



# **DESIGN, HEALTH AND COMMUNITY:**

**An Integrated Approach to Design and  
Health Issues through socially responsive  
Art, Design Solutions and Entrepreneurial  
activities in Africa**

**2019 HEALTH INNOVATIONS CONFERENCE UGANDA**

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# Introduction

**This presentation is based on the Outcomes of two MTSIFA Makerere University Collaborative outreach Projects;**

- 1. DESIGN, HEALTH AND COMMUNITY (EAP PROJECT)**
- 2. APPROPRIATE DESIGN EDUCATION FOR ENTRENEURSHIP AND SUSTAINABLE DEVELOPMENT (HE PROJECT under EAP)**



## AND COMMUNITY DESIGN, HEALTH (EAP PROJECT)

Project Goal:

**--- capacity building for cultural enterprises, promoting an integrated and symbiotic approach to health education and economic advancement through socially responsive design solutions and entrepreneurial activities in Africa**









## **DESIGN, HEALTH AND COMMUNITY (EAP PROJECT)Cont'd.....**

Project Aim:

- **The project aimed to strengthen and enhance creative capacity together with knowledge on HIV/AIDS and other health complexities amongst the participating craftsmen from selected groups in Uganda sharing experiences gained within the Siyazama-rural crafts and HIV/AIDS project in South Africa.**

**The variations in the social cultural phenomena between Uganda and South Africa meant that the 'Siyazama' Model Project(from Kwazululand-Natal, South Africa) was customised to take into account of health, cultural and commercial context**



## **APPROPRIATE DESIGN EDUCATION FOR ENTRENEURSHIP AND SUSTAINABLE DEVELOPMENT (HE PROJECT)**

Project Goal:

- Collaborative research and curriculum development for small business development**
- The potential of community development through Art and Craft and the need for developing curriculum to provide appropriate teaching and learning strategies for the informal enterprises and industrial sector was a prominent key issue.**





## **APPROPRIATE DESIGN EDUCATION FOR ENTRENEURSHIP AND SUSTAINABLE DEVELOPMENT (HE PROJECT) Cont'd.....**

### **Project Aim:**

- Promoting the handicraft industry in developing countries through diversification of creative skills and provision that would lead to improved art products to meet both local and international market trends.**
- Strengthening and enhancing the capacity of the participants specifically targeting improvement of the quality of the products and the technology used without improvising their entrepreneurship skills.**





# International Partners

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- **School of Design, Northumbria University, UK**
- **School of Arts, Middlesex University, UK**
- **Dept. Graphic Design, Durban University of Technology, South Africa**





# Local Partners

- **Kalisizo Post-Test Club in Rakai District (Southern Uganda)**
- **Nalumunye Balikyewunya Women's Group, Wakiso District (Central Uganda)**
- **Learn and Do(LAD)–Group (Mildmay Centre), Wakiso District (Central Uganda)**
- **Margaret Trowell School of Industrial & Fine Arts, Makerere University, Uganda**





## **Health challenges faced by the Crafts-women in the selected groups:**

- **Physical**
- **Psychological**
- **Economical**
- **Social**
- **Lack of knowledge**
- **Technical**
- **Communication**





## Characteristics the Art and Craft Industry in Uganda:

- Craft industry is one of the sector of **cultural** or **creative** industries
- It is embraced in the small scale cultural industries sector (**in Uganda under USSIA and in Kenya commonly known as Jua Kali**)
- Uses the traditional and **indigenous** technologies especially by use of the hands and simple tools.

# Craft Market in Kampala







## Characteristics the Art and Craft Industry in Uganda Cont'd....

- **Production of crafts for sale is fairly a recent phenomenon but growing steadily as a major source of income.**
- **Craft industry development is now vital to most craft people as a way to supplement their income.**



## **Methodologies to Implement the Project**

- **Exchange visits by all the partners staff and student.**
- **Field Research involving academic staff students, social workers, health workers and entrepreneurship experts.**
- **Workshop and seminar training involving Art and Craft Practice, Music, Dance and Drama (Interactive and practical).**









## **Methodologies to Implement the Project Cont'd....**

- **Using performing Arts (Music, dance and drama) acted as catalyst and opened doors for discussions among participants.**
- **Attendance of international conference and publication in international journals. e.g “Flux” international Design Education forum of South Africa (DEFSA) and Colloquium held at Northumbria University.**
- **EAP Exhibitions both at Makerere Art Gallery and Northumbria University**

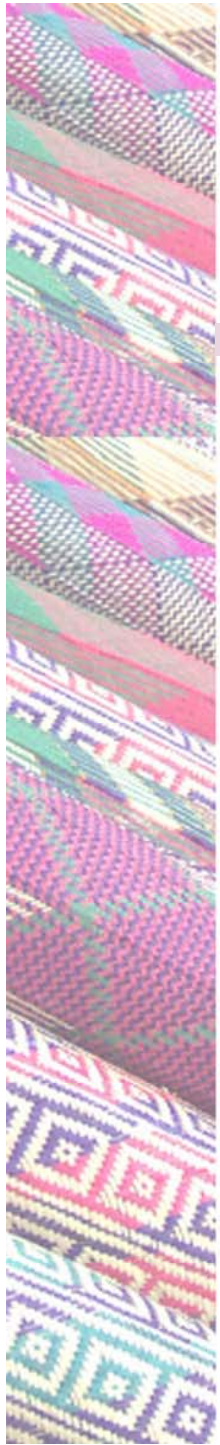














## **Achievements of the Projects:**

- **Exposure to new methods of research, teaching and learning through community outreach workshop**
- **Siyazama Model was applicable in Uganda and could still be replicated elsewhere in Africa**
- **Projects provided a platform for networking and forum for informing, Sharing and giving expression to their knowledge on HIV/AIDS and other health complexities as related to their social life.**





