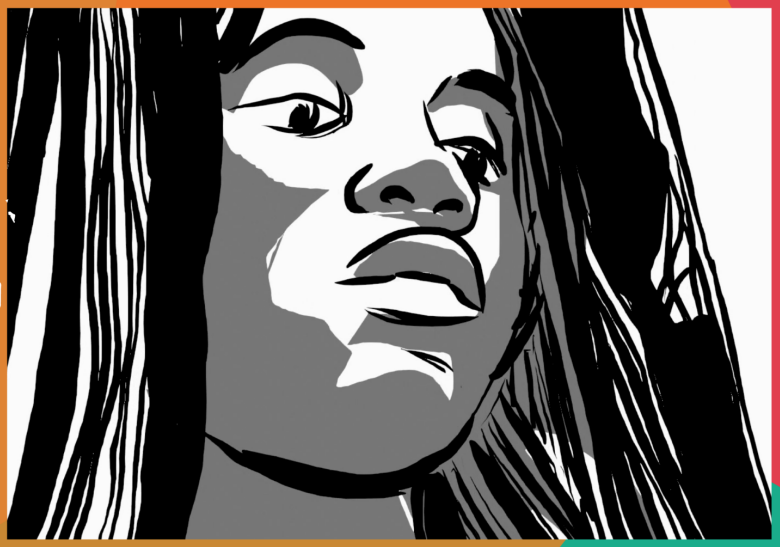

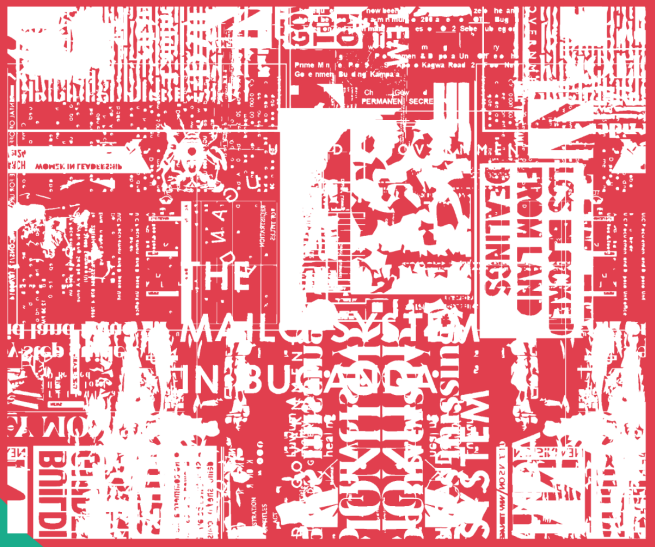

STORIES 4 CHANGE

CREATIVES RESPONDING TO CRITICAL TOPICS

Edited by: Stella Nantongo, Nikissi Serumaga
Layout and Design: Malcolm Bigyemano, Kizito Acram
Copy Editing: Carol Kagezi
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FOREWORD

At Oxfam, we believe that authentic storytelling must rest in the hands of those whose lives, voices, and communities are at the heart of change. That is why we proudly supported the Stories for Change project, a bold and collaborative initiative designed to nurture and amplify the voices of the next generation of storytellers. Stories for Change was implemented in five countries, including the Philippines, Cambodia, Bangladesh, South Africa, and Uganda. Each country chose a unique approach to deliver the project, with Uganda developing a phased training and mentorship program.

Rooted in the recognition that stories are not just narratives but catalysts for justice, accountability, and transformation, this project responds to a growing global call to shift power to locally led agencies. In our own Oxfam language, what we call decolonization! We can no longer afford to speak for others. Instead, we must create space for others to speak for themselves. Stories for Change was our way of doing just that.

In our Country Strategic Framework 2021- 2030, we committed to diversifying partnerships beyond NGOs to harness the power of informal social movements, including artists and writers. We also continue to pursue strategic partnerships with companies and think tanks to generate credible evidence for policy advocacy. Through this project and partnership, we are pleased to be making strides towards that.

Together with our dynamic partner, FOTEA, a longstanding champion of documentary storytelling through photography, we set out to explore new creative frontiers. FOTEA's evolution through this partnership, embracing podcasting, illustration, video, and multimedia storytelling, has been nothing short of inspiring. Their commitment to mentorship, inclusion, and artistic excellence has ensured that this project not only taught creative skills but also helped build careers, sparked critical conversations, and challenged entrenched narratives. The work of the various young creatives spans a range of issues that Oxfam believes perpetuate inequality and injustice. This deeply personal yet widely resonant work reminds us that meaningful change begins when people are given the space, tools, support, and trust to tell their own stories. I hereby call on the relevant stakeholders to listen and collaborate in finding solutions to these deeply entrenched issues affecting our country and the continent at large.

We celebrate the incredible achievements of the creatives who brought this project to life. Importantly, we celebrate these lifelong skills that these young creatives have attained and extend our deepest gratitude to the FOTEA team for their leadership and vision. As we continue on this journey of reimagining storytelling for justice and equity, Stories for Change offers us a glimpse of what is possible when we truly listen, co-create, invest, and believe in the transformative power of local voices.

Francis Shanty Odokorach
Country Director | Oxfam in Uganda.

ACKNOWLEDGEMENT

Stories for Change Program development

We acknowledge the contributions and support of the Oxfam team, including Dorah Ntunga, Evelien Schotsman, and Jenny Smits; the FOTEA team, including Anna Kućma and Stella Nantongo, in the conceptualization, development, and implementation of the Stories for Change Uganda program. Special appreciation goes to Samuel Komaketch for his financial oversight of the project and everyone who offered their invaluable support.

INTRODUCTION

Stories 4 Change is a multimedia collaborative training program designed to empower impact-driven creatives in telling meaningful stories. Over the course of two years, contributors participated in three editions of the project. These artists, hailing from various regions in Uganda, and with diverse backgrounds in audio & podcasting, illustration, photography, video, and writing, came together to explore, refine, and share stories that address key issues facing Ugandans today.

FOTEA, with a strong foundation with instorytelling through photography, partnered with Oxfam to expand into new media. Recognizing the evolving landscape of storytelling, the collaboration allowed them to preserve their heritage of compelling documentary photography while embracing new possibilities in creative expression. This expansion was an opportunity to retain their photography heritage, while opening their programming to new possibilities.

Throughout the two-year journey, participants worked together to develop and respond to themes such as climate change, culture and indigenous knowledge systems, gender-based violence (GBV, shrinking civic spaces and more. Each artist was challenged to explore something "new" — whether a theme, medium, or approach. In the first year, groups collaborated to create a single artistic output, drawing from each other's talents and expertise to explore new storytelling mediums. In the second year, participants were encouraged to explore a new medium, learn from their peers and produce an individual work. In the final year, select participants were invited to return and collaborate with local communications managers, focusing on telling a single story or theme across three different media. This exercise explored how storytelling can be expanded to reach wider audiences by adapting a narrative across multiple formats. The program resulted in 24 works.

The collective output of the practitioners spans a wide array of topics. It includes speculative sci-fi visions of a future where traditional knowledge mitigates the effects of climate change, alongside present-day realities of flooding in Kasese and the indigenous knowledge that communities rely on to cope with environmental challenges. The project also examines issues such as access to information beyond digital divides and disability, and looks at the intersection of traditional and modern education. Domestic abuse and advocacy are explored through personal stories and hard facts that call for safer, more supportive communities.

Across the myriad of topics and outputs, a common thread throughout all the works is the artists' commitment to connecting with audiences on an emotional level, urging them to take action and embrace the change that these stories propose. These projects aim to inspire the audience to carry forward the artists' visions of a better collective future.

Beyond the works themselves, the program has equipped participants with the skills and confidence to build expansive professional careers. Journalists and documentary photographers have learned how to collaborate effectively, while illustrators have worked alongside their peers to transform investigative work into compelling visual narratives.

FOTEA has always prioritized the development of careers over individual works. With the Stories 4 Change program, we are excited to continue nurturing the talent of these artists and look forward to seeing the paths they will take as they move forward in their creative journeys.


LEARNING,
INFORMATION &
ACCESS

REIMAGINING ACCESS IN A DIGITAL AGE

In the 21st century, access to information is everything. Yet, despite rapid technological advancements and the explosion of social media, not everyone is included in the digital conversation. So, who gets left behind? And how can we bridge these gaps?

Aldo Adomati, Sarah Ijangolet, and Royal Kenogo tackle the pressing issue of "Shrinking Civic Spaces," offering unique insights through an interview, an animated short, and a collage photography series. Since 2021, countless civic organizations have migrated online, but not everyone is prepared for this shift. Sarah, with deft humor, explores how our "tech-challenged" parents could become unexpected digital messengers in her piece, "Forwarded Many Times." Meanwhile, Royal's playful collage imagery captures the frustrations and triumphs of those struggling to navigate the transition from the analogue to the digital world.

Aldo's interview with two visionary gentlemen from the Rhino Refugee Camp shows how, in the face of digital exclusion, creativity thrives. These two have turned their dreams of a more connected future into a reality—by staging and recording off-air plays, and collaborating with local radio stations to disseminate vital civic information, proving that communication innovation can thrive even without the internet.

In Finding Joy, Precious Colette K and Ssozi Grace Arthur flip the script on accessibility by diving into the world of education through the eyes of Joy, a blind child who reimagines her classroom as a space of play, adventure, and crucially, accessibility. Can we begin to see accessibility not as an afterthought, but as a vital, joyful act that enriches everyone? Joy's journey challenges us to rethink how we build educational spaces and civic spaces that are truly inclusive.

Mark Kennedy Nsereko's article documents an enlivened roundtable where established professionals debate how their formal education shaped their interactions with society holistically. What makes heavily disciplined children become civically muted adults? Do students who know how to fall in line always become well-behaved employees? Through the classic boarding school jokes - they reflect on their own personal experiences to explore how pedagogy influences personhood.

These stories invite us to reflect on the evolving relationship between information, technology, accessibility and civic space. How do we ensure no one is left behind as the worlds of information and civic space continue to evolve?

FINDING JOY: INTRO

Poem by Precious Colette Kemigisha, illustrations by Ssozi Arthur Grace

This project was inspired by Joy, a child born blind. At six years old, Joy faces challenges finding a school dedicated to visually-impaired children. In schools for the able-bodied, teachers lack the expertise to support her needs. As a result, she is frequently sidelined, encouraged to sit in a corner, unable to move freely or play with her peers out of concerns for her safety.

This poem and accompanying illustrations reimagine play spaces where Joy can explore freely without fear. These spaces are designed to be safe, encourage creativity, foster social interaction with other visually-impaired children and able-bodied children and help her build confidence in navigating her environment.

This is My World

I like the way the grass feels
under my feet
tickling my toes
and, sometimes, scratching my skin.

I like it when the rain falls from the sky
when it beats on the roof
like making music with a drum.

'Wash your hands, Joy,' mummy says
and I open the tap.
The water pours on my hands
and I let it run through my fingers.
It feels cold but good.

'Have you finished?' mummy asks.
Her voice is like a sweet song
and when she laughs, I hear happiness
bursting out of her heart.

I like it when my brother Sammie holds my hand
and takes me outside
and I chase him around and around.
He thinks he can hide because I can't see him
but his footsteps are loud like a big animal
so I always catch him.

I can't go to his school where all the children can see.
But Mummy took me to a special school - Sunny Dreams.
There me and my friends are learning
to put our fingers on the words in a story book
and read about other countries
where the children can go in big
aeroplanes in the sky
where the rain comes from.

Before I go to sleep at night,
I like it when Mummy holds me in her arms
and touches my hair softly
while she sings to me
and I breathe in and out.
Slowly.

In and out.
With my ear on her heart
listening to it drumming
Da DA da DA da DA
until I fall asleep.

