



art'ishake



Issue No 5 Winter-Spring 2007

arts, culture, social change, and development magazine | a publication of Art4Development.Net

Dear art'ishake reader:

While crossing borders and seeking refuge by people has relatively decreased internationally (total of refugees and asylum seekers worldwide estimated to be around 14 million according to recent studies); the situation for internally displaced individuals has not improved much for the past few years. There are more than 20 million people across the globe who struggle for legal protection, the right to work, education, and more. Immigration due to human-caused challenges (such as wars, ethnic disputes, racial and religious conflicts) environmental factors, famine, or natural catastrophes has psychological, physiological, socio-political, and economic impact both on the displaced individual as well as the societies that they temporarily or permanently resettle/integrate/adapt.

In this issue of art'ishake you will find arts-infused approaches that intend to address this issue and help to create awareness. We hope you'll not only find the images of artworks, short stories, poetry, and projects on immigration and identity thought provoking, but also those that focus on related issues such as poverty, education, HIV/AIDS, empowerment and more.

If you are active in the arts field for a development cause or know someone who makes changes for the benefit of the society with any kind of arts and creativity, let us hear from you!

Nil S. Navaie
Founding Director
Art4Development.Net

:

Cover Image:

'Last Supper' by Guadalupe Victorica, Mexico

Guadalupe Victorica is a Mexican artist living in Monterrey Mexico. Victorica received her Bachelor of Arts in Plastic Arts from San Diego State University and a Doctorate Degree in Mass Communication Research. As a visual artist, professor and a social science researcher, she has worked on topics of family violence, drugs and adolescents and boys in the streets in Monterrey México.

Volunteer for the Migrant Shelter Saint Martha, Monterrey Mexico; she organized two solo art exhibits about Migration 2006 for the Migrant Shelter in Monterrey and one exhibit at Centro de la Raza San Diego California US 2007. For further information about her recent project please visit the 'artist' section on page 7.

art'ishake e-publication intends to address interdisciplinary, cross-cultural, and inter-sectoral issues in tandem with arts and development.

Editor and Design

Nil Sismanyazici-Navaie
Art4Development.Net

Associate Editor

Elif Ertem
Art4Development.Net

Associate Editor

Janet Feldman
ActALIVE

Created and Produced by

Arts for Global Development, Inc. | Art4Development.Net
URL: <http://www.art4development.net>
Email: info@art4development.net

This complimentary issue has been created in collaboration with J. Feldman/ActALIVE and contributors: Carol Ng, Guadalupe Victorica, Aryeh Shell, Tonya Graham, Fabio Sassi, Shakeel A.I. Mahmood, Jeremiah Stansbury, Patricia E. Ortman, Kaya Kagimu Mukasa - Kenneth Mukwaba Mulondo, Peter Musa, Anne-Sofie Hult.

We would like to thank all our contributors for submitting information and sharing their ideas and work.

Feel free to write to us, share your comments, and contribute for the next issue! We look forward to hearing from you. Contact us at artishake@art4development.net. Submission deadline for the next issue is June 29.

Copyright in editorial matter and in the art'ishake as a whole belongs to Arts For Global Development, Inc. Copyright in individual articles and artworks belong to the authors and artists.

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means without the prior permission in writing of the producer nor be circulated in any form of cover other than that in which it is published. Requests for permission to reproduce any article, artwork, or any part of the publication should be sent to the producer.

In the interest of providing free flow of discussion, ideas expressed in art'ishake belong to the artist/author and are not necessarily those of the editors or Arts For Global Development, Inc. Although every effort is made to ensure the accuracy and reliability of material published in art'ishake, Arts For Global Development, Inc. does not accept responsibility for the veracity of claims or accuracy of information by contributors.

CONTENTS

an opinion Exploring Immigrant Experiences through a Performance-Art based Curriculum by Carol Ng, USA.....	4
an artist Guadalupe Victorica, Mexico	7
theater projects 	
Qué No Se Vuelva a Repitir	
by Aryeh Shell, El Salvador/USA	9
Drama and Music Address Gender-Based Violence in All Forms.....	
by Tonya Graham, South Africa	11
Poetry: SARS.....	
by Shakeel A.I. Mahmood, Bangladesh.....	11
an organization Girls Gotta Run Hits the Ground Running.....	
by Patricia E. Ortman, USA.....	14
culture, society, and development short-stories, visual arts, music, & poetry.....	
Short Stories: Peace, Jane & Hope.....	
by Kaya Kagimu Mukasa, Uganda	16
Mobilizing Communities to Use Services through Art.....	
by Kenneth Mukwaba Mulondo, Uganda.....	21
The Millennium Development Goals (MDGs): A Challenge for Artists to Produce	
By Peter Musa, Cameroon.....	21
Poetry: Playground	
by Anne-Sofie Hult, Sweden	24
special report TreasurePostcards Project.....	26
Abigail Doan, USA.....	27
Julio Quispe “Quispejo”, Peru	28
Mathi Durga, India	29
Nuri Morillo Roig, Venezuela.....	30
Onifade Samson Olaniyi, Nigeria	31
Nilgun Akyol, Turkey	32
Willy Ngaka, Uganda	33
some news from Art4Development.Net and Friends.....	34
notes.....	36

Exploring Immigrant Experiences through a Performance-Art based Curriculum

by Carol Ng, USA

I have been very interested in combining performance art into the immigrant-focused curriculum. So as part of my graduate thesis at the School of the Art Institute of Chicago in Art Education, I had the opportunity to develop and facilitate a project in an 8th grade art class of an elementary school located on the Chicago north-side. Through this project, I wanted to recognize the experiences of individual immigrants--and their diversity--through performance art. I also wanted to explicitly link US-focused immigrant history to students' personal lives, so that they understand the social-historical impacts on immigrants of different time periods.

In addition, I wanted to use this project to raise students' awareness of the importance of immigrant experience in U.S. history and the contemporary society. To do so, I linked the public realm and the curriculum of the class by using the museum as one of the entry points to the topic. In this essay, I will share the project process, and conclude with the learning and insights gained with regard to a performance-art-integrated curriculum.

This project was conducted during eight weeks in the fall of 2006. I designed the curriculum around three themes over the course of the project: Seeing Yourself, Seeing the Past, and Creating a "Moving Museum of Immigration". The way the project curriculum was structured aimed to serve as a building block for each theme sequentially.

The first part, Seeing Yourself, included 30 students in the class, 2 of whom were born in the U.S. and hadn't had an experience of going out of the country, or even the state. We focused on developing students' own "map" of their life journey. By using text and visuals, the "map" included the year and origin of their birth, year of immigration, one of the most memorable moments or scenes either in the U.S. or in their home countries, their impression of Chicago when they first arrived, and their dreams in the future.

The following week was about Seeing Others. The class had a field trip to the Swedish-American Museum Center, located about two miles from the school. Accompanying the self-guided tour was a worksheet with three focal points, emphasizing an interdisciplinary approach:

- 1) answering questions directly referring to the museum's permanent exhibition, "The Dream of America: Swedish Immigration to Chicago", and the Children's Museum of Immigration (at the same location)
- 2) writing a letter to an imaginary Swedish immigrant friend about what they learned from him/her after viewing the exhibit, or things they would like to tell him/her about their own immigrant experience
- 3) drawing an artifact/object/scene from the exhibit that impressed or inspired the students the most.

From visiting a static history museum to creating their own "museum" in motion--a performance--and from looking at and interpreting other people's history to engaging the students' personal narrative, this was the transition that I wanted to bring about.

In the following week, the theme was changed into "what/who is an immigrant in the U.S.", and the students were given another worksheet to write down six kinds of description of what/who that immigrant was and is. I asked the students to focus the descriptions by considering their own personal experience (retrieving from the "map of their life journey"), and the things they learned from the Swedish American Museum Center. The six kinds of description that students would consider were appearance, language(s), belief,

characters/personality, challenge, and way(s) to handle the challenge.

After the students came up with their own immigrant persona as a group, they were to write collaboratively the “I Am” poem, based on their constructed persona with the following format:

I AM _____
I wonder _____
I see _____
I want _____
I pretend _____
I feel _____
I worry _____
I cry _____
I understand _____
I try _____
I dream _____
I AM _____

To prepare students for the staged poem reading, we did two “performing poetry” exercises. One was the exercise for facial expression of emotions and another one was for body movement of emotions. I had created a list of easily identifiable emotions that might be shown through facial expressions and wrote them on index cards. They included happy, sad, surprised, fearful, anger, dislike, shy, hopeful, disappointed, courageous, anxious, bored, stubborn, tired, disgusted, puzzled, calm, sorry, mischievous, and arrogant.

The students formed a big circle, and as I walked around to ask some of them to draw an index card with one type of emotions on it, I had the whole class practice each expression together. Same approach was done for body movement exercise. After the exercises, students went back to their seats and began to select and underline three lines from the poem which highlighted the emotion behind it. They would then need to develop facial and body movements as a group to represent that emotion. Before they presented their piece to the whole class, they rehearsed and memorized the lines they chose to incorporate into their performance.

Through a series of incorporations of visual, writing and performance exercises, we spent our final lesson for students’ staged readings. Six groups presented one group after another. We rearranged the furniture in the classroom to create a more “theatrical” space for their performance.

From preparing the lesson plan to executing the

project in the classroom, there were definite unexpected challenges. One of the major and most significant challenges I faced was to understand the extent of the universality of the immigrant experience. In other words, how do you as an educator extend it to those who are not immigrants?

As mentioned earlier, there were two students in my class who were born in the USA and said they had no traveling-abroad experience. They experienced troubles telling the stories about immigration since they did not experience it, or their parents. To engage *all* students from diverse cultural and family backgrounds in the immigrant issues, the challenge for me was to find ways to universalize the immigrant experience while helping students appreciate the integrity of individual stories.

Nevertheless, my experience in facilitating this project informed me of the high fluidity of performance art in interdisciplinary multigenerational learning. This demonstrates the potential of a performance-art-integrated curriculum for future researchers. In this class, thirty eighth-graders learned the social studies and history of Swedish American immigrants in Chicago and creative poetry writing through performance. The followings are some of the letters students (with name hidden) wrote in response to their imaginary Swedish friends during the field trip to the museum, which would give us more insight of power of a performance-art-integrated curriculum and the creativity that it may unleash:

*Dear My Imaginary Swedish Immigrant Friend,
I have also immigrated to America once. So has my family, my father, alone. We immigrated to America for a better life. I learned a lot from you today. About your challenges and hardships and eventually what you gained from it. I hope you do not regret coming, there are many opportunities awaiting you.*

*Dear Justin,
I thank you for letting me see all the things that the Swedes went through when arriving to this country, all the contributions they made to the United States. I got to see how they all lived before arriving to the United States. Since I did not have to leave my home country, I didn’t experience the sadness and fear that you did when you left. But I could’ve related to your life in Sweden. I have chores to do at home as well. I hope you’re enjoying your stay in*

the U.S. Keep in touch.

