



BAYIMBA
FOUNDATION

YOUTH & HIP HOP PROJECT



2014 REPORT

www.bayimba.org

BACKGROUND

Between 2011 and 2013 Bayimba implemented the Youth & Hip Hop programme with support from the Royal Danish Embassy and CKU. The project was successfully implemented and had a great impact on the youth that participated. In 2014, a second phase of the Youth & Hip Hop programme was approved by CKU to run for an additional 3 years. The follow-up project seeks to contribute to enhancing youth inclusion by specifically empowering youth in Northern Uganda (covering West-Nile, Acholi, Lango, Teso and Karamoja) through a comprehensive capacity building programme, using Hip Hop culture that is specifically recognized as a powerful tool in attaining positive social change and is able to create bridges between ethnic groups, tribes, regions and states. The project therefore aims, on the one hand, to contribute to positive social change and bridge the differences and unify youth. On the other hand, the project seeks to generate employment and career opportunities for youth.

The specific objectives of the project are:

- to convey /artistic creative skills to youth
- to convey (creative) entrepreneurial skills to youth
- to build leadership skills and self-esteem among youth
- to develop innovation amongst young people
- to generate employment opportunities for youth
- to enhance career chances of talented youth
- to encourage collaborations between youth from different regions
- to connect youth from Uganda with the wider world

ACTIVITIES IMPLEMENTED

During the second half of 2014, Bayimba implemented most of the originally planned activities: Hip Hop trainings in 5 locations (Kitgum, Lira, Arua, Soroti, Moroto), a second Hip Hop Boot Camp (this time in Gulu) for 17 promising artists from across the country, and performances at the Bayimba International Festival in Kampala. These activities were all successfully implemented. The planned creative entrepreneurship trainings (in Gulu and Mbale) did not yet follow, but are scheduled to follow in 2015 when such trainings will also follow in the new regions under the project. Although recording of artists took place during the Hip Hop Boot Camp (resulting in a 10-track album) further recordings during the Bayimba International Festival could not take place due to an already overloaded programme.

It should be noted though that outside the remits of the Youth & Hip Hop programme and prior to the kick off of the second phase, Bayimba organised some further Hip Hop activities.

In June 2014, a Hip Hop training was held in Fort Portal (with subsequent performances at the first ever Bayimba Regional Festival in Fort Portal), allowing artists from this region to be included in the emerging country-wide Hip Hop movement. Despite the fact that there was no budget allocation under the programme, some artists from Mbale were selected to perform during the Bayimba Regional Festival that took place on 5th July 2014 along Naboa Road in Mbale.¹

Find below an account of each of the activities implemented in the second half of 2014.

1 – COORDINATION MEETING

A coordination meeting was held on 23rd July 2014 at the National Theatre to kick off the second phase of the project. The objective of the meeting was to inform regional coordinators and tutors about the (objectives, coverage and set-up) of the second phase of the project and to discuss the role and assess the performance of regional coordinators, tutors and youth initiatives that were formed.

It was noted that some of the regional coordinators had not played their role well in terms of communication. They were advised to work on that area of weakness because they are the voice of the project in their respective regions. The dates for the first Hip Hop trainings were fixed and regional coordinators were tasked to start communications and publicising the training and its objectives widely.

The curriculum for the trainings was discussed. It was agreed that the earlier methodology (of introductions followed by auditions) would be upheld and that compulsory classes in personal development planning and leadership skills would be included. Participants are then trained according to their discipline: rap/music, breakdance, djeeing, voice/music theory. Voice/music theory was introduced as a new component because general aspects of music and voice are deemed important for any (performing) artist.

The sustainability of youth initiatives (existing or formed as a result of the programme) also receive attention and the reasons for those initiatives that are not (yet) self-sustaining (most notably Mbarara and Arua) were discussed, i.e.:

- Failure to use networks that were created in the course of trainings

¹ Emma Skid and Mr Brief, who were part of the Hip Hop trainings in Mbale for two consecutive years and spent a week rehearsing with Bisso Jazz Band, had their first big showcase and put up a good 45 min performance. Dream House Uganda, a youth initiative of 50 registered youths and a direct product of the Hip Hop trainings in Mbale, selected 15 youth between 7 and 13 years (7 female and 8 male) to perform four pieces in breakdance, contemporary dance, house and Akaddodi (traditional dance for the Bagisu) for 15 min.