NAVIGATING SHRINKING CIVIC SPACE: ENABLING OFFLINE CIVIC ENGAGEMENT

by Aldo Adomati

In recent years, Uganda has seen a significant shift in its civic space. Once a thriving hub for civil society organizations (CSOs) and community initiatives, the landscape has drastically changed since 2021.

"From a peak of over 15,000 NGOs, CBOs, and women's rights organizations in 2019, the numbers have dwindled significantly to less than half as of 2025." (Draku, 2024)

Despite this, some community leaders and organizations continue to find innovative ways to bridge the gap, especially in areas like the Rhino Camp Refugee Settlement. One such example is the work of Martin Locola Justin and Taban Isaac, founders of the refugee-led organization **Dynamic Action for Peace and Rehabilitation.**

Civic space in Uganda, like in many parts of the world, is essential for promoting dialogue, peacebuilding, and community engagement. However, since 2021, civic actors have faced increasing restrictions, leading many organizations to either cease operations or move to online platforms.

"For refugees and communities in rural settlements like Ofua in the Rhino Camp, where internet connectivity is unreliable or prohibitively expensive, this shift poses a significant challenge." (Lokolo, 2025)

Refugee communities are particularly vulnerable to being left behind in these civic transitions. With over 1.8 million refugees in Uganda, and approximately 850,000 and more in the West Nile region alone, the need for locally-driven initiatives that do not rely on costly internet connectivity has become critical.

Martin and Taban, both refugees from South Sudan, have taken an innovative approach to maintaining civic engagement despite shrinking space and limited resources. Their organization focuses on using **music, drama, and participatory video programming** to communicate vital messages within the community. This approach not only bypasses the internet dependency but also resonates deeply with local audiences.

Music has long been a vital part of community cohesion and storytelling. Taban, who oversees the music programming of Dynamic Action, explains that the music is created with young people in the community, and sometimes in collaboration with local musicians. The lyrics are often derived from problems that they collectively face within the community and once the music has been recorded, it is distributed within trading centers using **"off-radio"** systems in the camp, and sometimes on major radio stations in Arua, the Regional City in the West Nile sub region.

The "Off-radio" systems are simple, battery-free devices that play pre-recorded content. By partnering with local DJs and trading center music spots, they ensure that their music reaches diverse audiences, from youth centers to community markets. This offline strategy keeps their content accessible, even when digital connectivity fails.

Martin spearheads the video production side of the organization. Dynamic Action utilizes a participatory video programming approach, which involves community members from scripting to acting. This method fosters ownership and relevance, as the content directly reflects local issues and solutions.

The process starts with identifying a community problem, followed by scripting and training volunteers to act out the scenes. After filming, the team edits the videos and hosts community screenings where residents gather, often outdoors, to watch the content together. The screenings are interactive, with actors moderating discussions to

by Royal Kenogo

ensure the messages are well understood and debated.

One particularly impactful video addressed **HIV/AIDS stigma**, showing how misinformation and fear could be mitigated through open dialogue and awareness.

The video's success highlights how participatory storytelling can challenge harmful narratives and promote positive social change.

A Bridge in Times of Crisis

When discussing the importance of offline media, Martin and Taban stress that it goes beyond just music and video content. They also incorporate **puppetry and live drama**, which are especially useful when engaging children and other vulnerable groups. Puppetry, in particular, has become a unique tool within the camp. By creating **handmade puppets** that act out stories, the team creates a conducive environment to discuss complex issues, like peacebuilding and health awareness.

During the **COVID-19 pandemic**, for instance, they produced songs and dramas highlighting safety protocols and health information. These were played on community radio and at public gatherings, reinforcing health messages without relying on the internet.

The impact of Dynamic Action's work goes beyond just entertainment. Through music, video, and live drama, they address critical issues like gender-based violence, environmental conservation, and education.

As Taban explains, their focus on involving women, youth, and school children ensures that the messages reach diverse segments of the community.

One tangible result of their efforts is the reduction in social conflict within the settlement. By fostering discussions on peace and community responsibility, they have helped maintain a more peaceful environment, even as external pressures, like funding cuts and internet disruptions, persist.

Like many NGOs, Dynamic Action's biggest challenge is the question on sustainability. With many international partners withdrawing or reducing funding, the organization has had to become more self-sufficient. Martin envisions a future where more local groups within the settlement take

by Royal Kenogo

ownership of similar projects. By training youth groups in nearby villages, they aim to replicate their model on a grassroots level.

The organization's goal is to build a network of localized media hubs that can operate independently while being loosely connected for mutual support. This model could serve as a blueprint for other refugee settlements facing similar challenges.

Looking ahead, Martin and Taban recognize the need for capacity building and resource mobilization. As they continue to innovate, they are also looking to strengthen connections between refugee-led initiatives within Uganda and back home in South Sudan. Offline connectivity remains central to their strategy, emphasizing that civic engagement must be rooted in the realities of the communities they serve.

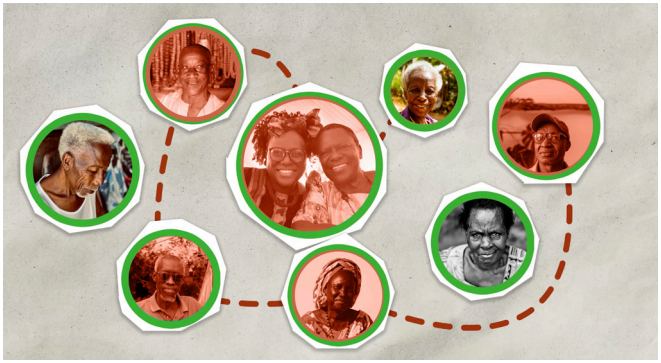
Despite the challenges of shrinking civic space and limited digital infrastructure, Dynamic Action for Peace and Rehabilitation has proven that local creativity and community participation can sustain civic engagement. By centering their work on offline, culturally resonant media, they continue to bridge the gap between marginalized voices and the broader civic discourse.

As Uganda's civic space continues to evolve, the resilience and ingenuity of refugee-led initiatives like Dynamic Action stand as a testament to the enduring power of community-driven solutions. Whether through song, drama, or participatory video, Martin and Taban's work reminds us that civic space is not just a physical or digital realm, but a community endeavor that thrives through collaboration and creativity.

Draku, Franklin. "How closure of 8000 NGOs has hit Uganda's economy." Daily Monitor, 18 November 2024, https://www.monitor.co.ug/uganda/news/national/how-closure-of-8-000-ngos-has-hit-uganda-s-economy-4827474#story.

FORWARDED MANY TIMES

by Sarah Ijangolet



The cellphone in Uganda was promised to be a leapfrog into the future. It was the immutable tool for communication and rapidly accessible information - but not everyone was able to leap forward.

For Sarah's mother, and many others like her, newly equipped with these portals to the world, sifting through what information is accurate and worth sharing, is often a challenge.

Sarah Ijangolet's 'Forwarded Many Times' examines the digital generational divide of cellphone culture. She proposes the possibility of turning those who unwittingly spread misinformation into conduits of valuable knowledge by rethinking how civic spaces can engage with them through whatsapp. The film also deftly explains the history of communication tools in Uganda, giving context and nuance to this generational divide, in her classic animation style and humor.

SCAN ME

SCHOOLED INTO SOCIETY

by Mark Kennedy Nsereko

These are musings from a roundtable discussion held at the Uganda Museum Library in 2023. Mark Kennedy Nsereko, in collaboration with his team members, assembled a group of professionals to debate the impact of education on the development of maturing adults in society. Kennedy documents their discussion, and offers his own reflections.

We haven't officially started the discussion, but two of our collaborators are already in a squabble. We have invited a university lecturer, a project design consultant, a banker-turned-teacher, an entrepreneur and an accountant, to discuss how education shapes society. The university lecturer, whilst gesturing, assures the project design consultant that the current education system needs a makeover. Having previously interviewed over twenty collaborators in preparation for this roundtable, I am eager to watch this unfold.

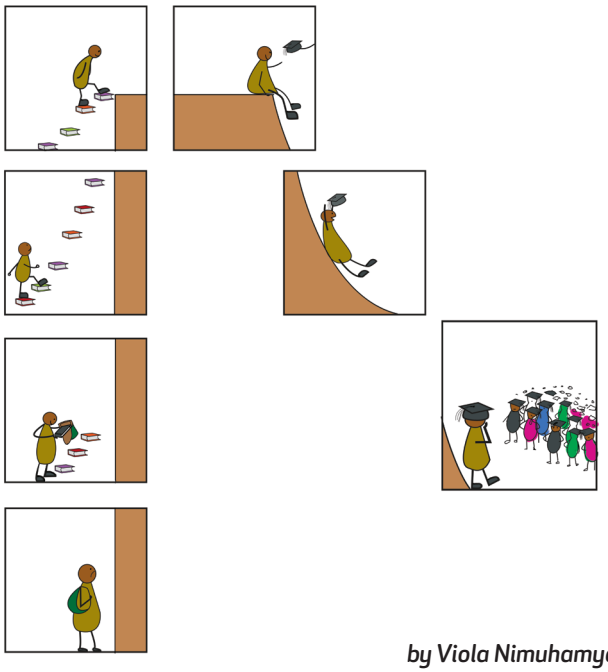
We're in the Uganda Museum Library. My eyes scan old books like Alone in the Sleeping-Sickness Country by Felix Oswald, locked in glass shelves, while others like Rhoda Kalema's My Life Is But A Weaving are seasoned with dust in a big box in the corner of the room. On the walls are portraits of the former presidents of The Uganda Society; all white men. I'm reminded of the genesis of our formal education system; colonialism.

We are now set and an expedition into the old school days begins with the Entrepreneur talking about school routines.

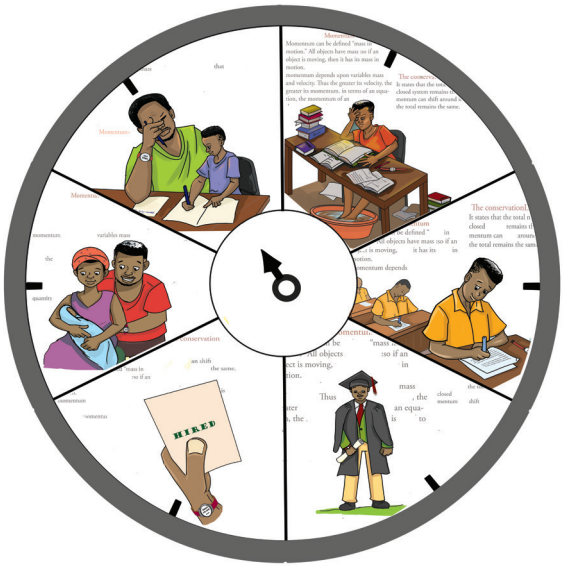
He recalls the daily mandatory recital of the Angelus prayer at the seminary where he was educated. It prevailed over studying even though students had to find time for academics and make the average mark or risk being "chopped". While he laments this impediment, it is not surprising that whenever national examination results are released, the students shown in the media always thank God first for their performance. Religion is deep-rooted in most schools as a practice and is taught as a subject through Christian and Islamic Religious Education.

The undue influence of religion in schools lingers on my mind. The National Curriculum Development Centre's justification for religious education includes; fostering good human relationships and respect for the differences between people, and promotion of tolerance and empathy for other learners. Besides being part of our history, culture and a vehicle for spirituality, religion is also about morality; do not steal, and other rules.