## **Achievements of the Projects cont'd....**

- **All participants were exposed to HIV/AIDS testing and treatment services provided by Mildmay Centre and Kalisizo Hospital. The centres provided palliative care and rehabilitation services.**
- **Professional Exhibition resulting into a professional catalogues that accompanied project artifacts and project website documentation**
- **Artisans were trained and equipped with new knowledge in Product Design Development**



## **Achievements of the Projects cont'd....**

- **150 craftswomen both in Uganda and South Africa gained skills, confidence as entrepreneurs and financial security.**
- **Two graduates students from DUT and one graduate from Makerere were awarded scholarships and under their research focused upon community development through art and the use of HIV/AIDS messages to promote awareness**
- **Multi-disciplinary program M.A in Social Responsive Art was started at DUT**





## **Impact (Evaluation of the Outcomes)**

- **Selected works exhibited in UK and 6 pieces acquired by British Museum.**
- **Exhibition and colloquium held at school of Design Northumbria University.**
- **Economic benefits for Artisans accruing to social responsive interactions.**
- **Strengthening existing inter-regional professional networks**



## **Impact (Evaluation of the Outcomes) Cont'd...**

- **Inter-disciplinary, promoting and articulating the role of design thinking and practice as creative tools in delivery of health education and other SOCIAL Issues**
- **Curriculum Development Programs within collaborative Institutions improved**
- **Internship programs strengthened**
- **Improved quality of works and more financial gains to the craftswomen.**





## **Impact (Evaluation of the Outcomes) Cont'd...**

- **Confirmation of quality and marketability of products and their cultural value in communicating health issues leading to Business connection with British Museum and Traidcraft consultants, UK.**
- **Changed attitudes about the relevance of art and design in community outreach; MTSIFA was invited to participate in the IDI project at Mulago National Hospital and Butabika Hospital to offer Art Therapy training**



## **Impact (Evaluation of the Outcomes) Cont'd...**

- **Responsive Design practices was established at Northumbria University in Newcastle UK.**
- **Sustainability and best practice approach**
- **New link with University of Florida USA on Arts and Medicine emerged**
- **Networks through training and industrial placement**
- **Knowledge transfer projects (Transfer of project methodologies) which also included Kenyatta University in Kenya**





## **Impact (Evaluation of the Outcomes) Cont'd...**

- **Joint research in Social Responsive Art and Design**
- **Joint publication and Exhibition**
- **Acquisition of text books and studio equipment**
- **Plans to develop MA Socially Responsive Design at Masters level at MTSIFA, Makerere Univerity**



## **Challenges Faced in the Project Implementation**

- **Time was too short to undertake project of this nature even with established networks.**
- **Erratic communication due to power shortages**
- **Financial reporting systems differed in each Institution and project**
- **Fluctuating rates of currencies and loss in transfer from pound sterling to dollars, and finally to Ugandan shillings.**





## **Challenges Faced in the Project Implementation**

- **Time management due to conflicting commitments, time constraint of partners onerous**
- **Time constraints to in depth empirical research and follow-up evaluation commitment of the partners in undertaking necessary workload.**
- **Participating students were also committed in their own program projects**
- **Local funding to supplement the Project funds was a major challenge**
- **Sustainability of the project activities after the expiry of the project fund**



## **Recommendations/ The Way forward**

- **The methodology of these projects could be undertaken replicated elsewhere**
- **Training of trainers program should be established and where possible more funds should also be allocated for these projects (Follow-up program)**
- **Introduction of social entrepreneurship courses should be encouraged**
- **Dissemination of the project outcomes in various forums e.g. conferences, exhibitions, music, drama, dance and publications should be encouraged**





# Conclusion

- **As a result of the “Siyazama” model crossing borders into Uganda, Makerere Art School and the participating craftswomen groups gained an understanding of how complex messages on health and other social issues could be conveyed directly and more profoundly using traditional art, crafts and indigenous knowledge. As the experience gained through their participation in the design, health and community projects continues to cascade across borders, it is to be hoped that the approach of the Siyazama method in addressing the human social and economical challenges will continue to make a difference to the lives and livelihood of an ever increasing number of Africans.**

The background of the slide features a blurred, close-up view of various colorful woven textiles, likely traditional crafts. A solid, light purple horizontal bar spans across the upper portion of the image, partially overlapping the text area.

# **VISUAL OVERVIEW OF SELECTED CRAFT PRODUCTS PRODUCED UNDER PROJECT**























# Artisans Involved in Design Process







## Ceramic Forms Designed by Artisans













