- Not involving communities in what they do
- Not sharing knowledge, everyone for him/herself
- Not working together and establishing division of roles/responsibilities

Some successful initiatives were looked into as role models (Invincible Dance Unit from Mbarara/Kasese, Brotherhood Dance Project, Street Dance Force, Bantu Clan, Talent for Life, Dream House Uganda, Bila Wa Movement) and regional coordinators and tutors were encouraged to pick inspiration from these successful groups/initiatives. To contribute to the further promotion of talented youth, events that can act as showcase platforms (in addition to the various Bayimba festivals) were also explored, i.e. Breakfast Jam, Hip-Hop For Society, Bonfire Night, Hip-Hop Summit, End Of Weak Hip-Hop Festival, Laba Street Art Festival, Pearl Rhythm Festival.

2 – HIP HOP TRAINING SOROTI

The very first Hip Hop training in Soroti kicked off on 28th July and went on till 8th Aug 2014 at Villa Nora Guest House. Soroti had the lowest female attendance (1 only out of 35) because they appeared not to respond to the call.

The training was opened and introduced by Sylvester Kabombo (Hip Hop Coordinator). On board were three tutors from Kampala and two from Mbale (nurtured during previous trainings and chosen because of the proximity of Mbale to Soroti):

- Titan Mukasa: musician from Mbale conducting the voice/music theory class
- DJ Ivo: DJ/Producer from Kampala conducting the deejaying class
- Ronnie Bogere: breakdancer from Mbale conducting the breakdance class
- Qreaus: rapper/poet from Kampala conducting the rap/music class
- Fred Musisi: CKU Programme Officer conducting the personal development planning and leadership skills classes

Out of the total of participants 19 registered for the rap/music class (1 female); 7 for the deejaying class; 9 for the breakdance class and 19 for the class in voice/music theory.

NB. Unlike the other trainings, no survey took place amongst those participating in the Soroti training because the evaluation methodology was not yet ready at the time of training.

3- HIP HOP TRAINING MOROTO

Moroto had been included as an additional region during the first phase of the programme. Because of the remoteness of Moroto and the little activity happening for youth, it was decided to include the region once again under the second phase of the programme. The 3rd training in Moroto was held from 11th till 22nd August 2014 at Hotel Leslona. This time no radio adverts were used for mobilisation, but most of the communication was channeled

through the coordinator. This was also confirmed by the evaluation outcome: 65.0% heard about the training by word of mouth. Of the total of 32 participants 4 were female.

Sylvester Kabombo (Hip Hop Coordinator) opened and introduced the workshop. On board were 3 tutors from Kampala and 2 from Mbale (nurtured during previous Hip Hop trainings and chosen because of the proximity of Mbale to Moroto):

- Bogere Allan: breakdancer from Mbale conducting the breakdance class
- Titan Mukasa: musician from Mbale conducting the voice/music theory class
- DJ Ivo: DJ/Producer from Kampala conducting the deejaying class
- Qreaus: rapper/poet from Kampala conducting the rap/music class
- Fred Musisi: CKU Programme Officer conducting the personal development planning and leadership skills classes

Out of the total number of participants 9 (3 female) registered for the rap/music class; 6 participants for the deejaying class; 12 participants for the breakdance class and 9 participants for the voice/music theory class.

According to the evaluation, 69.6% rated the training as very good, 78.3% stated that the objective of the training was clearly defined and 65.2% strongly agree that the training met their expectations. 78.3% strongly agreed that the trainers were knowledgeable, 69.6% strongly agreed that the tutors involved participants in learning and 56.5% strongly agreed that there was adequate time for discussion and feedback. The personal development planning class was rated by 30.4% as very good while the leadership skills class was rated by 43.5% as very good.

4 – HIP HOP PERFORMANCES AT BAYIMBA INTERNATIONAL FESTIVAL

The Bayimba International Festival, the highlight of Bayimba's annual calendar, has always extended an opportunity to the best performing artists from the Hip Hop trainings and regional festivals to showcase their talent. This year, the 3-day event brought together four groups of artistes and one DJ (totaling up 26 people; 9 female and 17 male) from the Youth & Hip Hop programme to perform, collaborate and network during the festival. These groups were:

- Big Spit Music, a group of 5 from Fort Portal
- Street Dance Force, a group of 6 from Jinja
- G. Wills, a DJ from Moroto
- Dream House Uganda, a group of 10 from Mbale
- Bantu Clan, a group of 4 from Jinja/Kabale

Dream House Uganda (Mbale) and Street Dance Force (Jinja) performed in the Auditorium of the National Theatre on Friday 19th September and Sunday 21st September respectively. G-Wills, a DJ from Moroto, performed in the Silent Disco alongside well known DJ Ivo and DJ Rachael. Bantu Clan and Big Spit performed at the Upper Garden stage on Saturday 20th September. The artists put up a very good performance despite some sound issues.