But, on a larger scale, the country's most controversial laws are oftentimes rationalized by religion despite the constitution stipulating that Uganda shall not adopt a state religion. I'm concerned about religion's weight in public and school affairs especially as we are a nation of persons of different beliefs.



by Viola Nimuhamya



by Viola Nimuhamya

An earlier interviewed collaborator shared that while at a Pentecostal school, no lunch was served during lent to implement a compulsory fasting policy for all students irrespective of their religion. I wonder whether instead of tolerance, the incessant religious rules make us think we are the blueprint of virtue and morality to the exclusion of all else.

When it comes to morality, religion places the greatest emphasis on "sexual immorality". This is the reason why laws on marriage, sexuality, sexual education and sexual health and reproductive rights attract a deluge of public concern and hysteria, instigated by religious misinformation and disinformation. Laws on the immorality that is corruption and fraud don't quite attract the same heightened response.

Nimrod Muhumuza in The Constitutionality of Religious Education in Uganda, concludes that Uganda's curriculum is excessively entangled in religious affairs and purports to make truth-claims about certain religious traditions – making them out to be the custodians of morality and ethical behavior. Is all this a necessity or the indoctrination of a society?

Cramming without question is a cornerstone of our education. At the opposite end of the table, the Teacher sings a school rhyme about photosynthesis that they were taught to cram. He criticizes his school for pushing students beyond what was necessary in the name of good grades. Cramming seems inevitable given the weight of the curriculum, and the pedagogical approach of the all-knowing teachers versus the students who are empty vessels to be filled as Paulo Freire describes it in Pedagogy of the Oppressed. A juxtaposition of classes spent copying notes that would have to be regurgitated verbatim in exams, with the slightly open Literature classes where we read books and were encouraged to share our thoughts proves Freire's critique. Could this be down to the subject matter? Perhaps there's no room to share your opinions on physics, unless you're Young Sheldon.

The Lecturer questions studying commerce when biology and chemistry are what apply to her work; she wishes there was more specialization. I contrast this with a homeschooled collaborator that I interviewed.

She revealed that she hated sciences under the UNEB curriculum despite wanting to study medicine. However the packaging of the Accelerated Christian Education (ACE) curriculum was better suited to her as she was allowed options and studied at her pace. Today she is pursuing a degree in medicine. Her colleague from a similar background credits homeschooling for allowing students

to start their career path at an early age. I notice that this dissatisfaction with the curriculum is linked to it not addressing career direction. Instead, there is a feeling of studying simply to proceed through levels. This resonates with an interviewed collaborator who said,

"…sometimes you just flow through the whole thing…"

From outside, a hubbub builds up filling the atmosphere. We embrace this impromptu sonic backdrop from students that came to tour the museum, leading us into the next part of our conversation: school culture.

The Teacher praises his school for teaching students to align and fit within society. I'm triggered by the word "align" because what happens to those that don't fall in line? We credit schools for our social skills and other attributes but do we interrogate what else was instilled in us, by way of The Hidden curriculum? Chika Ezeanya-Esiobu in Indigenous Knowledge and Education in Africa defines The Hidden curriculum as that which is not part of the formal curriculum but which is heavily influential in determining the learning outcome of the student. It includes the implicit rules and policies; those concerning the student's person such as labeling the growing of African hair shabby while allowing children of other races to grow their hair, punishing students for speaking their mother-tongue and tacitly allowing bullying masked as respect. It goes further to include practices like assigning class streams based on academic performance and the subsequent preferential treatment of the "smart" streams, associating science subjects with intellect, over the arts subjects. It concerns the students-teachers relationship which plays out in dictatorial school administrations, the incessant battering of students as punishment, biased disciplinary committees and reprimanding girls' dressing on account of the male teachers' gaze.

Most of these are reflected in how we interact with society and reinforce violence, racism, sexism, elitism and other isms. All those years of being told and having to fold continue as we join university and the administration continues to command. Students strike to be heard, lecturers can't batter so they call in armed security forces. It all falls in sequence as I remember an interviewed collaborator's words,

"…in this country people are taught to keep quiet…so it's not by mistake…even in their places of employment they can't raise a finger…"

Shockingly, some who rebuked their former schools insist that they would take their children to the same schools because they are grateful for how they turned out. I know this song, it rhymes, 'The system is broken but I made it through, so can you.'

Further into the conversation, we question the round table on their civic engagement. On the whole, they try to vote despite thinking it inconsequential. Unlike them, the interviewed homeschooled gentleman from earlier is apathetic towards Ugandan affairs, he revealed international curriculums don't inculcate national concern in students. On the other hand, Ugandan school culture valued voting. We elected the candidates that gave us sweets, were more popular, spoke better English, vowed to replace posho and beans with burgers, promised us weekly dankes or were simply cute. It was rarely about merit and genuine attainable aspirations. Is it surprising then that people today expect politicians to buy their vote? Is this

because we expect nothing from their leadership? Do we find them as cosmetic as our school prefects? Others vote for the candidate who says the unsayable and is roughed up by the police. Is this us choosing our voice, only to return to our daily lives expecting one man to perform miracles?

At the end of the discussion, we have only brushed the tip of the iceberg. We are alive to the deep ways education shapes society…in both positive, but seemingly more negative ways. Nevertheless, there are those like the 60-year-old project design consultant who wouldn't change anything about his educational journey. There are also those like the erstwhile banker who changed course to become the teacher he never had. He will continue to inspire. And as for me, I will continue to write, perhaps to spark the conversations we need to have.

CLIMATE CHANGE: INDIGENOUS KNOWLEDGE

CLIMATE CHANGE: INDIGENOUS KNOWLEDGE

This collection invites us to revisit traditional knowledge systems with fresh eyes—recognising their relevance to climate change and their potential to feel both ancient and futuristic.

Vanessa reimagines the Buganda origin myth of Kintu using AI-generated imagery to retell a story that once inspired vital conservation practices. Given that this work was made before the environmental cost of AI was common knowledge, we also look forward to debate about how we might responsibly use new tools to engage with historical archives.

Alaro takes us to a dystopian future, where climate collapse has scorched the earth. Armed with her grandfather's wisdom and a seed bank, she uses futuristic tech to revive her community, blending ancestral knowledge with innovation to offer hope.

African Climate Wisdom and Boundless Horizons of learning give us fresh perspectives on the present through audio. A podcast featuring Professor Samwiri challenges colonial legacies by spotlighting traditional medicine now validated by modern science, and polygamous family structures essential to social resilience. The radio drama African Climate Wisdom follows a young man's journey to rediscover indigenous knowledge in his search for climate solutions, emphasising that answers to our future may lie in our past.

AFRICAN CLIMATE WISDOM

by RUYANGE Jean-Fraterne

In this fictional radio drama, a young man, Musa, is searching for ways to adapt to climate change. Guided by his friend Aisha, he takes his search offline and into his community. She takes him to her grandfather, a medium, with a background in climate and agriculture. In classic fashion, the initiation into new knowledge begins and Mzee guides him on how to craft his message so he can involve the community as he builds a more climate-resilient future. Storytelling from Mzee also offers a deep dive into their history and mythology - and solutions that can be translated to contemporary times. Together, Mzee, Aisha and Musa explore how our ancestors were 'environmentalists' before it was a word, in sync with the cycles of nature, adapting to changing cycles and living with the land rather than dominating it.

SCAN ME

KINTU AND THE GUARDIANS OF THE TOTEMS

by Vanessa Mulondo

In Kintu and The Guardians Of The Totems, Vanessa Mulondo reimagines scenes from Buganda mythology, using generative AI tools.

This tale is the origin story of Buganda traditional cultural conservation practices through the clan and totem system. Each clan within the kingdom has their own totem - an animal or insect they must protect and preserve within their environment.

Mulondo has been documenting contemporary stories of conservation in Uganda as a documentary photographer. This venture into AI is her first, and an opportunity to visualise oral histories that continue to shape the stories she documents today.

SCAN ME

BOUNDLESS HORIZONS OF LEARNING

by The Elites

In this podcast, The Elites team explores the intersection between indigenous and formal education systems with Professor Samwiri Lwanga Lunyiigo.

The discussion is electrified by new perspectives. Professor Samwiri speaks on pillars of our lives - from medicine, to language and to the institution of marriage - challenging pervasive understandings of the indigenous as 'backward' and the Western as the gold standard. Traditional c-sections performed by doctors while naked is not barbaric - but a way to keep the surgery sterile from the bacteria of barkcloth. Is English not vernacular for the British? In brief interludes, Najib offers further reflections on the new knowledge gained, and questions how we can incorporate it into our lives and contemporary collective identity.

SCAN ME

ALARO

by The Elites

Sci-fi and indigenous knowledge come together in this story set at the height of a climate change disaster, set generations in the future. Alaro is a descendant of our contemporary times, who inhabits a scorching land without water. 'The world had chosen to survive instead of thrive', and her people are suffering without food or habitable land. She uses the tools her grandfather gave her - seeds collected from the time the land was fertile, and her ancestors' knowledge, wisdom and spirit to save her community from famine and make a pathway for plant regeneration after climate disaster.

SCAN ME

the elite group comprises Brian Odwar, Kaligirwa Bridget Kigambo, Kaliisa Derrick Mugenyi Sandra Angerica Namyalo, Ssenkabirwa Najib & Thomas Kalungi

CLIMATE CHANGE: DISASTER PREPAREDNESS

DISASTER PREPAREDNESS & CLIMATE CHANGE: A CLOSER LOOK AT VULNERABLE COMMUNITIES

For over 40 years, experts have urgently warned about the impending consequences of global climate change. Now, we're witnessing the harsh realities unfold before our eyes. Extreme weather patterns are no longer a distant threat; they are a daily struggle. From droughts threatening crops, to floods displacing families, entire communities are being upended. But what does this mean for the most vulnerable? How are those living on the edge coping with these unpredictable shifts in climate—and is there any hope for preparedness?

Charles Agaba, Ivan Rackara, and ApassMarley Zalwango journeyed to the heart of Kyarumba, Kasese, where the floods of River Nyamugasani have become a devastating norm. Together, they sat down with local leaders and residents whose lives are torn apart by the changing nature of the river. Video by Charles and photo by Apass portray the compelling personal stories of individuals, bringing to light the personal toll of these disasters—like the story of Biira Regina, a woman rebuilding her life after losing everything to the river's wrath.

In his article, Ivan Rackara delves deeper into governance, through the eyes of a local chairman. He paints a picture of a community constantly battling environmental forces and an infrastructure that often fails to provide the support needed to mitigate these impacts.

Meanwhile, in Northern Uganda, Rebecca Akwany turns her focus to the refugee camps in Northern Uganda, where changing weather patterns are exacerbating food insecurity. The shifting climate is further straining an already fragile community, where survival is a daily challenge.

This is not just about climate change; it's about the human cost, the stories of perseverance and the urgent need for change in how we prepare for, and respond to these crises.

KYARUMBA'S FLOOD CRISIS: A COMMUNITY'S STRUGGLE AGAINST NATURE'S FURY

by Ivan Rackara

"In the 60s and 70s, Kyarumba River only flooded every 7 years. And when it did, the water would remain within the valley and not cause any harm. Back then people didn't settle around the riverbank because we were taught right from a young age by the older generation at the time and we listened." says Mzee Eziron Kule. Today, when Nyamugasani river floods, it wreaks havoc on livestock, homes and human lives.

Mzee Kule is a retired sub-county chief who has lived in Kyarumba, Kasese district for most of his life. His forehead bears gentle lines that contradict his 79-years, his eyes remain bright and occasionally he speaks with a calmness that embodies his experience.

According to Mzee Kule, the relationship between River Nyamugasani and the people of Kyarumba could be summarized this way: If they respected the river, it would in turn facilitate their lives. The locals crafted a source of living through fishing, and used the water as a means of production in their businesses. In return, the older generation taught people to never urinate in the water, to preserve the Omutoha trees that held together the soil at the riverbanks and to stay away from settling along riverbanks. This kept the floods at bay.