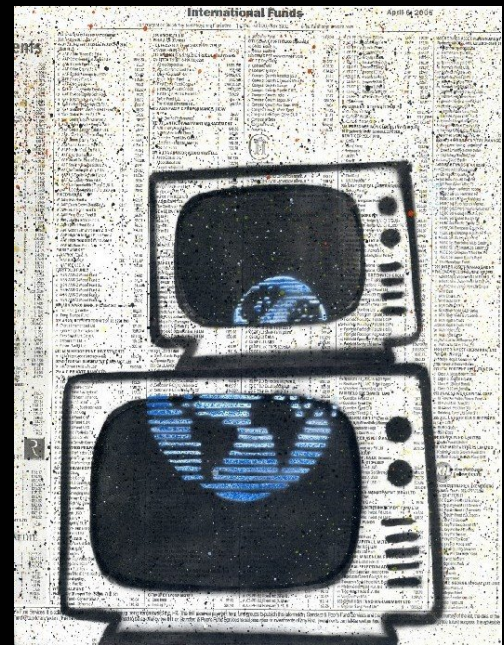
Dear Swedish Dude,
Whats up bro?! long time no talk to man! How ya been? America always is a bumpy start. It's not horrible, dad has long hours at work. Hope to see you soon.

As it has shown in the students' quotes above, the field trip to the Swedish American Museum Center did provide a common ground for those who were immigrants and those who were not. By including a visit to the museum in my project, devising worksheets and tailoring questions, the meaning of a performance-art-integrated curriculum in exploring cultural identity is not only to self-reflect on the personal immigrant experience, but also to bring out historical misconceptions about immigrants, or stereotypes of the group, and develop new ideas and imagination of what an immigrant is or could be, based on their learning of real stories of others and those in the past.

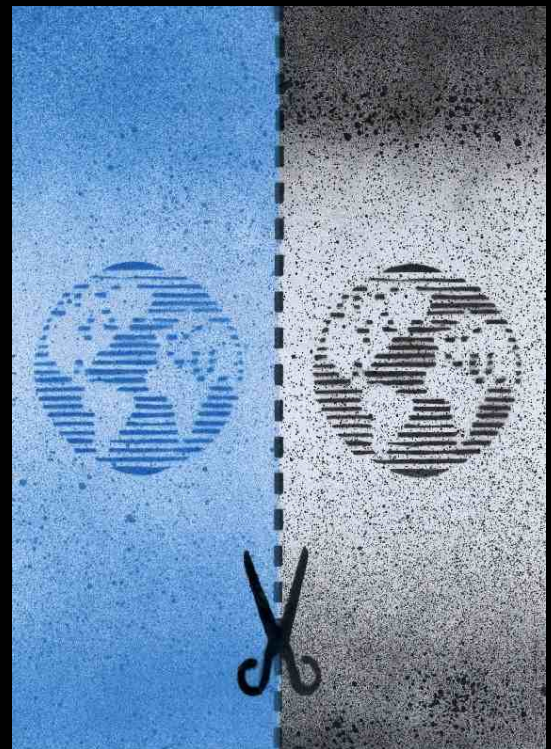
A cross-disciplinary curriculum with integration of performance art engages students' body and mind in the subject matter; and it helps put them in a situation where they can uncover, examine, and tell their shared stories. Not only does such a curriculum give voice to the participants, it also fosters a new sense of community through learning local and national history and critiquing social phenomenon.

Ultimately, the meaning of a performance-art-integrated curriculum is based on (re)valuing of personal autobiography, revealing types of social-cultural-historical change, transforming individual pre-assumptions and stereotypes, and (re)creating a new collective experience.

Carol Ng is a Chicago-based performing artist, art educator and researcher. Currently she is a candidate of Master of Arts in Art Education program at the School of the Art Institute of Chicago. She received a Bachelor's degree in Arts in Performing Arts Management from Columbia College Chicago in 2004. Ng was trained as a classical player for piano and Pipa, which is a traditional Chinese instrument. As a musician, she performed with local modern dance choreographers at Links Hall and The Duncan YMCA Chernin Center for the Arts in Chicago. Previous research study entitled "Stepping In and Out: Performance Art in the Community College ESL Curriculum" was published on Community Arts Network. Ng is the managing director at Teatro Luna, a Chicago-based all Latina ensemble theater company, and serve as a board member at Beyond media Education.



The Gap by F. Sassi, Italy



The Choice by F. Sassi, Italy

Fabio Sassi uses acrylics with the stencil technique on canvas, board, or other recycled media. He has been a contributing artist of Art4Development.Net's eco'arts project and art'ishake.

Guadalupe Victorica, Mexico

Guadalupe Victorica is a Mexican visual artist, professor and a social science researcher who has worked on topics of family violence, drugs and adolescents and boys in the streets in Monterrey México.

Dr. Victorica received her Bachelor of Arts in Plastic Arts from San Diego State University and a Doctorate Degree in Mass Communication Research. As a volunteer for the Migrant Shelter Saint Martha, Monterrey Mexico; she organized two solo art exhibits about Migration 2006 for the Migrant Shelter in Monterrey and one exhibit at Centro de la Raza San Diego California US 2007. Victorica gives free painting workshops and human development courses for girls in a religious house, youth groups and Low SES Mothers since 1998. She has been leading Art for Social Change workshops with University students since 2005.

Her recent project "Migrants" aims to create awareness and a better understanding of immigrants situation in Mexico. The audience that sees the art and documents in the Migrant exhibit is able to perceive immigrants not only as illegal outlaws but as people in need looking for a better future for their families. The project consists of acrylic paintings, sculptures, journalism reports on Migration and the Documentary *DeNadie* by Tin

Dirdamal (No One 2005) that describes the journey of Central American Migrants to the US.

The topics of Victorica's artworks highlight Central American poverty as a cause for Migration; the journey to the US, Migrant Shelters and Humane Borders Program, the desert, Minutemen; Border with the US (walls and deaths).

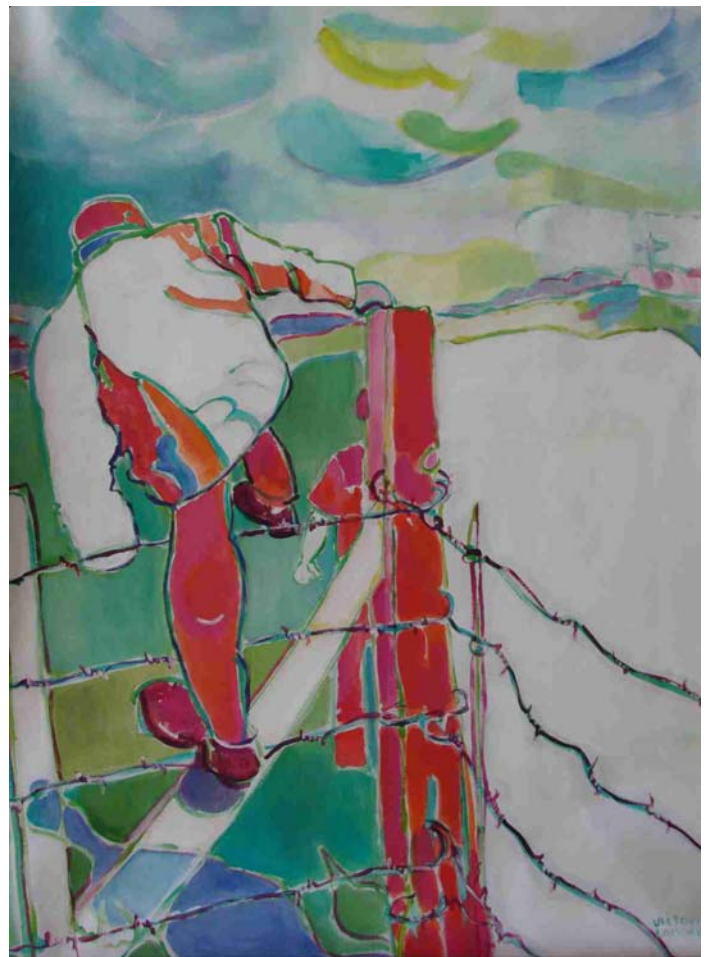
The art project presents *DeNADIE* a documentary film of 82 minutes (Spanish with English subtitles) that has won international awards including the Audience Award for best World Documentary in the Sundance Film Festival 2006, Ariel Mexicano, Latino Film Festival Los Angeles and Documenta Madrid 2006. The film follows Mexican immigrants as they search for liberties that are denied in their own countries, and yet it doesn't have a political agenda. As described by Sundance, *Dirdamal* is more concerned with personal stories that "force deeper understanding of the United States' border crisis" while also exposing the "hypocrisies [and]...uncomfortable intolerance" of Mexican culture by making sure the voices of those affected are heard loud and clear. An interview with filmmaker Tin Dirdamal can be downloaded at http://www.indiewire.com/people/2006/01/park_city_06_ti.html



Immigrant waiting for the train by Victorica



Group Crossing Arizona by Victorica



Migrant Crossing Border by Victorica

The Migrant project has been presented in Mexican American Cultural Institute Monterrey; Casa Cultura San Pedro Monterrey Mexico 2006; and will be on display in Centro de la Raza San Diego California US January - April 2007; and Winchester England in April 2007. Further information can be found at www.fsscconference.org.uk.



Qué No Se Vuelva a Repetir

by Aryeh Shell, El Salvador/USA

For the past six years, ArtCorps (www.artcorp.org) has been sending international volunteer artists to Central American NGOs to use art to promote their social and environmental messages and engage communities in shaping their own futures. Partnering with experts in environmental conservation, community building, public health, and women's and children's rights, ArtCorps has demonstrated that art and culture are powerful tools that transcend communication barriers and inspire local communities to be active agents of change.

Aryeh Shell, a talented 2006 ArtCorps theater artist, has just returned from her year in El Salvador. Here is one of her stories.

Qué No Se Vuelva a Repetir

I woke up to a day that seemed like every other day. The sun was already burning the sky. The roosters were crowing. But on this day I was going to listen to stories that no one should ever have to tell. I would hear testimonies from survivors of the massacre of La Quesera, a military invasion in El Salvador which took place October 20-24, 1981 and brutally took the lives of 600-800 innocent people, mostly women, children and elders. The massacre was called Tierra Arrasada, or Scorched Earth, so-named because along with widespread rape and torture, the government burned everything to the ground: crops, homes, animals and people. The Salvadoran government had initiated its new American-learned policy as a means to uproot popular dissent.

The survivors did not talk about it, the government certainly did not talk about it, and the memory was buried under the scorched earth for 20 years. One day in 2001, a local priest, Padre Pedro, was preaching about the importance of commemorating the martyrs of the infamous massacre of El Mozote. A woman bravely spoke up and said, "When are we going to talk about our massacre?" Padre Pedro asked, "What massacre?" and the wounds of an unspoken history were opened.

A group of survivors have been meeting for five years now in a support group to process the trauma. They have exhumed some of the mass graves in order to rebury the remains and restore

dignity to the dead. They have purchased land on the Loma de Pájaro, one of the hills where the massacre took place that now contains a small monument and a mural under a dove-shaped roof. For the last five years, they have come back to this land to pray and commemorate their loved ones. Currently, they are working with Tutela Legal del Arzobispo del San Salvador to demand that the government legally recognize the massacre and hold the military personnel accountable for the operation.

The horn beeped and I ran out to join Gigi, the Mary Knoll social worker, who had helped me to organize this project. We rode down the dirt road in a dusty white pickup truck, collecting the survivors one by one. Maria. Elsa. Irma. Luisa. Lencho. Chici. All clamored into the back of the truck, chatting about this and that, their laughter filling the sweltering air around us.

While I looked out the window at the withered cornfields, I thought of how I had arrived at this opportunity to direct a group of youth in the creation of a theater production that would commemorate the 25th anniversary. One of the goals of the project is to tour the performance nationally as a means to reconstruct the country's historical awareness and declare that this massacre indeed took place.

I had come to El Salvador as a volunteer with Art Corps, an organization that places artists in residence with Central American communities for one year. Their mission is to share art as a tool to engage participation and more effectively raise awareness of social and environmental issues. I lived in the rural flatlands, forming popular theater groups with youth to develop their skills as community leaders and actors for social change. Through theater skits, we engaged our audiences in reflection and dialogue about issues ranging from global warming, gang violence, the impacts of CAFTA on employment and poverty, the prevention of AIDS and youth pregnancy to disaster preparedness and the importance of a unified community.

For this project, I selected a group of youth from four different communities who called themselves Teatro de Jóvenes Luchadores or Revolutionary Youth Theater. I watched their faces while they

rode in the back of the pickup, their eyes pensive and full of questions as the survivors talked and laughed amongst each other.

We arrived and sat down in a circle. Luisa began with her hands and voice shaking. *"We lived in conditions of extreme poverty. We didn't have any rights, not even to education or health care. Although we were illiterate, we knew the word of God. We worked long hours to feed our families. They were killing people in the streets. We were so afraid that we couldn't leave our houses. We thought, "Things are going to pass" but they only got worse."*

Marina continued.

They killed our animals. They burned our crops. The National Guard would arrive at our doors with a list of people to kill, interrogating us.

And the words continued to spill along with the tears....

We found my brother's body without his head. We could only recognize him by the pants he was wearing. The air was filled with a horrible smell because the river was full of bodies.

I asked them what gave them the strength to finally speak out and why did they decide to break the silence after twenty long years? We heard many responses.

*We couldn't allow for our people to be
erased from memory.
We have to name the injustice.
We never want it to happen again.
This was echoed many times throughout the
room.
We never want it to happen again.
We never want it to happen again.
This became the name of our theater piece:
¡Qué No Se Vuelva a Repetir!*

The youth listened to their elders with respect, awed by what they had survived through. So many of these second-generation youth carry similar legacies. Most of them are the sons and daughters of guerrilleros and have family members who were also tortured, disappeared and killed.

The rehearsal process was both challenging and transformative as the youth learned to trust each other and meet the demands of working with such

stories of horror. They began to assume more responsibility of the sacred task they had been given and allowed themselves to open to the pain and the struggle that the survivors had shared. Step by step, the piece began to take shape.



Shortly before the event, we met again with the survivors so that the youth could look into the eyes of those they would be representing. Through the artistic process of honoring the stories of their elders, the youth would find their own voice in claiming and creating history. Art would become their weapon to demand justice.



The day of December 28th, the Feast of the Holy Innocents, had arrived. Amidst a crowd of 500 people, the survivors were seated directly in front



of the stage and the air was thick with anticipation. The youth were nervous and we quickly formed a circle backstage to do our warm-up exercises, to breathe and to connect to each other by weaving an invisible piece of thread through our hearts.

Their performance was powerful and the message rang out over the blood soaked land.

I imagined that their voices were reaching to the other side where the ancestors dwell. The survivors watched their suffering being transformed into an act of creation and witnessed their own courage and dignity with tears in their eyes.



Theater opened a space for the community to remember together, to heal and commit to creating a world where this would never happen again.



Drama and Music Address Gender-Based Violence in All Forms

by Tonya Graham, South Africa

Every year, across the globe, thousands of women and girls are being trafficked and sold into virtual slavery.

*What if it happened to you or someone in your family?
What will you do about it if it does?*

These are some of the questions that Khuluma Afrika!, a new community theatre production created by Community Media for Development/CMFD Productions and the Alertas da Vida youth group, is asking audiences in South Africa.

CMFD productions and the Alertas group, working with the Organisation for Migration's (IOM) Southern African Counter-trafficking Assistance Program (SACTAP), created the dynamic production to conduct outreach around issues of human trafficking and migration among the Mozambican community in

South Africa.

The show is performed in Portuguese, with some dialogue in Shangaan, English, and Zulu, and aims to raise awareness about human trafficking, make people aware of the IOM hotline number, and encourage people who may have been trafficked or potential whistleblowers to seek help.



men waiting: Mineworkers at a hostel read leaflets on human trafficking before the performance

The trafficking of women and girls between Mozambique and South Africa is a significant problem. Recruiters promise lucrative sounding jobs in South Africa, and assist them in crossing the border, either by legally obtaining travel permits, or by smuggling them across. This, in itself, can be an arduous process that may involve walking for long hours through the bush alongside a border post in order to avoid being caught by border guards.

Once victims are across the border, they find the promises made by recruiters are false. The trafficked women and children are forced to work for low or no wages, or are sexually exploited. Victims feel isolated, trapped, and alone, as they often cannot speak any South African language, do not know anyone, are unable to access services and do not know where to go for help. The IOM estimates that around 1000 people are trafficked from Mozambique every year.

Khuluma Afrika!, workshopped and rehearsed over a two month period by the Alertas group, tells the story of two Mozambican sisters, drawn to South Africa by false promises of a better life. Separated, desperate and exploited, the two girls seek solace in letters to one another that express their hardships, hopes and dreams of home.

The main drama is accompanied by comedy skits,

also created by the group, that talk about life in the mines, being far from home, migration and discrimination. The show, which toured mine hostels, public spaces like parks and busy street corners, and churches incorporates drama, song and dance. Since it has minimal technical or set requirements, it has the unique ability to be performed anywhere from an auditorium to a public park.

Though the production focuses on trafficking and migration, it incorporates a variety of related issues such as women's rights, gender and migration, HIV/AIDS, etc. Each performance, where appropriate, is followed by a post-performance discussion and evaluation, where audience members have the opportunity to ask questions and get more information.

Feedback from the production has been overwhelmingly positive. One audience member at a drop-in centre for sex workers in inner-city Johannesburg remarked that the show reflected her own experience of coming to the city from a rural area, saying that she had been told someone was arranging a job for her. When she arrived, she was brought to a brothel and forced into sex work.

An interesting spin-off in the project messaging was that people from various audiences also took an anti-discrimination message from the play. In post-performance discussions, and in written evaluations, many people gave comments like, "no matter where you come from we [are] still all the same," and "we should help each other as Africans." Without expressly intending to do so, the production engendered a pan-African sense of caring for each other together as equals, as well as raising awareness of trafficking and migration issues. This strengthened the overall message of the play, and, though it was originally targeted at the Mozambican community, this additional message gave a heightened relevance to non-Mozambican audiences.

In addition to the theatre production, CMFD and Alertas da Vida were awarded a grant from the



community theatre: Mineworkers pass by to watch

Global Fund for Women to add a music component to this project. The music was developed to deliver messages about gender-based violence, human trafficking and migration. It was also developed with a particular focus on production value, on creating music that people listen to because it is good, not just because it contains a message. The CD, entitled *Humbanane*, loosely translated as 'caring together', will be distributed to radio stations across the country. The music was also added to the performance line-up to increase audience interaction.



informal settlement: Residents of an informal settlement bordering a gold mine enjoy the show

Currently the only theatrical initiative dealing with these issues in South Africa, *Khuluma Afrika!* completed its 20-performance tour amid several requests for an extended run, including a Mozambican tour. Though presently unable to fulfill these requests, CMFD and the *Alertas* group hope that one day they will be able to take the show further, encouraging communities across Southern Africa to work together to end human trafficking and violence against women in all forms.

Tonya Graham is a Canadian theatre for development trainer. She is currently working with *Community Media for Development/CMFD Productions*, based in Johannesburg, South Africa. For more information on *Alertas da Vida*, or other projects CMFD has been involved in, please visit the website at www.cmfd.org, or contact Tonya at tonya@cmfd.org.

SARS:

Save And Rescue us from Syndrome

by Shakeel A.I. Mahmood, Bangladesh

We are imprisoned between the Sars;
And their Wars!

This is a deadly virus called 'Corona' but not the
parasite 'Lars';
It could survive 24 to 48 hours on plastic surfaces but
not in Jars.

Does not matter if you move on the Cars;
It will catch you if you don't put up lots of Bars.

No "test" is available yet for Sars!
CDC and WHO are investigating this Curse;

Or else, we need to Spar.

If we lose,
The only safe place is soon on planet Mars.

Shakeel Mahmood graduated from University of Maine, USA with an MPA degree. His research interests are in the areas of public administration particularly on public policy, human rights, disaster management, human resources, etc and have published several papers in different scholarly journals and international conference's proceedings. Shakeel has published in a range of journals including recent contributions to *American Journal of Tropical Medicine and Hygiene, USA*; *Journal of Health and Human Services Research, Public Administration and Management: An Interactive Journal, USA*; *Southern Business Review, USA*; *Saudi Journal of Disability and Rehabilitation*; *Egyptian Medical Journal*; and *Journal of Bangladesh AIDS Prevention Society*.

Girls Gotta Run Hits the Ground Running

by Patricia E. Ortman, USA

The Girls Gotta Run Foundation is a volunteer organization created to raise money, in part through the sale of shoe art, to buy athletic shoes for Ethiopian girls. Shoes would allow them to train to be athletes, thus allowing them to stay in school and avoid early marriage. It was inspired by the December 2005 Washington Post article by Emily Wax called "Facing Servitude, Ethiopian Girls Run for a Better Life."

In that article, she pointed out that *"in Ethiopia, getting an education is a true marathon. Girls' enrollment is among the lowest in the world and women and girls are more likely to die in childbirth than reach sixth grade."* She also points out that Ethiopia has the highest rate of vaginal fistulas, a tearing of the vagina during childbirth that requires painful reconstructive surgery, often unavailable, in the world; and one of the largest caseloads of AIDS in the world, forcing many girls to quit school to care for sick or widowed relatives.

Today, however, *"seven of the 10 top-earning athletes in Ethiopia are women."* Therefore, some girls and their parents have begun to see careers as professional runners as viable options in a country where *"girls as young as 12 can be sold as brides by parents desperate for dowry payments."*

Many who train in order to stay in school and keep their options open, can--with the help of caring others--overcome many of the obstacles in their way. Getting athletic shoes, however, is tremendously difficult. Inspired by their spirit and

determination, and moved by their plight, a group of artists and committed others came together in early 2006 to form an organization to raise money to buy shoes for the girls. The Girls Gotta Run Foundation was born.

In our first year, with the advice and support of many others, the board of Girls Gotta Run created an organizational structure, incorporated, and the organization was recognized as a 501(c)(3) public charity by the IRS. We affiliated with PACT Ethiopia, which will purchase and distribute shoes to girls. PACT Ethiopia's mission, "to empower disadvantaged groups of Ethiopian society to attain social justice and to access basic social services and livelihood opportunities," makes it a fitting partner for Girls Gotta Run, and they have several existing programs through which they will administer the funds.



She walks on water by Karen McCay

We obtained donated website space from Artspan, Inc., we recruited a volunteer web mistress, and we established our website, (www.girlsgottarun.org). We recruited an initial group of artists committed to creating shoe art to help raise funds for athletic shoes, designed and created GGRF products, including t-shirts and note cards, which we market through web-based stores and at our

exhibit receptions. We affiliated with a number of organizations that have committed to helping us, including the Sewall-Belmont House and Museum and Girls on the Run of Northern Virginia, Inc. Sewall-Belmont House is the only museum in the Washington DC dedicated to preserving and showcasing the fight for the American woman's right to vote. This struggle is documented through one of the most significant collections in the country focused on the suffrage and equal rights movements.

Additionally, with their help and the help of many others, GGRF mounted two successful art exhibits: an opening shoe art exhibit at and in conjunction with the Sewall-Belmont House and Museum, and a holiday shoe art exhibit at the Modern Times Coffeehouse of Politics and Prose. The exhibits of "shoe art," contributed by over 40 artists to date--most of who also exhibit on the Girls Gotta Run website Shoe Art Gallery--are both abstract and

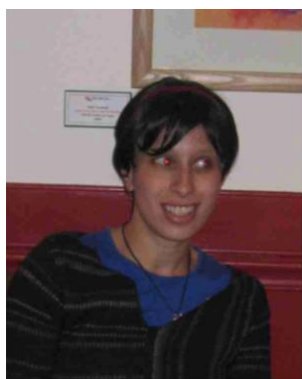
representational. All media are represented, from photography, painting, and mixed-media collage to sculpture, knitting, and quilting. Artists range from emerging young talent to established East Coast professionals, and come from all parts of the United States and the world, including Ethiopia.



Mermaid Dreams II by Jane Pettit

Approximately 200 people attended the opening reception for the kick-off Girls Gotta Run fundraising shoe art exhibit and sale at the Sewall-Belmont House on September 6, 2006. Attendees exclaimed over the lovely art, the beautiful House, and the delicious Ethiopian food, donated by Etete Restaurant. Voice of America came, interviewed Pat Ortman and taped remarks during a short program. Amy Conroy, the House's Director, spoke first, then Pat Ortman, Director of Girls Gotta Run, then Sarah Newhall, the Director of PACT. Feedback was overwhelmingly positive. Several pieces of art were sold and additional funds were raised from donations and product sales.

On December 4, about 60 people came for the reception for the Holiday Shoe Art Exhibit and Sale at the Coffeehouse of Politics and Prose. About 30 stayed to have a lovely, lively conversation with Emily Wax and the members of



Emily Wax

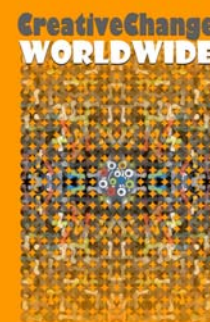
the GGRF Board about the girls of Ethiopia and the Foundation. We sold several boxes of notecards, some memberships and t-shirts, as well as one print. Several other paintings later also sold, as well as some gift memberships and

additional products through the website. Photos of both exhibits are available on the Girls Gotta Run website.

Plans for 2007 include mounting additional local exhibits and promoting exhibits in other parts of the country and world, as well as applying for funds from appropriate philanthropic organizations, and the development of more and closer ties with running communities. Artists interested in participating in our shoe art exhibits or mounting local exhibits in their areas of the country or world may contact the Director, Pat Ortman, at pat@girlsgottarun.org.

***Dr. Patricia E. Ortman** is an artist and retired Associate Professor of Psychology and Human Development. As an artist, she works mainly on commission, specializing in portraits of all kinds (people, pets, places), murals and a body of work called "Prayers." She donates specially created paintings to raise money for women's and other causes. To see her art, click on <http://members.purespeed.com/~peo/>. As a tenured associate professor at a private, liberal arts women's college in Washington, D.C., for 12 years, she specialized in women's studies, focusing on the psychology of women and gender and women's growth and development throughout the life span. In 2006 she co-founded the Girls Gotta Run Foundation, Inc, to raise money, via "shoe" art exhibits and sales, to buy athletic shoes for Ethiopian girls training to be runners in order to be able to stay in school and avoid being sold into marriage by impoverished parents.*

"...voices of creative individuals and organizations from 33 countries in helping to cater for the social and economic needs of people and communities..."



To receive a copy of **CreativeChange WorldWide** publication that highlights creative social enterprises and entrepreneurs from across the globe, please contact Arts for Global Development at info@art4development.net.

Peace, Jane & Hope

by Kaya Kagimu Mukasa, Uganda

The following stories were written by Kaya Kagimu Mukasa, a female student in primary school in Bundibugyo District in response to a call for stories about girls' experiences related to staying in school. The call was part of 2005 World AIDS Day celebrations in the district. The stories are submitted to art'ishake by Kenneth Mukwaba Mulondo from Uganda.

PEACE

Based on a story by Katendwa Nawme

My name is Peace. I live in a small village. Girls there get married between the age of 11 and 18. Even if they don't get married, they get pregnant and give birth to babies.

I have a friend called Charity. We go to the same school. We are in the same class. We are in P.5. We even live in the same neighborhood. Every day we walk home from school together. Charity has a cousin called Ben. He is in P.7. He is much older than both of us.

One day, when we were walking home, Ben called her. Charity stopped to talk to him. I walked ahead and waited for Charity under the mango tree. It was a very hot day and the shade was nice and cool. There was a mango hanging on one of the branches. I hit it with a stone and it fell down. I ate it. It was nice and juicy. As I was eating the mango, I watched Charity and Ben talking. I wondered what they were talking about. They talked for a long time. I did not mind about it too much, because my mango kept me company. I did not want to share the mango because I was very hungry. Usually I share my things with Charity, but today ... no. I saw Charity and Ben laugh. I wondered what was so funny. She started walking towards me so I ate my mango faster and finished it before she got to where I was standing.

When Charity got to where I was standing she was still smiling. I asked her why she was smiling and she said that Ben had said funny things about me. I asked her what the funny things were, but she did not tell me.

A few days went by and we met Ben again as we

were going home. He said "hello" and I also said "hello". And then I walked on. This time Charity did not remain behind to talk to Ben. She came quickly and we went home. She told me that Ben had said that he wanted to talk to me. I told her that I had already talked to him. She asked me what I had said to him and I told her that I said "hello" to him. She laughed and kept quiet.

We continued walking to school with Charity. A few days later we met Ben again. I walked quickly, but this time he followed me. He stopped me and greeted me. I greeted him back. He said to me, "I want to see the color of your panty". I was shocked and annoyed. I did not want him to see my panty. I did not want anybody to see my panty because it had a big hole. I ran very fast and I got home. He did not run after me.

The following day I told Charity that I did not want her cousin Ben to disturb me. I told her to tell him. Then after that, he started writing letters to me. One letter read.

*Dear Peace,
I love you and I will love you until Lake
Victoria dries up. Even if you don't want me
to see your panty, I want to marry you.
Yours forever, in a lot of love.*

Ben

I wrote back to him.

*Ben,
I am not interested.
Peace*

After a few days, as I was going home in the

evening, I met Ben on the way. He tried to convince me to accept him. He said to me "Peace, you are so beautiful". I could not find any words to tell him. He continued. "Your neck is nice and long and your eyes are very beautiful and big". He spoke like his whole life was in the words he was saying. I was so embarrassed that I ran. He ran after me. I ran so fast and my heart was beating so fast that I thought it was going to jump out of my chest. I fell. He caught up with me. I slapped him and ran on. That was one of the days I was thankful for being the best runner in my class.

The next day he wrote me a letter asking how I could embarrass him like that. Especially after he had said the nicest words in his life to me. He told me that he had spent sleepless nights to make up all those words. How dare I run away! He even told me that if I didn't agree to become his wife, he would take me by force.

I went home and told my grandmother because I was scared. I had kept the letters he had written to me. She went to the Local Council chairman and told him the story. Then my grandmother and LC1 came to school, and talked to my teacher. They called the boy and asked him questions.

At first he denied, but then they brought his exercise book. The handwriting in the exercise book was then same as in the letters. They even asked Charity about it and she also told them what she knew. They told her that if she didn't tell the truth she would be suspended.

Charity said that Ben had wanted to talk to me. They told the boy that it is all right to tell a girl that you like her, but when she is not interested, you must stop. They explained that continuing to harass me was wrong. They asked him how he was going to look after me when we got "married". He did not have anything. No house, no property, not even cows to pay my dowry! Even his parents didn't know about his plans to "marry" me. Ben just wanted to use me and spoil my education.

The school authorities plus with the LC1, talked to Ben for a long time and said that they would be watching him closely for the next 3 months to ensure that he would not disturb me again or any other girl.

We were all very happy. Things went back to normal, or so I thought. What I did not realize was that Charity was really annoyed with me for being the reason his cousin was in trouble.

Even her parents and Ben's parents came to see my parents to complain. They said that Ben was unjustly reprimanded; after all, he had not done anything to me yet. It became a Local Council case once again and the Chairman intervened. He explained that Ben was being monitored so that he learns to accept girls' answers respectfully. He also explained that this was a lesson to the other boys. If they were planning to harass other girls, they would not do it for fear of being punished too. His parents then understood.

Charity also understood and we were friends again. We continued going to school and coming back together. We studied together and played together. It was really good. Soon, exams were approaching, so we studied even harder. We always wanted to get good grades in class. The morning of the English exam, we got to school and other pupils seemed to be excited. We thought that maybe they had got "examination fever" and we even laughed at them. When we got closer, we asked them what the matter was. They told us that they had decided by themselves to monitor another boy who didn't want to accept a girls' refusal!



Peace by J. Stansbury, USA

Jeremiah Stansbury is an American artist who focuses on pre-conceived visual concepts in his artworks.

"I seek to create an image which is not bound by its medium, an image that could as well appear on the side of a building as a canvas. My paintings often seem to me like a name tagged on a wall; it's easy to read a name, but the thing you remember is the way the name is written."

To see more of Jeremiah's artwork visit:
www.absolutearts.com/clipinpics

JANE

Based on a story by Muhindo Daphne

Jane is 14 years old. She is an orphan. Jane lives with her Auntie Petwa. They live near the trading center. She goes to the village primary school where most of the children in the village go. Jane likes going to school very much, but she is always late.

Auntie Petwa looks after Jane and pays school fees for her. She also provides Jane with a few basic needs. Jane has never met her auntie's husband. No one even talks about him. Sometimes she wonders if he is dead or alive somewhere. Jane appreciates that her auntie looks after her, but she is uncomfortable about how Auntie Petwa makes her money. Auntie Petwa sells alcohol to the men in the village.

Jane doesn't like this because every day, men come to their home and drink a lot of alcohol. They start off speaking with their normal voices. As time goes on and they drink more and more, their voices also become louder and louder. Sometimes Jane wonders who listens because they all talk or rather shout at the same time.

Sometimes the men come with women who are drunk. They all laugh loudly and say vulgar words. Sometimes they quarrel and eventually they fight. Sometimes if they are very drunk and they don't remember who won the fight, they fight again the following day. There are times when Jane is so hungry and these men come and offer to buy roast meat for her from the trading center. She refuses because she knows that they want to have sex with her. And when she refuses they abuse her and tell her bad words. One day one man told her that she should not be mean with her body, because when she dies, the maggots will enjoy it! Jane was hurt and upset by those words. She was scared to tell her Auntie because she doesn't have anyone else to look after her.

Jane was always late to class so the teacher was annoyed with her. She even punished Jane many times, but Jane did not change. One day, she called Jane to the staff room and asked her why she came late every day. Jane told her that she had to collect water and bring it to her auntie before she came to school. She also said that the well was far from their home. She also told the teacher that she was usually hungry when she came to school. This was because by the time she went

for water, her auntie was still sleeping and there was no one else to make tea for her. When she came back, she was already late for school, so she just put on her uniform and ran to school. Jane also told the teacher everything else that happened at home. The teacher was touched and sympathized with Jane.

The teacher encouraged Jane and told her that she would help her with her studies. She also introduced her to some nice girls in the class. They become her friends. Their names were Tina and Ketura. They told Jane about the homes they come from.

Tina comes from a family of 6 children and she is the last born. They live on a farm. The boys help their father with the animals, like milking the cows and looking after them. They also help him with the pigs and goats. The girls help their mother with the chickens. They feed the chicken. They also clean out the chicken house and collect the eggs. They eat some of the eggs and sell most of them. They also grow sweet potatoes, Irish potatoes, cassava and "matooke" (green bananas). They always have plenty to eat at home. Jane wished with all her heart that she would go and live with them so that she could have some decent food to eat. She told Tina that at home she would only have supper. Sometimes would not even find supper.

Jane told Tina about a day when her auntie bought meat and cooked it. When Jane came back from school Auntie Petwa told her that she had kept some food for her with meat. Jane could not believe her ears. Meat! Jane was very hungry and this news made her very, very, very happy. Since her parents died, which was many years ago, meat had become a luxury of important days only. She wondered what important day it was, but not for long, because she just wanted to eat her meat. She took off her uniform quicker than she had ever done before. The zip got stuck and she almost tore the uniform. She eventually managed to take it off and went to the kitchen to get her meat.

As she got to the kitchen, she stood in the doorway and looked in horror as their dog ate her meat! She could not believe it. How dare the silly dog eat her meat!

The dog was eating a bone, as it had finished all the meat from Jane's plate. She told it that it had behaved badly. The dog looked back like it did not understand what she was saying. It continued eating. Jane tried to chase the dog. The dog

howled. It was confused at Jane's strange behaviour. If that dog were to play "football", it would be very good, because it ran fast with the bone. Jane could not catch it. Even though her friends felt sorry about the meat, they found her story very funny. Tina promised to bring some food for her.

Ketura also told Jane about her family. They had small gardens of potatoes, cassava and matooke. They also had a very big garden of maize. They would harvest it and sell it at the main market in the trading center. She also promised to bring some maize for Jane so that even when she goes home and the dog has eaten her food, she will have something to eat.

Tina and Ketura brought food for Jane as they had promised. After a while, Jane became more attentive in class because she was not hungry anymore. She even put on some weight. Her friends even told her not to be afraid of the drunken men anymore. They advised her to lock the door to her room and keep quiet and pretend not to be there. They even told her that whatever chores she had to do, she should do quickly so that she goes to bed early. That way, if they don't see her for some time, they will think that she doesn't live there anymore and stop looking for her. She followed their advice and it worked.

Soon Jane became among the best pupils in the class. She was a lot more intelligent than her friends. She in turn helped them with their studies and they were also very happy. Very soon they became the three best girls in their class and their teacher was very happy and proud of all of them.

Jane thanked her teacher for introducing her to such nice friends. She promised her teacher that she was going to work very hard at school in order to get a good job. She also said that when she gets children, she would like her children to eat well, sleep well and go to a nice school so that they grow up happy and bright. Jane wants her children to have nice friends like Tina and Ketura.

HOPE

Based on story by Kusemrere Harriet

Hope lived a very lonely life. She missed her parents very much, but she couldn't stay with them. They lived in the village which was very far from school. If she lived with them, she would not be able to go to school, because it was too far to

walk everyday. Her parents were very poor, so they asked her relatives who had more money to take care of her. They gladly accepted. Hope's parents wanted her to go to school so that she would get a good job. They did not want her to end up being poor like they were. They couldn't afford to take her to school so they left her in the hands of her relatives. The problem is that Hope's parents did not know what their relatives did for a living. They were Commercial Sex Workers! Not many people knew what they were doing, but some people knew.

They had a shop that sold all sorts of things. It was a nice shop, and it had many things. Behind the shop were two rooms, where the three of them stayed. Hope's cousins were called Jolly and Vicky. During the day they looked innocent, as they sold commodities from the shop. At night, it was a different story. Jolly and Vicky each owned a room. Hope would share a room with either of the cousins who did not have a customer for the night. Sometimes when both had customers, she would sleep in the shop with what ever she could find to make some sort of mattress. It could even be boxes pressed down and put together. Then she would use newspapers to cover herself for the night. In the mornings, she would have to go to school, like everything was okay at home. She was a very miserable girl.

At school, she had no friends. Children at school would tease her and call her "C of CSWs" (cousin of Commercial Sex Workers). Nobody wanted to be her friend. They all said that they did not want to be seen with the "C of CSWs". Some of the children at school went as far as saying that she was also a Commercial Sex Worker! This made Hope very sad, because she was not like her cousins. In fact, if anybody was sad about what her cousins were doing to earn a living, it was Hope. So many times she wished that she could change things around, but she couldn't. Her cousins paid school fees for her and gave her food and a place to stay. She had nowhere else to go, and no one else to pay for her school fees. At school, when the children teased her, she would be brave. Sometimes it would be too much for her and she would cry. She would always hide when she was crying, because she did not want anybody to see her.

There were times when Jolly and Vicky did not have many customers. Then money would be little. Those were difficult times for Hope because they would tell her to also go out and look for money. When

she told them that she didn't know where she could find a job that would enable her to study and work at the same time, they told her to join their trade. It was very frustrating.

When she realized that she wasn't going to get any support or any friends, Hope decided to concentrate on her studies. She was determined to go through school and become somebody respectable.

School was the only place that Hope could escape to. When she woke up in the mornings, she was very happy. This was because she could study and learn at peace. Even when the children at school teased her, she would not say anything. She knew that they didn't understand why she was in that situation. She could not even explain to any of them, because none of them was willing to listen to her side of the story. She only hoped that one day they would understand and stop teasing her. She also did not like the situation she was in, but she had no alternative.

If she had an alternative she would definitely not live like that. Hope did not want anyone's daughter to have to go through what she was going through. It was humiliating, and always made her feel like she was less than the other children. It also made her feel like she was not good enough to be in the same school with other children who led normal lives and stayed in normal homes.

One day, Hope was feeling very lonely and left out. The children in her class found her and started laughing at her. They said that she looked very tired. This was true, but the reason they gave for Hope being tired was the problem. They said that she was tired because she had been "working" the whole night. She looked at them and did not say anything. They went ahead to sing their favorite song "C of CSWs". When the children went away, Hope went to the football field, sat there and cried like her little heart would be torn out of her chest.

The Head Teacher found her. He thought that Hope was sick. Hope told him that she was not sick, but that the problem she had was as good as being sick. She explained to him what she was going through. The Head Teacher told Hope that what the cousins were doing was very dangerous because it could lead to pregnancy, HIV/AIDS, and even death.

He advised her to concentrate on her studies. He also promised to try and get sponsors for her so

that she could find another place to stay. He told her to ignore the children and concentrate on her studies so that she could pass her exams. The Head Teacher told Hope that the important thing for her was to focus on the truth. The truth was that Hope was a good girl, who was hard working in class. He told her to always tell herself these things. She would be a responsible lady with a good husband and children and have a respectable job in the future.

Hope was very grateful to the Head Teacher for his encouraging words. She took the advice seriously and concentrated on her studies. She ignored the children who used to tease her. After some time, even the children stopped teasing her because she would not react anymore. Hope continued to excel in her studies. She was in P.6, and her prayer to God was to save her family members before she got to P.7.

art'ishake subscription:

If you are interested in receiving the art'ishake e-publication please email us (artishake@art4development.net) the following details:

Name + Last Name:
Company / Organization:
Address: (City, State, ZIP code, Country)
Phone:
Email:

We will be in touch with you shortly...

Mobilizing Communities to Use Services through Art in Internally Displaced Persons (IDP) Camps in Northern Uganda

by Kenneth Mukwaba Mulondo, Uganda

A special event, led by Cultivating Art and Realizing Alternative Ventures for Aid to the African Nation Activation (CARAVAN) initiative and the Uganda Concerned Parents Association, mobilized health providers and communities in IDP Camps to provide and use much-needed health and HIV/AIDS services.

The initiative revolved around six music concerts in six days, with the support of numerous partners including the USAID-funded UPHOLD Project, the Ministry of Health, and a large number of non-governmental organizations including Straight Talk Foundation, ACORD, AMREF, Comboni Samaritans, the Uganda Red Cross, and the Uganda Blood Bank. Ministry of Gender used their Youth Truck to provide entertaining games to children during the music shows. The concerts were performed in four camps in Gulu District and two camps in Lira District, where communities have great difficulty accessing basic services.

Nearly 1,300 people received HIV Counseling & Testing during these concerts. Those who tested positive were referred to The AIDS Support Organisation (TASO) for further assistance. The main constraint was large numbers of people at the sites who wanted to get counseling and testing. As one health worker stated, "The harvest is plentiful, the laborers are few." This was a sign of the great need for services in these camps.

As a show of gratitude and gesture of citizenship responsibility blood was donated by the Internally Displaced People to the Uganda Blood Bank at the Pabbo IDP camp and Kaunda Grounds in Gulu. The activity generated national press coverage.

In addition, 1,800 children received several services including vitamin A supplementation, deworming and immunization, in Koch Goma IDP camp in Gulu District, in coordination with Child Days Plus.

Kenneth Mulondo is a communications specialist in Uganda. Currently, he serves as the Behavior Change Communications (BCC) Specialist for the USAID-funded 'Uganda Program for Human and Holistic Development (UPHOLD)' Project that works to improve the quality and use of health, primary education and HIV/AIDS services in 34 districts. Prior to joining the project, Mr. Mulondo was an Account Manager for MCL Uganda Ltd. He volunteers as the country representative of Musicians for World Harmony, an international group that performs for the distressed, especially children in difficult circumstances and has put on concerts in orphanages and IDP in Northern Uganda. He received a certificate for organizing the Pearl of Africa Music Awards in 2003 and 2004. Mr. Mulondo holds a BA from Makerere University in Economics and Social Administration.



The Millennium Development Goals (MDGs): A Challenge for Artists to Produce

By Peter Musa, Cameroon

The below text/speech was presented by Peter Musa, Director of the Musa Heritage Gallery (Mus'Art) & Coordinator of the Collective Resources for the Arts and Talents Enrichment (CREATE) program at the Workshop on the Millennium Development Goals, as part of the "CreativeChange Youth Arts Project" (July 21, 2006 Kumbo, Cameroon).

Achieving the Millennium Development Goals (MDGs) is the greatest challenge of our time, and to quote from the UN Millennium Campaign: "We are the first generation that can end poverty." Are you ready to be left out of this historic moment in the life of humankind? This is the time to "act local and go global", in a bid to make a modest contribution towards reaching the Millennium Development Goals by 2015, thus ending poverty and the gap between the rich and poor.

The genesis of this campaign was at the United Nations Millennium Summit in 2000: 189 Heads of Government (including His Excellency President Paul Biya of Cameroon) promised to end poverty by 2015. They signed the Millennium Declaration, promising to "free men, women, and children from the dehumanizing conditions of extreme poverty", committing developed and developing countries alike to eight Millennium Development Goals

(MDGs). The MDGs call for a global partnership to address the most crucial issues of our time, namely:

1. Eradicate extreme poverty and hunger
2. Achieve universal primary education
3. Promote gender equality and empower women
4. Reduce child mortality
5. Improve maternal health
6. Combat HIV/AIDS, Malaria and other diseases
7. Ensure environmental sustainability
8. Develop a global partnership for development

Already seven years have passed since the Millennium Declaration was signed in New York, USA. In Kumbo, only very few people are aware of the Millennium Development Goals. This calls for sensitization within the community on a massive scale.

It is therefore important for each person in Kumbo and everywhere to become an active participant in the activities of the organizations operating within their municipality. Many organizations are working in one way or the other to push Kumbo ahead, for example, including the Research Centre for Peace, Human Rights, and Development (REPERID) and the Association of Environmental Education Teachers and School Clubs of the North West (ASEC-NW).

NEW OPPORTUNITIES FOR ARTISTS

Artists both visual and performing can contribute enormously to raising awareness about the MDGs within their communities. They can use their varied and diverse methods of self-expression to reach out to the public, political leaders, municipal and state authorities. We need the contribution of our local artists to be able to meet the global target of ending poverty by 2015.

What is your contribution towards ending world poverty?
As an artist you can do something that can positively change the face of the world.

Let me draw your attention to some historic moments in the life of humanity in which artists have done positive things to change the world.

1. During the long droughts that plagued Ethiopia

in the 1980's, internationally renowned American artists--grouped under the umbrella "United Support of Artists"--recorded what became the hit album, "We are the World", proceeds of which were sent out to Ethiopia to help the millions starving there or experiencing severe food shortages.

2. When the tsunami devastation happened in Asia and elsewhere in 2004, Hurricane Katrina flooded New Orleans in 2005, and issues such as war, hunger, poverty, malaria and HIV/AIDS come to world attention, artists have often worked individually and collectively through musical shows, drama shows, poems, books, and exhibitions to raise an outcry and/or awareness, condemn bloodbaths, and call on the public, with the aim of raising funds to support victims and give hope.

Fela Ransom Kuti of Nigeria, one of Africa's greatest musicians, was very critical of Nigeria's military regimes. He was imprisoned several times, but continued to be a great critic of the military dictators in his country. Through his music, he preached democracy, and today Nigeria is one of Africa's most successful democracies.

In 2004, renowned African musicians--including Manu Dibango of Cameroon -- came out with a continent-wide recording, dubbed "Drums of Africa", with the aim of raising awareness about the ravaging effects of HIV/AIDS on the continent, and with calls for stamping it out. The project was supported by vision2015.org. Nelson Mandela of South Africa has been working with artists in the campaign against HIV/AIDS, and--in recognition of his efforts--was invited to Tromsø, Norway in 2005 to participate in a concert by Nordic Artists to support the fight against HIV/AIDS in Africa.

Cases where artists have stood up for the public good individually or in groups are uncountable. Artists are therefore considered as vehicles of social transformation. The Millennium Development Goals offer the artists of Kumbo and everywhere the chance to be part of the social transformation of a locality, a country, and of the planet itself. As an artist, one can help to create the change needed in order to be a poverty-free world by 2015.

The CreativeChange workshop which we are most privileged to host today, the first to be held in Cameroon, is intended to inspire you to become part of the Millennium Development Campaign, thus giving you the opportunity to put your names

in the history books of Kumbo through your works.

As an artist living in Kumbo today, when you are gone tomorrow you shall be remembered by your works. So what type of works do you produce? Do you produce works that shall stand the test of time when you are gone? Are you an artist that promotes social transformation? Or do you engage in art just as a means of livelihood? These are the questions you must answer.

My challenge to you is to wake up from sleep. Artists do not sleep. When I engage in an artistic production I do not sleep until on the day I am through with my work. This is how my father worked part time as a wood carver. This year, the Musa Heritage Gallery (Mus'Art) is celebrating its 10th anniversary, and we are honored to host the CreativeChange workshop, which is part of the "Vision 2015: Creative Change Traveling Arts Exhibition from the USA" we shall be hosting soon. The screening at the start of this workshop gave you an overview of the CreativeChange traveling exhibition and hope all of you shall be stimulated to take the Millennium Development Goals as a personal challenge. Together we can achieve the Millennium Development Goals.

We are also privileged to have within our midst Richard Kings, a young Cameroonian musical star who happens to originate from Kumbo. Richard Kings blends folk tunes with contemporary African music, and is regarded as a great Anglophone Cameroonian musician. The Millennium Development Goals offer new horizons for music, and this is the time to go international. We are all behind you and shall do all we can to encourage you in such a venture. Are you behind Richard Kings? Richard, go ahead and dedicate your next album to the Millennium Development Goals. This is the time to make your mark.

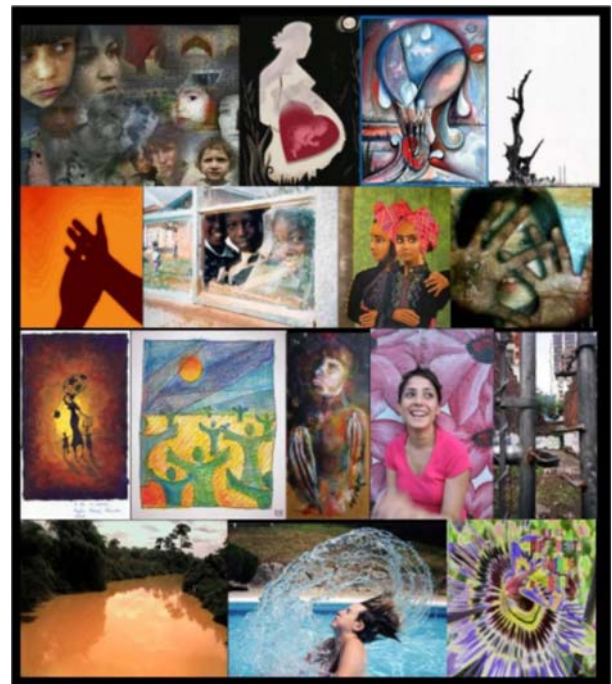
I invite all artists present here to join the Collective Resources for the Arts and Talents Enrichment (CREATE). Through your membership in CREATE we can, as a team, work in creative ways to raise awareness and stimulate local and national action on the Millennium Development Goals. As members of CREATE, you shall also have the opportunity to benefit from our networks such as the oneVillage Foundation (OVF) and the International Network for Cultural Diversity (INCD).

Finally, I want to thank all of you for your massive participation at this workshop. This workshop would not have been possible without our partners Arts

for Global Development, TIG Global Gallery, UN Millennium Campaign, World Bank Public Information Center Yaounde, oneVillage Foundation USA, and CREATE.

For more information please visit <http://www.art4development.net/creativechanget.html>

Peter Musa is a Cameroonian freelance journalist and visual artist. Peter holds diplomas in Salesmanship, Sales and Marketing Management and in General Management from schools in the UK. Prior to becoming director of the Musa Heritage Gallery (Mus'Art), he served as the Cameroon Correspondent of the UK based *Computers in Africa (CiA)* magazine, a publication of AITEC - African Information Technology Exhibitions and Conferences. He continues to remain the Country Correspondent for the newly launched *Computing & Communications Africa (CCA)* magazine published by AITEC. His interests include the arts and culture, the new ICTs, environmental issues, sustainable development. websites: www.freewebs.com/petermusa & www.musartgallery.info.ms



Collage of selected youth artworks from the international CreativeChange Youth Arts Project highlighting the Millennium Development Goals. This youth arts project is co-organized by Arts for Global Development, Inc., TakingITGlobal, and the UN Millennium Campaign.

Playground

by Anne-Sofie Hult, Sweden

The children down there at the playground
still in the dark
never wanting to go home "dad I'm stuck here" she yells with an anyway happy
voice he tells her to "just push a little" then she will go forward and maybe its just
as easy as that we just keep trying we always got to keep trying even if a million
times we fail *in this merry-go-round* the times we succeed they all will be worth it
and I'm thinking this fast moving societies of synthetics we create where everything
is made to be consumed moving forward thrown away as we go along we have
more than we can carry still it is our hearts that are the heaviest and maybe we
shouldn't just give up so easy as that and I'm standing silent smiling beside them
here they laugh and they run yet they haven't learned fake at this distance I'm
watching and I wonder
when is it we stop playing

What is it when what moment in time is it we stop living killing our dreams or
pushing our fantasies down under take a step into the dark and keep running
blindly forward fast fast forward never looking back chasing something hidden in
thousand disguises our eyes wide open but not really seeing even what is in front
of us what is coming to us we aim high want it all not to miss anything just to then
really miss
it all

And the fire in our hearts we put out not to be burned or just because there is no
place for it in this so called world, societies we create to be run by kings of paper
they live in castles of air we inside bubbles we are protected from something just
not from our ourselves this species the only one killing off ourselves and drag the
rest down with us here we are and we are still children but no we learned fake
we're dreaming of toys we don't really need never ever even happy with
the new ones we seem to get
do you know *that* voice
somewhere inside
it will only scream louder when you shut it out there is something wanting out there
is something needing space revolting against all this pretend against all this fake
reality shows we are pulling here *when is it we stop playing*

When do we stop our minds from traveling in wonderlands earths we have yet to
find we're looking but something's wrong with our focus something's blurring
closing the links and we cross our roads but never really meet and when is it we
ignore when is it we kill these dreams that were dreamt to be made real when is
it we stop listening to each other *when is it we stop dreaming*
and somewhere inside start dying
I'm still here
on the surface of this inside this carousel only you no longer are here so now I
don't know which way its spinning anymore don't know
it's way
when my heart stops it will be still full of dreams still full of the love made and the
one unmade you who saw my dream how do you see me now can't help but
thinking *when my heart stops where will you be*
will they ever hear my heartbeat even *when they're close*
did you ever
do we ever
hear each other do we really take time
to listen

Anne-Sofie Hult : *"I'm a citizen of the Earth, I'm a writer and a project manager and these themes are close to my heart and seem to intertwine in everything I do, whether its writing poetry, articles or projects: identity, global relations & issues, space, music, life and love."* URL: www.globalverkstan.net



TreasurePostcards Project

by Art4Development.Net

*“Every day 24,000 people die from hunger,
Every day more than 100 million children
are denied the chance to go to school,
Every day 1.1 billion people have to drink
polluted water,
Every day 8,200 people die due to HIV/AIDS...”**

When there is so much poverty and need for basic humanitarian aid why is it necessary to talk about the arts?

When the concern is about ‘development with a human face’, what happens to those creative individuals in communities who need to sustain their and their loved ones’ lives? When the discussion is about ‘human capital’, what happens to those artists and artisans in underprivileged societies?

The arts is without a doubt a very powerful communication, education and therapy tool, but the key emphasis of this project, TreasurePostcards, is on the economic value that arts creates for humanity and its importance in protecting socio-cultural heritage.

TreasurePostcards was initially launched as an arts contest in September of 2006 to invite individuals, amateur and professional artists from across the globe to share their visual voices on arts added value in poverty reduction, empowerment, and cultural preservation. The contest ended on October 25, 2006 and during those 52 days close to 100 artwork images of 46 artists were received from 26 countries; Argentina, Belgium, Brazil, Cambodia, Croatia, France, Nigeria, Haiti, Israel, Mali, Netherlands, Peru, Spain, Uganda, USA, Venezuela and more. The average age of TreasurePostcards artist is 43; youngest being 26 and oldest 80 years old. The gender ratio in project participation has been fairly equal.

The following pages present a small selection of the visual expressions of TreasurePostcards project participants. Some of the submitted postcard-sized artworks have been created specifically for this

project while others are images of previously formed artworks that reflect the artists’ interpretation of the subject matter. The artworks are all in different media, styles and colors; some artists have focused on using traditional methods, such as ‘thread paintings’ from India and ‘miniatures’ from Turkey to emphasize the importance of maintaining historical treasures; whereas others utilized 21st century technologies in their artistic creations to depict their understanding of the TreasurePostcards topic and related concerns. Quite a number of digital and abstract artworks with vibrant colors have been submitted.

Poverty has many faces and the artworks in this project reveal artists’ unique and personal approach in the project with a focus on artistic individuality, identity, and cultural preservation as well as relating issues such as education, gender, HIV/AIDS, water/nature, peace, and more.

TreasurePostcards project has been created and coordinated by Arts for Global Development, Inc. on a voluntary basis. The accompanying educational event and exhibit (to highlight the correlation of arts and culture in economic development) and the selection process for the winner of the arts contest has been organized in collaboration with the Crafts Center at CHF International.

For further information about this project, please contact info@art4development.net or visit Arts for Global Development, Inc. website at <http://www.art4development.net/tpp.html>.

** Source: ‘Stand Up’ Against Poverty Campaign website :
<http://www.standagainstpoverty.org/about/>*

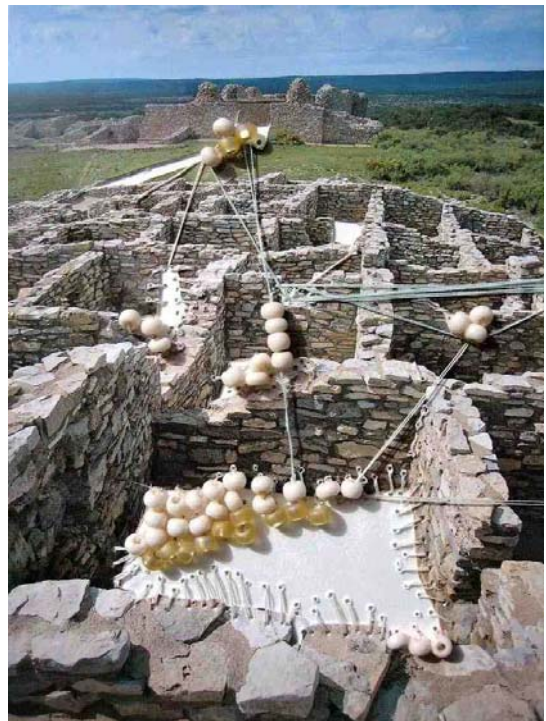
► **Abigail Doan***, USA

"My work is a threaded dialogue between vanishing tactile processes and emerging technological means. As a geomorphic agent and environmental thinker, I create recombinant maps, collages, floating topographies, and in-situ-souvenirs that highlight the delicate nature of our environs and the degradation of spirit that results from our repeated abuse of natural resources and shared terrain. By festooning and inserting leave-no-trace materials into a landscape, I hope to reinforce the inevitable processes of decay and destruction with galvanized seeds and visual cues that hover as poetic hosts for ecological, cultural, and narrative propagation." (<http://abigaildoan.neoimages.ne>)

"I purchased this postcard while visiting *Salinas National Monument* while on an artist residency near Mountainair, New Mexico this past September. It is of Gran Quivira "ruins", a Spanish mission and pueblo settlement dating from the 17th century. I was immediately struck by the apparent fusion of these two cultures and the struggles that must have ensued in the creation of this once-thriving trade community.

What Remains is an examination of loss and future archaeology. What might have been lost in the arrival of the Spaniards, and what ultimately *remained* once they abandoned their hopes and dreams for this settlement?

By cutting away portions of the postcard I wanted to highlight the challenges involved in creating true cultural cohesion and lasting treasures for native peoples. What insight we would have into this process if no archaeological or historical remains *remained* at all? How would we stitch together the remains of a site like this without our knowledge of how things have already played out? How can we create value without possessing such treasures?"



What Remains
mixed media
(recycled tourist postcard, x-acto knife, thread, seed beads)

* Abigail Doan is the winner of TreasurePostcards Arts Contest.

► **Julio Quispe** “**Quispejo**”, Peru

“I was born in Ancash, Peru and pursued my studies in Lima in the national School of Fine Arts, graduated in 1973 with the Gold medal, and received the Enrique Camino Brent prize in painting. I have participated in diverse solo and group exhibitions, national as well as international.” (<http://www.quispejo.com>)



We also live here
(watercolors)

“The artwork shows Andean characters with the arms up high as a sign of their presence in this world.”

► **Mathi Durga, India**

"I am Mathi Durga, an artisan recognized by Development Commissioner (Handicrafts) under Ministry of Textiles, Government of India, New Delhi, an apex body for cultural sector. I am residing in Hederabad city, capital of Andhra pradesh state, one of the southern states of India. I have a fascination towards crafts traditions of my local vicinities and together with my husband we both seriously have taken up the non-profit support activity to artisans' community particularly for women artisans.

My husband Mr. Bhanu was the founder member of "Ennela Welfare Association" – a non-profit social service organization working for development of handicrafts sector and welfare of artisans' community. He resigned his executive position due to total involvement in research to revive the centuries old craft traditions of India and I've taken up the responsibility along with likeminded craft loving women and successfully implementing various programs and projects for empowering women artisans." (ennelacrafts@yahoo.co.in)

"*Muggulu* is a prehistoric cultural treasure of Hindu communities. It is an extraordinary cultural tradition of INDIAN household rituals. Early every morning every Hindu Indian woman cleans in and out of her residence and waters the land and depicts beautiful designs with white color – called MUGGULU in local language, TELUGU (MUGGU is singular and MUGGULU is the plural) and 'Rangoli' or 'KOLI' in national language HINDI. In festival seasons, women decorate MUGGULU with multi colors, flowers and other decorative items availability of the region.

It is a daily ritual all over India from major cities to small hamlets. Interestingly it is compulsory according to Hindu traditions. Hindus strongly believe that if the entrance of a house or residence is not decorated with MUGGULU, the goddess 'LAKSHMI' (Power of wealth or money) will not enter that house.

In this artwork you can see the attire of Indian women 'SARI' and decorative plait with flowers, gold ornaments on her head, bangles on her hands, anklets to legs, nail polish to toe nails, BINDI on forehead...every thing stitched on paper by hand."



Muggulu

Thread Painting

(Materials used: Eco- friendly, non-toxic, wood free, recyclable hand made paper & various color silk threads)

► **Nuri Morillo Roig, Venezuela**

"I work on painting and sculpture (bronze and aluminum), ceramic formations, and more. I have participated in numerous exhibits worldwide including the IV Trienal de Pequeña Cerámica. Zagreb, Croatia (1993); International Exhibition, Ward Nasse Gallery, Soho, New York, U.S.A. (1996); 'Diez Artistas Venezolanos'. Sikaffy Interiors, Miami Florida, U.S.A. (1999); 'Mas allá del Arte', Latin American Museum and Hispanic Art. Florida, U.S.A. (2000); 'The Colors of Diversity' The Cove Rincón Corp. Art Exhibit at FIU. Florida, USA (2002); 'Oncology on Canvas', Royal College of Art, London, U.K (2004-2005) and 'XXVII Certamen de Minicadros: Museo del Calzado de Elche', Centre cultural de Petrer, Sala de exposiciones de Universidad Cardenal Herrera, San Pablo de Elche, Sala de Exposición Municipal de Sax, Spain (2006)."