5- HIP HOP TRAINING KITGUM

The first Hip-Hop Workshop in Kitgum under Hip-Hop Project took place from 29th September till 10th October 2014 at Jaflo Gardens. The information about the training was well passed on by the coordinator on the ground; 76.2% heard it through word of mouth as became clear through the evaluation. The training managed to attract a good number of girls; of the 30 participants 5 were female.

The training was opened and introduced by Sylvester Kabombo (Hip Hop Coordinator). On board were 5 tutors from Kampala (one of them was nurtured during the Bayimba Practical Musician trainings).

- Ian Kagimbo: musician/vocal trainer from Kampala conducting the vocal/music theory class
- Godfrey "Spin" Mugeru: breakdancer from Kampala conducting the breakdance class
- DJ Ivo: DJ/producer from Kampala conducting the deejaying class
- Qreaus: rapper/poet from Kampala conducting the rap/music class
- Fred Musisi: CKU Programme Officer conducting the personal development planning and leadership skills classes

Out of the 30 participants, 7 participants registered for the music/rap class; 14 participants (5 female) for the breakdance class; 7 participants took part in the voice/music theory class and 9 in the deejaying class.

According to the evaluation, 76.2% strongly agree that the objective of the training was clearly defined while 52.4% strongly agree that it met their expectations. 77.8% strongly agree that the trainers were knowledgeable, 90% strongly agree that the tutors involved participants in learning and 85.7% strongly agree that there was adequate time for discussion and feedback. The personal development planning class was rated by 67.7% as very good and the leadership skills class by 64.7% as very good.

6 – HIP HOP TRAINING LIRA

The first hip hop training in Lira took place at Pacific Grand Hotel from 13th till 24th October 2014. Initially, failed to get a good coordinator on the ground to pass on the information to

the youths but a female friend was found to assist while radio adverts on one of the stations did the rest of the work. A total of 31 participants registered, of which 7 was female.

The training was opened and introduced by Sylvester Kabombo (Hip Hop Coordinator). On board were the same tutors as those in Kitgum as the trainings were scheduled back-to-back (because of the proximity of Kitgum and Lira).

Of the participants 13 (2 female) joined for the rap/music class; 13 participants registered for the voice/music theory class; 7 joined for the deejaying class; and 14 participants (4 female) registered for the breakdance class.

According to the evaluation, 78.1% strongly agree that the objective of the training was clearly defined, 64.5 % strongly agree that it met their expectations, 83.9% strongly agree that the trainers were knowledgeable, 75.0% strongly agree that the tutors involved participants in learning and 64.5% strongly agreed that there was adequate time for discussion and feedback. The personal development planning classing was rated by 64.5% as very good and the leadership skills class by 51.6% as very good.

7- HIP HOP TRAINING ARUA

Arua was one of the areas already covered by the first phase of the programme, but progress had been relatively low (as compared to other regions) and did not result (yet) in promising youths and good products/initiatives. It was therefore decided to include Arua in the second phase of the programme, so as to ensure that Arua youth find their way in the emerging country-wide Hip Hop movement. Out of a total of 30 participants 4 were female.

The third training in Arua was held from 3rd till 14th November 2014 at Oasis Inn. As in the past and in comparison to other regions, female attendance was relatively low despite efforts made (such as inclusion of a female tutor).

The training was opened and introduced by Sylvester Kabombo (Hip Hop Coordinator). On board were 5 tutors from Kampala (one nurtured during previous Bayimba Practical Musician trainings and one female tutor):

- Drichiru Key: breakdancer from Kampala conducting the breakdance class
- Ian Kagimbo: musician/vocal trainer from Kampala conducting the voice/music theory class
- DJ Ivo: DJ/producer from Kampala conducting the deejaying class
- Qreaus: rapper/poet from Kampala conducting the rap/music class
- Fred Musisi: CKU Programme Officer conducting the personal development planning and leadership skills classes

The rap/music class registered 11 (1 female) participants; 11 participants (1 female) joined for the voice/music theory class; 12 participants registered for the breakdance class; 6 participants joined for the deejaying class.

According to the evaluation, 69.0% strongly agree that the objective of the training was clearly defined, 48.1 % strongly agree that it met their expectations, 70.4% strongly agree that the trainers were knowledgeable, 67.9% strongly agree that the tutors involved participants in learning and 50.0% strongly agreed that there was adequate time for discussion and feedback. The personal development planning class was rated by 64.5% as very good while the leadership skills class was rated by 51.6% as very good.

8 – HIP HOP BOOT CAMP

The concept of an intensive residential Hip Hop Boot Camp, aimed at conveying music industry skills to talented youth who have the potential to break through and become successful in the (music) industry, was successfully introduced during the first phase of the programme. Because of its success, it was decided to organise Hip Hop Boot Camps on annual basis.

To nurture country-wide collaborations, participants were selected from both old and new regions, i.e. from Mbarara, Mbale, Gulu, Jinja, Fort Portal, Arua, Moroto, Soroti, Lira, Kitgum where Hip Hop trainings had been organized during previous years or just newly started. Auditions were held in Kampala on 26th November 2014 at Mask Lounge in Bukoto (with Lyrical G, Abramz Tekya and Titan Mukasa as judges and Bana Mutiibwa a.k.a. Burney MC as MC) to select additional participants to join the Boot Camp team in Gulu. Major focus was on female rappers; some 20 participants auditioned and 2 male and 3 female emerged as winners from Kampala region to join the Boot Camp in Gulu. As a result, a total of 24 participants was selected to participate, but in the end the number came down to 17 because some were not able to make it (and unfortunately communicated this last minute); out of the total of 17 participants 5 were female.

The second Hip Hop Boot Camp took place from 1st till 12th December 2014, in Gulu at Comboni Good Samaritan. The Hip Hop Boot Camp was delivered by a variety of tutors offering a varied programme of sessions in various aspects of music business. As with the first edition of the Hip Hop Boot Camp, the days started with compulsory physical fitness exercises at 6am which continued to be a successful element in helping participants in maintaining a healthy mind and body and in preventing participants from spending time in bars/clubs, hence loose focus.

Subsequent trainings were delivered by experienced lecturers and music industry professionals, i.e. DJ Nesta (Heart Beat Records/Newz Beat Uganda), Skinnie (Infinit3 Records), Patrick and Kasper (Sawa Records), Faisal Kiwewa (Bayimba), Fred Musingisi (CKU

Programme Officer), Titan Mukasa (Voice tutor), Lady Slyke (Rap Anchor, Newz Beat Uganda), Ivan Mayombwe (DJ/producer), Qreaus Emmy (Rap Tutor), Kaz Kasozi (Music Teacher), Sylvester Kabombo (Hip Hop Coordinator).

The first week involved songwriting, rap cyphers, physical exercises, profile writing, live performance preparations, recording preparations, video screenings. In that same week, Christoph Lodemann (CKU East Africa Programme Officer) and Katherine Carlsen (CKU Communications Officer) visited together with Fred Musisi (CKU Programme Officer) and Faisal Kiwewa (Bayimba). They had an interactive open discussion with the artists about the role of CKU and Bayimba in the on-going programme and Hip Hop Boot Camp.

On Sunday 7th and Monday 8th December a mobile recording studio was set up on location. A 10-track audio album is the result and the most visible product of the Hip Hop Boot Camp, comprising the work of the participants. All music on the album was written on location in Gulu by the participating artists with guidance from tutors. The songs were later mixed and mastered in the respective studios of the participating producers in Kampala. Some 200 CD copies will be printed of the album; every participant will be entitled to a copy.

Below is the full track list of the album:

1. Woman
2. Watye lyoo
3. We Are Trying
4. Olabika Bulungi
5. Fly With Me
6. Ensi
7. Timo Tic
8. Let's Fight Aids
9. Follow Me
10. Roots

A professional music video was set for one the songs. The song "Woman" that features all female rappers in the Hip Hop Boot Camp was chosen, as a motivational drive to inspire more female rappers for the next trainings and events.

