +256