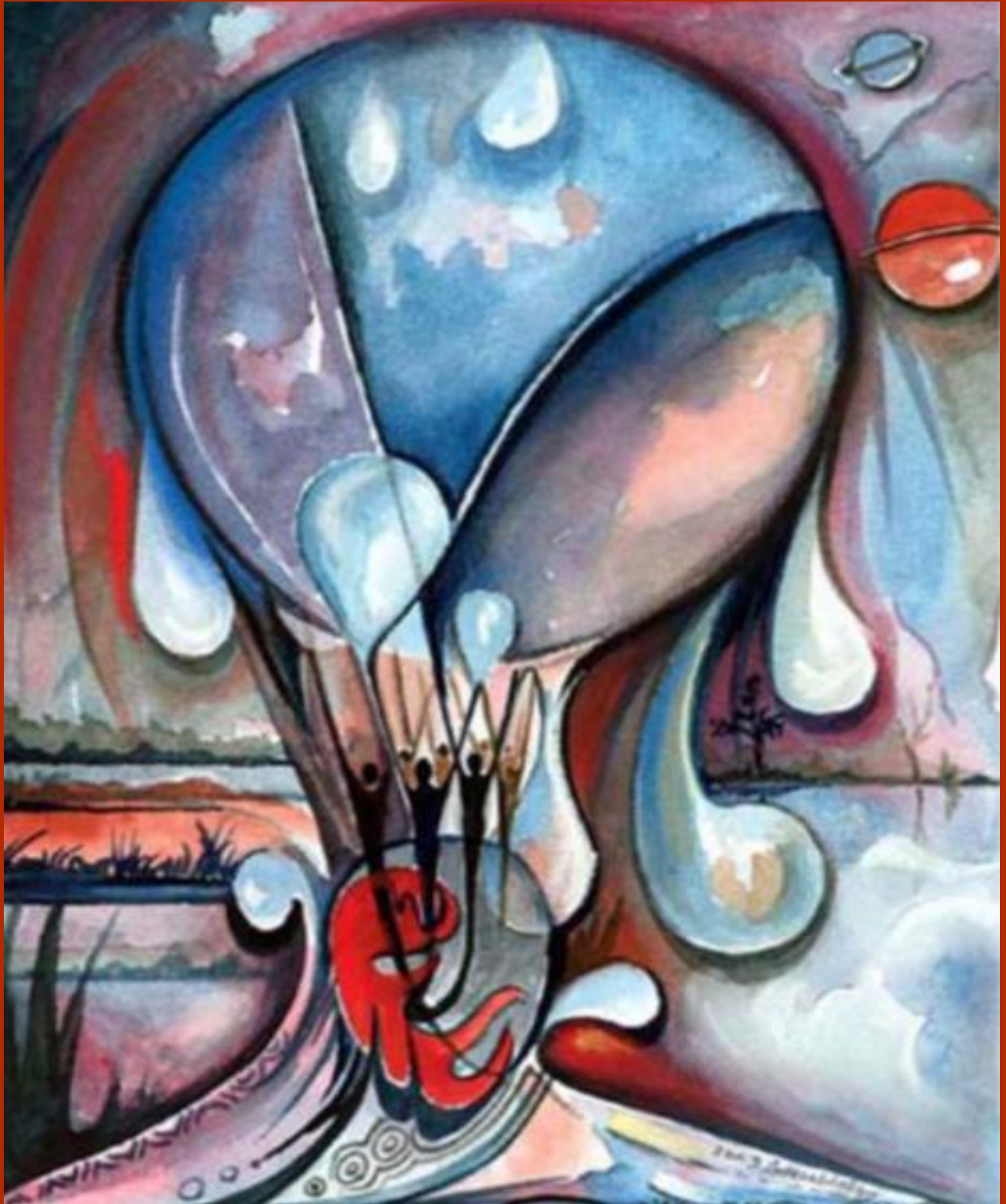




# art'ishake





## Dear art'ishake reader:

Season's Greetings!

It is our pleasure to share with you the 7<sup>th</sup> issue of art'ishake filled with interesting opinions from today's youth perspectives on the arts to the important role of 'arts making and sharing' in building hope, tolerance, reconciliation, peace; addressing issues of trauma, and providing healing, reintegration and socio-economic empowerment. You will find again creative stories, artworks, and images from across the globe highlighting the impact of arts in helping individuals, organizations and communities in Cameroon, Uganda, France, South Africa, Mexico, Angola, and more... We hope they'll provoke your thoughts and inspire you!

As always 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:

*'The Value of Water'* by Adisa'biola Steve, Nigeria

Adisa'biola Steve is a young artist who contributed this piece to the "Vision 2015 Your Future" arts contest that was conducted in 2005 in collaboration with TakingITGlobal, Arts for Global Development, and the UN Millennium Campaign. The image of this art piece, along with over 20 other youth artworks, is currently being displayed at CreativeChange Travelling Arts Exhibits across the world.

CreativeChange exhibitions aim to raise greater awareness about the Millennium Development Goals (MDGs); explore the emotional facets within the goals; foster an intercultural dialogue and understanding through diverse perspectives around these globally common goals; and ultimately contribute to the achievement of the MDGs by 2015. To learn more about CreativeChange and ways to join this arts and development journey please visit:  
<http://www.art4development.net/creativechangetae.html>

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

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This complimentary issue has been created in collaboration with J. Feldman/ActALIVE and contributors: Martin Voorbij, Luciana Grosu, Patricio Batsikama, Peter Musa, Anywar Ricky Richard, Kyle Taylor, and Vaishali Ashok Morjaria. 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](mailto:artishake@art4development.net). Submission deadline for the next issue is April 15, 2008.

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# CONTENTS

**OPINIONS**.....

NEW PRESENTATIONS OF ART .....

*LUCIANA GROSU, ROMANIA* ..... 4

ETONISM: PHILOSOPHY OF TOLERANT REASON.....

*PATRÍCIO BATSÍKAMA, REPUBLIC OF ANGOLA* ..... 5

**ARTS PROJECTS** .....

THE MOBILE GLOBAL EXHIBITION SHOW YOUR HOPE GOES TO ASIA.....

*MARTIN VOORBIJ, THE NETHERLANDS* ..... 9

1000 PEACEWOMEN ACROSS THE GLOBE AT MUS'ART GALLERY.....

*PETER MUSA, CAMEROON* ..... 12

**AN ORGANIZATION | FRIENDS OF ORPHANS** .....

*ANYWAR RICKY RICHARD, UGANDA* ..... 14

**A CREATIVE ADVENTURE | DREAM IT. DO IT. WORLD TOUR** .....

*KYLE TAYLOR, USA* ..... 21

**AN ARTIST**.....

*VAISHALI ASHOK MORJARIA, KENYA* ..... 23

**SOME NEWS FROM ART4DEVELOPMENT.NET AND FRIENDS** ..... 25

**NOTES** ..... 28

## New presentations of art

By Luciana Grosu, Romania

During the past centuries, traditional art forms like sculpture, painting or opera have slowly lost popularity among the younger generations. Today's youth are no longer interested to visit museums and galleries, or go to the opera, but are more open to pop music, cinema, and computer based visual arts. Literature has also ceased to be youth's number one leisure-time occupation, maybe because reading a book takes a lot more time than watching a movie, which is more dynamic and easier to understand.

The problem is not that the art itself is no longer "popular", but rather the form in which it is presented. The new technology makes things move a million times faster and as a consequence the younger generations have gained the capability to absorb a lot more information in a very short amount of time.

This positive aspect has a direct negative consequence: young people no longer have the patience needed to perceive and understand traditional art forms. Reading every page and every line of a book, going to a gallery and observing every artwork, waiting for the actors to give life to the story without any movie-like "special effects", all these details that are still delighting art-lovers can become a nightmare for a young person who is accustomed to live his/her life at a another pace.

Of course, one may argue that the younger generations have a different inner structure and that is the reason why they reject the art manifestations of the older generations. However, even if this statement would be true, this would only explain the style of art they prefer (the kind of sculpture, literature), not

necessarily the option for the form of art itself (a certain form of art is not bounded by any ideas or values or socio-cultural concepts). All forms of art can express the "soul" and the "thoughts" of any society at a given time.

If we also assume that people know (or "feel") that each art form is unique and irreplaceable by other art forms, we may conclude that no one ever want to give up any kind of artistic manifestation, but that--at a certain moment--many youth simply feel that some arts and the way they are presented no longer "follow" the rhythm of their lives.

*In order to make sure no art form will disappear, artists should transform the way they "present" their art to the young public.*

The new form of delivery should be more dynamic and syncretic.

*Dynamic.* This would mean a more rapid rhythm of art's reception and a more spectacular way of presenting the artwork. For example, all galleries and art exhibitions should have online portfolios with animations and clips presenting the work of each artist. After watching the clip, the "online" visitor should decide whether s/he wants to visit "in person" the gallery or the exhibition. If s/he will visit the gallery, aside of being given the chance to buy the artwork itself, s/he should have the possibility to "buy" digital photos or videos of the artwork for display on his or her mobile phone, computer, or other electronic devices.

*Syncretic.* There should be more than one art form involved. For example, in the case of literature, a novel could become a very interesting e-book containing both the story and some photos made by the author, in order to illustrate the story. A poetry book might contain in addition to the poetry itself some abstract video animations. At the theatre or the opera the public could simultaneously watch on a giant screen an older representation of the spectacle or other images related to the spectacle, but which are not part of the play itself.

---

*Luciana Grosu Brindusa is a youth volunteer of Art4Development.Net and a Romanian student from Bucharest who speaks and writes fluently in French, English and Spanish. She learnt about journalism while collaborating in local publications, as well as editing, writing and supervising articles for the online newsletter of UNICEF's Voices of Youth.*

## Etonism: philosophy of tolerant reason

By Patrício Batsíkama, Republic of Angola

As we know, art is the testimony of its epoch and the artist too. In Angola, our society is still affected by the colonial legacy of racism, tribalism and several kinds of discrimination. During the civil war, soldier António Tomas Ana--who calls himself "Etona"--fought in Cuando-Cubangu, a region important in the Angolan confrontation.

Etona has been an artist since 1975. After military service, where he saw and meditated on several kinds of injustice, discrimination, tribalism, and racism, he dreamed to fight against these challenges. Since 1991 he has been painting and sculpting artworks whose messages seek to create awareness by people about their social harmony. Thus, he exhibits not only his artworks but also his philosophy. He advocates protection of the minority from the majority; he defends the fragile against the strong; he defends dim-witted and intelligent behavior alike. This is the philosophy of tolerant reason that we intend to explain: ETONISM.



*Etona*

*Definition; Etymologically, the term "Etonism" is derived from the artist's nickname of "Etona", which means in Angolan language: 1) reason 2) hypothesis 3) engagement 4) evidence 5) justice and tolerance.*

### *Meanings in Social Context:*

In his sculpture there is morphological evidence of three treatments on the surface of the pieces: 1) flat treatment 2) rough treatment, and 3) accidental treatment. Each one is a code:

- 1) The flat treatment indicates knowledge; a man of high class; race or tribe or religion of majority; opinion well-organized and structured;
- 2) The rough treatment reveals an acquired knowledge without schooling; middle class; speech not polished or refined; race, tribe or religion of many people, but not of majority;
- 3) The accidental treatment indicates some lack of knowledge; lower class; race, tribe, religion of minority.

In his painting, it is the same thing. The three color intensities (hot, cold and neutral) constitute the same foregoing codes as in the sculpture:

- The hot intensity indicates dominance, prosperity, energy, intense desires that usually correspond to the gender referred in the precedent #1 of the sculpture's code;
- The neutral intensity marks a balance nurtured from two opposed poles (hot and cold).
- The cold intensity is naturally contrary of #1 and its code corresponds to the #3.

In the painting, Etona also uses two shades in opposition with a monochromatic illustration. In this case we do return to three unbalanced poles.

*Etonism is not merely an artistic philosophy, but above all, relates to reason.*



Basically, the knowable elements of Etonism (doctrine of reason) are sculptural tri-treatments and/or pictorial tri-shades. In reality, we find racism, tribalism and all kinds of discrimination in Angola. Etona is trying to codify his struggle against these social challenges, using his sculpture and painting.

### *Racism*

Choosing rigorous rules, we can eliminate the pejorative sense of race in racism, but we cannot exterminate the idiosyncrasy present in every man. That is why it is so natural that I like myself or my family or patriotically my country. If we truly intend to combat racism, we should accept each race unquestionably. Etona believes that if each one of us truly starts to accept other races, not only will racism cease to exist, but the usual employment of the word "race" will start to feel shameful, and slowly or naturally will grow up possibilities for its disappearance in our minds, and possibly in human language

altogether.

### *Tribalism*

Normally each African Republic has in its territory different tribes. There is a theory that "tribalism" and instability are increased by speaking many African languages, while speaking the language introduced by colonialism (English, French, Portuguese, Spanish) may unify people. Mobuto (Zaire, now Democratic Republic of the Congo) tried it, but today we know that this was a failure.



### *Discrimination*

All organizations suppose a "separation" of some kind, and --paradoxically-- that peacefulness will only exist when the concept of organization in human society takes place systematically. Will it be in that case a normal discrimination?

Let's suppose a single job offer whose candidates are: 1) my nephew 2) someone known, and 3) another citizen. We normally have to gauge their capacities. If all of them have the same qualities, I'll obviously choose somebody trustworthy. Most likely this will be my nephew and then my acquaintance. But if one among them shows superior efficiency, he will be my preferred. Taking a risk with my nephew, who may have poor capacities, seems *etonially* the real discrimination, because this choice won't be favorable for me nor so a little

for the mistakenly chosen person. This is what

Etonism calls discrimination.

Christianity teaches that Jesus Christ is the Messiah, but Islam, Buddhism, and others great religion have their Messiahs too. So, which one is true? Truth in Christianity, error in Islam, may say Pascal. Etonism advises each one to respect the opinion of the other, as this is the best way for tolerance to result.



### *Conclusion: Angola After the War*

Art has audiences in all societies, especially in the fields of music, theatre, dance, visual arts, and the like. António Tomas Ana offers us his sculpted and painted messages as one way to promote amelioration in Angolan society.

In his opinion, Angolans need to cultivate tolerance, because the war bred so much misunderstanding, intolerance, and lack of respect. He thinks that Etonism can help to create harmony in Angolan society, and may be one method for addressing social challenges (racism, tribalism and discrimination) without further resort to violence.



---

*This is a synopsis of a paper presentation written by **Patrício Batsikama** who presented it at the Mid-America Alliance of African Studies (MAAAS) Conference held at The University of Kansas African Studies Center. The paper is dedicated to Future and Eventual Faculty of Aesthetics/History of Art of University of Agostinho Neto, Ministry of Culture of Republic of Angola.*

Why does Etona prefer the peaceful way? He believes that true "civilization" is based on non-violence, and that the best way to resolve any issue is the "cleaning of memory", using subjective reason. Socially Angolans have several problems, but Etona prefers to focus on racism, tribalism, and discrimination. That is why we are here, in hopes of feedback and communication on these vital topics.

For more information, see:

<http://www.project-open-art.org/africa/etona/etonismfellowship.pdf>  
<http://www.artremains.com/Main/Search/Default.aspx?type=art&q=Etonism>

See this url for a March 2008 conference in Texas called "Wars and Conflicts in Africa", at which Etona will present his philosophy and artwork:

[http://www.utexas.edu/conferences/africa/2008/Abstracts/ana\\_batsikama.html](http://www.utexas.edu/conferences/africa/2008/Abstracts/ana_batsikama.html)

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## The mobile global exhibition SHOW YOUR HOPE goes to Asia

by Martin Voorbij, The Netherlands



Started in 2003, the mobile global exhibition invites artists from around the world to participate and make a panel with the theme 'Show Your Hope'. These paintings will be presented to the audience during open air presentations. Not just as an exhibition but mostly through a storytelling performance.

It travels around in Holland and Europe and is seen by over hundreds of thousands of people every year. Over 350 artists have been involved so far, but every year new selections are made.

The project is engages also with children, students and special audiences, since it is originally a communication project, more than just an art project.

### A Brief History:

Being active with humanitarian organizations in former Yugoslavia, we have learned that global consciousness is an element of what is called "conflict prevention." In Holland, we have started a project to stimulate global consciousness. A project that will operate internationally, but at the same time continuously will be in contact with "home".

This project is called "80 Questions Around the World," a small parody on Jules Verne's "80 Days Around the World". It is planned to travel around the globe and present universal

beauty to the people of the planet. It contains a music program, an Internet program, a program about food, an art project, and information activities.

The mobile global exhibition, "Show Your Hope," is an art project of this bigger program, and slowly it is becoming central to our plans and route.

The mobile global exhibition is an excellent theater, using arts and actuality to present serious issues to people in a pleasant way. It suits all different types of audiences.



Since the first painting was added in 2003, we have created six geographical selections, with 375 artists from over 80 countries altogether. All artists have made a painting on the panel we provided. In almost all cases we have picked up the painting personally, and we tell the story

as the artists have given us.



In 2008, we will travel to India and China. We would like to announce this project to a large number of people. We would like to visit academies in countries we visit, and we would like to invite a number of artists beforehand, so we can send them a panel and visit them during traveling.

To provide a more detailed perspective, we'll share with you a letter written by Herman Divendal. Herman is a partner of the project, colleague and writer. He is the director of AIDA Netherlands, an organization that supports artists in need. Herman wrote:

*“SHOW YOUR HOPE is a concept of image and words - the painting, but also the story. The likable Martin Voorbij, manager of the Mobile Global Exhibition and a medium for its inhabitants, charges the artists from the city-conglomerate “Randstad” with two efficient limitations: How does the artist relate to the world, and how does the artist relate to the concept of hope? These appear to be efficient restraints to show everyone’s involvement. So, I am moved to write down what caught my eye.*

*The exhibition is a swirling Babel of images. Each painting measures, in conformity with the commission, 25cm x 35cm. This urges the artist to work carefully and lovingly.*

*The small space allows no waste. It demands craftsmanship. In a few strokes it is there.*

*Some paintings in the book are very direct, literally custom-made for the commission.*

*Other images are an utmost abstraction of the theme. Each artist nonetheless has clung to his/her own design, palette and composition. The differences are enormous. Thanks to the form and framework of this project the images intensify each other. In its entirety it appears to be an absolute unity. Swimming through the images I easily found a hold on the recognizable and familiar language of a certain painting.*

*The figurative language then helped me learn to see unknown metaphors in the new stories of other paintings. Each artist brings his or her own story, but also is a platform for the story of the other.*

*All paintings breathe a passionate love for painting itself. Where every painting differs from the other, is HOW the artist uses that space. In other words, how cumbersome or accurate the image that tells the artist’s story? How terse is his or her hope? What catches my eye? Which image fits my story?*

*This happened to me: Turning the leaves of this book I fell for Paul Smulders’ fantastic overalls. Via Sam Drukker’s tutu and Ramaz Gojati’s bare bums I found with Kees Wolfrat the suitable story, the hope I cherish so much:*

*If the ball represents the world  
The world is colorful  
The sea is space  
Innocence  
Hoping that, however fragile,  
It continues to exist.*



*The rest came all by itself. Breathlessly I let myself spin around the exhibition. Turn the leaves! It will happen to you too!"*

Herman Divendal  
Amsterdam, August 2007  
[[www.80questions.net](http://www.80questions.net)]

We must leave you now, but meanwhile you can travel with us at [showyourhope.com!](http://showyourhope.com)"

---

***Martin Voorbij** is the manager of the mobile exhibit of the Show Your Hope project.*

## 1000 PeaceWomen Across the Globe at Mus'Art Gallery

by Peter Musa, Cameroon

From the 16th to 21st of March 2007, the international photographic exhibition "1000 PeaceWomen Across the Globe" was presented at the Mus'Art Gallery in Kumbo, Cameroon, the first museum in Africa to host the exhibition, which has traveled on all six continents and has also been held at the UN Plaza in New York.

This exhibition is about one thousand outstanding women from all walks of life. Each of the 1000 women - from more than 150 countries - calls for reconciliation and transformation of conflict. All have risked their lives for their community, have engaged in education and advocacy for the poor, and have stood up for human rights. They have helped to create alternative incomes for people in poverty, and have engaged in care for and re-integration of HIV/AIDS-affected persons within communities. They have worked tirelessly to restore justice, fight for access to land, demand political rights, and find solutions against violence.

The exhibition was jointly organized by Mus'Art and the Swiss Consulate General in Yaounde, Cameroon, and was officially opened by Her Excellency, Françoise Bertschi, Swiss Consul General. The exhibition was personally attended by all three of the Cameroonian women who were nominated as part of the "1000 PeaceWomen", and their presence in Kumbo served as a role model for other women and young girls to emulate.

There are plans to take the exhibition to the towns of Bamenda, Dschang, Eseka and Yaounde, where the three women from Cameroon--Marie Beatrice Kenfack Tolevi, Teclaire Ntomp, and Hedwig Vinyou--are located. The exhibition was generously donated to Mus'Art by the Bern, Switzerland-



*Peter Musa, Director of Mus'Art introducing the exhibition to Her Excellency Françoise Bertschi, Swiss Consul General to Cameroon*

based organisation, PeaceWomen Across the Globe.

Mus'Art is a museum dedicated to the arts and crafts of the western grass-fields of Cameroon, with keen interest in bringing exhibitions from other parts of the world to Cameroon. We are interested to keep the Cameroonian public abreast of what is happening in the international arts and culture scene.



*Teclaire Ntomp, a grassroots activist from Eseka, who was nominated as one of the three Cameroonian PeaceWomen*

In a similar vein, the traveling exhibition dubbed "CreativeChange Exhibition on the Millennium Development Goals (MDGs)"--highlighting works of arts by young people from about fifty countries--is expected to be hosted at Mus'Art soon, and another on

the Blue Book Group showcasing works by about 30 international illustrators of children's books. We are presently preparing a photographic exhibition which, when ready, will be available for museums and other interested organizations for exhibition.

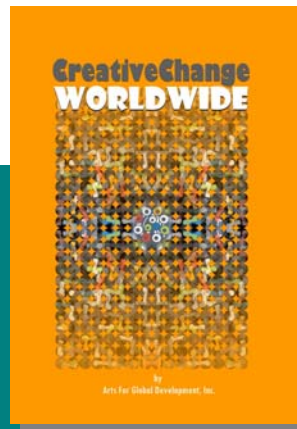
If you know about any photographic exhibitions that might be of interest to us, if you are interested in hosting any of the above exhibitions, or if you are interested in hosting the Mus'Art photographic exhibition, do not hesitate to contact [musartgallery@yahoo.com](mailto:musartgallery@yahoo.com) or phone +237 7705 76 51.

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***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, ICTs, environmental issues, sustainable development. Websites: [www.freewebs.com/petermusa](http://www.freewebs.com/petermusa) & [www.musartgallery.info.ms](http://www.musartgallery.info.ms)*



“...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](mailto:info@art4development.net).

## Friends of Orphans

By Anywar Ricky Richard, Uganda

Friends of Orphans (FRO) is an NGO with no political or religious affiliations, based in northern Uganda in the war-torn district of PADER. FRO is a registered charity organization and was founded and is administered by former child soldiers, orphans, and abductees, all of whom were and continue to be affected by the war in Northern Uganda. From our experiences as former abductees and orphans (*many of whom also lost immediate and extended family members, friends and neighbors, suffered displacement and continue to suffer those losses*), we have made a commitment to the ongoing and unmet needs of our community displaced to Internally Displaced People (IDP) camps and resettlement communities.

We formally prepared ourselves as artisans, musicians, educators, medical officers, administrators, environmentalists, and in other professions through university education and work experience to enable us to organize a community-based organization with the vision and ability to meet the numerous needs of children and women affected by the conflict in Northern Uganda: psycho-social, education and training, economic development, health, reproductive health and family service, cultural and social needs.

FRO has a management structure headed by the board of directors. The board of directors is comprised of three men and four women, and the Right Reverend Bishop Benjamin Ojwang is the current chairman of the board of directors. The secretariat is headed by the program director who links the secretariat with the board of directors. We have a constitution and standing orders which we use as a guiding and management tool.

*Mission: Rehabilitate, reintegrate, and empower former child soldiers and abductees, orphans, and communities impacted by the conflict and HIV/AIDS in Northern Uganda*

Our focus is on:

- Rehabilitating former child soldiers and abductees impacted by the conflict in Northern Uganda;
- Reintegrating former child soldiers, abductees, and orphans impacted by the conflict and HIV/AIDS in Northern Uganda;
- Empowering communities impacted by the conflict and HIV/AIDS in Northern Uganda.

Friends of Orphans aim to achieve this through art, music, cultural activities, education, peace building and human rights efforts.

*Vision: A restored Northern Uganda where conflict and HIV/AIDS impacted communities achieve their full potential*

## *Goals of Friends of Orphans' arts, music and cultural projects:*

- Use arts, music, dance, drama, and cultural activities to mobilize, build confidence, bring back lost hope and encourage different communities to engage in peace building, conflict management, reconciliation and human rights activities to ensure that all voices are represented.
- Address immediate physical and mental health challenges of former child soldiers, abductees, and orphans through art, music and cultural activities, providing both psychosocial support and physical support.
- Use art, music, dances, drama and cultural activities as a therapy to empower, enable rehabilitation and reintegration of former child soldiers, abductees, and orphans in the community.
- Support different community groups advance their arts, music, dances, drama and cultural activities.

## *Key messages:*

Music, dance and culture activities are very powerful tools for peace building and reconciliation.

FRO helps different community groups in arts, music, dances drama and cultural activities and holds competitions to bring different communities together. The music, dance, and cultural competitions draw local community groups from many different IDP camps. This encourages interaction and engenders a sense of community.

The process also helps in furthering the rehabilitation and reintegration of former abducted children, child mothers, and orphans into the community, hence peace and harmony in the society.

The involvement of arts, music, dance, drama and cultural activities in peace building, conflict management and reconciliation leads to confidence-building and socio-reintegration among the community.

*“Music may achieve the highest level of all missions, it may be a bond between nations, races, and states who are strangers to one another in many ways, it may unite what is disunited and bring peace to what is hostile.”* - Dr Max Bendiner

We encourage people living with HIV/AIDS through arts, music, and cultural activities to educate themselves and share information with the broader community on prevention, treatment, care and the elimination of stigma. Arts, music and cultural activities also help people who are dying of AIDS so that their last weeks, days, hours are free from pain, humiliation and indignity.

Arts and culture are used for moral counseling and mentorship amongst the disadvantaged communities in Pader IDP camps.

*“When I hear music, I fear no danger, I am invulnerable. I see no foe; I am related to the earliest times and to the latest.”* - Henry David Thoreau

The voices of women and children in conflict management and resolution are largely ignored, yet women and children bear the burden in times of conflict. Friends of Orphans has created a forum for

women and children to express their views on peace building, conflict management and reconciliation, and human rights through arts, music, dance, drama and cultural activities.

In collaboration with human rights activists, local government leaders, police, army, cultural and religious leaders, FRO uses art, music, and cultural activities to ensure that cleansing ceremonies are performed at the community and family level for former child soldiers and abductees. Also to ensure that the basic human rights of former child soldiers, abductees, orphans, women and vulnerable children are observed.



*Participants performing their music, drama and dances in a competition organized by Friends of Orphans*

### *Description of the humanitarian issues our project addresses:*

Over the years the rebels have consistently abducted between 25,000 and 40,000 children (by 2002) to their ranks, while leaving death and destruction in their wake. For its part the government has responded by putting local community members in the internally displaced people camps, with the aims of providing protection while preventing the rebels' access to the local population. More than 1.8 million people have been displaced to camps, where they have to rely on relief supplies from international organizations. The community is very needy and increasingly vulnerable.

Thousands of youths are redundant in the IDP camps, resorting to smoking, idling and

drinking. Hundreds of former abductees are living traumatized with their bad experiences in the IDP camps, since most of them never went through rehabilitation and even those who received rehabilitation services were not reintegrated and reconciled with the community, leaving them vulnerable to involvement in crimes and violent activities within the community. This calls for their further rehabilitation, reintegration, and empowerment.

Due to the 20 years of war, there has been conflict within the communities, and this needs to be resolved to promote peaceful co-existence among families, clans, and the communities to enhance voluntary return to the villages.

Most of the organizations operating within Pader district are focusing on food distribution and other basic need. The Pader district local government is calling for creating an enabling environment for rapid and sustainable economic growth and structural transformation, increasing the ability of the poor to raise their incomes through access to productive assets.

The project uses arts, music, drama, and cultural activities to initiate comprehensive and integrated social interventions on community reconciliation, peace building, rehabilitation, reintegration and empowerment of former abductees, orphans, vulnerable women and vulnerable communities affected by the conflict, the better to facilitate their voluntary return to their villages.

### *Why is the project important at this time?*

The war in northern Uganda has left many people as victims, and this has created a lot of internal conflicts among the communities at the personal, family, clan and community levels which has never been

resolved. Therefore there is need for reconciliation among the community through the use of arts, music, dance, drama and cultural activities to resolve the conflict, leading to reconciliation to facilitate voluntary return to the villages and to obtain sustainable peace among the communities.

The war in northern Uganda has left many people as victims; many people have been abducted, tortured, raped and killed, leaving the remaining people with a great deal of trauma. Many former abductees roam the streets of Pader, with a lot of trauma. They require further rehabilitation, reintegration and empowerment within the community through arts, music, dance, drama and cultural activities. The arts can be a mean of counseling and mentorship as abductees are being reintegrated into the community.

### *Background of the arts, music, dance, drama and cultural activities in Acholi traditions:*

The Acholi community where FRO works has different music, dances, and cultural activities that depict the situations within the communities. Both in times of peace, happiness, sorrow, war, or problems they use music, dances and cultural activities to express themselves, i.e. their grievances or happiness. The music, dances and cultural activities differ depending on the situations they are in. Friends of Orphans has successfully used this avenue to help former abductees and orphans get rehabilitated, reintegrated, and empowered in the community.



*At the front are the adjudicators, video crews, press men, etc and at the background are the audiences watching the arts, music, dances, drama and cultural performances organized by Friends of Orphans. The competitions are video tape, audio recorded and relayed/played on radio's and TV stations*

We have also used music, dance, drama, and cultural activities as a tool for confidence-building, to restore lost hope, and for conflict management and resolution, leading to reconciliation in the community. This is because the community knows the power of music, dance, drama and cultural activities.

### *Our project targets:*

The project targets former child soldiers, abductees, child mothers, people leaving with disabilities, orphans, vulnerable women and war and HIV/AIDS affected communities in Pader district, northern Uganda.

#### **People living with disabilities:**

These are groups of those naturally disabled and those disabled by bad calamities, such as wars, landmines, and accidents. They are generally ignored because of their disability and remain traumatized in the IDP camps, with no-one to help them. People always mistake disability to be inability, which is not usually the case.

*Reasons for the selection of the intended beneficiaries: former abductees, orphans, and former abducted child mothers*

Children have been abducted, sexually abused, maimed, and tortured by rebels and forced to fight in wars. They have been made the perpetrators as well as the victims of violence. Many have been orphaned by HIV/AIDS and the war. Girls have been raped and forced to marry rebels, and have been used as sex slaves. Many then became child mothers and contract HIV. Some of these children have escaped from this situation, but remain traumatized in the IDP camps; many roam the streets of Gulu, Kitgum, and Pader. Most of these children have grown up in a world of violence, knowing only how to use a gun. They have escaped from the bush traumatized, with no-one to help them rehabilitate themselves.

**Former abducted child mothers:**

The Lord's Resistance Army (LRA) abducted many young girls and used them as sexual tools. This produced many children, and in the process many have contracted HIV/AIDS. A number of these girls were eventually rescued, released, or escaped as young mothers with children to raise. The community regards them as a burden. This has made them even more traumatized; therefore they need help to reconcile with their family members and reintegrate into their community.

One of the child mothers has spoken to this situation when she said: "*I am no longer treated as one of the children in the family, because I spent two years in captivity (in the bush)*".

**HIV/AIDS affected and infected community members:**

The rebels have abducted many people in northern Uganda and used the females as sex

slaves, especially the young girls. The older women were forced to have sex with the male captives. This has created the rapid spread of HIV/AIDS in the area.

Also the government forces that are ever mobile due to the war have spread HIV/AIDS across the area. UNICEF-sponsored research carried out in May 2005 indicates that 6 out of every 10 women living in Pabor IDP camp, Gulu district, have been raped. These people need information about treatment, care and support, and this can be delivered to them in part through arts, music, dance, drama and cultural activities, especially since most of the infected people fear to directly discuss their status, and thus need other ways of getting help.

Hundreds of former abductees are living traumatized with their bad experiences in the IDP camps, since most of them never went through rehabilitation centers, and even those who went through rehabilitation centers were not reintegrated and reconciled with the community. This has often left them to be seen by the community as criminals. The situation calls for further rehabilitation, reintegration, and empowerment within their communities.

**War-affected communities:**

Political upheavals in Uganda and Northern Uganda have deprived members of the community, most of whom are farmers, of their means of livelihood. Specifically, rebel activities and insurgency have driven people to live in IDP camps away from their homes and farmlands. Many people have been kidnapped or killed, leaving the community traumatized and divided with internal conflicts at the personal level, the family level, and the community level. The situation calls for peace-building and reconciliation activities.

**Vulnerable women:**

LRA rebels mostly target men and young people, leaving widowed women with children/orphans to look after in terms of

daily food, medical and educational needs, shelter and clothing. These women need to be helped in terms of building their confidence and lost hope through music, arts, and cultural activities.

### *FRO Music Project:*

With the help of two local artists, we have done a music project which focuses on themes of peace-building and reconciliation, HIV/AIDS and orphans. The project was put on CDs and tapes, and listened by many people in Uganda. We are very happy that now one of the songs on peace-building and reconciliation has been nominated for the Pearl of Africa Music Award (PAM) award. This award involves five different countries within East Africa: Uganda, Kenya, Tanzania, Rwanda, and Burundi. We hope that the song will soon reach an international audience.

The other project we have created and implemented is NUSAF (Northern Uganda Social Action Fund), using a local community group we named "GUTI KWARO". This project, started in 2005, centers around peace-building and conflict management, using music, dance, and cultural activities. We were named the best project implementer by the government of Uganda, and our music, dance, and cultural activities were videotaped and played on the national TV and national radio. Currently, music from that project is being played on various FM radio stations.



*The above photo is of FRO "Guti Kwaro group" during their performances of music, dance, and cultural activities in the community*

The project has been implemented in 18 districts by various NGOs, sponsored by the government of Uganda, using funds from the World Bank.

### *FRO Achievements:*

FRO has trained "Guti Kwaro" local community group in peace-building, conflict management and resolution, using music, dance, drama and cultural activities.

FRO has helped different community groups in arts, music, dance, drama and cultural activities, and holds competitions to bring different communities together. The competitions draw local community groups from many different IDP camps.

FRO has supported people living with HIV/AIDS through arts, music, and cultural activities to educate themselves and share information with the broader community on prevention, treatment, care, and the elimination of stigma, and has also helped people who are dying of AIDS, coping with their pain, and concern of humiliation and indignity.

FRO has helped the disadvantaged community in Pader district, using arts and cultural activities for moral counseling and mentorship.

FRO has rehabilitated, reintegrated, and empowered orphans, former abductees, and former child soldiers using arts, music, dance, drama, and cultural activities.

In June 2006, Friends of Orphans invited the international peace-builder, Anthony Brown Baritone, and his team from the USA ([www.anthonymbrownbaritone.net](http://www.anthonymbrownbaritone.net)) for a two-week series of peace-building concerts in the war-affected Acholi sub-region of Gulu, Kitgum, and Pader districts.



*Friends of Orphans former child soldiers and abductees who are being rehabilitated at an FRO rehabilitation and training centre, performing during our peace-building, conflict management and reconciliation program*

The purpose was for Anthony to use his music as a force for peace-building in northern Uganda, to create awareness and help in confidence-building, and to bring back the lost hopes of the suffering communities. He spoke and performed concerts in relation to peace-building, and attended meetings with other organizations working in the region.

For More Information:

[http://peaceforallinternational.org/files/friends\\_oforphans.pdf](http://peaceforallinternational.org/files/friends_oforphans.pdf)

<http://ase.tufts.edu/pangea/uganda.html>

<http://swindlemagazine.com/issue10/pader/>

<http://www.changemakers.net/en-us/node/2316>

<http://www.comminit.com/en/node/119980>

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*Anywar Ricky Richard is the program director of the Friends of Orphans Uganda.*



## Dream It. Do It. World Tour

By Kyle Taylor, USA

*“Dream It. Do It. World Tour Catalyzes A Global Movement”. Five Continents. 11 Countries. 88 days. 80,000 miles covered by plane, train, bus, car and rickshaw. 47 unique places slept, 1 mosquito bite and 99 hours in the hospital recovering from Dengue Fever.*

The Dream It. Do It. World Tour brought Kyle face-to-face with thousands of young people creating positive change in their communities.

From a community center in a Sao Paulo favela crammed with 300 youth to six young people in a high school cafeteria just minutes from the Bolivian border, Kyle brought a message of unity, power and change to everyone he met, encouraging them to join this youth-led movement of social change that is sweeping the globe.



A youth activist himself, Kyle also spent countless days meeting with local changemakers in the US, Mexico, Brazil, Argentina, France, Belgium, Germany, South Africa, India and Thailand. He interviewed more than 100 young people – the real stars –

about their work, their inspiration and their hopes for the movement. In total, the tour garnered 60 hours of video, nearly 6000 photos and more than 100,000 words of storytelling, all featured on our brand new website – [www.genv.net](http://www.genv.net).

Something that truly struck Kyle along the way was how so many young people were using art as a medium to create social change. In Paris, *France* Maxime formed a record label aimed at spreading a message of hope to youth through music. The several bands he now works with use powerful lyrics that aim at raising awareness about issues like gang violence, poverty and racism. It's about more than just music for these French youth; it's about educating, growing and changing the way young people think about society.



In the township of Freedom Park outside Johannesburg, *South Africa* Zaks has formed a youth organization to catalyze a township movement of young people who are fed up with the status quo. He teaches them to do slam poetry as well as dance and sing to bring their message of hope to the community. Twice a week the troop travels through the streets performing in

front of houses, in alleyways and in parks, bringing the biggest issues facing their community to the forefront, refusing to let them hide in the shadows any longer.



In *Mexico*, Olivia of Cocena has formed an open art space in her community, inviting at-risk youth – most of whom were previously members of local gangs – to come learn, create and express themselves as well as their frustrations through their art.



They've held exhibits throughout Mexico City, using painting and sculpture as a medium to raise important questions about the state of their nation. Hundreds of youth have become involved with her program over the past few years, decreasing gang involvement and violence throughout their community.

These are just a few examples of the thousands of youth around the world who are taking action through the arts. More than anything, the Dream It. Do It. World Tour made it clear to current changemakers, prospective changemakers and people everywhere that youth-led social change is doing more than just bringing young people together the world over; it's defining an entire generation. Now that's powerful stuff. What Moves You? Find Your Inspiration. Join Us At [www.genv.net](http://www.genv.net).

Questions? Comments? Feel free to contact Kyle at [mrkyletaylor@gmail.com](mailto:mrkyletaylor@gmail.com).

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**Kyle Taylor** is a four-year veteran of Youth Venture. In 2003 he started his own team called Operation Outreach: Spring in to Reading and Writing in part, based on lessons learned from reading *Savage Inequalities*, by Jonathan Kozol. Operation Outreach works to build bridges between college mentors and elementary school children to inspire them to work hard and stay in school.

## Vaishali Ashok Morjaria, Kenya

Vaishali Ashok Morjaria is a Kenyan artist who studied Fashion Design at the Birmingham Institute of Art and Design, U.C.E and completed her MA, PgDip, Pg Jewelry, Silversmith & Related Products with merits at School of Jewelry, U.C.E. She currently teaches full-time A' Level Art & Design at Oshwal Academy Nairobi and is a member of the African Colors [<http://kenya.africancolours.net/morjaria>]

According to Vaishali:

*“Coming from a mixed cultural background I am always enticed to how one can bring out the beauty of one culture and merge it with another.*

*Something that’s not only perplexing but also voluminous. Something I can create not only to fit into the current, but something multifarious, something with a vibe of its own...”*





**Freedom of Africa**  
 Mix Media; acrylic, stain glass, oil pastels, charcoal

*Born and bred between the beautiful cultures of Kenya, the gourds of the people and the strong essence of colors combine within this painting. The Maasai necklace shines upon me like sun rays that open up my soul. Opening this urge of realizing through patterns that come from within as expressions of where no one can see or feel but are reflected through sparks of exposure to you.*

*The shield of Africa protects me; it becomes my weapon to the world, a weapon I use not as protection but freedom, freedom in form of structures and colors, a form of expression and a mode of flight to new heights, a flight of lightness to another world. I as a woman grow in this protection and now seek to fly to explore these other worlds.*



**A rise of my freedom**  
 Mix Media; acrylics, emulsion, oil pastels, chalk pastels, charcoal

## Some news from Art4Development.Net and friends

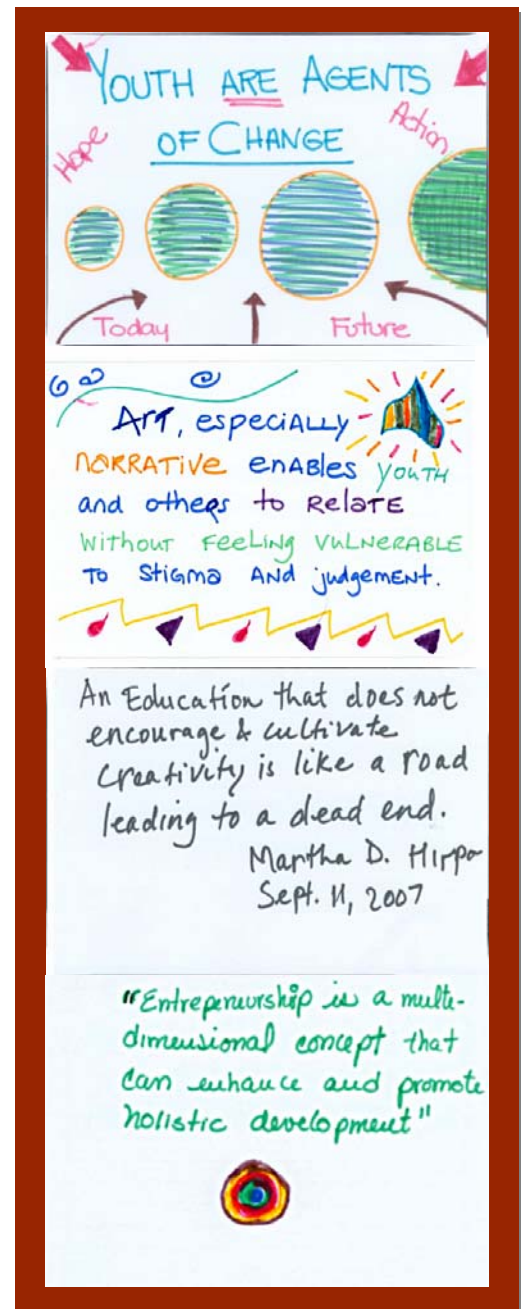
...Arts for Global Development, Inc (Art4Development.Net) continues its efforts to promote the awareness of interdisciplinary and cross-cultural approach to cater for the educational and social needs of individuals from around the world...

Art4Development.Net participated at the first ever global Youth Micro-enterprise Conference (YME) held in September 2007 in Washington DC which brought members of all sectors, international development agencies; local and national organizations that focus on education, economic development, and youth employment and entrepreneurship.

According to the *International Labor Organization* estimates within in a decade about 1.2 billion young people will enter the global labor market, yet there are scarce opportunities for employment, high rates of school drop out and low rates of secondary school enrollment and completion in many countries. Based on the UNFPA 2004 figures there are 3 billion children and young adults on the planet; about 50% of the entire population is under age 25 and over 500 million youth live on less than \$2 per day. Some 238 million, or 22.5 % of the world's youth live in extreme poverty, on less than \$1 per day. Approximately 106 million youth live in extreme poverty in South Asia, 60 million in sub-Saharan Africa, 51 million in East Asia and the Pacific, and 15 million in Latin America and the Caribbean.

To address these vital issues, during this YME Conference, Art4Development.Net founding director Nil Sismanyazici Navaie led a roundtable discussion titled "Creative Social Entrepreneurs & Enterprises: An Arts-infused Approach within Development". The aim of this session was to provide a brief overview on the interdisciplinary and multi-sectoral approach in economic development by defining the cultural/creative sectors and the role of creative social entrepreneurship as well as sharing examples of youth involvement from across the globe that link to the '21st Century Creative Knowledge Society'!

The session, in short CreativeChange, also presented an opportunity for participants to visually express their opinions by creating 'actionCards' and talking about issues that concerned them the most such as youth unemployment, diversity, education, human rights, environmental sustainability, the importance of arts and creativity in building peace and shaping humanity.





# Picture It!

*Call for Submission  
Deadline April 15, 2008*

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](mailto: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!

### International Conference on Educational Leadership in Cultural Diversity and Globalization

**Location:** Thailand

**Date:** 08-10 April, 2008

The conference aims to assess the role of educational leadership and educational systems in assisting communities with diverse cultures to seek cooperation, coordination, and networks in order to compete and function effectively in this age of globalization. For more information please visit [http://ed\\_lead.pn.psu.ac.th/index.php](http://ed_lead.pn.psu.ac.th/index.php)

### One World International Human Rights Documentary Film Festival

**Location:** Prague, Czechoslovakia

**Date:** March 5-13, 2008

The festival aims to present documentary films and short animation films with human-rights themes. For more information please contact <http://www.jedensvet.cz/ow/2007/index.php?lang=en>

### 1st International Forum - Voice, Youth and Arts Management

**Location:** Caen, France

**Date:** 6-10 February, 2008

For more information please visit <http://www.ifcm.net/youthforum>

### Creative Construct: Building for Culture and Creativity International Symposium

**Location:** Ottawa, Canada

**Date:** 29 April - 1 May 2008

Further conference details are available at [www.symposium2008.ca](http://www.symposium2008.ca)

### Global Mural Conference: Promoting Economic Development through the Arts and Culture within our Communities

**Location:** Tasmania, Australia

**Date:** March 22-29, 2008

The mission is to market and publicize artists, towns and cultural events around the Globe. For more info. please visit [www.globalartsandtourism.net/global/index.html](http://www.globalartsandtourism.net/global/index.html)

### Festival:

#### World Community Arts Day

**Location:** Global

**Date:** 17 February, 2008

For more information please visit <http://www.communiversity.org.uk/worldcommunityartsday.htm>

### Between Objects and Ideas: Re-Thinking the Role of Intangible Heritage in Museums, Monuments, Landscapes, and Living Communities

**Location:** Ghent, Belgium

**Date:** 26-29 March, 2008

The colloquium will present a wide range of perspectives and predictions on the future of heritage policy, funding, interpretive technologies and public involvement in Europe and throughout the world. For more information please contact [info@enamercenter.org](mailto:info@enamercenter.org)

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](mailto: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.