The residential aspect of the Hip Hop Boot Camp created a good level of spirit amongst participants and seeks to nurture collaborations amongst participants from different regions. Participants felt that they should carry on with the network and spread further. They suggested to open up a Facebook platform that allows them to network and share content; a special Facebook group was therefore created for the Hip Hop Boot Camp participants (<https://www.facebook.com/groups/hiphopbootcamp>) through which they already started to engage.

ASSESSMENT OF PROGRESS

The first half year of the second phase of the Youth & Hip Hop programme deliberately built upon the successes and lessons learned of the first phase of the programme. During this the geographical scope of the programme was extended to additional regions in Northern Uganda, most notably Kitgum, Lira and Soroti, while Moroto and Arua received renewed attention. Special focus was on female participation.

In terms of conceptualisation, the second phase built upon the training concepts developed during the three years of the first phase of the programme, thereby further consolidating curriculum and training methods. Despite the fact that similar challenges were faced in the new regions as in the very beginning of the programme (hesitation to use of local languages and traditions for the creation of art and hesitation to acquire and share knowledge and skills), the training methodology and tutors proved themselves mature and easily convinced participants to embrace local languages and traditions and embark on sharing of knowledge, skills and networks/contacts. As a result, participants greatly improved their artistic and creative skills (in general and in their respective disciplines) while they were introduced to leadership skills and personal development planning. The trainings were overwhelmingly well received and specifically set a landmark in the new areas as is shown by the outcomes of the (professional) evaluations that were carried out among participants in the training (except for Soroti).

Special focus is now achieving sustainability for offspring youth initiatives, thus further nurturing youth leadership in the various regions. This is made easier by the fact that internet and social media use have gone up (even in an area like Karamoja), making communications, follow-up and networking among coordinators, tutors and participants across the country (and even beyond) much easier. As a result of this, also publicity of the programme – and its offsprings – was further enhanced. The official Facebook page had by now reached over 4,000 likes while videos are now uploaded onto a special Youtube channel (www.youtube.com/). The Hip Hop Boot Camp also generated additional publicity, most notably through articles in the Monitor, a report on WBS TV and a video that was prepared and distributed through social media and to TV stations. The release of the Hip Hop Boot Camp CD will generate additional publicity.

Despite the renewed progress, programme implementation was also met with some challenges. First of all, not all activities could be implemented according to schedule (i.e. scheduled creative entrepreneurship trainings, xxx, a Performing Arts Market Survey,) due to a reduced timeframe and late arrival of funds. However, it is expected that these activities can be successfully implemented in the course of 2015. Also, not all Hip Hop elements were included in the training curriculum (i.e. graffiti, beat boxing). Moreover, some specific challenges were faced in each of the regions: Arua (venue size and distance to town), Moroto (no microphone available), Soroti (abrupt change of venue, power cuts and low female

attendance), Kitgum (meals coming in late, power cuts, rain interrupting sessions that were necessarily held outside, alcohol consumption and low self-esteem among participants, regional coordinator not fully understanding his role), Lira (restricted venue with disorganised management, rain floodings, too many participants).

RECOMMENDATIONS AND WAY FORWARD

During the coming year, Bayimba seeks to build upon the results achieved in the older regions Arua and Moroto, encouraging and ensuring that there will be youth initiatives that sustain themselves, as well as in the newly added regions Kitgum, Lira, Soroti by providing further sets of trainings. Through its own budgets, Bayimba is contemplating to organise a first Hip Hop training in Kabale as well, so as to include this final region in the emerging country-wide Hip Hop movement.

To promote talented participants and further stimulate collaborations across the country, promising participants from Arua, Moroto, Kitgum, Lira and Soroti will be selected to perform at the Bayimba Regional Festivals in Gulu (April 2015) and Mbale (July 2015) as well as the Bayimba Interantional Festival (September 2015). Selected 2nd edition Hip Hop Boot Camp will also participate in the regional networking platform DOADOA | East African Performing Arts Market in Jinja (May 2015) while a third edition of the Hip Hop Boot Camp will be held (October 2015) as well as various (4) Live Hip Hop Events in Kampala. Recordings by artists at the studio of Bayimba Records will be encouraged and, where possible, facilitated.

Most notably, to increase (creative) entrepreneurialism among participants Bayimba will roll out a comprehensive training and mentorship programme that is currently being discussed with a potential local partner. The outcome of the scheduled Performing Arts Market Survey will feed into the conceptualisation of this programme as well.