River Nyamugasani was believed to house a powerful snake, and flooding would occur when it was angry, "Whenever the river became stubborn and flooded, the Ise marambo, cultural leaders, were invited to perform a ritual to calm the snake." Mzee Kule shares.

As the population in the region has grown, industrialization and rising economic demands have intensified pressure on the land. Consequently, Kasese district has become increasingly vulnerable to disasters such as landslides and flooding. Today, merely appeasing the river is no longer enough; a political intervention is needed. In Kyarumba, this intervention is embodied in LCII Chairman Ivan Bwambale.

Since 2021 when he was elected to office, the 38-year-old father of three who was born and raised in Kyarumba has seen his fair share of disasters.

"As a child, I witnessed flooding and landslides, but they were not as frequent as they are nowadays. We've seen consistent floods for the last four years in the month of May."

Last year's floods according to Bwambale were the worst of its kind. "We lost 9 people from both Kyarumba and Kyondo to floods while landslides affected over 100 acres of land destroying billions worth of property and infrastructure."

Among the infrastructure that was destroyed was a concrete bridge connecting the Kyarumba parish and Kasanga trading center. The bridge facilitates movement but also enables trade between the two places. Without the bridge, transportation of goods has become difficult with traders having to rely on boda bodas to make multiple trips. This is expensive and has had reverberating effects on the administration of the town council who were collecting revenue from usage of the bridge.

The town council was unable to raise the UGX 9.4 million needed to rebuild a permanent access bridge. The desperate calls for support from the government exemplified by visits and letters written by Chairman Bwambale to the disaster preparedness offices of the government were futile.

The only responses he received were unfulfilled pledges and promises.

Bwambale also heads the town council disaster management committee (DMC) that comprises religious leaders, cultural leaders, police, and town council leadership who mobilize the community in response.

To solve the problem of the concrete bridge that was washed away, the committee worked with the community to construct a footbridge. But that is not all. "We conducted a search for missing persons, and with support from humanitarian partners, provided relief and psychosocial support like counselling for survivors." Says Bwambale of the most recent disaster in 2024.

All these interventions happened after the fact and according to Bwambale, the Kyarumba Town Council leadership has for a long time sought to adopt proactive preparedness actions to reduce the amount of damage caused by the floods.

"We want to be able to prepare early to avoid the disasters and we've carried out activities in preparation including the planting of bamboo along the river beds and desilting of rivers."

The disaster management committee has also conducted sensitization drives within the villages "When we talk to our people, we tell them to move away from the riverbanks and other known disaster hotspots" says Ivan Bwambale.

To enforce this, in 2024, the town council passed a by-law to curb the settlement of people along the river banks. However, Chairman Bwambale and the disaster management team are facing a major roadblock: not enough money. "The population expects a lot but we are not always able to do that due to the limited resources we work with. Our current budget for disaster response as a town council is UGX 1.2 million for the entire year." In addition, this money is also not disbursed on time and often comes in installments which leaves the town council repeatedly caught up in responses instead of preparation.

Kyarumba Town council has an annual budget of approximately UGX 190 million, which is shared by priorities like administration, capacity strengthening and public sector transformation, maintenance of building and structures with disaster response taking less than 1% (only 0.6%) of this budget. Forty percent (about UGX 76 million) of the budget is expected to be raised from local revenue, but with the breakdown of the crucial bridge, trade is limited and this has meant the town council has been unable to hit their revenue targets.

In addition to Kyarumba town council's own disaster preparedness budget, they are meant to receive support from the Kasese district budget.

The district's own budget is UGX 82 billion, over sixty times that of Kyarumba town council.

"While this budget exists on paper, we're not able to get even a quarter of the money." Says Joseph Isingoma, the Kasese district disaster management focal person

who says the district relies on NGO partners to support response efforts.

The Office of the Prime Minister is responsible for national preparedness for disasters through district, village and town council disaster management committees that work together to reduce the vulnerability of people, livestock, plants and wildlife to disasters in Uganda.

While these structures exist, the lack of close coordination between the district and the lower-level structures has left the Kyarumba town council DMC often operating in isolation.

According to Bwambale, as a town council, they were last visited by a team from the Office of the Prime Minister (OPM) that had come to conduct an assessment in 2022 following floods on river Dunguluha that had destroyed homes - a report of which was never shared.

The Kasese district local government has organised training on disaster management and supported committees to formulate disaster management plans, but with limited funding town councils like Kyarumba have been left at the mercy of well-wishers. As a result, on more than one occasion Bwambale has had to draw from his own pocket.

"This job is making me poorer by the day, but I chose it, and I like it," says Bwambale who left a better paying job at a local marketing cooperative to take an elective position.

One way to prevent rivers from flooding is desilting to remove debris, silt and stones from the riverbed to improve water flow. The town council lacks an excavator to do this and often has to rely on one from the district and this is costly. The desilting of the Nyamugasani and Dunguluha rivers which was done in 2 phases cost at least UGX 13 million.

"Last year we hired an excavator from the district to help us desilt the river and I had to use my own money and also ask a few friends for support" says Bwambale. Other resources came from well-wishers within the community, including a local church.

Through community mobilisation, Bwambale has filled gaps in funding on projects like the construction of the footbridge. The community members supported the construction by ferrying building materials, providing construction materials and planting of bamboo along the river streams to support the natural regeneration of the river vegetation.

"As a town council we are not prioritised enough, we are yet to even receive the road fund for Urban town councils which would go a long way in helping us build and replace destroyed infrastructure." Says Bwambale who has resorted to lobbying support from individuals and private institutions.

For now, Kyarumba is finding strength in their community, but there is an urgent need for collaboration. Integrating the traditional knowledge passed down to the likes of Mzee Kule and his generation with financial resources from the government is essential. This coordination can help restore balance in the ecosystem, enabling Kyarumba's residents to once again coexist harmoniously with their rivers.

A LIFE WASHED AWAY: BWAMBALE'S STORY

On May 9, 2024, a devastating flood struck Kibohu village in Kyarumba sub-county, wiping out homes and livelihoods. Among the hardest hit was Bwambale Geofrey, 25, a Catholic and resident of Kabiriti village in Bukonzo South.

The flood took everything from Bwambale; his wife Mbambu Joy, who was nine months pregnant, his two young children, and all his livestock. At the time, he was called to rescue his mother, whom he saved, though she suffered a broken leg. His house and his small salon business in Kasanga town were destroyed, along with investments worth over UGX 1.5 million.

After the disaster, Bwambale and his surviving family moved to Kahokya sub-county, across the Nyamugasani and Dunguluha rivers. His father received UGX 5 million in government relief to buy land and build a house, but Bwambale who is the head of his own household received no direct support. Initially, he stayed with his parents and their eight children before moving in with a friend nearby.

Food was scarce, and the family often went to bed hungry. They survived on cassava flour and soup. Support from family and his church gave Bwambale strength. The Catholic Church sheltered him after the flood and has remained a source of hope.

To survive, Bwambale picks coffee and collects cassava leaves for food. Though income is meager, it helps.

"We're still at risk," he says. "The government promised concrete bridges but hasn't delivered."

Local leaders admit disaster budgets are insufficient. NGOs have stepped in, planting bamboo to stabilize riverbanks, but deforestation continues to worsen the crisis. For families like Bwambale's, the struggle lies in balancing survival with environmental conservation, a challenge that grows more urgent with every storm.

FOOD SECURITY IN PALABEK

by Rebecca Akwany

Climate change is a global crisis with far-reaching consequences, many of which remain hidden from public view. In Northern Uganda, rampant deforestation continues despite warnings, pushing the region toward an uncertain and dangerous future. The urgency of this issue cannot be ignored.

This podcast brings raw, unfiltered accounts from refugees and communities directly affected by climate change. Beyond environmental degradation, it sheds light on the overlooked struggles that arise as a result. Through in-depth discussions and expert insights, it explores both the realities of this crisis and the solutions that can help mitigate its impact.

As the climate emergency escalates, awareness and action become more critical than ever. The stories shared here serve as a wake-up call—an opportunity to understand, engage, and drive meaningful change before it's too late.

SCAN ME

TREE PLANTING: CLIMATE ACTION OR BUSINESS?

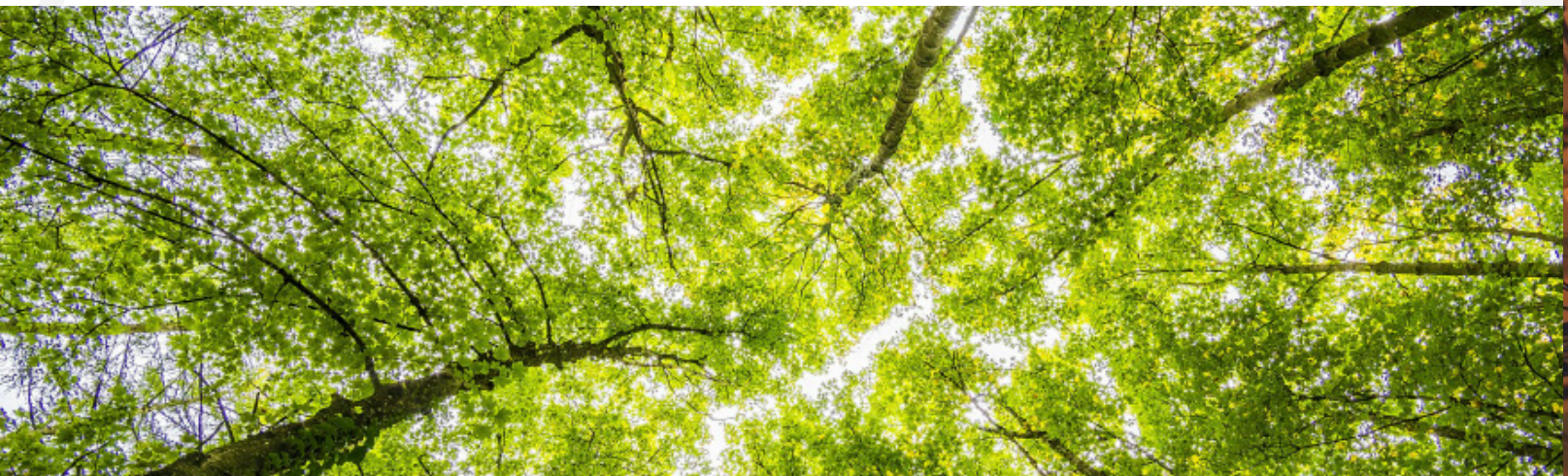
by Sunday Akumu

Tree planting is one of the most common and accessible responses to climate change. But as the practice has accelerated in Uganda, the need for tree planters to fell trees and earn an income have warped this once-idealistic model for change. Whose needs prevail - that of the people or that of the land?

In this three-part podcast, Sunday travels from farm to farm, gathering diverse perspectives on the value, responsibility, and benefits of tree planting. Through conversations with farmers and environmentalists, she uncovers a spectrum of motivations, incentives, and competing priorities.

At the heart of her inquiry lies a critical question: Can tree planting truly balance economic survival with environmental stewardship? And is it possible to reconcile these needs in a single tree?

SCAN ME




GENDER &
LAND RIGHTS

GENDER & LAND RIGHTS: REDEFINING OWNERSHIP IN A CHANGING WORLD

In Uganda, land is much more than a piece of property—it's a cornerstone of identity, a living channel to cultural heritage, and an essential tool people use to build a better life. For many, it is freedom. But what happens when half of the population, women, are excluded from the rights to own this vital resource?