Same Value
(acrylics)

"I am affirming that ancient art has an equal value to the modern ones, even more. Today we try to paint as simple as they did. Upper part an abstract paint, below an ancient stone paint from the pre-Colombus Indians."

► **Onifade Samson Olaniyi**, Nigeria

“After completing my postsecondary education in the Ibadan Polytechnic, I continued with my arts education at SSCE (1994), NABTEB TECHNICAL (1997); and ND/ART & DESIGN PRINTING TECH (2002). I won the *UN Award for the Art Poster Competition* promoting the Millennium Development Goals [MDGs] in Nigeria [Best in the 25 – 30 age group].”



Daily Struggle
(pen and wash on cardboard with Nigerian coin, 50k)

“*Daily Struggle* depicts the daily struggles we go through in our lives with the use of lines and shapes. Each individual struggles everyday to meet basic needs and alleviate underprivileged current conditions in our society. Many people work hard but earn little at the end of the day. That is why I used one of smallest denomination of Nigerian Currency (50 kobo).”

► **Nilgun Akyol**, Turkey

"I was born in Bafra, Turkey and studied architecture at Academy of Ankara in 1979. I took basic formation of fine arts training between 1998-2002. As a painter, I opened thus far five personal and group exhibits in Turkey."



Shahmaran
(drawing paper, acrylic paints)

"*Shahmaran* is a composite mythological creature with the body of a serpent and the head of a human. Known as *Shahmaran* in Turkey, the legend of this creature is still quite alive in many parts of Anatolia. The reasons for its popularity probably have to do with the natural human desires to control one's destiny, gain power, and achieve immortality as much as with the colorfulness of its events."

► **Willy Ngaka**, Uganda

"I hold a Master of Public Administration & Management degree from Makerere University, and a Master of Adult & Community Education from the University of KwaZulu-Natal where I am a PhD candidate. I lecture literacy, rural development, qualitative research methods and project management at Makerere University. I coordinate the Project Management component of the MSc. Programs (*in Development Studies, and Natural Resources Management for Sustainable Agriculture*), a collaborative Masters Program between the Agricultural University of Norway and Makerere University. I am a member of the International Association for Community Development, International Reading Association, Chartered Institute of Purchasing and Supply and the Golden Key International Honor Society (GKIHS) as well as a recipient of the prestigious Elva Night Research Award for the year 2006, making me the first Ugandan and the 4th African Scholar to win it in the last 25 years." (<http://willyngaka.cgpublisher.com/>)

"Have you ever seen people who are unable to get jobs because they are illiterate? Have you seen poverty biting people because they cannot read and write? Have you seen young girls who drop out of school because of early pregnancy and cannot go back to continue their studies because the culture demands that they should never go back to school? Are you aware that illiteracy, poverty, unemployment and poor health reinforce each other and exacerbate the degree of people's misery and suffering? Have you seen a situation where poverty blocks children's chances of attending even free universal primary education because their parents cannot afford uniforms, books and food for their children; thereby worsening illiteracy levels among all age groups in the population? Are you aware that literacy is a fundamental human right that should be enjoyed by all, and yet a significant percentage of the population in rural areas are not enjoying this right?

My photograph is concerned about the above questions. People in my village in Arua district of North Western Uganda experience a similar situation. The wars of the late 1970s and early 1980s caused a lot of destruction in terms of people's lives and property and brought misery, suffering and poverty. I decided that a solution to these questions should be to design and implement an integrated intergenerational literacy project. The persons of various ages appearing in the above photo are intergenerational literacy learners of Onezu literacy class in Arua district and I took the photo on 26th July 2003."



Literacy for unleashing
human creativity, participation and poverty eradication to
enhance livelihoods
(photograph)

Picture It!

Call for Submission
Deadline June 29, 2007

Are you aware that 800 million people go to bed hungry every day; more than 100 million children remain out of school; 11 million children under the age of 5 die in the world every year from easily preventable/ treatable causes; almost 3 million children are living with AIDS; and 70% of the 1.3 billion people living in poverty around the world are women? Are you concerned with poverty in your neighborhood; the lack of sanitation? Do you want to create awareness on HIV/AIDs to help your peers? How does water and air pollution affect you and your loved ones?

Voice YOUR message in your artwork.

Depict YOUR opinion with your painting, mixed-media, caricature, illustration and/or photographs. Tell us and your peers what needs to change— why it needs to change — how it needs to change!

Artworks must be submitted in jpeg form in maximum 600 x 800 pixels to artishake@art4development.net. Along with your artwork submission, please also provide the following:

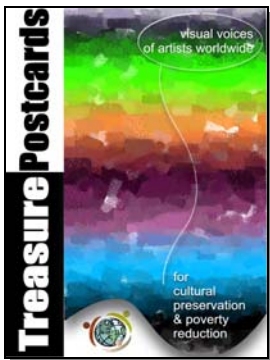
1. Name - Last Name:
2. Birth Year:
3. Country of Origin:
4. Gender:
5. Contact Info (email address):
6. Short Bio Statement (max. 150 words):
7. Artwork Details (medium, materials used, etc.):
8. Comment on the artwork:

Participants of Picture It! will have the opportunity to have their work published in art'ishake!

● ● ● some news from Art4Development.Net and Friends:

...Arts for Global Development, Inc (Art4Development.Net) continues its efforts to promote the awareness of interdisciplinary and cross-cultural approach to cater for the educational and social needs of individuals from around the world...

Arts for Global Development, Inc. and the Crafts Center at CHF International (www.craftcenter.org) co-organized an educational event in November 2006 titled "Arts, Culture, and Economic Development?" to discuss the role of arts in the economic development field and highlight the significance of preserving and protecting humankind's major cultural heritage sites and artistic creations.



The event showcased the **TreasurePostcards** exhibit which reveals the visual voices of artists from around the world. Participating artists focused on global issues including cultural preservation, education, creative identity, HIV/AIDS, peace, and economic empowerment. During the event visitors were able to view 27 artists' work as well as browse through the

TreasurePostcards catalogue that introduces all artists and activists; close to 100 images of 46 artists from 26 countries. A small selection of these works is presented on pages 26-33 of this issue.

At the educational event Alice Hsiu-Ching Lin, Program Officer (Grassroots Business Initiative Department at International Finance Corporation, IFC) emphasized the importance of 'Pangea', an artisans' market in Washington DC in facilitating a valuable exposure opportunity for those creative works from transitional countries; and Kristin Beyard, Membership Coordinator (The Crafts Center-CHF International), shared information about the Crafts Center's field programs and international network that are dedicated to supporting low-income

artisans. The founder and president of Arts for Global Development, Nil Sismanyazici - Navaie talked about the significance of arts and creative industries in development while briefly touching upon an international poverty reduction campaign, 'Stand Up', that has been organized by the UN Millennium Campaign in collaboration with the World Guinness World Record.

The international crowd at Pangea was able to enjoy the exhibit of TreasurePostcards as well as listen to the event's guest speaker, Yildiz Yagci, CEO and President of Anatolian Artisans



(www.anatolianartisans.org). In her speech, Ms Yagci addressed the important role arts and culture have in individual and community level development, and provided successful case examples of artistic micro-credit programs from the Southeast Anatolian region. Yagci also showed a documentary film about a cultural tour that was organized in the Northern Black Sea coast of Turkey.

Pictures and stories of this tour and additional information can be downloaded from the links at <http://www.art4development.net/tpp.html>.



Learn more on making the 'arts' and 'net'
work at our website:
www.art4development.net

New Frontiers in Arts Sociology: Creativity, Support and Sustainability Conference

Location: Lueneburg and Hamburg, Germany

Date: March 28-April 1, 2007

The conference focuses on those issues that are of sociological interest within arts worlds but also relate to those powerful developments in economy, ecology and ethic contexts on the macro level. For more information please visit <http://www.new-arts-frontiers.eu/>

Sponsorship and Fundraising in Art and Culture focusing on Russia and CIS

Location: London, UK

Date: 4-5 July 2007

For more information please visit www.iugte.com/projects/Conference2007.

International Conference on Multicultural Discourses

Location: Hangzhou, China

Date: 13-15 April 2007

The conference aims to promote cultural diversity and intercultural dialogue, cultural solidarity and prosperity. For further information please visit www.shixu.com/institute-conference

Cultural Diversity - Europe's Wealth: Bringing the UNESCO Convention to Life

Location: Essen, Germany

Date: 26-28 April 2007

The event aims to hold a broad-based debate on the concept of cultural diversity – what it means, where its dangers lie and where it offers particular opportunities. For more information visit www.unesco.de

5th Euro American Campus on Cultural Cooperation

Location: Almada, Portugal

Date: 8-12 May 2007

The event will cover issues like intercultural dialogue along with networking, research and creators, diversity, development, and the role of young people and artists. For more information, please see www.interarts.net.

BuildaBridge Institute 2007 Trainings

Location: Philadelphia, USA

Date: May 30-June 3, 2007

A training and applied research academy designed to prepare community and congregational leaders, social workers, artists and educators for arts-enriched service and leadership to their communities. For more information about the programs and registration please call 215-842-0428; email iat@buildabridge.org; or visit www.buildabridge.org.

Exhibition / Festival:

Durban International Film Festival

Location: Durban, South Africa

Date: 20 June - 1 July 2007

The festival will present over 300 screenings of films from around the world, with special focus on films from South Africa and the rest of the African continent. For more info. please visit www.cca.ukzn.ac.za

Are you organizing an arts, social change and development **event**? Get in touch with us and we'll share your announcement.

Do you know any **funding resources** (fellowships, awards, grant/donor and partnership opportunities)? Let us hear from you and we'll post the details for those interested readers seeking support!

::email:: artishake@art4development.net



Arts For Global Development, Inc. [Art4Development.Net] is an international voluntary initiative with a purpose of furthering interdisciplinary, cross-cultural, multi-sectoral, and creative approach in social change and development.

Art4Development.Net aims to facilitate creative sector and stakeholders of development together empower socially and economically disadvantaged individuals and communities worldwide; particularly children, youth, and women. The initiative works for promoting this awareness, forming a worldwide network by making the best use of ICTs, and furthering any form of art (fine arts, performing, digital,...) in tackling the challenges in the development field and transforming societies into more socially conscious, tolerant, responsible, and creatively active groups of people.

Art4Development.Net has no religious, political or governmental affiliation.