Anne Kirya in her article, archives prevailing cultural knowledge about land ownership for women among 5 different cultural groups in Uganda. The commentary provides nuance for the common assumption that women — who traditionally move from their father's home to their husband's — are excluded from owning land. Shem Kamba draws from her article to visualise these tensions and trends through vivid illustrations which expose the gap between cultural beliefs and lived realities.

Sunday Akumu takes a more personal approach in her podcast - herself being a woman on a journey to buy land for her mother. She shares this journey against the gorgeous sonic soundscapes of her homeland, Acholiland. As she works to secure land for her mother, she finds points of inspiration from other people taking different approaches to land ownership as well. She speaks with men who are challenging traditional inheritance practices by passing land on to women in their families; and with women who are breaking barriers and reclaiming their autonomy.

For many, cultural norms are seen as immutable, sacred traditions passed down through generations. But what happens when the world around you shifts, and you're still operating on an "old script"? These stories invite us to question the deeply rooted systems that govern land ownership and consider how the future can be shaped by a more inclusive, equitable understanding of what it means to own land.

CULTURE IS TO BLAME: IS CULTURE TO BLAME?

by Anne Kirya, Illustrations by Shem Kamba

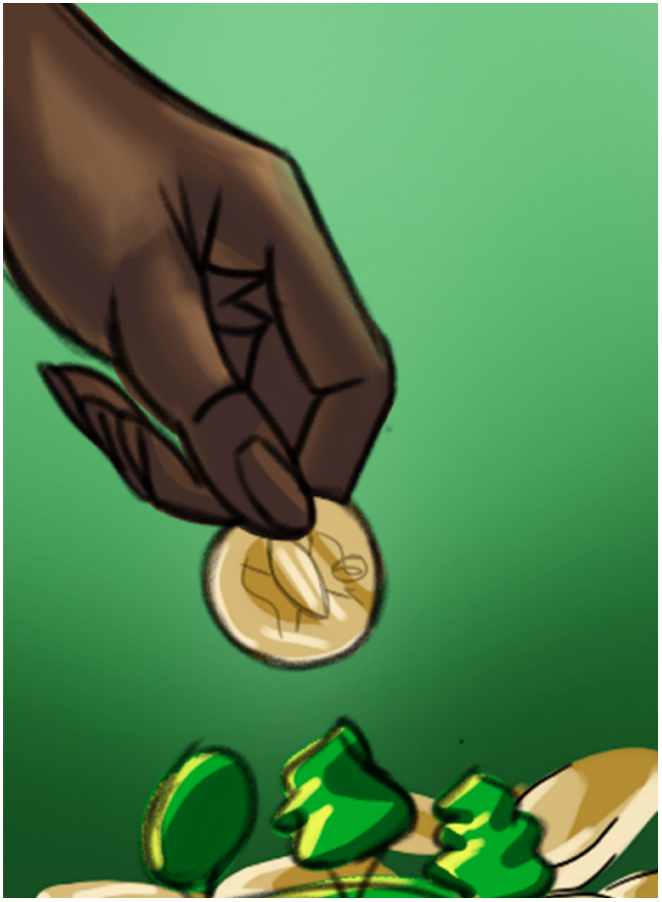
I once went to the Ggaba fish market on a rainy day and the road had turned into a soupy mess. If you have been there, I do not have to describe to you the sticky black earth that became glue for a laden bicycle, bringing it down and blocking a pathway. This forced people to make their way through a food stall and in particular, to jump over some matooke. A few women, foreigners, managed to do it but I was paralysed.

After standing there for a moment, I asked the lady in the stall. 'Can I jump?' It was the sort of question a child asks when they know they shouldn't do something but want an adult to absolve them. She said 'Bwoba toli muganda, buuka.' If you are not a muganda, jump. The culture says simply, 'Do not jump over food.' I found another way.

Culture dictates what can and can't be done. It guides and protects but it can also restrain. If a cultural norm could hold me back from crossing a path, imagine one standing against a woman's ability to own land.

In Uganda, few things are as prized as land. This makes its exchange and ownership almost sacred. When land is combined with women, the temperature rises across cultures. The words 'Our culture says women do not own land...' are often mentioned, leaving people throwing their hands up in defeat. And yet, it is no secret that families where women are alienated from land rights see a decline in everything from nutrition, household income and education levels for children.

Women in Uganda can own land by buying it. However, without a strong financial base, the only other ways are through inheritance and marriage. Where women cannot inherit family land, marriage becomes an avenue. Should a woman be unable to inherit land from her husband or if



she remains unmarried, her chances of owning land reduce even further.

We cannot discuss land in Uganda without looking at the word ownership. In the pre-colonial times, a lot of the land was communally owned and it still is in many places. Whereas women didn't have ownership, they could have user rights or access rights. They could farm on and construct on the land. This has remained the case today.

I did a tour of 5 tribes in Uganda to get a reading of what the different cultures really say about women and land ownership.

LUGBARA, THE TEREGU

What culture used to say: As head of a family, a man can take a decision like selling his wife's land without her permission. The advent of colonialism gave women of the Teregu tribe the semblance of a voice. Now they could report their errant husbands to the local councils and police. Enough husbands were imprisoned that it became a point of concern for the elders.

Together with the chiefs, the elders sat down and put a curse in place to curb this practice. Should a woman ever report her husband to a civil court, she would suffer supernatural consequences. This is known as the Aruba practice. It was an effective deterrent and it became part of the culture.

Unfortunately, since the men knew that they were insulated, it led to a repeat of the maltreatment women were reporting in the first place; including acts like selling land a woman had bought for herself with impunity.

What culture says now:

Fast forward to the 2000's and once more the chiefs and elders sat down and scrutinized the situation and found it to be unfair to women.

To make things more equitable, they decided to undo the curse that had tied women's hands. After some sacred rites, it was declared okay for a woman to report a man with no fear of harm befalling her. This means that it is no longer acceptable for a man to, for instance, sell his wife's land without her consent.

However, some people ignore the updated cultural edict, and choose to follow what was done in the colonial times. Their excuse is that 'Our culture says…'.

TOORO

What 'they' say, culture says: "Women are free to own land". "We do not give women land"

Among the Batooro, there is equity. Still, others whisper that they do not give women land. This is an example of people modifying culture to serve their interests.

What culture really says:

Women in Tooro can and do own land and it can be attained through inheritance. Grandparents for instance can give land to either female or male grandchildren. This is however more respected when this gifting is documented or is mentioned publicly. In the absence of that, males tend to be given higher consideration when land is being shared.

Upon the passing of a father, it is not uncommon for the family home to be left to the widow and his daughters and not the sons. One daughter of Tooro mentioned that her late father has 3 heirs; 2 daughters and a son. All decisions about the estate are taken by the trio and this is not frowned upon customarily.

I spoke to women who had themselves inherited land from their fathers and knew several others. While there are families who opt to only have male heirs and males owning land this is a personal choice and doesn't appear to have cultural backing.

Additionally, there is no social barrier should a woman wish to buy land. No one will ask her 'Where she got the money'.

Tooro culture today

Marriage used to be the only avenue for women to get land but the thinking around marriage has changed, and this has in turn shifted the thinking around land rights. Some women do not marry, others freely end marriages they are unsatisfied with. This phenomenon has led parents to think about the future of their daughters.

"It is no longer just about the boy, people have realised that when parents die, their girls suffer. And if your children suffer then you have not died peacefully," said one mother. Today parents are taking steps to leave assets to both girls and boys and this is something that is respected in the culture.

In addition, women are more enlightened and can ask questions when they are left out of land sharing.

ACHOLI

What culture says: Girls and women do not inherit family land. Mothers however are conduits for their children, specifically boy children to own land.

In Acholi, as in many other places in Uganda, polygamy is a common practice. Here, a husband may allocate different portions of land to different wives.

When Akello got married, her husband gave her land on which to raise their children. When he passed away, Akello retained that land and was able to build on it as well as grow crops and rear some animals. When her co-wife's son, Ocen, tried to seize Akello's land, she ran to the elders. They pointed to Ocen and said. 'This is not your land. Your father gave your mother the other land, you should inherit that'.

At this point, the elders realised that mothers, despite not having full land rights themselves, were conduits for their children, specifically boy children, to own land. For this reason it was important to include women in the land conversation.

Should a mother have only girls, their sons, her grandchildren would inherit that land.

Once more, this made marriage a key area for a woman to gain stability. There was no consideration put in place for a woman should she leave her marriage.

Some families however welcome women to return to the parental home should a marriage end or should their daughter become a widow.

Culture today

Benevolent fathers or brothers can offer daughters and sisters land user rights but there are limits to what she can do with the land. While this is one of the best case scenarios, having user rights alone is untenable.

Women in this situation need to ask for permission to fully benefit from the land. They live in uncertainty because the owners can change their minds at will.

Women across the country are encouraged to embrace user rights and perhaps use them to earn money to buy land they can own fully.

Today, a father or mother in Acholi may decide to give their daughter land outright. And if she has the money, she may buy herself land. However, depending on the society she finds herself in, it might be easier for her to front a male as the buyer and secretly own the land.

In the recent past, the certificate of customary ownership has become popularised. It allowed all family members/ owners, without excluding the women, to be documented. Despite this, some families have chosen to go against it and not include women.

A saying in Acholi is cited "Ceere pat pat", literally meaning; "Even though we are one tribe, what happens on that hill isn't normal to this one." For instance; Just because you choose to give your daughters land, doesn't mean I should do the same.

BUGANDA

What 'they' say, culture says: "In our culture, a woman does not inherit land. In our culture, a woman does not inherit her husband's land. It can only be inherited by their children. In the absence of said children, the land reverts to the man's larger family."

What culture says:

Traditionally, neither men nor women owned land, all land belonged to the Kabaka. Instead, they had user rights. With colonialism came private land ownership and for reasons of society and economics, it was men who were primed to take advantage of this. However, no law barred them from giving land to their daughters and some did, allowing women to own land outright. Women could also inherit land from their other relatives.

Prior to that, a woman could also gain land user rights through marriage. These rights were predicated on the husband's life. Upon his death, her brothers would come to take her back to her family of birth. However, it was important that her children who are considered to be of the father's clan be taken to their father's people.

If the widow did not remarry, or if a daughter had never married, she would stay on her father's or brother's land and would have land user rights until her death. It was generally understood that women should not be dispossessed.

When it came to inheritance, a man would have 2 heirs, a male and a female co-heir called the Lubuga. This could be a sister or niece and the two worked hand in hand. Likewise, a woman would have 2 heirs. The advent of colonialism and western religions undermined the existence of the Lubuga for men, greatly exalting the primary male heir.

It is also important to note that Baganda can make a distinction between heirship. Omusika owomusayi (of the blood line) and Omusika ow'ebintu (an heir to the property). Omusika owomusayi stands in the place of the deceased and takes over their responsibilities.

For instance, the musika for a father would perform the duties of the father, essentially becoming a father to the late's children. However, omusika ow'ebintu, of the property, including land, can be either male or female, especially in more modern times.

In Buganda today, a woman can inherit land from her father, her mother, her relatives, her husband and she may buy land for herself. I found some parents who prefer that daughters inherit the family property. They feel that girls take better care of property and are deemed more sentimental to their parents' legacy.

BAGWERE

What culture said:

There isn't a well-documented literature of the Bagwere culture and traditional perspective so some norms were borrowed. But when it comes to land ownership, customarily, daughters were not given a share of land.

Women owned land by buying it or via marriage. The latter is a major reason why daughters were not catered for in family land sharing. There was a belief that she would be taken care of by her husband and that if she was given land, she would take away what was considered one family's wealth and give it to another. This belief cuts across all the tribes I interacted with. However in reality, across all tribes, women would actually not get land from their husbands, the land was reserved for their male children, if at all.

Among the Bagwere, a widow was entitled to a share of her late husband's land to do with as she pleased but it is unclear if she had full ownership rights. If a marriage ended, her father or the head of the family might give her land to live on but this was and is not mandatory.

What culture says now:

Then as now, there were cases where a family head gave land to his daughters. The culture has evolved its thinking to the point that now daughters can be installed as heirs for their fathers. However, the heir is not meant to sell the land but keep it for family use. The same applies even if the heir is male.

Barring any of the above, in some families, girls are assertive enough to stand up and demand for a share if they are left out in family land distribution.

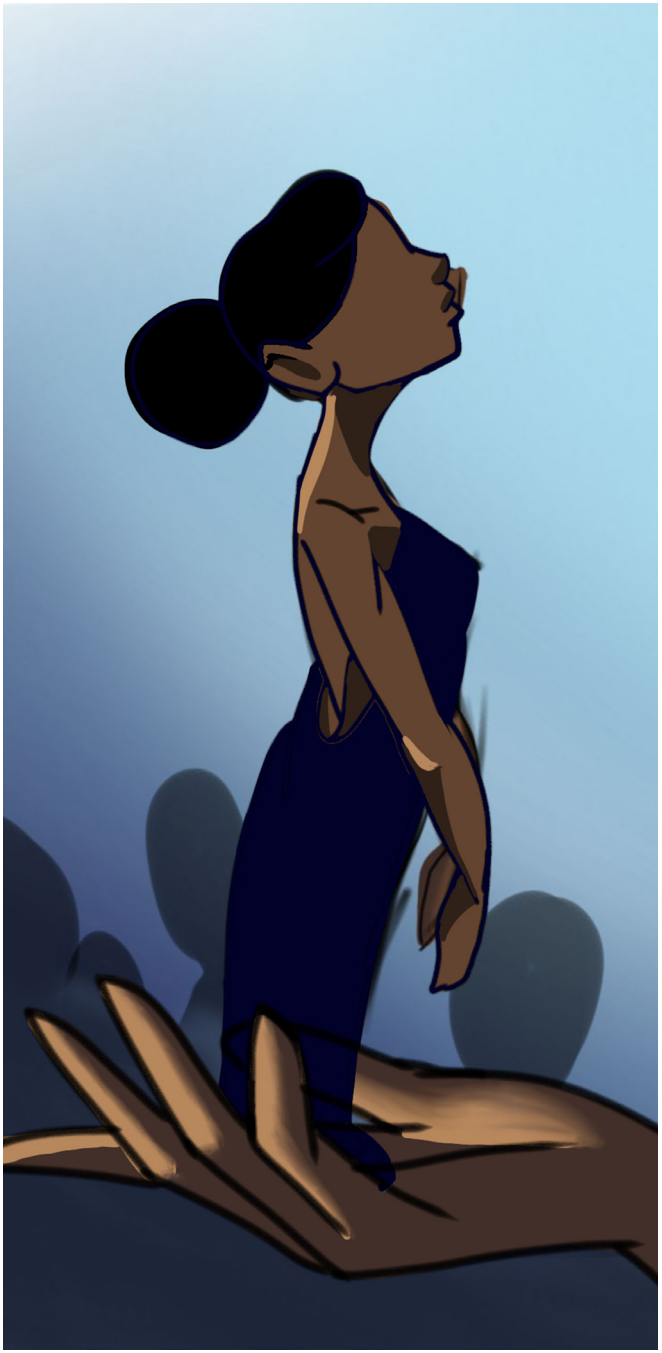
In researching this story, I found culture to be like an endless onion. One layer reveals another and another and another. It was impossible to condense it. However, there were 3 stand outs:

The first being that culture is not static. As with the Lugbara, it can shift to solve an issue and shift again to solve yet another one. I learnt that by and large, people will do what makes them most comfortable, physically and psychologically. Some people will look at culture and choose not to follow it…they will say, 'I know our culture thinks I should not, but I will give my daughter this land.' Others will say, 'Culture says I should let my brothers' widow retain his property but I will not.'

Second, I learnt that because our cultures are not well documented and are passed on orally there is room for distortion. But to that point, unlike the western legal system we inherited, cultural landmarks are not laws that one will be punished by. Just like at the Ggaba market, no one was there to arrest me if I skipped over the food, but I could not do it.

Lastly, I learnt that culture is an ongoing conversation. By virtue of people being representatives of culture, it means that culture is alive and living things change. So is culture to blame for women's land disenfranchisement? You be the judge.

This story was written in consultation with people from different cultures; mothers, fathers, grandparents, grandchildren, elders, sons and daughters.
Adomati Aldo, Maria Ndagire Kirya, Richard Kirya, Kamba Saleh, Mrs. Nyakana, Kenyana Anne, Christina Kaijabwangu Ebinu , Sunday Akumu, Jimmy Ochom, David F.K Mpanga.



TALES OF RESILIENCE: ACHOLI WOMEN AND LAND OWNERSHIP

by Sunday Akumu

In Acholi culture, women typically do not inherit land—but Sunday is determined to change that.

While male custodianship of family land may have once provided protection, shifting family structures now often leave women disempowered. Drawing from her personal experience, Sunday embarks on a journey to secure land for her mother's retirement, challenging long-standing traditions along the way.

Recognizing she is not alone, she speaks with women who have bought their own land and men advocating for change. She explores how clan ownership works, the role of customary titles in empowering women, and the emerging structures reshaping land rights in a changing world.

Through personal anecdotes and a rich tapestry of voices, this podcast transforms abstract ideas into real, lived experiences—offering new ways to imagine sharing and preserving land for future generations.

SCAN ME

GBV/SILENT STRUGGLES

REWRITING THE NARRATIVE OF POWER AND HEALING

"Uganda does not have a GBV problem; it has a violence epidemic." – Agnes Nkwanzi

When we talk about domestic violence, it's usually through the lens of gender — in these works, Brian Odwar, Barbra Leni and Agnes Nkwanzi explore it through the lens of power.

Each subverts the classic power dynamics by following the lives of men rebuilding after abuse in domestic spaces; exploring how violence is pervasive, affecting the lives of every gender.

In Brian's poignant short video, a father pens a heartfelt letter to his sons, reflecting on his journey to redefine masculinity, express emotion healthily, and recover from the violence he endured. His letter becomes a powerful symbol of both vulnerability and strength, teaching his sons lessons about resilience that break the mold of outdated gender expectations.

Barbra's compelling photo story follows a young man who was abused by a family member. After being ripped away from the community and family he once thought were his sanctuary, we find him mid-journey as he rebuilds his life.

Agnes' article connects individual stories of abuse to larger societal patterns of violence, challenging the entrenched power dynamics that fuel GBV. Her piece is a call to dismantle these systems—not just to place blame on one gender but to examine how power structures perpetuate harm across all communities.

These stories offer a new lens through which to view the cycle of violence — and honest insights into the process of healing and rebuilding.

CYCLES OF VIOLENCE

by Agnes Nkwanzi

Recently, Gender Based Violence (GBV) has been on every news feed. The statistics show that it is on the rise in Uganda, however, this time, men are being highlighted as the victims. Why is this happening? Has it always been happening? And does our reaction to it as society say more about the issue?

To delve deeper into the matter, I headed to Butabika hospital, a government facility providing general and specialized mental health treatment to victims. There, I met a group of five men who were part of a support group for those who have suffered from alcoholism. I was reliably informed that the group met regularly in one of the reading rooms at the facility.

As they shared the ordeals that herded them into alcohol dependency; I was drawn to Mujuni (not real name). He is a middle-aged man and he was talking about his experience with GBV. I asked if I could meet him later to hear more. I hoped that he would help me understand and perhaps be a light for others who have suffered the same. He graciously agreed to speak to me a week later.

Mujuni, 58, wore a weary yet resilient look of a man who had been through life's whirlwinds, his shoulders slumped as if carrying an invisible weight. Clad in a blue shirt and a pair of khaki pants, he sat on one of the benches in Butabika Hospital's courtyard with an air of quiet reflection. With both of us smiling, I shook a calloused hand which trembled slightly — perhaps from years of alcohol dependence.

We spent most of the afternoon talking, infrequently shifting our positions to avoid the tropical sun as it traversed the skies of the Mbuya suburb.

"For close to three years, my wife hurled insults and attacked me, accusing me of infidelity. I felt so humiliated being treated this way in front of my children," Mujuni recounts.

On some occasions, he came home late from his evening drink at the local kafunda, and she was waiting — ready to lash out with accusations and insults.

The fights grew worse. Mujuni, feeling trapped, began drinking more. One night, a confrontation turned physical — his wife's fists landing on him with a force he never thought she possessed. More than the pain, the humiliation was unbearable. "I am a man, yet I found myself cornered, powerless in my own home," he shared, his voice heavy with emotion. But the breaking point came not from his wife's attacks on him but from what he says she made him become. In a moment of blind frustration, he struck back with a bicycle lock, injuring her.

Arrest, counseling, and eventual rehabilitation suggested by a concerned family member followed. Now, sitting on a worn-out bench at Butabika Hospital, Mujuni looked like

a man piecing his life back together. "I actually needed the break from her because it was getting out of hand," he admitted.

And yet, Mujuni isn't alone. GBV remains a critical matter that is often unattended to, with it often discussed in the context of women as victims.

According to the Oxfam international, Gender-based violence (GBV) can be defined as any act of physical, psychological, sexual or economic violence directed against a person or group on the basis of their gender, sex or non-conformity to gender norms and stereotypes. It is an expression of unequal power relations, reinforced by social norms and beliefs linked to dominance, power and abuse of authority, and formalized through the laws, policies and regulations of social institutions. (Oxfam, 2022)

To provide context to this, GBV may be physical (arm twisting, slapping, beating, strangling, stubbing, burning, threats with an object or weapon, kicking, and even murder), psychological (intimidation of desertion or exploitation, incarceration to the home, scrutiny, 'taking away' the custody of children, segregation, verbal belligerence and continuous humiliation),

GBV can also take the form of social violence which cuts survivors off from their communities or social groups. Alongside GBV is another term; Intimate Partner Violence (IPV). According to the Ballard Brief, it is defined as "physical violence, sexual violence, stalking, or psychological harm [perpetrated] by a current or former partner or spouse," as well as any discriminatory behavior against a partner. (Eyre, 2021)

Facets such as societal norms and expectations prevent men from reporting abuse. There is a fear of stigma and ridicule. According to Rev. Can. Shissa. (Mukaaya, 2024) "In our society, any man who admits being abused is seen as a weak link. Men often fear judgement and the feelings of inadequacy," This leaves male victims in the shadows.

Psychological and Emotional Abuse: A Counselor's Perspective

When I spoke to Ms. Mauritia Kamuhiirwa, a counselor and social worker at the Butabika health facility, she recounted the story of a man who sought her help after enduring years of emotional and psychological abuse from his wife.

"A patient can be admitted with a problem of depression. However, when the case is investigated further, we find out some cases are due to addiction through GBV caused by their partners," she intimated.

In this case, the man's wife became financially superior after becoming a catechist. The shift in economic dynamics led to the man being disgraced.

When abuse of men comes up, women's financial empowerment follows quickly behind it. However, the issue may be the deeply entrenched culture of domination present in marriages—where whoever holds power, abuses it and money equals power. Thus when women gain financial stability; some wield control in the same way men traditionally have—through subtle and outright oppression.

Marriage, in its ideal form, is meant to be a partnership—built on mutual respect, understanding, and shared responsibilities. However, in many cases, it becomes a power struggle, an arena where obsolete expectations, societal conditioning, and poor communication turn love into resentment and violence.

The shifting economic and social landscape has disrupted traditional gender roles, leaving many couples unprepared for the realities of modern marriage. This disparity, coupled with a lack of communication, often breeds violence.

If marriage is to be a true partnership, society ought to redefine it beyond traditional power structures. Real conversations—about finances, roles, conflict resolution, and emotional needs— should be had by budding couples before committing to a lifetime together. Instead of clinging to outdated expectations of masculinity and femininity, men and women must embrace flexibility, emotional intelligence, and shared responsibility.

When GBV happens, the law can come in to protect but it is not a perfect solution. This is partly because of its punitive nature, which does not offer meaningful reconciliation.

"At my age, I can't imagine starting a new life on my own because I miss my children and still love my wife even though she is violent, and I wouldn't know where to go to start over," Mujuni says.

This is only one of many reasons victims worry about leaving a bad marriage. There are cultural pressures to endure abuse for the sake of family stability and many victims remain trapped due to economic reliance and lack of support systems.

Given that abandoning the relationship isn't always possible, is rehabilitation of perpetrators possible?

"Yes, change is possible, but it requires personal commitment and unswerving support. Many individuals who have displayed violent tendencies have successfully transformed their behavior through therapy, accountability, and behavior modification programs." Kumihirwa says.

She cautions: "However, relapse can occur if underlying issues such as unresolved trauma, poor stress management, or addiction are not satisfactorily addressed."

Mujuni's journey through rehabilitation shows that he is making progress. His willingness and commitment to quit alcohol, attend counseling, and reflect on his past actions demonstrates the potential for change.

His statement, "I still love my wife even though she is violent," reflects his emotional struggles, but it also shows that he is developing self-awareness — a crucial step in rehabilitation. His wife is yet to try counseling.

Officer in Charge of Criminal Investigations Division (OCID) ASP Jonathan Wojega at Kitintale Police Station, Kitintale, a Kampala suburb, highlights the difficulty men face when filing GBV cases. "The percentage of men reporting GBV-related issues at the police post is at 25% of the total cases filed with us. In most of the GBV cases, men are suffering but they fear coming up," ASP Wojega noted. He also revealed that minor cases were often resolved through mediation at the station level.

GBV is a symptom of a nation that resolves conflict with force. Uganda's culture of violence is systemic, brutal, and deeply rooted in power and control, gushing out of state institutions to the very foundation of society — the family. This same violent script plays out in homes like an orchestra, where dominance is enforced through physical and psychological abuse, and where shifting gender roles have bred resentment rather than progress.

If I may be so bold; Uganda does not have a GBV problem; it has a violence epidemic. One way out is through a radical shift—one that dismantles this brutal legacy and replaces it with equity, accountability, and a justice system that heals rather than simply punishes.

Various stakeholders, including counselors and law enforcement officers, propose other solutions:

"Providing counselling is a critical avenue to providing professional support to male victims to enable them navigate their trauma of GBV and build resilience to make informed calls," Kamuhiirwa says

She also called for policy support to create awareness for men to seek help and to encourage men to report abuse without fear of stigma.

"Ensuring that GBV cases involving men receive appropriate legal and social interventions will create a good platform for redress. For instance, escalating cases to the Child and Family Protection Unit (CFPU) is a key step in the fight," said ASP Wojega

He further revealed that holding the perpetrators accountable would address the vice. "Holding abusers accountable for their actions, regardless of gender, would shape the discourse to enable a justice system that ensures equity as a wave to fight the evil," said Wojega.

On community involvement in the fight, Mr. Hakiza Dickson, Chairperson Kireku Main, a village in Kira Town Council, revealed that most local councils did not have

representatives to handle men's issues.

"Designating representatives to listen to and handle men's issues would open a channel of communication and support male victims," said Hakiza.

Peer groups, like the one I attended at Butabika Hospital, play a crucial role in ending both GBV and IPV. They provide safe spaces for open dialogue, emotional support, and accountability. Through peer-led discussions, men can challenge harmful gender norms, unlearn violent conflict resolution skills, and support each other.

When it comes to men, GBV often thrives in silence. Shared responsibility, and giving voice to the issue remains a beacon of hope in the fight.

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STRENGTH. FAITH. HEALING!

by Barbra Mercy Leni

"Does pain sound different when it's coming from a man?"

27 year old Samuel Agaba lives in a cramped Nkumba apartment, with a desk cluttered with job application letters, his bachelor's degree failing to secure stable employment.

Seven years ago, he was sexually abused by a close relative. When he confided in his parents, their disbelief only deepened the trauma, leading to estrangement.

Despite his efforts to rebuild, he faced job instability and a failed relationship where his past was used against him. Struggling to cope, he turned to alcohol—until a supportive friend encouraged him to seek healthier ways to heal. Reconnecting with his faith and playing football became sources of solace and strength.

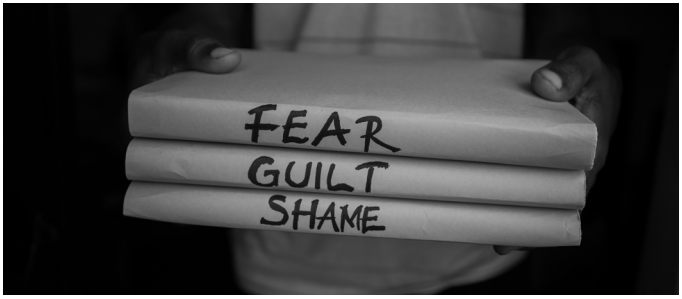
A 2022 UBOS study found that 1 in 10 Ugandan men experience sexual violence, yet only 5% seek help, revealing the stigma surrounding male survivors. Like many, Samuel has no access to formal counseling or support groups. Instead, he leans on faith and football to navigate his pain.

His resilience underscores the urgent need for better resources for male survivors. While organizations like Mifumi and RAIN Uganda exist, male-specific support remains scarce. Raising public awareness is crucial to dismantling harmful stereotypes.

Samuel's story reflects the cultural expectation of male invulnerability, which silences victims. He puts it simply: "Pain sounds different when it's coming from a man, but it's still pain."

He seeks stability and peace, but his journey mirrors a larger issue. Without safe spaces and open dialogue, survivors remain unheard.

How many more Samuels must suffer before society acts?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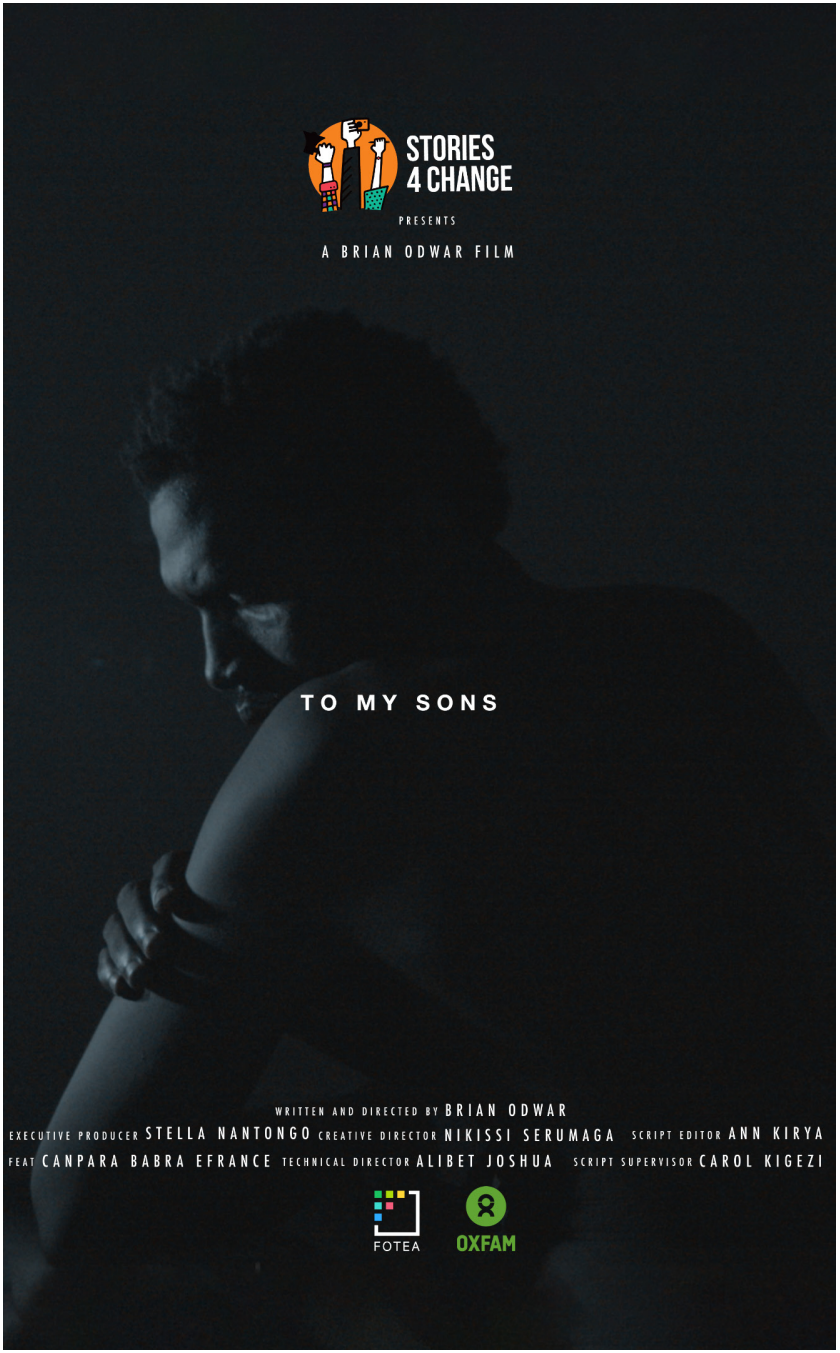

TO MY SONS

by Brian Odwar

In Brian Odwar's short film, a man who was suffering in silence speaks out. In a letter written to his children, when they are about to become men, he reveals the hurt and trauma he experienced in a previous relationship - on an emotional and physical level. What comes out of this is a recognition of the value of speaking out, finding spaces of safety and care, and a recognition that he, and his children, are always worthy of the right kind of love.

Visually, it explores manhood and the body as a site of both pain and expression, ultimately reclaiming selfhood.

SCAN ME


PARTICIPANTS

AGNES NKWANZI

Agnes Nkwanzi is a storyteller focused on gender, social justice, and human resilience. Blending research and writing, she uncovers silenced voices while addressing societal issues that challenge norms. With a background in advocacy, she crafts narratives that aim to amplify impact and drive change.

ALDO ADOMATI

Aldo Adomati is a passionate storyteller specializing in audio narratives that elevate marginalized voices and address social issues. As co-founder of Host Hub Uganda and chief producer at Radio Pacis, both in his hometown Arua, Aldo's work aims to spark dialogue, inspire action, and support grassroots movements advocating for justice and human rights in refugee communities.

BARBRA LENI

Barbra Leni is a documentary photographer dedicated to social justice and minority representation. She highlights underrepresented communities through her visuals, using her communications and journalism background to challenge existing perceptions, educate audiences, and inspire change through the power of storytelling.

IVAN ABOGA RACKARA

Ivan Aboga Rackara is a Kampala-based writer and blogger with a background in humanitarian work and communications. His writing offers reflections on mental health, social justice, cultural identity, and resilience. Through his social commentary, Ivan seeks to spark conversations on systemic social and political issues in his community.

AGABA CHARLES

Agaba Charles is a videographer based in Kasese, Western Uganda. He has worked at Next and as a communications officer at URDT. His stories from and around his home region centre the human experience in the fight for climate change, and the pursuit to hold policy makers accountable and encourage a communal sense of responsibility.

APASS MARLEY ZALWANGO

Apass Marley is a Ugandan photojournalist and documentary photographer from Lyantonde. His work spans politics, street life, sports, climate resilience, and sustainable transportation. His work inspires reflection and meaningful conversations about Ugandan society and culture.

BRIAN ODWAR NAJIB

Brian Odwar is a filmmaker from Uganda dedicated to crafting stories that challenge perspectives and amplify unheard voices. Influenced by history and identity, and with a background in media, his work includes documentaries and narrative films that provoke thought, spark discussions, and create impactful stories rooted in authenticity

KALIGIRWA BRIDGET KIGAMBO

Kaligirwa Bridget Kigambo, from Fort Portal, draws inspiration from the cultural traditions of the Tooro people. As the founder of Green Shero Ltd., a pioneering waste recycling initiative in Gweri, Kabarole, she leads a home-grown eco-revolution, emphasizing resourcefulness and transformative environmental change, using her artistry to emotively communicate her vision to impact lives.

KALIISA DERRICK MUGENYI

Derrick is an animator, illustrator, and 2D/3D concept design artist, passionate about bringing visual stories to life through dynamic and expressive design. Raised in a society where creative careers were often undervalued, projects like Stories 4 Change have inspired him to use his art to reflect society, spark dialogue, and celebrate the value of creative expression.

NIMUHAMYA VIOLA

Nimuhamya Viola is a Ugandan studio artist with a Bachelor's in Vocational Studies, Art, and Industrial Design (First Class Honors) from Kyambogo University. Born in Ntungamo, her upbringing inspired her artistic journey. She has participated in various group shows and community projects, celebrating humanity, local culture, and respect for what people before her have built.

REBECCA EKWANY

Becky Ekwany is a journalist and lecturer with over seven years in media. She works as a news reporter at Mega FM Gulu and teaches at the East African Institute of Management Science, leveraging diverse storytelling platforms to spark thought-provoking discussions and promote social change through her involvement in Stories 4 Change.

RUYANGE JEAN-FRATERNE

Ruyange Jean-Fraterne is a multimedia journalist and advocate focused on social impact and refugee rights. With expertise in IT and International Law, he empowers young refugees through arts at PASHA Youth Hub and founded Streaming Asylum—an online platform that supports education and mental health for refugees.

MARK KENNEDY NSEREKO

Mark Kennedy Nsereko is a writer and lawyer passionate about sharing untold stories. His works explores the future, and escapism, and has been featured in poetry anthologies I Promise This Song Is Not About Politics and Japa Fire, and Transition magazine. He specializes in nonprofit communications.

PRECIOUS COLETTE KEMIGISHA

Precious Colette Kemigisha is a Uganda-based writer and filmmaker exploring themes of identity and trauma. With a BA in English Literature and a Postgraduate degree in Writing & Literary Criticism, she is currently crafting her debut novel, These Flowers of Ours, delving into complexities of identity and healing.

ROYAL KENOGO

Royal Kenogo is an artist and photographer from Kampala, Uganda. She documents often-overlooked stories through photography and film, challenging conventional perspectives and encouraging deeper connections with her subjects. She sees each person as a unique opportunity to explore new narratives, connect with different communities, and photograph an entirely different world.

SANDRA ANGERICA NAMYALO

Sandra Angerica Namyalo, co-founder of the Tuluke Foundation, is dedicated to promoting socio-economic growth in off-grid communities. With a passion for storytelling, she empowers individuals through art and engineering solutions, aiming to create sustainable change by harnessing the inherent strengths of communities.

SHEM KAMBA

Shem Kamba is a 20-year-old artist specializing in illustration. With a deep appreciation for comic strips, he explores the power of visual storytelling to convey meaningful messages, often without words. Shem's goal is to create characters and narratives that resonate, leaving a lasting impact through their visual presence.

SSOZI ARTHUR GRACE

Ssozi Arthur Grace, known as Ssozi Draws, is a Ugandan illustrator focused on visual storytelling for social change. A Makerere University graduate, he simplifies complex issues into resonant visuals using digital illustration with the aim to challenge narratives and amplify voices.

THOMAS KALUNGI

Thomas is a Ugandan visual artist specializing in sculpture and graphics, with versatility across various design fields. Passionate about teamwork, detail-oriented, and driven by a curiosity to explore new ideas and creative innovation.

SSEKABIRA NAJIB

Ssekabira Najib is a cultural architect and storyteller committed to preserving Africa's wisdom amid contemporary challenges. By reimagining oral traditions for the digital age, he creates digital spaces for knowledge sharing, empowering communities, fostering dialogue, and advocating for cultural preservation throughout Africa.

SUNDAY AKUMU

Sunday Akumu is a seasoned journalist from Northern Uganda with nearly ten years of experience. She researches and presents news at Radio Rupiny and Wan Luo TV. Since participating in Stories 4 Change, she has also made 2 podcasts to inspire social change.

VANESSA MULONDO BRIDGET

Vanessa Mulondo is a photographer specialising in conservation and climate change. Her work aims to raise awareness and inspire positive change in environmental issues, Her passion for nature has birthed a robust documentary photography portfolio, and through Stories 4 Change, an AI-generated project, Kintu and The Guardians of The Totems.


MENTORS

ANGELLA EMURWON

Angella is an award-winning Ugandan playwright and filmmaker. Her acclaimed works include BBC-winning radio plays, award-winning short films, and an upcoming web series. She mentors emerging artists and her work continues to gain international recognition, including a 2025 youth theatre program reading at the prestigious La Comédie Française in Paris.

ANNE KIRYA

Anne Kirya is a Ugandan story teller with over 15 years' experience in the communication field across journalism, advertising and creative writing. She is passionate about telling stories through video, audio, digital and print mediums. Anne is the founder of 4foodssakeeat.com, a website dedicated to celebrating food. Here, she shares stories of people making strides in the food space, showcases the range of Uganda's food, shares news on nutrition and reviews restaurants.

CAROL KAGEZI

Carol is an arts and culture journalist passionate about supporting creative entrepreneurs and exploring how culture shapes economies. She's curious about how evolving cultural norms sustain or create communal self-narratives and ideologies.

EDWARD ECHWALU

Echwalu is a Ugandan photojournalist with 16 years experience covering Uganda and Africa. He mentors photographers through VII Agency, Uganda Press Photo Awards, and FOTEA Foundation. A CNN African Journalist Award honoree, his work appears in major international media including the Guardian and Al Jazeera. In 2025, he judged the World Press Photo Contest.

JOSHUA ALIBET

Joshua Alibet is a Ugandan filmmaker known for transforming visual stories through precise editing and color grading. Passionate about storytelling and education, he's actively involved in mentoring emerging filmmakers to inspire the next generation of creatives. He is the founder of Nomadic Image Post, a facility for post-production in Kampala.

LAWRENCE MUSOKE

Lawrence is a seasoned videographer with over 15 years' experience creating compelling, human-centered visual stories across Africa. He documents impact for international agencies, NGOs, and companies in health, energy, agriculture, and tourism. His work blends creativity with purpose, amplifying voices and showcasing transformation through powerful, socially conscious video storytelling.

LULU JEMIMAH

Lulu Jemaimah is a cultural researcher, former journalist, and project manager with 15+ years' experience across Africa, Europe, and Australia. Her work explores historical and contemporary cultures through a creative lens. She holds degrees from Macquarie University and Oxford, with clients including IOM, BBC Africa, and the University of Oxford.

MIRIAM WATSEMBA

Miriam is an award winning documentary photojournalist, writer and Canon Academy trainer, based in Uganda. She is passionate about storytelling, and believes that stories can be an effective avenue for driving change and development. Her dream is to help people express themselves authentically, through storytelling.

NIKISSI SERUMAGA

Nikissi is a documentary filmmaker using her background in visual art and anthropology to spotlight human stories and effect meaningful change. Her multimedia project VINTAGE OR VIOLENCE was supported by Sundance and Hivos, and featured in Dazed, Guardian and Vogue Business Magazines. Her videography work has been featured in The Evening Standard and she was a contributor to Michelle Obama's #GetHerThere campaign.

PATIENCE ASABA KATUSHABE

Patience is an accomplished film and documentary producer with over 16 years in global film. She has built an impressive portfolio that includes short films, feature films, web series, reality TV shows, documentaries, and music videos. She's also a mentor with Film Possible's Matatu Film residency, as well as organizing the 2025 third edition of Matatu Film Stage.

ABOUT FOTEA FOUNDATION

FOTEA, which was founded in 2016 to support the production of the Uganda Press Photo Award, offers perhaps the most diverse and complete specialist visual education options in the East African region. We bring together photographers and media practitioners, circumventing established structures to engage young photographers critically, encouraging them to look beyond the boundaries of the established media ecosystem and to develop ideas and approaches which address issues which they're passionate about.

FOTEA's main project is the Uganda Press Photo Award (UPPA), which started in 2012. UPPA began as a competition for Ugandan photojournalists. Over the years it has grown into a platform that not only promotes the best of today's photojournalism and documentary photography in Uganda but also supports emerging photographers through the Young Photographer Award and Mentorship Programme. On the regional level FOTEA aims to bring together visual storytellers from East Africa by encouraging and championing viewpoints that document and engage with social change in the East African region through the East African Photography Award.

Activities now under the purview of FOTEA include not just the Awards but also the Emerging Photographer Mentorship Programme, portfolio reviews open to photographers from the African continent, workshops, photography talks and panel discussions, film screenings, and exhibitions. We work with different partners and encourage mobility in the region and beyond. Since our first photography training in 2013, we've trained over 500 photographers in a variety of skills, at a variety of levels and from different East African countries. We have worked with many photographers from the African continent and beyond who, through our workshops, have been mentored and presented their work in different formats.

FOTEA

ABOUT OXFAM

Oxfam is a global movement fighting inequality and injustice in more than 70 countries. Oxfam began its work in Uganda in the early 1960s by providing humanitarian assistance and later expanded to include both humanitarian and development interventions. The mission of Oxfam in Uganda is deeply rooted in tackling the inequalities that cause and perpetuate poverty in the country. Guided by the Country Strategic Framework (2021-2030), Oxfam strives for a peaceful, resilient society where people's rights are upheld, and state and non-state actors are accountable and responsive. This mission is pursued through four strategic objectives: **good governance, resilient livelihoods, humanitarian response, and gender justice.**

In **resilient livelihoods,** Oxfam empowers marginalized groups such as women, farmers, and youth by supporting land rights, climate adaptation, business and job training, and seed rights. It also advocates for **gender justice**, emphasizing women's leadership and tackling issues such as unpaid care work and violence against women. In **humanitarian response**, Oxfam provides gender and protection interventions, water, and sanitation, along with interventions that promote food security. It works with communities to enhance their disaster preparedness and collaborates with local and national actors to strengthen local humanitarian leadership.

To foster **good governance,** Oxfam mobilizes citizens to advocate for fair tax policies, ensuring that revenues from natural resources are allocated for public investment in essential services such as health and education to alleviate poverty. Oxfam advocates for natural resource justice in the petroleum and mining industry and promotes transformative education.

We work with grassroots, local, and national partners across various districts, driving change through evidence-supported influencing and campaigns.

We operate in 35 districts across 8 regions and subregions of Uganda. **West Nile:** Arua, Nebbi, Adjumani, Yumbe, Zombo, Madi-Okollo,
TeregoLango: Apac
Acholi Sub region: Gulu, Lamwo
Karamoja: Abim, Amudat,Kaabong, Karenga, Kotido, Moroto, Napak, Nabilatuk, and Nakapiripirit
Teso: Soroti, Amuria

South Western Uganda: Kyegegwa, Isingiro and Kamwenge Western **Uganda**: Kasese, Ntoroko, Kikuube
Eastern Region: Bududa, Namisindwa, Sironko, Butalejja,Mbale, Mayuge, Namayingo and Bulambuli.

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